

Sri Vidya Srinivasa

Exploring the basic concept of Sri Vidya, one of the most esoteric traditions of the Vedic religion, quickly reveals its universality. Searching for contemporary evidences of such universality takes us to Venkatesha or Srinivasa, the sole refuge of the present Kali Yuga. We see this universality is clearly exhibited in the Lord manifesting as the deities of varied sects and faiths.

Furthermore the oneness seen in the universality is further reinforced in the temple of Thirukodikaval where Lalitha manifests as Venkatesha, establishing the concept of Sri Vidya Srinivasa.

The various manifestations of Sri Vidya Srinivasa in various sects are organised into 16 corresponding to the 16 Tithis or lunar days, as also to the 16 letters of the esoteric Sri Vidya Mantra.

Finally the core principles of the Sri Vidya Srinivasa tradition are laid out. The cornerstone is Abhedam or non discrimination characterizing a broad perspective embracing all faiths. Ultimately the essence of this tradition is Sharanagathi or Complete Surrender to the Universal Mother and Her Divine Will.

THE UNIVERSAL MOTHER

The worship of every deity in nearly every faith system around the world sees a stage where the deity is viewed as the Mother. This happens either when the deity is seen as the origin of the universe or the deity is seen as the epitome of love and compassion.

This is seen for example in the name Bhakthavatsala, one of the 108 names of Lord Shiva, as well as the name of Lord Vishnu enshrined in Thirukannamangai near Thiruvarur. However Vatsalyam is Motherly affection, a predominant Motherly quality.

SELF REALIZATION

In Advaita, the highest reaches of Hindu spirituality, the nature of reality is investigated. First the three states of human awareness as wake, dream and deep sleep are considered. Anything that exists unchanging in all three states alone can be considered real.

Consequently the body, mind and world, as well as the associated Ahankara or ego, do not exist in deep sleep and cannot be considered real. These are nothing more than a dream created by the illusion known as Maya.

The pure state of existence that is beyond all these, and is alone present in deep sleep, is the real Self or Atman. It is beyond the world and its sorrows, beyond birth and death, is True Existence Sat, Fundamental Consciousness Chit and Unalloyed Bliss Anandam.

Understanding and Realising one's true identity as the Self, and abiding in the Self, is the ultimate goal of human existence. This state is one characterised by absolute freedom from sorrows and miseries. Hence it is termed Liberation or Mukti or Moksha.

The Self is placed on a high pedestal. It is the Self that illumines and lends light to the created Maya based world. The Self is the dreamer while Maya and the world is the dream. This relation asserts the Self as the Creator, Sustainer and Destroyer of the Maya world.

SRI VIDYA

For these reasons the Self is seen as God. Thus in various sects such as Shaiva or Vaishnava or Saura etc, the Self is seen as Absolute God Parabrahman also called Brahman. In other words the question "What is God?" yields the answer "What is, is God".

Centering on the Mother as the Supreme Parabrahman as the Self, forms the essence of Sri Vidya simply translated as the Honoured Wisdom. Sri Maatha or the Honoured Mother is the very first of Her 1000 names.

While Mukti is characterised as a state beyond misery, such a state manifests as eternal peace or Shanthi after death. However while alive, it manifests as love. For the expression of this love, a pseudo relation is manifest between the Self and itself, even while aware that it's a single entity. This might be seen as Ishta Devatha concept where the Self as the devotee views the Self as God in some chosen form, as Mother, Father, lover, friend, child etc. This concept is called Leela.

The Self as the Mother then becomes the playful one Lalitha Ambika. As the Self transcends the three states of wake, dream and sleep, the Mother is also called Tripurasundari. This is the central concept of Sri Vidya. As explained earlier Lalitha Ambika is not a separate deity but simply the most advanced stage of every faith and sect where the Self itself is viewed as the Universal Mother. Aham Ithyeva Vibhavaye Bhavanim, says the Dhyana Sloka of Lalitha.

UNIVERSALITY

Thus the scope of Sri Vidya is universal and cannot be limited to a religion or a sect. Consequently the 1000 names of Lalitha include among them the names which identify Lalitha as the deity of various sects within Hinduism.

Shiva Murti, Vishnu Roopini and Adi Shakthi refer to Lalitha as Shiva, Vishnu and Shakthi respectively. Vighna Nashini views Her as Ganesha, Shadanana as the six faced Skanda and Raviprakhya as the Sun God Surya. Names such as Mahabuddhi, Mahabala and Mahaveerya suggest Hanuman or Anjaneya. Sacchidanandarupini views Lalitha as the Nirguna Parabrahman.

There are also names which are suggestive of the prime characteristics seen in the deities of faiths outside Hinduism.

Ekakini is one without a second. La Ilaha Il Allaha says Islam. Pashu Pasha Vimochini or the liberator of the animals is an allusion to the Christ or Messiah, the deliverer of the lambs. Viyadadi Jagat Prasuh refers to the Creator God Yahweh who created the heavens and earth.

Nirvana Sukha Dayini refers to the Buddha's role in the context of ultimate salvation. Niraga and Dikshita refers to the Jain Arhats who Conquer all passions.

Gurumurthi refers to the Gurus found in all traditions, including the ten Sikh Gurus. Tristha refers to the triads of concepts such as the SanQing or SanBao of Taoism comprising of Spirit Shen, Life Force Qi and Creative Energy Jing. This corresponds to the triad of Gods Shiva, Shakti and Vishnu referred to by Appayya Dikshitar in His Ratna Traya Pariksha as Dharmin and male and female forms of Dharma.

Thus, there are names of Lalitha Ambika suggestive of the Sri Vidya and the Mother concept being applicable to all faiths across the world.

VENKATESHA

Now, atleast within Hinduism there is a view, well backed by Puranas, that views the Kshetra of the present era, Kali Yuga as the Hills of Tirumala Tirupati in South India, with the presiding deity Venkatesha, also called Srinivasa, seen as the Ultimate Refuge of the Kali Yuga. Venkatesha Samo Devo Na Bhootho Na Bhavishyathi says the Bhavishya Purana.

