

AGHORA



AGHORA *A True Treatise*

*“May the truth of words here dawn in you the radiance of
thousand suns illuminating your consciousness”*

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Aghora - A true treatise

All the concepts in Vedas highly emphasize on purity and on the satvic to the farther extent on the rajasic style of worships. Example of satvic worship is any simple hawans for peace etc and examples of rajasic forms can be rites, ashwametha. But most people in kali yuga find it difficult to associate with satwa guna completely. Pure rajasic forms are also difficult to be found. So most of us stay between rajasic and tamasic characteristics hence most of the times people find it difficult to honor promises for a ritual at the deepest level and hence vedic rituals are not being performed as an anustana in its essential essence. Aghora is one of the faster and refined forms for the rajasic, tamasic forms of beings. But during ancient times, for a vedi to achieve rishihood, it's said that he should have mastered Aghora too.

Aghora is the height is Vama Marga Tantra in its essence. But it also is a way of life in true sense. All the white sides (disciplines) presume maya as the reality and work towards realizing the uniqueness. But, Aghora from the start believes in leaving everything behind, totally without relationship with the mundane world.

so an Aghori perceives the world devoid of attachments. For him the world is also like his favorite dwelling place the smashan (cremation ground)...he considers the world as the smashan, the one which belongs to one who are already dead or the one who will be dead at a future period of time.

Most of the time when the word Aghori is mentioned most people identify it with a man who lives in filth and other related impurities in smashan. I do agree that some aghori's deliberately convey that picture, but it's not necessary to find the aghori in an unapproachable form. The major reason for aghoris to portray such a picture is to avoid unwanted conversations and disturbances.

The urge to converse always is a result of one being uncomfortable with oneself. As speech is an inferior form of communication which is subjective to the bodily existence, a person who is accustomed with fierce aghora discipline easily sacrifices it to achieve higher modes or methods of communication. In any white discipline, we always practice for enlightenment or advancement to newer spiritual level with moderation. Or in other words, we are patient. But an aghori embraces the darkness, sacrifices everything and extremely induces pain to burn of his karmic debts to return back to the source. Aghora practices are extreme in regard and hence only suited for people who have high temperaments.

Before moving into the nature of aghora rituals, I would love to attract the attention of the readers to the least celebrated Veda called Atharva Veda. There are two mantra samitha which can be seen associated with Atharva Veda. They are the Shaunka and Pippalada systems. As the duty of the Atharvan was to protect the vedic rituals from any hindrances, these systems provide ways from charms to sorcery to witchcraft. It's interesting that sage Shaunaka even has a text for Rigveda based Tantra called Shunaka Rikvidhana. The relationship of Atharva with aghora basically is in the level of deities or in other words, they share a lot of common deities. Examples of common deities include Tara Ma, Mahakala, Bhairava, the ethereal beings like Yakshini etc. But the sadhana and the philosophy of aghora are more different and spiritually oriented.


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Philosophy of Aghora

The philosophy of aghora as mentioned is more devoid of unreal worldly pleasures. The real heart of this philosophy is the true love for "Ma" - the cosmic shakthi. Aghori loves everything with the same intensity like his/her love for Ma. It is like unconditional love to all beings equally as he/she sees the world as the manifestation of the cosmic shakthi. Nothing is pure or impure for an aghori. Every thing around him is Ma in some form or other and he passionately embraces it.

The preliminary state of an aghori mind is to accept the fact of death during his life itself. For him as I said, everything around him is dead already or dying. The only sure event any animate and inanimate object can have is death. So when the death is accepted during life, the senses have no meaning. A dead man is neither hungry nor has any preferences of where to stay. But voluntary way of losing the body with hunger is also not acceptable for two reasons:

1. As the body came into being without one's consent and
2. Aghori's sole purpose of life is to return to the source and without emptying the karma he does not want to lose the medium to suffer.

So, now what's the easy way? Use the preliminary logics from tantra and do extreme sadhana out of it.

Dear all, tantra relies on the purification on the five elements which composes the body. With the purification of the physical body, we can concentrate on increasing the subtle awareness and there by charging the sukshma sharira or

subtle existence. This will result in access to the karana sharira, the causative body who is the accountant of all karmas and thereby births.

Aghori does not believe in rules. He just goes on the preparatory phase like the tantrics and then resolve to absolutely impossible ways of charging the sukshma sharira. Here the sadhanas are more or like a do or die scenario. If the adept who is in the aghora path makes a mistake, he can even lose his life.



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Aghora - Beginning Stages

The basic notion of accepting Jagat Sat Brahman Sat will make the importance of the sthula sharira; physical body more prominent. Aghora also demands a few preliminary steps to be taken before entering into the sadhanas. Since the jagat or this world is also considered as a reality, the instrument which binds the human being, the body is to be made conducive for progress. For the same purpose the composition of the body is to be carefully understood. Just like everybody knows the body is made up of the five elements. Each element should be purified. But most of the times, the matter that is overlooked is the much rooted ayurvedic concepts on tridoshas (vata, pitha, kabha). So a human being whose state of comfortable life in this world is decided by the balancing of the tri doshas; the nature of the sthula based on the doshas should be identified and balanced, then the person can enter into the purification of the five elements, the bhuta shuddhi. The key aspect one should understand is every ritual whether it's internal or external, vedic or tantrik is keen on emphasizing the five elements or even their purification. Even a small puja held in the households represents the five elements starting from the fire which is symbolically represented by a lamp to flowers which is the representation of ether.

As the preparatory step for aghora, one should first understand the key concept called prana. Prana alternatively called the vital force keeps the physical body functioning. The moment the flow of prana stops or the prana exits the realms of physical body, the state of death happens. Prana can be acquired from all the five elemental sources based on the stage of progress of the Sadhak. But for the beginner, the prana is being derived basically out of food.

The association of prana with food needs careful observation. If we fail to understand the implications we will still remain rooted to the limited level of existence than liberation.

The sources of prana which is primarily limited to food for the human being in the beginning of spiritual plan; should be carefully scrutinized. Although aghora as a system does not distinguish which food to eat, till a certain level of control is achieved over body metabolism, a vegetarian diet is to be adhered to.

Most of the texts recommend up to the level as to why a vegetarian diet is to be taken that too on to basic level of understanding but a generic interpretation do not prepare one self for any further levels. So analyze one self carefully. What are the natures of your emotional and physical behaviors? Example, can be are you rest less person? Do you tend to increase weight with limited consumption of food? Etc. A so called healthy person who cannot sit idle and whose mind is very fluctuating is a clear example of having a vata intensified stage. Based on the nature of the body, there are foods which can be consumed to balance the dosha. For example sweet foods help to control vata. Even the dietary timings can also be fixed to control a dosha.

There is plenty of literature available in print media for this as natural health, perfect health etc. but the essential understanding anyone should have is that, this is just preliminary requisite. Every vegetable or way of preparation affects the system. This topic looks like very health oriented, but I would love to say that proper identification of body type, arranging the food habits and live with the food habits for three months can be really helpful in making a good start. Lets make the physical body to the level at which we can work on; understanding the assimilation of food more effectively, understand the various types of fires that exist and then thereby accelerate across to more subtle levels.



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Aghora - Beginning Stages - Agni

Before proceeding into further levels of aghora itself, we should understand the relevance of two important elements from all sides of philosophy. Those two elements are Agni and Vayu. Let's begin with the element Agni.

Agni

Irrespective of the school of thought which the aspiring spiritual disciples belong to, Agni plays a major role. What is the major superior quality of Agni which makes it much decorated in all scriptures? Among the five elements only Agni can purify anything without getting impure itself. Take the aspect of water for example, when we clean with water; water gets impure within the process. So agni is supposed to be the only element to be used for purification in subtle levels.

According to vedic system, agni is classified as laukikagni and yajnaagni. Laukikagni is the fire we use for various household activities. This is also used in tantric fire worship of tantra shastra and also in which Rig Veda mantra samhita or Atharvana Veda samhita is used.

Now the yajnaagni is classified basically into smartha and sharutha agni's.

All rituals which are performed as recommended by grihya sutras use smarta agni. Also smartha yagnas and samaskaras of daily nature (nitya karma), for fulfilling desires(kamyas karmas), incidental worships(naimittic karma) are also done with this agni. There are various names given for this agni as aupasana, griha etc. This is installed in the house during the marriage ceremony and is used for upasana. Everyone should keep this agni at least in the smallest form in house through out his life. Only a person who has smartha agni in his home can kindle shrauta agni or store shrauta agni in the house hold. Now about shrautaagni – ritualistically this agni is used for conducting all

yagnas as recommended by the shrutis (vedic corpus). This agni installation in the house is like the householder or the yajamana's desire to attain the Dyu and Swar Lokas too. Hence it's called expansive agni, or vaitharanikagni.

Shrauta agni again have been classified into five basically named as panchagnis. The panchagni's are garhapatya, dakshina, ahavaniya, sabhya and avasatya. Among these the first three form (tretagni) the primary ones and are extensively used for shrauta rituals.

The three forms of agni commonly used are

- 1) Garhapatya - symbolizes the grihapathi or the householder and the oblations to this helps him to conquer expanded prithvi loka. Since earth is circular, the fire pit used for doing the offering is also circular.
- 2) Dakshina - the oblations to this agni helps the householder to conquer dyu loka , the akasha . Hence it appears semicircular to view; the fire pit used for the rituals is semicircular in shape.
- 3) Ahavaniya - the oblations to this agni helps to conquer the swar loka. Here this agni is used for invoking various devas. Since the shape of the heaven is perceived as square (perfectly symmetrical) the square or rectangular fire pits are used for this rituals.

With this preliminary knowledge of the agni as per vedas, we should expand our familiarity towards the nature of yagnas too in the essential level. yagnas can be classified broadly into three

- 1) Paroksha yagna - this is the yagna that happens in nature. The celestial interplay of complex nature.
- 2) Antaryama yagna - this is the yagna which can be called internal sacrifice.
- 3) Pratyaksha yagna - this is the yagna which is more commonly seen as this is the outward ritual representation. It in limited sense; model on the paroksha yagna.

With these concepts as the foundation, lets move towards the other disciplines of tantra and even the latter yogas mentioned in bhagavat gita and the relevance of agni and sacrificial representations there.

Dear all, with the generic explanation of agni in vedic aspect; being briefly mentioned lets focus on the internal agni.

There are two types of internal fire. One is bhuta agni and another one is jataragni.

Before defining the two agni's lets understand the human body in the subtle level. The human body in the subtle level is divided basically into two levels - Bhauthika and Daivika. The first three chakras: mooladhara (earth), swadishtana (water) and manipurka (fire) are the chakras which make the ordinary human beings characteristics or in simple word the human beings themselves.

Jataragni is responsible for the all the digestive, sexual and other instinctive fires of bhauthika level of human body.

The main purpose of this agni is to absorb the prana from food in the stula or physical level and is always being centered at the manipuraka chakra. When the jataragni is strong it makes the bhuta agni dormant and will make the

ego self identified with the body. Human beings acquire land, make houses, have kids, try to achieve worldly

distinctions, differentiate among one self and also very materialistic when the jataragni is strong.

Tantra speaks extensively about the laukikagni (ritualistic fire used for external tantric rites) which is the jataragni in one form and hence never refrain or make people abstain from the world. This makes the strong emphasis on the concept of "Brahman sat Jagat sat".

When we interpret it in Vedas, the yajnagni classification which is mentioned as the smarthagni is the jataragni itself in the internal level. All the grihya rites are done externally with the smarthagni. So the internal agni creates the will and the external representation makes the necessary performance of manifested levels of existence; the definitive samaskaras.

We will continue with deeper concepts and also the explanation of the presence and relevance of agni in various yogic disciplines. Dear all, now with the presence and relevance of agni being explained in the tantric and vedic levels and explaining its common existence in both realms, lets view on the various yogic disciplines.

All the yogic systems advocate on restraining of sense organs with yamas and niyamas. In this way, the fire created by the abstinence is the fire used for offerings. Based on the nature of the offerings this fire is again named suitably. A yogi at first control his senses, as senses are the receptors for the mind. Since yogas are based on achieving the enlightenment either by controlling mind or the vital breath (prana), the fire created also is named appropriately. The yoga systems which emphasizes on the control of breathe like pranayama systems symbolically works on the varied version of antaryaga. But when the control is done by restricting and restraining the mind, the agni takes various names and forms. An adept starts his journey by offering his sense organs to this fire symbolically. Then he will kindle the agni for various other related activities of mind and perform the offerings. This is also called yoga yagna. For example if the offering to this agni is jnana or knowledge of spiritual mileage, its called jnana yagna. The devour for the new knowledge levels to offer to the subtle fire, janana agni is also created in return. Similarly all yoga systems in Bhagavat Gita could be viewed. Generally the most important aspect of agni is to amplify the effect and the quality of the offerings. Hence it is used for subtle purification and also used for attaining purusharthas with external rituals.

With the brief explanation of agni and its associations with the various disciplines, lets move our focus on to the second element called vayu. Dear all, the interesting fact is the literature available on agni and its multilevel existence which is broad, sometimes makes people really perceive every aspect of it as distinct and mutually non interchangeable.



Aghora - Beginning Stages - Vayu

The external representation of vayu is the vyana (all pervading vayu) which forms prana itself for the universe. As per the tantric concept of microcosm and macrocosm, the representation of the world with all its elements is just an extended existence of the inward form. The essential nature of vayu is that it interacts with the beings in a different level compared to agni. Even agni is kindled in presence of vayu and hence the mutual existence can be comprehended.

So all external rituals as per vedic systems enrich the vayu and purifies it, with which it enables the much healthier existence of sthula sharira or physical body and also the astral body in subtler levels. But just like agni, vayu also has different manifestation based on its functions. If we evaluate the roles of agni and vayu in the deeper level it is agni that facilitates assimilation and vayu that facilitates sustenance. Without mutual existence life will not thrive in limited levels. When the time vayu is existing in environment, it performs major activities in totality. But once it becomes confined to a body like human body there are five types of vayus like the five types of agni's.

The five types of vayus are prana, apana, samana, udana and vyana.

The function of prana is absorption of essential elements and hence it exist in the thoracic region till the diaphragm.

Apana powers the activities like urinary excretory and reproductive activities and hence reside in the lower abdomen.

Samana exists between diaphragm and lower abdomen.

The throat and facial expression are performed by udana.

Vyana exits through out the body as all pervading base.

Dear all, with the five vayus being explained, we will now look closely to the two major vayus which are vital for the spiritual progress in any disciplines. They are prana and apana. For kindling the mystic fire or the real fire, the role of vayu is known to all beyond explanation. Hence the prana and apana are the vayus responsible for the sustenance of bhuta agni and jataragni respectively. When prana is strong the bhuta agni; the spiritual fire will dominate the jataragni, the digestive fire. Now in normal human beings, whose prana is not so strong, prana and apana are doing

their respective jobs of absorption and elimination and will both intensify the digestive fire only at the seat of fire, manipuraka chakra.

Now the yogi in which ever discipline he/she is will start bhuta shuddi as the discipline specifies. He will enter into prana route with pranayama and discipline his lifestyle. Now when he starts this process, prana starts intensifying making the bhuta agni more prominent. But this will be a small beginning. Still the jataragni is fully active with the apana facilitating its sustenance. Thus during the process of bhuta shuddi, this state of bhuta agni; kindled and kept ready for further enhancement, is achieved.

Now the biggest question of yogi is how to enhance the bhuta agni over jataragni. Many disciplines from yoga to tantra provide ways and means to achieve this, but essentially what happens is one truth i.e., the flow of apana is reversed. When apana is reversed, the attachment of jataragni and apana is affected and without the vayu present the agni cannot sustain. Apana, when its flow gets reversed meet the prana and bhuta agni at manipuraka chakra. On this transformation, the yogi moves from state of adhibhautika to adhidaivika. When the flow of apana is fully reversed which requires tremendous sadhanas which ever discipline followed, the kundalini will start rising from the mooladhara.

With all the aspects of vayu being discussed under the purview of tantra, the focus is on to the other disciplines. The view of vayu as per the Upanishads also requires special mention. As per the various upanishads like Maitri, Chandogya, the prana is mentioned as inbreath, the apana as outbreath, the samana as middle breath and udana is upbreath. Or in other words, prana is inhalation, apana is exhalation, samana is the duration between prana and apana and udana the extension samana. The natural question about the role of vyana can be explained as samana is the higher form of vyana and in between them is the synthesis of udana.

Now which is the most important vayu for a yogi? The most preliminary texts of yoga to even intermediate texts glorify the role of the vayu: prana. But prana and the exercises to regulate and distribute prana come just as the preliminary steps. When the prana is balanced with apana, the sushmna awakens and now the most important vayu becomes samana which is the vayu responsible for sushumna breathing. The explanation to this statement is based on the

relationship of prana to Ida, apana to Pingala. The moment Ida and Pingala are balanced, Sushmna gets activated.

Suspending of prana and apana to perfection, in the realms of samana, the mid section of the body will force the exit or rising of it through the central canal of Sushmna.

As per Chandogya Upanishad, the soul and senses is supported in prana, the prana (when its balanced with apana by altering the flow) is supported on apana, the apana in turn is supported by the all pervading vyana and vyana supported by its extension to higher realms, the samana.

Now, we will look into the upapranas based on five movements and the relevance of prana based on prana and Brihadaranyaka Upanishads.

With the clearer understanding of each vayus and the relevance let's look into prana with much more detail. Prana has five sub classifications based on its movements.

They are:

Koorma - which makes the eyes blink

Krikara - that which generates hunger, thirst, the coughing and sneezing

Devadatta - that which causes sleep and yawning

Naga - that causes hiccups and belching

Dhananjaya - that lingers soon after death

According to Prashnoupanishad (3.3), prana is born for the self itself. Like the shadow to a man's body, it remains with the self and at death the magnetic force that makes the body together binding, which is prana itself leaves and makes the body deteriorates. Now if any one gains complete control over prana and its associations along with the other elements, he/she can create his own body from nowhere(like sages and rishi's do) and also can switch between absolute sukshma+karana state to sukshma+karana+stula sharira(ordinary living being) free at will. Since the karana sharira and sukshma manifests to the visual level of sthula, the necessary information required for correctly reproducing the body at will is stored there and can be accessed once you have complete control over these proceedings. Aghora has very powerful sadhanas for achieving this level and also for projections.

The thread of togetherness, prana is being highlighted in Brihadaranyaka Upanishad also with similar meanings.

According to this Upanishad, the prana is the thread on which this world and the whole beings are held together, when an individual dies, the limbs are loosened for the binding thread.


