

Reaching GODHOOD

- SREEVIDYA -

Ten Goddesses / Dasamahavidya



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Shatter Ego and Be with GOD

The ignorance, which creates the illusion of many, is a creation of the limited ego, a mental object. The structure of the ego can be analyzed to have the following components - pity, doubt, fear, shame, aversion, class, distinction, and norms of behavior. These are the eight bonds, which bind the unbindable consciousness, and their stuff is also consciousness. Once this is seen to be the case, the bonds lose their capacity to bind, and one's true nature is revealed. So, the paths to realization of one's true nature as the undifferentiated God manifesting in many forms and names as the apparently diverse universe, have to sever these bonds, which are the obstacles, which like shells of an onion are creating an entity out of vacuum, trying to protect an ego which is not there.

Each one of us has to do to shake off the bondage and the misery which attachment causes is to choose not to remain bound. That choice must be exercised. That is the one step which one has to take towards God; God will do the rest. If you take one step towards Him, He will take ten steps towards you. If you sit and meditate, you will see God. If you sing to God, God will dance for you. If you dance to God, God will embrace you. If you embrace God, He will enter you. If you enter Him, He becomes one with you. God has no choice in this matter, because you are the God, and your choice is His choice too.

So offer not your miseries to God, because he will do the same to you. Ask him not to do things for you, because he will ask you to do things ten times over. Instead, offer God your happiness, your song, your dance, your bliss, and He will do the same for you. Make efforts to eliminate your one bondage, He will come Himself and remove them all.

God enjoys his powers. He owns them. You can own them too, by realizing the truth of the statement that you are God, through experience. There are obstacles to this realization, whose prime nature consists of two types of ignorance. The first is not seeing your true nature as that of God identity. The second is the wrong assumption of human nature which makes you see many things where there is in reality only one thing. That one thing which exists is consciousness. All forms, all space, all time, all materials, are merely forms of consciousness. That is not light, but it lights up everything for God to see. By it, objects like sun, moon, stars, fire, etc. shine. It is your, mine, everyone's consciousness that is the light of lights. Take away that light and the world ceases to be.

A Path to Godhood - Dasa Maha Vidya

There are many, many more than ten ways to reach Godhood. However, Dasa Maha Vidya is the ten most important ways for reaching Godhood. All powers of God are manifest in man, whether one realizes it or not. If you realize God you become God. Otherwise, you continue to believe that you are not God, and so, search for Godhood, outside of yourself. And you will never reach, because the direction is wrong. As long as you are moving along the circle, you will never reach the center. This is the path of life. For each individual the paths are different. Kâli, Târâ, Sundari, Bhuvanâ, Bhairavi, Chandi, Dhûmâ, Bhagalâ, Mâtangi, Kamalâ are the names for the ten paths. The ultimate goal is the same in each case; integration of all forms into one Godhood, which is identical with the self. The reality is that when one passes through one path, he is ignorant of rest of the paths.

These ten paths of transcendental knowledge is Dasa Maha Vidya. Each of these paths has been symbolised as a female deity or Goddess. In truth, these Goddesses simply represent the cycle of time and life and the cosmic energies which ebb and flow through our lives and the cosmos. These ten energies contain all wisdom, all potential - past present and future, *from whom all powers emanate, is God oneself.*

Cosmic graphical representation of each of these Powerful Goddesses or Powers of Nature is called Yantras or mystic designs. Each is unique in its Shakti (Force) and is capable of bestowing its inherent Power on those who meditate and focus on the representative designs. By and meditate on the on the ten Goddesses or their geometric shapes, it is said that each Goddess blesses the worshipper with her gifts as per Her Energy.

Thantric Path / Yoga

Tantra comes from the Sanskrit word to "to weave." It takes the many loose spiritual threads in our lives and weaves them together into a strong fabric that can cloth us against the rigors of worldly existence. Tantra is called the "quick path to Enlightenment because it employs the people, places and things of the mundane world to transcend the mundane world. There has been a lot written and said about the subject of "Tantric Sex." Sex is an extremely personal matter. The only thing I will say about the topic here is that gender or sexual preference is no barriers towards a realization of the Divine when following the system I have outlined. Please consult the "Goddess Hathor's Links" section for sites with more information on this and other subjects. Diet and exercise are also elaborated on in Tantric writings to the point where they comprise a complete Yogic system in themselves known as Hatha Yoga.

Just as the Universe was created along the Universal Axis so is a person likewise procreated along the spinal axis. Situated along the path of a person's creation are Seven Life Centers or Chakras. One or more of the Dasa Maha Vidyas presides over a particular Life Center. Shri Maha Kali and Shri Bhuvaneshwari are realized in the Heart Center. In the Center located above the crown of the head are Shri Lalita Tripura Sundari and Shri Kamalatrika (Laxmi). The Life Force ascends up one channel and descends down another channel forming a complete circuit. There is also a middle channel where the Life Force ordinarily will not go in either a downward or upward flow. During the practice of certain Yogic exercises the both the upward and downward flow is halted and a unique Energy is caused to ascend up the middle channel where it pierces and absorbs each chakra on its way to the top. After reaching the top this energy descends depositing greater Life Force in each of the Centers.

"Each person is a microcosm containing seven fundamental centers. These complex systems receive and emit the seven essential types of vibration that exist in the entire world, which is the Macrocosm. They are known as "Chakras" or Energy Centers. The Chakras have the role of instantly aligning the person with a particular resonance or vibration. When man is aware and in control of the infinite energies manifested in the Universe, it is through these Chakras."

Here is a succinct presentation of the 7 resonating Chakras, their essential characteristics, and where they are perceived inside and outside the physical body.

1. MULADHARA CHAKRA : This is situated at the base of the spinal column, between the anus and sexual organs. It is the home for the fundamental energy of the being, Kundalini Shakti. Attributes: source of life, vitality.
2. SWADHISTANA CHAKRA : This is situated in the area above the sexual organs. Attributes: sexual energy, sensitivity, social conformity.
3. MANIPURA CHAKRA : This is located right under the navel zone. Attributes: expansion, will power, dynamism, "solarity".
4. ANAHATA CHAKRA : This is situated in the heart/cardiac plexus zone. Attributes: affectivity, harmony, altruism and love.
5. VISSHUDHA CHAKRA : This is situated in the throat zone. Attributes: refinement, intuition, elevation, sublime experience, esthetical revelations, inspiration.
6. AJNA CHAKRA : This is situated in the middle of the forehead, above the eyebrows. Attributes: geniality, extraordinary mental power, clairvoyance, superior intuition.
7. SAHASRARA CHAKRA : This is situated in the area on the top of the head. Attributes: detachment, connection to the eternal Truth, pure spirituality, contact with God, wisdom.

The Maha Vidyas: Shri Lalita Tripura Sundari, Shri Mantangi, and Shri Bagalamukti are very closely associated with each other. Shri Tripura Bhairavi and Shri Lalita Tripura Sundari are to poles of the Great Goddess, which I call the Goddess Shri Hathor. Maha Kali as the Time Force and Shri Bhuvaneshwari as the Great Cosmic Space provide the Timing and the Stage for all Yogic practice.

In the Tantric vision, the Universe has a pyramidal vibratory structure. Different worlds are placed on different levels or strata. Each stratum has a definite rate of vibration and expresses a definite level of consciousness. At the top of this gigantic pyramidal structure there are certain Cardinal Foci of Energy (Vidyas) symbolically called Cosmic Powers or Goddesses, which have a paramount role in creating, maintaining and reabsorbing the Cosmos. The disciplines that lead to the telepathic communion with these Cosmic Powers are known as Maha Vidya Yoga or Sri Vidya Yoga. These are the supreme fundamental ways (paths) of profound knowledge and wisdom.

The Tantric tradition is characterized by the central place given to the Everlasting Female Archetype, the Supreme Goddess, the Mother of the Universe, i.e. the essential femaleness as a creative and dynamic Power which complements the stillness of the Consciousness. In this vision, each female is a Shakti. She embodies and manifests the secret fundamental subtle forces, which animate and control the Cosmos. The Tantric adepts see the whole Cosmos, with its visible and invisible worlds, as a Supreme Mother Goddess (Para Shakti), which holds ultimate and omnipotent power over the cosmic manifestation and over all creatures. At the human scale, all women are parts of the Cosmic Goddess. The Ultimate Consciousness (Shiva) is grasped through Shakti.

It can be said that the Ten Great Feminine Cosmic Powers (Dasa Maha Vidyas) are the ten fundamental aspects of the Supreme Cosmic Mother's personality. Nevertheless, each Goddess has a specific cosmic function in the universal harmony.

How to Worship

The genuine study and inner worship of these ten Goddesses has to be completely esoteric. The cluster of the ten Maha Vidyas reflects the dynamic unity of existence, in which all aspects of life - the darkest, the purest, the most forceful and the inert - are combined to form a whole, a vision of unity in diversity. The esoteric Tantric Tradition does not believe in offering flowers etc. The highest form of worship (Param Puja) is to grasp of the true nature of [the Deity as being the] Self. It does not need any definite place or time. It is to be performed wherever and whenever possible. Such worship leads to spiritual knowledge, which imply the unification of subject and object by the relation of identity (samyama). Most of us can identify ourselves with only one quality due to the limitation of being. Thus we need to travel through specific paths like the one of Dasa Maha Vidya.

Maha Vidya Yoga consists in fact of ten different ways (paths) of understanding us and the Universe through the telepathic identification with the ten fundamental energies / consciousness of the Cosmos. The purpose of this initiation given at NATHA is therefore self-knowledge through specific ways which are related to our affinity i.e., which best fit our personality. Tantra reveals that the Supreme Being can be reached in anyone of these Cosmic Foci of Power.

Choose your Goddess

The traditional sequence of the ten Goddesses with its powers:

Kali	The Power of Time and The Night of Eternity
Tara	The Power of Void and The Night of Anger
Tripura Sundari	The Power of Absolute Splendor
Bhuvaneshwari	The Power of Space and The Night of Perfect Realization
Tripura Bhairavi	The Power of Death and The Night of Destiny
Chinnamasta	The Power of Sacrifice and The Night of Courage
Dhumavati	The Power of Deprivation and The Night of Frustration

Bagalamukhi	The Power of Instantaneous Stopping
Matangi	The Power of Domination and The Night of Illusion
Kamalatmika	The Power of Perfect Happiness and The Night of Paradise

The " Dasa Maha Vidyas" or Ten Great Cosmic Powers can also be visualized through Yantra. Each focuses on one aspect of the Divine Energy of Shakti. Meditating on any one of them will help activate that energy within us and take us further along the path of Self- Realization. Meditative and insightful experience will bring deeper knowledge and awareness.

Yogic scholars view that there are ten cardinal Goddesses that together form the Supreme Goddess (Shakti of the Supreme Brahman). Each Maha Vidya is a way of perceiving the One Great Goddess Hathor from a different vantage point. Each Dasa Maha Vidya is a completely separate Personality of this Great Goddess Hathor. We get a global knowledge of the Great Goddess by realizing: Maha Kali as the Time Force of the Absolute, the Swiftiness of Tara, the Might of Shri Tripura Bhairavi, the Universal Vastness of Shri Bhuvaneshwari, the Love and Will of the Divine as Shri Lalita Tripura Sundari, the Awesome Power to Stop and Alter the Course of Events that is the Power of Shri Bagalamukti, the Silent Inertness of Dhumavati, the Complete Power Creative of Speech of Shri Mantangi and the Concord and Harmony of Shri Kamalatrika. Each Maha Vidya is a complete path of knowledge leading to the Supreme Goal. Once a realization of one Maha Vidya is reached it automatically leads the aspirant to the next Maha Vidya or directly to the realization of the Great Shakti of the Absolute. One Maha Vidya is complete in Herself, and not to be seen as better, more advanced, or more evolved than any other Dasa Maha Vidya when seen from an objective rather than a personal or carnal viewpoint.

Much depends on the individual qualities of the aspirant plus the collective karma and culture in which the seeker resides as to which Dasa Maha Vidya one can take up and which is most beneficial for their progress at what point of time in life. Both the Deity and the aspirant must share Common Karma. Normally only humans and animals share Common Karma. Only when beings share Common Karma can they perceive and communicate with each other. It takes quite a bit of personal effort to be able to raise oneself to be able to reach these Maha Vidya. It is advised to understand all the paths carefully before deciding the taste of self.

These are considered the main ruling Powers of the Cosmos but there are literally hundreds and hundreds of talismans for each and every facet of life. If you are searching for wealth, fame, power, love, professional advancement, great attraction, health, peace or spiritual evolution, these Talismans or Yantras can transform you.

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देवी devi

A different but parallel model of human personality was developed by the Tantras. Whereas the Upanishads speak of Five Sheaths or Koshas, the Tantras speak of six chakras. These Chakras are (in ascending order).

1. Root Chakra (Muladhara)
2. Anal Chakra (Manipura)
3. Solar Plexus Chakra (Swadhistana)
4. Heart Chakra (Anahata)
5. Throat Chakra (Vishuddhi)
6. Eyebrow Chakra (Ajna)

Life is regarded as the unfolding of the Self at six different levels of consciousness known as Chakras in the magnificent Tantric Model. In mundane people the unfolding takes place only at the first three chakras which represent procreation, metabolism & speech; the higher three chakras remain latent. The awakening of the higher chakras results in the unfolding and fulfillment of Life Divine. When the Kundalini, the Serpentine Power inherent in humans, rises from the Root Chakra (Muladhara) to the Crown Chakra (Sahasrara), man achieves Cosmic Consciousness.

The Spirit shall take up the human play. The earthly life becomes the Life Divine!

All the basic forces in the Universe - visible and invisible - are but different manifestations of that Unitary Power which the Vedists call Prana. Using this Vital Energy to heal is called Pranic Therapy. This article is a continuation of the earlier article Pranic Therapy.

An ancient teaching that has been validated over the ages in practices of meditation, yoga and healing techniques. The lines of force forming the chakra itself are made up of refined particles of light energy that travel in an organized manner, inscribing patterns of light, to simplify the concept, that flow in the shape of flower petals, to which they are compared by way of description. In the human enteric body, each of the seven major centers is comprised of a different number of these so-called petals, which increases in vast with each center moving up the spinal column, Where these vast number signifies concerning the chakra, where in turn describes what nature of energy coalesces and breed within US.

The word "chakra" was handed down from ancient Hindu teachings of 'Sanskrit'.

Each experiences are different each minute and day just like the dress which we change, when we are at home and when we go out our attire, clothes change same is the experiences with Chakra, the more we practice the more we are Groomed and Energised to perfection.

Spiral as not just in as a figure but also as a feeling are dwelled openings in the front and back of the body, that act as points of transformation by regulating and distributing energy as it flows in and out of these centers. This energy then serves to stimulate the endocrine glands that control the body's chemical balance, as well as powering the nervous system and organs.

To further understand and learn and experience we'll consider the Base chakra, located at the base of the spine. Known as the "first" chakra, for the system of study generally begins counting at the bottom, this chakra is seen ethereally as having four petals that rotate similarly to how scientifically speaking electrons rotate around the nucleus of an atom ~ in the case of the root chakra, inscribing the shape of four petals in various patterns depending on the individual and again his practice.

Every Chakra petals as one defines can vary almost infinitely from person to person and even for an individual person, significantly from time to time, there are general similarities in the predominant color. Red at the center with white glowing in the petals

or visa versa are the first chakra, for average humanity predominantly. The bones or skeletal system, the blood, the adrenal glands and the last three inches of the digestive tract are considered as the organs controlled by the base or first chakra.

Humans are children of the cosmos. All our organs correspond to energies fluctuating in the cosmos. According ancient teachings subtle worlds of the cosmos create our individual bodies. Like the Universe, our energetic system consists of seven worlds, and has seven primary bodies (or auric layers) that interact with each other. These bodies consist of the energy of the corresponding universal worlds accordingly, deal with them, and receive the energetic information from them.

Besides the physical bodies, our individual energy system consist of ether, astral, mental, karmic, intuitive, nirvana, and absolute subtle energetic bodies, which form our aura - human energy field or bio-energy system. We call energetic bodies subtle because it is difficult to perceive them with our senses. Nevertheless, we can perceive them when specially trained and used bio-energy methods and techniques.

All subtle bodies in a human energy system communicate with each other, and with the physical body, through the energetic "transformers"- chakras. Chakras transform cosmic universal life-support energies into human energy systems. In Sanskrit, the chakra is a wheel of life. Indian tradition considers invisible chakras as centers of consciousness. All humans have chakras whether we aware of them or not. Chakras are, in fact, centers of different levels of consciousness, ranging from almost bodily to highly spiritual.

Healthy chakras spin all the time bringing energy to the physical body and all its energy layers. Chakras play a very important role in well-being and health. Chakras are an important part of bio-energy systems. The locations and functions of the major chakras are closely related to the endocrine system and autonomic nervous system. The chakras are located on the spinal column, the head, and one chakra is located in the heart plexus.

The first chakra is Muladhara (the root chakra). It is located in the coccyx. The color is red. This chakra represents the physical body and corresponds to it.

The second chakra is Svadhisthana (the sacral chakra), and it is located in the sacrum (lower abdomen). The color is orange. The chakra represents ether energetic body (energetic matrix of the physical body) and corresponds to it.

The third chakra, Manipura (the solar plexis chakra), is located on the fifth lumbar (abdomen) vertebra. The color is yellow. It relates to the astral body. It depends on emotional condition of the person and can change its form due to personal conditions.

The fourth chakra is Anahata (the heart chakra). It is located on the 5th thoracic vertebra (chest). The color is green. It relates to the mental body (mind, related to intellect).

The fifth chakra is Vishuddha (the throat chakra). It is located on the first thoracic vertebra, on the thyroid level (throat). The color is blue. It connects to the karmic body (ego).

The sixth chakra is Ajna (the third eye). It is located on the second cervical vertebra (the forehead). The color is dark blue. It is connected to the intuitive body ("superconsciousness", intuition). Ajna chakra is a center of physical energy.

The chakra of Nirvana is Central chakra. It is located on the heart plexus. The color is violet. This is the link between our physical body and Nirvana ("World of Love").

The seventh chakra is Sahasrara (the Crown Chakra). It is located on the top of the head. The color is white. It is linked to Absolute body (the conclusion of the development of all seven bodies of a cosmic organism). Sahasrara chakra is a center of psychic energy, and the only chakra that follows its subtle body Absolute in cosmic spheres after death. It is the center of psychic energy of the human organism. Through Sahasrara chakra, we connect to the "Divine Center".

Human bodies of energy are complex structures as compared to the physical body. The ether body lasts up to two inches over our physical body. During prenatal development, the solid body of a fetus is constructed according to the matrix of ether body, and it is its exact duplicate. During its life cycle, ether body performs a function of a constructor, which builds and restores the solid body. Healthy ether body differs by an accumulation of energy, which goes through the solid body and influences its organs positively.