The prominence of Venkatesha as Kali Yuga Deivam is seen by the sheer number of visitors everyday, constantly in excess of 60000. But this isn't the only factor. Apart from the number of miraculous features in the idol as well as miracles reported of the grace of the Lord, the uniqueness of Venkatesha lies in the idol being claimed as the deity of worship by numerous sects.

Over the years there has often been controversy, conflict and even quarrel over the deity claimed to be not just Vishnu, Shiva, Shakti, Skanda or Bhairava but also Buddha, Neminath, Padmapani Avalokiteshwara, Maitreya Buddha among others. It is an exclusive approach seeing the Lord as the deity of a sect to the exclusion of other sects, that leads to conflict.

Rather, looking at the status from a different angle, one understands that it is Venkatesha's own Divine Will that the deity should sport features suggestive of multiple deities. This is to inculcate an inclusive rather than exclusive approach to viewing Him. After all, if the deity is indeed the sole source of refuge for Kali Yuga, it is only logical that such a truth applies to all sects and faiths.

UNIVERSALITY OF VENKATESHA

The following is a brief outline of various references and evidences indicating how Venkatesha is directly or indirectly the deity of various sects within and outside Hinduism. While suggestive claims have been made of the idol in Thirumala itself, the following list excludes such references and focuses only on prominent literary and historical references as well as concrete evidences from other temples across the country where the Lord shows Himself to be various deities.

1. In Thiruparkadal near Vellore is a temple where the Shiva Lingam Doosheshwara transformed into Prasanna Venkatesha to prove the Hari Hara Abheda to Pundareeka Maharishi, a staunch Vaishnava saint.
2. There is the deity of Venkateshwari Goddess in the ancestral temple of Barav near Kharchana, Allahabad. It is said that Devi Bhagavatham refers to a Venkateshwari, the sole Goddess of Kali Yuga.
3. The idols of Bhagavathi Annapoorna in Puduccode, Palakkad as well as Bhoomi in Cherpu, Thrissur bears identical resemblance to the form of Venkatesha in Tirumala.
4. The temple of Lakshmi Narayana in Veppancheri enshrines an expanded deity of Venkatesha encompassing the ten incarnations of Lord Vishnu.
5. A temple in Shirdi enshrines Vishnu Ganapathi, Lord Ganesha as Vishnu seated on Adi Shesha with Goddess Lakshmi, sporting the Shankha Chakra.
6. In Vaishnava faith, Lord Vishwaksena, heading the forces of Vishnu is seen as an equivalent to Ganesha. The deity is represented in many temples including Srirangam, Tirupati or Indhalur as four armed carrying Shankha Chakra just like Vishnu, sometimes with human face and sometimes with elephant face, and is also celebrated on Chaturthi or the lunar fourth. M.Dikshitar sings in Ranganayakam Bhavaye the deity of Srirangam, Ranganatha Mahavishnu as Ganapathi Samaana Vishwaksenam showing the Vishnu Ganesha Oneness manifest in Vishwaksena.
7. Srikara Bhashya is the principal text of Veera Shaivas in Karnataka. Here Venkatesha is mentioned as Veerabhadra and is often paired with Vitthalesha. The temples such as Lepakshi enshrines the pair as Vitthal Birappa, showing the oneness between Virabhadra and Venkatesha, where Birappa is a local manifestation of Veerabhadra.
8. The Venkatesha Sahasranama contains numerous epithets to Shiva such as Virupaksha and Vishweshha. In fact it is seen that 500 names among the 1000 pertain to Shiva and the other 500 to Vishnu.
9. Furthermore the deity of Vitthala in Bhattiprolu and Sogane, Shimoga are seen as manifestations of Shiva and Venkatesha.
10. The Thirupugazh 524-529 by Arunagirinathar addresses Venkatesha of Tirupati as Skanda. Dikshitar praises Subrahmanya as Venkatesha Nama Roopena in Subrahmanyena Rakshitoham.
11. In Valasarawakkam of Chennai, there is the temple of Venkata Subrahmanya where Skanda is seen with 6 right toes, sports Akshara Mala and Kamandalu, and the Sudarshana Chakra in His back.

