

## DMR4 – Mahalakshmi Weapons

We have been looking into the guNa manifestation of vimarsha bindu. In the last three sessions, we saw how the vimarsha bindu is visualized in the form of Adi mahAlakshmi and from that the tamsic aspect is visualized as mahAmAyA; the sAtvic aspect as mahAvidyA. mahAmAyA further manifested into dashAnanA, dashabhujA, mahAkAli and mahAvidhyA as AshTabhujA mahAsarasvatI. We have seen the dhyAna shIOkAs and the iconography and its representation. We also went into the tatvic aspects of their weapons and the form in general as well. Now, AdimahAlakshmi Herself manifested into aShTadashabhUjA mahAlakshmi. This is not just the rajO guNAtmikA but triguNAtmikA. Let us look at Her dhyAna shIOkA and the tatva representations today.

Her dhyAna shIOkA is as follows -

अक्षस्रक्परशुं गदेशुकुलिशं पद्मं धनुष्कुण्डिकां  
दण्डंशक्तिमसिं च चर्म जलजं घण्टां सुराभाजनम् ।  
शूलं पाशसुदर्शने च दधतीं हस्तैः प्रसन्नाननां  
सेवे सैरिभमर्दिनीमिह महालक्ष्मीं सरोजस्थिताम् ॥

akShasrak - mAtruka mAIA	parashu - axe
gada - gada	ishu - arrow
kulishaM - vajraM (thunder bolt)	padmaM - lotus
dhanu - bow	kuNDika - pot (guindy)
daNDaM - stick	shakti - vEl
asi - sword	carma - leather/shield
jalaja - conch	GhaNTA - bell
surAbhAjanaM - amRuta pAtraM	shUlaM - shulam
pAshaM - noose	sudarshanaM - chakraM
sairibha - buffalo - mahiSha	

अष्टादशभुजा पूज्या सा सहस्रभुजा सती ।  
आयुधान्यत्र वक्ष्यन्ते दक्षिणाधः कर क्रमात् ॥

अक्षमाला च कमलं बाणोऽसिः कुलिशं गदा ।  
चक्रं त्रिशूलं परशुः शङ्खो घण्टा च पाशकः ॥

शक्तिर्दण्डश्चर्म चापं पानपात्रं कमण्डलुः ।

अलङ्कृतभामेभिरायुधैः कमलासनाम् ॥

सर्वदेवमयीमीशां महालक्ष्मीमिमां नृप ।  
पूजयेत्सर्वलोकानां स देवानां प्रभुर्भवेत् ॥

akShamAIA -	kamalaM - Lotus
bANa - arrow	asi - sword
kulishaM - vajraM	gadA - mace
cakraM - discuss	trishUlaM - trishul
parashuH - axe	sha~gkhaM - conch
ghaNTA - bell	pAshaM - noose
shakti - vel	daNDaM - stick
carma - leather	cApaM - bow
pAnapAtraM - amRuta pAtraM	kamaNDaluH - guindy

First and foremost, we have to understand that mahAlakShmi represents not just the rajO guNA but all the three guNAs. She is triguNAtmikA. Why not just the rajO guNA?

We saw in the last session that tamO guNA is basically inaction and satva guNA is cognition - consciosness/intelligence. rajO guNA is primarily action. For an action to happen, it needs a base to play upon. So it has to mix with either the tamO aspect or the satva aspect or both. This is the reason why the representation is triguNAtmikA.

Before we jump into understanding the reason behind 18 hands and the weapons, we need to understand what this dEvatA represents. She is none other than AdimahAlakShmi Herself. This vimarsha bindu, with the intent to create, has allowed the satva aspect mahAvidyA and the tamO aspect mahAmAyA to further expand into mahAsarasvatI and mahAkAlI. However, AdimahAlakshMI Herself expanded further into aShTadashabhujA mahAlakShmi. This aspect did not dilute or limit Herself and retained the entirety of Herself and manifested. So all the guNAs are present in Her. She is sRuShTi stithi saMhAra tirOdhaAna anugraha rUpA. She is the none other than the brahma vastu - bindu rUpiNI.