Many researchers believe that the chakra of the physical plan - Muladhara - and Svadhithana belongs to the ether body. Certainly they are similar to each other by their energetic functions as well. Muladhara plays a connecting role between the center of the physical energy (Ajna-chakra) and the center of the psychic energy. Muladhara-chakra absorbs important for physical body electromagnetic fields of the Earth. Svadhithana, which produces internal energy, feeds by prana or vital energy of the food matter, which it distributes to the organs of the physical body and other energetic centers along energy pathways. Interactions of Svadhithana with other chakras determine the influence of food intake on energetic manifestations (Manipura-chakra), sexuality (Muladhara-chakra), and emotional spheres (Anahata-chakra).

The astral body possesses extraordinary mobility and, depending on emotional state, can accept different shapes and sizes. Movement in astral bodies in areas of activity of the gravitational field of the Moon is possible if done under supervision of experienced professional. The primary chakra of the astral body is Manipura-chakra. This center accumulates and distributes energies that are produced in other chakras. Through Manipura, energy and material of the astral world are united.

The mental body (mind, intellect) connects to our physical body by meridians (energy pathways). It is the strongest body among others. If intellect is high in its development, then the mental body is developed perfectly. We use the mental bodies in our actions, behaviors, and thoughts.

Karmic body is a ruler of our ego. All events, their reasons, and all of the unconscious traits of past lives that determine individual's being and destiny, are kept in the karmic body (karma). Karmic body rules all functions of a cosmic organism. It connects to the karmic world by the Vishuddha chakra.

Intuitive body contacts to the intuitive world by Ajna-chakra (the third eye), which can be a source of intuitive insight and superconsciousness (unconscious sphere of consciousness). Intuitive body develops more or less in all people. Many people have experienced moments when their intuition yielded the most intelligent decision at unexpected times. Besides controlling vision of the past, the intuitive body directs the future.

The chakra of Nirvana body -Central chakra- is a connection between a physical body and Nirvana body through the heart. A peak of our soul is a body of Nirvana, which acts as fusion of our ego and the Universe, and union of Truth and Love.

And the last body - Absolute body - is a consequence of the development of all bodies of a cosmic organism. If a human life is improved due to karma, so the Sahasrara-chakra regulates human behavior in according to changed expectations of life.

The human organism, its functioning, and the condition of its subtle bodies depends on the chakras' work, or spinning. When the chakras are spinning effectively, they bring balanced functioning to the organism, a free-flowing of energies, and harmony between consciousness and subconsciousness and between inner and outer worlds as well.

Chakras show patterns of electromagnetic activity. When all chakras work properly (spinning not too slow or too fast), a physical organism is in perfect health and powerful energetic shape. When the chakra is opened and functional, it can perform its work perfectly, process prana energy, bring energy to the physical organs and subtle bodies, and remove used stale or stagnant energy from the system.

When the chakra is closed or blocked, it stops spinning and becomes dysfunctional. Chakras may become closed when they are congested with stale or stagnant energy. One way they can close is during an instance of fight-or-flight response of the organism. This response is a natural way for the organism to become alert and prepared to any danger or unusual situation. However, if this stressful condition of the body is left uncontrolled and continues for a long time, the chakras may stay closed and dysfunctional. When the physical body stays in prolonged stress (distress) or depression, the chakras cannot spin and work properly; they become unbalanced, blocked with stale and stagnant energy and unbalanced.

Our thoughts and attitudes can block energy flowing through the chakras as well. Unexpressed emotions can cause the chakras to be overcharged, leading to their closing or blockage. Personality problems both cause and are caused by energy imbalances. Imbalances in the chakra system of the physical body reveal themselves through both

negative personality and physical illness: dysfunctional chakras cause imbalances in the subtle energetic bodies, and imbalances in the subtle bodies then manifest in personal, psychological and emotional problems.

When chakras are closed, energy cannot be transformed and released to the physical body. If energy is not flowing freely through energetic systems, physical problems may develop in specific areas, and discomfort or illness can occur in the organism. When a chakra is blocked, it needs healing by uncovering and removing whatever is blocking it. The clearing of congested energy from the human energy system becomes a necessary prophylactic way for keeping the organism healthy.

Because the chakras work together as a system, a block in the functioning of one chakra may affect the activity of another. These chakras are especially inter-related: (a) the root chakra and the third eye tie, (b) the sacral chakra and throat chakra, and (c) the solar plexus chakra and heart chakra. If one chakra is not functioning, it must be cleansed, balanced, normalized, and healed together with the associate chakra accordingly.

Chakras are interrelated not only with parasympathetic and sympathetic autonomous nervous systems, but endocrine systems as well. Chakras transform vital energy to the endocrine glands. The root chakra (Muladhara) correlates to the testicles, the sacral chakra (Svadhithana) - the ovaries, the solar plexus chakra (Manipura) - the adrenals and pancreas, the heart chakra (Anahata) - the thymus, the throat chakra (Vishuddha) - the thyroid and parathyroid, the third eye chakra (Ajna) - the pineal gland, and the crown chakra (Sahasrara) - the pituitary (master) gland. Chakras feed the life-force into our endocrine systems, which regulates our hormonal balance.



FIRST OBJECT OF TRANSCENDENTAL KNOWLEDGE

Kali

- *The Power of Time*

FIRST OF THE TEN GREAT PATHS

Kali is traditionally the first of the Ten Great paths to Self-Realization. Kali is Power of Action (Kriya Shakti). Kali is the electromagnetic energy, which extends over all space. Radiation is the means available for one particle at one place and time to know about the existence of another particle at another place and another time. Radiation interacts with matter, and their interaction impacts on the material system. It is interaction, made possible through radiation, which creates time. Interaction is a fundamental thing. It is like the shyness of a bride. When the groom looks at the bride, she blushes. The look is the probe; the blush is the reaction. The probe and the reaction together constitute the interaction. For this reason, Kali is related to shame; She is shown in pictures as a naked woman, a shameless creature. The idea of the symbol is that She eliminates interactions, which create duality (subject-object relationship is duality). Lack of interactions is death. Nakedness has this meaning that space is your clothing. Yes, space is the clothing in which energy is concealed. Energy transforms matter's position and creates time. Therefore, Kala (division) of time symbolized by the all-pervasive, eternal Shivalinga, is in fact a creation of Kali, the energy. This is one reason why Shiva is shown as a corpse lying flat under Her feet.

The difference between energy and matter is the following. Energy is dynamic, matter is static. Energy is unbound matter; matter is bottled up energy. Energy moves, probing the matter into motion. Matter is energy at rest, or rest energy. So Kali is shown as the active member on top of Shiva. People say that time transforms things. Time does not do anything. Interactions transform and create time in the process. Time is not absolute, space is not absolute. Through motion, they can be exchanged. Through interactions, even the direction of time can be reversed. The rate at which time flows can be reversed. The rate at which time flows can be changed by motion itself; or, energy controls the rate of flow of time. The more energetic a particle, the slower time moves for it. Density is a property that is related to the proximity in time of a certain material object to the present. If you move an object away in time from the present, it dematerializes. If you bring an object into present, it materializes. The secret behind materialization, is the ability to move in time -- into the past and into the future. This is granted by the power of Kali.

Kali is manifest as the power of the Kundalini Shakti in the body. She is experienced as a thunder-bolt, as an explosion inside. This kind of a first experience occurs when the ego consisting of identification with the body is destroyed. Kali represents power over time, conquering time. The power of transformation not only destroys but also creates. Kâli, the power creating time, has destroyed many a galaxy, sending them away into the past. The garland of heads Kali wears is a symbol to remind us of the destructive aspect of time. The destructive aspect is also known as Shiva Tandava or the dance of time -- this is the dance of matter energy exchanges -- like a cosmic hydrogen bomb.

It is not possible to enjoy the spectacle of death, devastating cosmic fire engulfing all known things and knowledge itself, unless there is utter detachment. It is only given to Shiva; the great detachment personified, to observe with dispassion his own destruction, the stoppage of time. Kali teaches such dispassion, utter vairagya. Kali spares no saint, She spares no sinner. To Her, saint and sinner are the same. It is only the limited human intellect, which tends to see Goddess the good and refuses to see Goddess the evil. Kali is not concerned with such limitations, because She knows better.

Kali knows that the universe is nothing more than a thought in the mind of the Goddess. Just as one does not weep when one thought is replaced by another, so She is not bothered in the least by one thought being replaced by another in the Cosmic Mind. She is the driving force chasing away one thought and bringing in another, because Kundalini is the Power of Consciousness. She has Mothered time, and She has no compunctions about destroying time itself, when She wants to give the taste of Samadhi to Her worshipper. Kali, the power of transformation, reminds us about Her being purely satvic in character by the symbol of a head, cut off by Her sword and blessed profusely. Blood is a symbol for the Bleeding Head is thus a symbol for the rajas going out of the thought patterns; thoughts are commonly located in the head; and flow is the characteristic of thought. In addition, the head is considered to be the site of Jnana, or knowledge. So the symbol of the bleeding head suggests a state of perfect knowledge, free from attachment to body and activity, death like in Samadhi. The head is a living head. How can it die when held by Kali.

The symbolism of Kali does not stop with destruction. She is also the Supreme Creatrix. Killing the present by sending it into the past is the first aspect. The second aspect is that of making the unmanifest future to become the manifest present. The second aspect is the creative aspect. She is ever creative.

Because the future is unmanifest, unknown, politically it has been called the Dark One. That is why Kali is supposed to be dark in color, of the color of sky, blue unmanifest; future contained hope, cure for miseries. So blue is the healing color.

The creative aspect of Kali is also symbolized. In one hand She holds the "fear not" posture and in the other "I bless you" posture. The "fear not" is to remind you that the universe is just a passing chimera of a thought, and that it is your thought, and you are God, you are immortal, and you are not going to end with the physical body. Nor is there any worry if your relatives, near and dear ones die. For, are they not your thoughts as well? The blessing is to remind you that you are beyond time, Her creation. That you persist beyond space and time. That you are going to create fresh relatives, fresh worlds through Her. Kali is raw power (the living veritable tigress when She catches hold of you) representing on the one hand Thanatos the death instinct, and on the other irrepressible Eros. She represents the burning head of desire plus the detachment of the burial ground. These are Her two poles; She is the bipolar entity, the unity of opposites. In addition, the world manifests in the separation of Kali and Kala; it disappears in their union.

Kali prefers union representing the dissolved state, the Nivrithimarga. Thus, She is the first one to be worshipped by the aspirant as She gives vairagya so easily.

Kali is worshipped in two forms. As Samhara Kali, and as Dakshina Kali referring to the dissolved and manifest states. As Samhara Kali She gives death and liberation; as Dakshina Kali She gives enjoyment while living and liberation on death. Dakshina Kali is inviting you to mate with Her; when you do so, She becomes Samhara Kali. She is Maya; dissolution of Maya leads to Maha Samadhi from which there is no return. This is the reason why it is insisted that you treat Kali as your mother; then the thought of enjoying Her does not arise that easily in the head, preserving your life. But think! what better way to die than in the hands of mother, to become Shiva, a death like corpse? If you are Her child, She feeds you with milk from Her ever-full breasts; and the milk of life is sweet indeed. In the total recognition, there is no second, one does indeed become Shiva and Shakti in union; then there is no manifest world, except the continuous unending bliss. And who, who has once tasted the sweetness of it, wants to come back, except as a sacrifice of freedom brought about willfully!

MANTRA

Krîm Krîm Krîm hûm hûm hrîm hrîm Dakshinë Kâlîke

Krîm Krîm Krîm hûm hûm hrîm hrîm svâha (soha)

The mental associations which go with the mantra are the following. Krîm is the beeja (beeja mantra or seed syllable) of fire representing the overpowering fire of lust, kamagni. The beeja hûm is the Shiva beeja, rî is Vishnu. This is known as Koorcha, by which the Kamagni is aroused. Hrîm is the forceful thrust of Shiva, the probe which wants to measure the depth of consciousness. The three krîm beejas arouse fire in the three planes; on the physical, lust; on the mental, the desire to know; on the causal, anger. The hrîm repeated twice is the surge and ebb of life. H stands for space, and the fire in space is amrita; because egoless state is space like and therefore not subject to passions. Bhuvaneshwari as Sudha responds to the fire of Shiva by liquid fire which is cooling. The word Dakshina is used so as to remind one of the region to the south of the body, the sex center. There is another meaning to Dakshina. After Parvati extracts the Svatanttra Tantra, the Sundari upasna from Shiva, Shiva asks Her to give his Guru Dakshina. The all knowing Parvati blushes at the implication, and as is proper offers herself totally to Shiva's embrace, hence She came to be known as Dakshina Kalika. Upasna of Dakshina Kalika leads to a permanent realization of the Ardha--Naaresvara form. If done with vairâgya it leads to unending bliss called urdharetas.

This notion from Kali upasana is embedded in Sri Vidya upasana by the first two words of Ârdram jvalati mantra, which refers to the taking of amrita. Here the most important sloka of Uttara--Ramayana is not irrelevant:

Yonitsu Vaishnavi Shakti Linga Rupo Sadâ Shivah

Ânando Brahmano Rûpam Tasmin Tatrâvalambatê

The connection between Kâlî and Sundari Upasanas is very intimate indeed. The same deity is known as Kali during the dark half of the month and as Sundari in the bright half of the month, referring to the nivriti and pravriti paths.

In Kali, death and life are in union. Death is necessary because eternal change of form is the sole immortality to which finite living substance can aspire and eternal change of experience is the sole infinity towards which the finite mind can strive. It is only the process of death, devouring of life by life, that can bring the required change. Death is the sting of being devoured which even the belief in survival after death cannot wholly abrogate. Death prowls as a hungry beast devouring the whole creation, sparing none. So the tantric sees the whole world as a shmasana (cemetery). In this cemetery the Divine Kali dances.

CHAKRA

Kali is the hooded Kundalini cobra, the serpent power, ready to strike at the Ajna center --if you give Her permission to do so, She will complete the act to mutual satisfaction. Kali is the combined life force in the world. The vitality flowing in all bodies is Kundalini. She joins with the breath to become the power of action in an individual. Breath is not life, although the same word prana is used for both. The movement of life force, vitality, opposes the movements of the breath. When breath is going down, life is surging up; when breath is going out, life is surging in. To arouse Kundalini, one has to imagine that the breath is going and hitting at the Muladhara center, coupled with shakti châlana mudra.

It should be remembered that kundalini is associated with sex; sex is a part of kundalini, not the whole of it. In the lower centers, it does represent the vital force of sex. When one goes beyond this, when desire subsides, when mental body shakes loose of the physical body, one enters the Manipura and Anahata centers, when body consciousness is gone. There kundalini represents the affectionate love of the sustaining Mother to the whole world.

Dakshina Kali's job is to make the Kundalini move in the Central Channel. This is done by simulating Her nature; utter vairagya coupled with utter desire of creativity. In between the searching fire and the deadening cold lies the warm path of the Sun, the Sushumna canal of sublimated sex drive. Vashista has dismissed the whole subject with the following brief explanation. Kali upasana is done at svâdhistana, because She is the Kriya Shakti, the power of action. The vital power of individuals is lost by lack of control over breathing, and short breath cycles. To improve the life energy, one has to understand the nature of rasa; knowing awareness of all implications of breathing is the pure upâsana of Kali. Whether one consciously makes an effort to raise the Kundalini or not, in all paths of yoga, at one time or the other, the Kundalini is experienced.

By meditating on this Goddess you will intuitively experience the meaning of time and the fact that time itself is the devourer of all. Time is the medium within which all things are born and die. Therefore this yantra bestows on the meditator fearlessness, conquest of time and death and immortality. Those who choose to worship this yantra, are disassociated from the world and as such need to consider their responsibilities in the traditional sense before endeavouring to connect with its Power.

Time is the great force of change and the rhythm of our life. Time, or 'kala', is birth and death, growth and decay, which is the essence of our existence. The Supreme Time-force or 'shakti' of kala is 'Kali'. Kali is also the prana or life-force within us. In order for the new to come into being, we have to let go of the old. So time is both creation and destruction. Kali helps us destroy the attachments in our life so that we gain mastery over time.

Kali is also Life and Death, which are movements in time. To worship Her, we must 'die' daily, that is, death of all our worries, ambitions, cares, anxieties, loves and hates. Before sleeping if we empty our minds of all this, we are 'born' again the next day, fresh and new. Kali is death of the separate self. Kali also relates to the element of air, and the lightning force that is in the atmosphere. She is located in the heart chakra of the human body. Kali is the 'kriya-shakti' or power of action, which is an essential part of the Time-force, and is the first of the Maha Vidyas.

Meditation:

Keep your mental focus all the time on each inhalation and exhalation as your eyes focus on the seed mantra 'kreem' in the centre. Repeating 'Om Kreem' in your mind with each inhalation and exhalation, let your eyes take in the entire yantra and feel the colours penetrate your entire being. Experience the feeling of endless time.

Tara



SECOND OBJECT OF TRANSCENDENTAL KNOWLEDGE

- Tara – The Star, The Power of Sound

A star in the dark night bursting forth a sphere of light out of vacuum - that is *Târâ*, the second of the great paths of self realization. The unmanifest sound of *Omkârâ* bursts forth into the manifest world, that is *Târâ*.

Cut a sphere with a central star in it, into two halves, and place them side by side. Move the half star into the surface centers of the two hemispheres. Thus does *Omkârâ* assume a female form, where the centre is moved to periphery, and one appears as two. Out of this, the creation proceeds further, shown by the tail of the *Omkârâ* and third centre of the world develops - that is *jeeva*. *Jeeva* is located in the navel (*manipura*), and that is *Târâ* as *Omkârâ* symbolizing manifestation. *Manipura* is the first place where light manifests, like so many starry jewels.

The Sanskrit word *Târâ* takes on different meanings. The highest meaning is that She is *Târîni*, She crosses you to the beyond, She is the bridge for you to walk to immortality. In this, She is symbolized by *Omkârâ*.

The second meaning of *Târâ* is that She is high pitched sound. This reflects how the *Omkârâ* heard in the heart centre transforms itself first into super sonic sound, and then into light and then into darkness again as the frequency increases.

The third meaning is that *Târâ* is the lover of Moon. This shows that manifestation is a reduction of band width, a ray of the infinite frequency, since moon symbolizes love, which is based on duality. At the physical level representing duality, *Târâ* is worshipped with an aim to experience the undifferentiated state. Here the worship bears a similarity to *Kâli*, but with this difference that the focus of awareness is at the navel centre, not the *svadhithana* centre as in *Kâli*. *Târâ* involves seduction too, which *Kâli* does not. As the purpose of seduction is self-realization, it becomes purified in the non-dual state.

In the first meaning, *Târâ* is a Vedic mantra, the *shuddha pranava*. This mantra is *Om*.

In its second meaning, *Târâ* is a tantric mantra, to be worshipped as *Hrim Strim Hûm Phat*.

Hrim acting as the great seducer *Strim*, the woman (symbol for the mind), should be blown away (*Phat*) by the fire of knowledge of *Shiva* (*Hûm*). This is done by a Sadhaka alone, but in union with kundalini.

In its third meaning, where physical seduction is present, *Târâ* is a buddhist mantra of the *Mahâyana* or *Vajrayanâ* sect. Here the mantra takes the form *Om Hrim Strîm Hûm Phat*.

