

Path to Dharma

தர்ம நெறி (Dharma Neri)



50



Sri Kanagathurkai Amman temple, Ealing, London
Sri Sankar Publications

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

சேஷத்திர (வயல்) விநாயக ஆலயம்,

ஸ்ரீ முன்னேஸ்வரம், சிலாபம், ஸ்ரீ லங்கா.



Author - B.S.Sarma



hot mail; kshethravinayaka@yahoo.com; kshethravinayaka5@gmail.com

February



2012



பிப்ரவரி (தை/மாசி)

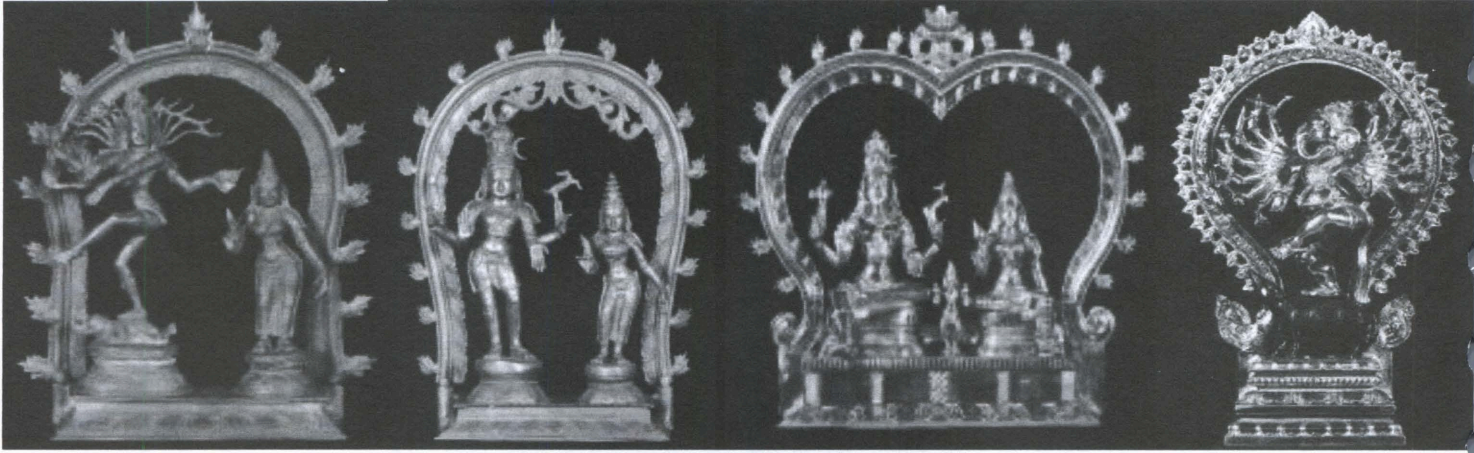


Editorial.

The monthly publication, 'Path to Dharma' published by Kshethra Vinayaka Temple, Sri Munneswaram, Chilaw, Sri Lanka, is presenting the 50th issue this month. The fundamental theme of this magazine is to converse the concepts related to Hinduism and its ceremonial rituals, customs and dharma, to the anxious readers.

The clarifications and scrutiny from the readers are appreciated.

B.S.Sarma,
Kshethra Vinayaka Temple,
Sri Munneswaram, Chilaw, Sri Lanka. February, 2012



☪ Suggestions from the readers ☪

Dear .B.S.Sarma,
Author, 'Path to Dharma'

We are very much appreciative to receive the monthly magazine 'Path to Dharma' and at the same time happy in the manner where the concepts of the subject areas are presented. Thank you very much for giving a brief accounts on the significance of navagraha in astronomy and in astrology in relation to Hinduism which carries a lot of informations.

May almighty bless you.

K.Mohan Lal, Malaysia.

13th January, 2012

Dear Mr.B.S.Sarma,
'Path to Dharma'

I am receiving the monthly magazine 'Path to Dharma' regularly. Thanks very much. I sent you a lot of queries regarding Hindu religious practices and Hindu ritualistic uncertainties expecting a correct answers for those inquests.

With kind regards,

L.H.Patel, United Kingdom

16th January 2012

Path to Dharma -50- தாம் நெறி - Sri Sankar Publications - February 2011 பிப்ரவரி (தை/மாசி)

1. Can you get very brief account on Garuda referred in Hinduism and in other religions?

The Garuda is a huge mythical bird-like being with features as that of an eagle referred Hindu and Buddhist legends.