In fact, the dhyAna shLOka actually claims that she is sahasrabhUjA - meaning 1000 hands. Tantra shAstrAs when they generically claim such numbers like 1000 or lakh etc when describing an entity, it actually means it is infinite. So it basically means infinite hands - representing the sheer infinite radiance or rays. But for the sake of us mortals, she has limited it to just 18 so that it is possible to contemplate and bring it to our imagination at least.

When we looked at mahAkAlI, we were looking at the hands, legs, faces, and weapons from the perspective of ShRuShTi. When we looked at mahAsarasvatI, we looked at intelligence,

consciousness, and mOkShA. But we cannot limit our perception in the case of mahAlakShmI. She is everything. So the question may arise. If She is everything, then why would we need the other two shaktIs? We really don't. This one aShTadashabhujA is enough. She is the combined form of the other two also. But for those who are interested in understanding the manifestation in detail, those who are curious to know the guNA manifestation, for them, it is important to have the other two shaktIs.

mahAlakshMI here represents the fact that guNA manifestation is impossible with just the tamO and satvA aspect acting alone. For that to get into a gross form, it has to mix with rajO guNA also. But rajO guNA cannot exist by itself as it needs a tamO or a satva aspect to act upon. So, to represent this, AdimahAlakShmI expanded into mahAlakshMI maintaining Her triguNAtmika state.

The DevimAhAtmya madhyama caritaM talks about the AvirbhUtaM of this aShTAdashabhujA mahAlakshmi. While it describes how the tEjas from each of the dEvAs got combined into one and then became this mahAlakShmi, we should see it the other way. It should be assumed that when the dEvAs were defeated by mahiShAsurA and were unable to perform any tasks, mahAlakshmi took away all the shaktIs that She had originally granted to them and took up the responsibility of defeating mahiShAsurA. How do we know that the dEvAs were unable to perform the tasks? It also comes in the 2nd chapter that mahiShAsurA himself started performing the tasks of dEvAs.

ஸூர்யேந்த்<sup>3</sup>ராக்<sup>3</sup>ன்யனிலேந்தூ<sup>3</sup>னாம் யமஸ்ய வருணஸ்ய ச |  
அன்யேஷாம் சாதி<sup>4</sup>காரான்ஸ ஸ்வயமேவாதி<sup>4</sup>திஷ்ட<sup>2</sup>தி ||

So if we closely look into the description, we will know that from Her face, came rudrA. From her hair came yamA; shoulders came vishnU. Chandra from sthana. middle portion came Indra. From ankles came varuNA. From the back came earth. From feet came brahma. From toes came sun. From fingers came ashtavasuS. From nose comes kubera. From teeth came prajApati. From eyes came agni. From the eyebrows came sandhyA. From the ears came vAyu.

She gave shUlAm to shivA.  
She gave chakraM to viShNU.  
She gave pAshaM and shaNkhaM to varuNA.  
She gave shakti to agni  
She gave dhanu and arrow to vAyu  
She gave vajra to indra  
She gave GhanTA to airAvataM  
She gave daNTA to yamA  
She gave akShamAIA, kamalaM to prajApati  
She gave kamaNDalu to brahmA  
She gave khaDgaM, carma to kAla

She gave pAnapAtraM to kubErA  
She gave lion to himavAn

So at the time of saMhAraM, she took back all of these from these dEvAs and took charge Herself.

With that understanding, let us now look into mahAlakShmi.

### Why eighteen hands?

1. panchakarmEndriyaM + pancajnAnEndriyaM + pancatanmAtra + manO + buddhi + ahaMkAraM
2. pancabhUta mixture = 5 + 4 + 3 + 2 + 1 = 15 + 3 antaHkaraNaMs
3. mAyA, kaLA, avidyA, Raga, kAla, niyati = 6 \* 3 guNAs = 18
4. panchakarmEndriyaM + pancajnAnEndriyaM + pancatanmAtra + antaHkaraNaM + purusHA + prakRuti
5. She is the wholesome representation of mahAkAlI and mahAsarasvatI - so 10 + 8 hands = 18 hands.
6. She faces 18 asurAs during the mahiShAsura vadham. Each asurA represents a type of rajO guNAM and She kills them all.

cikshura	cAmara
udagra	uddhata
karAla	mahAhanu
asilOmA	bAShkala
parivArita	biDALa
tAmran	andakan
ugrAsya	ugravIrya
durdharan	durmukhan
mahiShan	puruShan

We will talk about these asuras and what they represent etc if and when we look into DevimAhAtmyaM in detail.

