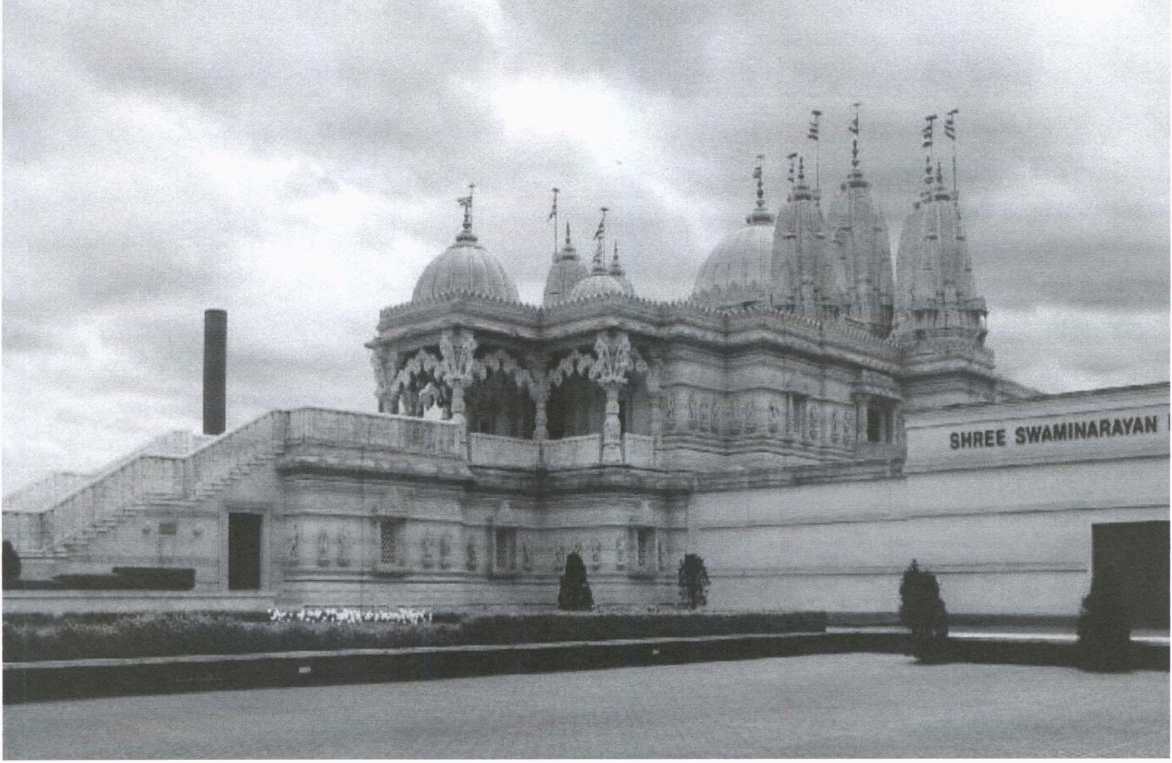


Path to Dharma

தர்ம நெறி



சேஷத்திர (வயல்) விநாயக ஆலயம், ஸ்ரீ முன்னேஸ்வரம், சிலாபம், ஸ்ரீ லங்கா.

Author B.S.Sarma ,

Kshethra Vinayaka Temple, Sri Munneswaram, Chilaw, Sri Lanka.

hot mail; kshethravinayaka@yahoo.com: munneswaram@yahoo.com

Sri Sankar Publications

May



2011

மே (சித்திரை/வைகாசி)

Path to Dharma

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சேஷத்திர (வயல்) விநாயக ஆலயம், ஸ்ரீ முன்னேஸ்வரம், சிலாபம், ஸ்ரீ லங்கா.

Author B.S.Sarma ,

Kshethra Vinayaka Temple, Sri Munneswaram, Chilaw, Sri Lanka.
hot mail; kshethravinayaka@yahoo.com: munneswaram@yahoo.com

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Editorial



'Path to Dharma', the monthly publication of Kshethra Vinayaka Temple, Sri Munneswaram, Chilaw, Sri Lanka, is presenting the 41st issue this month.

The most significant activity of this monthly magazine is to express the perceptions and thoughts related to Hindu dharma primarily by responds to the questions place by the concerned readers.

The comments and analysis of the readers are respected.