In Hinduism Garuda is the mount (*vahanam*) of the Lord Vishnu. Garuda is illustrated as possessing a golden-yellow coloured body of a strong man with a white face, red wings, and a beak as that of an eagle together with a crown on his head is said to be immense, enough to block out the sun.

The Vedas offer the initial reference of Garuda, by the designation of Śyena, where this mighty bird is said to have brought nectar to earth from heaven.

In Hinduism the importance of Garuda is such that He is appraised by the fact that an independent unique Upanishad, called the 'Garudopanishad', and a separate Purana, the 'Garuda Purana', is devoted to him.



Garuda, Vahana of Vishnu



Balinese Garuda,



Jakarta Thai Buddhist Garuda in Bangkok



Garuda, Thailand



Garuda vahana

In the Bhagavad-Gita (Ch.10, Verse 30), in the middle of the battlefield Kurukshetra, Lord Krishna clarifying his omnipresence, says that, "as son of Vinata, I am in the form of Garuda, the king of the bird community (Garuda)" specifying the importance of Garuda.

In Hindu Mythologies it is shown that Garuda helps Lord Krishna, to kill the demon Narakasura, in Krishna Avatar where Krishna and Satyabhama ride on Garuda. On another circumstance, Lord Hari rides on Garuda to save the devotee Elephant Gajendra.

According to the great epic Mahabharatha, when Garuda first burst forth from his egg, he appeared as a raging inferno equal to the cosmic conflagration that consumes the world at the end of every age. Frightened, the gods begged him for mercy. Garuda, hearing their plea, reduced himself in size and energy.

One of the faces of Śrī Pañcamukha Hanuman is Mahavira Garuda. This face points towards the west..

The Garuda seen in Indian Hindu perception reflects the Hindu name for the constellation Aquila and the Brahminy kite.

The Garuda seen in Thailand mythologies are presented a traditional anthropomorphic mythical form, and that revealed in Indonesian myths are in heraldic elegance with characters similar to the real Javan Hawk-eagle.

In the famous Purna Bhakti Pertiwi Museum at Jakarta a Balinese wooden statue of Vishnu riding Garuda, is an important exhibit to note. The statues seen at Wat Phra Kaeo temple, Bangkok is Krut battling naga serpent, a Thai Buddhist adaptation of Garuda.

In Buddhist mythology, the Garudas are enormous predatory birds with intelligence and social organization. Garuda is also known as *suparṇa* meaning "well-winged" (having good wings). Garudas are shown to have features combine the characteristics of animals and divine beings, and may be considered to be among the lowest devas.

According to Mahasamyatta Sutta, the Buddha is shown making temporary peace between the Garudas and the Nagas.

The Thai version of Krut (Garuda) shows Garuda as the vahana (vehicle) of Lord Vishnu as revealed in Indian Hindu legends. It is also presented that Garuda overcame many heavenly beings in order to gain the ambrosia (amrita) elixir essence.

In Burmese, Garudas are called *galone*. In Burmese astrology, the vehicle of the Sunday planet is the *galone* (Garudas) In Kapampangan the indigenous term for eagle is 'galura'.

In Japan the Garuda is termed 'karura'. In Mongolia the Garuda is designated as Khan (*Khangarid*). In China Garuda is termed Great Peng, the Golden-Winged Illumination King

2. What is the significance of lord Vinayaka exceptionally shown with two hands in some temples?

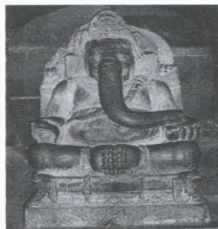
According to the Ganesha Purana, Lord Ganesha had four expressions. The unique appearance of Lord is known as **Sri Dhoomraketu form of Vinayaka** where He is said to have been born in *Kali Yuga* period of evolution with only **two hands**.

Gajanana form of Vinayaka where He is said to have been born in *Dwapara Yuga* period of evolution with **four hands**.

Mayuresh form of Vinayaka where He is said to have been born in *Treta Yuga* period of evolution, with **six hands**.

Mahotkata form of Vinayaka where He is said to have been born in *Krita Yuga* period of evolution, with **ten hands**.

The **Mudgala Purana**, cites thirty-two appearances of Ganesha forms out of these famous 32 forms of Vinayaka appearances Urdhva (or udva) ganesh is shown to possess six hands, Durga ganesh is shown to possess Eight hands, Taruna ganesh is shown to possess six hands, Vighna ganesh is shown to possess twelve hands, Heramba ganesh is shown to possess eight hands. Ganesha Purana, Mudgala Purana and Ganapati Atharvashirsa endorses this fact.