12. In Tvameva Sharanam, Annamayya praises Venkatesha as Jagannatha, Lord of the universe residing in Puri. The form of Dhanvantari in Thottuva has resemblance to the form of Venkatesha.
13. The temple of Triplicane enshrines Parthasarathy as Venkata Krishna. While Hanumantha Vahanam of Tirumala views Venkatesha as Rama, There are Venkata Narasimha Alankaras done in the Simhachalam Varaha Narasimha temple. There's also the narration of how Venkatesha roared from the Thirumala sanctum as Narasimha approving of the intense Narasimha Upasana of the 32nd Sringeri Acharya, when entry was denied to him.
14. The Krishna Kali temple of Vrindavan celebrates the incident where Govinda or Krishna gave Darshan as Kali to save Radha from Her suspecting family.
15. The Datta Venkateshwara temple in Mysore enshrines Venkatesha as Dattatreya the Guru.
16. Sai Ashtottaram names Shirdi Sai Baba as Venkatesha Ramana. Sai Baba Himself often stressed on the oneness and non discrimination between Islam and Hinduism.
17. The Pralaya Payodhi of Jayadeva praises Jagannatha as the Buddha, as one of the incarnations of Vishnu. The descriptions of Buddha as condemner of Yajnas and with compassionate heart point to the Gautama Buddha as Jagannatha.
18. Autareyas worship Venkatesha as Bala Tripurasundari, justifying His name as Balaji, and the name of His Kshetra as Tripathi. While Venkatesha is seen as the most powerful deity in Kali Yuga, the Mantra Yuga Bheda states Atha Kali Yuge Shastaa Ya Baaleti Nigadyate, asking Bala as the most powerful Mantra Vidya for the Kali Yuga, proving the identity even further.
19. Thirumular in Thirumandhiram 190 refers to Venkatesha as Shiva along with His mount Nandi.
20. There's the incident of Appayya Dikshitar visiting Tirupati and the idol transforming to Shiva to condemn Vaishnava fanatics. Later, on the pleas of the latter the original form was restored.
21. There's the narrative of Adi Shankara preaching the Hari Hara Abhedam, a truth ascertained in Rudra Hridaya Upanishad, in Tirumala.
22. The earliest reference to the hill of Tirumala or Venkatadri is possibly the Rig Veda 10.155.1: Araayi Kaane Vikate Girim Gaccha Sadaanve Shirimbithasya Satvabhisthebhisha Tavaa Chaathayaamasi, translated as "The person, devoid of wealth and vision, is implored to go to the hill which burns up all evil (vikata for Venkata) and drives away all obstacles to peace and prosperity. The call of the rishi Sirimbitha has obviously not gone in vain". So also Book 11 of the Sangam literature Silappadhikaram mentions the hill as Nediyan Kundram.
23. In the Yajur Veda, Taittiriya Aranyaka 3:11:2, a reference is made to Lord Sastha as the one who resides in the hearts of all as the Self or Sarvathma. The Self as in accordance with the words of Ramana Maharshi is the highest Guru. Sastha as Guru can be seen in complementary references in Sastha and Dakshinamurti Sahasranama, as well as in Thummagunta Gurunatha Sastha temple and Sastha idols in Guru Kshetra such as Alangudi. Furthermore the similarity is seen between the forms of Sastha as in Melapattam, Tirunelveli and Veena Dakshinamurti as in Lalgudi etc, as well as the Dhyana Sloka of Sastha as Veena Pustaka Dhara Dakshinamurti Sasthre Namah. As such Sastha is formless, is Lalitha Ambika itself as the foremost Guru. This is seen by Sastha worshipped as a Sri Yantra in Kulathur as well as Sri Yantras in Sabarimala and

Sorimuthaiyan koil, as well as Sastha in place of Guru in Sri Vidya temples of Kanchi and Thiruvarur. While shown with form, Sastha combines the aspects of Hari and Hara as Harihara Putra, of whom Sabarimala Ayyappa is one such incarnation. Now in the 3rd Andhadhi, verse 63, Peyalwar praises Venkatesha as one such Hari Hara form.

24. The significance of Venkatesha as Guru is further seen in Oppiliappankoil where He condenses the Bhagavad Gita as the single phrase Maam Ekam Sharanam Vraja, written in His right hand. The significance of seeing Guru and the scriptures as God is common to many Indian traditions, but is probably best seen in Sikhism where the sacred scripture Adi Granth is viewed as the 11th and eternal Guru. The deity honored is the Ek Onkar or the Pranava Aum, which is the form of Venkatesha as Parabrahman.
25. In most parts of North India the name Balaji is used to refer to both Venkatesha and Lord Hanuman, and the duo can be seen enshrined beside each other on the temple near Durga Kund, Varanasi. The Svayambhu form of Hanuman in Karachi, Pakistan further accentuates the oneness, since the deity, an aspect of Shiva, sports five faces representing the Vishnu aspects of Varaha, Narasimha, Hayagriva and Garuda, apart from Hanuman itself, yet again epitomizing the Hari Hara Abhedam. Hanuman is worshipped especially in the Madhwa traditions as Mukhya Prana Devaru, an aspect of Vayu as Prana or the Life Force as breath.
26. The Ashtadala Pada Padma Aradhana Seva of Venkatesha in Tirumala was started by a devout Muslim, Sheikh Mastan, who viewed the deity as indeed Allah.
27. The history of Adi Keshava temple in Thiruvattar, Kanyakumari reveals how the Utsavar idol was looted by the Arcot Nawab and thrown in the yah, and would keep riding up irrespective of the trash dumped in top of it. Vexed, the Nawab tied the idol down with iron chains following which the queen contacted serious ailments. After an interception in dream, the Nawab released the idol with the queen subsequently healed. The Nawab became a devotee, repented for his mistake and presented various ornaments while restoring the idol. Today the tradition continues with a 21 day festival for "Thiru Allah" Adi Keshava every year, with the Lord wearing the Nawab's cap.
28. Representing the Adi Shakti Kundalini, Lord Vishnu gives Darshan as the serpent Adi Shesha in Thiru Ooragam Divya Desam of Kanchipuram.
29. As Govinda, Krishna displayed the Virat Vishwaroopa, showing how He is the aggregate of all deities in existence.
30. In Kolhapur, certain festival days sees the Goddess Mahalakshmi with the Alankara of Venkatesha.
31. Anjaneya shrines in Chinnalampatti and Bangalore Karya Siddhi Hanuman also witness Venkatesha Alankaras.
32. In the Hamsa Vahanam of Tirumala, Venkatesha appears as Goddess Saraswathi sporting the Veena.
33. Mahaperiyava of Kanchi has described how certain features of Tirumala Venkatesha such as the lion emblem, saree Alankaras, turmeric water Abhisheka on Fridays etc suggest the deity to be

the Goddess Shakti. Particularly, the saint suggested that Venkatesha was a combination of two Shaktis - Kaumari and Vaishnavi.