We will now look into the weapons in detail. While there are again numerous ways of looking at these weapons, I am going to explain these from a technique perspective. Each weapon is typically an instrument, a tool, to get rid of the asuric forces that we face in our day-to-day life.

So we will look at what techniques we need employ to get rid of these day to day asurAs and reach the AtmAnubhUti state. Ready?

- **akShamAIA** - shabdhAbrahman vimarshaM. parA pashyanti madhyamA and vaikhari expansion is represented here. The need of akShamAIA for evolution both in the materialistic world and to escape out of the same. The beauty here is that She does not have a spatika mAIA or rudrAkSha mAIA or some maNi mAIA. She has the akShamAIA. This **indicates the technique of performing the japAs using mAtrukAShara saMpUTikaraNaM**. The power of this is beyond explanation. Only those who practice this on a daily basis will understand the potency of this technique. I have talked about this numerous times and cannot stress the power of this technique more. Just do your main mantra japam 108 times using this technique every day and see how it transforms your sadhanA multifold. It has a **direct link with the shabdha brahman and can easily take you to the state of parA - the seed state quickly**. It has that sAmarthyaM.
- **kamalaM** - kamalaM represents so many things - born out of dirt within water, has to live in water, but raises above it and blossoms. It can continue to live there physically but it is not impacted by it and is not touched by it. **Represents suShumna nAdi which connects the lower chakras to the sahasrArA**. The technique is to use kumbakaM to kindle the prAnA to go through the sushumna nAdi to reach the sahasrAra cakram.
- **bAnA** - The focus on mind is represented here. The one-pointed targeted focus would greatly improve the sAdhanA experience. **dhAranaM is the technique represented here**. There are several types of dhAranaM in yOga shAstrAs. For the completion purposes of this lecture, I will mention a few of the dhArana techniques.
  - **sthUla dhAranaM** - You can set your focus on a small idol and keep your focus on it without even moving your sight out of it. You are introduced to this technique during chaturAvarti tarpanam where you keep on focusing on your small gaNapati vighrahaM and not remove your focus from that. While there are mantrAs recited along, the focus on that is the key. This is why the experience of chaturAvarti after you memorize the mantrAs is way different from doing it by looking at the book and then doing the tarpanam. The reason why most of you enjoy chaturAvarti tarpanam is because of this pratyAhara technique and you feel that your mind has not wandered for a long period of time and you have been in control.
  - **bindu dhAranaM** - You can set your focus on a dot - the size can change based on your sAdhanA experience. You can start from a large dot and then slowly reduce the size to a point. The concept is the same.
  - **agni dhAranaM** - Here you start to focus on the sandhhi of the wick and the agni - the core dark red color. The concept is the same. In the past two techniques - you are moving from one state to another - sthUIA wins over the pRuthvi bhUtAM -

bindu wins over the salila bhUtaM - agni wins over the agni bhUtaM. This works well when there is no wind in the room and you lit the lamp and focus on the intersection. People use candle but it is not a good practice because candle melts and the position would change. A lamp is the best option and should be in a dark windless room so that you can emulate the still nature of brahman as close as possible.