B.S.Sarma,

Kshethra Vinayaka Temple,

Sri Munneswaram, Chilaw, Sri Lanka. 1st May.2011



Suggestions from the readers



Dear Mr. B.S.Sarma,

I go through the monthly magazine 'Path to Dharma' that you sent me regularly. I and my friends are pleased by the style that these areas are dealt with. We have sent you a few queries regarding the basic concepts regarding some aspects in Hindu religion. We look forward the answers for these question at the earliest.

K.R.Manoj, U.K

14th April,2011

Dear Mr.Sarma,

We read 'Path to Dharma' the monthly magazine and dicus among ourselves. We are of the opinion that many of the enlightenments for the doubts put forwarded by the readers in 'Path to Dharma' are really very brief. If the clarifications for the questions in some instances are eloberate it will be really helpful.

The meaning of some of the important hymns, which are chanted in the Hindu rituals are greatly appreciatedas you have explained in earlier issues.

S. V.Seenivasagam, Canada

13th April, 2011



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Quatations

"All that god does shall win our praise. We magnifyHis name with hymns,seeking boons from the Mighty".

-Rig Veda

“I’ll not sell you not for a thousand or ten thousand pieces!O Indra,you are more to me than a father.I count a brother naught compared to you.You and a mother,OBountiful,vie with each other in generous giving and in bestowal of joy”.

-Rig Veda

“A part of Infinite Consciousness becomes our own finite consciousness,with powers of discrimination and definition and with false conceptions.He is,in truth,Prajapathi and Visva, the Source of Creation and the Universal in us all. This Spirit is consciouness and gives consciousness to the body.He is the driver of the chariot”.

-Yajur Veda

“He who dwells in the light,yet is other than the light,whom the light does not know,whose body is the light,who controls the light from within-He is the atman within you”.

-Yajur Veda

“As humgry children here bolow sit round about their mother,even so all beings expectantly sit around agnihotra”.

-Sama Veda

“Now,that golden Person who is seen within the sun has a golden beard and golden hair.He is exceedingly brilliant all,even to the fingernail tips.His eyes are even as a Kapyasa lotus flower.His name is high.He is raised high above all evils.Verily,he who knows this rises high above all evils”.

-Sama Veda

“The rites of oblation,O lovers of truth,which the sages divined from the sacred verses,were variously expounded in the threefold Veda.Perform them with constant care.This is your path to the world of holy action”.

-Atharva Veda

“In whose one limb all the Godsthree and thirty in number, are affixed-tell me of that Support-who may He be?”

-Atharva Veda

“He (Atman) is myself within the heart, smaller than a grain of rice or a barley corn,or a grain of millet:this is myself within my heart,greater than the earth,greater than the atmosphere,greater than the sky,greater than all these worlds”.

-Chandogya Upanishad.111,14:3-5

“Recognition of the world as the manifestation of Sakti is worship of Sakti.Pure knowlrdge, unrelated to objectes, is absolute”.

-Devikalottara Agama

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1. What is Paramatma?

Paramatma is the form of the Supreme Lord that dwells in the heart of and accompanies every living entity as the living entity transmigrates from body to body in the material world

2. What is ment by the term mantra?

Mantra is a syllable, a word or a verse with special spiritual potency chanted or meditated upon to invoke spiritual understanding and realization.

3. What is ment by the terms sabdha –brama, Vaikuntha and Karma-kanda?

The term sabdha –brama refers to the Veds, which are considered purely spiritual sound vibration. Vaikuntha is the eternal, spiritual world beyond the material cosmos.

Karma kanda refers to the rituals recommended in the Vedas for those interested in material benifits

4. What is ment by Varnasrama-dharma?

Varnasrama-dharma is the earliest Vedic system of organizing the society into four socio-occupational divisions (Varnas) and four spiritual divisions (Ashrama) to promote social, economic and political well-being and the spiritual advancement of all members of society

5. What is Sulba Sastras?

Sulba Sastras are the practical manuals giving the measurements and procedures for constructiong the sits of Vedic yajna rites. This is a division of the Kalpa Vedanga. These sutras employ sophisticated geometry and are India's earliest extent mathematical texts, The term Sulba means 'string or cord', denoting the use of string for linear measurment

6. What is the vahana (mount) of Lord Vinayaka (Ganesha) because in different occations different vahana (mount) is shown in ichons?