The sound symbol *Phat* is very important. It is an explosive sound and symbolizes the piercing of the darkness by light. The fourier transform of a sharp transition contains all frequencies in it; when the frequencies fall in the visible range, it becomes an explosion of light in meditation. At the lowest frequencies, the sound is a current or a vibration in the body. As the frequency rises, the following transformations occur: feelings, sound, heat, silence of radio waves, light, ultra-violet, then silence again.

As Kundalini moves up, first it is *parâ*, then *pashyanti*, then *madhyamâ* and lastly *vaikhari* - in the sound branch. In the light branch, it becomes infra-red, visible light, ultra-violet, and the invisible black, cold light of x-rays, gamma-rays, cosmic rays, and matter waves.

So, after the sound ceases, comes light. After light ceases, awareness persists in *Shûnyatâ*. This is what the Buddha says - *nirvana* is *Shûnyatâ*, which has the nature of vajra or a diamond - it is indestructible. It is wrong to assume of course that *Shûnyatâ* is emptiness. Quite the contrary, it is utter completeness of variety which is incomprehensibly deep in knowledge and awareness. Consider an example. Suppose you are listening to music. The tempo builds up, the rhythm beats faster and faster. After some time, no rhythm can keep pace with the speed, and everything merges into a steady monotone of unmanifest silence, which is one pointed awareness, which appears to have lost all vibrations. It is vibrating at an infinite frequency as awareness. It is stillness of a spinning top, not the laziness of a sleeping man. That in essence is the difference between Samadhi and sleep.

It should be realized that the combined band width of *parâ*, *pashyanti* and *madhyamâ* is far below that of the light waves; and that the band width of the light waves is far below that of the waves of awareness of the matter waves, which invariably travel faster than light, and hence are always moving backwards in time. Hence Buddha's statement that silence and *Shûnyatâ* is the nature of the universe, is absolutely correct. That is what the Upanishads also say - that the manifest universe is only the tail of the Brahman.

There are three kinds of particles known in physics. These are particles, light waves and antiparticles. Particles move forward in time; antiparticles move backward in time. Light waves don't move in time - they freeze the present. When a particle meets another corresponding antiparticle, they annihilate each other explosively, and that becomes light. So, light is a result of pair annihilation; knowledge is a result of the union of past and future in the present. The nature of present is bliss. Buddhist philosophy says - eliminate desires, which are anticipations based on duality, you will eliminate misery. In the present lies realization; if you move away from it either by remembering or by planning, you have lost irretrievably the contact with the purity of the present moment, the utter bliss of the present moment, the nirvana of the present moment. Come to think of it, there is no past, there is no future. There is only *present*, a moving present, an infinitesimal moment of time which contains all of the infinite time in it. There is no time away from the present!

Târâ is the *pashyanti* sound, which overlaps *madhyamâ* in frequency. The power of manifest sound is bridge to God within the human system. The power of sound is called *Om*. The word syllable *Om* is only imitating the sound within. It is only a symbol. What the symbol points to is an unbroken sound which is heard inside, which resembles *Om*. The external symbol has a beginning and an end. Not so for the inner sound. It is there always. That is *Târâ*.

That *Târâ* pointed to by the symbol *Om*, has many forms. One form is called *Nîlâ* - She is called the dark one, *Tâmasî*. Here the darkness refers to unheardness, unmanifestness, unclearness. The same applies to the *Tâmas* of *Rudrâ*, the God of unmanifest. This *Târâ* is the most pious of the pious. Because *Om* is the unusual name of *Îshwarâ*. *Patânjalî* has said - *Om* points to *Îshwarâ*. One who has not heard the *Om* within, has no use for any *mantrâ*. Even the *Vedâs* say - what will any one do with the song (of the *Vedâ*) if one has not heard the *Om* within?

This *Om* enters all sounds and makes them come alive individually. However, there is a difference in the ability of different sounds to convey the *Om*. Among the sounds, vowels carry *Om* best. Even there, *Vedâs* contain the quality of sound best. If one ignores the barrage of consonants and listens to the vowel sounds of the *Vedic* mantras, the pleasing nature of *Om* will become evident. That is why it is important to protect the sound of the

mantrâ. When *mantrâs* are translated, the purpose is only to bring out the hidden meanings - the coded meanings of the *mantrâ*. But such translations cannot be used for japa, because the sound *Om* is not brought out clearly in the translation.

What then is a *mantrâ*? When sages sit meditating, that is listening to the sound of *Om* in their heart - throat - head centers, out of the ocean of the *Om*, waves called *mantrâs* arise, and are heard or seen in meditation. That is why each *mantrâ* has a seer - the *rishî* who happened to see or hear the *mantrâ* in his meditation.

These *mantrâs* are natural flow of sound waves, controlling a manifestation of *Omkârâ*. If one meditates on *Om*, that is *Târâ* or *Saraswatî*, She gives *mantrâs*. If one meditates on these *mantrâs*, one gets communications of knowledge from that wave. All such communications form the content of the *mantrâ*. These *mantrâs* arise spontaneously, without effort in meditation - it is a by product. There must have been no effort at all in designing the *mantrâ*. A *mantrâ* is not designed; it is complete and arises by itself.

What is designed with effort is ordinary language constructs which cannot convey *Om* so clearly. A limited intellect has no capacity to design a *mantrâ*. Though all elements are available, a sculptor cannot build a living being. A *mantrâ* is a living sound. It has life in it. Only unlimited intellect of God can foresee and build life out of a genetic code. The *mantrâ* is the genetic code of the deity. By repetition of the genetic code, Man is made. By repetition of *mantrâ* a God or Goddess is made. That is why *mantrâ* manifests God by repetition.

When *mantrâ* starts flowing, it can become joy, peace, power, dance, art, poetry, prose, *vedâs*, *purânâs*, *Agamâs*, *nigamâs*, etc. Among these several manifestations, some are true and some are untrue; the mostly true and accurate picture of Godliness is contained in *Vedâs* - called the *Trayi Vidyâ* - they contain the highest light and wisdom. So do the religious texts of all religions. Absolute truth cannot be conveyed in words. So, all words are mappings of the truth, but contain some lie in it by necessity. It is a question of degree of how much truth is there (Here truth is used in the sense of resemblance). Can the idea formed in the reader be same as the idea which prompted the seer or writer? The answer is sadly no, in most cases.

Vedâs are direct revelations. So are the revelations of the seers, *jnânîs* in their *dhyânâ*. They all have the same validity. They contain the highest degree of resemblance to the reality seen. They are called *Shukla*, the white, or the manifest *Târâ*.

No untruth should be spoken. Only truth is to be spoken even if it hurts ones own ego to do so. One must study well and remember what is said or taught. This in brief is *Shuklâ Upasanâ*

Study of the *Vedâs*, *Upanishads*, *Agamâs*, *Nigamâs* provides a worship of *Saraswatî*, the creative power of *Brahman*; this is called *Shukla Upasanâ*. The study of the source of all such revelation, to get the revelations oneself, is called the *Nilâ Upâsanâ*.

The bliss of speaking out, from the tip of the tongue, is *Saraswatî*. *Saraswatî* is *raswatî*, one who has *rasa*, or *Anand* with *Sa* the *Shakti*. *Saraswatî* means the orgasmic union, utter creativity, manifest by detachment, and elimination of the notion of one's own, and another's.

Then there is a third form of *Upâsanâ* of *Târâ*. It is called *Chitrâ*. The words spoken by people, ordinary people, contain both lies and truths. Such is *Chitrâ* - truth and untruth; reality and myth; perception and projection. Seeing *Omkârâ*, hearing *Omkârâ* in all such sounds, and not responding and reacting to the pairs of opposites in them constitutes the *Upâsanâ* of *Chitrâ*.

Chitrâ is the *Om* in other's voices. In abuse and praises in pointless talks and in great epics; in harsh noise and in melodious music; in crying and in singing; the sound must be taken in equally, observing the sound picture. One should not turn away from the unpleasant, one should not seek the pleasant sounds. One should be a detached observer. This is *Chitrâ Upâsanâ*.

All three forms of *Târâ* can be followed. *Jnânîs* follow the study of *Vedâs*, *Shastrâs*, etc. *Yogîs* follow the *Om* in their heart; the common man can simply concentrate on the world of sound around him.

Whether singly or by a couple, *upâsanâ* of *Târâ* is done by a constant awareness of *unmanifest sound within*; this is obtained by constantly researching the sound of the *mantrâ* within, when the unmanifest sound comes to be known. It becomes known by a permissive (*anujnâ mudrâ*), uncensoring mood. Having tasted union with God, all other pleasures pale in comparison. For that reason one must not however spurn the lower nature, but use it intelligently, wisely, to break down the ego barriers and reach *Samâdhi*.

Tara appears as a light or star in the abyss of the first moments of creation of the cosmos. The word "Tara" literally means a star but also as reference to Her who rescues from worldly existence those drowning in suffering. By meditation on Her design, one is freed from the trammels of earthly existence, develops the Power of speech and experiences peace within oneself. Tara is the great Goddess of the Buddhist tradition, though historically has Her beginnings in Hinduism.

Tara is the second of the Maha vidyas. She is worshipped by Hindus, Buddhists and Jains. The Chinese Buddhists worship her as Kwan Yin. In the Hindu tradition, She is 'sabda shakti' or power of Sound. According to Tibetan Buddhist tradition Tara emanated from the tear of Avalokiteshvara. Once Avalokiteshvara liberated all beings from the lower realms and an instant later saw that the lower realms were again filled with suffering beings. Saddened, a tear fell from his eye and from it sprang Green Tara. Both Avalokiteshvara and Tara embody the principle of compassion (one of the three main aspects of enlightened mind: compassion, wisdom and power). Kwan Yin is generally explained as a Chinese (feminine) equivalent of Avalokiteshvara, who manifested to help all those suffering on earth.

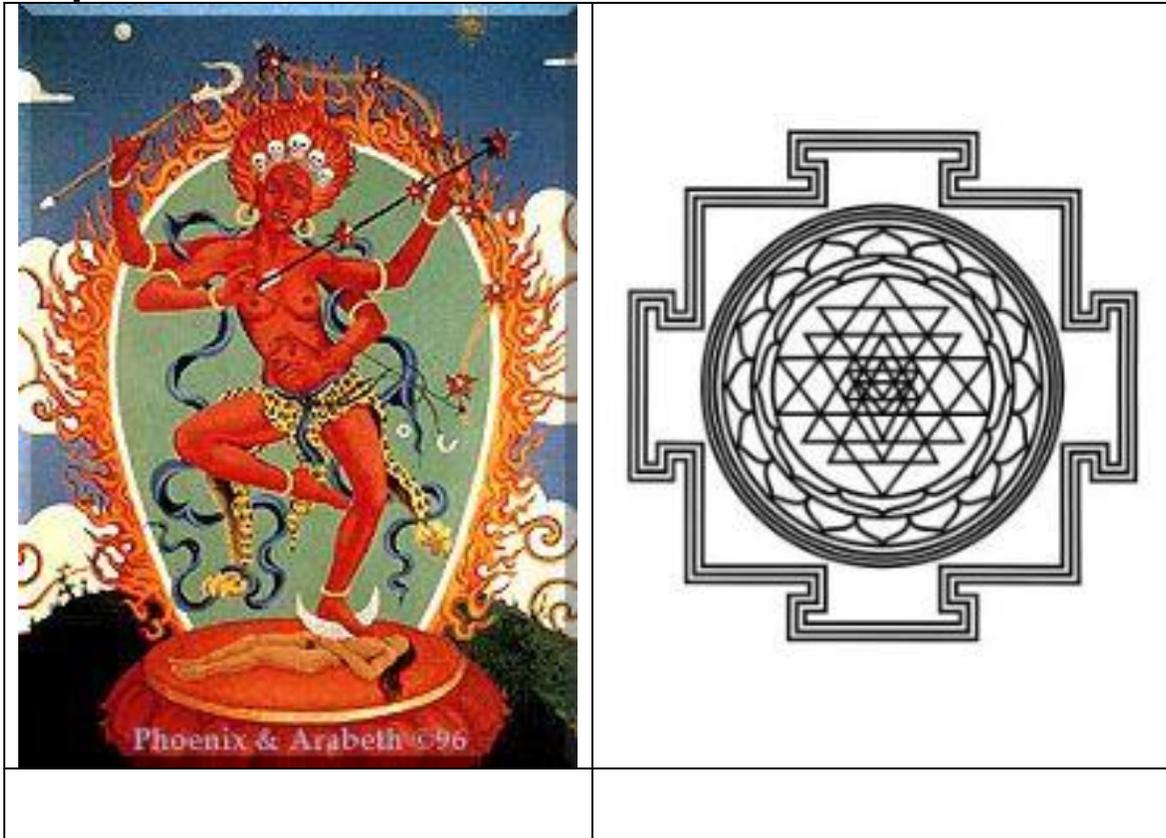
"Tara" means the one who crosses and helps others to cross the river. She is the Saviouress who helps us overcome our difficult situations and also helps us transcend them. Tara is the feminine form of 'Aum'. She also relates to the power of perception and knowledge. Her location in the human body is the Manipura chakra or navel centre. As 'Aum' She is also in the Third Eye or Ajna chakra.

Meditation:

Let your eyes start focusing on the 'Aum' in the centre, and feel its energy enter you. Now start chanting 'Aum' slowly as your eyes move slowly around the yantra, absorbing the healing lavender colour, and let the water surrounding the yantra 'wash' over you.

Bring your gaze now to the triangle with rainbow colours, and visualize this entering you through your Third Eye chakra, filling it, and then move down into your navel chakra. Feel your navel chakra fill with all the rainbow colours. Continue chanting Aum and feeling the rainbow as long as you wish.

Tripura Sundari



THIRD OBJECT OF TRANSCENDENTAL KNOWLEDGE - Sodasi – The Power of Perfection, Radiant Beauty.

Lalita Tripura Sundari as the Ichcha Sakti that is both the WILL Force of the Supreme Brahman (not to be confused with Brahma) and First Desire (Love or Ananda) that gave rise to Space (Wisdom or Cit) and Time that caused ALL to come into Being (Sat). This makes Her the Mother who gave birth to Time and Space of course everything else. Here is a brief description of Tripura Sundari which with the changing of a few words here and there one could just as easily describe the Goddess Hathor. The Shri Yantra that is the abode of Tripura Sundari has the same base angle as the Great Pyramid. A three dimensional Sri Yantra is pyramidal in shape. The oldest Shri Yantra known is about 4,000 old. The text is from "The Ten Great Cosmic Powers."

The Goddess Sundari Sundari, or the Goddess Shri Tripura Sundari is the flower of consciousness - graceful, harmonizing, joyous, peaceful, bountiful, protective, knowing and powerful - symbolized by Lotus of Lotuses. She is The Most Beautiful who manifests Divine Knowledge and Love; She knows best how to lift a person from the Illusion of Bondage to Eternal Cosmic Love and Power of the All Pervasive. She is the Adishakti, the Mother of Mothers - Lakshmi, Saraswati and Gowri. They are three emanations from the Adishakti. She is the upward thrust of evolution; not merely of an individual liberation, but for a whole class of classless human beings. She is the Great Vehicle Mahayana Buddhism in Tibetan Mandalas. She plays with such things as the moon, rainbows, space, and the sun. Three is Her abstract symbol, She is Three Pura Sundari, the beautiful girl in All Three Aspects of Creation, Nourishment and Destruction.

Sundari is the primal power of The Supreme Brahman Himself in various forms. The First Desire of the Supreme to manifest caused a division in the Being. Sundari is this First Desire (Kamakala or Ichcha Shakti). Desire is the secret of creation; it is the root of manifestation; it is the mainstay of Existence. The Desire first takes the form of fragmentation and then a seeking to unite all the fragmented parts in the whole. The Divine desires to sacrifice Himself in creation and then desires to receive back the creation into Himself. This two-fold desire is the basis of Love, the vivifying bond that ties the creator and the created. Love exists by itself, independent of the objects through which it manifests. Love has no clinging, no desire, no hunger for possession, no attachment. It is simply the craving for union of the self with the Divine.

Sundari is Hrim, the combination of Hari, Hara, and Virinchi; She is called Vishnu Maya, the great illusion; She is the

greatest seductress there is, continuously assuming new forms, and highly procreative and blissful like a sixteen year old girl.

Tripura Sundari is an ocean of knowledge. She cannot be exhausted even if one were to write a million volumes about Her. The best thing to do is then do Her upâsana as She directs it. The best form of upasana is to seek the source of knowledge as an observer; by not running away from bondages; by not being attached to the results of actions, but by acting out of divine will. This is the triple combination of bhakti, jnana, and karma margâs. We will conclude Tripura Sundari upâsana in Her own words: The more you know, the more you love, the more you experience OM.

Sundari, or *Tripurasundari* is the flower of consciousness - graceful, harmonizing, joyous, peaceful, bountiful, protective, knowing and powerful - symbolized by lotus of lotuses. She is The Most Beautiful who manifests divine knowledge and love; She knows best how to lift a man from the illusion of bondage to eternal cosmic love and power of the all pervasive. She is *Âdishakti*, the mother of mothers - *Lakshmi*, *Saraswati* and *Gowri*. They are three emanations from the Adishakti. She is the upward thrust of evolution; not merely of an individual liberation, but for a whole class of classless human beings. She is the great vehicle of *vajrâyana* of Buddhism in Tibetan *mandalâs*. She plays with such things as the moon, rainbows, space, the sun. Three is Her abstract symbol, She is *Three Pura Sundari*, the beautiful girl in all three aspects of creation, nourishment and destruction.

Sundari is the primal power of God, *Âdishakti*, to see Himself in various forms. The first desire of the Supreme to manifest caused a division in the Being. *Sundari* is this first desire (*KAmakala* or *Ichcha Shakti*). Desire is the secret of creation; it is the root of manifestation; it is the mainstay of existence. The Desire first takes the form of fragmentation and then a seeking to unite all the fragmented parts in the whole. The Divine desires to sacrifice Himself in creation and then desires to receive back the creation into Himself. This two-fold desire is the basis of Love, the vivifying bond that ties the creator and the created. Love exists by itself, independent of the objects through which it manifests. Love has no clinging, no desire, no hunger for possession, no attachment. It is simply the craving for union of the self with the Divine.

Sundari is *Hrim*, the combination of *Hari*, *Hara*, and *Virinchi*; She is called Vishnu Maya, the great illusion; She is the greatest seductress there is, continuously assuming new forms, and highly procreative and blissful like a sixteen year old girl.

She is described in 108 letters in the three vedas, in a triad each consisting of four lines in *anushtup* metre as follows:-

*Tat Savitur varenyam
bhargo devasya dhimahi
dhiyoyonah prachodayat
parorajase savadom (32)*

*Jatavedase sunavama somam
aratiyato nidhati vedaha
Sa nah parsadati durga naveva sindhum duritatyagnih (43)*

*Tryambakam yajamahe Sugandhim pushti vardhanam
urvarukameva bandhanat mrityor muksiya mamritat (33)*

The first four lines are known as *Gayatri*, of four feet. Their purpose is to unfold the divine presence in the aspirants heart. From this *chandâs* or metre is derived the *Sri Vidyâ mantrâ* of fifteen letters, as will be subsequently explained.

