

Path to Dharma

தர்ம நெறி



News Letter 15 செய்தி மடல்



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ஸ்ரீ முன்னேஸ்வரம், சிலாபம், இலங்கை.

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This news letter solely contains the questions and answers of a series of discussions held on the full moon day 9th of May 2009, at this temple with the devotees which will be useful to all.

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Anyone interested in this publication and the matter contained may contact to the Editor at the above address or to the E-mail address.

1. What is Tandavamurthy with reference to Lord Siva?

Tandavamurthy is the dancing pose of Lord Siva as Nataraja.

Siva in the outward appearance as Nataraja is in latent or hidden form in all the periodic rhythmic movements of the manifest creation, known as the cosmic dance that ensures the orderliness (Rta) of the universe, the mode of movements of the earth and the heavens, the systematic arrangement of the galaxies and the inter stellar spaces, on which depends precariously the entire equilibrium. His dance is a divine motion that suffers no conflicts. It entertains our anguish minds and dispels our unawareness. It obliterates our illusions and blazes the worlds of demons and ignorance. In conclusion, at the end of creation it diffuses the entire universe into an inexplicable period of ekanda, a suspended activity.

Lord Siva is the authority of all the different nature of the forms of dance. The art of dance (Natya nirtha sashtra) connected with the 108 types of classical Bharatha dance varieties have originated from Him just as all the yogic postures. All the forms of expressions of different types of dances of Siva are the expression, which He uses either to destroy the immorality or diminish the sufferings of His devotees.

Out of the 108 forms of dancing postures nine types of stances are considered significant out of which the most popular form is Nataraja (the King of dance).

Four types of Dances of Siva which are more significant are:

1. Ananda-tandava-murthy, dancing in a pleasant and cheerful mood.
2. Uma-tandava-murthy, dancing in the company of Parvathi.
3. Tripura-tandava-murthy, dancing while slaying Tripurasura.
4. Urdhva-tandava-murthy, dancing in the aether(space- air).

The Apasmarapurusha (the forgotten and deluded self), on whose body he rests Lord's feet in the illustration of Nataraja denotes this reality. This entire spacious world of apasmarapurushas is a stage on which Lord Siva performs his dance performance.

2. What is Panchanana Siva which is one of the form of Siva?

In some Hindu temples Sivalinga is exposed with five faces and is known as Panchanana Siva. Each one of these faces exposed in the Sivalinga has a precise name and represents a specific aspect.

These five faces of Panchanana Siva are Isana murtha, Tathpurusha murtha, Aghora murtha, Vamadheva murtha and Sadhyojatha murtha.

1. Isana murtha faces south east and represents Iswara aspect of Siva known as Sadasiva, or the Eternal Siva.
2. Tathpurusha murtha faces the east. He is Siva in his aspect as a deluded purusha or ego.
3. Aghora murtha faces the south and represents the destructive and regenerative aspect of Siva that, like fire, first devours life and then prepares the ground for its renewal.
4. Vamadheva murtha faces north. He is healer and preserver.
5. Sadyojata murtha faces west and represents the creative power of Siva.

3. What is Anugrahamurthy which is one of the form of Lord Siva?

This is the peaceful (serene) aspect of Lord Siva .

4. What is Ugramurthy which is one of the form of Lord Siva? and give the different forms?

These are the fierce forms of Siva. These fierce forms of Siva are commonly related with the events during which Siva assumed his dreadful form to exterminate the demons or the wicked.

The following are his well known terrible forms:

1. **Andhakasura-vadha-murthy:** The form in which he defeated Andhakasura, who subsequently joined his forces as his commander and became popular as Bhringi.
2. **Bhairava-murthy:** The form generally found in connection with the cults of teaching the secrets of tantras, yantras, alchemy, magic and occult knowledge.
3. **Gajasura-vadha-murthy:** The form he assumed while killing a demon named Nila.
4. **Kalari-murthy:** the form in which he fought and defeated Yama to save his devotee Markandeya.
5. **Kamantaka-murthy:** The form in which he destroyed Manmadha, the god of lust, for disturbing him while doing penance.
6. **Kankala-bhairava murthy:** The form which he assumed after cutting off the fifth head of Brahma.
7. **Sarabhesa-murthy:** The form in which he allegedly fought and sacred, Narasimha, the incarnation of Vishnu.
8. **Tripurantakmurthy:** The form he assumed while destroying the three cities of gold, silver and iron built by the three sons of Andhakasura.