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Initiation into Aghora as a Disciple

Dear all, the topics which we have discussed so far are preliminaries pertaining to bhuta shuddi. Although there are practices to do to achieve this, the secrecy of tantric doctrine has to be maintained. But the further topics here will be a little bit more elaborate, but still be devoid of intricate details pertaining to practices.

The initiation ceremony happens in aghora only after the bhuta shuddi. The ceremony happens in a cremation ground on a special day based on the strength of the lunar energy. Eclipses are also considered as an auspicious day, but instead of selecting a random day, the presence of the various planets (jyothish) as per the prasna or the astrological positions of planets in kundali.

The temperament for learning aghora is determined by the positions of various planets prior to even making a disciple embark on bhuta shuddi. So now it's all about when the ritual should be conducted. On the predetermined day, between midnight and three in the morning, the aspirant and the aghori reach the cremation ground. The first step is to protect the aspirant from any responses from ethereal beings when invoked by the aghori. So he makes the necessary protection enchantments and then draws a kilana (the bounded space) inside with the disciple sits.

As you all know, the root of aghora sadhanas is on the cosmic force, the goddess in the "ugra" (cogent and potent) form. Various people call these manifestations as tara, bagalamukhi, chinna masta etc.

Depends on the aghori, he/she will invoke the goddess basically with a shava (corpse) sadhana. This sadhana needs a new corpse preferably of a man or woman of young age, died of non natural causes. The corpse has to be naked and positioned and has to be filled in its mouth with various elements (details will not be mentioned) and then the aghori sits on it in a particular direction, wearing the yantra of the goddess he worships and will invoke the goddess with the mantra. The offering to the goddess is meat and liquor which denotes the elements of air and fire respectively.

Depending on the reach of the aghori, the goddess manifests from any form - beast to non visual realms. There are specific indications to understand the success of the sadhana. After all, the aspiring disciple is just a spectator to this event. On successful completion of the sadhana, with the power invoked of the goddess in the essential elemental form of fire and air and subtle levels, the aghori gives the disciple a mantra, and infuses it to the various realm (realms purified by bhuta shuddi). This happens in presence of the funeral pyre of the corpse used for shava sadhana.

The disciple receives the mantra and then an yantra for worship and will commit to a few oaths. This is one of the most common ways of initiation. The disciple will be asked the next morning after his sleep about any dreams and the aghori will interpret the dreams and thus determine whether the subtle level infusion of the mantra was successful or not and there by the initiation.

The initiated disciple has more tests to face than any one who is in any other discipline. The twofold approach of aghora is:

- 1) Rituals with the master and mastering them and
- 2) Develop and identify the powers of a mantra sharira and mantrika mandala.

The rituals of various natures are done along with the guru. The first stage of rituals is to control over the lower ethereal beings. There are classifications of these ethereal beings based on the ages and the level the spirits existence. For the proper understanding of this realm, the guru has to guide you through the various sadhanas as per Atharvana Veda to achieve the results and understanding.

The internal mantra sharira is recognized by the help of one seed syllable the guru bestows upon the disciple. One such seed on perfection open doors to the infinite realms of understanding. It is like entry-pass to the whole different universe.

There are a lot many people who asked me a question why Sanskrit is called language of Gods. For that to be explained correctly we need to go to the deeper levels of understanding of our existence which will be outlined soon. As I mentioned earlier, we have outlined a lot many generic outlooks on purifying the agni and vayu. These were processes which will give you both the physical and subtle level shuddhi. But only cleaning the deeper levels will not result in complete progress.

Just like the metal which is purified in fire in presence of air, the body is now ready to be energized and finally invoke the manifestations and also one's own divinity. The process of invoking the external manifestations includes external

rituals which has specific mantras, yantras and tantras required. My humble plan is to outline the sadhanas of

various forms of goddesses like

- 1) Tara, Chinna-masta, Bagalamukhi, Varthali, Prathyangira (Atharvana Bhadrakali)
- 2) The Yakshini, Kinnari, Gandarva, Apsara sadhanas
- 3) The shaiva sadhanas except Mahakala sadhana and
- 4) The sadhanas for various lower level ethereal beings like Karnapishhachini.

The whole rituals right from the nyasas and the mantras for it also along with the various upachara and acharas will be mentioned. Also how the yantras to be drawn and the articles to be offered to the fire will also be mentioned. But I will remove one seed syllable and one detail from the entire sadhana, so that the reader here cannot practice it. This whole document is for understanding not for practices.

All these sadhanas will connect the cosmic existence of the manifestations and also the internal existence of the manifestations in subtle realms. But the internal realms have to be strengthened and properly perceived before one attempting the sadhanas alone. I thought of giving an index to the external sadhanas before proceeding with mantra sharira. The next topic will be on mantra sharira.



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Mantra Sharira

The awareness of the existence of a mantra sharira can be achieved from various literatures. But to have one of your own requires constant and rigorous practice. Let's be back to the original question of the divinity of Sanskrit. Let's take our attention to the various chakras in the subtle body. Most literature speaks of the basic beeja mantras for the chakras as LAM, VAM, RAM, YAM, HAM, and OM in the order from mooladhara to agna respectively. But when we carefully analyze the various petals we can find that there are inscriptions of various letters in it too. The various letters associated with various chakras and numbers of petals are as follows

- 1) Mooladhara - 4 - vam, sham, ssham, sam
- 2) Swadhistana - 6 - bam, bham, mam, yam, ram, lam
- 3) Manipuraka - 10 - pham, dam, dham, nam, tam, tham, ddam, dham, nam, pam
- 4) Anahatha - 12 - kam, kham, gam, gham, ngam, cham, chham, jam, jham, nyam, tam, tham
- 5) Vishuddhi - 16 - am, aam, im, eem, um, oom, rim, reem, lrim, lreem, em, aim, om, aum, am, ah

Now you can find that the letters of the alphabets are present even with certain repetitions in the main centers. The repetitions of letters are just for establishing the progressive connection of one energy center to another energy center.

Let's take individual letters. Every letter has a bindu and a physical representation. This bindu adds energy to the ordinary letter. Based on the nature of the underlying letter, the nature of the deity representing the beeja also varies.

For eg let's take the agna chakra, it has two petals with inscriptions of ham on the left petal and ksham on the right petal. The beeja for cosmic akasha and the shakti together here into oneness. Thus every chakra with the sanskrit syllables with bindu can be interpreted and used for various purposes in accordance with the respective deities.

Now let's look on the Kula- Akula -Cakra and the interpretation of Sanskrit and mantra sharira in next topic.



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Kula-Akula-Cakra and understand the relevance of sanskrit

Now let's look into the Kula-Akula-Cakra and understand the relevance of Sanskrit. A lot of people here may disagree on making the secret doctrines public. But I feel same alike of what is mentioned in Mahanirvana tantra; in kali yuga, tantra should be discussed and disclosed openly for people. But still the success depends on finding a competent guru. So I will still remove a few minor details which will make the reader just a person who is aware of this and not a sadhak.

Kula-Akula-Cakra categories syllables based on the five elements. The categories are wind (air), fire, earth, water and ether. The syllables are respectively allotted to the various categories and respective intonations. The Kula-Akula-Cakra is as follows:

- 1) Wind - a, a(strong pronounce) , e , ka , ca, ta (stress on t) , ta , pa , ya , sa (stress on s)
- 2) Fire - i , i (strong pronounce) , ai , kha , cha , tha (stress on t) , tha , pha , ra , ksa (not a strict letter in Sanskrit , but serves as a substitute for anusvara)
- 3) Earth - u, u (strong pronounce) , o , ga , ja , da (stress on t d) , da , ba , la , la(gap filler to that left as an omission of visarga)
- 4) Water - r (strong pronounce) , r (double emphasis) , au , gha, jha, dha (stress on d) , dha , bha , va , sa

5) Ether - I (strong pronounce) , I (emphasis and strong pronounce) , am (stress on m) , na (stress on n), na , na (emphasis on n) , na, ma , sa (mild on s), ha

Every disciple based on the nature of him/her is given a syllable and hence it becomes his/her practice to maximize the effect with the deity and understand the subtle relevance of the other beejas. Just like all aghoris, we consider Kula as mild and not so fast and not superior and also less intense than aghora. Let them believe they are superior forgetting the fact that nothing is superior or inferior in the eyes of the lord.

Every disciple is given a beeja mantra based on his or her tenacity and temperament by the guru. Every beeja has a deity, a tatwa like fire, earth, water etc and also a mandala (space). Every element in the pancha bhuta is related and are ordered based on the level of existence, so gaining control over the various elements and the respective siddhis and overpowering them in essential self is the next step.

Now the recital of mantra will activate a specific nadi. In every mantric discipline, we recite a mantra after the necessary pranayama. For each mantra we do an anustana. Such like three anustanas form a purushacharana. With the purushacharana and the necessary percentages (which I do not want to mention) will be done as marjara, tarpana and homa. After this, the person will obtain the siddhi. So what's the mantrika mandala?

Mantrika mandala is the space thus one create with the nadi's activated and controlled and use one's body to habitat the respective energy. This energy can be released for various purposes or amplify it using various sadhanas. This is the base for the tricks which people do in black magic. But our goal is higher; we are here to realize our self in aghora. Now the specific mantra on proper initiation and proper practice will make the person completely aware of the tatwa. Most master gives a mantra for a satvic mind pertaining to akasha mandala. For a rajasic mind, it's good to give an agni mandala mantra and for a tamasic mind a water mandala mantra. Since earth is so stable, people wont try to control it directly as it make time of years to lifetimes.

The beauty of gaining control over the higher mandala like akasha is that, the aspirant with a little effort can control the other lower elements like fire and water. since the akasha mandala is attached to the agna chakra and the syllable OM is attributed to it, i would like to tell that , this is the prime reason why OM is the most widely used mantra in our times.

Purifying thus the subtle levels of existence and energizing to the threshold will decide the success of external sadhanas. The rise of mantrika mandala will eventually make the various chakras accessible to the adept. Most of the

"softer paths" always recommend the chakras and thereby kundalini activated slowly. But when an aghori increases

his mantrika mandala to a certain level he focuses that energy so intense to the various energy centers and make them activated. This comes with tremendous bodily responses. There can be loss of appetite for days, cannot withstand the body heat etc. But as I mentioned earlier, aghora is about do or die doctrine. But this is always the last stage for any discipline.

Now let's discuss on the external sadhanas a little bit as an introduction. Aghora sadhanas are basically routed to Athavana Veda and tantric sects. But it is refined and more focused on non material aspects. Just like a normal tantric ritual in essential self or a abhicarini in the realms of Atharvana Veda, the results obtained are used for ascent higher in terms of material realms. aghori's do not believe in perfections or siddhi's, for them it is just a road block to progress. So transmute such material a gain into spiritual gains is what aghori's do when they perform external rituals.

When I am outlining the concept of each sadhana, I will mention separately what a normal tantirc or vedi will demand or bestowed upon with (basically kamyas rites) and what an aghori asks for or command for as the blessing.

So all that matters here is what an aghori demands and what a tantric demands?



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Individual Sadhanas

Sadhanas for Mother Goddess Tara

Tara sadhana and puja (panchakshari)

- *Astra mantra* - vajrodake hum phal
- *Moola mantra* - Om hrim trim hum phal
- *Angas* - Hram hrdayaya namah , hrim shirase swaha , hrum shikhaye vashal, hriyim kavachaye hum , hraum nethraya vawshal, hah astraya phal.
- *Chandas and details* - akshbhyah rishi , brahathi chandah , tara devata

- *Dhyana shloka* - (will not mention this)
- *Peedha shakthi* - hrim namah
- *Peedha samashti* - Om hrim pralaya'varishtitha'maha'shwetha'padmasanaya'namah
- *Peedha puja mantras* - garwathipadmantam (21 mantras), medhathi (9), navashakthi and mandalathraya (9), atmachathustas (om hrim jnanatmane namah), peedhasamisti with 38 mantras do beginning to end water worship.
- *Devatha kalpan* - Om hrim namah, Om hrim trim hum phal namah tara'murthaye namah
- *Upachara* - Om hrim om namah
- *Avahana* - the devatha should be symbolically invoked on the stana or peedha. based on the instruction of the guru, using the articles like chandan , flowers etc with three OM , one should absorb the jeevachaitanya. This is done as follows: with the first pranava you symbolically take that from the total chaithanya thats present, a portion has been separated, with the second pranava, you do a sankalpa as absorbing that small portion and with the third pranava or OM, you do a sankalpa as this chaintanya has risen in the subtle realms within).

Now one has to have the sankalpa at hridaya and do two pranava (recital sankalpa omitted) and with the name of the deity; (tara here), recite 'aagacha, aagacha om avahayami) and bring it downwards from the mooladhara, then to the right a little, move a little up and then reach out and hold the left nostril, breath in through the right, with the pranava, submit and associate conceptually a flower in the hridaya bhaga of the stana of devatha.

Let me continue with the remaining of the tara ma ritual

- *Ayudha nyasa* - khadgaya namah , kapalaya namah , neelapadmaya namah (2)
- *Bhushana nyasa* - keyuraya namah , ardhachandraya namah, makudaya namaha, sarpaharaya namah, sarpakundalaphyam namah, charmambaraya namah, sarpam'gadebhyo namah , sarpakankanebhyo namah, sarpakadakebhyo namah, sarpakancheye namah, sarpanoopurabhyam namah.
- *Upahara* - Om vajrodake hum phal arrkyamidam hrim swaha padyamidam . Om hrim suvishuddhadharma sarwapapanisamyasheshavikalpanavanaya swaha achamaneeyamidam.
- *Devatha pooja* - pranavathrya, upachara , moolathraya , moolaakshara, anga , ayudha, bhushana , and then from the bindu , from east to all four directions and to the front then the following:
 - gum ganapataye namah
 - vaam vadukabhairavaya namah

- ksham kshetrapaalaya namah
- yaam yoginyai namah
- Om akshebyo vajrapushpam praticha swaha namah on shadkone with angavarana with ashtadala that too above all with 4 directions from east
 1. Om vaim vairochana vajrapushpam praticha swaha namah
 2. Om Am amithabha vajrapushpam praticha swaha namah
 3. Om pam padmanabha vajrapushpam praticha swaha namah
 4. Om shakhpandura vajrapushpam praticha swaha namah
- on the agni direction (kone)
 1. Om laam lamake vajrapushpam praticha swaha namah,
 2. Om maam mamake vajrapushpam praticha swaha namah
 3. Om paam pandure vajrapushpam praticha swaha namah
 4. Om tam tarake vajrapushpam praticha swaha namah ,
- and on bhupura four directions
 1. padmandakaya namah
 2. yamandakaya namah
 3. narandakaya namah and
- On the top of it indradi (10 mantras) , vajradi (10) matheye namah (nirmalyadhari) , with all these mantras , do from beginning to end , jalasadhana.

Dear all I will provide you a common mantra's like indradi etc as glossary when all rituals are explained.

- Dwadastas and naivedya - aim sundarye namah klim sumukheye namah and do the naivedya. during naivedya one has to do the naivedyapranahuthi followed by a moola of devatha , perform a manasapooja , followed by a moola and offering of a flower , then the astra mantra to protect the naivedya and the devatha and then again a moola with offering of one flower , doing a nyasa of the particular chandas , 8 times reciting the moola and then the chandas. (simplified)

Simplified: I am not mentioning the details of how this has to be done at a temple of Tara ma and it has more steps to perform to fulfill the pooja. This pooja emphasis on a offering of bali for the closure. The process is as follows

Place akshatha in the front with kurum grass, with the jalagandhapuspha arprana and then with the dhoopa deepa

mudra, drop thrice on. The mantra for that is "Om hrim shrim'maadekajade neelasaraswathi maho'ugra'taare devi kha

kha sarwabhootapisacha'rakshaan grasa grasa mama jaddyam cchedaya cchedaya shrim phrim phal swaha "

// iti tara panchakshari pooja samaptham //



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Mantra Siddhi on Tara Ritual

Dear all, with the pooja vidhana being mentioned lets outline the process of obtaining the creation of mantra sharira, enhancement of mantra sharira and creating the mantrika mandala and finally to the culmination the perfection or siddhi. For achieving the perfection of tara ritual and obtaining the siddhi, the mantra - Om hrim trim hum phal chandas - akshobhaya rishi , brahathi chanda , tara devatha shadanka, nyasa and other things are as mentioned in previous posts. With dyana, the mantra has to be recited for 5 lakh times, 50,000 number being done as a homa with the ghee based naivedya, during the period of ansutana, the person should have strict restrictions and shuddhi (that too if you are already not a qualified aghori and only learning)

After completion, please continue with the poojas. There are various versions of Tara mantras (not mentioning because of safety purposes). The expression of the siddhi is one to be experienced and not to be defined.

But there are specialized variants of Tara mantra on rishi shakhti, gayatri chandas, tara devata. Now those all you are and interested, can refer the variants on references.

Tara Ritual Blessing

Dear all, let me outline the specific blessings on the Tara panchakshari rituals or sadhanas once a sadhak has succeeded it to siddhi. Generic interpretation and explanations

Anyone who does Tara ma's upasana will be having all the 'aiswarya' and he/she becomes a poet. He/she will be blessed with children and grand children and will be famous. He/she will have the ability to make people on one's own side without any effort.

Specific interpretation and explanations

If one makes a paste of gorochana with sandal and then take it on a leaf, then reciting the tara panchakshari for 108 times and make a tilak out of the paste and then look on anyone's face, the person will become an obedient servant to him/her for the rest of the life. There are variants of Tara sadhana and respective prayogas which I will outline once the complete with the tantric and aghora outlook of this tara panchakshari ritual.

Tara Yantra & Benefits of Wearing the Yantra

Dear all, now let me write about how Tara yantra can be made. The yantra should be drawn in the following order on a bhorja patra with mentioned inscriptions. The 'shaalkone' should be drawn with the moola written on the center followed by saadhyanama and yantranyayas, and then the ashtadala is drawn with an encircling veedhi vrutta and bhupura. The yantra should be written from the water made of arikku tree.

On the centre comes the pranava, on the shalkones, from the saptakshari, six are chosen which are hum, hrim, kleem, sau, hum, phal and they are written. On the ashta dala kesara, written the two swaras, the dala have the varga of letters attributed to "Ka" and eight ones which are:

- 1) kam, kham, gum, gham, gnum
- 2) cham, chham, jam, tham, njam
- 3) dam, ddam, daum, ddaum, knam
- 4) tam, dham, dum, dhamm, num
- 5) pam, pham, bum, bham, mum
- 6) yam, ram, lam, vam
- 7) sham, sshum, sam, hum

On the veedhi vrutta, the maatruka aksharas will be inscribed, the bhupakones, the beeja kleem is written.