The next four lines are known to unfold the power of God in the aspirant and hence relate to the *Shakti*, the primal power. From this are derived the nine *Chakreshwari mantrâs* of *Sri Chakra*, a *mandala* of divine couples in union. Sexual union is a symbol for an active God - that is, God with his power to act; not the inert God who does not even want to see himself. The realitites (*Vedâs*), the learned books (*Shâstrâs*), the explanatory texts (*Purânâs*), the duties, the predictive sciences (*Jyotish Shâstrâs*) all proceed from the union of Shiva and Shakti: the assertion of God.

The last four lines relate to *Shivâ*, the bestower of immortality, and the conqueror of death.

Now let us go deep into how the *Panchadasî mantrâ* of *Sri Vidyâ* has come to be coded by God in love with *Shakti*. From *GAyatri*, we shall derive and interpret in three stages the three parts of *Panchadasî* - called the *Vâgbhava Kûtâ*, *Kâmarâja Kûtâ* and *Shakti Kûtâ*. The *kûtâs* represent the union of *Saraswati* with *Brahma*, *Lakshmi* with *Vishnu* and *Gowri* with *Shiva* respectively.

Vâgbhava Kûtâ

This is the *Kûtâ* by which will power is generated. Will power is the creatrix; manifestation is creativity, it is *brahmânanda*, the bliss of the union of *Brahma* and *Saraswati*.

The correspondence between *Panchadasî* and *GAyatri* is as follows.

Tat: *Brahma*, the creator, the will is permanent. He is attributeless, blemishless, he contains the womb of power by it, i.e., he can exist independent of it also. When he enters his womb of power, he desires consciousness. He opens the eye of power as it were and projects himself through it and that generates the power of will. By his desire to see, he sacrifices his completeness; so, he sees himself in the sacrifice - the emission of his seed into the womb of power. His desire is the first cause. The desire springs out of desirelessness in a silent will, quite spontaneously, without any prior cause to it. When this happens, he invents a symbolism (the sanskrit alphabet of 50 letters).

Manmatha and *Ishwara* are the two poles of the same reality - a silent consciousness manifesting desire is *Manmatha*, and a desiring mind wishing for its satisfaction (and thus its elimination) is *Ishwara*. They are inseparable. Thus the essence of will power is desire. Thus, the word *Tat* (meaning ``that'') arises out of desire, because `that' will not exist in a non-dual state of total desirelessness. The letter `Ka' symbolizes passion, the essence of will power and is therefore identified with *tat*.

Savitur: *Savitâ* means the one who gives birth. *Tripura* as *Mahâ kundalini*, the light and heat streaming from the sun (*Savitâ*), interacts with the mother earth to procreate all the life forms. Sun is the father and earth is the mother, and life comes of their union. What is life? Life is a movement in consciousness which enables the triad: the seer, seeing and the seen to be created. The separation of the seer and seen creates the act of seeing. This triad is symbolized by a triangle (*yonî*). The letter `a' is known as the *nirguna brahman*, and `i' His desire to see Himself. The letter `e' is the result of the union between `a' and `i'. The letter `e', is therefore the divine source, the mother of all that is seen.

Varenyam: *Varenyam* means the best part. The best or central part of creative power is the *yonî*. Moreover, the central part of the word *varenyam* is `e'. Thus, the essence of the words *savitur varenyam* is completely symbolized by `e'.

According to the *Shivasutrâs*, *Va* = nectar or the seed of immortality, *ra* = fire, *e* = cause, *n* = taste, *ya* = air, *m* = touch or contact. Thus *varenyam* means that the seed of life is to be placed in the fire of the *yonî* to taste the breath of life (air).

Thus `e' equals *savitur varenyam* and it is to be worshipped as the life giver. It must be remembered that the sexual symbolism works at three levels. At the physical level, `e' means the *yonî*. At the mental level, `e' means the desire (not necessarily sexual), which leads to action. At the spiritual level, `e' means the consciousness, which is the source of desire which then is the source of action. The one connecting link at all three levels is that consciousness, desire, and action all arise from interactions, and all interactions are collectively described as contact phenomena or *maithuna*.

Bhargo devasya dhimahi: *Bhargo devasya* means the central characteristic of the *deva*, which is immortality - *turiya* - the fourth and last state. The other three states of waking, dreaming, sleeping do not affect it. *Dhi* symbolizes flow of a particular mode of awareness overlapping with the *turiya* state and corresponds to `i'. *Mahi* is a symbol for earth, food and semen. All meanings are contained in `la'.

Dhiyoyonah prachodayat: *Paramatman* is an objectless entity. He is established in *Sridevi*, the divine consciousness, like a swan on a still lake. *Dhiyoyonah prachodayat* means that may He inspire us towards the objectless intuitive perceptive state of super consciousness, in utter silence of the mind. The *mantrâ* is spoken by *Tripura Sundari*, and the aspirant is merely a silent spectator.

Parorajasi Savadom : At the end of silence (*Turiya*), which is not inert but full of activity (*rajas*), pure unshadowed light wells out of the divine consciousness. This is identified the *beeja hrim*.

Kâmarâja kûtâ

The nature of *KAmārāja kûtâ* is *KAmalâ* - the form of a woman with a circle for the head, the sun and the orbit of moon as Her two breasts and fire as the yoni.

Tat: Tat, or `that' points to perceptionless pure awareness of non-duality that is characteristic of *Shiva*, symbolized by `ha'.

Savitur: *Shiva* emits his *veerya*, or creative *shakti*, symbolized by `sa'. This *Shakti* flows from the Sun, through the space, and through the head towards the genitals to manifest as reproductive power; if it can be contained in the head or the heart centers, it will manifest as the creative fury of epic writings and other gigantic artistic expressions.

Savitur Varenyam: The central component of the sun is cool and symbolized by the moon. When the sun's energy is controlled at the heart center, it becomes creative energy, potency of libido symbolized by *kâma*, or the letter `ka'. When the utter creativity of the sun is muted with the coolness of the moon, a *hamsa* is born as the *jeeva*. *Ha* is *Shiva*, the out-going breath and *sa* is *Shakti*, the in-coming breath. *Bindu* between them is a result of their union, the *kumbhaka*, which readies the mind for concentrated attention. The bindu thus is a symbol for (i) the mixing of the male and female genital fluids (ii) the *kumbhaka* and (iii) the mind. The word *bindu tatparam* then has meanings at all these three levels. At the physical levels it refers to the creation of a new life. At the vital level, it refers to the suspension of physical activity, the prelude to perfect concentration occurring in *kumbhaka*. At the mental level, it refers to clearing up the lake of the mind of all surface waves, leading to the union of *jeeva* with *paramatman*.

Similarly the words *nâda* and *kalâ* have meanings at all these three levels. *NAda* is sound, it is vibration of breath, and the rhythm of blissful union. Sound changes into silent light as the frequency goes up in the still mind. *Kalâ* is suspended breath leading to a carnival of lights of divine glory in the mind (*saguna brahman*). Beyond this triad of *nâda*, *bindu* and *kalâ* is the immensity of the wonder of wonders of *nirguna brahman* which one experiences in *nirvikalpa samadhi*. There can be no description possible of this state, because there is none to describe it, none to know it; there not even `I' exists. Is it vacuum? Emptiness? God only knows, and you know it if and when you are God and experience it. That is all that can be said about it.

Bhargo devasya: *Bhargo deva* means *Shiva* or `ha'. The nature of *Shiva* is to be in continuous *abhishekam*. There is an *abhisheka* happening when *jeeva* merges into *paramatman* resulting in *Brahmânanda*. This is a cooling current from head to foot called *amritha snanam* which cools the 72,000 nerves in the body, clearing away all sins, accumulated *karmas*, and bondages.

Dhimahi: The earth, by its inactivity demonstrates the ultimate in *dharana*, a rock-like steadiness of thought flow. *La* is symbol for earth and is the most appropriate for *Shiva* because He has indestructible potency for creative orgasmic bliss and still holding on to the form. In the Buddhist parlance this is known as *Vajra*, representing the indestructibility of egoless bliss.

Dhiyoyonah prachodayat: Silence is once again alluded to.

Paro rajase savadhom: May the rock-like steady flow of awareness move up in space beyond *rajas* into *Satva*. Pure *satva* is *Vishnu*. *Gopis* are the *jeevâs*, reluctantly but irresistibly drawn by the love of the Lord, dancing to the tune of the *Murali* of *Krishna*. The flute of *Krishna* is the *Anahatha* in one's own heart, if one listens to it with love, one is invariably drawn to the lord. Thus all the *jeevas* are women, and the Lord is the only male. When the *jeeva* mates with the *Parmâthman*, the resultant is a sexless, objectless subject called *Ananda*. The symbol for all this *Hrim*, the essential component being shyness, reluctant to express love, but needing that badly. This is the *Kâmarâja kûtâ* revealed by *Tripura Sundari* as *Lakshmi* to Her Lord, *Vishnu*. Love universal and egoless, cosmic in dimension, is what one gets when one concentrates on the heart center. This is where one hears the call of *Krishna*. In female form *Krishna* is *Lalita*, to satisfy all the desires of Her devotees. The integration of *jeeva* with *paramâtman* is completed when each person realizes the bisexuality within oneself; when through experience one can express the opposite partner (*kundalini*) in oneself. Then, having enjoyed the highest union, one no more craves for any physical union as its ability to satisfy is so inferior; moreover it is subject to the costs of bondage. Desires go away of their own accord, without having to suppress them; because, in a state of oneness with God there is no gap between desire and fulfillment.

Shakti Kûtâ

Shakti kûtâ symbolizes the time *KAlâ*, in union with his *Samhâra KAlî*.

Tat Savitur Varenyam: From the best part of creativity is created the space, from that the air, then the remaining three great elements, and the mind, and the ego, called the *jeeva*. The *jeeva* is the best part of the creative chain; it deserves the light of the sun, of union with divine at all levels. Darkness is death to it; it deserves to see light. So this refers to *jeeva* or *chit shakti*, `sa'. `Sa' is the illuminating consciousness. It must be brought out once and for all the intimate relationship between life and death. Death is the hooded cobra watching the light of life between the eyebrows. How is light seen? When a photon dies in the retina, a

consciousness of light is born. If you are seeing a light continuously, know that billions of photons are dying to maintain the stream of consciousness of the light within. The pleasure one gets of seeing the light is the pleasure of watching the death of billions. That is you, the reader, as *Shiva*, the Lord of death. How can life be without death? Something has to die continuously to let life come to existence. So *Shiva* as *KAla* has to die continuously so that new time can be born. Without death, there can be no life. Death is *Shiva*, and life is *Tripura Sundari*, as *KAlI*. Little doubt then that they are forever inseparably united! The source of life is death, and the source of death is life. The reality is neither this nor that; it is both sides of the same coin! *Samâdhi* is the union of extinction and awareness. Death is extinction; Life is awareness. In samadhi, one is switching back and forth between extinction and awareness in all the states: waking, dreaming, or sleeping. Every moment, your consciousness of the previous moment is dead and gone, and you are a new you, whether you like it or not. *Samâdhi* is an eternal property of Godhood. Since you are God, it is your property too. *Eros* and *thanotos* are the life and death instincts. They derive from the same source, called the negation. Negation of life is death, and of death, life. God desires to be born; being born, He desires to die. What is born must die, what is dead must be born again.

Bhargo Devasya Dhi: The source of *Chit* or consciousness (the best part of creativity) is death. *Shiva* is the great corpse when not connected with consciousness. But when is he not coupled to consciousness? If there exists a time when existence is uncoupled to consciousness, that existence might as well not be there for all one cares; because there is no one to care then. Only in the loving embrace of consciousness, existence has a meaning. Only in the loving embrace of life, death has a meaning. Thus for the divine life, *Shiva* is the intelligence giver. So *bhargo devasya dhi* is condensed to `ka', the symbol for *Shiva*, the *nirguna Brahman*. Creation is multiplicity through duality. Destruction of multiplicity gives rise to *advaita*, a non-dual state. *Shiva*, and his union with *samhâra shakti kâlî*, is the proper aspect for worship if one wishes to reach the undifferentiated state of *advaita*.

Mahi: `Ma' is contact, `ha' is *Shiva* and `i' is desire to see. This means a detached desire to see and enjoy life, without the notion of identification of oneself with the act. The basic desire to see is still there. It is desirable to see, not run away from the world. *Mahi* is `la', the symbol representing the wonderful world, the myriad beauties of nature, and the waves in Her ocean of consciousness. The trick is to be in the world and at the same time be detached.

Dhiyoyonah Prachodayat: This implies silence, as before.

Paro Rajase Savadhom: Beyond *rajas* is either *satva*, or *tamas*. In the *tamasic* interpretation the third `hrim' destroys all dualities. `Ha' is *Shiva*, `Ra' is fire, `i' is the desire to destroy all dualities, and `m' is the contact. In *kaula mârگا*, all males are considered *Shiva*, and all females *Shakti*. In the knowledge of *advaita*, their act of voluntary choice and union both mentally and physically become pure acts. If one acts not for the *urdhvaretas* but for casual enjoyment; not out of voluntary acts of testing balance of ego but using force and violence; then these very same acts become not means for upliftment but cause for downfall.

The conversation between *Shiva* and *Parvati* was rewarded by *Ganapati*, and the *Guruparampara* started that way.

Lakshmi, the all pervasive power of *Vishnu* is called *Sri*, the auspicious one. She is the beautiful one. She gives both *bhoga* and *moksha*. If you go with desire to Her, She will blend your spiritual progress with material glitter which is imitation jewellery. She shows Herself and Her true riches to the one who is dispassionate, and approaches Her with divine oneness. When the *Sri beeja* is added at the end of *Panchadasi*, it becomes what is known as *laghu shodasi*. She is ever radiant and charming like a sixteen year old girl.

Tripura Sundari is an ocean of knowledge. She cannot be exhausted even if one were to write a million volumes about Her. The best thing to do is then do Her *upâsana* as She directs it. The best form of *upasana* is to seek the source of knowledge as an observer; by not running away from bondages; by not being attached to the results of actions, but by acting out of divine will. This is the triple combination of *bhakti*, *jnana*, and *karma margâs*. We will conclude *Tripura Sundari upâsana* in Her own words: *The more you know, the more you love, the more you experience OM.*

Yantra

This yantra represents the young beautiful Goddess, who has dominion over the three worlds. Meditation on this design results in the Power of attraction in its worshipper, allowing him or her to captivate the world.

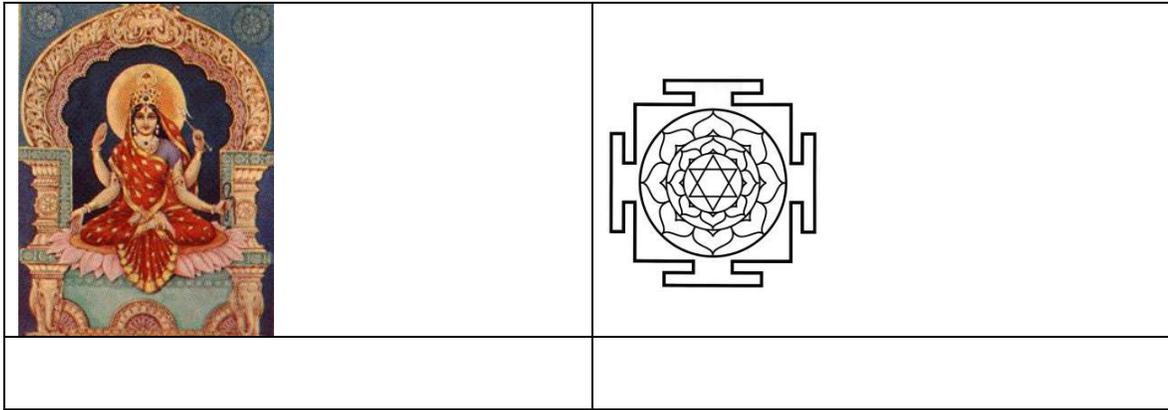
The third of the *Maha Vidyas*, *Tripurasundari* represents the ultimate beauty of pure perception which arises when we see all the Universe in ourselves. "Tripura" means 'three cities', the three worlds of matter, energy and thought, which we experience through our three bodies- physical, astral and causal. *Tripurasundari* helps us delight in these experiences of the three worlds and transcend them. She is also known and worshipped as *Lalita*, the deity of the *Sri Chakra*, and *Rajarajeshwari*, the Supreme ruler of the Universe. Her 'command' is

based on Love. When we open ourselves to her command, we discover that beauty and bliss are the fundamental energy of existence, and play is the nature of all manifestation. When we experience this insight, we free ourselves from attachment and find happiness and delight in whatever life may bring us. Sundari represents the moon as the visible image of Delight. She resides in the Crown chakra in the body, the abode of immortal nectar. By her grace, the nectar descends through the Sushumna nadi, and pervades the whole body, an experience of bliss. She has her own yantra, the Tripurasundari yantra, as well as the great Sri Yantra.

Meditation:

Visualize the lotus in the yantra as your Crown chakra, and bring your focus slowly to the central point. Keep your focus there, relaxing the whole body, and let your peripheral vision take in the rest of the yantra. Feel the 'liquid' cool light flowing into your body and filling you with bliss.

Bhuvaneshwari



FOURTH OBJECT OF TRANSCENDENTAL KNOWLEDGE - Bhuvaneshwari – Conscious Space, Power of knowledge.

Most of the source texts even after a scholarly translation are replete with hundreds of Sanskrit terms that were written in a vastly different cultural context. Sometimes the translators themselves used an unfortunate choice of English words that tends to cloud rather clarify the meaning. The people who do the translating usually have no experience with this kind of subject matter. I have taken the liberty of altering certain words and defining others. I have removed prejudicial framing and have resorted to an interpretive report from a Yogic practitioners point of view. Understand that even simple Sanskrit words like Shri can also be written as Sri or Shree because their translation into English can be based on more than one phonetic system for translating Sanskrit to English. There are some qualities of the Goddess Hathor here but Shri Bhuvaneshwari seems to closely the Ancient Egyptian Goddess Nuit.

Integrating and unifying knowledge begins with Shri Bhuvaneshwari. The seven worlds below and the seven worlds above, arise from the act of seeing. The act of seeing is Shri Bhuvaneshwari. Shri Bhuvaneshwari is also known as Maha Mâyâ (Maya can not be said to either exist or not exist because it is an intermediate state of the realization process) or the Shuddha Vidya (Vidya = science or knowledge). What comes from knowledge? Sometimes it is the act of seeing¹(that involves the sensation of sight plus memory yielding perception. The complete action involves the seeing, the seer and the seen to produce knowledge). Sometimes it is one's Desire (Will) which makes the act of seeing to happen. Knowledge has two origins: that coming from the Sensory Perception and that which is Revealed. The second class of knowledge has two further divisions: seeing can be related to individual memory of past experience or be spontaneous. Seeing a divine image of Shri Lalita Tripura Sundari in meditation belongs to the first class. These are projections from the mind. If the Desire (Will) to see is there, but the object of seeing is not pre-conceived or pre-specified, then such an act of seeing forms the subject of Revelation. This can happen in a seedless meditation (meditation that is not focused on name or form and is without any subject whatsoever) and the knowledge that results is vijnâna (self knowledge). Its origin is not necessarily in the individual's subconscious but it could be in the collective subconscious (archetypes), and we will use the name of the Divine to represent the unmanifest, but potentially manifestable source of knowledge. When one reads books (not read before) in meditation (meditation usually means Dharani, Dhyana or Samahdi depending on the length and intensity of one pointed concentration), or one sees sights not seen before, then these are Revelations.