- The next thing will be to bring a little wind and focus on the stillness within the jyOti. Stillness in the wave. This will bring in command over vAyu bhUtaM.
- **arka dhAranaM** - This is supposed to be the most potent and powerful pratyAhAraM. However, this is not to be tried without mastering the others. The focus is kept on the setting sun. The best place is at the samudra banks and watch the setting sun without even winking the eyes. This will bring in the command over the AkAsha bhUtaM.
- **asi - sword**. We already talked about this when we looked at mahAmAyA. This sword **represents the vivEka shakti**. The ability to **discriminate and cut off the real from unreal**. You may question how can you have something called unreal? Unreal does not really exist. If you cut a pumpkin, it splits into two parts. But both parts exist. But if you cut any vishayaM using vivEka sword, it splits into two - real and unreal - but the unreal truly does not exist. The samAdAnam to this is that the unreal was superimposed on the real and this vivekam is to cut this super imposition so that the real can be seen cutting off the non-existence unreal. The famous example is the removing the snake from the rope. Snake was unreal and non-existence but unless you use the vivEka sword, this super imposition would not be gone. It would exist and has to be cut off.
  - If you look at these Bengali kAlI representations, you will see the sword with eyes and also dropping blood and also a cut head with dripping blood. They do pUjA to the sword itself. Tantra shAstrAs in fact talks about khaDga siddhi itself as a method. There are mantra sAdhanAs for khaDga siddhi (I am not talking about khaDga mAIA here). Tantras claim that once you get the khaDga siddhi, then it is easy for you win over the vikShEpa shakti. The cut head here would represent the temporary nature - unreal. The **dripping blood from both the sword and the head represents the continuous process**. Constant contemplation of nityAnitya vastu.
- **kulishaM** - vajraM is the kuNDali shakti. The usage of sushumna nAdi to raise the kuNDaliNI shakti to raise your awareness is represented here.
- **gadA** - mAce. This is the dharmaM. Performing svadharma anuShTanaM, dAnaM, yAtrA, etc are represented here. There is a proverb - DharmaM talai kAkkum.

- **cakraM** - This is the technique to **cut through the saMsAra cycle**. There are several meanings to this - one is the sudarshana mantra siddhi as a method; second is the chakras within the body and to perform chakra bEdhanAs using rAja yOGa technique; third is karma yOGa as means to reach the bindu in the middle.
  - I have found a usage of circles in the sAdhana to greatly help in attaining siddhis. I have taught you all also during chaturAvarti tarpanam and also during chandi mantra japa on how to go around the gaNapati hands and use the ShaTkOnA on AjnA to go around and round to finally get sucked into the center and zoom out of the current dimension. These are circular techniques that has worked for me.
- **trishUlaM - triputI tatvaM is represented here and the sadAvidyAanusaMhatiH is the technique here**. How? ahaM bhOjanaM naiva bhOjyaM na bhOkta cidAnandarUpa shivOhaM shivOhaM... This constant contemplation - I am neither the subject, nor the object or the action. If I am not any of these, what am I? Am I all of these then? jnAnaM arghyaM jyEyaM haviH jyAtA hOtA, jyAtrujnAnajyEyAnAM abhEdha bhAvanaM shrIcakraPujanaM. This **abhEdha bhAvanaM is what is represented by trishUlaM**.
- During the mOkShadvAraM lecture I had talked about a technique on how to bring this contemplation into practice. For completion purposes, I am going to give that technique in brief.
- The indriyAs are the only way for us to receive vishayaMs. There is no other way for us to get the details. If these indriyAs don't function, you wont have a way to process anything. The bAhya jagat would basically not exist for you. If you cannot see, hear, touch, taste, or smell, would you have any other way to realize that something else exist? So these indriyAs are the only reason for the jagat to exist for you. But these indriyAs have the capacity to only do one thing. The cakShu indriya can only see. The shrOtra indriyA can only hear. The tvak indriyA can only feel the touch. The jihvA indriyA can only taste. The ghrANa indriyA can only smell. The nose cannot see.
- Now, if you see a beautiful vigrahaM in the temple. You see the alankAraM and you are feeling so blissed. You close your eyes and you also see the same alankaraM within. At this point, did that dEvata come within you? Can you separate that from you? No. So if you apply the same in a generic sense, everything that you see can really become one within you. I know this might appear to be a stretch but if you do this contemplation seriously, you will realize that everything that you see is inseparable from you. Similarly, let's say you applied some beauty cream on your face. Now, can this cream and you be separated? So anything that can be applied on you can actually become you. Similarly, the food you eat, cannot be separated. By applying the same concept for all the things that you see, you hear, you smell, you feel, and you taste, it means that everything in this Universe can be realized as part of you only. You can by sheer concentration and contemplation become this whole Universe itself. This is the manifestation technique. AvyaktaM to vyaktaM. In this state, you are none other than the vimarsha shakti. This

jnAtrujnAnajyEya abhEdha bhAvanaM is what is expected at the sarvAnandamaya cakraM. This oneness with the blja vimarsha shakti. This aShtadashabhujA mahAlakShmi. This technique is represented by the trishUlaM.