5. What is Yogamurthy which is one of the form of Lord Siva in brief?

The descriptions of Dakshinamurthy (south faced Lord) portray Siva in his very pleasant mood, seated on a elevated seat, with one leg folded while the other rests on the Apasmarapurusha, the deluded self.

Siva is identified as Dakshinamurthy, according to puranic tradition for the reason that he does his teachings sitting on the snowy mountains of Himalayas and facing towards the Indian subcontinent, which is in the southern direction to him.

The manifestation of Siva as the universal teacher is recognized as Dakshinamurthy, instructing the clandestines of yogas, tantras, yantras, arts, sciences, alchemy, occult knowledge, astronomy, astrology, magic, ancient history and knowledge of the future to the sages and saints, gods and goddesses and his highly competent devotees.

Two of his posterior arms hold a snake (or rosary or both) in one hand and flame of fire in the other. The snake is considered a symbol of tantric knowledge and the fire a symbol of enlightenment. Of the remaining two anterior hands one is in abhayamudra (posture of assurance) and the other holds a scripture in gnanamudra (posture of presenting knowledge).

Puranic tradition of the deity shows that once the four sons, of Brahma, (the Lord of Creation) Sanaka, Sanandana, Sanatana, and Sanathkumara did rigorous thapas (meditation) and analysis. Eventually they were uncertain of the Supreme Truth. Lastly they determined to move towards to Lord Siva to acquire the knowledge of the Truth. Lord Siva was sitting under a banyan tree, on a seat and the four sages too sat down beneath around Him. Lord was in the yoga posture without uttering a single remark. Anyhow all the uncertainties of the four sages got cleared just by practicing the posture of their Guru.

This shows that the Truth cannot be elucidated in expressions and must be experienced. Dakshinamurthy with the great 'chinmudra' posture shows that he is the guru of all the teachers. This appearance in which Siva is shown as Supreme Guide to the sages is the form of wisdom known as Dakshinamurthy.

6. What is the significant which is one of The Trident of Siva?

The trident is the symbolic weapon of Siva with which he annihilates evils and reinstates order. The trident is the symbolic illustration of the triple character of nature, termed, sathva, rajas and tamas. Siva is the controller master of these three qualities with which he controls the universe.

The trident symbolically represents the truth that Siva is the sole controller of the universe and the controller of all illusion. The trident furthermore represents the three aspects of the duration of time, the past, the present and the future. Siva (as Kala Bhairava) is regulator of Time, who determines the evolution of the universe according to His will.

The symbol trident in addition represents the three paths to self-realization, that is to say the path of knowledge, the path of action and the path of devotion. With these three paths, Siva transforms his devotees and destroys the evil in them.

The trident also signifies the three main tribulations which need to be ruined in order to make advancement towards the divine. They are the evil of lust the evil of anger, and the evil of pride.

7. What is the significant of the Symbolism of Snakes of Lord Siva?

The snakes in Hindu mythology symbolize the nature of control over aspiration and desire of Siva. The snake stands for all the evil and demonical nature in the world. He wears a garland of snakes around his neck. Sometimes we see more snakes; one across his body like a sacred thread and two acting as bracelets around his hands. By wearing the snake around his neck, Lord Siva gives us the assurance that no evil can touch us or destroy us once we surrender to him.

The snake according to Saktha worship cult denotes the power of kundalini. This kundalini power is expressed as a coiled serpent lying in the latent stage at the muladhara chakra of all human beings and ascend when ones spiritual status increases and divine position is oriented.

The snake coiled around the neck of Siva expresses that in Him the kundalini sakthi (power) not only has arisen fully but is also actively involved in the divine activity by observing all the devotees who approach Him.