9th B.C Prambanan, Java



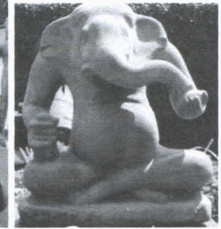
5th B.C. Ganesha Afghanistan. Pillayarpatti Ganesha



Ganesa, Campodia



Ganesa, Campodia



3. What are significance functions of each faces of Lord Muruga and give sketches of the 16 forms?

The significance and the sacred functions of Murugan as having six faces are described as thus :

Murugan is depicted as having six faces and twelve arms. :

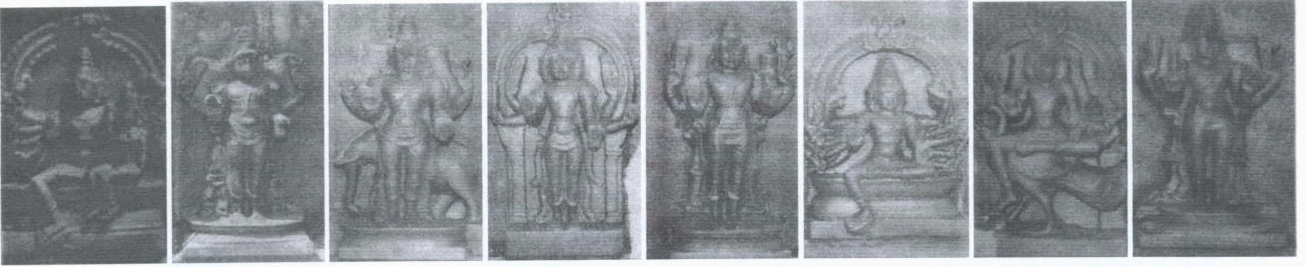
- One face sheds rays of Light and removes the dense darkness shrouding the world;
- One face with gracious look lovingly showers boons on his devotees who praise Him with Love and Joy;
- One face watches over the sacrifices of the Brahmans who perform them without deviating from the strict Vedic traditions;
- One face like full moon, which brightens all the quarters of the world, lights the sages' minds to enable them to search for hidden Truth;
- One face with raging heart performs battle-sacrifice-destroy His enemies and
- One face smiles lovingly on His young consort, the pretty daughter of the hunting tribe

Kumara Tantra and other scripts describe about the different forms of Lord Subramaniya (Karthikeya).

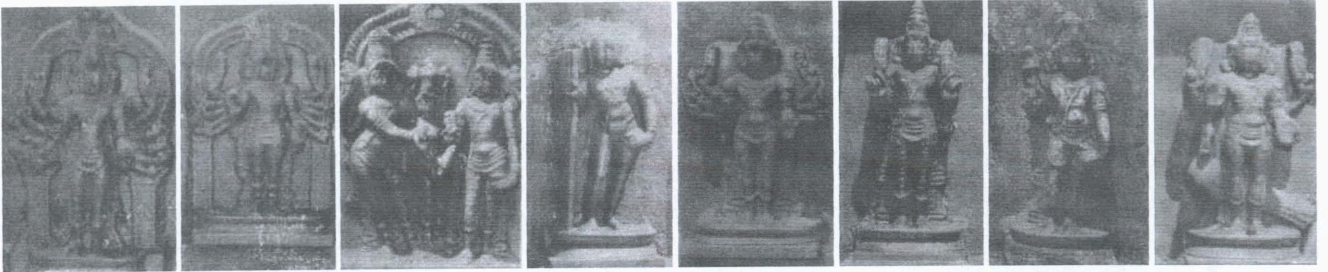
Thanikai purana written in the 18th century by Thiru Kachchiyapa Muni in Tamil describes sixteen

different forms of Lord Subramaniya (Karthikeya). These sixteen forms of Lord Muruga mentioned in Thanikai purana is seen as sculptures in a single pillar at Sri Sankaramum near Rameswaram

1. SenapathiSwami -சேனாதிபதி ஸ்வாமி,
2. SkandaSwami -ஸ்கந்த ஸ்வாமி,
3. GajavahanaSwami -கஜவாகன ஸ்வாமி,
4. SubramaniyaSwami -சுப்பிரமணிய ஸ்வாமி,
5. KarthikeyaSwami -கார்த்திகேய ஸ்வாமி,
6. SarawanabavaSwami -சரவணபவ ஸ்வாமி,
7. ShanmugaSwami -ஷண்முக ஸ்வாமி,
8. KumaraSwami -குமார ஸ்வாமி,
9. SananiSwami -சேனானி ஸ்வாமி,
10. TharagariSwami -தாரகாரி ஸ்வாமி,
11. ValikalyanasundaraSwami -வள்ளி கல்யாண சுந்தர ஸ்வாமி,
12. bramasasthruSwami -பிரம்மசாஸ்த்ரு ஸ்வாமி,
13. KrwchaBedanaSwami -கிரௌஞ்ச பேதன ஸ்வாமி,
14. BalaSwami -பால ஸ்வாமி,
15. SakthidaraSwami -சக்திதர ஸ்வாமி,
16. SikivahanaSwami -சிகிவாகன ஸ்வாமி