- **parashu** - The axe. Now, what is the **difference between an axe and the sword**? We use the **axe to typically cut off the wood**. The **wood is the representation of the jaDatvaM - the tAmasa guNaM - cutting off the tAmasa guNaM is represented by the axe**. Fine. But what is the technique? Cutting the jaTa - what is wood like? Inert behavior. This is caused by sleep and food. So cutting down the sleep and food is the technique represented by the axe.
- There are two techniques to do this -
- bala adibala mantraM. This was given by vishvAmitra to rAmA and lakShmaNA when they were guarding the penance. This helped to be alert always and win over the tamO guNAs. This mantra helped them to win over tATaka.
- Resolving to only sAtvic food is another way to control the tamO guNAs. Positive prANic foods and getting rid of all roots from the diet are key.

**sha~gkhaM** - This is shabdha brahmaN. praNava nAdaM. The technique here is mantrAs, vEda, anything that is heard and practiced. mantra japAs, and vEda pArAyaNas, upanyAsas etc.

**ghaNtA** - GhanTA nAdaM represents inviting positive energy and driving away negative forces. The technique here is satsangaM. We have seen in temples and in fact in other religions too, the ringing of the bell is to indicate the start of a prayer session or something positive. Even in our pUjA paddhati, after the bhairava maNDala pUjA, we do ghaNTa nAdaM and then enter the pUjA grahaM. In all normal pUjAs also ghaNTa pUjA and ghaNTa nAdaM are all initial steps. So the technique here is satsangaM.

Adi shankara celebrates this technique in his bhaja gOvindaM.

सत्संगत्वे निस्संगत्वं, निस्संगत्वे निर्मोहत्वं।  
निर्मोहत्वे निश्चलतत्त्वं, निश्चलतत्त्वे जीवन्मुक्तिः ॥

The same concept is explained by avvaiyAr as well -

இனியது கேட்கின் தனிநெடு வேலோய்!  
இனிது இனிது ஏகாந்தம் இனிது;  
அதனினும் இனிது ஆதியைத் தொழுதல்;  
அதனினும் இனிது அறிவினர்ச் சேருதல்;  
அதனினும் இனிது அறிவுள்ளாரைக்



## கனவினும் நனவினும் காண்பது தானே!

Why is this an important technique? SatsangaM is important to sustain the motivation to continue in your spiritual path. This is the reason why religions like Islam and Christianity are able to have a hold on to their followers. A constant meeting of like-minded folks guiding the folks in their search for the unknown and clearing doubts along the way are key. They provide the sense of community, belonging, togetherness etc. There are numerous elements in this material world that would force us to quit the path and get back to the samsara sAgaraM - because that is the nature of mAya.

But with satsangaM comes nissangaM - non-attachment from the material world. This does not mean that you don't live. It only means that you continue to live like that of the lotus within the water but you are not impacted by the sukha and dukhas that are caused by the material world. That is nissangatvaM. Once you get to that quality, what happens? nirmohaM. When there is no attachment to the material things, obviously it would lead you to the state of no wants. You would feel content always. Your needs are automatically take care of. You reach a state of acceptance of what you are and what you have. This would lead to the state of nishkala tatvaM - freedom from all delusions which would lead to the state of a jivan mukta. So all these documented by the great Shankara started where? GhanTA technique - satsanga.

- **pAshaM** - noose. I have talked about this in detail during the ashvArUdhA session of lalitOpAkhyAnaM. The technique here is the attachment towards the goal. The pAshaM will remove the materialistic attachments and allow you to have the attachment to Her - the brahmaN - basically mumukShutvaM is the technique established.
- **shakti** - The spear. There is a misunderstanding that this is the normal vEl that is in the hands of Lord kArtikEyA. shakti AyudhaM is also found in the hands of kArthikEya in sikkal when pArvati gave it to him prior to the sUrapadma yuddhaM. This shape is different from that of the vEl. What does this signify? Well, the name itself is shakti. It came from shakti itself in the case of kumAra svAmi. In our context, it is the energy. What kind of energy? In different contexts, we will have different meanings. But I will now list a few different meanings of this shakti AyudhaM.
  1. It represents the **learning** - the sharpness in the attitude and ability to learn, to be broad in your learning and also go in-depth in your approach to learning. Then, you will have the ability to pierce through ajnAna and reach your goal of jnAna. Knowledge at the surface level or limited knowledge would not have the shakti - or power to pierce the ajnAna.
  2. It represents **victory** - of good over evil. Remember this weapon was given to agni also. That is why RigvEdA also represents kumAra as agni only. He also came from the agni of mahAdEva. Agni uses this power to consume everything - which is needed for the destruction of ajnAna.