In the early epoch images of Vinayaka (Ganesha) were seen exclusive of any type of vahana (mount).

In one of the early script of Hinduism namely, *Mudgala Purana* shows eight incarnations of Ganesha in five of these illustrations Ganesha is revealed to have a mouse, as vahana (mount).

A lion is illustrated in the *Vakratunda* form of Ganesha as vahana.

A peacock is illustrated in the *Vikata*, and *Sheshaa* forms of Ganesha as vahana.

A divine serpent is illustrated in the *Vighnaraja* form of Ganesha as vahana.

Ganesha Purana, substantiates the four incarnations of Ganesha scheduled in the *Mohotkata Vighnaraja* has a lion as vahana

Mayūreśvara form of Ganesha is illustrated to have a peacock as vahana

Dhumraketu form of Ganesha is illustrated to have a horse as vahana

and *Gajanana* form of Ganesha is illustrated to have a rat as vahana

A mouse, elephant, tortoise, ram, or peacock are revealed as vahanas in portrayals of Jain (religion) Ganesha

7. What is sacred kalasa or pot used in the rituals of a Hindu temple?

Kalasa (pot) is a sacred container made of clay or any metal preferably copper, silver brass or bronz are chosen according to the descriptions of the scripts describing the temple rituals. Incense is first burnt, made to blow within these kalasa (pot) for the sake *Path to Dharma -41- தர்ம நெறி - Sri Sankar Publications - May 2011- மே (சித்திரை/வைகாசி)* of purification. They are then filled with water to the accompaniment Vedic mantras. Various substances such as ela {*Elettaria cardamomum* (seed)} lavanga {*Cinnamomum cassia* (bark)}, karpura *Cinnamomum camphora* and kesara {European Saffron (stamen)} ,are placed into the Kalasas. The gems (nine) are also placed along with them.

The kalasas become ritualistically perfect when the fresh mango sprouts are placed on the top of the pot and a nalikera (coconut) with its tuft pointing upwards is placed upon this mango sprouts. The various features of the Kalasa are identified with different parts of the human body. For instance the ghata (the pot), itself is regarded as the flesh and the waters poured into it the blood. The nine gems as bones, the net like cover with the threads running round as veins, the vedic mantras as is assigned prana (Vital life), the coconut as the head etc.)

8. What is bhuta-suddhi performed by the priest in the commencement of a ritual in a Hindu temple ceremony?

The ritual of the bhuta-suddhi has close connections with the yoga practices. Regular control of breath, inhalation and exhalation through the ida, pingala and susumna nadig (The main veins through the prana, the vital life breath, is made to pass through are known by names ida, pingala and susumna) and the various bhavanas (mental assumptions) and mudhras (hand postures) assumed at the various stages of the formal procedures indicate the yogic character.

The purification of the gross body is brought about by the process known as sodhana which is practised in many stages. This purification is marked by the assuming of a new body obtained after the former physical body is ritualistically destroyed by the fire which originates in the toes. The impurities consequent upon the contact with the five elements (bhuta) which exist in the gross physical body are then cleansed. The ensuing the flow of amrta (nectar) from the sahasrara scatters all over and moistening the newly assumed body. The bhutasuddhi is followed by nyasa. This is the act of touching the limbs of the body of the performer with the prescribed fingers. Each limb is believed to be presided over by a deity, and the name of the deity is recited while touching the particular limb.

9. What is astabandhana with reference to Hindu temple?

The granite statue of an icon of a God is glued to the base where the statue rests with astabandhana which is clay like mixture of chemical compound specially prepared for this purpose, made up eight ingredients [mainly the substances namely, kombarakku (wood loc), cukkann thol (lime stone powder), kunkilium (konakai resin), karkaavi (red ochre), mezhugu (beeswax) and yerummai vennai (butter prepared out of buffalo's milk)]. To prevent oscillation and to fix the idols security, the images and the peetas (bases on which they are placed) are sealed together by means of Ashtabandhanam, Astabandhana is commonly used for joining two objects made of stone in Hindu temples. The process of preparing the astabandhana consists of heating and boiling together the eight prescribed adhesive epoxy resin substances. When allowed to cool down, it is solidified. It is made into little balls of convenient size. At the time when fixing takes place, these balls are pounded with a pestle. When constantly struck with the pestle, the heat created by the friction makes it soft and clay like. Then it is applied to the joints of the base of the image *Path to Dharma -41- தாம் நெறி - Sri Sankar Publications - May 2011- மே (சித்திரை/வைகாசி)* and the top part of the asana-sila. This gluing has to be done artistically. On the whole, the silpin plays an important role in this ceremony.

