

Sri Yantra and Panchadashi

The Dawn of Global Spirituality - II

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An earlier article had elaborated upon the foundations of a global spirituality, which seems to be the inevitable necessity of current globalized era. Rather than a new religion of sorts, this is simply a revival of the once flourishing Vedic spirituality, where the whole world spoke one language, was one culture, and had access to highest levels of thinking, attaining the ultimate human goal of blissful liberation - which amounts to knowing and abiding in the ultimate truth, as well as putting an end once and for all to all miseries in life. The article is here: <http://vixra.org/pdf/1807.0322v1.pdf>.

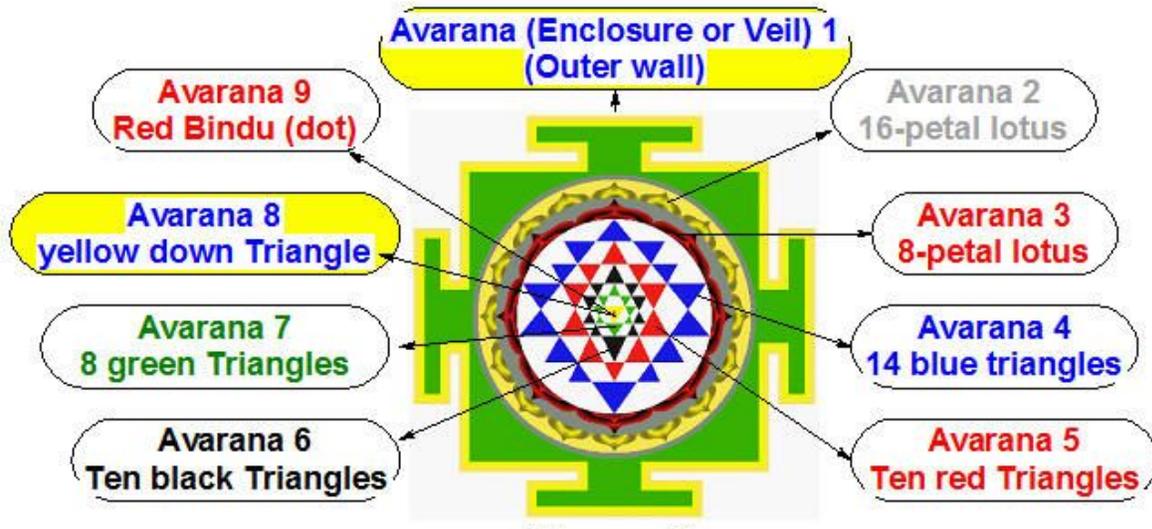
Known as Advaita, this spirituality is the essence of Vedas and Vedanta, which was represented in the tradition of Sri Vidya, seeing the Self or God as Mother Amma. The stages in the spiritual path of a person from mundane existence to liberation is seen in the sixteen lettered Panchadashi/Shodashi Mantra of Sri Vidya, which contains Upanishadic essence of the four Vedas.

As that global culture gave way to individual cultures with different languages, Amma gave manifestations in these geographic regions as a means of access to the ultimate goal. Cults of worship developed around these manifestations, which we now see as religions. The correspondence of these 48 manifestations to the 16 stages are also highlighted in that article.

Following this introduction, the scope of present article is yet another facet of Sri Vidya: The Sri Yantra. This is a complex geometrical pattern of interlocking triangles, which is a form of Amma Herself. It is the most complete map of the universe ever drawn. The tradition of viewing the Sri Yantra is as layers or Avaranas, going from outward to inward, each enclosure going more subtle than the outer. There are nine such Avaranas, and traditionally worship is done in an order from outer to inner, known as Samhara Krama, or inner to outer, known as Srishti Krama.

However, the formation of the Sri Yantra is explained as the interlocking between 9 triangles, five downward facing and four upward facing, such interlocking creating a number of smaller triangles which constitute each enclosure. This means that the Yantra is simultaneous in nature, rather than progressive. For example, smaller triangles as components of the 7th and 4th Avaranas can both be traced to interlocking

of the same big triangles. This means, 7th Avarana is in no way more or less progressive than 4th.



The Sri Yantra is Amma Herself, and captures Her essence both in the transcendental Sacchidananda form, as well as the world and worldly forms as Her Leela. How is this possible? Understanding that the world is Maya, it is akin to a dream. Ramana Maharshi explains how in a dream, the moment you enter the dream, the entire dream world is created - there are no stages of creation. You see it and it is there - this is called Drishti Srishti. So it is, with the physical world, which is an illusion of Maya. However, for those not advanced enough to grasp this truth, the hierarchical order of creation is given, as a way to satisfy their curiosity - such an order is called Krama Srishti.

In essence, Krama Srishti is an illusion, whereas the world is in reality Drishti Srishti. Reflecting this, in Sri yantra, the simultaneous interlocking of triangles is the reality whereas Srishti and Samhara Kramas are simply illusions. All Avaranas exist at the same time.

How to understand the Sri Yantra? In essence the entire Yantra represents an individual, a unit, with the various Avaranas being various components. For example, take a human being - this is an individual unit of creation. What are its components? On first glance, one might apportion the body into face, hands, legs, torso etc - structural way. But, such a view is primitive and highly lacking in knowledge, and one cannot perform any function such as medicine based on this view. For example, the inner organs and their functioning are not sufficiently captured, and some inner systems, for example digestive may involve more than one of those structural components listed.

A better way to do this would be functional, based on various functions performed within the body, and grouping those related organs. This would be circulatory, respiratory, digestive, nervous etc. The success of such grouping is seen in today's medicine and healthcare - we see specialised practitioners pertaining to each of these systems. The Avaranas of the Sri Yantra are similar - they describe the universe in functional roles rather than structural.

At the cosmic scale, the Sri Yantra describes the universe as Brahmanda - not as stars, galaxies and nebulae, but as various functions that are performed in nature and the cosmos, as a result of Divine Will. What is in the Brahmanda, the macrocosm is also in the Pindanda, the microcosm. This is nothing but the human body, which by itself is a miniature reflection of the universe. The components of Sri Yantra explained in the context of Pindanda, forms the contents of the Bhavanopanishad.

In the Varivasya Rahasya, Bhaskararaya has explained how the various Avaranas of the Sri Yantra may be derived from the Panchadashi Mantra. This article explores and elaborates on that mapping. The connection between the Avaranas and Panchadashi is studied in context of the corresponding spiritual stages, as well as the 48 manifestations covered therein. In conclusion, one can understand that the 48 manifestations not only provide a complete picture of the spiritual path, but also form a complete picture of the entire universe, both in macrocosmic and microcosmic respects.

Traditionally, the Sri Vidya Avarana Puja Vidhis for the Navavaranas invoke the various Devatas of each Avarana, each of the invoked through their Bija Mantras or seed Mantras. The innermost two Avaranas simply use the Sri Vidya Bija, while the outermost uses Pranava Om. Avaranas 2, 4, 5 and 6 are seen using the 50 letters of the Sanskrit alphabet, or Aksharas to invoke each of the Devatas. However, the eight Devatas of Avarana 3 are invoked using Akshara vargas, and the eight Devatas of Avarana 7 are invoked using seemingly unpronounceable Bija Mantras.

It is here that Mahaperiyava's talk is reinforced, where He clearly emphasises that the Vedic language is the source language for Sanskrit and Tamil, and that all languages of humanity evolves from the Vedic language (See appendix 1). He also mentioned how certain letters not seen in Sanskrit, but in Tamil and other languages, such as zha, f, q and the Aytha Ezhuthu, were all present in the Vedic language.

Sri Vidya being the Vedic essence, it is only natural that when Aksharas are invoked, they would cover all Aksharas of the Vedic language, and not just the 50 of Sanskrit. Of course the Vedas mention how the extra Aksharas may be seen in various Sandhi and

pronunciation rules pertaining to the 50. Thus, one might presume that the Bijas of the 3rd and 7th Avaranas also invoke these extra Aksharas. Thus, in this article, while giving Aksharas for each of the Avarana Devatas, these extra Aksharas are given pertaining to the two Avaranas. Also, each of the Akshara Vargas may be pronounced as clicks, rather than voiced alphabets, and these form the substance of the 3rd Avarana. Once in Vedic language, one can find them today mostly in KhoiSan languages of Southern Africa. In this way one derives the total number of Aksharas to 66. Excluding some variants, one gets 64, which is an often mentioned number for the number of Shakti Peetas.

As Periyava has mentioned, Chandas, the Vedic language was essentially a collection of sounds which facilitated physical and spiritual well being. This is the science behind the Aksharas identified by the Rishis globally, giving birth to the Vedic language. In other words, just like the Sri Yantra is the ultimate cosmic map of existence, the set of Aksharas is the ultimate periodic table, and the significance or meaning behind each Akshara is understood from the mappings given in the below tables.

Amma Herself is the form of the Aksharas, as the Akshara Devatas from Amrita, Akarshani etc. Fifty such Devatas are mentioned in Tantras, corresponding to the 50 letters in Sanskrit. The other Aksharas are identified as variants or Sandhi rules involving these 50.