3. It represents **jnAnA** - The wave portion of the AyudhA represents the wavy state of the jIvA - the confused state. The sharp end of the weapon represents the one-pointed approach and the commitment to the goal. By having that one-pointed goal and saNkalpA, the doubts are removed and a steady state of jnAnA would result. Thus this represents the jnAna shakti.

Next time when you hear the jaya ghOshA - shakti vEI, vetri vEI, vIra vEI, and jnAna vEI, you should know what the meaning is.

So what is the technique here? The **technique is sankalpaM - commitment**. This is the only way to pierce the doubts and wavy aspects of the material world and reach the steady state of jnAnA.

- **daNDaM** – stick - This is the weapon given to DharmadEvA - yamadharmaAjA. We saw how the mace -gadA represents the dharma. The stick represents the punishment to those who do not follow the Dharma. But what is the technique here? There are two different techniques given in the tantra shAstrAs -
  1. You have a sankalpA - a commitment towards your goal/target and go in that path. You also have proper satsangha and follow the Guru and his vAkhyAMs. In this material world, there will be times when you will meet influencers who would work towards making you move away from your goal and the path. They will entice you with many things. If you succumb to it, then you would be the loser and the recovery would take more than double the original time. So you have to use the danda technique here and without any second thought cut the relationship with such influencers. You try this approach with any strong Islamic followers or Christian followers, you would know that within days you would be blocked even if you have been the closest to them. That is the commitment they have towards their path and that is needed. But we don't have such strong commitments and with loosely liberal ideas we tend to let those distractions influence us and finally we fall behind.
  2. So the technique given in the tantra shastra is - don't encourage non-believers/those who talk ill of your upAsya dEvatA and Guru maNDalams/ don't discuss any of what you do to others / don't try to convert others to what you do - that is also important. This is one of the key PKS. sarvadarshanAninda - Don't say anything bad about other darshanAs. What you follow is your business and what others follow is their business. Don't try to influence others and similarly don't let others to influence you as well. Such influences would happen only if you share on what you do and boast of your knowledge and learnings. Such actions would invite discussions and arguments and then lead to distractions. You don't need to be missionaries. But if you feel that you are being pulled out, then cut off the relationship. That is the danDA technique.
  3. This is the punishment to yourself. You don't need an external person all the time to distract you. 90% of the time, the distraction would come only through your own mind/actions. So the only option in such cases is daNDaM. ShastraM has several

prAyaschittAs are form of daNDaM only. This fear of punishment is a needed element to not let the mind influence you to stray.

**carma** - shield. We talked about this and the pAnapAtraM during the AdimahAlakShmi session. The basic technique here is the vairAghyaM. That **power of vairAghyaM to shield us from the unwanted pulls and attractions** that are constantly thrown at us - that vairAgya bhuddhi - cintanA - that makes us walk the path without any wavering mind - that cit - is represented by the shield - carMA or kEtayaM.

**cApaM** - bow. The bow is used along with arrow. What is the technique here? We know the arrow is the mind. So, what would be the bow? The bow string is pulled to release the mind towards its target. So, what technique could this be? Pulling the indriyAs inward so that the mind can be focused.

How do we pull the indriyAs inward? We know that these indriyAs are capable of collecting everything external but what do we mean by inward pull? The first step is to stop involving much into the external stuff. The indriyAs will collect. They cannot be stopped. But if the mind doesn't give importance to the data that is collected, it would lose interest. We ourself would have witnessed times when we would be staring at something - the eyes would appear to be watching something but the person would not even be there physically as the mind would be involved in something else. So even if the CakShu indriyA is collecting the external data, the mind would not be processing it as it has zero interest in it. This is one example. I know that you all practiced this with the hearing during the Varivashya Rahasyam sessions. You were present, the shrotra indiryam was hearing but mind had zero interest in processing isnt it?