34. The Suryaprabha Vahana in Tirumala during Brahmotsavam as well as Ratha Saptami sees Venkatesha as Lord Suryanarayana.
35. The Sarva Bhupala Vahana views Venkatesha of Tirumala as the Ashta Dikpalas which include the Vedic deities of Indra, Agni, Yama, Nirruti, Varuna, Vayu, Kubera and Ishana. The Vedic deities form a significant aspect of many faiths across the world. Agni or Fire worship is a key aspect of Zoroastrianism. Surya in the feminine Gayatri form is revered as Amaterasu in Shintoism. So too Indra is revered as Taishakuten.
36. Yet another of the Tirumala celebrations is the Kalpavriksha Vahanam. The Lord is seen as the Kalpavriksha, the wish yielding tree, equated in some beliefs as banyan or Ashwatha trees. The Bhagavad Gita gives a beautiful description of how the tree symbolises creation and the universe. This isn't unlike the Kabbalah Jewish description of the Tree of Life, containing 10 Sefirot, which are manifestations of Yahweh leading to worldly life. As such the tree symbolises the ascent-descent between man and God.
37. The Dharmin Dharma philosophy expounded by Appayya Dikshitar talks about the Parabrahman manifest in three forms, as the Dharmin Shiva and as the Dharma which takes female and male forms as Shakti and Vishnu. Shiva represents the unmanifest or Avyakta stage of creation. Shakti is the expansion of the stage into energy or glory Mahad. Finally Vishnu represents the evolved stage of acquiring the individuality or Ahankara. The triad bears direct resemblance to Shen, Qi and Jing respectively of Taoist philosophy, mentioned in chapter 42 of the Tao te Ching. Consequently, the three are viewed as the Three Pure Ones, the highest triad of deities in Taoism.
38. The Bukkaraya Sandhi treaty of the Mysore Kingdom, signed as a compromise between Tirumala and Sravanabelagola mentions Venkatesha as Neminatha, the 22nd Jain Tirthankara.
39. The fifth canto of Srimad Bhagavatham mentions Rishabhanatha, the 1st Jain Tirthankara as an incarnation of Vishnu. However Shiva Maha Purana Shatarudra Samhita verses 6, 35 and 47 mention Him as an aspect of Shiva.
40. The song Entha Mathramuna of Annamacharya mentions how Venkatesha is variously worshipped as Vishnu, Shakti, Shiva and Parabrahman, apart from being praised by Kapalikas as Adi Bhairava. This deity is the form taken by Lord Shiva accompanied by Vishnu as Mohini to entice the arrogant sages of Darukavana with their wives. This shrine of Adi Bhairava is seen in Thiruvarur Thyagaraja temple and is connected with the history of Hatakeshwara, a cavern leading to a golden Lingam in the netherworld.
41. Interestingly there have been mentions in passing of how the Jain ascetic tradition and customs bear similarities and might have roots in the Aghoris, Naga Sadhus and Nath tradition of North India, all centered around Bhairava worship. Not surprisingly, the tradition bears the name of Digambar, one of the epithets of Bhairava. There are many aspects seen in common such as the focus on Vairagya, and on recluse from society. Temples such as Nakhoda in Rajasthan also illustrate significance of Bhairava worship in the Jain pantheon.

42. Books written by Sadagopan and Janmadas illustrate the role of Venkatesha in Buddhism. Firstly as the saviour Lord of the present-future Kali Yuga, similarity is struck between Venkatesha and Maitreya Buddha, which exhibits in similarity of forms in various aspects such as the Srivatsa in right chest, loosely held left hand, open right hand pointing downwards, the Dharma Chakra , and the Vajrapeetha or diamond platform among other things. The similarities are highlighted to an extent in the shrine of Maitreya in Mulbekh of Ladakh.
43. There are also similarities mentioned between Venkatesha and Avalokiteshwara Bodhisattva, the ocean of compassion, particularly in His form as Padmapani, as seen in the Ajanta caves, or in Nepalese Malla artwork such as in Changu Narayan temple.
44. Mahaperiyava of Kanchi has mentioned how the name Jesus Christ derived from Isha Krishta bear resemblance to the names of Shiva as Eesha and Krishna, explaining why Christmas falls in the proximity of Vaikunta Ekadashi and Arudra Darshan. While Prabhupada of ISKCON and Swami Yogananda also refer to the Krishna Krishta Christ connection, Periyava goes on further to explain how the story of Adam and Eve in Genesis is a transformed version of the traditional Upanishad narration of the Atma and Jiva, even the names being transmigrated, albeit with corruptions.
45. There are strong evidences to prove both physically and spiritually the Indian connection of Jesus. Scrolls in the monasteries of Hemis and Lhasa, verified by many including Notovitch and Abhedananda, as well as the Chinese work Glass Mirror, refer to Jesus arriving at India escaping marriage suitors at home, studying Jainism in Rajasthan, Achar Samhita in Puri, Buddhism and Hinduism in Nalanda, Rajagraha and Varanasi. A folk song from the Nath tradition refers to Jesus as Ishanath, who studied under Chetananath and is seen as the Guru's Guru. Further, verses in John 3.14 and 8.28, as well as Revelation 4.5 and Genesis 28.12, describe the lifting of the serpent of Kundalini Yoga which transformed Jesus from Son of Man to Son of God, a term He used to refer to Himself to avoid blasphemy accusations in a culture that unlike India wasn't familiar in seeing Guru as Parabrahman itself. The baptism is how Jesus was shown to be the anointed one, giving Him the epithet Christ, while John 12.32 describes this as the ability of Jesus in attracting all towards Him, justifying His name as Krishta or Krishna, both related to Akarshana meaning attraction.
46. John 10.30 and 10.34 contain direct recitations by Jesus of the Vedic Mahavakyas Aham Brahmasmi and Tattvamasi whereas 4.24 emphasizes Nirguna worship. While in John 1.12 Jesus is seen to give the highest philosophy to all capable, it is revealed in Matthew 13.10 that most of the masses couldn't grasp this unlike the apostles, and hence Jesus spoke to them in parables. In this context, His teachings on love, compassion, tolerance and forgiveness bear a huge similarity with Buddhist teachings, a topic dealt in the book of Marcus Bang. The next major event was the crucifixion of Jesus, and the account by an eyewitness preserved in the library of Alexandria and published in German in 1873, details how Jesus was removed from the cross after a mere 6 hours, his leg bones weren't broken, and how he was treated by Joseph of Arimatheus and the Essenes using aloe, myrrh and other herbs. Regaining consciousness after 30 hours, the letter says how Jesus was eager to meet Mary Magdalene and the other disciples, and had to

eventually flee the place for fear of Roman persecution. At this point, while Jesus Himself considered His survival God's Miracle, the Ascension is viewed as a cornerstone of Christianity, where God proves the Teachings of Jesus to be the true one winning over evil forces. However a series of Bible verses describing His ascent to heaven and sitting beside or in the throne of God has been taken too literally and misinterpreted. Bearing in mind Jesus Himself in Luke 17.21 describing the kingdom of God as within oneself, Jesus further states in Revelation 3.21 that He will give to the victorious the exact same right to sit on the same throne. Thus, the reference to Ascension is symbolic and not literal, and is a description of Jesus acquiring Self Realization victoriously. Jesus confirms in John 14.12 how anybody who follows Him can do the things He did and even greater.