The snake also stands for all enthusiasms and desires. The snakes around his neck, of Lord Siva expresses that, He has overcome all desires and is in full control of Prakriti (maya) and its various maneuverings.

8. What is Sivalinga which which is one of the forms of Siva?

The Sivalinga is the symbolic representation of Siva the Supreme Self of the universe. Sivalinga is usually a round or cylindrical and protruding object. The cylindrical part is held firmly by a circular base.

In the form of Sivalinga this aspect has three parts.

- i. The lower part represents Brahma.
- ii. The middle part, which is octagonal in shape, represents Vishnu.
- iii. The upper part, which is cylindrical in shape, represents Rudra (Pujabhaga).

Sivalinga literally means the body of Siva.

Sivalinga is considered possibly the most potent, powerful and popular symbol in Hinduism. In almost in all the Siva temples, Sivalinga is installed in the sanctum sanctorum. Psychologically it denotes the union of mind and body. Spiritually it characterizes the union between Purusha and Prakriti, the highest principles of the manifestation of universe.

Sivalingas are either naturally found in river beds or artificially made. Different types of materials are employed in their making, such as clay, silver, gold, copper, crystal, glass, diamonds, precious stones and various types of wood.

9. What are the important idol forms of Lord Siva found in the temples?

i. Natarajar (King of dance - Yoga murthy)

The manifestation of the Natarajar idol form is where the upright body where the head is with four shoulders, three eyes, moon and leaves and ganga on the head.

One of the left hand possess destructive fire, one hand stretching downwards, the raised foot pointing down. One of the other hand hold Damarukam (drum), and the other in protection posture. The God is seen in the dancing pose, whose matted hair is flowing, standing on the unconscious body (hyapasmara deham)

Mudra (hand gesture) of the lower right hand explains "Do not be afraid." Mudra of lower left hand expresses that "There is a way out." This gesture promises salvation or release from the world of forms and rebirth. This hand points to the way out. Destruction is symbolized by the Fire held in the first left hand. This destruction which leads to creation, over and over again. Fire also cleanses the impurity of the soul. Balance of creation and destruction is shown by both the upper arms.

Flame halo (Thiru vasi) represents samsara (reincarnation), the endless cycle of birth and death. Life comes as a result of heat (passion). Life ends in the fires of destruction and then life comes over and over again.

The two different ear-rings Siva wears symbolize that he embodies both masculine and feminine aspects of existence. One type of ear-ring worn by men, the other one worn by women. The third eye in his forehead symbolizes insight or enlightenment. The Ganges River in Siva's hair signifies that Siva can control nature and also fertility. The expression on Siva's face is calm, unapproachable, and natural by the display of his own energy symbolizing the flow and change of time.

The raised foot is seen out of the plane of the rest of the image. The raised foot takes the viewer out of the world of forms into the formless reality of moksha. Hence the upraised left foot symbolizes release from rebirth and the assurance of moksha-nirvana. The leg that rests on a lotus flower, symbolizes the creative force of the universe. The Dwarf (Muyalakan) being crushed by the right foot symbolizes ignorance of moksha which Nataraj is overcoming. The Dwarf symbolizes absentmindedness, negligence, blindness. Two feet together symbolize interplay of insight and forgetfulness.

Lord Shiva dances during the creation, protection and destruction processes of the worlds.

His dance varies with respect to the action.

- i. Sandhya tandava,
- ii. Urdhva tandava,
- iii. Rudra tandava,
- iv. Samhara tandava

The dance of the Lord takes place in every infinitesimal atom, for all the living beings to exist and act. That is the source of all the energy. His activity (energy) is sakti. There were two ardent sages Vyagrapada and Patanjali who were worshipping God to see Its blissful dance that energizes the worlds. Vyagrapada out of his devotion asked for the eyes and legs of the tiger, so that he could go very early in the dawn, even before the bees wake up, to pluck the flowers very fresh, not even touched by the bees to offer to God. That is why he was called Vyagrapada. The other sage was the serpent Adishesha on which Vishnu reside, desired to see the glorious Dance of God. They were performing austerity at the holy place called Thillaiyambalam.

ii. Chandrashekharar (moon ornamented Lord - bhoga murthy)

The appearance of this Chandrashekharar idol form is where the upright body with one hand in abhaya (protecting) and the other hand in varada (boon giving) postures. The face is with a pleasant expression, with a blossomed face and expressive eyes. The crescent moon is strikingly seen on the crown (moon ornamented Lord), with an body, and feet in the same plane. One hand holds the deer and the other one the axe.