Aksharas are normally arranged with respect to their pronunciation mechanisms, such as alveolar, palatal, dental, labial, plosives, voiced, nasals etc. If viewed so, then one might get a feeling that Aksharas are not symmetrically assigned to Avarana Devatas. On deeper insight however, one would understand the real significance of the assignments, which are given and meticulously followed in the Sri Vidya Puja Agamas.

The most significant observation superficially would be how Avaranas or groups of related Devatas are assigned to groups of Aksharas, but beginning with nasals belonging to the previous group. For example the fifth Avarana is mapped to dental Tha Varga and labial Pa Varga Aksharas, but the starting Devata is mapped to Retroflex Na Akshara, whereas the other Ta Varga Retroflex Aksharas are mapped in the fourth Avarana.

One must understand this in the following manner. Ta Varga by and large represents the Nadis in the 4th Avarana, namely Saraswathi, Ida, Pingala and Sushumna Nadis. Retroflex Na as the concluding Akshara of the Varga represents the first of the fifth Avarana Pranas, which is functionally nothing but the summary of the effects of the above four Nadis. Similar understanding must be applied to other such cases.

The Avaranas are generally elaborated in their order from innermost to outermost, in the following sections. However, for the sake of convenience, the Bindu or singularity, which is the ninth Avarana, is explained last.

Sarvasiddhiprada and Sarvarogahara Chakras

The eighth Avarana consists of the central triangle in the Sri Yantra. The three vertices are three Avarana Devatas Kameshwari, Vajreshwari and Bhagamalini. According to the Bhavanopanishad, these represent Avyaktha, Mahad and Ahankara, which are three levels of existence as unmanifest, glory and individualized respectively. This also represent the stages of desire, planning and materialization toward achieving any given objective. The end result is successful accomplishment of objectives, and hence the Avarana is named Sarvasiddhiprada. This Avarana is mapped to the Akshara श्री (Shreem), also in its triple form as the Bala Mantra. So also, the three components of Pranava, A U and M also correspond to the three Devatas.

As much as proper planning and materialization is important, it is also equally important to weed out the negativities while attempting to achieve something. This is the scope of the seventh Avarana, which consists of 8 triangles representing 8 Vak Devatas. These pertain to various dichotomous notions such as Pleasure-Pain. This is known as distinction or Bheda, and is the result of the mind perceiving things in a certain way.

This Bheda creates the notions that conditions are favorable or unfavorable, and these preconceived notions affect the thoughts and actions. This can be an impediment to success. For this reason, these dichotomies are termed Rogas, and removing of these is why this Avarana is called Sarvarogahara Chakra.

These two Avaranas together consist of nine triangles, and Bhaskararaya maps them to the three Maya Akshara Hreems, in the Panchadashi as the 5th, 11th and 15th letters. The syllable Hreem consists of three Yoni Bijas, namely the Saparardha Kala 'H', the Kamakala 'Ee' and Nada-Bindu-Kala 'M'. Thus in total, the three Hrimis contain 9 Yoni Bijas, and these are the 9 triangles.

Of these, the three Devatas in the 8th avarana triangle, and first two triangles in 7th Avarana consist of cold-heat duality represented by Surya-Chandra Nadis, and three levels of manifestation of the Self or Atman. These 3 triangles are therefore mapped to Nirguna Sacchidananda manifestation in the 15th letter, representing the SadGuru Paduka.

The next three triangles in 7th Avarana correspond to mind as desire, pleasure, pain. These pertain to the mind, which as Ramana Maharshi says, is the equivalent to Prana, both having the same source. Consequently, the 11th letter in Panchadashi is mapped to these 3 triangles, where the manifestation is Hanuman, the monkey God, monkey representing the mind, and who is son of Vayu, representing life-force Prana.

The final 3 triangles in the 7th Avarana correspond to three modes of operation, called Tri Gunas, which are related to the threefold operation of creation, preservation and destruction. These are mapped to the Yoga manifestation as the 5th letter, represented by Digambara as Kala Bhairava, and Adinatha Rishabhadeva.

Each of the triangles in the seventh Avarana is mapped to certain Bija Mantras, which are seen as unpronounceable, such as Kihreem, Hslvyoom, Nvleem etc. However, these are simply Sanskrit approximations of certain Aksharas, which were once there in vedic language, but was deleted in the later Sanskrit. However, other languages, also descended from Vedic, such as Tamil preserve these Aksharas.

Devata	Concept	Akshara	Manifestation
Vashini	Sheetha (Cold)	/l/ॐ Bloom	Guru
Kameshi	Ushna (Heat)	/r/ॐ Ksh mreem	Guru
Modini	Sukha (Pleasure)	/z/ Jmryoom	Hanuman
Vimala	Dukha (Pain)	/d/ॐ Hslvyoom	Hanuman
Aruna	Iccha (Desire)	/e/ॐ Jmreem	Hanuman
Jayini	Sattva (Purity)	/o/ॐ Yloom	Bhairava
Sarveshi	Rajasa (Activeness)	/n/ॐ Nvleem	Adinatha
Kaulini	Tamasa (Passiveness)	/4/ Kihreem	Adinatha

The Aksharas listed here are seen in Sanskrit as variant versions of some of the 50 Aksharas; the latter will be explained in their corresponding sections. Of these, the cold is represented zha as variant of Prithvi Akshara Lamboshti denoting coolness and stability. Heat is represented by variant of Agni Akshara Raktha. Similarly in the pleasure pain duality, Za symbolising transcending of pleasure is a variant of Jaya, which is an Ida companion Nadi. Transcending of Pain is seen by Zha, a variant of Damari, which is the Pingala Nadi. These correspond to left and right, or Vama and Dakshina side energy channels respectively. Vama of course carries the meaning of pleasure, and Dakshina represents effort. Beyond this duality is desire, represented as variant of Ekapada, highlighting the necessity of all three Shaktis together to transcend desire. Rajasa Guna is seen as variant of Narya, and Tamasa as variant of Lamboshti. These represent on broader scales, the Pranas and Agnis - fundamental energy in creative aspect of achievement and destructive aspect of obstacle removing respectively. Beyond both is Sattva, symbolised by Omkara variant. Om is of course the Pranava, which is Bija or the essence of all creation, and aligning towards this is Sattva.

Sarvarakshakara Chakra

The sixth Avarana consists of the 10 Agnis. These are internal fires related to various kinds of combustion, including what is viewed as the digestive system. But, from a broader perspective, the combustion involves absorbing and internalizing various objects outside one's self, thus adding it to one's value and system. A special case of this is appropriate handling of obstacles, converting them into favorable entities and internalizing them. For this reason, the Avarana is known as Sarvarakshakara, or protection, from factors outside oneself, which are the obstacles.

A concept highlighted in such handling is the fact that obstacles cease to exist as such, whereas the system internalizing them outlives it. This is a representation of the concept of "eternity" or Anantham Brahma, seen in Panchadashi as the 9th letter Ha by Shakti manifestation. The most famous form is Durga, meaning impenetrable fortress, which again highlights the Rakshakara aspect.

In Sri Yantra, the Avarana is the enclosure seen as the inner set of ten triangles, similar in appearance with the 5th and 4th Avaranas seen as outer 10 triangles, and 14 triangles respectively, and the Panchadashi Aksharas for the three are the 6th, 9th and 2nd namely Ha, Ha and E. Bhaskararaya says these are the Akasha or Vyoma letters. This is because, the three enclosures represent the three major systems - digestion, respiration and circulation, which provide the framework for operation of the body, just like Akasha as etheric space is the framework for the other elements of nature.

Within the Avarana, the 10 Agnis are mapped to various manifestations within Shakti. The first, Rechaka, corresponds to exhalation, ie life breath Prana itself, which is the very sign of eternity, as Gorgon or Adya Shakti Maha Kali. The next four denote handling of obstacles using progressively denser methods, corresponding to Kali progressively manifesting in worldly aspects of creation, as Atabey, Wuagyl Ngalyod, Inanna and Earth Goddess Thorani. The last 5 Agnis represent breaking down in densities progressing from high to low. This corresponds to Durga, who in the fully manifest world, represents immense capabilities in utilization of such resources, so that one moves forward from states of everything back to states of nothing, which is again Kali, seen as the Tenth of the Agnis.

Devata	Concept	Akshara	Manifestation
Sarvajna	Rechaka (Exhalation)	/m/म Mahamaya	Gorgon
Sarvashakti	Pachaka (Digestion)	/j/य Yashasvini	Atabey
Sarvaishwaryaprada	Soshaka (Absorption)	/r_/_र Raktha	Wuagyl
Sarvajnanamayi	Dahaka (Burning)	//ल Lamboshti	Inanna
Sarvavyadhinivarini	Plavaka (Filling)	/w, u/व Varada	Thorani
Sarvadharaśwarupa	Ksharaka (Hard Food)	/c, ſ/श Shridevi	Durga
Sarvapapahara	Uddharaka (Soft Food)	/ṣ/ष Shhanda	Durga
Sarvanandamayi	Kshobhaka (suckables)	/s/स Saraswathi	Durga
Sarvarakshasvarupa	Jrumbhaka (Lickables)	/h/ह Hamsavathi	Durga
Sarvepsitaphalaprade	Mohaka (Liquids)	/k_/_क्ष Kshamavathi	Gorgon

Mahamaya is the summary of the four Pa Varga Pranas in fifth Avarana, which are life sustenance Vayus. By itself, the veiling and unveiling of Mahamaya gives Jnana, hence Sarvajna, and this is the fundamental form of Jatharagni, called Rechaka.