10. What are the Sixteen Upcharas or steps of worship performed during the rituals in a Hindu temple?

Sixteen Upcharas or steps of worship performed during the rituals in a Hindu temple are the offering of the items as follows:

- | | | |
|-----------------|------------------|---------------------------|
| 1. Aawaahanam | 7. Vastram | 13. Deepam |
| 2. Aasanam | 8. Yagyopaveetam | 14. Naivedhyam |
| 3. Paadyam | 9. Gandham | 15. Tamboolam |
| 4. Arghyam | 10. Akshatam | 16. Dakshanaam and Aartee |
| 5. Achamaneeyam | 11. Pushpam | |
| 6. Snaanam | 12. Dhoopam | |

11. What is the real meaning of the phrase 'Daridra –Narayana' which is very commonly used?

The superficial or the empirical meaning of the phrase 'Daridra – Narayana' is to refer to a person who is begging from others for living is a misconception. Really the phrase 'Daridra – Narayana' refers to the concept that since the Supreme Lord is in everyone's heart and mind (soul), any person can be acknowledged as God, and thus worship of the poor is the same as worship of the Lord.

12. What is the concept of Saiva Siddhanta in brief?

Saiva Siddhanta is the 'ultimate conclusions of Saivism'. It is the dignified theology of the divine disclosure explained in the twenty-eight Saiva Agamas. The first known guru of the Suddha (pure) Saiva Siddhanta tradition was Maharishi Nandinatha of Kashmir, which is recorded in Panini's manuscript of grammar as the teacher of rishis Patanjali, Vyaghrapada and Vasishtha. Among other main sacred scriptures the Tirumantiram and the voluminous collections of devotional hymns, the Tirumurai are highly recognized.

Saiva Siddhantins consider that Siva is the totality of all, understood in three perfections namely; Paramasiva (the Personal Creator Lord), Parasakti (the substratum of form) and Parasiva (Absolute Reality which transcends all). Souls and the world are identical in essence with Siva, yet also differ in that they are evolving. A pluralistic stream arose in the middle ages from the teachings of Agorasiva and Meykandar. For Agorasiva's school Siva is not the material cause of the universe, and the soul attains perfect 'sameness' with Siva upon liberation. Meykandar's pluralistic school denies that souls ever attain perfect sameness or unity with Siva.

13. What is the subject dealt with in the traditional Sarvajnanottara Agama?

Sarvajnanottara Agama is not listed among the traditional Agamas and subsidiary scriptures. Nevertheless it is thought to be a second version of Kalajnam, a subsidiary text *Path to* of Vatula Agama. The available sections of this Sarvajnanottara Agama deal with right knowledge.

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14. What is meant by the term Talatala chakra?

Talatala chakra ('lower region') is the fourth chakra underneath the muladhara, centered in the calves. This is the region of chorinic mental puzzlement and unreasonable perseverance. Corresponds to the fourth astral netherworld beneath the earth's surface, called Tamisra (darkness) or Talatala. This state of consciousness is born of the sole motivation of self-preservation.

15. What are the six holy abodes of Muruga and the special interest in these shrines?

Devotion and worship of Lord Skanda is prevalent in many countries where Hindus. Temples of Lord Subrahmanya are seen throughout South India. Out of these places a few are very famous. Each of these temples has a legend and history of its own. The most famous of these temples have been described very elaborately in Tamil Scriptures.