The puranic incident related to the deity Chandrashekharar is as follows:

Daksha had twenty seven stars as his daughters. All of whom were married to moon. But the moon had special concern towards Rohini. Hence all the rest of the wives made a complain to their father daksha. Daksha understood that moon is not treating all his daughters equally. For this reason Daksha cursed the moon to lose its luminance (kala) day by day. Consequently day by day the moon started loosing one luminance part (kala) out of his 16 parts. For the reason moon frightened and feeling shame moon vanished into the ocean. There are so many activities where the requirement of the light of the moon is indispensable. Without moon, these activities were harmed. As a result there was suffering in the world. To solve the dilemma the celestials advised moon to take sanctuary in the Great Divine, Lord Siva. Moon took refuge in Lord Siva when he was left with only one kala of illumination. Being the graceful Almighty, He wore the moon crescent on His head, making him grow for 15 days and decay for 15 days periodically.

iii. Kalyana sundarar (The Siva in marriage form (bhoga murthy)

The appearance of this deity is with the body red (sindhuram) in colour in marriage posture, with a hand of devi in one lotus hand, with axe and deer in hands and ganga and moon on the wound-up hair.. The face is with three eyes and four hands (four shouldered). The manifestation of this icon is with divine amazing colourful dress, wearing necklace and bracelet, shining in the bridal robe, flamboyant with charming body.

The puranic incident related to the deity kalyana sundarar is as follows:

Once Sakthi, was born as the daughter (Parvati), of the king of Himalayas. While she was young as a child, She was not attracted in playing and singing similar to the other children. She was more of a mind towards meditating on Lord Siva in the mountain hills. She most wanted to get married to Lord Siva. Hence she wanted to carry out austerity in the hills of Himalayas. Her parents hesitated for this act. Because of her sternness her father finally had to restrain to her willpower. She carried out austerity at Himalayas. Lord Siva satisfied with her worship, came as an elderly devotee to her place. Parvati presented her respect to the aged devotee of her Beloved Lord. At that moment, He attempted to persuade her that she shouldn't ruin her teenage years performing meditation, but instead take pleasure in life getting married. He recommended that She could get married to Him, instead of aspiring for Lord Siva who always dances in the cemeteries and wears skulls and bones. Parvati, not knowing that the elderly devotee is God Himself, got annoyed on the utterance of the elderly man, informed Him that She respected Him only because He gave the impression like a devotee and She was not prepared listen to any little blasphemy of God further.

She requested the aged devotee to leave the place without any delay. The Lord, pleased with Her willpower and loyalty, revealed who He is. Parvati was astonished and pleaded the pardon of God. Nevertheless God had accepted her requested.

The king of Himalaya and his family were happy to see their daughter's wedding. The delightful Lord in the wedding robe got married to Pavati the Daughter of the king of Himalaya mountains and this form of God is called Kalyanasundharar

iv. Ardhanarishvarar (half male and other half female God (bhoga murthy)

The appearance of the Ardhanarishvarar idol form is where the upright body with the form of male portion of the on the right half and female section on the left half. The head of this icon is seen with matted hair with moon, axe, smeared in red (aruna), wearing snakes and the skin of tiger, embracing the bull and with a bent leg, this the right half, and the left black in color, hand holding a (lily) flower close to the chest, with a silk like lotus foot, wearing gold ornaments.

The puranic incident related to the deity Ardhanarishvarar is as follows:

Maharishi Bringi Sage Bringi who lived in the remote past was a dedicated devotee of Lord Siva. He normally worshiped only Lord Siva and not Sakti. Goddess Sakti, being the power as the name indicates, pulled out the energy out of the body of the sagacious Bringi. Because of this maharishi was unable to stand on his own. He pleaded his position to Lord Siva. Lord Siva provided him with a stick. With the support of the stick sage could stand and still worshipped Lord Siva alone.