If written in gold, then the water of arakku tree is used to smear it after writing.

A pranaprakista has to be done on this with homas, pujas and sambaadaparsha. After this, the yantra is worn on a yellow silk thread around the neck.

Now the bhala (blessings) and the variants that can come in yantra - Benefits on wearing the yantra

Dear all, various benefits on wearing the Tara ma yantra are mentioned below.

If this yantra is tied to the neck of a kid, he will be freed of all diseases and also disturbances from ethereal beings.

If this yantra is tied to the left hand of women; those women who have no chance of having kids, they can overcome this conditions and have kids. Also if this done by women who has various types of warts, skin diseases etc, it will be cured.

If this yantra is worn by men, the rags become the riches, even an ugly looking person can transform to a handsome, and kings will win battles and also can have their own kingdoms in no time. For normal humans, it will bestow upon them with fulfillment that of all kamana's or desires.

It is been also mentioned that, Tara ma is the most powerful in kaliyuga for fast acquisition of siddhi or perfections and hence the vidhanas have been kept secret. (The same reason I have removed the vital portions from the details of worship). This is the perspective of the tantric practitioner.

But as an aghori, the interest is not on any of the above mentioned benefits. Now the reader should also know this that, some of the rishi's of Gautama lineage have attained complete salvation or moksha with the proper sadhana of this yantra. The variants of this mantra are used by Lord Brahma and lord Vishnu.

These are the major points for an aghori to look upon. According to his mindset, this devata can bestow him everything beyond any doubts. Hence aghori's call Tara ma, or smashan Tara, the name "Adya". Adya means 'that which is there from the beginning, the one which has no end and therefore eternal'. Let me talk about Adya ma in detail.



Adya Ma

Dear all, so let me write about Ma Adya. Ma Adya as I mentioned earlier is eternal. She is regarded as the cosmic force which set the creation happen. She is that power which brings in the transformations in both the individualistic and gross level (microcosmic and macrocosmic levels).

She is the creator and the destroyer at the same time. Since she is not remembered as separate from oneself in supreme bliss by any being in

The beginning of life (that means at birth), the next place we can find her is the place of death, where the funeral pyres are burning. She manifests there as Smashan Tara for the individuals to perceive her; as her limitless scope is beyond the reach. She is the goddess of death along with her consort the Mahakala, who is the executioner.

The very concept of the world, its codes of creation, the growth and evolution are all manifested from Shiva who is the medium, the basis of material existence and the tatwas in various planes. But without the force or shakti, this cosmic cycle of actions and reactions and in simple words activity does not exist. So Adya is the shakti of transformation.

At first there is Adya, the force from which then formed by divine condensation; the cosmic consciousness – A complete set of all activities in totality without attributes. Dear all, divine condensation is a word used to mention a concept, the concept by which that form of shakti which is independent of space and time has started obeying or

defining space. Thus cosmic consciousness is formed; the all space defining and pervading form of Adya Ma, but independent of time. And Adya Ma is becoming subtler and subtler here within this thus formed the Shiva and Vishnu, two names for the same aspect. This cosmic consciousness then started manifesting in various combinations and levels of existence with the plan of the shakti and in her presence under the design of lord Vishnu.

Dear all, with the grand design from lord Vishnu, the various creations are ideologically manifested as a dream in his cosmic sleep which gets carried forward to lord Brahma, the one sitting on the lotus of lord Vishnu's, agni chakra, the centre for assimilation and absorption.

Now Adya Ma will start residing in the individual levels as kundalini in all beings. She lies dormant and also identifies with the body and will not recognize the potential of herself or the individual to the reality. The various animate and inanimate objects in the world thus started interacting together based on the grand design and will repeat the cycles of birth and death.

In Aghora, the reason for all this to begin is the necessity to maintain a dynamic equilibrium. Shakti if exists only as Adya Ma is complete and hence dynamic. But if there are no activities for the ever pervading shakti, the expansion of it in infinite space makes it less effective or reachable to the minute levels. So a dynamic existence also has to be defined by defining space then contracting space and then limiting space and then design consciousness as the scope of actions and activities.

This is how all begins and ends and begins again and ends once again and goes on. I am not at liberty to explain the time space coordinates that's being defined with the limitless consciousness. I do not have the permission to speak about the cycle of jeeva and the composition of it in various animate and inanimate objects, my humble apologies for the same.

But when the state of aghori is reached, this will be manifested to oneself especially the future. But the past of what happened including previous births can even be known to an anchorite. The easiest way is to use a Karnapisachini sadhana which I will outline in due course of time. She will tell you everything on your ear.



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Tara Ma

Dear all, with the concept of Adya Ma being explained in brief, lets move ahead to the eligibility and base needed to reach a stage for invoking her. As I said every ritual is essentially used for creating and increasing the mantrika mandala. So this ritual (Tara Panchakshari) will make the anchorite to communicate with the deity as the first step. Now after the successful completion of this pooja, the sadhak has to make the Tara Yantra and then start worshipping it. As I mentioned earlier, there are specific numbers of worship to attain the mantra siddhi. This is applicable to the person who uses his body as the yantra or an external yantra. The body here is not used as the yantra because, the sadhak has to master various rituals and hence the single body will not be enough to be used as the yantra for various deities.

Now let's move into the visualizations of Tara Ma and the variants of her mantras based on tantra.

The visualizations are done linking to the color of the ma's skin. This is strictly tantric and not an Aghoric view. The visualizations are as follows:

For Stambhana - Golden colored

For Marana - Black colored

For Uchadana - Smokey colored

For Shanthi - White colored

This visualizations are based on the five types of mantra prayogas. For an aghori, he will invoke Ma in various color forms with the following sankalpas.

For Vashya - let the kundalini in me be under attraction and ascent to meet with lord shiva in crown chakra

For Stambhana - let the thoughts in me; unstable be stopped or made still

For Marana - let the five senses in me be destroyed with in return provide me with subtle understanding.

For Uchadana - let the thoughts and sensations stilled which are not of any good for my sadhana be warded off from me.

For Shanti - let the ever pervading and benevolent Ma gives peace and prosperity to every being animate and inanimate around me.



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Tara Ma Mantra Variants

Dear all, after the visualizations being discussed, lets move into the variants of the Tara Ma mantras. This includes two basic variants other than Panchakshari which have strict ritual differences. Those two are

1) Tara - Trijadatrakshari and

2) Tara - Saptakshari

since the rituals are different for the two, I will outline them separately in detail after discussing the mantric variants in general.

The common mantric variants are as follows:

1) Om trim hrim hum hrim hum phal (this is the Saptakshari mantra which Lord Brahma has used for the upasana of Tara Ma). The same mantra is used in the Saptakshari ritual mentioned above.

2) Aim hrim srim klim sau: hum ugratare hum phal

3) Om hum hrim klim sau: hum phal

(Both these mantra variants are used by lord Vishnu to do Upasana of Tara Ma)

4) Aim hrim srim klim h(stress)sau: hum ugratare hum phal

5) Om hum hrim klim hasau: hum phal (with a "hu" kara with the fifth beeja)

(Both these mantras are again used by lord Brahma for upasanas)

6) Om hrim hum phal

7) Trim hum hrim hum phal

8) Trim hum phal klim aim

(Among this the first two has been used by lord Brahma and the eighth one by lord Vishnu)

All the above 8 mantra variants are having shakhti rishi:, gayatri chanda, tara devata

Dhayana shloka:

"shwetambaram sharada chandrakandim

saadbhushanaam chandrakalavadamsam

kartrim kapaalanvithapaanipadmaam

taaram trinethraam prabhajeyokhiladhaaidhaeeye"

with this dhaya shloka, with proper austerities, 4 lakh times japa, followed by homa of red lotus flowers dipped in mixture of milk and ghee for 40,000 times and do the sapakshari pooja (the one I mentioned earlier). He/she will get the mantra siddhi.

If the homa is done with payasa made of jaggery mixed with honey for 1008 times, he/she will be reaching number one positions in all vidyas.

Tara Trijada Ritual

Dear all lets move into the next ritual of Tara Ma and its details. This ritual is called

Tara Trijada (Chaturakshari mantra)

The details are as follows with some omissions

- *Astra mantra* - vajrodake hum phal
- *Moola mantra* - hrim trim hum phal
- *Angas* -
 1. hram hridayaya namah
 2. hrim srirase swaha
 3. hrum shikaye vashal
 4. hraim kavachaye hum
 5. hraum netratrayaya vaushal

- *chanda* - akshobhya rishi, brahathi chanda, tara devata
- *dhayana sloka* - this is omitted
- *Peeda shakthi* - hrim namah (similar to the previous pooja mentioned. that to be followed)
- *Peeda samashti* - hrim sahaum saraswathi yoga peedaya namah
- *Peeda pooja mantras* - (as mentioned in the previous sadhana)
- *Murthi kalpana* - Om hrim namah hrim trim humphal namah trijadamurthaye namah

The upachara , avahana upto naivedya are similar to that of the previous sadhana I mentioned.

//Tara trijada pooja samaptam //



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Tara Ma and Vedas

Dear all, with the two major Tara sadhanas being explained let me try to detail on the connection of vedic systems and the tantric systems.

There are two ways in which we can connect the tantra to vedic systems

- 1) By the deity form
- 2) By the metric form

let me start with Tara Ma and the deity form.

Tara ma is also known as Neelasaraswathi, the bluish wrathful form of the vedic goddess Saraswathi. I will detail the Neelasaraswathi sadhana as the next ritual in explanation. In Rig veda, she is also known as "Pashyanthi Vak" in the dasha maha vidyas. The specific verse for this representation is the RV 1.164.41.

Before we move into the translations and the details, I would like to add the three forms of communication. They are vaikhari, pashyanthi and para (I am just treating madhyama or the nasalized speech as a form of vaikhari in refined form not as a separate category). In this, humans use the vaikhari form of communication. The communication in which, words are made audible by friction and channeling of air. But para is the highest form of communication. Only enlightened souls, luminous ones and rishis usually use this mode of communication. The vedas are heard to the various rishi as para first. :). Here no words are communicated just the intention.

Goddess saraswathi, the goddess of vidya and language exists in all the three forms and is called Tara in the "pashyanthi vak". Pashyanthi is the point where mind simply produce the syllable from no visual or frictional means. So Tara Ma is that form of Saraswathi in which all the syllables merge and dissolves and only the existence of all is on the subtle level. So she is where the word began and where the word ends, the cosmic source.

Now let's move into the RV 1.164.41.

Gaurimimaya salilani takshatyekapadi dwipadi sa chatushpadi

Ashtapadi navapadi babhuvushi sahasrakshara parame vyoman ||

(The shabda brahma which is in the form of vak rupa, at the divine sky as one, two, four eight and nine word forms in proper unison culminates into the thousand letters or words)

The interpretation is as follows:

(In the cosmic sky, the shabda brahma as audible form of word manifested. Now from the one form of ma, the Om – primordial sound and agna chakra beeja (Akasha tatwa) is manifested. The duality of sound synonym to male and female (the shabda and the bindu) is been formed, the four elemental seeds of 4 remaining elements are formed with the fifth one akasha(kula- Akula- Cakra) and the eight vargas and the nine cakras or the energy centers with the syllables attached to it (six commonly mentioned chakras + 3 secret chakras (Golatha , Lalatha and Lalana (that can be only understood by raising the kundalini)) are manifested. The various combinations of these syllables form thousands and thousands of words in the physical world).

Dear all as I mentioned earlier, Tara ma is the beginning as the cosmic force, it is manifested form of word in the subtle level, the base for the vaikhari.. If we examine the various syllables in the above context we can find that all the sanskrit alphabets which forms the base for all the communication, both in vaikhari and on pashyanthi.

Dear all, thus the evolution of shakthi is well and completely explained in the Rig vedic hymn. The existence of unity, then the division at the cosmic space into two beejas of pursha and prakriti , then the remaining of pancha bhutas in the beeja form sustained in the cosmic sky.

This pancha bhutas then manifest, collectively with the eight vargas for the Tara Yantra in the cosmic space. The basic Tara Yantra is the pentagram itself with a bindu in the center. The upward triangle and the lower triangle symbolizing man and woman.

This yantra is elemental and it itself is the deity in the first form, a form of recognizable existence. This yantra is replicated in the human body in limited scope and expansiveness to various energy centers. Thus all these are pertaining to the creation of the cosmic sound and individual sounds based on the microcosm and macrocosm case.

Now how these syllables carry the power for such level of creation? This can be explained based on the Bijavriksha Nyaya. The entire tree is being conceptualized as a seed. But beeja in cosmic level are far more complex than our seed and tree analogy. It has the ability to combine and create newer levels of awareness and existence. Just like we make new words out of letters, the bijas can be mixed and pronounced in specific way to attain benefits.

Vedas address this use of cosmic beejas or collection of letters or words in suktas based on this logic. Every tantric or vedic chants have a rishi, a metre and a devata. Now the merger of tantra and vedas can be learned by understanding this connection.

Dear all, for understanding the relevance of meter is more important before further venturing into other complex aspects.

For understanding about this let me explain it on basis of the Aitareya and Kausitaki brahmanas of Rig Veda.

Referring to the Adhayaya-1 on consecration sacrifice which is a sub section on Soma Sacrifice basics, the relevance of meters and the benefits are explained.

The verses in Gayatri meter was supposed to be used by those who desires brilliance and splendor, in Usnih by those who desires life, in Anustubh by those who desires heaven, of two Anushtubhs, 64 syllables who three world each 21

fold (not explaining details as this itself is a topic of lengthy discussions which come under design of suktas), Brhati

verses for those who desire prosperity and glory, Pankti verses by those who desire for fivefold sacrifices (again large topic in itself, limiting explanation with apologies), Trishtubh verses for those who desire power, force and strength, Jagati verses those who desire cattles etc. I am just closing this list with this limited content as this in itself is a topic of broad scope.

Now the deities also have forms which have different effects. The agni suktas in gayatri and agni suktas in trishtubh has different effects. So this means, the nature of the same devata varies with intonations and syllables.

Tantric gods are non descriptive, so no hymns. They are codified as limited manifestations of vedic expansive forces which are descriptive and broad. Still their prayoga also has a rishi, a chandas and the devata. Also to note that the prayogas are less complicated compared to a soma yaga or ashwamedha due to this limited scope.

Take the example of Tara Panchakshari and Tara Trijada. Both are in Brhati metric system. Now please read the benefits I outlined also. This will be dealing with prosperity, gains, glory as benefits in most cases.



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Nyasa in Vedas and Tantra

Dear all, with the discussion on the deity and the metric systems, I would like to outline on one more topic on commonality of Vedas and tantra; the Nyasa. Aghora exists in this togetherness.

Nyasa, the word means "to place". The practitioners of tantra are well aware of the relevance of this term and application of it in the ritual. The Nyasa kramas of various types are the best kept secrets without which a ritual will not attain completion or the person is not bestowed with the siddhi.

But the scope of Nyasa based on the vedic rituals is limited in description. Both tantra and vedas accepts in unison that the external rituals are just a representation of the internal ritual. Vedic school categorizes this as antharyaga. Please refer to the first kanda of Krishna Yajur veda taittiriya samhita for a sample antharyaga.

Tantra just focuses more on rituals with texts mentioning mostly on the competent one addressed as "Vira". But in Aghora, the refined forms and the lower form to "Vira" exists.

Aghora addresses the class of higher order beings who are introverted and perform internal rituals as "Divya". Rishi's who should know both vedas and aghora to perfect a sukta are in this classification. For eg: an aghora sadhana done by Veda Vyasa was karnapichani sadhana to know more description of past event at ease.

The lower form to "Vira" is classified as Pashu, who are not refined, but will perform rituals more intense with focus on higher sensual pleasures.

Sometimes, the sukta in its lyrical content have explanations on the innate nature. But some times when we translate, you will find it more poetic than any inner meaning. But the rishi's have done this with a purpose. As I have explained in the previous posts, every metric system has an innate power in delivering the various purusharthas. Now they have a way to recite externally and internally. Once you recite to countless times, it will start working on the inner world.

The vaikhari mode of reciting sukta will kindle the pashyanthi form in oneself. With this progress only one will get the reflection how the metric system can be perfected to a nyasa vidhi. This nyasa vidhi will be revealed only when the bhuta agni increases to that level within oneself. The prana will automatically adjust to the schema of this revelation.

With this understanding lets compare the stages of a tantric ritual and an antaryaga. I have outlined the tantric ritual for Tara Ma and its steps. Now let's focus on the antaryaga from Krishna Yajur Veda Taiyrtareya Samhita.

I would like to consider the smaller antaryaga ; Darshapurnamasau (kanda1, prapathaka1).

This is an inner yagna or antharyaga which uses 177 yajus mantra , 47 Riks and 15 RV. The steps are as follows:

1. Dhishana (channeling rays of knowledge) (4 yajus , 4 riks , chandas : Dvipada virat, Madhyejyothitristup , Ekapada Trishtup)

Trishtup is for channeling power and control and virat metric is associated with food or nourishing.

2. Seat made of mantra for gods (16 yajus, 3 riks, chandas: Tristup, Ekapada Tristup and Ekapada Gayatri)
Trishtup again facilitates power for the making of seat and Gayatri invokes the power
3. Prayer to yagna for the manifestation of delight (9 yajus, 1 rik chandas: Gayatri)
The invoking of delight by gayatri which bestows brilliance
4. Agni , Soma and Gods of will and delight (19 yajus)
5. Purification of physical body (14 yajus, 3 riks chandas: Gayatri, Ekapada Gayatri)
The deity form, Savitr is requested for purification with the gayatri chandas
6. Preparing the body for yagna (10 yajus, 1 rik chandas: tristup)
The attainment of perfection can only be ensured by the active preparation of body. Trishtup will provide the underlying strength
7. Firming and integrating the body (11 yajus, 1 Rik chandas: anustup)
anustup integrate the body to level of heavenly divinity with its metric capacity
8. Body as integrated offering (13 yajus , 4 riks chandas : Uparishadbrhati , Ekapada Gayatri)
Please remember that offering brings in prosperity with proper invocation to receive with gayathri
9. The fire altar to support all (22 yajus , 3 riks chandas : Dvipada Gayatri , Ekapada tristup , Tripada tristup)
Here gayatri to create and variants of tristup to support.
10. Purification by agni (18 yajus, 5 riks chandas: Anushtup, Trishtup, Gayatri)
Purification with invoked agni at heavenly realms is accomplished by three metric systems
11. Protective enclosure and seating of gods (18 yajus, 2 riks, 1 RV chandas: Gayatri and Ekapada tristup)
Self Explanatory
12. World builders (7 yajus, 2 riks: Ekapada Gayatri, Dwipada Gayatri)
The meters of creation used in singular and dual aspects
13. Elevation of a rishi (16 yajus, 4 riks chandas: Anustup, Purastajyotistristup, Tristup)
Elevation is to heavens and support from the force. due metric systems mentioned.
14. Rik mantras of gratitude (14 riks, all in RV, chandas: Tristup, Anustup, Gayatri)

Gratitude is just a culmination of all with the respective support and actions rendered by each devata that which is residing with the metric in various manifestations.