Derived from Rechaka are the next 4 Agnis, corresponding to Ya Varga. Ya, Ra, La and Va are respectively the Bijas of 4 of the Panchabhutas, respectively Vayu, Agni, Prithvi and Jala. These represent the states of matter with non negative pressure, namely gaseous, plasma, solid and liquid. These four Avarana Devatas symbolize the uniqueness of removing or internalizing obstacles when each of these are used in conjunction with Agni, which by itself is synonymous with Jnana.

Gases are often used in their unique ability to alter pressure, volume and temperature according to universal gas laws. Thus, Yashaswini represents such capability of transformation of the obstacle as digestion or Pachaka, just as one transforms Shakti or energy from one form to another, thus the name Sarvashakti. Raktha, also called Rechika, is Plasma, which by itself is indeed Agni. Removing obstacles by purely fire alone as Soshaka has uniqueness in exposing hidden or absorbed content, just like heating sea water exposes and isolates the salt content. This "discovery" adds one's material wealth, hence Aishwaryaprada.

Solids, by their density are the most capable fuels. Lamboshti, meaning long lip is suggestive of outgrowth, such as the branch of a tree, used as firewood. Burning of solids or Dahaka signifies fully internalizing it by converting their nature to fire or energy, representing Jnanamayi. Liquids are the most efficient in cases where holes and deficiencies are to be filled without leaving any gaps, called Plavaka. Varada, also known as Narayani represents this, with Naara also meaning water. Nutritionally this aspect of filling deficiencies leads to the name Vyadhinivarini.

The next five Devatas correspond to Sha Varga, and these represent removal of obstacles using forms of energy unlike the above states of matter. Dark matter or Akasha, the fifth of the Panchabhutas, is grouped along with energies, by virtue of its negative pressure. Also the 5 Agnis represent removal of obstacles in successively decreasing densities.

The hardest obstacles need strong determination and persistence to be broken down. This is the domain of Iccha Shakti, or Shridevi. By virtue of their nature, Ksharaka or internalizing such obstacles adds to one's foundational strength, thus Sarva Adharaswarupa. Uddharaka, or Soft obstacles can be broken down only by relentless work and brute force, represented by Shhanda or Anukriya, which represents force of action Kriya Shakti. In broader terms, performing action or Karma is the only way to expiate one's sins and purify oneself, thus the name Papahara. The next class of obstacles, Kshobhaka represented by suckables are too soft to use brute force. Here smart work rather than hard work is key, calling Jnana Shakti or wisdom represented by Saraswathi. The very nature of Jnana is bliss, hence Anandamayi.

Progressing beyond this amounts to transcending the three Shaktis. The remaining ones, Jrumbhaka or lickables, are removed by Vairagya or discrimination, represented by Hamsavathi, or the swan that separates milk from water. The state beyond the 3 Shaktis is closest materially to the primordial pristine state, thus the name Adyayini. In this state, all obstacles are dealt with and complete protection is ensured, thus Rakshaswarupini.

Even beyond this, the only obstacle that exists are Mohaka or liquids, which technically aren't obstacles, since they are fully fluid and thus internalized, by simply adopting an inclusive perspective such as Sarvam Brahmamayam. Thus, successfully, one internalizes all of this Maya world, adding feathers to the cap, or as a garland, called Mayamalini. Fully satisfied, there's no external object or phenomenon to cause irritation, fear, anger etc. Thus one becomes tolerant of everything, or Kshamavathi. All of one's desires are fulfilled, which is why the name Sarvepsitaphalaprada.

Sarvarthasadhaka Chakra

The fifth Avarana consists of the Ten Pranas. These are life-forces, which includes what is known as breath. Thus, this is the respiratory system, including not only the breath that sustains life through the lungs, but also various other gaseous movements responsible for digestion, decomposition etc. Ramana Maharshi has emphasized how Prana and mind have the same source, and controlling one amounts to controlling the other. Thus, this Avarana must be seen not just as respiration, but also regulating various thoughts of the mind. History is proof that it is through the mind power alone, that man has outperformed every species in this world, and has conquered land, water, air and even space. Thus, the Prana and mind are seen in the context of accomplishment and achievement, which is why the Avarana is named Sarvarthasadhaka Chakra.

While accomplishment is in general a good thing, the end objective of human life must always be kept in mind - it is to get liberated from the world, which is nothing but a delusion. This can be done only through Jnana or wisdom, and the mind can grasp this only if it is unblemished and pure. Purifying the mind comes through one's deeds or Karma, performed aligned to Dharma or righteousness, ethics and morality. In the Panchadashi, the second letter E, being an Akasha or Vyoma letter as mentioned above, is mapped to this Avarana. The manifestation for this letter is indeed Dharma.

This manifestation is characterised by four forms - Yahweh, Kukumat, Tengri and Atua, each depicting a different facet of Dharma. Yahweh denoting the Sefirot, which are emanations of God as righteousness - He rewards "good" ie deeds that take one toward Him, while punishing "bad" - deeds that make the mind impure, taking one away from

Him. Atua represents the duality thus created, between a material realm 'earth' characterized by rebirths, and a spiritual realm 'sky' of liberation. The feathered serpent Kukumatz combines these aspects and represents movement upward or downward in these realms. Finally, Tengri is the overarching supervising God, looking down at the man in the center of the latter's world, which ultimately is an expansion of the mind. So also, the ten Pranas are mapped to these based on their quality.

Devata	Concept	Akshara	Manifestation
Sarvasiddhiprada	Prana (Respiration)	/n/ॠ Naarna	Tengri
Sarvasampatprada	Apana (Downward, Excretion)	/t_/ॠ Tamasya	Kukumatz
Sarvapriyankari	Vyana (Circulation, Muscles)	/t_/ॠ Sthanvi	Atua
Sarvamangalakarini	Udana (Upward, Sleep)	/d_/ॠ Dakshayani	Kukumatz
Sarvakamaprada	Samana (Digestion, Equality)	/d_/ॠ Dhatya	Atua
Sarvadukhavimochini	Naga (Belching)	/n_/ॠ Narya	Yahweh
Sarvamrtyuprasamani	Koorma (Blinking)	/p/ॠ Parvathi	Yahweh
Sarvavighnanivarini	Krukara (Sneezing)	/p ^h ,ϕ/ॠ Phatkarini	Yahweh
Sarvaangasundari	Devadatta (Yawning)	/b/ॠ Bandhini	Atua
Sarvasaubhagyadayini	Dhananjaya (Decomposition)	/b ^h ,β/ॠ Bhadrakali	Tengri

Naarna, or Anantha represents the fundamental creative aspect, corresponding to Prana or alternatively the mind, which is the primordial aspect of Maya which then expands into creation. Prana itself is a summary effect of the principal Nadis or energy channels, fully functional. Since everything can be accomplished through the regulation of thoughts, it is Siddhiprada. Arising from Prana are the other 4 primary Vayus, represented by dental Tha Varga.

Of these Apana and Udana are downward and upward Pranas respectively. Tamasya represents the former, symbolising passiveness, cooling effect, also helping in elimination of wastes and retention of good, this eventually accumulates one's worth, hence Sampatprada. Udana also symbolises spiritual elevation and all Sadhanas towards progress, represented by Dakshayani. The result is Shivam or auspiciousness, thus Mangalakarini.

The other two primary Vayus are Vyana and Samana. A saying in Tamil translates as: even nectar, in excess, is poison. Medically, nothing explains cancer better than this. Thus, excess concentration of Prana in any particular area is dangerous, and the task of distributing Prana is done by Vyana, which is why it gets the name Sthanvi or Neelakanta Saraswathi. Non physically, distributing one's thoughts evenly removes prejudice, thus the name Sarvapriyankari. Related to this concept is unevenness, which is also not good. Samana takes the task of balancing and bringing evenness, and in digestion, it represents eliminating waste. This is represented by Dhatya, also called Amala. Also, unfinished desires are completed to give evenness, thus Sarvakamaprada.

As the summary of the primary Vayus is Naga Vayu, which ensures all the channels are clear of blockages, symbolised as Dukha Vimochini. This state of full capability or Artha Sadhaka is represented by Narya, or Anantha Shakti.

Derived from Naga, the other 4 secondary Vayus sustain life, and are represented by Pa Varga. The first two represent temperature regulation and the other two represent space time regulation.

A cold body is a dead body. Life is warmth, and life itself is power of the Divine Will ore Parvathi called as Iccha Shakthi. Life averting death or Mrityuprasamani depends on adaptivity to change, Koorma represented as blinking of the eyes. However, excess heat is harmful as well. Best example is common cold, pus etc by excess body functioning, removed by Krukara through sneezing. These internal cleansing is symbolised as Vighnanivarini, and cooling down as Phatkarini, also called Aathapa Komala.