Goddess Sakti wanted to be an indivisible part of Lord Siva's form. She observed the Kedhara maha vrata austerly. Lord Siva, Delighted with Goddess Sakti's austerity, bestowed her the boon of being part of His form. So the Lord now appeared male on the right side and female on the left side and hence became Ardhanarishvarar.

Significance of the of form of Ardhanarishvarar.

Hindus consider that the God is male , female and neuter as well God is abstractly beyond sex. Philosophically, this form is quite associated with the Grace of God. Siva and Sakti are one and the same Supreme.

Because God is conceptually beyond sex, though referred to as He or She but it is more relevant to refer to God as It is proper mainly at Its (God's) intrinsic form. The formless God is called Parashiva. Shiva also takes the form of Ardhanari, his androgynous form. On Its (God's) own free-will for the benefit of Pasus (souls), which are go down in Pasa (bondage), It thinks to create the worlds. Its energy of creation consequently springs out of It. This energy is called Sakti. Siva and Its power Sakti generate everything.

v. Kalari -The enemy of kala(veera murthhy)

The manifestation of the kalari idol form is where the upright body is red in colour (sindhuram), where the head is with four shoulders,

Three eyed, with hands holding up the Sulam , noose, axe in hands, with frightening teeth, pleasant face, with the left foot standing up over the chest of kala (time - death), with cast down red matted hair, to that pashupati(Lord of creatures), Kakalantaka prostrate.

The puranic incident related to the deity kalari is as follows:

Kala is the deva who is accountable for death. Considering the Kala as time it is able to come to the conclusion that Kalari symbolizes that God is away from the limits of time (Mrityuinjayan).

The sagacious Mrikandu did not have any progeny for fairly a long time. He carried out tapas and homa rituals to get the good thing of Almighty .As a result of this performance Lord Siva came into view. Almighty inquired about the sage's request. When the sage Mrikandu informed about his wish, the Almighty asked the sage whether he liked a son with indiscipline, cruel and dumb living for long or a son loving, intelligent and a gem of character living very short span of life. At that moment the sage had two choices. The intellectual sage Mrikandu selected the second one. Sage Mrikandu's wife gave birth to a child out of a godsend from Lord Siva, and he was named Markandeya. Markandeya when he was very young was very intelligent, intellectual and gifted but would live just for 16 years.

Markandeya grew up learning and gaining knowledge of the great scriptures, caring and loving, devotional towards Lord Siva. His parents were extremely happy with him.

When Markandeya was reaching the age of sixteen he found his father and mother showing the expression of sorrow. Markandeya learnt from his mother that he would depart this life at the age of sixteen and that was the reason of the gloom. Markandeya became conscious that none other than the Lord Siva, Who is beyond all the scopes of time and hail as Mrityunjaya, who conquered the death, can save him from the strong control of death.

Devotional and single-minded and Markandeya performed Siva puja and submitted himself totally to the Lord. The Yama dooties who approached to take his life were scared by the flame of this young boy's devotional rituals and puja. As the Yama dooties couldn't take away Markandeya's life, Kala the god of death, himself came.

Markandeya was in full concentration during his rituals all the time embracing the Siva linga. As Kala still trying to carry away Markandeya's life, the Lord appeared in furious from the Siva linga and kicked Kala away. Lord Siva blessed the genuine dedication of the sixteen year young boy and made him to be in sixteen years for ever, deathless. Thiruk kadavoor is the temple associated with this valorous deed of Lord Siva.

vi. Lingodhbhava murthy

This image signifies the importance of Siva in the form of Linga as the Supreme Self, without a beginning and without an end. According to Hindu mythology, Siva once revealed his infinity to Brahma and Vishnu in the form of a pillar of fire that could not be scaled by either of them from one end to the other. As Lingodhbhava-murthy, Siva appears seated in the heart of a Linga, with four arms, while Brahma and Vishnu adore him from the two sides.

vii. Bhikshatana murthy

This is Siva in his ascetic aspect, wandering from place to place, with a begging bowl made of human skull, doing penance or lost in his own thoughts. Even today we can see some followers of Siva going around the villages in India in this form. Some of them even do a little magic to attract our attention or scare away the trailing children.

viii. Harihara murthy

This is Siva in a mood of reconciliation and friendship with Vishnu. Also known as Harihara or Sankaranarayana. The images show the right half of Siva on the right side of the image and the left half of Vishnu on the left side.