The six holy abodes of Muruga as declared by the Tamil poet Nakeerar in his late Sangam period classic of Murugan devotion are:

- i. Tirupparamkundram
- ii. Tiruchendur (Thiruch cheeralaivai)
- iii. Tiruvavinankudi (Palani hills)
- iv. Tiruverakam (Swami Malai)
- v. Kundruthoraadal (Tiruttani and several other hills) and
- vi. Pazhamuthircholai (Azhagar Koil)

i. Thirupparankundram

Thirupparankundram, is situated near Madurai in Tamil Nadu. Lord Subrahmanya temple is built on a hillock. The Puranas speak about the following story about the holy place of worship. After the fall of Surapadma and his Asura followers, Lord Skanda, with the Devas, moved from Tiruchendur to Thirupparankundram. At this shrine on the request of Indra, Lord Skanda married his daughter Deivayanai. It is here that the six sons of Parasara Muni got redemption from the curse of remaining as fishes and assumed their original human form.

ii. Thiruchendur (Thiruch cheeralaivai)

Thiruchendur is located on the seashore, about near Tirunelveli in Tamil Nadu. According to the Puranas, Lord Skanda with his army of Devas had army at Thiruchendur. From here Lord Skanda traveled to the capital, Veera Mahendrapuri to fight with Surapadma. After conquering Surapadma, in the battle the Lord Skanda returned to Thiruchendur to settled down. Skanda Shasti festival is celebrated in this temple with great ecstatic manner.

iii. Palani Hills (Tiru Avinankudi Pazhani Sivagiri and Sivamalai)

Palani is placed near Dindigul at Tamil Nadu. Lord Subrahmanya temple is built on the top of the Palani Hills. Puranas enlighten the story of this place as given below:

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When Lord Skanda and Lord Ganesha were at Kailasa with their Father and Mother, Narada brought a ripened mango fruit and offered it to Lord Siva. Lord Siva made an offer to His two

sons to present the fruit to the one who would go round the world first. Immediately Lord Skanda, flew round the world riding on his Peacock-Vahana, and returned to Kailasa anxiously to receive the mango. To his disappointment, he saw the mango fruit in the hands of Lord Ganesha.

Skanda asked of his Father how Ganesha got the fruit. Lord Siva replied that Ganesha, taking his parents (Lord Siva and Parvati) as the world, had come around them and won the contest. But Lord Skanda was not satisfied with the answer and threw away all his belongings and only with his clad (*Kaupeena*) and with a stick in his hand, he left off and came to the top of a hill now known as Palani. To pacify their son, Lord Siva and Parvati, with the other Devas, came over to Palani Hills and glorified him.

The temple has the dwelling of the Great Siddhas and one amongst them, Bohar had made the image of Skanda now worshipped there, out of nine prescribed aurvedic substances (*Nava Pashanas*).

iv. Swami Malai Tiruverakam)

Swami Malai is located at the top of a hill near Kumbakonam, in South India. The importance of this shrine (Sthala Mahima) of this temple is as follows:

When Brahma was imprisoned by Skanda, Lord Siva approached His son to release Brahma. After Brahma was released, Siva, Himself desirous of hearing about the significance of Pranava, came to this place. Skanda as a Guru conveyed unto his Father, who, as a disciple, heard the secret dialogue, the Pranava Rahasya. Hence the Lord of this place is known by the name of Swaminathan or Sivagurunathan, the Guru of Lord Siva.

v. Kundruthoradal (Tiruttani and several other hills)

Kundruthoradal is situated at Thiruthanigai. According to the Puranas that Lord Skanda, after the war with the Asuras, settled down in Thiruthanigai Hill with his consorts Valli and Deivayanai. The temple is situated upon a hill with a beautiful landscape around it.

vi. Palamuthirsolai (Azhagar Koil)

Palamuthirsolai is located at Ilanchi, a place in South India near the Curtallam water falls. The temple of Lord Muruga at Pazhamutircolai is situated 19 kilometres from Madurai. This hill is also known as Vrishabhadri or Idabagiri. At the foot of the hill is situated Azhakar Kovil, which is one among the 108 divya dhesams sanctified by the hymns of Azhwars sung in praise of the Vishnu enshrined in this temple. At the peak of the hills stands the temple of Lord Muruga prevalently known as *Kurinji Nilakkizhavan* in Tamil. *Path to Pazhamutircolai* is mentioned as the sixth of Lord Muruga's *Aaru Patai Vidukal*, (the six holiest Muruga shrines) described by Cankam poet Nakkirar in his marvalous poem *Tirumukuruppatai*.

Arunagirinathar also reveres this shrine in his Tiruppukal. Arunagirinatha sang 16 Tiruppugzh psalms to Pazhamutircolai Muruga.