Bandhini, also called Chitshyamala represents the fundamental Consciousness Chit as vitality, which Devadatta rejuvenates by proper sleep. Of the five Bhutas, sleep regulates Akasha, hence this is a space regulation, and since it is all pervasive, it's called Sarvangasundari. Finally Dhananjaya Vayu regulates the heart valves, preventing arrhythmia, and represents the time aspect of life sustenance, while also responsible for decomposition upon death. This time aspect is Bhadrakali. Regulating Dhananjaya is considered a huge asset in spiritual Sadhana, hence Saubhagyadayini.

Sarvasaubhagyadayaka Chakra

The fourth Avarana consists of the 14 Nadis. These are channels in the body for circulation of energy. Thus, this includes the modern parlance of circulatory and lymphatic systems, while also including within its fold, the energy body, seen as Kundalini in the Yoga, traversing from the root or coccyx to the crown in the head, through Sushumna the spine channel, as well as its companions Ida and Pingala, commonly called Chandra and Surya Nadis. Scientifically, energy is the capacity to do work. Thus, it is seen as stored capability, or treasure or fortune that can be called on demand to achieve intended objectives. Thus, the Avarana gets the name Sarvasaubhagyadayaka.

The Avarana is mapped to sixth letter Ha in the Panchadashi, corresponding to Skanda manifestation. Various called in Eastern medicine as Prana and Qi, is the fundamental life force, that circulates through these Nadis. This Life-force is of the nature of Brahman itself. Thus, it has all the characteristics of Brahman, such as Truth, Bliss, Love and Beauty. Among the 16 stages, one sees this quality highlighted in the Skanda manifestation, as the first-hand experience of God through Savikalpa Samadhi, driving one towards Mumukshutva or intense Thirst for Liberation.

Among various manifestations of Skanda mapped to the Nadis, Nlari represents the very bliss and ecstasy of the Samadhi as a neural euphoria, while Subrahmanya represents the primary life-force of the Sushumna, flowing through the three pairs of Ida and Pingala companion Nadis, represented by His six faces. Ahura Mazda represents the mental clarity that one gets after Samadhi, determining one's way forward through correct perspective and correct decisions.

Devata	Concept	Akshara	Manifestation
Sarvasamkshobhini	Alambusha (Assimilation)	/k/क Kalaratri	Ahuramazda
Sarvavidravini	Kuhu (Retahskhalana)	/kḥ/ख Khandita	Ahuramazda
Sarvaakarshini	Vishvodara (Distribute Prana)	/g/ग Gayatri	Ahuramazda
Sarvaahladini	Varuni (Excretion)	/gḥ/घ Ghantakarshini	Ahuramazda

Sarvasammohini	Hastajihva (Ida cross aid)	/१/ॐ Ngarna	Subrahmanya
Sarvastambhini	Yashasvini (Pingala cross aid)	/८, १०/८ Chamunda	Subrahmanya
Sarvajrumbhini	Payasvini (Cranial Nerves)	/८ ^h , १० ^h /८ ^h Chhayartha	Nlari
Sarvavashankari	Gandhari (Ida self Aid)	/५, ८ ^h /५ Jaya	Subrahmanya
Sarvaranjini	Pusha (Pingala self aid)	/५ ^h , ८ ^h /५ ^h Jhankarini	Subrahmanya
Sarvonmadini	Shankhini (Vata circulation)	/१/५ Jnanarupa	Ahuramazda
Sarvaarthasadhini	Saraswathi (Speech)	/१/८ Tankahasta	Ahuramazda
Sarvasampattipurni	Ida (Chandra Nadi)	/१ ^h /८ Thankarini	Subrahmanya
Sarvamantramayi	Pingala (Surya Nadi)	/८/८ Damari	Subrahmanya
Sarvadvandva- kshayankari	Sushumna (Kundalini)	/८ ^h /८ Dhankarini	Subrahmanya

The first four Nadis, all Ka Varga, represent physical processes. Kaalaratri called Bhutavinyasini represents extraction of nutrition from nature, assimilating it, causing concentration. Since it's natural tendency to disintegrate and increase entropy, this Alambusha represents going against status quo or Samkshobhini. The assimilated Prana is distributed as function of Vishvodhara. This ensures nutrition or Bhogada, or Gayatri, as well as control over various organs or Sarvakarshini.

Equally important is appropriate dealing of unwanted elements. Impurities are liquefied or broken down by Kuhu, hence the name Vidravini. Khandita means breaking down. Downward energy Varuni enables expelling the waste, which removes misery and gives happiness, hence Ahladini. Ghantakarshini represents the heaviness aspect of this energy.

While these 4 represent physical activities, their corresponding intellectual equivalent is Payasvini, representing intellectual activity of the cranial nerves. Traditionally physical and intellectual are mapped to Surya and Chandra representing active and passive tendencies.

Here the passive or decrease in activity is named Jrumbhini, whereas Chamunda symbolises destruction aspect.

The summary effect of these are the 2 Nadis, Hastajihva and Yashasvini. The former summarizes the 4 Ka Varga Nadis as Ngarna. This is a companion to left side Ida, however originating from right side, absorbing the physical properties of Pingala. It makes the excessively dark and passive Ida adorable by infusing activity into it, hence the name Sammohini. Yashasvini is derived from Payasvini as Chhayartha or Nirjara and does the converse, infusing coolness properties of the Ida into the fiery Pingala, and called Stambhini.

Building upon these two are the next two Nadis, Gandhari and Pusha. These are Ida and Pingala companions but running in the same side throughout, building upon the properties of Hastajihva and Yashasvini respectively. They give rise to a capable Ida or Vashankari giving rise to victory or Jaya, and a palatable Pingala or Ranjini giving rise to purity or Jhankarini, also called Nirjara Nadi.

As the summary of all these Nadis is Shankhini. It ensures proper Vata circulation throughout, and since Prana is mind, this leads to Jnana, hence Jnanarupa. Jnana leads to Ananda or ecstasy, hence called Sarvonmadini.

The Ta Varga Nadis represent Prana in various levels. The most physical level is visible as external communication or speech, represented by Saraswathi Nadi. It's all achieving nature earns the name Sarvarthasadhini, represented by Tankahasta also called Dharini.

Thankarini and Damari denote the all important pair of Nadis, Ida and Pingala. The cool and fiery nature respectively leads to material accumulation or Sampattipurani, and spiritual elevation or Mantramayi. Eventually, both are summarized by Dhankarini, representing the most important and central Nadi, Sushumna. The Kundalini traverses this path achieving Abheda and Advaita, hence the name Dvandva Kshayankari.

Sarvasamkshobhana Chakra

The third Avarana consists of eight petals, representing eight actions. These are various actions performed by the physique and psyche. In medical parlance, these involve various systems, such as muscular, skeletal, as well as psychological thought processes. The common factor to all of these is that actions cause change in status quo. It is a disturbance from inertia, and thus an excitation. Thus, the Avarana is named Sarvasamkshobhana Chakra.

On the one hand, when actions are performed, it must be performed aligned to making oneself pure, technically called Sattvic or Sattvapatti. At the same time, one must

understand the scope of actions, as completely within the overarching dominance of Divine Will. Ultimately, the notion of freewill is a delusion, as much as the notion of the physical world as a reality, both being the effect of Maya. Among the 16 stages of the Panchadashi, the one highlighting Divine Will and Sattvapatti, is the 12th letter Sa, which is the manifestation of Vishnu.

There are three manifestations of Vishnu - Dashavataras represented by Krishna, Apollo and the Amun's Ankh, which highlight various facets of Divine Will. Krishna, the divine enchanter is the attraction of mind as an addiction toward Nirvikalpa Samadhi, which is slowly channelised towards understanding the nature of Divine play. Apollo represents the dominance of Divine Will in the physical world, while Ankh represents an assurance, a promise of liberation once one surrenders to the Divine Will. Accordingly, the actions in the Avarana are mapped to these three.

This Avarana and the 2nd, are both similar in appearance, with 8 and 16 petals respectively. In the Panchadashi, Bhaskararaya maps these to the 2 Shakti Aksharas or Sa, seen as the 7th and 12th letters. This is because, these Avaranas describe an individual in the physical realm, using the various circulatory, respiratory systems etc to perform tasks operating on the physical level.

For 8 petals of this Avarana, Puja Agamas mention the 8 Vargas of Aksharas - A, Ka, Cha, Ta, Tha, Pa, Ya, Sha. These are in reality, the 8 click and unvoiced sounds that were originally in Vedic language, but non-existent in classical Sanskrit. But, since as per Maha Periyava, Vedic language is the mother language of all languages in the world, one can see the clicks in the KhoiSan family of languages in Southern Africa. It is noteworthy that the distinction between plosives, aspirates, voicings and nasals does not exist clicks. Thus dental plosive त्, aspirate थ्, or voiced द् when converted to clicks, all result in the same // dental click. This is why these are mentioned as clicks, each for the 8 Vargas, rather than for individual Aksharas.