10. What do you mean by Siva Agamas?

Siva Agamas are the 'tantric' scriptures of saivism. As Vedas Siva Agamas are considered the holy scriptures of Hindu religion. Vedas and Agamas are blessed by the Divine God Siva Itself, passing through the divines and sages. Similar to the word 'Veda' specify knowledge the root gam in the word 'Agama' signifies the dynamism. Some say that if Vedas are the science, Agamas are the engineering.

Agamas elucidate four glorious parts/paths termed padas. They are;

- a. charya
- b. kriya
- c. yoga
- d. gnana

There are 28 Siva Agamas. All of them have these four parts. The order and the name change. The important ones are given below:

- a. caryapatha details the prayashciththa vidhi (atonement)
- b. pavithra vidhi (purification), Sivalinga lakshanam (qualification/characteristics of Sivalinga)
- c. japamaia, yogapatha lakshanam (characteristics of japamala-rosary and yogapatham-used in yogic posture)
- d. kriyapatha explains mantra udhdaranam (elevation with mantras)
- e. sandhyavandhanam (twilight salutation)
- f. puja, japa, homas (worship, chanting, rites)
- g. samaya vishesha nirvana acaryabhisheka (initiations into the spiritual stages)
- h. yogapatha tells about the thirty six tatthvas, tatthveshvara, yama niyama Asana samadi procedures.
gyana patha elucidates the characteristics of pati, pashu, pasha.vedhagama

Agamas, like vedas are the sources of almost all the theoretical principles. Agamas, similar to vedas are the foundation of the religious life of Hinduism in common and saivism in precise. It expresses the character of the Supreme as well as the technique to acquire to It.

Agamas support the realistic aspects of religious life and convention that would make the worship efficient to produce the absolute benefit. Hence these are somewhat in prolonged elaborations of the rituals. The main viewpoint of the Agama tantras elucidates about the three aspects pathi, pashu, pasha .

Agama tantra source and verses

There are two types of Agamas. They are:

- a. Siva Agamas
- b. Rudra Agamas

There are 10 Siva Agamas and 18 rudra Agamas. All these Agamas form the basis of the worship of Lord Siva.

These Agamas also have upa Agamas and the supporting Agama tantra texts. These are 208 in number for the 28 Agamas. Some of the Agamas are said to be having trillions of verses. For example, kamika, Sukshma and sahasra Agamas. Lots of these texts have been lost, by many means in the history. a lot of of the Agamas accessible today are not having all the parts in full. A number of of the Agamas have only a few of the padas available.

11. Why is it referred that the pranava mantra.AUM (OM) is sabdabrahma ?

AUM (OM) is identified the pranava mantra. The mantra AUM (OM) is not a concept, not a designation of something. It is the "all-word" as Chandogya Upanished says. Representing the sum total of all letters of the alphabet. it embodies all things in the form of sound; it is sabdabrahman the supreme in the form of the word.

12. What are the 10 principal schools of Vedanta, their founders & their main work (Commentary of Brahmasutra)?

1. Advaita Vedanta –Sankara (788-820 CE)-Sarirakabhasya
2. Visistadvaita Vedanta –Ramanuja (1017-1137 CE)-Sribhasya
3. Dvaita Vedanta –Madhava (1238-1317 CE)-Anuvakhyayana
4. Bhedabheda –Baskara (9th century)-Brahmasutrabhasya
5. Dvaitadvaita Vedanta –Nimbaka (11th century)-Vedantapavijathasurabha
6. Suddhadvaita Vedanta –Vallabha (1473-1531 CE)-Anubhasya
7. Acintya Bhedabheda Vedanta –Baladeva (18th century)-Govindabhasya
8. Dvaitadvaita Vedanta –Sripathy (1350-1410 CE)-Srikarabhasya
9. Sivdvaita Vedanta –Srikantha (13th century)-Srikanthabhasya
10. Samanyaveda Vedanta –Vijnanabhiksu (16th century)-Vijnanamrta