With this simple yagna layout in perspective, it needs no further explanations on the closeness in steps which tantric sadhana or an inner vedic ritual. Dear all, you can understand this by comparing with the previous external sadhana mentioned for Tara Ma.

As an aghori, it is immaterial for this whole antaryaga to be performed sitting on a corpse or a tantric sadhana in vedic altars. For an Aghori, the whole world is the place of worship and all systems are equally same and different.



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Neela Saraswathi Sadhana

Dear all, with the brief deviation to vedas and tantras, let me outline, Tara Ma as a form of Saraswati in the following ritual. This is the Mantranthara of Taratrykshari outlined previously.

The astra mantras, moola mantra chandas all are similar with Tara Tryakshari which is outlined previously.

Dhyana shloka:

“raktambaraam raktasimhasanastham hemabhushithaam
ekavaktraam vedasamkhaiyeerbhujai: sambhibhratheem kramat
akshamalaam paanapathramabhayam varamuthamam
shwetadeepasthithaam dhyayeth sthitidhyanamidam smrutham”

peetha shakthi, peeda samishti, peeda pooja all mantras are same with previous one Tara Tryakshari

- *Moorthi kalpana* : Hrim namah , hrim trim hum namah , taraamurthaye namah
- *Upachara* : Om hrim om namah
- *Avahana* : As per saraswathi pooja (will outline it as next)
- *Ayudha nyasa* :
 1. Akshamalaye namah
 2. chakshakaayee namah
 3. abhayaya namah
 4. varadaya namah
- *Bhushana Nyasas* :
 1. kiridaaya namah
 2. ardhachandranya namah
 3. makudaya namah
 4. swarnakundalabhyam namah

5. haaraya namah
6. angadebhyo namah
7. kankanebhyo namah
8. kadakebhyo namah
9. swarnanguliyebhyo namah
10. swarnakanjeeeye namah
11. swarnanoopurabhyam namah

- *Upachara*: murthi pooja to naivedya are similar with Tara Pachakshari sadhana.

I will outline the general Saraswathi pooja next to complete this sadhana variant.



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Saraswathi Sadhana

Dear all, the complete the neela saraswathi sadhana, the saraswati sadhana also should be outlined although, this is very common sadhana used in ordinary households.

Now I will detail the sadhana and dear all should understand the necessary components be in the Neela Saraswathi sadhana.

- *Astra mantra* - sleem pashuhum phal
- *Moola mantra* - Om saraswathye namah
- *Anga* –
 1. Om sam hridayaya namah
 2. Om ram shirase swaha
 3. Om swam shikyaye vashal
 4. Om tyaim kavachaya namah
 5. Om nam netratryaya vaushal
 6. Om ma: astraya phal
- *chandas* - kanva rishi, gayatri chandas, saraswathi devata
- *Dhyana Shloka* –

“Hamsarooddaa harahasithaharendukunthavadaathaa

Vaani mandasmithataramukhee maulibadhendurekhaa

Vidyaveenamruthamayakhadakshasragaadiptahasta

shubrabbjasta bhavadabhimathapraptyaye bharti syath”

- *Peeda shakthi* - hrim namah
- *Peeda samisti* - hrim sarwashakthi kamalanasanaya namah
- *Peeda pooja mantras* - gurwathi jnanatmanandam (durga , 28 mantras) , medhathi navashakthi (saraswathi, 9 +) and in total 38 mantras with which, with water from beginning to end do the pooja.

(I will keep an appendix of the various peeda pooja mantras in the end after outlining all sadhanas)

- *Moorti kalpana* - hrim namah om saraswathye namah saraswathimoorthaye namah
- *Upachara* - vaagiswareeyividmahe saraswathyee dhimahi tanno vaagiswari prajodayal
- *Avahana* - omitting the avahana mudras, vyapaka, lipi, panchatatwa and moolakshara nyasas :) as this outline is for information and not for sadhana.
- *Ayudha nyasa* –
 1. vidyayai namah
 2. veenayai namah
 3. amruthakumbhaya namah
 4. akshamaalayai namah
- *Bhushana nyasa* –
 1. makudaya namah
 2. ardhachandranya namah
 3. haaraya namah
 4. angadi sarwabhushanebhyoo namah
 5. shubravastraya namah
 6. swethothareeyaya namah
 7. ratnakanchyee namah
 8. swarnanoopurabhyam namah
- *Upahara* - padyamidam arkhyamidam achamaneeyamidam
- *Murthi pooja* - with the following steps; pranavathraya, upachara, moolathraya, moolakshara, anga, ayudha, bhushana, angavarana, astra being completed with yogayee namah, then moortyavarana is performed,

followed by indradi pariwara, vajradi parivarayudhas, with the nirmalya dhari; martye namah, one has to do

the do pooja with water, beginning to end.

- *Dwadastas* - Aim sundaryee namah klim sumukhyee namah

Followed by mukhapooja till naivedya (details are omitted as the general way of doing this will be given as appendix)

// Saraswati pooja samaptam //



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Tara Saptakshari(mantrantara)

Dear all, let me outline the Tara Saptakshari sadhana.

- *Astra mantra* - Vajrodake hum phal
- *Moola mantra* - Om trim hrim hum hrim hum phal (the mantra used by brahma)
- *Anga* –
 1. hram hrdayaya namah
 2. hrim sirase swaha
 3. hroom shikhaye vashal
 4. hraiym kavachaya hum
 5. hraum netratrayaya vaushal
 6. hra: astraya phal
- *Chandas* - shakthi rishi gayatri chandas tara devata
- *Dhayana shloka* –

“shwetambaraam sharadachadrakandim
sadhbhushanaam chandrakalavatamsam
kartrikapaalanwithapaanipadmaam
taraam trinetrtram prabhajeyokhilardhayee”
- *Peeta shakthi* - Hrim namah (pooja yantra - shalkone, astadala, bhupura)
- *Peeta samasti* - Om hrim pralayavaristhithamahaswethapadmasanaya namah
- *Peeta pooja mantras* - as similar as trijada sadhana
- *Murthi kalpana* - Hrim namah om trim hrim hum hrim hum phal namah taramurthaye namah

- *Upachara* - Om hrim om namah
- *Avahana* - ayudha and bhushana nyasa as mentioned below, remaining all same as tara trijada sadhana
- *Ayudha nyasa* –
 1. khadgaya namah
 2. Kapalaya namah
- *Bhushana nyasa* –
 1. makudaya namah
 2. ardhachandraya namah
 3. swarnabhushanebyo namah
- *Upahara* - arkyamidam, paadyamidam, aachamaneeyamidam
- *Moorthi pooja* - 16 dwastaa and naivedya as per tara panchakshari ritual mentioned.

||Tara Saptakshari Samaptam ||



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Modes of Worship

Dear all, there are more Tara sadhanas which are primarily variants of the already outlined ones. The mantrantara with moolamantra variations can also be seen. I am leaving these sadhanas to the readers to find out themselves as per individual interests.

Before I move into the next deity sadhana, a brief comment on the difference between the worship by a man and a woman. Most of the ritualistic texts which survived the test of times don't have clear demarcation on this aspect.

The beginning of understanding this difference is routed in the concept of man as a representation of purusha and the woman as a representation of shakthi, both respectable in its own ways. we should also understand that both the man and the woman have the innate ability to achieve the complete merger with the omnipotent omnipresent brahman. But the sankalpa is different. Man should realize and worship himself as the utmost purusha with penance and rituals which will eventually understand the duality as a limitation and merge with the cosmic energy. This is his route to attain the Brahman.

There are plenty of rituals and mantras like gayatri which is been designed to worship the cosmic energy. This is one reason why gayatri is been used especially by men for worship.

But women who are the embodiment of shakthi understands and realizes it with rituals and penance and transcend the duality as a limitation to merge with the supreme consciousness. This is her route to attain the omnipresent omnipotent Brahman.

Women do not need need gayatri as her essential self is shakthi and she has to realize that only. But she has to understand the tatwas and purusha aspects for completion

No human beings are exceptions to this , but rishis, ethereal beings like kinnaras , gandarvas, luminous ones like devas, the immortals and manifestations of the trinity (brahma, vishnu , maheswara) are exceptions to these rules as they know the entire aspects of shakthi and purusha in totality.



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Yakshini Sadhana

Dear all, I am moving from the other forms of Tara Ma just to bring more variations for the reader. I ensure that I will be outlining the sadhanas for the various shakthi forms soon.

Now lets focus on the ethereal being called Yakshini. Yakshini is the feminine counter part of Yaksha and its Kubera who is the king to the Yakshas. So there are some schools of practice which believe that, worshipping Shiva as Mrityunjaya followed by Kubera and a request to send a Yakshini should be the order. But I have an alternate school of belief and practice.

There is a difference in the tantra and aghora teachings regarding Yakshini. According to tantra, a Yakshini can bring in all comforts and also play the pseudo role of your mother, sister, lover etc as per your demand. But for aghori, these considerations involve a lot of karmas and hence Yakshini should be invoked just to have an understanding about the being.

There are 30+ Yakshini and I am outlining just a few of them and their variant sadhanas and anustanas. Just like earlier, I will remove a vital element as this series is just for scholarly interests and not for practice.

Dear all, let me outline the Yakshini sadhana for all the readers.

- *Astra mantra* - sahasrara hum phal
- *Moola mantra* - srim srim yakshini ham ham ham swaha
- *Anga* –
 1. srim hridayaya namah
 2. srim shirase swaha
 3. yakshini shikaye vashal
 4. ham ham ham kavachaya hum
 5. swaha nethrabhyam vaushal
 6. srim srim yakshini ham ham ham swaha astraya phal
- *Chanda* - rishi : vishrava:, chanda : pankthi , devata : yakshini
- *Dhyana shloka* –

“smaaredh chambakakaandandare ratnasimhasanesthitam
 suvarnaprabhaam ratnabhushabhiraamaam
 japaapushpasacchayavaasoyugaddyam
 bhaje sarwasaukhyapradaam yakshinim taam”
- *Peeta shakthi* - hrim namah
- *Peeta samishti* - Om manoharaya yakshini yogapeetaya namah
- *Peeta pooja mantras* - gurwathi jnanatmakam (28), kamadaadi navashakthi, including Peeta samishti with 38 mantras, do the water pooja from beginning to end.
- *Moorthi kalpana* - for peeta shakthi and moola , yakshini moorthaye namah
- *Upachara* - Om hrim om namah
- *Avahana* - as per bhadrakali pooja(i will outline when i write on shakthi upasanas)
- *Ayudhana nyasa* - (omitting this)

From dwadastas through naivedya its as per bhadrakali pooja

// Yakshini pooja samaptam //



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Yakshini Sadhana Siddhi

Dear all, let me outline the vidhi for the siddhi.

The moola mantra has to be recited for 1 lakh times. Then with 10,000 number uchhamalari flower , perform a homa.

The siddhi will be bestowed.

Now for aghora and tantra, there is a huge deviation in the culmination to complete perfection (siddhi). Let me outline the final steps as per tantra.

After finishing the homa of 10,000, the person should go to the shade of a banyan tree in the night. This should be tree in the remote location devoid of human presence. Sitting there, he should recite the moola mantra for 1000 times each, 6 days. On the seventh day, the place is sanctified with sandal water in plenty followed by lighting a ghee lamp and chant the mantra without fear till midnight. Then by midnight, you will hear music, sounds of bells etc. the Yakshini will approach you in whichever form you desire and will ask for ritual sex. This ritual gets completed with the culmination of siddhi.

But in aghora, the treatment is different. Before the final ritual, Kubera is invoked as he is the king of the Yakshas and Yakshis. Then the process is repeated like before till the last moment; as same as tantric rules. But in the last moment, when she approaches, the aghori requests her to be the 'ma' for him. So the Yakshini will take that form as he wishes.



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Vada Yakshini Sadhana

Dear all let me move into the other Yakshini sadhanas specific to a form of Yakshini. Let me start that with Vada Yakshini.

- *Astra* - shleem pashu hum phal
- *Moola* - eahyeahi yakshi yakshi maha yakshi vadavrikshanivasini sheekhram mae sarwasaukyam kurukuru swaha
- *Anga* –
 1. eahyeahi hridayaya nama:
 2. yakshi yakshi sirase swaha
 3. mahayakshi shikhaye vashal
 4. vadavrikshanivasini kavachaya hum
 5. sheekram mae sarwasaukyam netratrayaaya vaushal
 6. kurukuru swaha astraya phal
- *Chanda* - vishrava: rishi:, anustup chanda:, yakshini devataa
- *Dhayana shloka* - omitting on purpose
- *Peeta shakti* - hreem nama:
- *Peeta samashti* - Om manoharaaya yakshini yogapeetayaya nama:
- *Peeta pooja* - gurwathi jnanatmakam (28) kaamadi navashakthi along with peeta samishti from beginning to end, do pooja with water.
- *Moorthi kalpana* - peeta shakthi ,moola , yakshinimoorthayae nama:
- *Upachara* - Om hreem om nama:
- *Avahana* - as per bhadraakaali sadhana (will outline this soon)
- *Ayudha nyasa* –
 1. kramukaaya nama:
 2. tamboolaaya nama:
- *Bhushana nyasa* –
 1. muktakeshaaya namah
 2. rakthachandanaangalepaaya nama:
 3. raktavastraaya nama:

4. sarwabhooshanebhyo nama:

- *Upahara* - paadyamidam, arkhyamidam, aachamaneeyamidam
- *Moorthi pooja* - pranava traya, upachara , moola traya, moolakshara , anga , ayudha , bhushana , after angaavarana , sunandathi (8) , indradi, vajradi followed by Om aiem uchhistachaandaalyaee nama: ; the nirmalyadhaari ; with all this do the pooja.
- Dwadastas and naivedya all as per bhadrakaali pooja and conclude in the same way.

// iti vada yakshini pooja samaptam //



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Vada Yakshini Sadhana and Siddhi

Dear all let me outline the siddhi and specific details for this Yakshi.

For attaining the perfection or siddhi one has to do the japa for 2 lakh times the moola mantra with samyama and vrutha. Then after this; 20,000 numbers of uchamalari flower has to be offered as homa.

The last steps are similar to that mentioned in the generic Yakshi sadhana. The difference between the two Yakshinis are Vada Yakshini can be used not only for attaining the desires but also for annihilation of enemies. There is a risk which is applicable to normal tantriks in this regard. If you send a Vada Yakshini against your enemies and she fails in the attempt, your life is at risk. She comes back and creates havoc. So this is one of the dangerous among Yakshini Ma's.

Secondly she prefer to stay in big trees with scented flowers. In this form she can be invoked and kept as a protector for family. It was a tradition that tantric families in vamachara has a Vada Yakshini invoked and kept for generations in the big tree in the premises.

From the perspective of an aghori, she is Ma and invoking her is similar to that of any other Yakshini. But aghori will ask for celestial mileage and help for spiritual wattage for his realization from this Ma.



Madanamekhala Yakshi Sadhana

Dear all, now let me outline another form of yakshini called madanamekhala yakshini and her sadhana now.

- *Astra mantra* : sahasraara hum phal
- *Moola* : Om kraum madana mekhale nama: swaha
- *Anga* :
 1. Om hridayaya nama:
 2. kraum sirasae swaha
 3. madanashikaayae vashal
 4. mekhalayae kavachaya hum
 5. namau nethraabhyaam vaushaal
 6. swaaha astraaya phal
- *Chanda*: vishrava : rishi :, pankthi chanda, madana mekhala devata
- *Dhayana*: (omitted on purpose)
- Peeta shakthi , peeta samasti and peeta pooja as per the vada yakshini sadhana
- *Moorthi kalpana* - peeta shakthi, moola, madana mekhalaa moorthayae nama
- *Upachara* : Om hreem om nama:
- *Aavaahana* : as per bhadrakaali pooja (will outline during shakti pooja variants)
- *Ayudha nyasa* :
 1. poogaaya namah
 2. taamboolaaya namah
- Bhusha nyasa, upahara moorthi pooja to be done as in case of vada yakshini
- Dwadastas, naivedya etc should be done as per bhadrakaali pooja

// iti madana mekhalayakshi pooja samamptam //



Madanamekhala Yakshi Siddhi

Dear all, let me outline how one gets siddhi with the madanamekhala yakshi sadhana.

the aspirant have to chant the moola mantra for 1 lakh times and then do homa of red shoe flower for 10,000 times.

Then do the pooja as per above. The perfection will be bestowed upon.

If the aspirant sits under the ucchamalari tree for 14 days and do japa of 10,000 numbers and a homa of 1000 numbers of the moola mantra with ucchamalari flower, he/she will be given eyeliner by yakshini. On wearing this, hidden wealth residing on the earth will be revealed to him/her.

As an aghori, this last sadhana is not performed as it's a kanya rite for material benefits. To know the Yakshini Ma; is all what aghori looks for. Its a spiritual attainment for him, not a materialistic pursuits.



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Vishala Yakshini Sadhana

Dear all, let me outline the vishalayayakshini sadana

- *Astra* : sahasrara hum phal
- *Moola* : Om Aeim vishalae hreem sreem kleem swaha
- *Anga* :
 1. Om aeim hridayaya nama:
 2. vishalae sirasae swaha
 3. hreem shikhaye vashal
 4. sreem kavachaya hum
 5. kleem nethrabhyaam vaushal
 6. swaha astraya phal
- *Chanda* : vishrava rishi: , pankthi chanda: , vishaala devatha
- *Dhayana* : (omitted on purpose)

- Peeta shakthi , peeta samishti , peeta pooja all as per vatayakshini sadhana
- Moorti kalpana , peeta shakti , moola is vishalamoorthaye nama:
- *Upachara* - Om sreem om nama:
- *Avahana* - as per bhadraakaali sadhana
- *Ayudha nyasa* –
 1. bhramyadrukthaulpalaya nama: (2)
- *Bhushana nyasa* –
 1. Suvasithakachabhaaraaya nama:
 2. Swarnamayasarwabhushebyo nama:
- *Upahara* - arkyamidam , padyamidam , aachamaneeyamidam
- *Moorthi pooja* - as per vadayakshini pooja

Dwadastas to naivedya and the whole, please do as per bhadrakali sadhana

// iti vishalayakshi sadhana samaptam //



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Vishala Yakshini Siddhi

Dear all, let me outline the methodology for vishala yakshini siddhi

With the dhyana and vrutha, the aspirant has to chant the moola mantra for 8 lakh times. With kuvala, kariveera leaves, amala, kusa grass separately 20,000 numbers as homa and pooja, then the perfection will be bestowed.