Devata	Concept	Akshara	Manifestation
Anangakusuma	Vak (speaking)	/f/ A-VArga	Apollo
Anangamekhala	Pani (grasping)	/x/ᵐ Ka-VArga	Apollo
Anangamadana	Pada (Moving)	/ʈ/ Cha-Varga	Apollo

Sarvashaparipooraka Chakra

The second Avarana consists of 16 petals. Bhavanopanishad says that these represent the five sense organs (eye, ear, nose, tongue, skin), the five action organs (speech, grasp, locomotion, excretion, procreation), the five elements of nature (earth, water, fire, air, space), and mind. Thus, one can see that, in contrast to systems such as circulatory or respiratory spread throughout the body, this Avarana is the collection of specialized organs, each with its own purpose and task. Appropriate use of these facilitates achieving desired objectives. For this reason, the Avarana is named Sarvaashaparipooraka Chakra.

The essence of this Avarana is how an individual, built up of many systems, manifests the life-force in specialized organs, for special purposes. In Divine parlance, this can be seen as God's play, where God, of the nature of Truth, beauty, love, bliss and compassion, involves in certain circumstances, enacting various deeds of play called Leela. Among the Panchadashi, the letter that represents this Leela aspect is the 7th, Sa which is the manifestation of Surya, and that is mapped to this Avarana.

The manifestations of Surya are seen in various levels. Suryanarayana represents the Leela aspect transcending space and time. Inti represents Sun as fire of truth and love in the heart, a non-physical level. Ukko, Mari and Saub represent Leela in the aspects of Ishwara, Jagat and Jiva respectively.

Devata	Concept	Akshara	Manifestation
Kamakarshini	Prithvi	/ə/ॐ Amrutha	Inti
Buddhyakarshini	Jala	/a:/ॐ Akarshini	Inti
Ahankarakarshini	Agni	/i/इ Indrani	Inti
Shabdakarshini	Vayu	/i:/ई Eeshini	Ukko
Sparshakarshini	Akasha	/u/उ Uma	Ukko
Rupakarshini	Srothra	/u:/ऊ Oordhvakesi	Ukko

Rasakarshini	Thvak	/ɽ, ʈ/ऋ Rittidhayi	Ukko
Gandhakarshini	Chakshu	/ɽ, ʈ, ʈ:/ऋ Rookara	Ukko
Chittakarshini	Jihva	/l, /लृ Lukara	Inti
Dhairyakarshini	Ghrana	/l, ʈ:/लृ Lookara	Mari
Smrityakarshini	Vak	/e:/ए Ekapada	Mari
Namakarshini	Pani	/əi/ऐ Aishwaryatmika	Mari
Bijakarshini	Pada	/o:/ओ Omkaara	Surya
Atmakarshini	Payu	/əu/औ Aushada	Surya
Amritakarshini	Upastha	/əŋ/अं Ambika	Surya
Shareerakarshini	Manas	/əh/अः Akshara	Saub

It is important to note the distinction between various manifestations while mapping the Aksharas. The fundamental Brahman, transcendent of space and time, is in reality the Atma. However because of Maya, a limited identity is assumed, the Dehatma Buddhi.

The mind, its identity as the individual are common to both a Jnani and Ajnani. Thus, psyche, mapped to Inti, is seen as the element of truth, even though within the realm of Maya.

However, the thought I am the body alone and no more, is a characteristic of Ajnani and not Jnani. This identification restricted to name and form is the physical body, is the essence of Jiva. Jagat therefore is seeing the surrounding world also with restricted perspective, determining one's interactions with others.

The psyche or Antahkarana has 4 components - Mana, Buddhi, Ahankara and Chitta. Controlling the mind symbolised as desire is Kamakarshini, accordingly the creative aspect is Amrutha. Doing this makes one productive, fertile without distractions, represented as Prithvi.

Controlling Intellect or the Buddhi is Buddhyakarshini, and this gives Jnana symbolised by Akarshini called Atharvani. This makes one pure of impurities like clear water or Jala.

A summary effect of these is Ahankarakarshini or controlling ego, represented as sense of power by Indrani. Doing this merges the self in Brahman just as Teja or fire consumes all distinction. Ahankara is the thought that answers what I am, and its complementary is what I am not, which represents the external world, which is interfaced through the senses.

The most primordial sense as any vibration, as Nadabrahmam itself, is sound, and this represented by Eeshini. Controlling sound, ie oscillations or thoughts through Japa or Dhyana, takes us to the realm of pure Prana or Vayu.

The next pair of senses are energy based. Mechanical waves lead to Sparsha or touch, and non mechanical such as light lead to sight or Rupa. Sparsha as marker of love is denoted by Uma, while sight by Oordhvakeshi. Controlling touch means bringing everything in contact within control, resulting in infinitely expanding as Akasha. Controlling sight amounts to getting over physical distinctions which are the play of Maya. This results in perceiving Brahman in homogeneity, or "hearing" Brahman as all pervading Om.

The last pair of senses are matter based. Rasa or taste and Gandha or smell arise from chemical compositions of substances. These are denoted by Rittidayi or Rutudhama and Rookara or Renuka, alluding respectively to the variety and earthly aspects. Controlling Rasa also means controlling emotions, result being that one can relish divine play in everything one experiences. This is the actual feeling or touching God. Controlling smell means controlling the nose as Prana or equivalently the mind. This leads to see God directly, as in Pranayama or Nidhidhyasana leading to Samadhi.

Next is the fourth aspect of psyche, Chitta represented by Lukara or Luthumbara. Chitta is the aspect of Chit or Chaitanya representing Divine Will and Consciousness, and thus Chittakarshini leads to tasting the blissful divinity.

Complementary to the internal nature of Chitta is its external nature, Dhairya. This has three different connotations. Dhairya is courage arising from physical valour. It is also wisdom in cases of adversity. Dhairya is also patience, which comes from endurance, an effect of will power. Thus, Dhairya represents the Chitta's expansion as threefold Iccha, Jnana, Kriya, which forms how an individual interacts with the world. Physically, this leads to performance of various actions or Karma, by which one becomes purified and "smells" God, ie activates Kundalini, the fundamental Prana.

The result of worldly interactions is one's vast treasure of experiences, making up memory or Smriti. This treasure is represented by Ekapada or Revathi. This reflects the purity one has gained gradually, and this wisdom is reflected in one's speech or Vak. Conversely, great communication and oratory skills are efficient in capturing audience minds as memories.

What gets collected gradually as memory forms one's perspective of oneself and other individuals. This identity is Nama, and is a distilled form of Smriti as Aishwaryatmika also called Sushka Revathi. Clearly the biggest factor in this identity is what an individual does and performs, thus the reference to Pani.

The next pair is transcendental. Bija is one's seed or core essence as Brahman, represented by Omkara. Pada, apart from feet also represents surrender to this Brahman. Atma is the Self as Brahman indeed, and can be attained only by eliminating identity with the non self. This elimination or Visarga is denoted by Payu, and results in a state of fearlessness, denoted by Aushada or Aghora.

The result of these two is the deathless state of liberation, Amruthakarshini. This is denoted as Amma Herself as Ambika, and Upastha alludes to Ananda, as the very nature of Mukti.

The complementary state of liberation is the bound state of Samsara, and this is primarily caused by body or Shareera, through the mind. Overcoming this is conquering death, as denoted by Akshara. The body and mind are the very tools through which this can be achieved, and this control is Shareerakarshini, as the essence of Sadhana.

Trailokyamohana Chakra

This Avarana, the first, consists of three concentric square shaped enclosures, called the Bhupura. The threefold nature of this Avarana represents the emotions, afflictions and elements of nature respectively. Together this represent the individual's position in the visible physical world, interactions with other individuals, as well as inanimate things like various components of nature. The objective of all these is that one brings circumstances under control, conducive to achieving one's objectives through interactions with animate and inanimate entities. For these reasons, the Avarana is named Trailokyamohana Chakra. The Akshara mapped to this Avarana is ॐ (Om), the Pranava Mantra, though the Avarana represents gross concepts as manifestations of the Aksharas. Bhaskararaya maps the three layers of this Avarana to the three La letters in Panchadashi - the 4th, 10th and 14th letters. These three are Prithvi Aksharas, as in they represent down-to-earth involvement in materialistic level, unlike other Aksharas such as the Akasha ones.

The outermost layer consists of the 10 Siddhis - Anima, Laghima, Mahima, Ishitva, Vashitva, Prakamya, Bhukti, Iccha, Prapti and Sarvakama, which as per Bhavanopanishad denote the nine emotions or Navarasas, plus Niyati. On the one hand, Siddhis are supernatural powers that are used to make circumstances favorable, while on the other hand, emotions denote states of mind at given moments of time, that

affect the entire physical and psychological setup and associated actions. It is a well known fact that Ganesha is the Lord of the Siddhis, and so this manifestation, the 4th letter La in Panchadashi is mapped to this layer. There are three manifestations of Ganesha - as Vinayaka, Dzil Diyini Diigosini corresponding to aspect of the 4 Vedas and Bu Luotuo as Prajapathi Brahma. These are mapped to the first 4, next 4 and last 2 Siddhis respectively in the above mentioned list.