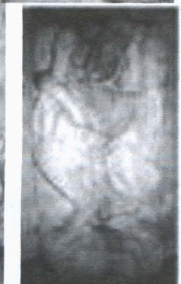
SenapathiSwami SkandaSwami GajavahanaSwami SubramaniyaSwami KarthikeyaSwami SarawanabavaSwami ShanmugaSwami KumaraSwami

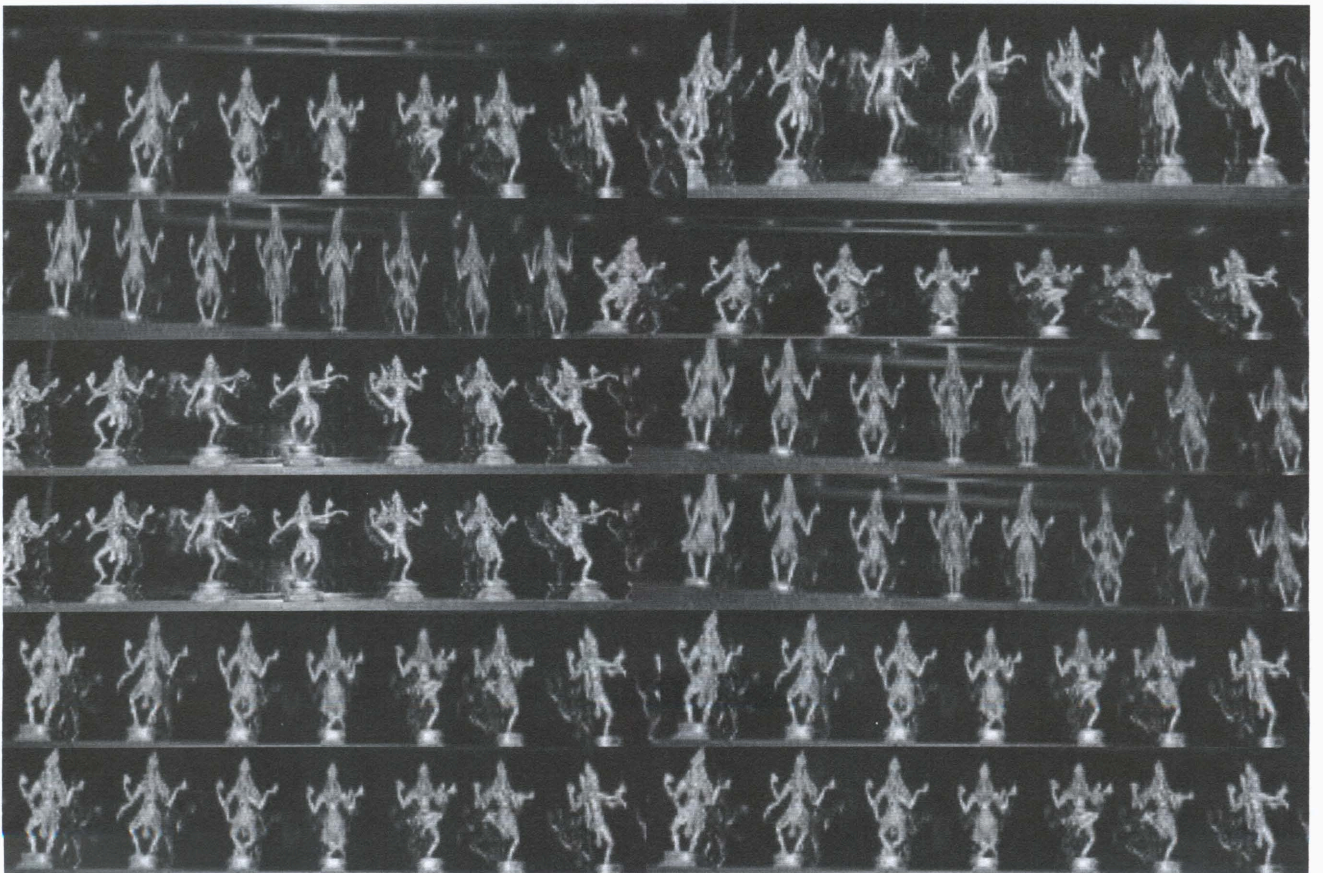
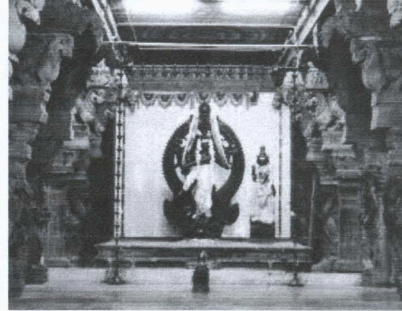
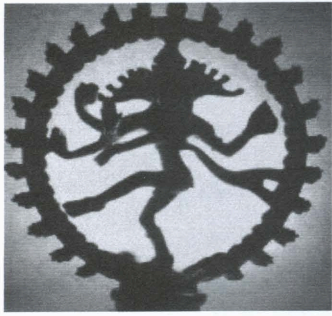