After this, if a sankalpa of the yakshini dragging the enemies by a noose, touching by a rope and with a heavy thorned stick beating on the head and chant 10,000 times. Now with the cow dung obtained from the forest, do a homa of 10,000 numbers. Then drop those ashes of homa in the water of wells and place he walks. The enemies either will die or will leave the locations and move away.

The sadhak becomes able to vanquish enemies by the very thought about them.

For an aghori, there are no enemies in the world as persons. But there are certain roadblocks that can be removed by this sadhana. The biggest roadblock for a sadhak in the path of aghora is the vasanas. The vasanas can act as noose attaching the sadhak to the material world. The request to this yakshini now will be to vanquish those thoughts and deeds that cause attachment of vasana to the realms of materialistic world.



Bhadra Kali Sadhana

Dear all, let me outline one bhadrakali sadhana which has a few of its ritualistic steps being followed in the yakshini sadhanas.

- *Astra* - sleem pashu hum phal
- *Moola* - Aeim kleem sau: hreem bhadrakaalyae nama:
- *Anga* :
 1. hraam bham hridayaya nama:
 2. hreem bhram sirase swaha
 3. hroom kaam shikhaye vashal
 4. hraim laayaem kavachaya hum
 5. hraum nam nethrathrayaya vaushal
 6. hra: ma: astrayaya phal
- *Chanda* : eshwara rishi: , pankti chanda: , shakthi bhairavi devatha
- *Dhayana* : (omitted on purpose)
- *Peeta shakthi* - hreem nama:
- *Peeta samisti* - Om hreem sarwashakthimayaaya brahmaavishnusivatmakaaya prethasanaaya nama:
- *Peeta pooja* –
 1. gum gurubhyo nama:
 2. gam ganapathayae nama:
 3. kam karthyayinnayae nama:
 4. ksham kshethrapaalaya nama:
 5. aadharashakthiayae nama:
 6. moolaprakrithyae nama:
 7. aadikurmaaya nama:
 8. vidyaabdhae nama:
 9. ratnadweepaya nama:
 10. manimandapaaya nama:

11. kalpavrikshaaya nama: along with dharmathi (4) adharmadi (4)

12. anandaaya nama:

13. pradhivyaaya nama:

14. navayoni chakraaya nama: along with ichhadi navashakti , samsathwathi (6) , mandala thraya , aatma chatusta , kaaranjana peetathi , peeta samisti (54 total) do pooja with water from beginning to end. (will provide a glossary for the common mantras mentioned across various sadhanas)

- *Moorthi kalpana* - peeta shakti , moola , bhadraakalimoorthayae nama:
- *Upachara* - rudrasuthaayae vidhmahae shoolahastaaya dheemahe thanna: kaali prachodayaal
- Aavahana , mudras , vyapaka , lipinyasa , panchatatwa nyasa moolakshara nyasas , anga nyasa chandas etc has to be done per a competent guru's advice (i will outline a general way of doing this in the end of all sadhanas as a glossary for satisfying the curiosity of th reader, strictly not for practice.
- *Aayuda nyasa* –
 1. khadgaaya nama:
 2. charmaaya nama:
 3. trishoolaaya nama:
 4. kapaalaya nama:
- *bhushana nyasa* –
 1. kiridaaya nama:
 2. ardhachandraaya nama:
 3. mahaarhakundalaabhyaam nama
 4. haaraaya nama:
 5. angadaebhyo nama:
 6. kanganaebhyo nama:
 7. kadakaebhyo nama:
 8. rakthapattambharaabhyaam nama:
 9. raktamaalaayae nama:
 10. raktakaanjyaaya nama:
 11. ratnamekhalaayae nama:
 12. ratnanoopuraabhyam nama:
- *Upahara* - padyamidam , arkhyamidam , aachamaneeyamidam

- *Moorthi pooja* - pranavathraya, upachara, moolatraya, moolakshara, anga, ayudha, bhushana, and then with vashinyaadyashtashakti (8), asithaanga bhairavaadi (16), indradi , vajraadi along with the nirmaalyadhari " praumshaeshikaaye nama:", with all these do pooja with water from beginning to end.

- *Dwadastas*

1. Aeim sundaryae nama:
2. kleem sumukhaye nama: naivedya and all the remaining as per normal pooja systems.

|| iti bhadra kali sadhana samaptam ||



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Kali Sadhana

Dear all, let me outline the kali sadhana now. This is really dangerous among all to practice. Even to chant the moola mantra is on the risk of the individual who takes up the task.

- *Astra* : sleem pashu hum phal
- *Moola mantra* : kreem kreem kreem hum hum hreem hreem dakshinae kaalikae kreem kreem kreem hum hum hreem hreem swaha
- *Anga* :
 1. kraam hridayaaya nama:
 2. kreem sirase swaha
 3. kroom shikhaye vashal
 4. krayim kavachaya hum
 5. kraum nethratrayaya vaushal
 6. kra: astraaya phal
- *Chanda* : bhairava rishi: ushnik chanda : kaali devata
- *Dhayana* : omitting it purposely
- *Peeta shakthi* : hreem nama:
- *Peeta samisti* : Om hreem kaalikaayogapeethathmane nama:

- *Peeta pooja mantras*: gurwathi (as mentioned in bhadra kali sadhana), jnanatmaka, jayaati, navashakthi peeta samisti with all these do pooja from beginning to end with water.

P:S : pooja yantra can be an idol or an yantra or padma .

Yantra/ padma definitions: shadkone, in the center of it thrikone, in the centre a bindu in perfect circle, along with that 8 leaflets (ashtadala) along with bhupura.

- *Moorti kalpana* : peeta shakti, moola kaalimurthayae nama:
- Upachara, avahana as per bhadra kaali pooja
- *Ayudha nyasa* –
 1. khadgaya nama:
 2. daarika sirase nama:
 3. abhayaya nama:
 4. varadaaya nama:
- *Bhushana nyasa* –
 1. muktakeshaaya nama:
 2. siromaalaaya nama:
 3. shavakundalabhyam nama:
 4. shavakaramekhalaaye nama:
- *Upahara* : padyamidam, arkhyamidam, achamaneeyamidam
- *Moorthi pooja* : pranavathraya, upachara, moolathraya, moolakshara, anga, ayudha, bhushana, angavarana after that on shadkone kaliyaadi(6), on trikones and shadkones ugradi(9), on astadala bhramyaadi (8), on bhupuras eight sides bhairavyaadi(8), outside bhupura indradi, vajradi; along with "prom sheshikaaye nama:" the nirmalyadhaari mantra, do pooja with water from beginning to end
- Dwastas naivedya and all remaining as per bhadra kali pooja

// ithi kaali sadhana samaptam //



Kali Sadhana Siddhi

Dear all, let me outline the perfection of kali sadhana.

With dhyana and vrutha, if an aspirant do japa of 1 lakh times of the mantra and then do 10,000 times homa using kariveera flowers and do pooja, he will get the siddhi.

Recite the mantra in a cemetery in the night, 10,000 times sitting naked. Then on a corpse (details omitted) at the heart position, sit naked with the blood of one's own sprinkled on erik flowers, do a flower worship with each flower offered chanting the mantra. If this sadhana is fulfilled, the aspirant will become the owner of land of big sizes.

With the vaginal fluid of woman smeared on the body of oneself, do meditate upon this mantra for 10,000 times, the person will become a great poet and will be well known to people.

If this mantra is recited every evening with the sankalpa of kali and mahakala doing "surata" (sexual intercourse of pleasure nature) in their sleeping chamber, for 1000 times for every day for a year , the person will be bestowed upon with the knowledge of all sorts , all vidyas , prosperities, fame, with children and grandchildren and thereby live comfortable forever.

If the mantra is done homa with red lotus flowers for 1000 times, the person will be richer than kubera. If the homa is done with bilwa, then he/she gets a kingdom.

If blood red flowers are offered, one can seduce the entire world for one's own will.

If you recite the mantra sitting in the corpse for 1 lakh times, you will receive the perfection of the mantra and all the desires will be fulfilled.

If the "bali" of rishabha or goat is done with the offering of blood and flesh, then all perfections will reach him/her.


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Kali Sadhana - Satwic and Madhyama Ways

Dear all, let me outline the kali sadhana in the satwic and madhayama ways.

In the satwic way, sitting on the "shava" or corpse is being depicted as the yogic posture shavasana. A competent guru should advise the mantra and the disciple should recite the mantra in the same asana.

In the treatment of "bali" the blood and the flesh is replaced by "guruthi" and leaf cooked rice sweet. In the tarpana vidhi, the honey, kadali fruit a category variant in plantain, "taripana" are used. The vidhi is " najayathe ithyaja:" The ajamamasa extract is symbolized by butter.

The kali sadhana is not supposed to be done under any circumstances based on text book knowledge. This will create havoc.


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Raktheswari Sadhana

Dear all, there are various mantranthara or variants to Kali Ma. But to outline them is like representations of the same sadhana with a little variation. Those who are interested can pursue it finding the suitable guru. But for all sadhanas to be successful, the lord of tantra and aghora, lord shiva is the root and should be remembered.

Now let me outline the raktheswari sadhana.

- *Astra*: sleem pashu hum phal
- *Moola mantra*: Aim hreem raktheswaryae nama:
- *Anga*:
 1. Aim hraam hridayaya nama:

2. Aim hreem sirase swaha
 3. Aim hroom shikhaye vashal
 4. Aim hraim kavachaaya hum
 5. Aim hraum nethratrayaya vaushal
 6. Aim hra: astraaya phal
- *Chanda* : isha rishi: gayatri chanda: raktheswari devata:
 - *Dhyana* : (omitted)
 - Peeta shakthi , peeta samishti , peeta pooja as per kali sadhana
 - *Moorti kalpana* : peeta shakthi and moola and raktheswari moorthayae nama:
 - *Upchara* : rudrasuthaayae vidhmahe khadgahasthayae dheemahi tanno raktheswari prachodayaal
 - *Avahana* : as per bhadrakali sadhana
 - *Ayudha nyasa* :
 1. karawaalaya nama:
 2. rakthapoornachashakaaya nama:
 - *Bhushana sadhana* :
 1. kireedaya nama:
 2. ardhachandraaya nama:
 3. kundalabhyaam nama:
 4. rakthamaalaayae nama:
 5. rakthaamshukaaya nama:
 6. rakthamayasarwabhooshanaebhyo nama:
 - *Upahara* : paadyamidam , arkhyamidam , aachamaneeyamidam
 - *Moorti pooja* : pranavathrya, upachara , moola thraya , moolakshara , anga, ayudha , bhushana , vashinyaadyashtashakthi , angaavarana , asithangabhairavaadi (16) , indradi , vajraadi along with "prom sheshikaaye nama:" ; the nirmalyadhaari do pooja from beginning to end with water.
 - *Dwasta* - naivedya and remaining all as per the bhadraakaali sadhana

// iti raktheswari sadhana samamptam //



Raktachamundi Sadhana

Dear all, let me outline the raktachamundi sadhana.

- *Astra* : sleem pashu hum phal
- *Moola* : Om hreem rakthachamundyaee nama:
- *Anga* : as per bhuvaneshwari sadhana
- *Chanda* : esha rishi:, pankti chanda:, raktachamundi devata:
- *Dhayana sloka* : omitted on purpose
- *Peeta shakthi* , *peeta samishti* , *peeta pooja* as per Bhadrakali sadhana
- *Moorti kalpana* : peeta shakti moola rakthachamundeemoorthayae nama:
- *Upachara* : rudrasuthaayae vidhmahe shoolahastaayae dhimahi tanns chamundi prachodayaal
- *Aavahan* : as per bhadrakali sadhana
- *Ayudha nyasa* :
 1. trishulaaya nama:
 2. parashavae nama:
 3. paashaaya nama:
 4. angushaaya nama:
- *Bhushana nyasa* :
 1. kireedaaya nama:
 2. ardhachandraaya nama:
 3. tharalakundalaabhyaam nama:
 4. angadaadi sarvabhushanaebhyo nama:

- *Upahara* : paadyamidam, arkhyamidam, aachamaneeyamidam
- *Moorti pooja*: pranavatraya, upachara, moolatraya, moolakshara, anga, ayudha, bhushana , angavarana, after this Am asithangabhairavaadi (16) indradi, vajraadi, prom sheshikaayae nama:, the nirmalyadhari, do from beginning to end pooja with water.
- Dwastas to naivedya and all else as per bhadrakali sadhana

// iti raktachamundi sadhana samaptam //



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Raktachamundi Siddhi

Dear all, now let me outline how the perfection for the Raktachamundi sadhana.

The moola mantra is to be chanted 8 lakh times and perform homa as mentioned. for the pooja do a naivedya of ghee payasa and rice cake and for prasanna pooja perform a guruthi tharpana. This will give the siddhi.

Those who are affected by a suksha ethereal attack, please make them do vibhoothi snana, the dathwaakarshana, and a small sacrificial ritual (all these to be learned from a competent guru). Depends on the cogency and power of the ethereal possession, Perform a bali or homa or both. The person will be relieved of the attack



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Prathyangira Sadhana

Dear all, now let me outline the most celebrated prathyangira sadhana. It's a humble request even not to use the moolamantra I am mentioning here.

- *Astra* : sleem pashu hum phal
- *Moola* : Om hreem yaam kalpayanthi noraya: krooraam kruthyaam vadhoomiva hraam brahmanaa
apanirnudma : prathyakkarthaaramruchathu hreem nama:
- *Anga* :
 1. hraam yangalpayanthi noraya: hridayaya nama:
 2. krooraam kruthyaam sirase swaha

3. vadhoomiva shikhyae vashal
 4. hraam brahmanaa kavachaaya hum
 5. apanirnudma: nethratryaaya vaushal
 6. prathyakkarthaaramruchathu hreem nama: astraaya phal
- *Chanda* : brahma rishi : (some says angira rishi:) anushtup chanda: prathyangira devata:

- *Dhyana shloka* :
 "aashaambara muktakachaa khanachaavi :
 dheyaa sacharmaasikaraahibhushanaa
 damshtaugravakthra grasithaahithaanwayaa
 prathyangiraa shankarathaejasaerithaa."
- Peeta shakthi, peeta samishti, peeta pooja as per annapoorneshwari sadhana
- *Moorthi kalpana* - peeta shakthi moola and prathyangiraa moorthayae nama:
- *Upachara* - ugravakthraaya vidhmahae khadgahastaayae dheemahi tanna: prathyangiraa prachodayaal.
 (Please do not meditate on this gayatri variant)
- *Aavahana* - as per annapoorneshwari sadhana
- *Ayudha nyasa* –
 1. khadgaaya nama:
 2. charmaaya nama:
- *Bhushana nyasa* –
 1. mukthachaayae nama:
 2. aashambarayaa nama:
- *Upahara* : padyamidam , arkhyamidam , aachamaniyamidam
- *Moorthi pooja* - (omitted on purpose)
- *Dwastas* - naivedaya and remaining as per annapoorneshwari sadhana

// iti prathyangira sadhana samaptham//



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Ugra Prathinkara Sadhana

Dear all, let me outline you the Ugra Prathinkara sadhana which is also called Krityaadyachhadanakari before moving into the perfection.

- *Astra* : sleem pashu hum phal
- *Moola* : hreem kshipram krutyae nivarthaswa karthurevanruhaal prathi hreem pashumchaiivaasya naashaya puthraamchaiiva nibarhaya hum phal hreem nama:
- *Anga* :
 1. hreem kshipram hridayaaya nama:
 2. nivarthaswa sirasae swaha
 3. karthurevagrahaan prathishikhaae vashal
 4. hreem pashumchaiiva nashaya kavachaya hum
 5. puthraamchaiiva nibarhaya nethratrayaya vaushal
 6. hum phal hreem nama: astraaya phal
- *Chanda* : angiraa: rishi:, anustupchanda :, kryaanaashini prathinkara devatha
- *Dhayana shloka* : omitted on purpose
- Peeta shakthi, peeta samishti, peeta pooja as per prathinkara sadhana
- *Moorthi kalpana* : peeta shakti, moola, krityaanaashineemoorthayae nama:
- *Upachara* : as per previous sadhana
- *Avaahana* : as per annapoorneshwari sadhana
- *Ayudha nyasa* :
 1. khadgaaya nama:
 2. thrishoolaaya nama:
- *Bhushana nyasa* :
 1. mukthakeshaya nama:
 2. jwalaavaktraya nama:
 3. navaambaraabhyaam nama:
 4. neelakandyae nama:

- *Upahara* : padyamidam arkhyamidam aachamaneeyamidam
- *Moorthi pooja* - omitted as it should be learned from a competent guru
- Dwastas to naivedya all the others as per annapoorneshwari sadhana

// iti prathinkara sadhana samaptham //



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Prathinkara Siddhi (Shanta)

Dear all let me outline the Prantinkara perfection.

With austerities and dhyana, the aspirant has to recite the mantra for 10,000 times and do a homa for 1000 times mantra with kadaladi chamatha. You will receive the perfection. The enemies will die on themselves with achieving this perfection.

The persons who have been subjected to any black magic of any degree can be cured by making them sprinkled over with the water which has been energized by 108 times of the mantra. (one sprinkle for every recital in the 108 numbers)

If the homa is done with the kadaladi chamatha dipped in panchagavya, with every offering being circled across the person who is the subject, all evil attacks will be warded off.

If this is followed by a representative bali and attachment to the dhatu, then no evil spirits will prevail anywhere near the vicinities.

If the chamata (konna) is being used for dripping in panchagavya and done 10,000 repetitions of the mantra, then all the bad luck and the abhcarini's done across the nations will pacify.



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Prathinkara Siddhi (Ugra)

Dear all let me outline the Ugra Prathinkara perfection in brief.

The austerities for the perfection is same as that of the shanta form but the mantra used will be mentioned in the ugra form of sadhana.

The added advantage of this perfection is, when this mantra becomes perfected, one will be able to send the evil spirits back to the place where it was being sent. This is one of the mantras commonly used for sorcery. I strictly advise not to do this.

Similarly, when an yantra is written for prathinkara based on this mantra will be a great help for protection.