Conquering norms or Niyati is the gateway for supernatural capabilities, represented by Anima. Shringara is fascination and hence bondage; getting rid of it gives lightness or Laghima. Hasya is worldly mirth whose conquering gives greatness Mahima. Karuna or compassion leads to perfection Eeshitva.

Conquering anger leads to attraction Vashitva. Courage and determination leads to fulfillment Prakamya. Getting rid of fear means eradicating all impediments to Bhukti or enjoyment. Disgust if eradicated leads to Iccha.

Getting above surprise and impulse reactions lead to attainment Prapti. Conquering all emotions as Shantha leads to complete fulfillment of desires Sarvakama.

The middle layer consists of the 8 Matrikas - Brahmi, Maheshwari, Kaumari, Vaishnavi, Varahi, Mahendri, Chamunda and Mahalakshmi. These denote the removal of the eight afflictions respectively as lust, wrath, greed, delusion, pride, envy, and notions of merit and demerit. These are the qualities that characterise the various deities, whose energies are represented by the 8 Matrikas.

On the one hand, these afflictions lead a person to unrighteous actions and sin, or Adharma, while controlling these would lead one to have firm mastery over the circumstances, whereupon right decisions can be taken and success achieved. Both these aspects are seen in the manifestation of Dharma Sastha, which is the Nirguna Guru as Ek Omkar. Thus, this layer is mapped to the 10th letter La in Panchadashi.

The innermost layer contains the ten Mudras - Samkshobhini, Vidravini, Akarshini, Vashankari, Unmadini, Mahankusha, Khechari, Bija, Yoni and Trikhanda, which the Bhavanopanishad states, represent the wheels of energy or Chakras - Muladhara, Svadishtana, Manipura, Anahata, Visuddhi, Ajna, Akula Sahasrara, Kula Sahasrara, Indrayoni, and their Samashti. Mudras are various worship and healing gestures performed with the hands. The fingers are said to represent the five elements of nature - earth, water, fire, air and space. Consequently, the Mudras are seen as regulations of the five elements within oneself and the immediate surroundings. This is another aspect of making conditions conducive to achieving objectives. Shiva, in His five-faced form, is

seen as Bhooteshwara or Lord of the five elements. Accordingly, Lord Shiva, the manifestation of 14th Letter La in Panchadashi, is mapped to this layer.

Sarvanandamaya Chakra

The ninth Avarana, which is the innermost singularity, called the Bindu, is the very residence of Amma as Lalitha Maha Tripurasundari. Her very nature is bliss, hence the name Sarvanandamaya. This Avarana is beyond the scope of Aksharas, and is simply Mauna, silence as the eternal Divine eloquence.

Particularly, this Avarana represents the bliss of Lalitha Ambika in Her pure, Nirguna form as Sacchidananda, as well as in Her Leela aspect of playing with the world. This can be experienced fully only in the Jeevanmuktha stage of a person. Though beyond all Aksharas and all stages of spirituality, for purposes of Leela alone, Amma manifests certain aspects in the world. In this connection, Bhaskararaya maps this Avarana with four letters in Panchadashi - the three Ka as 1st, 8th, and 13th letters, and Ee as 3rd letter.

The explanation is that the three Ka letters are taken from the three Kutas or components of Panchadashi and stand for Jnana Iccha and Kriya respectively.

Of these the 1st letter Ka denotes Jnana Shakti aspect, in the manifestation as Allah. Primarily, this amounts to knowing about the nature of Brahman, which forms the basis of spiritual progress. Allah as the Samashti manifestation of Jnana, can also be seen as seven individual manifestations, known as the seven Saraswathis - Neela, Ghata, Jnana, Kini, Antariksha, Chintamani and Maha Saraswathi. These correspond respectively to Dela Malx, Silla Inukshuk, Gitchi Manitou, Afekan, Pulga, Ogun and the Baha.

The second Ka, ie the 8th letter denotes Iccha. This is God's Will as the sole driving force behind all Leela and creation, whereas the same Iccha as compassion, is the driving force by which the Divine descends to reveal the truth, taking a person out of Maya and into liberation. This is seen as three manifestations of the 8th letter. Buddha Dharmakaya is the very form of truth and enlightenment in Karana Sharira. Kunzang Gyalwa Dupa Avalokiteshwara is the Karunya or compassion in Sookshma Sharira, leading towards enlightenment. The actual physical process of enlightenment is the result of fulfilment of a Divine Promise, and this is Mitra or Maitreya Buddha in the Sthula Shareera.

The third Ka, ie 13th letter denotes Kriya. Understanding that God's Will alone prevails, will result in understanding that every action from the beginning of time was done by God alone. So too, the entire spiritual progress is made by God alone through Divine Will. This is what Jesus Christ, the manifestation of the 13th letter symbolises. Surrendering to Divine Will, one sees that Ahankara or ego is killed, which is that the crucifixion actually signifies, as explained by Ramana Maharshi.

The 3rd letter Ee as the Kamakala Bija denotes Lalitha Ambika as the union of Purusha Prakriti principles as Kameshwara and Kameshwari. This is the manifestation of Tao Yin Yang. However, the manifestation of this 3rd letter have 4 more forms, each signifying one aspect of Lalitha Ambika.

The Brigid Danu Triskele represents Amma in triple manifestation as maiden, lady and crone ie Bala, Sundari, Bhairavi. So also, the triality in Mitsu Tomoe represents Amma's Lila in three realms - Jiva, Jagat and Ishwara.

The Tupa manifestation as word soul, represents Amma as the Aksharas or fundamental modes of energy. This in essence is the concept of Mantra, representing Mantrini or Raja Shyamala Mathangi, who is the Counsellor in Amma's court.

The Babakoto manifestation represents Pitrus or ancestors, as the carriers and disseminators of wisdom. Also, the most primordial of these, the king of Pitru world is Yama, the God of Death who is also the maintainer of Dharma. He is the punisher or Dandana for the unrighteous. In these respects Babakoto represents the parental father-mother figure in Sri Vidya as Varahi-Kurukulla, seen together as Dandanatha Maha Varahi, who is Commander in chief of Lalitha Ambika's court.

Mantrini and Dandanatha have deeper significances too. They represent the sugarcane bow and flowery arrows respectively seen in Amma's hands, which in turn represent controlling the mind, and the five senses.

APPENDIX 1: Mahaperiyava on Sanskrit, Tamil and Vedic languages

Narrative 1:

Experiences with Maha Periyava: The Oldest Language in the World

When I went to the Kanchi Mutt to have the darshan of Sri Maha Periyava, there were four foreigners there, an Israeli, an Italian, a German and a British. They had come to do their PhD in Philology on the topic of 'the most ancient languages in the Occidental and the Oriental world'. They

were studying Latin, Hebrew and Greek languages in the Occidental part and Sanskrit and Tamil in the Oriental part.

Maha Periyava was in his private quarters, performing His Nithya Karma Anushtanas and elaborate poojas; they had waited and desired to take a photo of Him but His kaingaryams refused permission. They were heartbroken that they could not take a picture. All the four of them were standing near a tree since morning waiting for Periyava to finish his poojas and give darshan. They asked His sevakas when He would be done with the poojas but got an unconvincing reply.

I told the foreigners that we Indians are used to the way of life at the Mutt, but how had they all been standing for the past 6 hours? One of them looked at his watch and exclaimed, "Oh my God, has it been 6 hours? He is a Man of Certainty and is Beyond Time!"

Maha Periyava came in after 10 minutes and we all went and prostrated before Him. Looking at the man (who had the camera hanging around his neck) who had wanted to take the photos, He gestured with His hands that he could take the pictures now. He posed for three photos and stopped him before taking the fourth.

"Why have you all come here and what is the purpose of your visit? ", asked Periyava.

"We have visited many places regarding our research on the most ancient language".

Periyava asked, "So, did you arrive at a conclusion as to which is the most ancient language?"

The Israeli replied, "Hebrew is the most ancient in the Occident; but in the Oriental, people say that both Sanskrit and Tamil are the oldest, but we are confused and that is why we are here for Your opinion".

Periyava said, "There is another language which is more ancient than all these, it is the Vedic Language. It is the source of even Sanskrit and Hebrew."

"There is a verse about rebirth in Hebrew, can you recite it completely?" asked Periyava to the Israeli by giving the man the first two words.

The Israeli recited it for 3 to 4 minutes. Periyava looked around and asked some boys, "You have all learnt Rig Veda, can you recite this particular verse? He suggested some mantras to the boys."

Those boys recited the Veda Mantras for 5 minutes.

Periyava then addressed the Israeli "Did you understand what these boys recited now?"

The four men remain quiet.

Maha Periyava smiled and turned to the boys and said "You all will definitely not understand what this man had recited in Hebrew!"

He then turned to the Israeli and said, "What you have chanted before is the same as what these boys have chanted!"

The 4 foreigners were stunned and did not know how to respond. Maha Periyava told them that he could prove it and asked for a paper and a pen.

"In Vedas it is mentioned that the world has been classified into 32 portions/regions. And in each of the 32 geographic regions, Vedas say how the Veda Aksharas have changed/got pronounced in those places!"