The upâsana (techniques for practice) of Bhuvaneshwari is an attempt to receive such knowledge of the Divine as a direct experience. The basic idea here is that the restriction of an individual consciousness is an artificially imposed one, and it is possible to transcend this by sâdhana (practice). Suppose you are seeing an object. Normally the eyes tend to focus to get a clear image of the object. But it is possible to focus the eye on the space in between the object and the eye. The eye no more perceives the object then, but looks at the space in between; this space is objectless. Or alternatively, one can focus ones eyes to the space beyond the object to eliminate the object recognition. Thus one generates a mode of viewing which is not normal. The normal way is to focus the image, trying to analyze the image, trying to name it, trying to assess whether it is threatening or loving, trying to polarize it, trying to judge it. The abnormal way is to defocus the object, and instead of looking at the object, look at the projection from the Universal Mind on the object. This way the illusory nature of the world is destroyed, and the true nature of the world is made self evident (Transformation from one view to another view). All the worlds have their origin in focus - in the act of seeing. Defocus and the multitude merges into the one. This is the open eyed meditation of Bhuvaneshwari, by Shâmbhavi mudrâ² (mudras are gestures made with the body. In this case it is

made with the eyes). It is difficult to practice this with everyday objects, because we have been trained to focus all the time. Besides, there are likeable and unlikeable objects which immediately bring in the color of love and hate in mind, destroying the peace of oneness. It is easier to start practice on objectless space, like sky (Contemplation and meditation of the Vastness of the Sky either day or night sky).

Shri Bhuvaneshwari is perceptive power leading to knowledge. Therefore She is Jnâna Shakti (Gnosis Shakti). She is the Space concept in manifestation, the ether medium through which light moves and extends. Space, in fact, is an extension of perception. What we call space is the extent to which we see, the range of our vision. As our vision widens, the Space grows and we are able to realize more and more of the Self-extension of the Divine. The Divine's vision is vast and so is the Space (Âkâsha or elemental ether). Shri Bhuvaneshwari as the Lady of the Spheres creates the myriad of primordial worlds (Bhuvanâs), sustains them and nourishes them as Aditi the Divine Wish-fulfilling Cow of Heaven who can not be destroyed. Shri Bhuvaneshwari is the all-pervasive force, permeating the whole fabric of existence. Shri Bhuvaneshwari by creating space gives a form to the formless Divine.

Another name for Shri Bhuvaneshwari is Maha Mâyâ. Mâ is to measure. Shri Bhuvaneshwari the Universal Queen of Space measures out the immeasurable. The feat implied in measuring of the immeasurable is acclaimed as an Illusion by some seers. However, to the Tantric practitioner, Mâyâ is the infinite consciousness having the power to clothe Herself in finite forms. Maya is the measured out space, the perception of the Divine, force of the first knowledge. This vast space, Shri Bhuvaneshwari, resides in the little space of the heart (daharâkâsha) of every being!

The mantrâ of Bhuvaneshwari is Hrim - meaning illusion. It is a constant reminder not to fall into illusions of focus, of detail, but see beyond the unifying identity underlying all. Sometimes, the mantrâ is given as Om Hrim Om - implying that anâhata should be strung through Hrim. In fact, Hrim is the tântric Pranava. It connects the little space within one's heart with the infinite space outside, making the heart yearn to go beyond boundaries of shape into the vast immensities. Hrim is known to the tântrics as the lajjâ beeja, implying shrinking and not free. Hrim, therefore denotes a manifestation that is not yet fully blossomed- the worlds created by Bhuvaneshwari continually evolve. Hrim is the sound of Space itself, a yearning cry of the created towards the Divine.

The view of the Divine is the one of identity. A Bhuvaneshwari upâsaka is led to this view, in all circumstances. He sees himself everywhere, initially. After some time, he stops seeing the external world, and is all the time merged in the oneness of God, loving himself deeply.

Shri Bhuvaneshwari is the central Deity of Shakti worshippers. She is the crowning sound for each kûtâ in Panchadasi, as Saraswati, Lakshmi and Gowri.

YANTRA

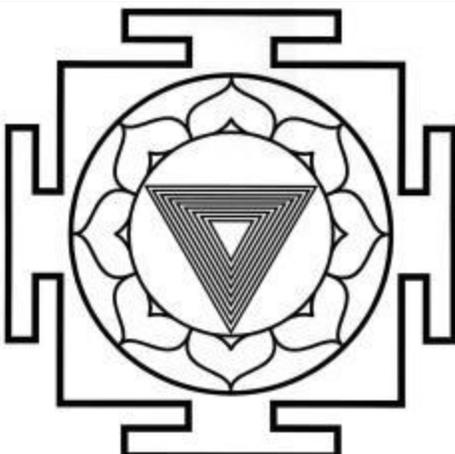
This yantra embodies the principals of Space. As Kali is Time, Bhuvaneshwari is Space. In this way, both Goddesses adequately represent Einstein's concept or theory of relativity, inasmuch as Space/time is the dual media in which the Cosmos functions. Through worship of the design of the Goddess of Space and knowledge, one experiences oneself as an omnipresent being. Her meditation is said to confer everlasting knowledge and as such is not different to the Goddess Saraswati.

Bhuvaneshwari means 'the Queen of the Universe'. Fourth in the list of the 'Dasa Maha Vidyas', Bhuvaneshwari stands for the concept of space. Space has many levels of manifestation: The space of the physical Universe and the space of the mind. Just as there are many layers of space in the Universe, there are many layers in the higher levels of the mind. In our body, the heart is where the infinite space of the Universe resides, and this is the seat of the Divine Mother, Bhuvaneshwari, who represents this Space. By creating space, we release ourselves from stress and tension. Those seeking the supreme peace should invoke and worship the Goddess Bhuvaneshwari, who is the power of infinite 'expansion', peace and equanimity. Her sound- body is 'Hrim', which is as powerful as 'Aum'. 'Hrim' connects the space within the heart with the infinite, vast space of Consciousness.

Meditation:

Inhale deeply as you focus on the seed mantra 'hrim' in the centre, and feel your whole being expand. With each inhalation let your gaze move radially outwards, taking in the shining 6-pointed star, then the soft, eight-petaled pink lotus, and the colour blue, which gives a feeling of expanding space. Then, the glowing eight-petaled lotus and the yellow circle surrounding that. Feel yourself expanding into space as your vision takes in the blue and white 'clouds' around the yantra. Continue breathing deep, and experience this feeling of expansion.

Tripura Bhairavi

		
<p><i>Goddess Durga form of Tripura Bhairavi</i></p>	<p><i>Tripura Bhairavi's Yantra</i></p>	<p><i>Goddess Durga</i></p>

FIFTH OBJECT OF TRANSCENDENTAL KNOWLEDGE - Bhairavi – The Power of Death.

Bhairavi Bhairavi, Ananda Bhairavi, or Tripura Bhairavi is the Sparsha Devata. She loves contact. As Tripura Sundari resides in the Three Planes: Awareness, Existence and Bliss, so does Tripura Bhairavi. The difference lies only in the different spectral region of the sound that one concentrates on. Bhairavi is the low frequency vibrations, and currents that are felt rather than heard, and revelations flowing from awareness there in. These low frequency currents which are like the ebb and tide of the ocean, can be felt in the Muladhara Chakra (lowest Life Center).

In the Kali upasana (worship or devotion or practice), the focus is on wrathfulness. In the Tripura Sundari upasana, the focus is Three-Fold: Knowledge, Affection and Action. In the Tripura Bhairavi upasana, there is only one centre and one mood. The center is Muladhara Chakra and the mood is Bliss. In Tripura Sundari, elimination of the mind takes place at Bramharandhra Chakra whereas in Tripura Bhairavi it takes place in Muladhara Chakra. There is no difference between Tripura Sundari and Tripura Bhairavi except in their Centering.

Tripura Bhairavi's mantra is Hsraim Hskalarim Hrsauh. Just as in Tripura Sundari, the three parts of Her mantra are called the Vagbhava, Kamarâja and Shakti Kutams. When H(Shiva), S(Shakti), R(fire of the desire of the union between Shiva and Shakti) are added to Aim, Klim and Souh, the mantra of Tripura Bhairavi is formed. Tripura Bhairavi represents pure kama (desire), that is not necessarily constrained by the niceties and control of Sringara characteristic of Lalita Tripura Sundari. Tripura Bhairavi represents the surging, raging, and hissing power of the Kundalini Shakti. She is the Hidden Divinity, the Veiled Goddess, and the Dormant Power that is picturesquely described as a coiled serpent in deep sleep. It is the passive Power of Tapas (Heat), the immobility caused by deep concentration or Samadhi. She is the smoldering smoky flame in the prime triangle of the Muladhara (Trikonantara Deepika). She is maddeningly deep joy, not bothered about calmness -- because She knows that deep calmness always exists no matter how involved you are in external activity. The Kundalini Shakti wants to go up and release Herself in great emotional and epic outbursts. When the Kundalini Shakti reserves Her energy, keeps to Herself the Tapas, the self-absorbed concentration in Her immobile status, She is like a caged lion, Bhairavi, a source of unremitting Bliss (Ananda). When She releases forth Her energy, deploying the Tapas, the Heat of Concentration, She becomes Tripura Sundari.

Tripura Bhairavi and Tripura Sundari are two poles of the Supreme Goddess, Tripura Bhairavi is seated in the Muladhara Chakra and Tripura Sundari is seated in the Sahasrara Chakra. Between them they complete the circuit. From the still reservoir of tapas in the Muladhara spring channels of energy reaching the ocean of nectar in the Sahasrara, which in turn surges forth millions of waves of energy poring down to fill the reservoir in the Muladhara. The tapasya of Bhairavi makes the ascent of the being possible. The responding Grace of Sundari makes the descent of the Godhead possible. This cycle of ascent and descent goes on continuously between the poles of consciousness. The sleeping serpent Kundalini, wakes up, rises its hood, shoots forth, licks up the nectar in the Head-lotus, glides back into the abyss of the Muladhara and again shoots forth with renewed energy. Sundari pours down soma (nectar); Bhairavi burns (Ardram jvalantîm). The Ananda of Tripura Sundari cannot be borne in a body not baked by the fire of tapasya of Bhairavi. The shooting tongues of flame of pure and sincere tapasya alone can taste the dripping honey-bliss of immortal delight.

Just as Sundari is revealed from Gayatri, Bhairavi is revealed from the Vedic mantra:

Jatavedase Sunavâma Somam Aratiyato Nidhati Vedaha
Sanah Parshdati Durgâni Vishwâ Naveva Sindhum Duritatyagnih
Taam agnivaranam tapasajvalantîm Vairochanîm Karmaphaleshu Jushtam
Durgâm Devîm Sharanamaham Prapadye Sutarasitarase namaha

She is the Goddess Saraswati, drunk with knowledge and desiring to procreate immensely, in Her tamasic form. But, because of Her knowledge, She is beyond Tamas, in the nirguna state as well. The combination of saguna and nirguna indeed leads one to liberation. Bhairavi sees every man as Her lover. She consumes all the sins in the fire of Her knowledge of non--duality; she becomes Svaha in the fire (Svâha: `s' is shakti, `va' is amritam, and `ha' is Shiva).

Worship of Bhairavi is done by the pancha makaras: madya, matsya, mamsa, mudra, maithuna: } No himsa is implied, only Ananda.

- * Madya (wine): get drunk with the knowledge the knowledge that you are the supreme power.
- * Matsya (fish): you are the jeeva floating in the paramâtma.
- * Mamsa (meat): you can offer yourself to Her.
- * Mudrâ (gestures)
- * Maithuna (union): at a spiritual level using inner consciousness.

To the Great Goddess of Love, one offers these acts as worship, and attains Siddhi (Spiritual Power). One who understands the essential oneness of all things breaks loose the mental bonds, gets liberated, and even while enjoying in full the life, attains Jeevan Mukti (Liberation or Enlightenment). For Her fearless worshippers She cuts the bonds and Liberates them truly in spirit. Others, She entangles with Her five arrows of Shabda, Sparsha, Roopa, Rasa and Gandha. And deludes them with the illusion of separateness (Maya). Tripura Bhairavi is the primal power, Âdishakti. The aspirant who worships Her as the Yoni (Vagina), the mother of all, never sees a womb again! The aspirant is released from the cycle of births and deaths (Samsara). The Bliss of Union can be used for transcending the boundaries of yourself. When mind is focussed (Meditative Concentration) upon the Blissful Union until it becomes One-Pointed. In the One-Pointedness of Meditative Concentration, all Names and Forms melt away, and Non--Duality is perceived. An aspirant who drops their mind to become pure Ananda achieves her/his Truly-Cosmic Form. In the Lalita Tripura Sundari upasana, both Internal and External Forms of Worship are valid means for Her Realization. But Lalita Tripura Sundari is quicker in granting Her Siddhi through Internal Mode of Worship (Antaramukha samâradhya bahirmukha sudurlabha). In Tripura Bhairavi's upasana the External Form of Worship (Sexual Union) is the only valid means of worship. The symbol of Shiva Linga (penis) in the Yoni (vagina) is therefore an ideal object of worship; to get over the inhibitions and treat sex as a pious emotion. Importance of sex for Sadhana (Spiritual Practice) was recognized by the Ancient Seers and includes as one of the four important aims of life -- Dharma (Natural Law), Artha, Kama (Desire) and Moksha (Liberation) in that sequence. As an aspirant matures, each of these take on more importance. May it be said once and for all that Moksha Sadhna (Spiritual Practice) cannot be True until and unless one has fulfilled all of one's desires.

The most important promise which a couple makes to each other at the time of vedic marriage is contained in the saptapadi mantrâ, walking these seven steps around the fire.

The mantra is as follows:

Sakha sapta padi bhâva
Sakhyam te gameyam
Sakhyam te ma
Yoshah sakhyam te mayoshtyah

The meaning of this mantrâ is as follows: Be my friend for life, walking the seven steps (Seven Vyâhritis of Gayatri, which are symbols for the Seven Chakras: i) Muladhara ii) Svadhishthana, iii) Manipura, iv) Anahata, v) Vishuddhi, vi) Ajna, vii) Sahasrara. May we be friends with exactly equal rights of freedom. Both are accorded their rightful place in Vedic marriages. The walking of Seven Steps around the fire is a symbolic act, which is to be interpreted in real life as engaging in maithuna with a view to transcend. First arousing the Kamagni, the Homam is done. By the Grace of Tripura Bhairavi, the aspirant accomplishes Concentration of Consciousness in their mind and body. In the physical, they learn to stop the downward course of Life-Streams, Conserve the Sexual Energy by delaying orgasm and turn it upwards (Urdhva Retas), thus making the Retas into Ojas. In the mental plane, they learn to hold only One Thought in

their Concentrated

Consciousness. (Note that this applies to both women and men. More about the exact technique on how to do this later)
Here and Now is the command to Liberate yourselves. Do not be bound by anything! Your True Nature is limitless. Love has a starting point. But all these are waves, which are not happy unless they extend over the entire cosmos. Do not limit your Love, do not limit your Knowledge, do not limit your Affection, do not limit your Music, do not limit your Silence, do not limit your Vision, do not limit your Goddess, because you are the Goddess.

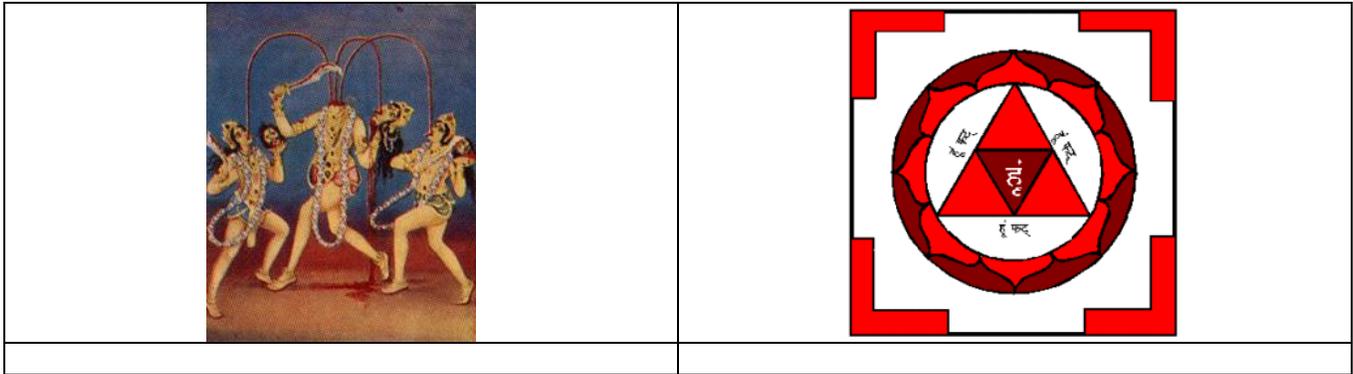
Whereas Chinnamasta is the sudden final death of the ego, Bhairavi could be considered to be the slow process of “dying”. This process in fact begins at the moment of the birth of all things and through this process of Kali, Time, which is closely related to Her, all things must end. Meditation on Her mystic design, gives insight into the process of death and the Eternal transcendence of one’s own Spirit.

Fifth among the Maha vidyas, She is one of the most powerful and also popular Goddesses, also known as Durga. Bhairavi represents transforming heat, ‘Tapas’, and also Divine radiance, ‘Tejas’. Tapas is not just asceticism, it is a heightened aspiration that consumes all secondary interests and attachments. She is also the basic will power of life which we strive to master. She is the ‘warrior’ Goddess, who with Her power of Divine speech and spiritual fire eliminates all obstacles to the unfoldment of true awareness, just as She destroyed the demon Mahishasura. She dwells in the Muladhara or Root chakra, and is the same as Kundalini.

Meditation:

Focus on the centre of the yantra with Light radiating, and then let your gaze move toward the red eight-petaled lotus and fill your root chakra with that colour. Then allow your vision to take in the flame-like forms surrounding the yantra. ‘Inhale’ these flames and let them burn all the fears, doubts and negative ‘attachments’ inside you. Look at the golden circle surrounding the triangles, and visualize this encircling you and protecting you as you fearlessly move forward toward your goals.

Chinnamasta



SIXTH OBJECT OF TRANSCENDENTAL KNOWLEDGE - Chinnamasta – The beheaded Goddess. The one who sacrifices.