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Aghorarudra Sadhana

Dear all, let me now outline about a sadhana which has nothing to do with aghora per say, but aghoris practice it just for understanding of the mantra devatha. This is a sadhana in which the deity is Rudra in the ferocious form. Rudra here is shiva and the vedic god Rudra himself.

- *Astra*: sleem pashu hum phal
- *Moola* : Om hreem sfpura sfpura praspura praspura ghoraghorathara thanuroopa chada chada prachada prachada kaha kaha vama vama bandha bandha khataya khataya hum phal
- *Anga* :
 1. Om hreem sfpura sfpura hrudayaya nama:
 2. praspura praspura sirasae swaha
 3. ghora ghoratanuroopa shikhayae vashal
 4. chada chada prachada prachada kavachaaya hum
 5. kaha kaha vama vama nethrathryaaya vaushal
 6. bandha bandha khataya khataya hum phal astraaya phal
- *Chanda* : aghora rishi , anushtup chanda , aghorarudrau devatha
- *Dhyana* : omitted on purpose

- peeta pooja , peeta samasti , peeta pooja as per shiv panchakshari sadhana
- Moorti kalpana, peeta shakthi ,moola and aghorarudramoorthayae nama:
- Upachara and avahana as per shiv panchakshari sadhana except the ayudha nyasas which is mentioned below
- *Ayudha* :
 1. parashavae nama:
 2. damaravae nama:
 3. khadgaaya nama:
 4. khetaaya nama:
- Bhushana and upahara as per shiv panchakshari sadhana
- *Moorthi pooja* - pranava thraya, upachara, moola thraya, moolakshara, anga, ayudha, bhushana, angaavarana culminated with parashavae nama: starting now with parashwathi (8), indradi (10), vajradi (10), chandeshwaraya nama: nirmalyadhari mantra, do pooja with water from beginning to end.
- Dwadastas to naivedya and remaining as per shiv panchakshari sadhana.

||iti aghorarudra sadhana samaptam ||



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Aghorarudra Sadhana Siddhi

Dear all, let me outline the perfection for Aghorarudra sadhana.

With vrutha and dhyana, any aspirant who chants this mantra for a lakh times, thila mixed with ghee will be done as homa for 10,000 nos. Then do the pooja. The person will receive perfection.

ghee, kadaladi, thila, mustard , payasa made of milk, ghee if offered as homa, 1000 nos each in the night, the troubles from evil spirits , kitya etc will be vanquished.

Plash (white), chittamrit, kadaladi when offered 1000 nos each in the night, the problems that's caused from smaller order spirits will be pacified.

Kadaladi, konna both dipped in panchagavya if offered in homa on a krishnapanchami night, do offering of 1000 nos, the troubles from bhuta (higher order spirits) will be pacified or destroyed.

Ghee, kadaladi, panchagavya, havi, ghee when offered each 1000 nos followed by smapatha hymns, provide to who ever has a demoniacal possession. The problem will be rectified.



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Aghoraghritha

Dear all let me outline the way to prepare the Aghoraghritha.

Do a full ekadasarudraabhisheka in the shiva linga and collect the divine water did as offering. As per vidhana, perform the aghora mantra, 360 kuvla leaves and then do the pusha based archana. Use the necessary amount of leaves and grind it with the water collected from the offering and make it clarified and then mix it with ghee. Make it boil lightly and prepare it with reciting the aghora mantra. When it becomes of the right mix, then perform a 1000 times aghora mantra japa on it and clarify and prescribe it for persons who have epilepsy. The disease will be pacified.

But this has to be done by a sadhak who have perfected the mantra.



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Karnapischaachini Sadhana

Dear all, let me now out line karnapischaachini sadhana.

- *Astra* : sleem pashu hum phal
- *Moola* : Om hreem karnapischaachini karne mae kadhaya swaha
- *Anga* :
 1. Om hridayaya nama:
 2. hreem sirase swaha
 3. karnapischaachini shikhaye vashal
 4. karne mae kavachaya hum
 5. kadhaya nethrathrayaaya vaushal
 6. swaha astraya phal
- *Chanda* : vishrava: rishi: anustup chanda: karnapischaachini devata:
- *Dhyana* : (omitted)
- Peeta shakthi, peeta samisti, peeta pooja as per vada yakshini sadhana
- *Moorti kalpana* - peeta shakthi moola and karnapischaachineemoorthayae nama:
- *Upachara* : Om hreem om nama:
- *Aavahana* : as per bhadrakaali sadhana
- *Ayudha nyasa* :
 1. naramundamaalaayae nama:
 2. astimaalaayae nama:
- *Bhushana nyasa* :
 1. kuvastrayaya nama:
 2. naraandraadisarwabhushanaebhyo nama:
- *Upahara* : padyamidam , aarkhyamidam , aachamaneeyamidam
- *Moorti pooja* : as per kali sadhana
- *Dwastas* - naivedaya and all as per bhadrakaali sadhana

// iti karnapischaachini sadhana samaptam //



Karnapischaachini Siddhi

Dear all let me outline the perfection of the karnapischaachini sadhana.

The sadhana for karnapischaachini is to be done on a corpse (aghora) or in shavasana in the cremation ground. The mantra repetitions are for 100,000 times and the 10,000 number of it has to be done as a homa with konna chamatha. The siddhi will be bestowed.

If the person has performed it without keeping the "shuddha" state, it will lead to the grace of the goddess.

With this perfection, the aspirant will be told about the thoughts of others by the goddess on his ear. She can tell you the past, any events. But she cannot tell you the future.

Many famous sages have used this sadhana for getting a commentary on certain events without diverting their spiritual energy for knowing the same.



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Vatukabhairava Sadhana

Dear all, let me outline you the vatukabhairava sadhana.

- *Astra* : sleem pashu hum phal
- *Moola* : hreem vatukaaya aapadudhaaranaaya kuru kuru vatukaaya hreem
- *Anga* :
 1. hraam vaam hridayaaya nama:
 2. hreem veem sirase swaha
 3. hroom voom shikaayae vashal
 4. hraaim vaaim kavachaya hum
 5. hrau vaum nethratrayaaya vaushal
 6. hra: va: astraaya phal
- *Chanda* : briedaaranyaka rishi: anustup chanda: aapadudhaarana bhairavu devatha:
- *Dhyana*: omitted on purpose
- Peeta shakthi, peeta samisti, peeta pooja as per shiva sadhana(panchakshari)
- *Moorti kalpana* - peeta shakthi , moola and aapadudhaarana vatukabhairavaa moorthayae nama:
- *Upachara* - as per shiva sadhana

- *Aavahana* - aavahana upachara, saadyojathaam prapadyaami saadyojathayavae nama: bhavaebhavae naadibhavaebhava swamaam bhavothbhavaaya nama:
- *Moola* : aehaehi bhagavan aagacha aagacha aavaahayami
- *Avahana mudras* :
 1. moola saadyojaatham ithyadi
 2. moola vaamadevaaya namau jeshtaaya namau rudraaya nama: kaalaya nama: kalanaaya nama: kalavikalanaaya namau balaaya namau balavikalanaaya namau balapramadhanaaya nama: sarwabhoothadamanaaya namau manonmanaaya nama: samsthapithau bhava:
 3. moola aghoraebhyodhaghorabhaebhyo ghora ghora taraebhyacha sarwathasharwaebhyo namaste astu rudrarupaebhya: sanniruddhaubhava along with other mudras , moola recited ending with eeshanassarvidyaanaameeswarassarwabhoothaanaam brahmaadhipathirbrahmanaudhipathirbrahmaa shivomae astu sadaashivaum (saptamaathra pranava) , with this mantra pray on the citadel and remaining as per shiva sadhana panchakshari
- *Ayudha nyasa* –
 1. shoolaya nama:
 2. dandaaya nama:
- *bhushana* –
 1. kingineejaalya nama:
 2. noopuraabhyaam nama:
- *Upahara* - paadyamidam, arghyamidam, aachamaneeyamidam
- *moorthi pooja* - pranavathraya , upachara , moolatraya , moolakshara , anga, aayudha, bhushana , aasitham gangadi astabhairava, angavarna, aam brahmnyaadi astamathruk , dakiniputhradi , bhramanyaadi astamatruputhraadi , dhenukavadukaadi , idradi , vajradi ,chandeshwaraya nama: as nirmalyadhari from beginning to end do pooja with water
- dwastas to naivedya as per shiva sadhana (panchakshari)

||iti vatukabhairava sadhana samaptam ||



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Vatukabhairava Siddhi

Dear all, there are various prayoga for vatukabhairava siddhi. But for the perfection , one aspirant has to do the following.

One has to do a japa of 21,00,000 times and then do homa with trimadhura with thila for 2,10,000 times and do pooja. One gets the perfection.

The prayoga for vatukabhairava deity is as follows. All this prayoga can be done by those who have got the perfection.

With the sugarcane with each piece broken and dipped in ghee, do a homa for 10,000 numbers. This is loka vashya.

If one use kairava flower in place of sugarcane, then the result is blessing of the family with a kid.

If one uses thila and rice in place, then the result is abundance in wealth and grains.

If one uses the flower of kuvala, then the result is richness.

If salt is crushed and mixed with tri madhura, then the women will be attracted to the one.

If pattochi chamatha is used for 21,000 times homa, then the place will be blessed with rain. If this chamata is used for 108 times homa daily, there will be no wealth and grains.

For three days, with honey do a 1000 times homa, every one will be attracted or partially under control.

The women who cannot bare children, if one pala vayamb being crushed and mixed with ghee, the mantra being infused 21,000 times to be given. After the ritu snana, the 48 days, same quantity equally the woman have to consume. When ritu period comes, stop it. When the necessary shuddha is achieved continue with it. After this process is over, the woman will be pregnant in the next ritukala and will give birth to a son. The beginning and the end of this should have a bali.

The bali can be satwic or rajasic. In satwic system, the bali is done with trimadhura mixed with payasa made of special dal. For rajasic, its blood and flesh.

||iti vatukabhairava prayoga vidhana samaptam ||



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Cchinnamasta Sadhana

Dear all, now let me outline the Cchinnamasta sadhana. There exist mantra variants or mantra bhethas.

- *Astra mantra* : sleem pashu hum phal
- *Moola* : om sreem hreem aim vajravairochanaeyae hreem hreem phal swaha
- *Anga* :
 1. Om Aam khadgaya swaha hridayaya nama:
 2. om eem khadgaya swaha sirase swaha
 3. Om uum vajraaya swaha shikaayae vashal
 4. Om pashaaya swaha kavachaaya hum
 5. om hreem hreem astraaya phal
- *Chanda* : bhairava rishi : samraal chanda: cchinnamasta devatha:
- *Dhyana shloka* : omitted on purpose
- Peeta shakthi peeta samishti , peeta pooja as per kaali sadhana
- *Moorthi kalpana* - peeta shakti , moola along with cchinnamasta moorthayae nama:
- *Upachara* - Om hreem om nama:
- *Aavahana* - as per kaali sadhana
- *Ayudha nyasa* –
 1. khadgaaya nama:
 2. swarakhapoornachashakaaya nama:
- *Bhushana nyasa* –
 1. mukhtakeshaaya nama:
 2. vikeernaalakaaya nama:
 3. rakhtamayasarwabhusaebhyo nama:
- *Upahara* - padyamidam , arkyamidam , aachamaneeyamidam
- *Moorthi pooja* - pranavathraya, upachara on completion starts from outside all aavaranas. outside bhupura ; vajradi and indradi , on the four apertures of bhupura from east on ;karaladi (4) , on astadala ; eka lingadi (8) , on shalkones ; angaavara , on the center of the triangle ; cchinnamastaayae nama: , on both sides 1) daakinyae nama: 2) varninyae nama: followed by moolakshara and moola traya , Om prom sheshikaayae nama: as nirmalya dhari mantra ,with this do pooja from beginning to end with water.
- Dwastas to naivedya as per bhadrakaali sadhana and completes this.

||iti Cchinnamasta sadhana samaptam ||



Cchinnamasta Sadhana Siddhi

Dear all let me outline the perfection of Cchinnamasta Sadhana

The aspirant who do the japa of 4 lakh times with shuddhi and dhyana and do a homa of 40,000 numbers with the flower of plash or flower of kuvala. Then do the pooja as mentioned in the previous post. One will attain the perfection or siddhi.

If the flower of kuvala is being offered 10,000 numbers in homa, one would attain prosperity. If the nut of kuvala is being used in same number whatever is desired will come true. If the flower of malati plant is done as homa, one will attain perfection of words; vak siddhi. When the flower of chembaka, one will attain utmost comfort.

if the meat of goat is being offered 100 numbers daily, then the kings will become under control of the one who do it (for the satwic worship, specially prepared rice cake can be used in the place of meat)

If one lakh flower of kariveera is being done as homa , all the diseases will be cured and one will be in utmost comfort and live for full term of life. Red kariveera flower will bring kings and ministers under one's control.

The protection from abicharini, the obtainment of palacial residence, attainment of victory in war, travel in jungle; for the above results one should do with utmost dhyana and shuddi do the japa of 10,000 number of moola mantra. for desire fulfilment and release from the bondage , the goddess is done sankalpa as fair in color , for vasya karma (attraction), the sankalpa is of red color goddess, and for marana (slaying) as of smoky color and for stambana (stunning charm) as of golden color. All the shalkarmas can be done with this mantra.



Dhoomavathi Sadhana

Dear all, let me outline the Dhoomavathi sadhana. But a little deviating from the previous treatment, i will not mention the perfection of this Sadhana.

- *Astra mantra*: sahasrara hum phal

- *moola*: dhoom dhoom dhoomavathi swaha.
- *Anga*:
 1. dhoom dhoom dhoom hridayaya nama:
 2. dhoom dhoom maam sirase swaha
 3. dhoom dhoom vam shikaaye vashal
 4. dhoom dhoom thim kavachaaya hum
 5. dhoom dhoom swaam nethratryaya vaushal
 6. dhoom dhoom haam astraya phal
- *Chanda* : pippalada rishi :, nichyachada:, jyeshta devatha:
- *Dhyana sloka* :

“athyuchha malinaambarakhilajanodwaegaavahaa durmanaa
 rookshaakshitriyathaa vishaladarshanaa sukshmodari chanchala
 praswaedaambuchithaa kshuthaakulathanu: krishnaathirookshaprabhaa
 dhyaeya mukthakachaa sadapriyakalirdhoomavathee mantrinaa”

- peeta shakthi, peeta samisti, peeta pooja, moorti kalpana upachara, avahana, ayudha nyasa, bhooshana nyasa, upahara all as per jyesthalekshmi pooja (will outline this as next post)
- Moorthi pooja : (omitting on purpose)
- Dwastas - naivedya and conclusion as per jyesthalekshmi pooja.

// iti dhoomavathi sadhana samaptham //



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Dhoomavathi Sadhana Siddhi

Dear all, the Dhoomavathi sadhana is treated as a mantrantra for Jyestalekshmi sadhana. Although I had thought of not mentioning the perfection, the necessary signs that happened lately, bestow upon me the duty elaborate the same. Let me outline the perfection of this sadhana.

With the proper vritha and dhyana, the aspirant has to be naked and recite the mantra 100,000 times in the cremation ground. Then offer thila for 10,000 times and do the pooja. The perfection is achieved.

In a house where one stays alone, or in a deep forest or in a cave also, the aspirant can perform the japa for

100,000 times. One has to perform this without having food during the period when the sun is present (complete time from dawn to dusk) without any element of fear. (As this sadhana can be challenged by various events which can instill fear and this can be really tough when done on a cremation ground). Daily such recitation will vanquish the enemies and also bring the perfection to an aspirant.



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Jayestalakshmi Sadhana

Dear all let me outline the Jyestalakshmi sadhana in the most common form. There are various mantrantara to this sadhana.

- *Astra* : sahasrara hum phal
- *Moola* : Om hroom nama: sarwaringaayae nama:
- *Anga* :
 1. hroom om hridayaya nama:
 2. nam om sirase swaha
 3. ma: om shikayae vashal
 4. sam om kavachaya hum
 5. vram om nethrathrayaya vaushal
 6. rim om astrayaya phal
 7. gaam om udaraaya nama:
 8. yayaem im prushtaaya nama:
- *Chanda*: kali rishi: gayathri chanda: jyesta devatha:
- *Dhyana* : omitted on purposes
- *Peeta shakthi* : sreem nama:
- *Peeta samishti* : sarwashakthikamalaasanaaya nama:
- *Peeta pooja* : gurwati jnanatmaandae , krishnaadi navashakti , peeta samishti , with water do pooja from beginning to end
- *Moorti kalpana* : peeta shakti , moola and jyestaa moorthayae nama:

- *Upachara* :bhoorllakshmae vidhmahae bhuvagraayae dheemahi tanno jyestaa prachodayaal (dear all , never use this gayatri without proper initiation)
- *Aavahana* : aavahana , mudras , vyapakas , lipinyaasas as per guru's advice (omitting it here on purpose)
- *Ayudha nyasa* :
 1. abhayaaya nama:
 2. katinyastakaraaya nama:
- *Bhushana nyasa* :
 1. bhujagayamithakeshaaya nama:
 2. kumudachoodaya nama:
 3. kundalaabhyaam nama:
 4. jamkhaalambivastraaya nama:
 5. sarwabhooshanaebhyo nama:
- *Upahaara* : arkyamidam , padyamidam , aachamaneeyamidam
- *moorthi pooja* : pranavatraya , upachara , moolatraya , moolakshara , anga , ayudha , bhushana , after angavarna
 1. Om haum nama: sarwaloka hridayayae swaha nama:
 2. Om hrum nama: atmatejasae swaha nama:
 3. Om hoonnamau dharmatejasae swaha nama:
 4. Om khsuloom nama: sarwahaasaayae swaha nama:
 5. Om kannama: paramaesaayae swaha nama: and indradi, vajraadi, dhruthyae nama: as nirmalyadhari, with water do pooja from beginning to end.
- *Dwastas*:
 1. chandinyae nama:
 2. chandasenaya nama: naivedya remaining as per normal pooja and finish it.

||iti jyestalakshmi sadhana samaaptam ||



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Jayestalakshmi Sadhana Siddhi

Dear all, I am not planning to elaborate the perfection because the sadhana is outlined as a explanation to

Dhoomavathi sadhana. There are variants for Jayestalakshmi sadhana as I mentioned. The major points taken into considerations are

- 1) The Jyestalakshmi sadhana when perfected; lakshmi sadhana will be automatically perfected for them.
- 2) The moolarooka; sribhagavathi sadhana is done only after Jayeshtalakshmi sadhana is performed.