13 What are the Eight steps of Astanga yoga?

1. Yama(Pracice of Precepts)
 - i. Ahimsa(non-violence)
 - ii. Satya(truthfulness)
 - iii. Asteya(non-stealing)
 - iv. Brahmacharya(continenace)
 - v. Aparigraha(absebce of greed)
2. Niyama(practice of virtues)
 - i. sauca(purity)
 - ii. Samtosa(continenace)
 - iii, Tapas(discipline)
 - iv. Svadhyaya(study especially of sacred lore)
 - v. Iswara pranidhana(surrender to God)
- 3 .Asana(postures)
4. Pranayama(breath control)
5. Pratyahara(withdrawal of senses)
6. Dharana(concentration)
7. Dhyana(contemplation)
8. Samadhi(trance)

14. What are the gayatri mantras for nava- grahas?

Surya gayatri -Aum aswadhwaajaaya vidmahae paasa hastaaya dheemahi tanno surya:
prachodayaat

Chandra gayatri Aum padmadhwajaaya vidmahae hema rupaaya dheemahi tanno soma:
prachodayaat

Angaaraka gayatri (chevvaai) Aum veeradhwaajaaya vidmahae vighna hastaaya dheemahi tanno
bhouma: prachodayaat

Budha gayatri Aum gajadhwaajaaya vidmahae sukha hastaaya dheemahi tanno budha:
prachodayaat

Guru gayatri Aum vrishabdhwaajaaya vidmahae kruni hastaaya dheemahi tanno guru:
prachodayaat

Shukra gayatri Aum aswadhwaajaaya vidmahae dhanur hastaaya dheemahi tanno shukra:
prachodayaat

Sanishwara gayatri Aum kaakadhwaajaaya vidmahae khadga hastaaya dheemahi tanno mandah:
prachodayaat

Raahu gayatri Aum naakadhwaajaaya vidmahae padma hastaaya dheemahi tanno raahu:
prachodayaat

Kethu gayatri Aum aswadhwaajaaya vidmahae soola hastaaya dheemahi tanno ketu: prachodayaat.

YANTRAS FOR PLANETS

<u>PLANETS</u>	<u>RULING DEITY</u>	<u>OVER RULER</u>	<u>GRAINS</u>	<u>YANTRAS</u>
SUN	AGNI, GOD OF FIRE	SHIVA	WHEATSURYA,	GAYATRI, VISHNUYANTRAS
MOON	APAS, WATER GODDESS	PARVATI	WHITE RICE	SRI YANTRA, LAXMI YANTRA
MARS	BHUMI, EARTH GODDESS	SKANDA	RED DHAL	MANGALA YANTRA
MERCURY	VISHNU, THE MAINTAINER	NARAYANA	MUNG BEANS	VISHNU YANTRA
JUPITER	INDRA, KING OF GOD	SBRAHMA	CHICK PEAS	GANESH YANTRA
VENUS	INDRANI, QUEEN OF GODS	INDRA	LIMA BEANS	SRI YANTRA, LAXMI YANTRA
SATURN	YAMA, GOD OF DEATH	PRAJAPATI	SESAME SEEDS	SRI SHANI YANTRA
RAHU	DURGA, GODDESS OF POWER	SARPA	BLACK GRAM	KALI AND DURGA YANTRA
KETU	CHITRA GUPTA, GOD OF KARMA	BRAHMA	HORSE GRAM	MAHAMRITYUNJAYA YANTRA

SATURN
RAHU
KETU

YAMA, GOD OF DEATH
DURGA, GODDESS OF POWER
CHITRA GUPTA, GOD OF KARMA

PRAJAPATI
SARPA
BRAHMA

SESAME SEEDS
BLACK GRAM
HORSE GRAM

SRI SHANI YANTRA
KALI AND DURGA YANTRA
MAHAMRITYUNJAYA YANTRA