47. A DNA test result published in the Wall Street Journal, May 11, 1998 confirms how the Bene Israel people of Kashmir are the lost tribes of Israel. As cited in John 10.16 and Matthew 10.5, this formed the reason for Jesus traveling to India to continue His teachings after meeting Saul or Tarsus in Damascus as seen in Acts 9, the Eastern end of Roman empire. The 900s AD Tafsir Ibn-I- Jarir Tabri 3.197 and 1417AD Rauzat us Safa 1.130 mentions this travel as well as His stay in Nusaybin, Turkey. Acta Thomae mentions Jesus and Thomas in the Kingdom of Taxila. A town, Murree in Pindi point, Pakistan is said to house the tomb of Mary. Interestingly the Temple of Shankaracharya in Srinagar renovated by then King Gopadatta using the aid of Jesus consists the inscription of a Persian architect in year 54, captured in photo in 1869, mentioning Jesus as adopting the name Yuz Asaf meaning Leader of the Healed, and as the prophet of the Bene Israel. Bhavishya Purana dated to the second century latest refers to Jesus and His encounter with the king Shalivahana, where He explained His expounding the Advaita philosophy to the Mlecchas. In His own words, "The living entity is subject to good and bad contaminations. The mind should be purified by taking recourse of proper conduct and chanting of the holy names of God. Just as the immovable sun attracts, from all directions, the elements of all living beings, the Lord of the solar planet, who is fixed and all-attractive, and attracts the hearts of all living creatures. Thus by following rules, speaking truthful words, by mental harmony and by meditation, one should worship that immovable Lord. Having placed the eternally pure and auspicious form of the Supreme Lord in my heart, O protector of the earth planet, I preached these principles through the mlecchas' own faith and My name became isha-masiha".
48. Passing away at the age of 80, Jesus was enshrined in Rozabal tomb of Srinagar. Though a sarcophagus in North South orientation had been placed in recent times, the original tomb underground is aligned east-west in line with Jewish custom. This has been captured in photo as well as mentioned in many historical documents including the 900s AD Ikmal ud Din, 1420AD Mullah Nadiri's Tarikh i Kashmir, 1600s AD Ain ul Hayat 2.2.177, 1729AD Tarikh i Azam, a 1766 legal decree by the grand Mufti, 1780AD Bagh i Sulaiman, 1857AD Wajees ut Tawarikh, 1900AD Tarikh i Kabir Kashmir and Assar ul Ikhyar. Interestingly the tomb also houses the carved footprints of Jesus, which show the wounds in both feet matching with the Turin Shroud relic and corresponding to the single nail drilled with left foot placed over right during crucifixion.

49. From all these evidences, one can clearly ascertain the affiliation of Jesus and His teachings to Buddhist and eventually Hindu Advaita. Jesus clearly was a Sadguru who is seen as God itself as per the Sloka Guru Brahma Guru Vishnu. However, His life is a marked deviation from other Sadgurus such as Buddha or Adi Shankara because of a key event: crucifixion. While His teachings of Advaita appealed to the spiritually advanced looking for Moksha, His parables appealed to the common masses who knew they had sinned, but believed in a Messiah that would save them by showing the right path. These were the lambs that repented and followed Jesus. However, in the degraded land of Mlecchas, the majority were not the believers but were deep in sin ruining their own lives. It is to make these believe that Jesus took their sins upon Himself and suffered the ordeal of the cross. Thus the most apt description of Jesus is Pashu Pasha Vimochini. For the spiritually advanced, He is Vimochini, granting liberation. For the lambs or Pashus, He liberates them from their sins or Pasha Vimochini. For the non believers, He makes them into believers taking their sins upon Himself, thus making them believers or Pashu and thus Pashu Pasha Vimochini.

SRI VIDYA SRINIVASA

The above list of evidences and references clearly highlight how Venkatesha, the Kali Yuga Deivam, by His Divine Will, manifests as the deity worshipped by all major sects and faiths both within and outside Hinduism. Thus, Venkatesha is the Kali Yuga deity corresponding to the universality of Sri Vidya.

This fact is very clearly proven in the temple of Thirukodikaval. Here a shrine of Tripurasundari exists as Venkatesha sporting Shankha Chakra Kati Hasta. This follows from the narrative where a certain group of Alwars once headed to Tirupati could not get Darshan of Venkatesha and were redirected by an Ashareeri voice to Thirukodikaval where the Universal Mother gave Darshan in this form.

Thus the above discussion on the concept and universality of Sri Vidya and correspondence with Venkatesha for the Kali Yuga finds its zenith in this shrine of Tripurasundari as Venkatesha in Thirukodikaval. This rightly explains the concept of "Sri Vidya Srinivasa".

THE CORE PRAYER

Building on these fundamentals, we attempt to organise the concept and tradition of Sri Vidya Srinivasa. To do this, we first bear in mind the importance of the number 16 in Sri Vidya. Lalitha Ambika is often portrayed as Shodashi, a 16 year old, while the fifteen Tithi Nityas or lunar nights in a fortnight representing the 15 Kalas or phases of the moon are worshipped as 15 aspects of Lalitha. The sixteenth, which forms the basis and is beyond all the 15 is Maha Shodashi or Lalitha Herself.