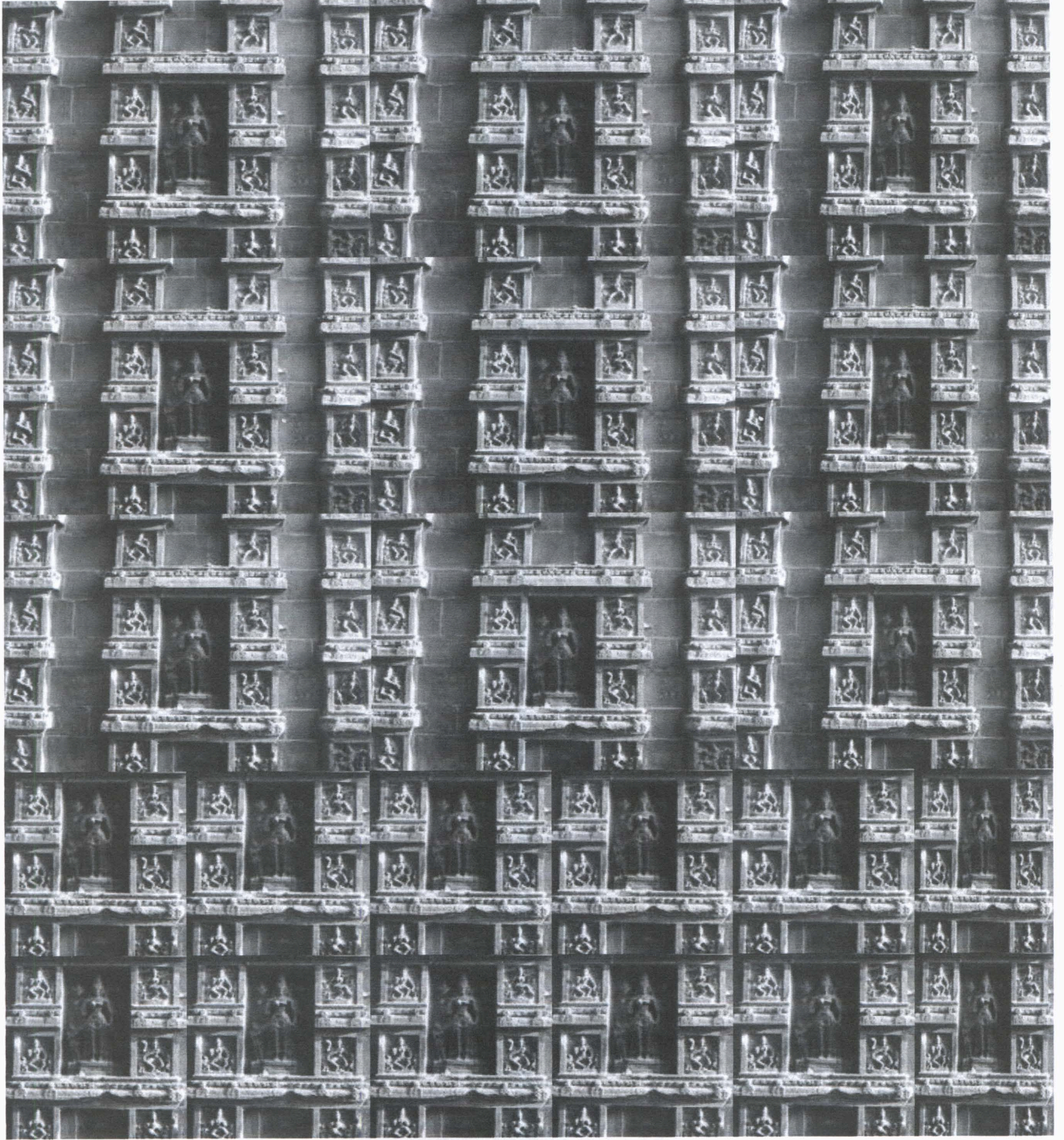
SananiSwami TharagariSwami ValikalyanasundaraSwami BramasasthruSwami KrwchaBedanaSwami SakthidaraSwami BalaSwami SikivahanaSwami