Her left foot forward in battle, She holds Her severed head and a knife. Naked, She drinks voluptuously the stream of the blood nectar flowing from Her beheaded body. The jewel on her forehead is tied with a serpent (symbolic that the Kundalini Shakti has risen to the Center between the Eyebrows or Anja Chakra). She has Three Eyes. Her breasts are adorned with lotuses. Inclined towards lust, She sits erect above the God of Love, who shows signs of lustfulness. She looks like the Red China Rose.

This Maha Devi (Great Goddess) is the Hindu Tantrik equivalent to the Vajrayana Buddhist Goddess Vajra Vairochani.

Images show that Her own severed head, which She holds in her hand, is drinking the middle stream of blood spurting from Her neck (symbolic of the Life Force coming from the Central Channel), while at Her left and right sides are two naked Shaktis, each of whom drinks a separate stream of blood from the neck of the Great Central Shakti (symbolic of either the downward or upward flow of the Life Force or Prana).

In the Bindu of Her Yantra (Meditation Support) is the Bija Mantra Hum (Seed Syllable Hum), while outside the second triangle are the Mantras Hum Phat.

Her six mantras used in Her Six-Way nyasa are

- 1) Shrim Aim Klim Sauh Shrim Hrim Klim Aim Haum
- 2) Om Krim Strim Krom
- 3) Im Hum Phat
- 4) Shrim Klim Hum Aim Vajra Vairochaniye Hum Hum Phat Svaha.
- 5) Shrim Hrim Hum Aim Vajra Vairochaniye Shrim Hrim Aim Phat Svaha and
- 6) Shrim Aim Klim Sauhm Shrim Hrim Klim Aim Haum Om Shrim Klim Hum Aim Vajra Vairochaniye Hum Hum Phat Svaha.

Yantra Puja (Worship) is from the Circumference to the Center. The Weapons are on the Outside of the Yantra and they are the Vajra (Thunder Bolt), Dart, Stick (Club), Cleaver (Hook Knife), Noose, Ox Goad, Elephant Hook, Trident, Lotus and Chakra (Wheel). In the Bhupura are the Lokapalas, the guardians of the directions and sub-directions (Ten Directions of Space). At the tip of the petals, starting from the east, are the Bhairavas (Terrible Ones): Karala, Vikarala, Atikarala, and Maha Kala.

In the Eight Petals of the Lotus, starting from the East, are Her Attendants: Ekalinga, Yogini, Dakini, Bhairavi, Maha Bhairavi, Indrakshi, Asita, Asitanga and Sanharini. Weapon Shaktis are in the two central triangles: Khadga, Sukhadga, Vajra, Pasha, Ankusha, Astra.

There are several other instances of Deities losing their heads.

One story in Vajrayana Buddhism concerns how the Elephant-Headed God Ganesh became that way. It seems that the God Ganesh's brother Maha Kala chopped off the God Ganesh's Head during a dispute with His Hook Knife. The God Ganesh's Head was replaced with that of an elephant.

In Ancient Egyptian myth the Goddess Isis lost Her head when She tried to intervene in a contention between Her Son the God Horus and the God Set. Here the Goddess Isis' head is chopped off by Her Son Horus. The Goddess Isis' head is replaced by that of a cow and the Goddess Isis becomes the Goddess Hathor. Perhaps like with the Goddess Chinnamasta the Goddess Isis represents the Central Channel while the God Horus and the God Set are the other two channels where the Life Force Ascends with the God Horus while the Life Force Descends with the God **Set**.

Chandi

A flash, thunder, rain, rivers, green fields, flowers, fruits. The seed of God thrives on the fertility of Mother Earth and life springs in the eternal bosom of *Prakriti* for the vision of God. The flash separates the head from the body and three streams of blood sprout forth. The central stream is drunk by the head of the Goddess held in Her hand, the remaining two streams are drunk by her aides.

The Goddess is standing on *Rati* and *Manmatha* in *maithuna*. Stark naked, Her nudity does not strike the eye as She is robed in dazzling light. She has no head: a headless trunk with two arms held aloft. From the headless neck three streams of blood gush forth. The middle stream is drunk by Her mouth in the severed head held in Her hand while the other two streams are drunk by two attendants standing on either side. This is *Prachanda Chandika* or *Chinnamasta*. She is an invitation for lightning, thunderbolt to strike the body from head to foot. She gives *kapâla moksha*, yet She is living after death.

Prakâsha (Light) and *NAda* (Sound) are the precursors of creation. When *Prakâsha* is delimited as *Âkâsha*, it is *Buhvaneshwari*. When the delimitation takes the form of duration, Time, it is *KAlI*. When *Prakâsha* gets involved in creation and at the same time transcends it, it is *Sundari*. The unexpressed, unmanifest Sound in concentrated consciousness is *Bhairavi*, while the Sound perceiving itself is *TArA*. The interaction of *Prakâsha* and *NAda* to precipitate creation is *Chinnamastha*.

The interaction produces such force and violence that the creation is almost cut asunder from the creator. The whole purpose of creation is for the One to delight in separate existences as Many. This is why *Chinnamasta* is represented as cutting off the head (source).

In the world of phenomena, the interaction of Light and Sound results in thunder and lightning. *Chinnamasta* is the thunder destroying all the anti-divine forces. She is the hidden radiance in the heart of the cloud. Ruling over the cosmic mind, She acts through the human mind as the sense behind the senses. The most powerful activity of the senses is sex. The great Goddess is depicted as trampling with Her feet *Rati* and *Manmatha* joined in amorous union. Worship of *Chinnamasta* grants complete mastery over the sex-impulse.

Chinnamasta is the indomitable force, the striking power of the Supreme. What is the difference between Her action and the action of *KAlI*. When *KAlI* is fierce and terrible, She is *Chandi*. *Chinnamasta* is more terrible than the terrible *KAlI*, hence the name *Prachanda Chandika*. *KAlI* works with the aid of *KAla* (Time). *Chinnamasta* destroys instantaneously. *KAlI* is the *prâna shakti* (vital force) while *Chinnamasta* is *vidyut shakti* (electric force). She has Her seat between the eyebrows (*ajna chakra*) and commands the power of will and vision.

Chinnamasta is the power of lightning (*Vajra Vairochani*), and spreads Herself along myriads of channels enveloping the whole cosmos. When a being is created, this energy enters into the being through the *Bramharandhra*. *Bramharandhram* is the only aperture that connects the flow of energy in the body with that of the cosmos. The energy then spreads throughout the psychic body by means of *nâdis*¹. Of all the *nâdis*, the three important ones are *Ida*, *Pingala*, and *Sushumna*. *Sushumna* is the central *nâdi* that terminates in the *Bramharandhram*.

Chinnamasta is in the concentrated form at the *ajna chakra*. However, Her activity is in the *Sushumna* where She traverses up and down as the sustaining current of electric energy and power. The flow is restricted by the *granthis*. The knots have to be cut by the scissors which She holds in Her hand. *Prachanda Chandika* is the

current through the *Sushumna*, while the charming *Varini* and the terrific *DAkini* are the currents through the *Ida* and *Pingala*.

Chinnamasta manifested as the mother of *parashurâma*, the sixth *avatâr* of *Vishnu*. The story goes that at the behest of his irate father *Jamadagni* who was displeased with the misdemeanour of his wife *Renuka*, *Parashurâma* cut the head of his mother with an axe. Then by the virtue of a boon from his father who was pleased with his unquestioning obedience, *Parashrâma* got his mother alive.

The *mantrâ* of the Goddess is the seed-sound *Hum*, also known as the *Dhenu beeja*. The *mantrâ* gives mastery over the senses and annihilates the mind completely. One effective way of *sâdhana* is to imagine a constant downpour of lightning from the high skies and submit the whole body, mind, and self to it in absolute dedication and surrender.

YANTRA

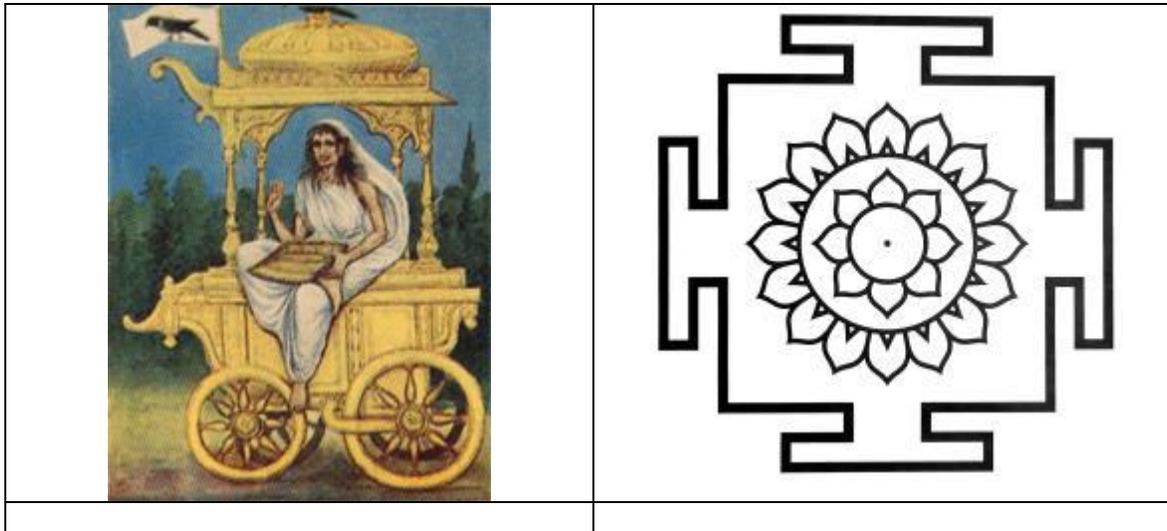
This mystic design is one of the most mysterious. It represents the Goddess who has beheaded herself and holds her head in her hand as blood spurts forth from her neck. It is not as frightful as it may first seem and actually represents the Spirit of sacrifice as the law of life, the law of evolution and the way of atonement on the path of Karma. Just as the Sun pours forth its vitality, its rays of light and warmth in an endless sacrificial rite, so too the meditation on the design of *Chinnamasta* deepens the capacity of the individual to surrender and share oneself with all. All the negative traits of nature are to be surrendered in the process.

The sixth of the *Maha Vidyas*, *Chinnamasta* is the Goddess who causes us to 'cut off our own heads', or, in other words, freeing ourselves from the limitations of the mind. She is the *shakti* or power of *Indra*- lightning, the electrical energy of transformation. This represents direct perception, cutting through everything and revealing the Infinite beyond all forms. *Chinamasta* is also the *Kundalini* in her active role. Her activity is in the *Sushumna nadi*, where She traverses up and down and distributes this electrical energy through all the *nadis* throughout the body. She is also *Yoga Shakti*, or power of *Yoga* in its most dramatic action. One way of meditating on her is to see the light that makes the object visible, and not the object itself.

Meditation:

Look at the light in the centre of the yantra and keeping your focus there, take in the feeling of light cutting through the dark forms in the surrounding areas. Breathe in this light, and visualize it moving up and down your *Sushumna nadi*. Keeping this focus on the *Sushumna nadi*, let any thoughts drift into your mind. Sometimes you may get an unexpected resolution to a problem, or insight into something you were contemplating.

Dhumavati



SEVENTH OBJECT OF TRANSCENDENTAL KNOWLEDGE

Dhumavati – The Smokey One – the Power of Poverty.

Meditation on this yantra of Dhumavati is an unusual one. Whereas many of the Goddesses, even the fearful ones, exhibit an appeal of beauty, Dhumavati is depicted as an ugly old woman. She is reflected in all of the aspects of life which we shun, i.e. the diseased, the destitute, the forlorn and those that are outcast. This meditation on Her yantra deepens one's conviction that all objects in this universe are indeed in a state of decay and that one's true self is truly not an object of knowledge.

Dhumavati

The seventh Mahavidya, Dhumavati represents the first and foremost state before creation. She contains within herself all potentials and shows the latent energies that dwell within us.

'Dhuma' means 'smoke', so Dhumavati means one who is composed of smoke. She obscures what is evident and known to reveal the hidden and the profound.

She reveals all that is imperfect, the disappointments, sorrows, humiliation, defeat, loss and loneliness, and all the negative states in our ordinary existence in order that we may transcend it.

Learning from our negative experiences and treating them as lessons in wisdom, we honour Dhumavati.

When we stop focusing on the outer forms and notice the background space instead, we begin to see her.

Meditation:

Let your eyes travel all around slowly, taking in the 'smoky' background. With each inhalation, slowly let your gaze move inwards, and take in the dark, eight-petaled lotus with its diffused glow at the base of each petal. Now let your vision take in the shining yellow six-pointed star which has the swirls of smoke within. Let your eyes rest there for a while. Contemplate on your negative experiences in a detached manner, and let the golden message come through with the Grace of Dhumavati.

"In the beginning, Darkness was hidden by darkness, only Non-Being existed. From the Non-Being the Being was born. Into the Non-Being shall the Being dissolve again."

The Primal State before Creation is also the Ultimate State after Creation is Withdrawn into a mathematical point (At Rest). This then again becomes the Primal State for the next Cycle of Creation. There is a Mega-Universal Cycle Creation, Preservation, Destruction and Resting. This primal state is the Goddess Dhumavati. The Goddess Dhumavati has killed Her Husband (Being is put to sleep). She is the only Widow Goddess. She is the Goddess of Inconscience. She is the Power of Perversion and the force of distortion.

She is depicted as utterly ugly and abominable. Pale in face, long in limbs, sparse in teeth, breasts sagging, decrepit, uncouth, fickle, with dirty clothes, and disheveled hair, She bestrides on a cart with a raven for its banner. The Non-Being is a non-being only when we are speaking in terms of time. After a time, a tree emerges from the seed of Non-Being. Hence it is really the Being in its potential form. The Goddess Dhumavati is not absolutely dark. She has a smoky hue, darkness impregnated with the embryo of light. The smoke carries hidden particles of the heat of the flame. Thus Being and Non-being are different states of the Reality. The Goddess Dhumavati is the Maha Yoga Nidra of Vishnu. The All-Pervading Primordial Principle gets free from His Couch of Infinity (Ananta), on the Milky Ocean of Bliss (Kshira Samudra) and withdraws into Yoga Nidra. This Sleep will be a precursor of a Great Awakening, a harbinger of a newer projection of Godhead of Vishnu. Dhumavati is the Womb of All Unmanifested Worlds. In the pure form of Her Upasana, the enemies are: Kama (Desire), Krodha, Lobha, Moha, Mada, Matsarya. In the impure form, She is the Prayoga of Tantra. Her Upasana takes two forms. The first form is elimination of all plans of actions, to merge into total silence:

Sarva Samkalpa Varjanam. The second form permits thoughts and desires. However, there should be no gap between arising of a desire and its execution. If there is a gap, an uncontrollable fear leading to death occurs. Whatever the desire may be, it must be executed. The Goddess Dhumavati Upasana is alright for those who have achieved Siddhis with all the Other Maha Vidyas, have tasted Savikalpa Samadhi and at least occasionally gone to Nirvikalpa Samadhi (Deepest Meditation state possible). It cannot be recommended for lesser mortals who are more likely to misuse this Great Vidya. The purpose of Sadhana is to Manifest the Existence concealed in Non-Existence, the Bliss hidden in Pain!

Dhûmâ

“In the beginning, Darkness was hidden by darkness, only Non-Being existed. From the Non-Being the Being was born. Into the Non-Being shall the Being dissolve again.” The primal state before creation is also the ultimate state after creation is withdrawn. This then again becomes the primal state for the next cycle of creation. This primal state is *Dhumâvati*.

Dhumâvati has killed Her husband (Being is put to sleep). She is the only widow Goddess. She is the Goddess of inconscience. She is the power of perversion and the force of distortion. She is depicted as utterly ugly and abominable. Pale in face, long in limbs, sparse in teeth, breasts sagging, decrepit, uncouth, fickle, with dirty clothes, and dishevelled hair, She bestrides on a cart with a raven for its banner.

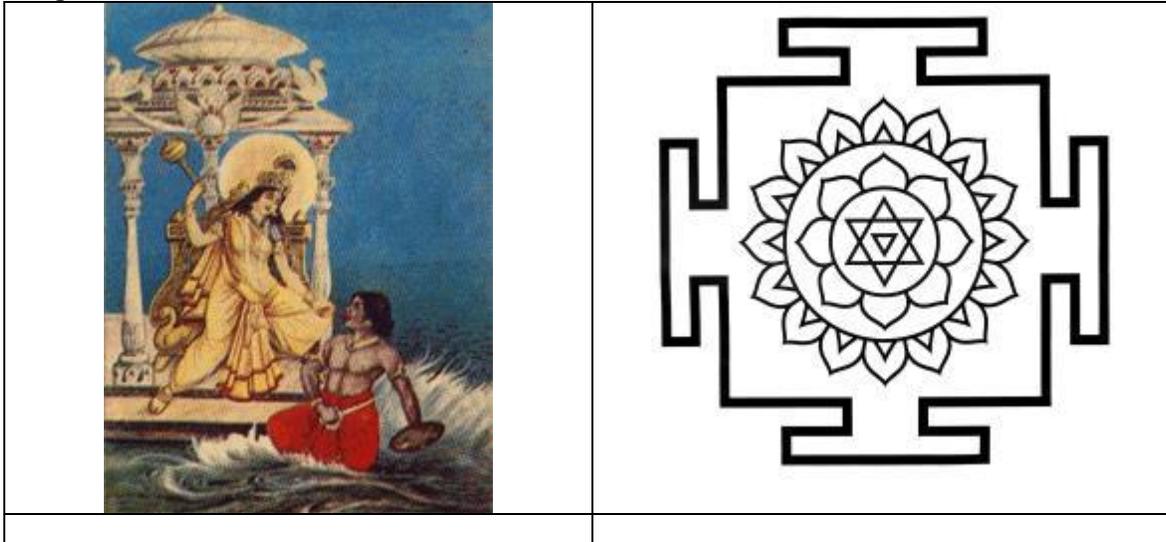
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Dhumâvati is the *Maha yoga nidra* of *Vishnu*. The all-pervading primordial principle gets free from his couch of infinity (*ananta*), on the milky ocean of bliss (*kshira samudra*) and withdraws into *yoga nidra*. This sleep will be a precursor of a great awakening, a harbinger of a newer projection of Godhead. *Dhumâvati* is the womb of all unmanifested worlds.

In the pure form of Her *upasana*, the enemies are: *Kama, Krodha, Lobha, Moha, Mada, Matsarya*. In the impure form, She is the *prayoga* of *tantra*. Her *upasana* takes two forms. The first form is elimination of all plans of actions, to merge into total silence: *Sarva Samkalpa Varjanam*. The second form permits thoughts and desires. However, there should be no gap between arising of a desire and its execution. If there is a gap, an uncontrollable fear leading to death occurs. Whatever the desire may be, it must be executed.

Dhumâvati upâsana is alright for those who have achieved *siddhis* with all the earlier *vidyâs*, have tasted *savikalpa samâdhi* and at least occasionally gone to *nirvikalpa smaâdhi*. It cannot be recommended for lesser mortals who are more likely to misuse this great *vidyâ*. The purpose of *sâdhana* is to manifest the Existence concealed in Non-Existence, the bliss hidden in pain!