In accordance with this, the esoteric Mantra to worship Lalitha is the fifteen lettered Panchadashi Mantra comprising of 15 Bija Aksharas or seed syllables. With these, a sixteenth syllable is added to make it Shodasha Akshari Mantra. The sixteenth syllable is Lalitha Ambika Herself, and has all the power of the other 15 Aksharas within itself.

Combining these aspects, we organise the various manifestations of Sri Vidya Srinivasa corresponding to various sects into primarily sixteen manifestations, which correspond to the sixteen Tithi Nityas or to the Shodashakshari Mantra, the sixteenth being Tripurasundari Herself as Venkatesha as in Thirukodikaval.

These factors are all condensed in a Moola or base prayer termed the Sri Vidya Srinivasa Shodasha Stuti. This composition is in praise of Venkatesha who is the Kali Yuga manifestation of the Universal Mother Lalitha, as seen in Thirukodikaval.

Apart from the invocation, there are 16 sections in 16 Ragas, representing the 16 Tithis or lunar days, each day visualising Sri Vidya Srinivasa as God of a major world religion. Each section consists of 24 syllables, representing the 24 horas or hours in a solar day. Thus this composition is a Tithi Hora Ragamalika Shodasha Stuti of Sri Vidya Srinivasa.

The starting syllables of the sixteen sections also encode the Shodashakshari esoteric Mantra of Sri Vidya. Grammatically, the vibhakti is from 1 to 8 in the first 8 sections and then reverses from 8 to 1, with the 8th section common to both. The first 15 religions in order: Islam, Judaism, Taoism, Ganapathyam, Jainism, Kaumaram, Sauram, Buddhism, Shaktham, Sikhism, Anjaneyam, Vaishnavam, Christianity, Shaivam and Nirguna Advaitam. The 16th combines all these as Sri Vidya itself.

Omkaara Vinaayaka Saai Naatha Guru Paadukaabhyaam Sadaa Pranamaamyaham ||
Kalyaani Ekaakini Sri Allaah Aadi Keshava Padmapriyaa Samrakshatumaam |
Ekaaksharim Yaahva Brahmaanam Viyadaadi Jagatsrishtim Kalpavrukshaam Bhajeham |
Eeshwaryaa Tristhaayaa Dharmi Dharma Abhedayaa Hari Hara Hreematyaa Paalitosmi |
Lalithaayai Vighna Naashinyai Ganapathi Samaana Vishwaksenaaya Namaste |
Hreemkaarinyaah Niraagaayaah Arishta Neminaathaata Aadi Bhairavaat Param Nahee ||
Hamsinyaah Shadaananaayaah Venkata Subrahmanyasya Guruguhasya Daasoham |
Saavitryaam Raviprakhyaayaam Agni Indraadi Dikpaalaadi Roopinyaam Bhaktim Karomi |
Kaamaakshi Nirvaana Sukhadaayini Maitreya Karunaalahari Buddhe Paahi |
Harinyaam Aadi Shakti Durgaayaam Shaaradaayaam Bhoodevyaa Sadaa Bhaktim Karomi |
Lakuleshwaryaa Datta Guru Moortih Dharma Shaastaah Tattva Prabodhinyaah Daasoham |
Hreem Shareerinyaah Mahaa Veeryaayaah Rudra Roopa Baala Anjaneyaata Param Nahee Re ||
Sarvatomukhaayai Raama Krishna Vishnu Roopinyai Vaidya Vitthalaayai Namaste |
Kamalaasanaayaa Eesha Putrai Pashu Paasha Vimochinyaa Krishtai Rakshitoham |
Layakarim Veera Shiva Moortim Pashuloka Bhayankarim Bhavaanim Vandeham |
Hreemkaara Vedopanishad Sacchidaananda Roopini Paramaatmaa Samrakshatu ||
Sri Maata Sri Vidya Srinivaasa Tithi Hora Nitya Sri Venkateshaa Mangalam ||

LUNAR DAYS

Thus the presiding form of Sri Vidya Srinivasa for the sixteen Tithis are seen as follows corresponding to the respective religions.

Prathami. Allah. Islam and Bahai. The One without a Second nature of Allah is celebrated.

Dvitiya. Yahweh Kalpavriksha. Judaism. The God who introduced duality by creating the heavens and earth.

Tritiya. Dharmi-Dharmaa-Dharma SanBao. Taoism. The triad of Shiva Shakti Vishnu as Shen Qi Jing forms the basis for lunar third.

Chaturthi. Vishwakshena. Ganapathyam. Ganesha is the Lord of the four petalled lotus of Mooladhara and incarnated in each of the four eras or Yugas.

Panchami. Digambara Bhairava. Jainism. The five honored of the Jains - Arhant, Siddha, Acharya, Upadhyaya and Sadhus form the basis for lunar fifth. Panchami is the day of Nagas symbolising Kundalini, and Bhairava wearing them as ornaments symbolises transcending the Kundalini.

Shashti. Skanda. Kaumaram. The six faces of the Lord represent destruction of the six enemies as Kama, Krodha, Moha, Madha, Lobha, Matsarya, as well as the six energy centers of Mooladhara, Svadishtana, Manipura, Anahata, Visuddhi and Ajna Chakras, which the Kundalini traverses in its spiritual path.

Saptami. Surya Indra. Sauram, Zoroastrianism and Shintoism. The seven denote the seven Chakras, as the above including crown or Sahasrara.

Ashtami. Buddha Maitreya. Buddhism. Buddha's eightfold path and the 8 spokes of Dhamma Chakra are highlighted.

Navami. Adi Shakti Tridevi. Shaktham. The nine forms of Durga as Shailaputri, Brahmacharini, Chandraghanta, Kushmanda, Katyayani, Skandamata, Kalaratri, Mahagauri and Siddhidatri are highlighted as the lunar ninth.

Dashami. Dharma Sastha Gurunatha. Sikhism. The Dashami is ruled by Dharma Devata, and the significance of the ten Sikh Gurus is also highlighted.

Ekadashi. Hanuman Balaji. Praanam. Hanuman is the last and 11th of the 11 Rudras.