4. Though 108 forms of dances of Lord Siva is prescribed in scripts only, 'Anandha Thandava' pose is seen in most of the temples. Can you illustrate by simple images the other forms of dances of Siva shown in temples?

There are one hundred and eight poses of dance of Siva is described in texts. The North & South gopurams of Chidambaram Nataraja temple are 160 feet high. The 108 dance postures detailed in the Natya Sastra are sculpted in these towers. In Madurai contrasting in other temples, Lord Natarajar stands on His left leg with the right foot raised.







5. Can you please get me Lalitha thrisathy namavali in grantha character as I am finding it difficult in reading in Sanskrit or in Tamil font characters?

ஸ்ரீ ர வு.

ஸ்ரீகுலிதாஷோதரஸாத்.

ஒழிநகரவகுமுஜாழி சிவ்யுயெநகரிக்
 ஹிநிவகுஹாவஸ வாவநாயெநகரிக்
 ஸங்கராபுராமலளநயபு ஸரீராயெநகரிக்
 ஓலநாகதஸுஷு விமுஹாயெநகரிக்
 சிவரகிஸபலளநயபு மாவண்யாயெநகரிக்
 ஸஸாங்கஸெவரபூரண வஹாயெநகரிக்
 வடிவநுடிஸாஷெதக்ய ஸுராவாயெநகரிக்
 வஜ்ஜிரணிக்யுகடக கிரீடாயெநகரிக்
 கஹுமிரிதிமகொஜ்ஜாவி கிழிவாயெநகரிக்
 ஹஸரெவாங்கிதமல நஸுகாயெநகரிக்
 விகவாஹாராஹடிவ மொவநாயெநகரிக்
 ஸரஹாவெயவஹாஹ நாவிகாயெநகரிக்
 ஓலதககதாடங்க யமலாயெநகரிக்
 சிண்டிவபுணலஜாஸ கவொராயெநகரிக்
 தாஹிவகுவிதஸெர வடிநாயெநகரிக்
 ஸுவகடிவீஜ ரடிநாயெநகரிக்