He asked each of them which region they came from and then explained to them how a particular Veda Aksharam got changed in their individual places! He asked the boys to recite a verse from Rig Veda again and told the men how each Aksharam in Rig Veda in that verse would sound in their Regions!

The Sarveshwaran then said, "I will now recite this verse with some difficulty as it has been a long time since I had Abhyasam and the Mahan started to chant the mantra slowly, slightly differing from the basic shloka aksharam so that it matched how it would sound in Hebrew. After he recited the aksharams he asked the Israeli if he understood the recital of the mantra and aksharam and observed any familiarity.

To the boys who recited the Vedas, He said, "I will now recite it in a slightly different form based on how each Aksharam will sound in Hebrew. Please do not think it is wrong; there is this injunction in the Vedas that it can be recited this way also."

To everybody's astonishment and surprise, the Israeli started to recite in Hebrew what Maha Periyava exactly chanted- the aksharas in a modified form, as it resembled the Hebrew language. The Israeli therefore chanted it together with Him!!!

We were all stunned!!!

After this demonstration Maha Periyava addressed everyone assembled there, "I told you earlier, the same verse in Rig Veda is present ditto in Hebrew, but the Aksharas have changed slightly. (As we say Yamuna but in the North it is Jamuna, Va in the south is Ba in West Bengal, Paa in Tamil is Haa in Kannada etc). Therefore, the most ancient language in the world is the Vedic language!"

Maha Periyava then asked for paper and pen to be supplied to the four men in order to prepare a table and fill it with how the Rig Veda Aksharams sounded in their language. This was completed in 15 minutes.

The Israeli was shocked and exclaimed, "This is something unimaginable!"

Periyava asked him, "What do you think now, do you now agree that everything has sprung from Vedas?"

The look on the Israeli's face was not convincing.

Periyava quipped, "What, Are you thinking why could Vedas not have originated from Hebrew?"

The man said, "Yes, it could have been the reverse also, the Vedas could have come from Hebrew".

Periyava replied smilingly, "You only have the lock, whereas we have both the key and the lock! It is even mentioned in the Vedas as to which Maharishi from here in India went to your region and spread/taught Vedas in Israel!"

The man was fully convinced in the end that the Vedic language is indeed the oldest and the most time honoured.

(Translated from Thiruvannamalai Shri Gowrishankar's Tamil video interview)

Narrative 2: All Sounds are in Sanskrit

Sanskrit has got all phonemes (sounds). In fact there is no sound vocalised by humans that is not present in that language. It has the f sound. 'Zha' is not, as is usually imagined, unique to Tamil. It exists in the Vedic language which is the source of Sanskrit. The 'da' in the Yajur Veda has to be pronounced as zha in the corresponding page in the Sama Veda. The three dot symbol 'Aytam' is present in Sanskrit also. There is a Panini sutra 'h kap pauc'. According to it if a visarga comes before a word beginning with ka (Ramah + Karunakarah) , it will not have the h , as mentioned before, but of h as in aytam. Here it is the visarga that is the aytam that becomes the f before pa-kara.

What Tamils call 'kutriyalukaram', is present in Sanskrit also. In Sanskrit the vocalic 'r' and 'l' are not included among the consonants, but regarded as vowels.

There is no short 'e' or 'o' in Sanskrit. I felt this to be a minus point. On going through Patanjali's commentary on the sutras of Panini, I discovered that Sanskrit too had these short vowels and it was a comforting discovery. Patanjali says that, in chanting the 'satyamugri ranayaniya sakhas' of the Sama Veda, the short e and o are used. Thus Sanskrit embraces all the sounds it has also a script in which the sound of every letter is determined with utmost accuracy.

Page 294/295 Hindu Dharma

As the language of the gods it brings divine grace. The sounds of Sanskrit create beneficial vibrations of the 'nadis' and strengthen the nervous system, thereby contributing to our health.

Narrative 3:

A Language that has all Phonemes (HinduDharma: Siksa):

From the foregoing it is clear that Sanskrit has the "f" sound. In fact there is no sound vocalised by humans that is not present in that language. "Zha" is not, as is usually imagined, unique to Tamil. It exists in the Vedic language which is the source of Sanskrit. The "da" in the Yajurveda has to be pronounced as "zha" in the corresponding passages in the Samaveda. In the Rgveda also in some places the "da" has to be similarly pronounced. The very first word in the first sukta of the Rigveda, "Agnimile", has to be pronounced almost as "Agnimizhe" - not a full "zhe" for "le", but almost.

There is a sound very close to "zha" in French. But neither in that language nor in Sanskrit is there a separate letter to represent that sound. "Ja" and "ga" serve the purpose of "zha" in French. In Sanskrit "la" serves the same purpose

(I am told there is "zha" in Chinese.)

The three-dot symbol in Tamil, called "aytam", is present in Sanskrit also. There is a Panini sutra, "h kap pauc". According to it, if a visarga comes before a word beginning with "ka"(Ramah + Karunakarah), it will not have the sound of "h", as mentioned before, but of "h" in the "aytam". Here it is the visarga that is the aytam that becomes the "f" before "pa-kara".

Ramah + panditah =Rama f panditah. This "f" sound is called "upatmaniya". "Tma" suggests the sound created by blowing the pipe to build the kitchen fire. When you blow thus you get the "f" sound. The initial letter of the English word "flute" is "f", is it not?

One more point about "fa". We generally pronounce "fa" as "pa". But it would be wrong to think that we[in the South] pronounce coffee as "kapi" in the same way. In Sanskrit "kapisa" means dark brown - that is the colour of coffee powder. Our kapisa is the white man's coffee.

What Tamils call kurriyalukaram is present in Sanskrit also -r and l. People write both "Rigveda" and "Rugveda" - the first letter of the word is neither "Ri" nor "Ru". It represents in fact the Kurriyalukara sound. It is between "u" and "i". We write "Krishna" in Roman. In the North some people write the same as "Krushna". It is amusing to listen to Andhras pronouncing "hrdayam" as "hrudayam". Both the "ra-kara" and "la-kara" of Sanskrit have vocalic forms. But in "la-kara" the vocalic form comes only in conjunction with another consonant. In the ra-kara vocalic form we have examples like "Rg", "rsi"; in the "la-kara" vocalic form we have "klpta".

In Sanskrit the vocalic "r" and "l" are not included among the consonants but regarded as vowels: a, a, u, u, i, i, r, l, e, ai, o, au, am, ah.

There is no short "e" or "o" in Sanskrit. I felt this to be a minus point for that language. Parasakti, the Supreme Goddess, is the personification of all sounds. So should there not be all sounds in a language (like Sanskrit)? Why should it lack these two sounds (short "e" and short "o")? On going through Patanjali's commentary on the sutras of Panini, I discovered that Sanskrit too had these short vowels and it was a comforting discovery. Patanjali says that, in chanting the Satyamugri and Ranayaniya Sakhas of the Samaveda the short "e" and "o" are used.

Thus Sanskrit embraces all sounds. It has also a script in which the sound of every letter is determined with the utmost accuracy.

APPENDIX 2: The Hajj

THE MISSION:

Sri: Ultimate Goal of Man, Ultimate Truth is advised, recorded in highest thinking: Rig, Yajur, Sama, Atharva, condensed in Vedanta, condensed as Sri Vidya, in 16 stages of Shodashi Mantra: Satsanga, Dharma, Viveka, Vairagya, Yoga, Mumukshutva, Subheccha, Satya Vicharana, Anantha Vicharana, Jnana Vicharana, Tanumanasi, Sattvapatti, Asamsakthi, Padarthabhava, Thuryaga, Jeevanmukthi. Atma is Amma.

Sai: Vedic Global Spirituality degraded to divisive cultural stage. Amma's manifestation for each, as all-stage access for cultures. Thus, each manifestation is complete Guru within that stage. Present Globalization brings together the 48 manifestations.

Venkatesha: Amma's uniqueness in 48 manifestations. 48 are variations of Venkatesha, Amma's manifestation in Kali Yuga. Putting together, these are 48 aspects of the 16 stages. This is complete big picture encompassing language, religion, culture, geography, science, spirituality, Vedas, Sri Yantra and Shodashi.

Mission details available in <http://vixra.org/pdf/1807.0322v1.pdf>

STHOOLA (PHYSICAL) LEVEL:

Local: Vedas preserved in India, may or may not be coincidence. Sai and Venkatesha in Shirdi, Tirupati of South India. So, temples in South India consisting of the 48 derived directly from Vedic principles, but perceived through various Hindu Agamas.

Global: Manifestations in various cultures grew into religions. Sacred sites, natural or constructed throughout the world.

Both are equivalent. However, local makes more sense as a Yatra, a Hajj for the Mission.

SOOKSHMA LEVEL:

48 manifestations of 16 stages represented in song. Invocation followed by 16 sections. Each with 24 syllables (Gayathri Chhandas) representing hours. All Aksharas of Vedic language covered. Vibhaktis go from 1 to 8 back to 1. Starting syllables of each line spell Shodashi Mantra. Three Kutas of 5, 6 and 4 stages, and 16th is Samashti. Three Kutas represent Rig, Yajur, Sama Vedas. Maya Bijas as 5th, 11th, 15th stages represent Atharva Veda. Song rendered in Grantha alphabet with extra characters added from Tamil script, and IPA for click sounds. Available in: <https://imgur.com/K5ck8Fg>

TWO STAGES:

Transmission of the mission.