Dwadashi. Narayana. Vaishnavam. The 12 names of Vishnu called the Keshava Namas are the most powerful names of the Lord.

Trayodashi. Eesha Krishta. Christianity. Christ and the twelve apostles make up the thirteen of the lunar thirteenth.

Chaturdashi. Sadaashiva. Shaivism. Shiva is seen as the ruler of the 14 worlds from the lowermost Pathala to the highest Satya Loka.

Purnami/Amavasya. Sacchidaanandam. Advaitam. The culmination of the spiritual process is the basis of the concept of completeness or Purnami.

Shodashi. Lalitha Ambika Herself beyond the fifteen Tithis.

SHODASHAKSHARI

The significance of this organization of Sri Vidya Srinivasa can be understood only if the significance of the Shodashakshari Mantra is understood. Varivasya Rahasya of Bhaskararaya details the significance and meanings of the Panchadashi Mantra letter by letter. Once this is understood, the

sixteenth can simply be seen as Samashti or aggregate of the first fifteen. Broadly the Mantra is understood in light of its three Kutas or segments- the Vagbhava, Kamaraja and Shakti Kutas consisting of 5, 6 and 4 Bija Aksharas respectively of the 15, and all three ending in the Maya Bija Hrim.

Among various contexts of meanings given for the Panchadashi Mantra the following assume prime significance:

1. Vedic context mapping the three segments to Rig, Yajur and Sama Veda, with the three Hrim representing Parabrahman praised in Atharva Veda. This is further developed into Upanishad based context.
2. The context of the three segments corresponding to Srishti, Sthiti and Samhara/Laya or creation, preservation and destruction, presided by Brahma-Bharathi, Vishnu-Prithvi and Rudra-Rudrani respectively. On one level, each of the three segments can be further subdivided to consist of Srishti, Sthiti, Laya. In recitation, the energy of each Kuta is carried forward to the next Kuta. This the third Kuta has the energies of Srishti, Sthiti and Laya together.
3. The last Hrim of the third Kuta consists of all the three together. Within this Kuta, the Hr of Hrim represents Jagara or wakeful state signifying the functioning of the 5 Jnanendriyas and 5 Karmendriyas - eye, ear, nose, tongue, skin, speech, hands, feet, excretory and procreative organs. The vowel I represents the Svapna or dream state signifying functioning of the Antahkaranas - Ahankara, Buddhi, Chitta and Manas. The Bindu M represents the Sushupti or Sleep state where the Jiva is dormant. Beyond the Bindu the sound merges to various subtle levels namely Ardachandra, Rodhini, Naada, Naadaanta, Shakti, Vyapika, Samana, Unmana and ultimately the Consciousness itself as Mahabindu. Among these the first three levels until Naada together represent the Turiya or fourth state. This is the fundamental consciousness of the Self itself underlying the three states of wake, dream and sleep. The levels from Nadanta onward represent Turiyatita, or complete abidance in the Self.
4. Each of the three Kutas is seen as equivalent to the 24 lettered Gayatri Mantra, considered the most supreme of Mantras and as the essence of all Vedas. The 3 Gayatris thus in the Panchadashi may be seen in the light of Srishti Sthiti Laya contexts.
5. The three Kutas also represent the three aspects of energy as Jnana, Iccha and Kriya or Wisdom, Will and Work. These further represent the materialistic benefits one could get from the Panchadashi.

Viewing the three Kutas as pertaining to the Srishti, Sthiti, Laya aspects, the Upanishadic and Gayatri contexts of the Panchadashi are explored as follows in correlation with the 16 manifestations of Sri Vidya Srinivasa.

VAGBHAVA KUTA

This segment consist of the 5 manifestations from Prathamī to Panchami as the Aksharas Ka E I La Hrim. It corresponds to Srishti or perspectives as seen in light of creative energy of Brahman.

In Vedic context, Ka is seen as Brahma or the creative aspect, while A is Rudra or Destructive aspect. E is Vishnu or preserving aspect. All three are Saguna manifestations of the Nirguna Brahman represented as Hrim. I La together give the meaning of Eele or Eede meaning praise, similar to the opening verses of Rig Veda Agnim Eele Purohitam. Thus this Kuta corresponds to Rig Veda. The Saguna is placed hierarchically in a lower pedestal than the Nirguna, and this Brahman in its three fold aspects praises Brahman itself in Nirguna aspect.

In the Gayatri context, Tat represents the inert yet Almighty Kameshwara whereas Savitur Varenyam represents His energy Kamwshwari. These correspond to Ka and E. Bhargo Devasya Dhi is the God who descends and expands as creation, and this corresponds to Akshara I. La is Mahi, the earth and symbolises the Pancha Bhutas or elements of nature as Earth, Water, Fire, Air and Space. Hrim is the Parabrahman which represents turning one's mind inwards towards Self Realization.

Among the Shodasha Sri Vidya Srinivasa, Ka is Allah while E is Jehovah. Interestingly most descriptions of Allah in the Qoran center either on His creative aspect of how He created the worlds, or on His aspect on the judgement day, where the Qoran prescribes correct conduct to be followed so that one is not punished but liberated during the day of judgement. This aspect is the Laya or end of time aspect of Allah. Thus Allah represents Brahma- Shiva in the Vedic context. In either case, Allah is placed on a high pedestal in the heavens and is thus inert to materialistic happenings in the world. This corresponds Allah with the Kameshwara or Tat.

Jehovah, particularly in His aspect as Kakpa vriksha or Tree of Life represents the creator God but in an interactive role in the world. Representing the Sefirot as a tree rather than as a baby plant or a dead log, suggests the Sthiti or Vishnu aspect of sustenance. It is in this state that Jehovah interacts with the world through miracles, prophets etc. Thus E as Jehovah represents Sthiti or Vishnu. The interactive dimension also corresponds Jehovah to the interactive Kameshwari or Savitur Varenyam.