சுமம்மஜநகாவாம வீக்ஷணாயெநகோ நஃ

ஸ்ருஷ்டாவெம் டிரஸிரொர தூரஃஜீ தாயெ நகோ நஃ

ஸஃஜீவாரீர வய-ஓ ஸெவிதாயெ நகோ நஃ

ஸீலாக்ஷீ தஸ்ருஷ்டாஃப ஜீவிதாயெ நகோ நஃ

சுஜீதாஜிஹாஸகி ஸம்வூ தாயெ நகோ நஃ

வரகாதவசூலாஜீ ஜாயிகாயெ நகோ நஃ

ஸநகாஜில தாராஜ்ய வாடிசாயெ நகோ நஃ

ஜெவஷிபு ஹிஸூபிரீந வெவஹாயெ நகோ நஃ

கஸுஸொடிவடிவபூஸஃ, வகுஜீ தாயெ நகோ நஃ

ஜீதஹஃகஷபக வதஸூபெ நகோ நஃ
சூ வசூ ப

வசூராரஜிஹாபஞ்சு ஜீஜ்யவெக்யே நகோ நஃ

ஜீஜிழிகுஃபஸம்ஹி த ஸுஜெஹாயெ நகோ நஃ

ஸஸாஃகவஃபஸம்புதூ ஜீகூடாயெ நகோ நஃ

ஜீதஹம்ஸவயகுஜீந மநாயெ நகோ நஃ

வநூரூஜ நஸநூர ஹ வஜீ தாயெ நகோ நஃ

கணஜீபுவஜநாநந ஹஜாாயெ நகோ நஃ

வகிவூகாமநாஃஷ ஹஜாாயெ நகோ நஃ

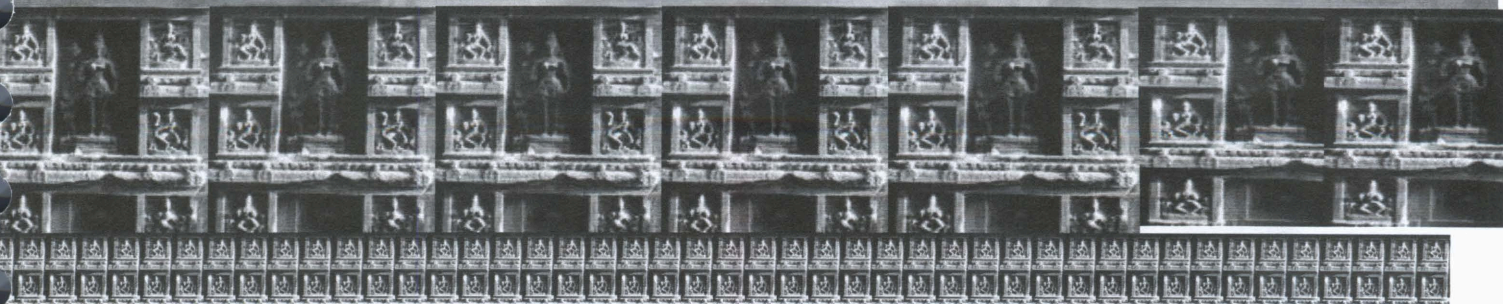
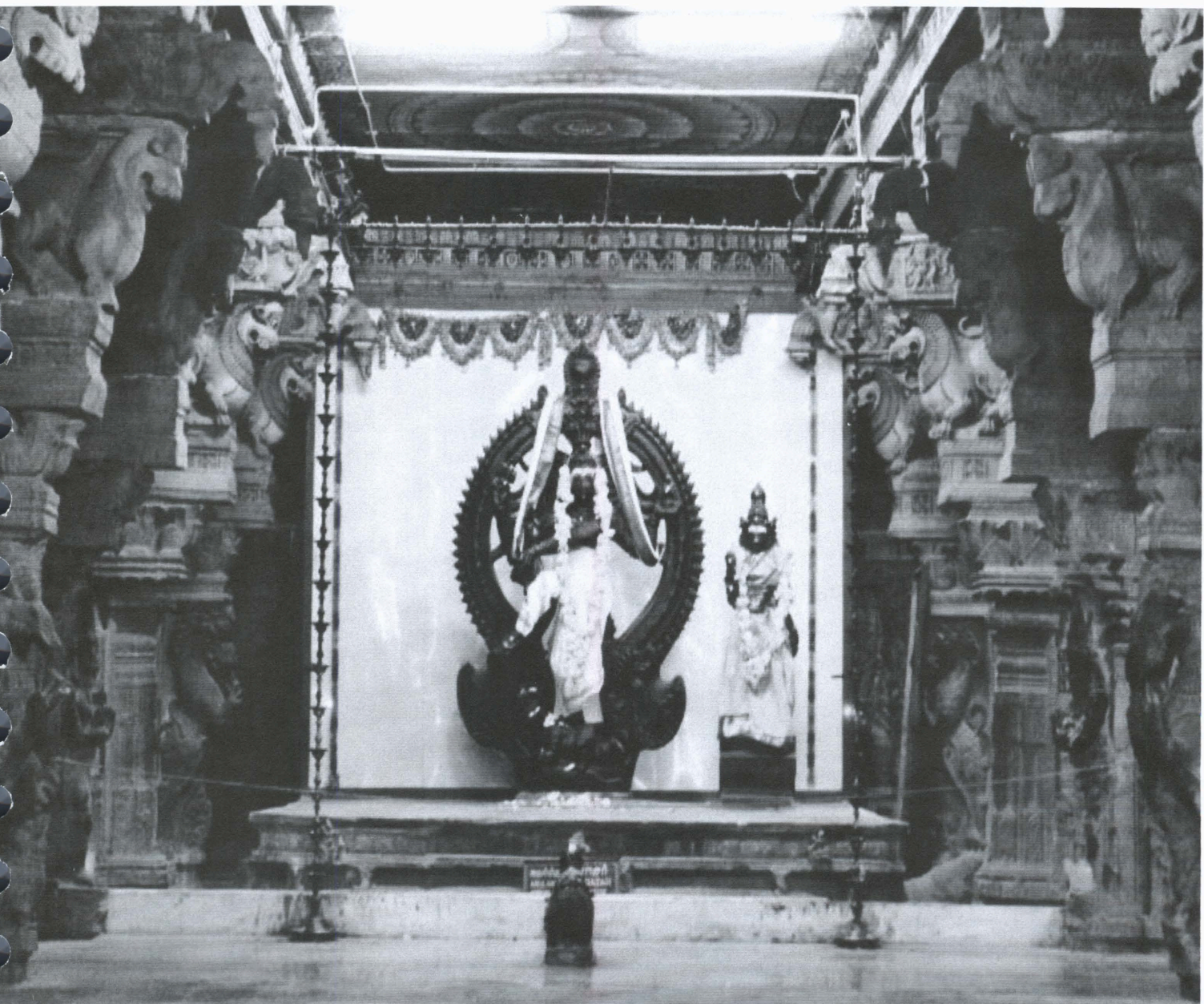
கயூரிகாரணாவூர வகுரிதாயெ நகோ நஃ