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Bagalamukhi Sadhana

Dear all, let me outline the Bagalamukhi sadhana now.

- *Astra mantra* : sleem pashu hum phal
- *Moola* : Om hreem bagalamukhim sarwadushtaanaam vacham mukham vadam stambhaya jihwaam keelaya budhim vinaashaya hreem om swaha (its a humble request that please do not recite even this moola.
- *Anga* :
 1. Om hreem hridayaya nama:
 2. bagalamukhi sirase swaha
 3. sarwadushtaanaam shikayae vashal
 4. vacham mukham vadam stambhaya kavachaya hum
 5. jihwaam keelaya nethratrayaya vaushal
 6. budhim vinaashaya hreem om swaha astraya phal
- *Chanda* : narada rishi: brihathi chanda: bagalamukhi devatha :
- *Dhayana shloka* -

“sauvarnaanasamsthitaam trinayanaam
peetamshukollasineem
hemaanbhaamgarucheem shashaankamakudaam
sachambakasragyuthaam
hasthayirmudhgarapaashavajrarananaa:
sambhipratheem bhushanaervyaathaamgeem bagalamukhim trijagathaam
samsthambhineem chindayaeth”
- *Pooja yantra* : trikone, shalkone, astadala, shodashadala, bhupura
- Peeta shakti, peeta samisti, peeta pooja as per baneshi sadhana

- *Moorthi kalpana* : peeta shakti, moola, bagalamukhi moorthayae nama:
- *Upachara* : Om hreem om nama:
- *Aavahana* : as per bhuvaneshwari sadhana
- *Ayudha nyasa* :
 1. mudgaraya nama:
 2. paashaya nama:
 3. vajraaya nama:
 4. rasanaayae nama:
- *Bhushana nyasa* :
 1. makudaya nama:
 2. ardhachandraya nama:
 3. champakamalaayae nama:
 4. peethambaraya nama:
 5. angadaadi sarwabhushanaebyo nama:
 6. swarnasimhasanaaya nama:
- *Upahara* : arkhyamidam , paadyamidam , achamaneeyamidam
- *Moorthi pooja* : omitting on purpose
- Dwastas to naivedya as all per bhuvaneshwari sadhana

||iti bagalamukhi sadhana samaptham ||



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Bagalamukhi Sadhana Siddhi and Prayoga

Dear all let me outline the perfection and the detailed prayoga.

The aspirant for the perfection with vrutha and dhyana has to chant the mantra for 100,000 times and then do a homa with picchi flower for 10,000 times. Then again do the pooja as mentioned above. He/she gets the perfection.

The person who gains perfection in this way can do a stambhana on even devas [as bagalamukhi is a part of the dasamahavidyas and she is the stambhanashakthi. The RV 10.120.1 attributes to her, subtle intonations]. The aspirant has to use yellow colored garland, clothes, yellow colored anoints and with red sandalwood paste should do the pooja for bagalamukhi.

With thila mixed with trimadhura, if the perfected one offers for 10,000 times in homa, he enslaves all people around him. If salt is used instead of thila to mix with trimadhura, then he can attract people to him.

With neem leaves dipped in oil and do an offering 10,000 times, then it causes discord among desired people and entities. With the dark palm leaves, mixed with salt and tamarind powder, 10,000 times, it causes stambhana of enemies.

Now I am providing you with a marana prayoga. But whoever performs it is at their risk as most marana prayoga has the innate ability required to deploy it against someone successfully. If one do not the have the innate ability, the spell back fires and the one who deploy loses his sthula sharira or physical body... :)

Now let me outline the marana deployment. The articles used are charcoal, mutha fruit, small mustard seeds, ghee of buffalo and gul gul. This is offered on any funeral pyre of 10,000 nos. It results in the slaying of the enemy intended.

One added comment I would like to make here as aghori is - if you are performing it and the sukshma or the fragment of sukshma of the person whose funeral fire you do the offering; is strong enough, it can definitely attack you. :) it attracts karmic debt for even the person whose funeral fire is being used.

Dear all, let me continue with the detailed prayoga.

If the perfected one do a homa of 10,000 times with the mixture of karuka , chitamrut, malar dipped in trimadhura , he can cure all the incurable diseases.[as stated in ayurveda]

For achieving a higher wattage, the aspirant can perfect the mantra by sitting on the top of mountain , or the deep jungles or the river confluences, adhering to brahmacharya and recite it the same 100,000 times. He will get all the perfections.

If the perfected one do a japa of 300 numbers with a mixture of milk from a cow having a single color , sugar and honey and give it to anyone for consumption, he will be cured of the effects of any venom.

If the perfected one makes a wooden sandal made out of white plash wood, then anoint it with mehndi, chant the mantra for 100,000 times touching the sandal and then do a homa of 10,000 numbers, the person can cover very long distances in a matter of seconds on wearing such a perfected sandal.

if the perfected one, cleanse and perfect mercury [this is one topic I am going to refrain from writing as it is a secretive alchemical methodology and should be passed from guru to disciple.] grind with cleanse manola and juice of black palm fruit and honey and chant the mantra for 100,000 times and consume it. This will give the perfection to be invisible from normal eyes [you will be still visible to subtle levels.

Dear all , let me outline some of the prayoga with yantra.

With the charcoal taken from funeral pyre, draw the yantra on a copper plate or kanjira wood plank. Draw the shalkone and then use the juice of leaf of umma, mixed with tamarind and arithala and with that ink write on the chakra. The writing is as follows. On the center you write, hreem, on the shalkone, six six letters from the mantra. Encircling the madhyabeeja, write the saadhyaanaama, karma (amuka stambhaya stambhaya), along with the yantranyaya. Do the prana pratishta on the yantra and tie it with a yellow thread completely. With the mud made of the potter's clay wheel, make a small idol of ox and place this yantra concealed inside the stomach portion of the ox idol. With arithala, smear the entire ox idol. This ox idol is being worshiped with the mentioned mantra daily. Also one should chant this mantra for 108 times daily sitting near the ox. After the proper pooja for a few days (the number of days are omitted on purpose.) , place this ox on the cremation ground. It will bring stambhana to words, movements, intellect and all activities related to it to the chosen selected name of enemy.

If one perfected is using this yantra to be written on the cloth used to cover a dead body and writes the yantra on it with charcoal and do prana prathista to it with placing in the mouth of a frog, cover it deep with clothes and do pooja; after words keep in on cremation ground, its a stambhana for all enemies.

If there is a problem in a place with ethereal beings, the perfected one can write the yantra with the juice of aadalodaka leaf and do the prathista of yantra on the same land. Do the japa of the mantra for 10,000 nos and with this even the ethereal beings including lower order devas will be even stunned (stambhana).

With the root of forest grown type of cucumber plant, the perfected should chant the mantra for 108 times and drop it in water; it will cause stambhana of water.

Any one who perfected the mantra and do perfect upasana of the yantra, the stambhana of enemy activities, mobility and words are the voluntary results. As i mentioned earlier, Bagalamukhi is the devastambhana and hence most of the karmas mentioned above and pertaining to the same. But the upasak will have all his wishes fulfilled by this manifestation of goddess saraswathi.

||iti bagalamuki prayoga vidhanam samaptam ||



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Kubera Sadhana

Dear all, let me outline the Kubera sadhana.

- *Astra* : Sleem pashu hum phal

- *Moola* : Yakshaya kuberaya vaishravanaaya dhanadhaanyadhipathayae dhanadhaanyasamardhim mae dehi dadaapaya swaha
- *Anga* :
 1. yakshaya hridayaya nama:
 2. kuberaya sirase swaha
 3. vaishravanaaya shikaayae vashal
 4. dhanadhaanyaadhipathayae kavachaya hum
 5. dhanadhaanyasamardhim mae nethraabhyaam vaushal
 6. dehi dadaapaya swaha astraaya phal
- *Chanda* : vishrava rishi: , brihati chanda: , shivamithrau dhaneshswaro devata:
- *Dhayana* :

“manujavaahyavimaanavarastitham
garudaratnanibham nidhinaayakam
shivasakham mukutaadivibhushitham
varagade dadhatham bhaja thundilam”
- Peeta shakti , peeta samishti peeta pooja as per shiva sadhana
- *Moorti kalpana* : peeta shakti with moola , dhanamoorthayae nama:
- Upachara , aavahana as per vaishravana sadhana
- *Ayudha nyasa* :
 1. gadaayae nama:
 2. varadaaya nama:
- Bhushana nyasa, upahara, moorti pooja,
- Dwastas and naivedya all as per vaishravana sadhana.

||iti Kubera sadhana samaptham ||



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Kubera Sadhana Siddhi

Dear all, let me outline the kubera sadhana perfection.

With dhyana and vruta, if an aspirant chants this mantra for 100,000 times, the do a homa of 10,000 number with thila and then do the pooja. The perfection will be blessed on the person.

If the mantra is chanted 10,000 times in a temple of lord shiva, one will get vast riches and wealth.

If the mantra is chanted sitting in the shade of kuvala tree for 100,000 times, he/she will be bestowed with unmeasurable money.



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Shulini Durga Sadhana

Dear all, let me outline now the Shulini Durga sadhana, the one form of goddess manifested along with Prathyangira

- *Astra* : sahasrara hum phal
- *Moola* : Om hreem jwalajwala shulini dushtagraha hum phal swaha
- *Anga* :
 1. shulini durge hum phal hridayaya nama:
 2. shulinivaradae hum phal sirasae swaha
 3. shulinivindyavasini hum phal shikayae vashal
 4. shulinyasuramardini hum phal kavachaya hum
 5. shulini yudhapriyae trasa yatrasaya astraya phal
- *Chanda* : deerkhama: rishi: kukup chanda: shulinidurga devata:
- *Dhyana shloka* :(omitted on purpose)
- Peeta shakti , peeta samishti peeta pooja mantras as per durga sadhana
- *Moorthi kalpana* : hreem nama: Om hreem jwalajwala shulini dustagraha hum phal swaha nama: shulini moorthayae nama:
- *Upachara* - ayuda nyasa (as mentioned below) and remaining as per durga sadhana
- *Ayudha nyasa* :
 1. chakraya nama:
 2. shakhyaya nama:
 3. sharaya nama:
 4. chapaya nama:
 5. khadgaya nama:
 6. trishulaya nama:
 7. gadaayae nama:
 8. pashaaya nama:
- Bhushana nyasa - upahara - moorthi pooja - dwastas -naivedya as all per durga sadhana.

||iti shulini sadhana samaptham ||



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Shulini Durga Siddhi and Prayoga

Dear all, let me outline the perfection of the sadhana.

With dhyana and vrutha, the aspirant should recite the moola mantra to 100,000 times of the number of aksharas in the mantra. Then perform a havan with 10% of the total number with ghee. The perfection is happened.

If the perfected one, when performs a havan of 1000 times of the mantra on trimadhura mixed with thila, he/she receives the superhuman powers.

If the perfected one performs a havan of 100 times daily with ghee or karuka, he/she will receive the desired wealth in one year.

If the perfected one , do a havan of 10,000 times and sampata being smeared on the weapons, then the one who goes to battle with the weapons will be victorious over enemies.

If the perfected one, do a havan of 10,000 times with chamatha of banyan tree or trimadhura mixed with thila, then he can gain control over the people on higher positions.

If a weapon is on the hand and the perfected one , do a sankalpa of goddess black skinned as the vanquisher and then touch the weapon on anyone one who is under demoniacal possession, the possession will be released.

If the perfected one chants the mantra, the venom of snake, rat, and scorpion all will be cured.

If the perfected one energizes the arrows with this mantra, the very use of these arrows can make the enemies to leave the battle field. If the aspirant does the sankalpa of goddess carrying the 'shula' and 'paasha' as ayudha, then he can come back victorious from any wars.

Now I am outlining the marana prayoga. If the perfected one, do a hawan with thila and mustard for 100,000 times, with the name of the enemy mentioned with the mantra. On successful completion, the enemy dies.

||iti shulini prayoga samaptham ||



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Hanuman Sadhana

Dear all, before moving into the real Hanuman sadhana and aspects of perfection, I would like to write a post about hanuman. Hanuman or Anjaneya is considered one of the most ferocious among the deities in the treatment of aghora. At the same time an aghori can relate very well more than any others in other schools of spiritual discipline with hanuman. The very name of the form of hanuman as Anjaneya is the example for how an aghori sees him. The son of Anjana – Anjaneya.

The divine ma Adya is seen in every mother by an aghori. For Anjaneya, the very devotion to his mother is also well mentioned in scriptures. Such a similarity in relationship makes Anjaneya a brother, a protector for an adept, during his early stages of development.

For Anjaneya there are various practices and styles of worship spread across in various schools of thought. The way in which an aghori invokes anjaneya in cremation grounds clearly distinguishes him for the others.

The sadhana of anjaneya is also a proof of the neutrality of aghora as a treatise which is independent and not mere as a subset classification to a shaivite system.

Dear all , let me outline the hanuman sadhana

- *Astra* : sahasrara hum phal
- *Moola* : haum hahsaehkhaehhram saehkhaehhram haehsaum haehsaehkhraehhramhaehsaum
hanumathae nama:
- *Anga* :
 1. haum hridayaya nama:
 2. hahsaehkaehhram sirase swaha:
 3. sahkhahhram shikhayae vashal
 4. hahsaum kavachaaya hum
 5. hahsahkhahhram nethrayaabhyam vaushal
 6. hahsaum astrayaa phal
- *Chanda* - ramachandra rishi: jagathi chanda: hanuman devatha:
- *Dhayana* : omitted on purpose
- *Peeta shakti* : sreem nama:
- *Peeta samishti* : sreem vaishnavayogapeetaya nama:

- *Peeta pooja* : garwathijnanatmanandae vimalaadinavashakthi , peeta samisti from beginning to end do pooja with water
- *Moorti kalpana* : peeta shakti , moola and hanuman moortayae nama:
- *Upachara* : balam dhaechi tanushnau balamindraauanalaustuna: balam taukaaya tanayaaya jeevasetwam hi baladaa asi
- *Aavahana* : omitted as needed to be done on guru upadesha
- *Ayudha nyasa* :
 1. mulgaraya nama:
 2. gadaaya nama:
- *Bhushana nyasa* :
 1. makudaya nama:
 2. swarnakundalabhyaam nama:
 3. haaraya nama:
 4. angadaadi sarwabhushanaebhyau nama:
- *Upachara* : arkyamidam, padyamidam, achamaneeyamidam
- *Moorti pooja* : pranavathrya, upachara, moolathryaya, moolakshara, anga, ayudha, bhushana, after agnavarana ramabhaktyadi , sugreevadi, indradi, vajradi, pushpadharinyae nama: as nirmalyadhari, with this mantra do pooja with water from beginning to end
- *Dwastas* :
 1. mudgarapaanayae nama:
 2. gadapaanayae nama: and naivedya and remaining pooja as per generic pooja ways and complete the same

||iti hanuman sadhana samaptam ||



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Hanuman Sadhana Siddhi & Detailed Prayoga

Dear all let me outline the perfection of Hanuman sadhana.

An aspirant who with vrutha and dhayana, chants the mantra for 12,000 times and then do a homa of 1200 number with a mixture of milk , curd and ghee mixed equally with paddy grains(with the shell), he/she will get the perfection.

With this perfection, he/she becomes eligible for fulfillment of wishes of both one's own and others.

kadali banana, musambi, the jaggery sweet made of rice, and mango if offered each one thousand in number followed by the offering of food to 21 brahmachari brahmins, he/she will be able to vanquish any ethereal afflictions, possessions, enemies, the bad effects of planets, asuras etc.

A perfected one if he/she takes a bowl of fresh water, infuse the mantra for 108 times to it and then gives it to anyone who have been poisoned, the effect of the poison wards off.

A perfected one if he/she chants the mantra for 900 times, every night for a period of 10 days , he/she will be mitigated from the fears and threats caused by any enemy ; even the enemy is the King.

Detailed Prayoga

Dear all, let me outline the detailed prayoga of the hanuman sadhana.

The fever that is caused by the abhicarini prayoga can be cured by first infusing the vibhuti with 108 times of the mantra and then do a marjara on the patient with the vibhuti in water or just by sprinkling the vibhuti itself on the patient. It takes three days of the same treatment to cure one person completely.

For the ease at treatment of diseases, an accomplished can infuse this mantra on medicines prescribed for the treatment and use them.

If an accomplished drinks milk with reciting the mantra for a battle, he/she never fails. If the vibuthi infused by this mantra is put all over body, the arrows of the enemies never find its way to the accomplished. When there is a wound in body with any weapons or made by insects like scorpion, the vibhuti infused with the mantra can be smeared and the wound will be healed. In all the above situations, mantra is rendered 108 times.

From the glowing fire, collect the ashes and keep it on a vessel. From sunrise to sunset the accomplished should chant the mantra touching the vessel. Now collect a new set of ashes from the fire. Drop both the ashes at the door steps of enemies. The enemies will create differences among themselves and drift apart. if the ashes is mixed with water and make a small smear of that on the forehead, and mix the mixture with sandalwood paste, then mix it with any food items and then give to any person whom you want to control , the person will be under your control as a servant.

Even wild animals are tamed with this.

if an accomplished make an idol of hanuman with the root of "ung" tree and that too to the size of his/her thumb, then do the prana prathista on that along with the pooja with vermilion , installed facing the home, he/she will not be affected by any ethereal beings , fire, poisons, 'enemity' of kings. Also the person will have a prosperity and wealth amassed on a daily basis.

Detailed Prayoga - Marana

Dear all, although marana is not a prayoga which comes under the purview of aghora, for the understanding of the readers i am mentioning a marana prayoga also now. The prayoga is as follows:

With the ashes or sand taken from the cremation ground, make an idol of the enemy. Write his/her name on the heart portion of the idol. Now do the pranaprathista on the idol and then with the chanting of this mantra, the accomplished should cut the idol with a sword. During the chant, one should add the name of the enemy making it "dwiteeyanta" and "cchinthibhindhi" and cut the idol, which means chanting "name of the person" cchinthi, bhindhi, "name of the person" maraya maraya. When one is doing it, he/she should bite her mouth and do the sankalpa dhyana that the body parts of the enemy is getting separated and he/she is dead. One should now press the hands against each other and leave the idol there and go back home. This should be repeated for 8 days. Enemy dies.

There are a few prayoga's in which one can invoke other ethereal beings as sub deities along with the help of a main deity. Its very common in vedic systems that more than one deva is present. But in any forms of other worships it's rare. I am outlining the invocation of a vethala along with the marana prayoga now. :))

In the cremation ground, make a yagna kunda of semicircle nature (dimensions as per tantra yagna workbooks and not shrauta sutras). The homa is conducted facing the south. The accomplished should untie his/her hair. The articles of offerings are different for brahmanas who are accomplished and other groups castes who are accomplished due to inherent nature that brahmanas worship vedic rituals also.