How is this possible? The mind has to hold on to something that is of interest so that it can completely wipe out the data it gets from the pancEndriyaMs. This is the first step. As you can see, the first step itself is not easy. It would mean that you have to identify what can interest the mind. The danger here is, the interest of mind should not pull you back into the five senses again. So you have to train your mind to get interest in your sAdhanAs, dEvatA, etc and then make it hold on to that and then stop the data from the senses from impacting it.

What is the second step? This is where the inward pull will come into the picture. We know that we can hear the heartbeat if we shut down our external hearing. We can see the colors if we shut down our external seeing. So, we know that we can start experiencing the insides when we shut the external.

What happens when this beautiful thing is established? That should be experienced.

**pAnapAtraM** - amRuta pAtraM. This is covered during the AdimahAlakSHmi session also. This represents AnandaM. Not the day-to-day temporary happiness. Since AmrutaM is everlasting - only because of drinking amRutaM dEvas got chiranjIvatvaM. So this is the nityAnandaM that is represented by the pAna pAtraM. What is nityAnandaM? mOkShaM. brahmaikyatvaM - AtmAnubhUti. So if that is the state represented, what is the technique to reach that state?

First step - knowing such a state exists. This understanding is the technique. If you don't know Mount Kailash exists, how will you then plan towards a pilgrimage to that place? Only if you know that such a possibility, then you can desire for it. So even before all the vivEkaM, vairAghyaM, shamAdi ShatkaM, mumukShutvaM etc - first we need to strongly believe that such a state exist. Then we can work towards getting there. This existence of such a state is represented by the pAna pAtraM. One you believe in that, then there is hope that you will work towards that. Remember the stone in the garbha gruhaM became God ONLY because of your belief. Because several people believe that there is God in that stone, it has become God. Without your belief, it is simply a stone. So belief is not a simple thing to ignore. It is a very important technique. It has the power to make God !!

**kamaNDaluH** - What does this represent? If you can picture yourself the shape of the kamaNDalu, it has a big stout body but the mouth is tiny. What technique does this indicate? You may be a body of big knowledge. Or you may even have a body of huge junk. But the best thing is to just shut your mouth. **Mounam is the technique.**

You may be a store of knowledge. But share and talk only when needed and only to those who deserve. The more evolved a soul is, the less talkative they are. They will talk only a few words and can convey a book. Remember, you have been blessed to be in a spiritual path in this janmA. You have all the ingredients needed to walk the path and attain mukti in this janmA. You don't know if you would get such a conducive life again. So why waste this opportunity by talking away. Time is running out and you have sAdhanAs to perform. The sun will come and go every day, the day-to-day responsibilities will come and go as usual. What else could be more important than the purpose of your janma itself? We give it the lowest priority and postpone it as if it is a social security benefit. The more you contemplate on the vidyA, the more silent you would become. The more sAdhanA you do, the less time you would have for social chitchatting and talking your life away. So.... **summa iru. sol ara. Just be. Stop talking.** This will lead to the anubhUti. This is the technique Murugan gave aruNagirinAthar.

செம்மான் மகளைத் திருடும் திருடன்  
பெம்மான் முருகன் பிறவான் இறவான்  
சும்மா இரு சொல் அற என்றலுமே  
அம்மா பொருள் ஒன்றும் அறிந்திலனே

தூசா மணியும் துகிலும் புனைவாள்  
நேசா முருகா நினது அன்பு அருளால்  
ஆசா நிகளம் துகளாயின பின்,  
பேசா அநுபூதி பிறந்ததுவே

This is the same technique aShtadashabhujA mahAlakSHmi also conveys through her kamaNDalaM.

Now, you may question - Guru – isn't being quiet the same as tamo guna that we are trying to conquer? I would like to quote an example in the life of Shri Ramana maharishi. One person - supposed to be a disciple of Gandhiji - came to his ashraM and upon entering he saw the stillness and the entire ashram being just still - quiet. Not a soul talking .. everyone just in mounam. He came to Swami and asked - instead of being quiet like this and having inactivity everywhere, wouldnt it be better to divert this energy to social causes. Swamiji simply smiled and said - Who said I am simply sitting here? and continued his meditative state.

Guru brahmA guru viShNu guru dEvO mahEshvaraH  
guru sAkShAt paraM brahmA tasmai shrI guravE namaH