Bagalamukhi



EIGHTH OBJECT OF TRANSCENDENTAL KNOWLEDGE

Bagalamukhi – The Power of Cruelty.

Meditation on this mystic design is said to endow the meditator with the Power to control your enemies and those who seek to harm you. In all contests, and all legal battles, Her Power is notorious. This reflects the cosmic cycle of survival of the fittest. Through the meditation on this yantra, your success in competition is secured.

Bagalamukhi

The eighth Maha Vidya, Bagalamukhi represents hypnotic power, the power to 'stun'. She is the Goddess who stupefies the opponent and paralyses his speech. She is the paralysing power, the striking force. She induces sudden immobility or restraint. She also represents speech used as a weapon to destroy negativity.

In Yoga, asanas are postures of stillness the physical body attains through movement. The aim of asana is to give flexibility to the rigid human body by alternate arresting and releasing of the movement expressed by it. Bagalamukhi grants complete control over our movements and the capacity to stop them at will. This 'stopping' helps in self-awareness. It helps us achieve 'Mindfulness' in all our daily activities.

One experiences the play of Bagalamukhi while practising Hatha Yoga and Raja Yoga.

Meditation:

Start by gazing at the light in the centre of the yantra, the stillness there. Let your eyes move around the whole yantra, taking in the colours and balanced movement of forms. Bring your focus back to the stillness in the centre.

Absorb the colours and light as you focus on your breath.

You can keep this yantra in the room where you practice yogasanas. It will radiate energy helping your practice.

The Goddess Bagalamukhi is clad in yellow and has two hands with Her left hand She catches hold of the opponent's tongue and strikes him with a mace held in Her right hand. She is the striking force, the paralyzing power, the stupefying Shakti.

She paralyses the opponent's speech (vak stambhankari). Her Beeja Mantra (Seed Syllable) is Hrim. She has to be thought in contemplation as all yellow. Her complexion is yellow, Her garment is yellow, and Her ornaments and garlands are yellow. Worshipper is also to be clad in yellow and do the japa (Mantra Repetition that is either audible or silent) with a Mala (Rosary for counting number of Mantra recitations) made from beads of turmeric. What is the significance of the yellow color? Yellow is gold with its hue suppressed. It is the color associated with the thinking mind. A thinking mind arrests the downpour of intuition and inspiration keeping person dwarfed before their higher faculties. The Goddess Bagalamukhi is a member of the Holy Retinue of the Goddess Lalita Tripura Sundari in Shri Vidya. She corresponds to the Goddess Dandanatha, the Commander of the Armed Forces of the Goddess Rajarajeshwari (The Goddess as the Universal Queen). She is the striking force of the Mother Goddess, stifling all movement and activity. She induces sudden immobility in action. She suppresses action after it has begun. She is the power that arrests manifestation. When a rushing current of water is

stemmed by a dam, two things may happen. The water both whirls and eddies gathering momentum to finally break through the barrier or it changes its course and flows swiftly into new channels. In fact, this is the principle on which the whole edifice upon which both Hatha Yoga and Raja Yoga is based. By arresting the flow of breath for a while, control over Panic Energy is obtained. By the sudden stoppage and release of breath in pranayama of the Hatha Yogi can continue to live for any length of time. He gains the power to stop natural activities like impending rain. However, the Laws of Nature can only be suspended temporarily, and not annulled in this case. Raja Yoga deals with mental pranayama going into deeper and deeper meditative states.

The thoughts coming into the mind and leaving are equated with the inhalation and exhalation. The control of the space between the thoughts leads to control over the mind. Worship of the Goddess Bagalamukhi can change the course of person's normal "Destiny." A person whose Karma would normally cause them to be born in the Three Lower States. That Karma can be redirected upon the Path of Virtue. The Gracious Goddess Bagalamukhi blocks, trips and snares people that are rushing headlong to their doom. She is the Maker of Miracles who enables people to walk away from accidents, survive battles and cure disease that by all accounts is considered impossible.

Here is the Dasa Maha Vidya Shri Bagalamukti who corresponds with Bast/Sekhmet. She is also known as Dandanatha the Supreme Commander under Shri Rajeshwari the Universal Queen (Lalita Tripura Sundari) of the Armed Hosts of Heaven and Earth who annihilates all evil beings and devices. In the following excerpt the resemblance to Sekhmet is pretty obvious.

But Alain Danielou has a different view of the Dasa Maha Vidyas than I do. Danielou in his book "Hindu Polytheism" tends to view the Dasa Maha Vidyas a progression from the first who is the Dasa Maha Vidya Maha Kali towards a completion in the Dasa Maha Vidya Kamala.

True there is an appearance of a progression but each Dasa Maha Vidya is a Complete Manifestation of the Divine Shakti having a definite personality. Shri Bagalamukti is the most important Dasa Maha Vidya for those people who practice Hatha Yoga and/or Raja Yoga.

Perhaps the biggest problem with Danielou's book "Hindu Polytheism" and other books like it is the notion of "polytheism" is totally false when describing Those That are Personifications of the Names and Forms of the Supreme Brahman Who is beyond Name and Form, beyond Qualities or Quantities (Neither One Nor Many) and Beyond All Conceptual Thought.

Another problem is that Yoga and Tantra is NOT just a Hindu phenomenon. The practice of Yoga by both men and women can be solely spiritual without any connection to ANY organized religion whatsoever.

As a devotee of the Great Goddess and a Yogi I hope that these misrepresentations of my religion are not intentional. We take offense to such wrong views the same way a Christians would be offended if their religion was described as a polytheism with Three Good Gods, an Evil God along with a limitless multitude of angels, saints, demons, elementals and spirits.

What is here is the "Dark Side" of Shri Bagalamukti who was invoked mostly in order to prevail over an opponent in a debate. Debates in India and in the East were very serious affairs that could determine the policies of a Kingdom. The winners of these debates would win a great deal of prestige and power for themselves and their cause. That is why Bagalamukti is portrayed as a beautiful woman who has seized the tongue of the enemy. She is also hitting the enemy in head with a mace.

I will post another view of this Goddess from an excerpt of "The Ten Cosmic Powers" later on.

I have also added comments and text such on proper pronunciation in the "Hymn to Shri Bagalamukti example: PHAT (PAY).

The Great Goddess Bagala or Bagalamukti is the eighth Maha Vidya in the traditional series of the Dasa Maha Vidyas (Kali , Tara , Shodashi, Bhuvaneshwari, Chinnamasta , Bhairavi, Dhumavati, Bagala, Matangi and Kamala). Bagalamukhi means "The Crane-Headed One". The crane and the cat both are considered the essence of the philosophy behind the patient postures of Hatha Yoga. The cat appears to be completely relaxed, almost lazy but let a mouse run by and they pounce on it in one quick forceful movement. Likewise the crane stands easily in the posture of the Great Yogini while remaining so still as to seem to merge into the weeds and reeds of the shallow waters but let a fish swim near enough it is caught in one quick forceful movement. Both can teach us much about the conservation of Life Force or Prana. The cat unlike many animals gets all the exercise they need by stretching like the practitioner of Hatha Yoga.

As can be seen from the hymn, She rules magic for the suppression of an enemy's gossip. These enemies can also have an inner meaning, and the peg she puts through the tongue may be construed as a peg or paralysis of our own prattling talk. She rules deceit that appears to be at the heart of most speech. She can in this sense be considered as a Terrible or Bhairavi form of Matrika Devi, the Mother

of All Speech.

According to the "Todala Tantra", Her male consort is Maha Rudra. This forms a part of the "Rudra Yamala" sections which have been lost. A huge amount of ancient Tantrik material has disappeared forever, and the process is continuing. Some works are only known through their being quoted in other, later Tantras. As Tantric Yoga becomes more widely practiced throughout the world new Tantric texts will be created to replace those that have been "lost."

Hymn to the Great Goddess Shri Bagalamukhi

Om. Of this Hymn of Shri Bagala Mukhi, Bhagavan Narada is the Rishi. The aspect of divinity is Bagalamukhi. The destruction by paralysis of one's enemies' speech, mouth, legs, mind, and the Grace of Shri Bagalamukhi in the success of this aim is fruit of the Mantra's application.

Om Hrim obeisance to the thumbs. Om Bagalamukhi to the index fingers Svaha (Soha). Of all the bad to the middle fingers Vashat. Om speech, mouth, feet, paralyze to the ring fingers Hum. Om peg! peg! the tongue! To the little fingers Vaushat. Destroy the mind! Hlim Om Svaha to the front and the back of the hands Phat (Pay). Thus also in the heart and so forth (For example in order to prevail in a legal dispute you can recite the following prayer. May my opponent's Speech be the quacking of a duck! May those who have done me and my friends evil stumble and fall in their efforts to do harm to myself and others! May the plots of devised by their wicked Minds be stopped and come to naught. May they like fish that have swallowed the bait and hooked deep in their bowels be reeled in inexorably on a line of unbreakable stainless steel towards their Judgement. May they be like netted fish that have been caught helplessly in their own tangled evil schemes! May they be like fish that have been landed and thrown ashore, lay prostrate and gasping for breath before a merciless Judge from Whom there is no appeal!) Now the meditation: Seated on a gold throne, with three eyes, wearing yellow, blissful, with limbs as bright as pure gold, wearing a garland of champaka flowers, with the moon as Her diadem, with Her hands holding a hammer, and a noose which binds the enemy; Her limbs arrayed with jewels, in this way I meditate on Shri Bagalamukhi, the All-Paralyser of the Three Worlds.

Now the Mantra: Om Hvlm Bagalamukhi Paralyse the Speech, Mouth and Feet of all enemies: Nail down, Nail down the Tongue. Destroy the Mind. Hvlm Om Svaha.

Om. I worship Maha Devi surrounded by yellow, wearing yellow clothes, jewel and unguent and ornaments, seated on the lion throne on a dais within a ruby pavilion in the centre of the wine ocean, Who bears a hammer and binds the tongue of the enemy. The Maha Devi who has seized the tongue and members of body, speech and mind of the enemies with Her left hand, and who with her right hand hammers them, with yellow garments and with two arms -- Her I worship and bow down.

Om. Wearing glittering gold earrings, merged in bliss, with a beautiful face and lovely breasts; radiant as bright gold, her face effulgent as the full moon. I meditate on Bagalamukhi, who with her hammer has killed my adversary, his unsteady rolling tongue having been pegged; the all pervading Paralyser of Body, Speech and Mind; Who is seated on the corpses and skulls of one's fallen enemies, (their remains forming the base) for Her lion throne in the pavilion in the centre of a beautiful blossoming red lotus in the midst of the nectar-milk ocean. She bears a hammer, is as radiant as gold, causing woe to the places of the enemy. Whosoever meditates thus causes instant death to all humans who are enemies. Whosoever should worship Maha Devi's Lotus Feet devotedly, giving yellow flowers with his left hand, that Mantrin's Mantra becomes successful.

Whosoever wishes to subdue by the Bija (Beeja Mantra) should do the Pitha Meditation (i.e. on the Red Lotus). Remembering that. their enemy's mouth, speech and heart are paralyzed, they causes this instantly.

Hail to you every day O Proclaimer, Speechless One, Beggar, Ruler of Earth, Cosmos and Men, Cool One, Cruel One, Reconciling One, Wicked One, True Mother, Giving Success Quickly, Lame One, Proud One, Crippled One, All-Exterminator, Dull One, having-the' Yantra of all Yantras, O Shri Eternal Bagalamukhi, O Beautiful One: Whosoever, knowing Her Mantra, should recite (sing) this hymn which crushes enemies in front of Her Yantra becomes the Conqueror of the Three Worlds and Renowned.

Hail to Mother Shri Bagala Lalita, Who is the Seizer of the Speech of the multitude of named people, the Paralyser of the Tongues of the Eloquent, the Appeaser of Terrifying Obstacles, Paralyser of the Evil, Dispeller of Poverty, Calmer of Cruel Kings, Pacifier-of the Mind trembling with anxiety like the deer, Attractor of Good Fortune, Merciful, Pure, Nectar-Like, Who causes cessation of Death and Murder, O Beauteous Mother. Mother, shatter my enemies' speech and stop their wagging of tongues. Peg their wet mouths! Destroy them entirely.! Paralyze all terrible things in the three worlds! Grind them to powder O Maha Devi! Furiously beat them O Bagala, Golden-Limbed One, clothed in yellow, destroy the mind and lives of the mass of obstacles with one glance of Your merciful large eyes: O Mother-Bhairavi, Bhadra-Kali (Goddess Kali the Giver of Good Fortune), Vijaya, Varahi (the Great Consumer), Vishva,

Shraya, Shri Vidya, Maheshi, Bagala, Kameshi, Ram, Matangi, Tripura, Ruler Above All, Guardian of Heaven, Giver of All Good Things, I am Your servant seeking refuge in You, Lady of the Cosmos! Protect me in war and in battle!

Whosoever reads this auspicious text (whether) in the thick of war, in assemblies of thieves, in conflicts, in jail, on water, in magical attack, in litigation, in facing a king's wrath, at the time of an ordeal, at night, in fetters or in paralysis, in the slaughter of battle amongst enemies, in a desert, or in a forest, or at any time, becomes steady (fearless). Whosoever reads this pure hymn having offered to the Yantra and who wears it on the right wrist or round the neck is protected in war.

The Diamond Conqueror of the Great Terrors of the: King's Wrath, Floods, Elephants (blind with rutting rage), Venomous Serpents, Wild Beasts, Demons of the Nether World, and the Hosts of Enemies of the Three Worlds that are confused, turned aside and stopped from harming the Devotee. You that makes Her Devotees become wealthy, steady and accomplished. You are the Supreme Maha Vidya, the Mother of the Three Worlds, Splitter of the Host of Obstacles, the Cause of Attracting Young Maidens, Augmenter of Bliss in the Three Worlds, Uprooter of the Wicked, Deluder of the Minds of Wicked People, the Great Goddess Bhairavi Who' Pegs the Tongues of Liars, Conqueror of all Mantras, Cause of Accomplishment in Knowledge, Wealth, All Good Fortune, Granting: Long Life, Sons, and Daughters, the Sovereign Giver of Inner Happiness, Great Granter of: Freedom from Fever, of Cheerfulness, of Victory on Earth. She who causes Praise and Recognition of One's Name in Heaven.

Obeisance and Obeisance to You.'

Having done this act of recitation, O Parameshvari, I am the Seizer and Punisher of the Wicked. This Sacred and Reliable Hymn is renowned throughout the Three Worlds (Heaven, Earth and Netherworld). One should never give this to those who are not devoted to the Guru. One should meditate on She who has two arms, wears yellow garments, with three eyes, a body of effulgence, holding in Her hands chisel and hammer, the Bagalamukhi.

This a "Secret Doctrine" but not secret in the occult sense of being hidden away from view. The tamasic person who is completely governed by their carnal mind will not have the desire to come to this web site, or if they should do so will not remain long enough to read much because I have set things here up to keep that from happening. If you have made it this far then you are not among the three categories of the spiritually unfit (The Lazy, the Stupid and the Cowardly). That means you are being guided by the Supreme Guru whether you realize this or not.

May your onward and upward path be swift and sure!

Bagalamukhi (A repost)

The peculiarity of MAA BAGALAMUKHI is she is always depicted as wearing shining yellow garments. She is called Peethambari. She bears a mace (gadha) in her hands. Both these are attributes of Lord Krishna. He is called Peethambar and Gadadhari.

The term Bagalamukhi is misleading, as she does not seem to have to have anything to do with Bad (crane). According to Bagalamukhi Rahasya she is Valaga Mukhi that is the remover of bad effects of other mantras. The Bagalasuktham in Atharva Veda also supports this view. But the term was twisted to keep it secret. Valaga became Balaga, as there is no difference between Va and Ba. Then it is twisted to Bagala to keep it secret. This is typical of many tantaric textx. I am not an authority on this.

MAA BAGALAMUKHI has been misinterpreted often and called a cruel Goddess. This is incorrect. She enables you to conquer your tongue (sthambaya Jihwa) and also your mind (Keelaya Buddhi Vinasaya) so that you attain supreme knowledge.

The Gayatri is

Om Bagalambayai Vidmahe
Brahmashtra Vidyayai deemahi
Thannah stambini praochandhayat

The Bagalamukhi Yantras is the most popular Yantra or I would say the largest selling Yantra in North India. I will give the reasons later.

The Mantra is

OM Hirim Bagalamukhi, sarva dhushtanam,
Vacham mukham, sthambaya jihva,
Keelaya buddhim vinasaya, Hirim Om Swaha !!!

Om Hirim Maa Bagalamukhi, stun (immobilize) the mouth, tonhue and mind of all the bad people

In the myth, a demon named Madan undertook austerities and won the boon of Vak Siddhi, according to which anything he said came about. He abused this Siddha by killing people. Enraged by his mischief the gods worshipped MAA BAGALAMUKHI. She stoppes the demon's rampage by taking hold of his tongue and stilling his speech. Before she could kill him, however, he asked to be worshipped with her, and she relented. That is why he is depicted with her.

The popularity of the Yantra is because of the belief that the Yantra and Mantra gives relief from the effect of other Mantras. The Mantras is compared to Brahmasthra the ultimate weapon. That is why MAA is called Brahmasthra Vidayai. The term Valga is because of this. In South India especially in Kerala (where Mantrics and casting spells are widely believe) almost everyone wears a Talisman with Sudharshana Yantra. This is supposed to ward off all spells. The similarity of MAA BAGALAMUKHI and Lord Krishna is shown again as Sudharshana Chakra is a weapon of Lord Krishna. This is an aspect, which David Kinsley does not seem to have covered. He was looking for the bit of a horse since the meaning of Valga is rein. Since the Mantras are thought of in the Buddhi and uttered by the tongue, the Mantra says sthambaya Jihva and Keelaya Buddhim. But the point to be noted is to says sarva dhushtanam (of all bad people)

This is very mild when we take into account of the fact that even in Tantric Slokas, we say things like Mama Sathrun seegram maraya maraya (kill my enemies quickly) Because of the connection with the tongue, the mantra is also used to win cased in courts (to make the opposition counsel tongue tied).

Now where does a Bhakta fit in here ?

Right from time we were toddles, we were always instructed to ask for God Bhuddi and Good Education whenever prayed. As we grew older we were always asked to control or hold our tongue. The reason was that the mind is the source of all bad thoughts and the tongue is the point of delivery. We hurt more people with our tongue than with our fists. Tongue-lashing. Now if a person wants to evolve to a higher stage of evolution (to become a better person than what he is today) he has to control his mind and his tongue.

By praying to MAA BAGALAMUKHI, we ask her to control our tongue and mind. The term Sarva Dhushtanam includes the man who is praying if he is a dhushta. I believe that most of us except the exalted ones are dhushtas in some way or other. It is easy to say control your mind and your tongue. Most of our religious books ask us to do just that. But it s very difficult. So we pray to MAA BAGALAMUKHI to help us in doing that.