The articles used for offerings are an equal mixture of salt and mustard, the seed and flower of durdhura, nail, poison, body hair along with chamtha of naruvvari; for brahmanas. The offering has to be done 300 times. For non brahmanas, the articles are the wing of crow, kocha, eagle and owl along with 300 times of chamtha of naruvvari. On the same night after the offering, one has to chant the mantra for 600 times. Once this process is repeated for 7 days, the enemy dies. Continue the same for another 3 days, a vethala will emerge and will make the accomplished known to the good and evil events and also the future of the accomplished. The vethala will ever remain after and accompany the accomplished one; obeying his/her commands.

If the accomplished one draws the picture of hanuman on the earth and chant the mantra adding to the beginning "name of the person to be freed from physical bondage by force, vimochaya vimochaya", then after once chant , he/she should erase the picture drawn with the left hand and repeat the same for 108 times. The person who is held in physical bondage by force will be freed.

The accomplished one of this mantra can perform the vidweshan and vasikaran with this mantra. The difference is the articles of offerings. For vidweshan, one should use karaveera, its flower or pepper. For Vashya; one should use mustard.

For the cure of jwara, one should offer ghee or milk. For the cure of serious stomach ailments one should offer the chamtha of kurunochi dipped in oil for 1000 times.

The accomplished one, if he/she offers sandalwood or gorochana or flowers which have good inherent scent, all the luck will be granted to him as the result.

All shalkarmas can be performed with this mantra after perfection. But the aspirant should be keeping his brahmacharya during the austerities and also remember lord Rama with affection.

If an accomplished person who has no specific desires (the aghori) chants this for 1 lakh times, he/she will be upasak to Hanuman.

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Relevance of Various deities

Dear all, since the sadhanas and deities are endless; I conclude the sadhanas and perfections section. But the major query of the reader will be the relevance of this sadhanas in aghora. As I mentioned in the beginning, the purpose of all the sadhanas mentioned above is to understand the existence of deities and their nature. But there are other rationales for an aghori to embark upon such sadhanas.

The confined space of being a human, cleansed in the two realms of agni and vayu, still have limitations. To transcend from the finite to infinite requires the advancement in the levels of awareness also. Having a sthula sharira cleansed in the realms of agni and vayu enables the easy ascent of the levels of awareness.

As the ultimate goal of the aghori is to return to the source at the earliest, he/she will perform any actions to accelerate the levels of progress. It is common that most of the aspirants would develop a sense of belonging to one deity.

This sense of unconditional love and the sadhana resulting in perfection will enable to achieve all purusharthas for an ordinary sadhak. But for an aspiring aghori, what he/she wants to achieve is the complete self identification with his/her deity. When an aspiring aghori self identifies completely with his/her deity, the human limitations on the levels of awareness transcends to limitless higher levels. The faculties of being a human slowly being replaced by eternal faculties inherent in the deity. The levels of existence also will be enhanced beyond the four dimensions.

But attaining a perfection of one sadhana is only a stepping stone. There are various steps following the perfection of the sadhana to the self identification with the deity.



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Deity Infusion

Dear all, the classification of deities basically as puranic and vedic has no relevance in Aghora. For any aspirant in the discipline of Aghora, whichever deity him/her finds attached with will have to be pursued with utmost devotion and commitment. But as I mentioned in the previous posts, perfections have to be discarded. One should always focus on the goal of returning to the source.

When a deity sadhana is perfected, the next step to be undertaken is to infuse the deity into oneself with internal sadhana. The perfected one with a purified agni and vayu can kindle the bhuta agni and starts offering the mantra on to it. The more one gets closer to the deity the more the subtle understanding increases. The features of deity start manifesting in him/her. The depth of understanding dawns in one self and the perception deepens. The aspirant slowly moves towards resembling the deity in the sthula level of existence.

The consciousness will be altered and the levels of consciousness start ascending beyond the human levels. The daivika nature will bring forth visible changes and one will start losing the individuality slowly. The other elements than vayu and agni are also purified in the due course and the nadi's are all charged with vibrations of the subtle realms.

The sukshma and sthula sharira becomes more predominant and the karana sharira loses slowly its relevance as the karmas are burned off in the process.

Now the aspirant aghori is prepared for the advanced sadhanas - Panchamakara sadhana and Panchamamsa sadhana.



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Panchamakara Sadhana

Dear all, with the five elements cleansed and charged with the mantra and the resemblance with deity; one develops the divine connection with the cosmic shakti; ma. The deities which are manifestations to the various levels of involvement in this world are directly linked with ma. It is ma alone who creates, keeps and destroys every animate and inanimate objects and conducts all actions through the agents.

The aspirant who is in the process of identifying with his/her deity is now in direct connection with ma; but still he/she has a predominant sthula and a sukshma sharira; although of higher order than normal humans.

With the Panchamakara, He/she offers the ultimate sacrifice to the sukshma sharia. The panchamakara is the sadhana in which the subtle existence of all the five elements is duly acknowledged and freed. In this sadhana, the panchamakara are mamsa, mudra, matsya, madira and maithuna. These are silence, breath (the breath already in nyasa oriented levels), erect posture (possibly siddhasana), the kundalini union and the nectar of life.

The process of panchamakara is as follows: the accomplished one who is resembling the deity, in the cradle of ma divinely connected should do the nyasa of the mantra of deity (this is already inherent as a part of breath; (for understanding of readers its explicitly stated)), requests ma (pashyanthi or para form of communication) to identify herself with dormant shakti (Kundalini). Ma who is connected with the aspirant channels the cosmic force and thus the kundalini awakens in the aspirant for the first time with at most perfection. The properties of each element are known now in absolute to the aghori and he/she knows how to play with it internally.

When the kundalini reaches bindu visarga, the nectar of immortality is blessed to the aspirant. One can receive the nectar either in bhutaagni or jataragni. In jataragni, it makes the aghori independent of all necessities of sustenance. But in bhuta agni, it transcends the state of sukshma to absolute.

Dear all, the bondage of sukshma on any kind is now non-existent. The choice of an Aghori to be an immortal or the one who should return to the source is decided at this level.

The complete knowledge of sukshma which comes with the ascend of the kundalini through the subsequent chakras; provide with the perfect awareness of the microcosmic world. As the macrocosmic world is just a reality to the limited self whichever level the self exists, the complete understanding of microcosmic levels will give the understanding of all worlds that exists in the subtle levels which have equal representations in the macrocosmic space. After the ascent upto bindu visarga, the kundalini starts her downward path, once again visiting all subtle worlds.

On reaching wherever the original kundalini resided, the aghori can now open into the current world with the new identity of limitless subtle knowledge and divine connections with ma. The identification of deity is not a mere resemblance now. It is nearing to perfection. Thus the panchamakara sadhana is completed.

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Panchamamsa Sadhana

Dear all, after the panchamakara sadhana, the aghori who is in the path of returning to the source; has no karmic debts. The aghori still possess a sthula sharira and for the very reason of it the karana sharira exists. Since the aghori possess all the three bodies, he exists in this jagat which is still a reality in the limited sight.

But with the full awareness of the subtle body, the aghori now knows that this world is a mere projection in the limited existence. Based on the tastes, gunas, doshas and senses, the causative body projects the sthula sharira with the limited master ego, and the sukshma lies dormant in this. The causative body decides the nature, composition and even the soft projections of subtle levels based on the previous births.

The panchamamsa sacrifice is the at most sacrifice for the sthula sharira. With this sacrifice, the sthula sharira becomes limitless and is devoid of much relevance to the one world it exists.

The panchamamsa or the five sacred meats which are spiced stands for the five senses. The classical representation of this as the meat of man, cow, elephant, horse, and dog are symbolic for the senses. For eg: Dog represents hearing. The five ambrosias added in classical context are fat, feces, urine, blood and semen which symbolize the tastes and gunas. The inherent ratio of their existence creates the doshas or nullify them in the sthula sharira.

The downward pointing triangle with the human skulls represent the evolution of human through the three gunas. The skull on which the cooking is done is once own head and the fire mentioned is the cosmic agni. The upward pointing triangle is the air mandala which is the vayu which support the ascend of the bhuta agni.

Dear all, let me outline the process of doing this sadhana.

The aghori sits in the accomplished posture and then ascends his samana and sets the base on the crown in the skull, the bhuta agni will ascend from the agni chakra and will sit at the agna chakra where it loses its distinction completely and becomes absolute: the cosmic agni. The bhuta agni cannot accept the offering of senses, gunas or tastes if it retains its identity with the current sthula. Once it becomes the cosmic agni it can accept all the offerings. With the connection with ma, the five elements existing in the body will bring forth the representations for all the ambrosia. The medium is thus created and with the creation of the medium, the physical existence of these fluids is replaced by respective projections. Now the brain, the seat of human sensual and other faculties is sacrificed which results in the replacement of it with limitless consciousness. The ego is still limited faculty of existence without any control and the self connects on the ego for the projections. Thus the true existence of the projection comes into being and the sthula is now transmittable, transformable and transmutable. Thus the Stula sacrifice completes and all the three bodies exists at most pure state.

For the humans who sees an aghori, he/she shows no difference from an ordinary state. But internally, the residual karana sharira which makes the binding possible is existent with the modifications and the kundalini is dormant which can be awakened any moment at will. The five elements are free in all levels but integrated by the modified consciousness and its intent. The identification with the deity is complete now internally. The aghori can retain the external outlook of a deity. But after all he is now everything and yet nothing. Thus his transformation internally and his expressions to external levels are complete.

But this makes him/her only eligible to exist in the current jagat absolutely and returning to source needs further steps.



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The world of Projections

Dear all, a perfected being now understands the unreal world in the real sense. The stula and sukshma sacrifices with the level of karana being understood, one visualizes the world in its right way. Now he sees his own sthula as a mere projection of the limited ego with the attributes derived from karana. The ego since it's the strongest identification of one's limited state will make the projection visible to the ordinary levels and present the stula as a reality. The rasa, guna and the tatwas are all in ratio as per the accounting of karmas with the karana sharira. The sukshma thus loses its true nature and projects the body as its state.

The state of projection is different with luminous ones, ethereal beings, human beings and lower order beings like animals etc. Let the focus on the human beings and lower order beings.

When the projection for the sthula is determined it needs a center for interaction and confinement. The mind is formed as the epicenter of these two facilities. The mind process continuously the interactions of sthula projection and also eclipse the one from the true nature. The developed level of karmas and the ability to think (the one who thinks is called manava) makes the stula representations varied in manifolds. Even from the mere color of skin to the nature of interactions and tastes, the stula projection expresses complex variations in traits. The birth of an individual is there for only happens when a suitable couple projects their immense desire to have an offspring.

When we looks at animals, they have a less developed mind and hence they are similar in the projections to a major extend. The lesser the level more similar the projections.

This reality explains every phenomenon and validate whatever science invented and yet to invent in future. Apart from as Sthula projection, the karana also projects in the subtle realms also. These projections and how the cosmos exists will be discussed next.



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Cosmos and Beyond

Dear all, the projection known in the visible realms alone restricts the interaction of existence. The karana projects in the subtle realms also to fulfill the karmic debts. These soft projects are subtle and hence seldom noticeable by the ordinary mortal being. The preference of a particular place to a immediate bonding with strangers are phenomenon which is created by a soft projection.

Since the individual have no understanding in this karmic interaction, he/she just is a spectator to these events. The cosmos is just the present reality of the beings in the same levels of projections. The rules are common among them. The visualizations are common among them. The imaginary dangers are common among them. Every feeling which is experienced by the manifested gunas through the medium of five basic elements are also common. But based on the nature of gunas, one may feel differently with other based on a moment or projected situation.

In the microcosmic level, the limited self with its level of reach identify with a certain level projection; a certain world. In macrocosmic level, the collective projections webbed by the level of consciousness in the specific dimensions forms the cosmos. The events of the specific world is determined by the grand scale projection of the consciousness in that level. And those limited selves who have a karmic debt interacts in that level of world with their respective projection and experience the results of the same. Thus the dvaita and advaita philosophy is merged at this understanding. Being the one as consciousness and Being dependent on the consciousness to stay with the one.

Like this cosmos, there exist many worlds. There exists many levels of manifested consciousness and transcending from one level to another cannot happen with the complete microscopic control of being in sukshma, sthula and karana levels alone. It requires skills beyond that.



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Revisiting the Cremation ground

Dear all, the individualistic perspective of enlightened level is clearly expressed, now it's the time for the enlightened to visit the cremation ground. This time he/she never feels at all alone in cremation ground. With the virtue of the clarified bodies, he/she visualizes the various beings present in the cremation ground with the deeper perception.

The accomplished now do a shava sadhana on the corpse which is of the opposite gender. The procedures are of the same in this case as before. This time the corpse chosen should be fresh. In other words it should be not been in the state of death for long. In short, the vyana, the vayu should not be allowed to leave the body.

The shava sadhana in this level will bring the connection of the vyana of the aghori to the vyana of the subject. This is the first of the time a heterogeneous projection is established with the will full effort of the accomplished one. The vyana of the opposite gender mingles with the vyana of the accomplished one and the intent of the very creation of the being is known now to the aghori.

When traverse through the vyana, the aghori accomplishes connection with the other vayus and agni's of the being in its previous states of lower forms and also this heterogeneous interaction kindles the understanding of the connection with vyanas and agni's of the animate and inanimate beings around as a result product of the sadhana.

Since human is the known stronger projection to this world , all the elementary levels beneath it is visualized and this whole world projections are manifested in front of the aghori as the collective will of many interlacing projections. But with the power to control the basic tatwas of one higher order being, the aghori has accomplished his/her ability to control anything that pertains to this world.

Now the jagat is midhya to him/her. Just a manifestation which he/she can produce with the very intent involving respective souls which fit the realms.



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Across The Worlds

Dear all, with the complete understanding of the levels of existence with the deeper level tatwas, the aghori can now enter into the state of deep contemplation. Now with the new found knowledge of the intermingling of projections in this current world , he/she can see what has happened , what is happening and whats in the future as resultant by products of the various projections.

Now its time to shrink the sthula to the sukshma. The subtle understanding to tatwas provide him/her with the ability to control them in gross level also. Thus with the intent of the aghori, the five elements drops its projection to the world and the mind becomes detached. This mind which seeds the ego merges to the true identity of the being; the self. The karana sharira is now a spectator. With the closed eyes, the aghori closes his existence to the external world which is the reality to the human beings.

The kundalini which is awakened in him/her will give with choices of world to manifest. Now the aghori can vary the level of consciousness to manifest in any of the lokas or worlds and communicate with all beings pertaining to the world.

It's all of projecting oneself into the desired world with the attributes that suits the world. This is how the immortals traverse and the luminous ones. The way is always the same.



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The Astral worlds

Dear all, lets now understand the worlds of sukshma. The world of sukshma is in various levels. A nominal karana sharira for our world, it does not mean that the sukshma loka has no debts attached to the Aghori, the enlightened one.

Every man or woman who dies ordinarily has a chance to go to some sukshma loka to enjoy the brief period of good karmas before returning to earth once again. But the freed karana sharira in the earthly realms allows the aghori to stay in the sukshma lokas whichever one he owes debt for the casual body or karana sharira in that levels.

The description of sukshma lokas are beyond words to explain. The accomplished one can be of any stature, creates and destroys any animate and inanimate objects at will. The beings on this sukshma world are connected by the very intent to communicate. The levels of understanding are guided by perception. The worlds of beings are of light - luminous ones, demi gods, ethereal beings etc many classes and classifications belong here.

The interactions in this world should be only understood either through death with good karmas and or becoming an accomplished one in which ever path one embarks upon. I am not at liberty to explicitly mention minute details. As an accomplished one, if one decides to accept the duties of any world of sukshma in any of these trips, the aghori visits once again to this world. This time he/she visits back for the last few days.



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"Death" of the Sthula

Dear all, the accomplished aghori who accepts such a duty in any of the sukshma loka returns for one last time to this earth and becomes visual in the physical realms. Now the time has come for the final ascent.

The last ritual in the mortal realm is to appoint one person to do the needful disposal of the sthula sharira. The aghori in the adept stage itself develop the capacity of identifying the one who is going to cremate him/her. On the auspicious night after bidding the farewell, the accomplished aghori asks his chosen one to join him/her at midnight. If the chosen one is a disciple, this is last 3 hours for the master to tell him any further instructions. The disciple need to be prepared to travel his/her progress without the bodily confined presence of the master.

At the beginning of the Brahma time in the morning, the aghori will enter into the final meditation and with the help of the vayu pervading in the body, he/she opens the brahmarandra, releases oneself and casts this sthula forever.

The disciple or the chosen one can set this body to fire preferably from a funeral pyre. The ashes are collected carefully and disposed in the river or ocean. No after death rituals is needed for this cremation as there is no bondage of the accomplished one with this realm through the karana sharira. It's now accomplished one's choice to return to earth in whichever form he/she likes as any other ethereal being or luminous ones.



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Final Post

Dear all, the duties of an astral ascended being is beyond to be shared for the reader of this thread. But I would like to share some details; more general regarding sukshma lokas.

The ascended being will undertake his/her new duty in any of the sukshma loka as per the karana sharira's debt and will undergo cycles of progress across various sukshma lokas. After these cycles, one lose the nominal karana sharira also and the sukshma will be more finite beyond projections to nodal existence. This infinitely capable minutely finite state merges with absolute consciousness; the static aspect of the cosmic force and will dissolve its identity completely and identify with everything from finite and infinite; once and for all. Till the cosmic force starts another interactive interplay of its dynamic and static equilibrium with absolute consciousness, its perfect liberation.

The interesting aspect of sukshma lokas is whenever one ascended wants to come and stay in lower realms like earth or this set of dimensions, its possible at one's own risk. Either one can manifest or one can take birth by lowering to the level for further divine play. But if further karmas incident on him/her than intended he/she will have to again follow the process of cleansing and other related austerities for making the karana nominal.

I hereby conclude my purpose of life on Aghora. None of these words are mine, instead written through me as a medium. As a being, now I surrender myself to the divine will and the state of consciousness bestow on me by cosmic force.

My final prayer for all you dear ones is:

"May the truth of words here dawn in you the radiance of thousand suns illuminating your consciousness, May you all be beings of higher realms in time with the force of the divine mother, May you all taste the elixir of eternal life, May you all have the lasting peace and freedom from cycle of lives and births here in earth and in astral realms"



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