கிதாணவலி ஓநந ஸம்புதாயெ நகிர நகி
 ஸஹஸ்யஸூயபு ஸம்புதாயு காஸாயெ நகிர நகி
 ருதலினாநிணியு ஹ சிஷ்யஸூயெ நகிர நகி
 ஹாநிஷ்யசிமணாயிசு ரஹிதாயெ நகிர நகி
 சிஹாபஜாடலீசியு கிவாஸாயெ நகிர நகி
 ஜாமு சுஷ்யஸூயஸூயு நாம ஸாக்ஷிஹிதெயு
 நகிர நகி

சிஹா தாவளவவாவா நாமலீநாஸிஹெயு நகிர நகி
 ஓஷயீதிசிறாஹி கி ஸஹநாயெ நகிர நகி
 ஸசிஷ்யுஹெவடி நஹு ஸூரகாயெ நகிர நகி
 ஸசிஷ்யு ஹுடியாமஹாஜி திரயாயெ நகிர நகி
 சுநாஹ கசிஹாபஜ சிஷ்யாயெ நகிர நகி
 ஸஹஸ்யாரஸரஹாஜாத வாலிதாயெ நகிர நகி
 வுநிராஸூதிரஹித வுநஸூயெ நகிர நகி
 வானீமாயத்ரிஸாலித்ரி ஸஸூகாயெ நகிர நகி
 ருசிஹிஹிஸூகாராஜு வஹாஸாயெ நகிர நகி
 ஹெவாசிஹிஷ்யு தஸூசி ஸூராயெ நகிர நகி
 ஸஹஸ்யாநிஸளநயபு ஸாநிராயெ நகிர நகி
 ஹாவநாசிசூயஸூயு ஹுடியாயெ நகிர நகி

சுபுசெஸிமொதாஹ காரணாயெ நகிரை நதிஃ
 சிமெஸயுதநடந ததராயெ நகிரை நதிஃ
 கிஜலத்யுபுசுவாஹஜ விஜநாயெ நகிரை நதிஃ
 வுஷலஜிவிஜநாந ஹவநாயெ நகிரை நதிஃ
 ஜநத்யுஜராயொமஹஜ நாயெ நகிரை நதிஃ
 விபெயசுதிவிஜநாந விபிசாயெ நகிரை நதிஃ
 காரிசுராயாபிஷயமு நாய நாயெ நகிரை நதிஃ
 ராஜராயாவிபுதவடி ஸரொஜாயெ நகிரை நதிஃ
 ஸவபுவெடானவிசான ஸுதக்யாயெ நகிரை நதிஃ
 ஸ்ரீவீரஹதவிஜநாந திரை நாயெ நகிரை நதிஃ
 சுஸலஷசுஷசுநாஜ ஸுசுநாயெ நகிரை நதிஃ
 ஸாக்ஷாஹிசுநிணாசிசுநிசெநாஜாயெ நகிரை நதிஃ
 சிமொசெயாமுஸவசுஜி சிமிராயெ நகிரை நதிஃ
 சுக்யபுஜாவதிஸுத வெஷாய்யாயெ நகிரை நதிஃ
 ஸுசுவாணெசுகுகொடிஸ சிவிசாயெ நகிரை நதிஃ
 கித்யுபளவநகிரை நதிஃ சிஜைநாயெ நகிரை நதிஃ
 சிமொசெவஸிராயுத சிமொசெவெவ்யு நகிரை நதிஃ
 வதாவிபுஸதிதகெக ராயெ நகிரை நதிஃ

ஸ்ரீமலிதாஷ்டாநாயுதம் ஸவசுணபு



Path to Dharma -50- தர்ம நெறி - Sri Sankar Publications – February 2011 பிப்ரவரி (தை/மாசி)