These are my own interpretations and I cannot quote any authority. There are other Mantras or MAA BAGALAMUKHI and Dhyana Slokas, which reveal other aspects of MAA. But this is the best-known Mantras.

Before I conclude, it is difficult to find temples of the Dasa Maha Vidyas because they are Mantras. Neither the Vedic religion not the Tantric religion believed in Idol Worship. The Vedas had Homam and Mantras and Tantra had Yantra and Mantra. The Mantras are held to be the Deity. Later when Hindu Iconograpgy developed, the idols were made according to the Dhyana Slokas. The Shilpa sashthra gives the Dhyana Slokas. But the interpretation is left to the sculptor and his boss.

Again it is the Rishis who saw the vision of the Deities and wrote the Dhyana Slokas. MAA UGRAPRADHYANGIRA DEVI is the Rupam seen by Rishi Pradhyangiras. It could be that MAA MATHANGI is as seen as by Rishi MATHANGA.

In Tantric texts we find Gayatri Mantras for different deities. Many deities have their own Gayatri Mantra. These Gayatri Mantras are based on the Surya Gayatri, which is the First and the best-known Gayatri. These Gayatri Mantra are to be recited before the Moola (Main or Basic) mantra of the Deity. But these Gayatri which are more in the form of a prayer than a mantra. So there is no restrictions on the use of these Gayatris. I am giving below some of the Gayatris of MAA

MAA KAALI

*Om Kaalikayai vidmaha, Smasavasinyai deemahi,
Tanno ghora praochadhayat*

MAA TAARA

*OM Taraayai vidmaha, Ugrataarayai deemahi
Tanoo Devi Praochadhayat*

MAA BHUVANESHWARI

*Sarvamohiniyai vidmahe, vishwa Jananayai deemahi
Thannah Sakthi praochadhayat.*

MAA MATHANGI

*Aim Sukapriyayai, klim Kameswaryai deemahi
Thannah Shyama praochadhayat*

MAA DURGA

*Kathyayanaya vidmahe, Kanyakumari deemahi
Tanoo Drugai Praochadhayat*

Though these Gayatris are given in some of the modern books none of the handbooks for Shakta like Saktha Promoda, Saktha Dharshanam or Sri Vidya Ratnakar include the Gayatri in the Mantra Japa Vidhis. These seems to be later additions.

The idea behind my giving the Gayatris is they are a short prayer for MAA, which can be easily remembered

Contributed by Sankarruku BAGALAMUKI 108 NAMES

1. Bagalâ (restrainer)
2. Bagalâmukhî (she who restrains the mouth)
3. Bagalâvasî (she who restrains speech)
4. Vacamatâ (mother of speech)
5. Mantramatâ (mother of mantra)
6. Stambhanî (paralyzer)
7. Prânayamî (restrainer of breath)
8. Mudgaravinî (she who holds the mace)
9. Jivhânmûlayati (she who pulls out the tongue)
10. Pitisuryâ (she who is yellow like the sun)
11. Kanakî (she who is golden)
12. Tejasuryâ (she who is resplendent like the sun)
13. Hlîma (the embodiment of the bija hlim)
14. Asurâghnî (she who slays asuras)
15. Gambhiraghosî (she whose voice is profound)
16. Vimochanî (she who gives release)
17. Mokshachanî (she who gives liberation)
18. Haimâ (golden)
19. Raktasanâ (she who loves blood)
20. Stambhanakartî (she who causes paralysis)
21. Sudarshanî (she who is pleasant to look upon)
22. Jivhâsthitî (she who is stationed on the tongue)
23. Vashinî (she who keeps persons under control)
24. Saptâvidyâ (the seventh wisdom)
25. Mahânâdî (she who has great sound)
26. Vijayâ (she who is victorious)

27. Sarvamantravidyâ (she who knows all mantras)
28. Amarsanî (she who is angry)
29. Krodhâvâni (she whose voice causes agitation)
30. Hastâthâdâmoksha (she who gives liberation from her hand)
31. Damanadambhâ (she who suppresses arrogance)
32. Bhogakarâ (she who enjoys pleasures)
33. Unmattavesî (she who appears insane)
34. Mahâbalâ (she who is very strong)
35. Tigmamanyu (fiercely angry)
36. Niyântrâ (she who restrains)
37. Sukhakarâ (she who causes joy)
38. Madhusanâ (she who loves wine)
39. Vihâsâ (she who laughs)
40. Mattâ (she who is intoxicated)
41. Akshâkashamâ (she whose eyes are akasha)
42. Jihvâstambhinî (she who paralyzes the tongue)
43. Brahmarandhrâpavartrî (she who opens the brahmarandhra)
44. Hriyantrinî (she who has a yantra for a heart)
45. Mahâkalâmukhî (she whose mouth is very black)
46. Maunakartâ (she who causes silence)
47. Sambrahmî (she who is a furious and awesome attendant upon Shiva)
48. Kriyâpadâ (she whose words are actions)
49. Kritâbhayanâ (remover of fear)
50. Bandhakî (she whose form is illusion)
51. Simhanadî (she who makes a sound like a lion)
52. Tryaksî (she who has three eyes)
53. Rathakartî (chariot-maker)
54. Ratnayonî (she whose yoni is a jewel)
55. Devâsuravarapradâ (she who gives boons to gods and demons)
56. Muktakesî (she whose hair is unbound)
57. Gabhîrâ (she who is somber and profound)
58. Vyâkaranodbhavî (originating from correct use of language)
59. Gâyatrî (identical with the Gayatri-mantra)
60. Mahângâ (having great limbs)
61. Pîtamanirupâ (she whose form is topaz)
62. Mamsâtti (meat-eater)
63. Varâ (she who is excellent)
64. Nadipatyâ (belonging to sound)
65. Pîtaromanâ (she whose hair is yellow)
66. Mânamukhâ (she who measures the mouth)
67. Balahâ (she who is strong)
68. Sukhambikâ (mother of pleasure)
69. Yuddhâmbikâ (mother of war)
70. Sunadikartâ (maker of good sounds)
71. Bhrantikaramardinî (slayer of those who cause error and confusion)
72. Hastastambhanâ (she who paralyzes the hand)
73. Rudranî (she who wails)
74. Vagaladî
75. Adharâtâ (she who is in the south)
76. Krodhinî (agitated)
77. Vajrayani (she who has a thunderbolt)
78. Manogrâhini (she who captivates the mind)
79. Sumanoharâ (very captivating)
80. Mantraprânâ (she whose breath is mantra)
81. Smashanî (she who dwells in the cremation ground)
82. Palâshasapâdukâ (she who wears sandals of Palasa wood)
83. Katuravâmukhî (frog-mouthed)
84. Helakartâ (she who causes hatred)

85. Haritâlanî (she who loves yellow pigments)
86. Kapalaparakshudî (she who crushes the skull)
87. Aksharambikâ (mother of letters)
88. Bhasmadâtvâ (giver of sacred ashes)
89. Yamî (consort of Yama)
90. Svâjapa (she who commands that mantras be recited)
91. Siddhaushadhâ (panacea)
92. Shivâ (auspicious)
93. Durvacamardinî (slayer of the demon Durvaca)
94. Raktâmkritâ (she who is adorned with blood)
95. Gîrnimatâ (mother of praise)
96. Trilokâmohanî (she who stuns the three worlds)
97. Nilakanthadharnî (supporter of the blue-necked god/Shiva)
98. Vimadâ (sober)
99. Suvarcâsî (splendidly shining)
100. Bhîshâ (she whose actions are frightening)
101. Gamakî (she who clarifies and convinces)
102. Ânapâyya (she who does not drink water)
103. Rasavacâ (the essence of speech)
104. Ânapahnava (she who does not conceal the truth)
105. Abhivâdyâ (she who is worthy of being saluted)
106. Abhayadâ (bestower of fearlessness)
107. Pretacârinî (she who walks among ghosts)
108. Sarvâbhidhâ (all-hearing)

**Om Bagalambayai Vidmahe
Om ParaShaktiye Namaha**

Bagalamukhi is clad in yellow and has two hands. With Her left hand She catches hold of the opponent's tongue and strikes him with a mace held in Her right hand. She is the striking force, the paralyzing power, the stupefying *Shakti*. She paralyzes the opponent's speech (*vâk stambhankari*).

Her *beeja mantrâ* is *Hirim*. She has to be thought in contemplation as all yellow. Her complexion is yellow, Her garment is yellow, and Her ornaments and garlands are yellow. Worshipper is also to be clad in yellow and do the *japa* with beads of turmeric. What is the significance of the yellow color? Yellow is gold with its hue suppressed. It is the color associated with the thinking mind. A thinking mind arrests the downpour of intuition and inspiration keeping man dwarfed before higher faculties.

Bagala mukhi has close connections with *Sri Vidya*. She corresponds to *Dandanâtha*, the Commander of the Armed Forces of *Rajarâjeshwari*. She is the striking force of the Mother, stifling all movement and activity. She induces sudden immobility in action. She suppresses action after it has begun. She is the power which arrests manifestation. When a rushing current of water is stemmed, two things may happen. Water whirls and eddies gathering momentum or it changes its course and flows swiftly into new channels. In fact, this is the principle on which the whole edifice of *Hatha Yoga* and *RAja Yoga* is based.

By arresting the flow of breath for a while, control over *pânic* energy is obtained. By the sudden stoppage and release of breath in *prânâyâma* a *hatha yogi* can continue to live for any length of time. He gains the power to stop natural activities like impending rain. However, the laws of nature can only be suspended temporarily, not annulled. *RAja yoga* deals with mental *prânâyâma*. The thoughts coming into the mind and leaving are equated with the inhalation and exhalation. Thus control of the space between thoughts leads to control over the mind.

Worship of *Bagalâmukhi* can change the course of progress towards destiny, not the destiny itself.

		
<p><i>Saraswati</i> – <i>The form of Matangi</i></p>	<p><i>The Yantra for Matangi</i></p>	<p><i>Matangi</i></p>

NINTH OBJECT OF TRANSCENDENTAL KNOWLEDGE

Matangi (Saraswati / Ucchista Chandali / Chandala Kanya)

- The Power of Rulership and Domination

GOD OF ARTICULATION OF INNER KNOWLEDGE

Matangi is the ninth among the Dasa Maha Vidyas. She is the Word as embodiment of thought. She is the Goddess of the spoken word as well as outward articulation of inner knowledge, including all forms of art, music and dance. Matangi relates to Saraswati, the Goddess of wisdom and knowledge. She is the form of Saraswati directed towards inner knowledge. She represents the teachings of the guru, and the continuity of spiritual instruction in the world. By honouring her, we also honour the guru. Those seeking to teach others should seek the grace of Matangi.

Matangi is the intelligible manifest Creative Word (Sound) of the Supreme Brahman. A primordial throb (Adya spanda) which originates by the self-volition (Desire or Will) of the Supreme, starts a series of vibrations that take the form of (nada). This is the Eternal Word (Logos), the Creatrix of Manifestation. The manifestation takes place in four steps: sthula (gross, matter principle), sukshma (subtle, life principle), Karana (causal, mind principle), and Maha Karana (great causal, original rhythm). These steps correspond to the four steps of jagrat (waking state), swapna (dream state), sushupti (deep sleep state), and turiya (transcendental state). Tantrics locate the four steps of the Divine Word in the nervous system (Not exactly true but rather the subtle body of channels or nadi): parâ, pashyanti, madhyama, and vaikhari. Para the first and supreme source of the Divine Word is unmanifest, but turned towards manifestation (Dasa Maha Vidya Tara). It is the Maha Karana seated at the Muladhara Chakra. Pashyanti: the Word that perceives. This is the Karana, located at the Manipura Chakra. Madhyama: the word in the middle subtle region between the navel and the throat (Anahata Chakra or Heart Chakra). Vaikhari: the expression of speech, Goddess Matangi. Matangi is greenish dark in complexion (Syamala). Her tender limbs have the glow of sapphire.

She is known as Ucchista Chandali. Sage Matanga was a Chandala (Lowest Caste) by birth. Goddess of Speech manifested as the daughter of the sage and hence Her name Chandala Kanya. Mati is the thinking mind and mata is thought. The unmanifest Word perceives itself for manifestation and then reaches the thinking mind for expression (Matanga). When the word fashioned by the heart and

formulated by the mind is expressed, it is Matangi. The Word of pristine purity becomes colored during expression (varana). The speech descends from the Supreme Source, bringing into expression only part of its Glory, hence the name Uchista Chandali.

MANTHRAM

By catching the tail end of the Word (articulated speech), one can get to the source. The worship of Matangi leads one to the realization of the residual above (Dasa Maha Vidya Lalita Tripura Sundari). She is the Prime Minister Mantrini of the Dasa Maha Vidya Lalita Tripura Sundari. The Dasa Maha Vidya Mantangi as Mantrini represents the power of attraction of Lalita Tripura Sundari the Universal Queen. Her main purpose is to lead and counsel aspirants in Dasa Maha Vidya Lalita Tripura Sundari upasana. Matangi is the Akarshna. Lalita uses Her mantra to attract devotees to Her.

THE GAYATHRI OF MA MATHANGI

Aim Sukapriyayai, klim Kameswaryai deemahi
Thannah Shyama praochadhayat

CHAKRAM

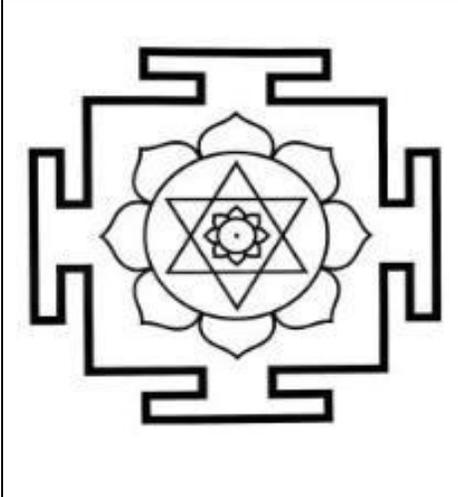
She is the manifest form of song, and the vibratory sound, Nada, that flows in the subtle channels, 'nadis', down through our entire body and mind. Matangi resides in the Throat chakra, the centre of speech. There is a special 'nadi' or channel that runs from the Third Eye to the tip of the tongue, which relates to Her. This is the stream of inspiration from the mind to its expression via speech. Matangi represents the flow of Bliss through this channel, which is experienced by the creators of great literary, poetic and other artistic work, resulting in brilliant expressions of creativity.

YANTRAM

Through meditation on Matangi's emblem, you'll come in touch with the royal cosmic Powers. The Power of Dominion. All wishes are fulfilled as the yantra works on providing the meditator – you - with a lustrous energy which attracts all the necessary worldly comforts of happiness, peace and prosperity. As she is known as the elephant Power, great strength is also endowed on the worshipper.

MEDITATION

Start by focusing on the seed mantra 'Aim' in the centre, and visualize its energy coming into your Throat chakra, and then moving into your Third Eye chakra. Let your eyes take in the surrounding forms very slowly, and absorb the green colour with each breath. Notice if you 'hear' any sounds or music. Let yourself hum whatever tune you hear.

		
<p><i>Goddess Laxmi form of the Goddess Kamala</i></p>	<p><i>Goddess Kamala's Yantra</i></p>	<p><i>Goddess Kamala</i></p>

TENTH OBJECT OF TRANSCENDENTAL KNOWLEDGE

Kamatmika (Sowbhagya Lakshmi / Kamala)

– Power of Wealth and Prosperity

THE YOUNGEST

The last of the Dasa Maha Vidyas, Kamalatmika is Beauty revealed in all its glory. While Dhumâvati is the oldest, Kamalâ is the youngest. She is consciousness in manifestation, the beauty and bliss in creation. She removes poverty, physical and spiritual. She is fleeting in nature and exacting in Her sâdhanâ. Nevertheless, of all the Divine powers, She is the most alluring to man.

‘Kamala’ means ‘lotus’, and Kamalatmika represents the unfoldment of Divine Nature and its manifestation in the physical world. Just as the lotus has its roots in mud and yet produces a beautiful flower, the beautiful soul emerges from the gross physical body. Kamala nourishes and supports us in the elevation of our soul through our spiritual as well as worldly goals. She brings to the devotee abundance of worldly wealth as well as love and bliss. She is also the force who helps us to see the beauty and Divine quality in every thing.

Sri, the Sowbhagya Lakshmi, the one and only, Kamalâ: Her affection knows no bounds. She sustains the world with the milk of life from Her very breasts. She is born out of ocean of milk, as Sudha (Vishnumâya). She is the Divyaguru, the inspiration of these notes. She is the hlâdini shakti (the power of enjoyment), the bhoga of Vishnu. She is the tenth of the great vidyas; in this, she symbolises both the saguna and nirguna paramatman .

Kamalâ means one who wears the waters for robes. She is clothed in waters of creative consciousness, the soul-force immanent in all creative activity. She is described as the Lady of the Lotus. She walks on lotuses giving them beauty. She has two of Her hands holding lotus flowers and the other two are engaged in the act of warding of fear and granting boons. Draped in white silk, Her luminous complexion is golden. She is constantly bathed by four huge elephants, white as the snowy mountain, with pots full of water of luminous immortality. Elephants signify sagacity, wisdom, mental movement and activity, the creative principle as manifested in the creative world.

MANTHRAM

Her mantra is Srîm, the one and only central beeja in Srividya, by which the name of Srividya is obtained. She is the moksha vidya and aishwarya vidya. She makes known the nature of bliss. She is the Ananda of Nârâyana who has three feet (three dimensions of space). She is the abode of Râmachandra. Râma is the one who enjoys from the root; chandra is the nectarine moon of the sahasra lotus. Râmachandra padam means Sudhâ as the Divya Guru (pâdam means Guru's feet).

DHYANAM

Her dhyânam is described by 15 stanzas of Srisuktam. Ânanda, Kardama, and Ciklita are the rishis. The chandases are anushtup for the first 3 stanzas, brihati for the fourth stanza, trishtup for the fifth and sixth stanzas, anushtup for the next eight and prastâra pankti for the rest. Agni is the devata. Hiranya varanâm is the beejam. Kâmsosmi is the shakti.

CHAKRAM

Kamalâ is the source of all beauty, riches, happiness, strength and power. She is the one who makes you Vishnu. She is the mother of Manmatha. She is the prime mover behind all great actions and activities. She is the giver of knowledge and bliss, the parama kalyâni. She is the cool disc of moon in the lotus of Sahasrâra. Thus related to the Sahasrara Chakram. She is also located in the heart chakra in the body.

YANTRAM

Kamala is considered the Goddess bestowing great fortune on her worshippers. The yantra embodies these Powers of prosperity and abundance and in fact relate very much to the Goddess Laksmi who is probably better known and more popularly worshipped. She has rulership over the auspicious sign of Taurus, which represents earthly comforts and sensuality.

MEDITATION

Meditating on the rays of the Sun awakens the process of inner unfoldment which is Kamalatmika. Focus on the seed mantra in the centre, and slowly let your gaze absorb the rays radiating from there, and take in also the lotuses and water element surrounding the yantra. Relax, and just keep a relaxed focus on the golden radiance for a while. Feel this golden radiance filling you with its abundance of light, love and beauty.