Past: Ishwara to Jiva (my spiritual progress through the years)

Future: Jiva to Jagat (as channel for disseminating the mission)

The Sri Sai Venkatesh Hajj is a transition point.

Mapping between manifestations and shrines visited given. Essential Concept of the manifestation is given as link between the two.

01. Caucasus Dela Elyr Nykha Swasti Jeevadhatha Navava Vruksha, Nav Sai Temple, Pallikonda.

02. Sibero-Eskimo Silla Inukshuk. Sarva Vyaapi. Soma Vighraha, Indalur.
03. Siou-Algic Gitchi Manitou. Sahasrashirsha Sahasraksha. Vishwabrahman, Chennai Kalikambal Koil.
04. Micro-Melanesia Afekan. Sahasrapaath Gavipuram Bhujja Pralaya Veerabhadra
05. Andaman Pulga. Swapna nibha Shaasana. Jillelaguda Matsya Linga Harihara.
06. Niger-Congo Gye Nyame Ogun to see how to do Turiya Nemili Veerabhadra
07. Abyssinia-Arabia Waaq Allah. Ekaakini. Thiruvattaru Thiru Allah Adi Keshava.
08. Agnidesha Bahauallah Anantha Keerthi Bengaluru Bahai Bhawan.
09. Turkic-Mongol Tengri Kiremet. Kalpitha Maya Karma Sakshi. Search results for "Kalpavriksha".
10. Levant Jehovah Sefirot. Dharma Vardhana Saguna. Bengaluru Chabad Lubavitcher.
11. MesoAmerica Kukumatz Quetzalcoatl. Oordhva Adhara Charam. Thiruparkadal Garuda.
12. Zealandia-Polynesia Godhead. Samsara Moksha Dvandvam. Thiruvarur Katchi Koduthar.
13. Chinese Tao Yin Yang. Purusha Prakriti. Villivakkam De Yuan Tao temple.
14. Nivkh-Japonic Mitsu Tomoe Dharma Dharmin Villivakkam De Yuan Tao Temple
15. Celtic-Germanic Danu Triskele. Sattva Rajasa Tamasa Traya Tridevi, Chennai Kalikambal koil
16. Amazonian Tupa Akshara Roopa Nada Brahmam Yeshwanthapur Tripada Gayathri
17. Malay-Bantu Malagasy Babakoto. Vidya Pradha Pitru Roopa. Thirukodikkaval Yama Dharma.
18. Yenisei-Dene Dzil Diyini Diigosini. Chatur Veda Parvatha Rishi. Meru Shikhara, Pallikonda Navasai Mandir.
19. Tai-Kadai Bu Luotuo Prajapathi Brahma Thiruvarur Vishwakarmeshwara Brahma
20. Nihali-Bharatha Ganesha. Traya Gunaatheetha Pranava. Indalur Vishwaksena.
21. Prithvidesha Adinatha Rishabhadeva Nivritti Marga Chikpete Digambar Temple
22. Vahnimandala Kala Bhairava Shad Sampatti Ashtanga Yoga Thiruvarur Adi Bhairava
23. KhoiSan Tora Nlari. Savikalpa Samadhi Ananda. Mambalam Kodanda Rama.
24. Persia Ahura Mazda Agni Roopa Medha Mylapore Sai Dhuni
25. Vedda-Bharatha Subrahmanya. Guruguha Mumukshutva. Valasarawakkam Venkata Subramania.
26. Burusho-Bharatha Surya Narayana. Desha Kaala Atheetha Leela. Domaluru Suryanarayana.
27. Amerind-Andean Inti. Hrudaya Prema Jwalarupa Surya. Thiruvarur Yajnavalkya Shiva Surya.

28. Uralic-Slavic Ukko Perun. Ishwara Lila Brahmanda Aditya. Navagraha, Pallikonda Navasai Mandir.
29. Basque-Iberia Mari. Jagat Lila Renuka Nagamba Saadapet Sudarshan Naga Samedha Venkata Narasimha
30. Hmong-Mien Saub. Jiva Lila Pindanda Devata Dhanvantari, Yeshwanthapur Gayathri Devasthanam.
31. Tibet-Burma Kunzang Gyalwa Dupa. Avyaaja Karuna Moorthi Hong Ci Guanyin Avalokiteshwara
32. Kurdo-Armenian Partners Literacy Tales. Jnanodaya Pratijna. Hong Ci Maitreya Budai.
33. Akashadesha Buddha Dharmakaya Brahma Satya Vicharan Bengaluru Mahabodhi Vihara
34. Caribbean Atabey. Vishvagarbha Srishti Adi Shakti Nemili Bhadrakali Mahamaya
35. Australia Wuagyl Ngalyod. Kundalini Roopa Anantha Sesha Naga. Oppiliappankoil Ooragam Vighraha.
36. Sumero-Mesopotamia Inanna Ishtar. Prakriti Ashtavarga Savikaara. Domaluru Vaishnavi Narayani.
37. AustroAsia Dao Mau Thorani. Annapoorna Bhumidevi. Oppiliappankoil Bhumidevi.
38. Dravida-Bharatha Durga Sarva Keerthi Anantha Shakthi. Chempazhanthi Bala Durga.
39. Mediterranean-Atlantis Gorgon. Smashaana Mahakali. [Click here for more info.](#)
40. Jaladesha Ek Omkar Niraakaara Adi Guru Sarvatma. Kallidaikurichi Kulathur Sri Yantra Sastha.
41. Suryamandala Anjaneya. Nidhidhyasana Samadhi Mukhya Prana Secunderabad Panchamukha Hanuman
42. Kusunda-Bharatha Vishnu. Prakruti Sankalpa Sattvapatti. Bengaluru Kote Venkataramana Dashavatara Roopa.
43. Anatolia-Balkan Apollo Kouros. Leela Manamohana Kendra. Secunderabad Vittaleswara Venkatadri.
44. Nilo-Saharan Amun Ankh Learn more about PrashantiOppiliappankoil Oppiliappan.
45. Vayudesha Yesu Krishta. Ahankarahara AsamsakthiNeendakara Chapel of Peace.
46. Irula-Bharatha Shiva. Sarvam Brahmam Padarthabhava. About Thiruparkadal Doosheshwara Prasanna Venkatesha.
47. Soma Mandala SatChitAnandam. Only your Master. Selu Venkusa Babasaheb.
48. Sri Vidya Lalitha Ambika. Jeevanmukthi Leela Rasika. Search results for:
49. Samashti Guru Roopa: Secunderabad Sai Baba
50. Samashti Thiru Roopa: Nemili Bala Tripurasundari.

Itinerary (June 3 - June 13, 2018):

S: Start from Swamimalai (home). Bus to Kumbakonam to Thirukodikaval. Walk to Thiruvalangadu. Bus to Mayiladuthurai to Indhalur. Bus to Kumbakonam to Oppiliappankoil. Train from Kumbakonam to Trichy to Chengalpattu.

M: Bus to Kanchipuram to Kaveripakkam. Auto to Thiruparkadal. Bus to Nemili. Walk to Bala Tripurasundari and Veerabhadra temple. Share Auto to Arakkonam. Train to Katpadi. Bus to Vellore to Nava Sai Mandir. Train to Bangalore.

T: Metro to Yeshwanthpur. Metro to Indiranagar. Bus/Auto to Domlur. Metro to KR Market Kote Venkataramana. Metro to Majestic. Walk to Freedom Park Mahabodhi Vihara. Metro to Cubbon Park. Bus to Coles Road Bahai. Bus to Vidhan Soudha. Metro to Majestic. Train to Tirunelveli.

W: Bus to New Bus Stand to Kallidaikurichi. walk to Kambangudi Kulathur. Bus to Tirunelveli. Train to Marthandam. Bus to Thiruvattaru. Bus to Trivandrum.

T: Bus to Chempazhanthy Aniyoor. Train to Kollam. Car to Neendakara. Train to Bangalore.

F: Bus to Gavipuram. Metro to Majestic. Walk to Chikpet. Metro to Trinity. Walk to Hong Ci. Bus to Richmond Circle Chabad Lubavitch. Walk to MG Road. Metro to Majestic. Train to Secunderabad

S: Train to Malakpet. Auto to Jillelaguda Train to Secunderabad Walk to Vittaleshwara, Panchmukhi Hanuman. Train to Aurangabad

S: Train to Selu. Walk to Babasaheb Venkusa. Train to Nanded. Train to Secunderabad.

M: Metro to Paradise. Walk to Ramgopalpet Sai Baba. Back to Secunderabad. Train to Chennai.

T: Bus to Valasarawakkam. Bus to T.Nagar. Walk to Mambalam. Train to Saidapet to Beach Kalikambal to Mylapore to Park to Villivakkam to Park to Egmore. Train to Thiruvarur.

W: Walk to Thyagaraja Temple. Bus to Kumbakonam to Swamimalai.

[Om Sri Sai Venkateshaya Namah]