16. Can you get me the famous Thiruppugazh song titled “Muttaitaru Bhakti Tirunakai..” in English transliteration?

Thiruppugazh (Tiruppukazh) is one of the most celebrated devotional song on Lord Muruga composed by 15th century by saint Arunagirinathar. The term ‘Thiruppugazh’, literally means "Glory to the Lord" or "The Divine Glory", as the meaning affirms it describes the fame of Muruga . Thiruppugazh is regarded as one of the most accepted writings of medieval Tamil literature for its poetical and musical individuality and quality as well as the absolute devotional fervour.

Thiruppugazh (Muthai Tharu Bakthi) is an appealing difficult song to sing as the lyrics of poem is complicated one to sing.

It traditionally sung in the Hamsanandi & Shanmukhapriya Raagams with Chapu Talam.

Thiruppugazh Lyrics – Murugan Devotional Poem

Muttaitaru Bhakti Tirunakai Attikkirai Shakti Sharavana
Muttikoru Vittu Guru Para Ena Odum 1

Mukkat-Paramarku Surutiyin Murpattadu Karpit-Tiruvarum
Muppathu Muvargat-Tamararum Adi Pena 2

Pattut-Talai Tattak-Kanaitodu Otrai Giri Mattaip-Porudoru
Pattap-Paghal Vattat-Tikiriyl Iravagha 3

Pattarkiratattaik-Kadaviya Pachaip-Puyal Mechat-Tagu
Porul Paksattodu Raksit-Tarulvadum Oru Nale 4

Tittiteya Ottap-Paripura Nirttap-Padam Vaittu Bhairavi
Dikkotka Nadikkak-Kazhukodu Kazhudada 5

Dikkup-Pari Atta Bhairavar Tokkut-Toghu Tokkut-Toghu Toghu
Citrap-Pavurikkut-Trikadaka Ena Odha 6

Kottup-Parai Kottak-Kalamisai Kukkuk-Kuku Kukkuk-Kukukuku
Kuttip-Pudaipukkup-Pidiyena Mudugukai 7

Kotputrezha Natpat-Ravunarai Vetti Baliyittuk-Kulagiri
Kutthup-Pada Ottup-Poravala Perumale 8



அஷ்டோத்தர கதம்பம்
Astothra Kathampam



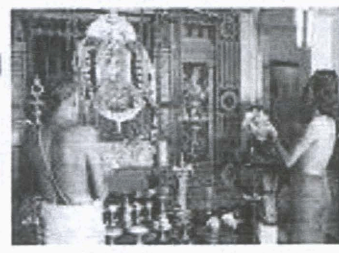
2017 பதிப்பு
சென்னை: சிவசுந்தரி பிரசுரம், 2017

ஸ்ரீஸ்ரீவித்யா
சுந்தரநாமாந்தரனை
திரிசுதி நாமாந்தரனை
அஷ்டோத்தர நாமாவளி



சென்னை: சிவசுந்தரி பிரசுரம், 2017

அஸ்ஸயித் ஆயித் அந்ஸி தாய வழிபாடு
(ஸ்ரீஸயித் தாயுன் நாமாவளி)



சென்னை: சிவசுந்தரி பிரசுரம், 2017

ஃஸ்யா
புனைவு




பு. சிவசுந்தரி



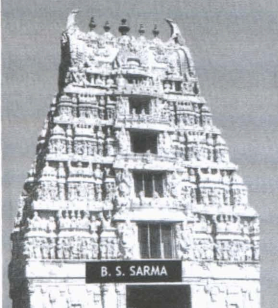
ஸ்ரீ முன்னேஸ்வர
வரலாறு

ஸ்ரீ முன்னேஸ்வரம்
கேந்திர (வாயல்) விநாயகர் கோயில்
திருச்செங்கல்பட்டம்



மகா சூம்பாபிஷேக மன்றம்
அல்லது சூம்பாபிஷேக மன்றம்
Maha Kumbabisheka Samskruthi

An Introduction to
HINDUISM



B. S. SARMA

ஸ்ரீ கணபதி
உபநிஷத்
மந்திரங்கள்



24 உபநிஷத் மந்திரங்கள்
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தோத்திர
பாடல்கள்



சென்னை: சிவசுந்தரி பிரசுரம், 2017

பக்திப் பாடல்கள்



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