I represents Tristha as Shiva Shakti Vishnu. This also represents the descent of existence into material world as spirit, life force and creative energy of the San Bao. Thus Tristha represents the descent symbolised as Bhargo Devasya Dhi.

La represents Ganesh. As the Lord of Mooladhara or the Root Chakra, Prithvi or the Earth element is represented as Mahi. Further, rise of the life force as Kundalini towards Self Realization starts from Mooladhara.

Together I and La represents the ascent and descent of life force between inertness and created world. This interaction between Saguna and Nirguna realms is seen as the praise Eele.

Hrim represents the Parabrahman itself. Particularly, this first Kuta represents a dualistic approach to seeing Brahman from the materialistic world. Having understood the greatness of the Nirguna, the Sadhaka or seeker works towards killing all worldly desires, passions and temptations. This

leads him to turn inwards through detachment or Vairagya. This is represented as Hrim or Dhiyoyonah Prachodayat.

The epitome of Vairagya is Bhairava who is known as Digambara or one who wears the directions as clothes. This is the fundamental principle of Jainism, where victory or Jina over passions is considered the highest goal, leading to Kevala Jnana.

Thus the Vagbhava Kuta sees Sri Vidya Srinivasa as Allah, Jehovah, SanBao, Ganesha and Bhairava, representing the Srishti aspect of understanding Brahman from materialistic view point and journeying inwards by achieving Vairagya or detachment.

The inert Ka and interactive E also represent the intellect and means of learning. SanBao in I represents the harmonious combination of both. Thus Ka E I represents the combination of intellect and learning, whereas La Hrim, similar to Lahari or waves represent the propagation of such intellect and knowledge. In other words, Ganesha as Lord of Siddhi and Buddhi represents knowledge, as the starting step of the ascent of Kundalini. Hrim as Bhairava represents propagation of knowledge leading eventually to Kevala Jnana.

KAMARAJA KUTA

This segment comprises the six Aksharas of Ha Sa Ka Ha La Hrim from Shashti till Ekadashi, and represents the Sthiti perspective. In other words, after observing Brahman in a dualistic Srishti perspective, in this stage Brahman is understood vis-a-vis the fully created and operational world. This understanding of Brahman or its nature will facilitate making the journey towards Self Realization.

To start with, the Gayatri context maps Ha to the inert Tat and Sa to Savitur. Ka is seen as the respect worthy Varenayam, while Ha is Bhargo Devasya Dhi. La and Hrim are Mahi and Dhiyoyonah Prachodayat as seen in earlier Kuta also.

In the Vedic context, Ha Sa represents Hasitha or Hasana, translated as smile or bliss of Aanandam, as in Sacchidaananda. Ka La and Ha respectively denote Satyam, Jnanam and Anantham. Hrim denotes Parabrahman itself. Thus in summary this Kuta describes the Sacchidaananda as Satyam Jnanam Anantham Brahma, as per the Taittiriya Upanishad, thus corresponding this Kuta with the Yajur Veda.

When a person in the fully created world tries to comprehend Brahman, his thinking facilities are dominated by the polarities that characterise the world of Maya. Thus, he views Brahman in light of such polarities such as truth-untruth, sorrow-joy, finite-infinite etc. This stage is represented by this Kuta.

Firstly, one sees the material world of the Pancha Bhutas, the body etc as devoid of sentience or intelligence, as a Jada Vastu. In comparison, the Self as Brahman is seen to be sentient in the form of Jnana, through whose light the insentient objects are perceived. This is the significance of Sastha or Gurunatha who is the only sentient entity as the Sarva Atma. This Sastha or Guru as La corresponds to

Jnanam or sentience. As the overlord of the Bhutas, Sastha is called Bhutanatha, and represents the Bhutas denoted by Mahi or Earth.

After understanding Brahman as sentience, one understands Brahman to be the origin and end of all the sentient things. Thus while the Jada entities are finite, Brahman is seen as their creator and destroyer. This is the manifestation of Brahman as Adi Shakthi, who creates as Bhuvaneshwari and destroys as Mahakali. Understanding this aspect of Brahman directly leads to perceiving Brahman as limitless and infinite without boundaries. In this connection, it is called Anantha. Adi Shakti is viewed as the Kundalini or serpent Adi Shesha, also called Anantha. This is the significance of Ha as Adi Shakti as Anantha. Since Shakti descends and expands into creation, the Ha is also mapped to Bhargo Devasya Dhi.

Finally, one takes one's perception beyond the existential scope of the Jada entities. That is, beyond the point when they have met their end, mentioned in scriptures as Pralaya or the cosmic deluge. Thus as the only one eternal and ever existing, Brahman is known to be Satyam or Truth.

However to achieve this perspective, one must have completely transcended desires and adopt the path of Dhyana or meditative contemplation. This is the essence of the Buddha's teachings which lead to Buddham or Enlightenment. This is the significance of Ka or Buddha mapped to Satyam. Such knowledge is revered and it is this knowledge of truth that gives Moksha its true value. Hence it is seen as Varenyam or honor worthy.

Thus having understood Brahman as Satyam Jnanam Anantham, one proceeds to perceive Brahman beyond the dualities of this world. In other words, one sees these triple qualities emanating from Brahman as a result of its inherent nature, that is true bliss or Anandam.

Brahman by itself is infinite, beyond the world and is of the nature of pure bliss. It is of the form of pure Satyam and Jnanam often represented as the Pranava Om. This aspect of Brahman is captured by the form of Skanda, whose name translates to the compilation or condensed essence of Brahman in all its purity. His inertness earns Him the name Guruguha or the secret preceptor, who can be reached only after transcending dualities. Hence Ha as Skanda is mapped to the inert Tat in the Gayatri.

The inert Brahman expands into creation purely as an aspect of its Leela or play. The quality of pure bliss then finds expression as love and beauty in the manifest world. This universe is seen in its energy or radiation aspect as Surya, as the sun, stars and planets making up the cosmos. Thus as much as Skanda is viewed as inert Ha, Surya is viewed as the interactive Kameshwari or Gayatri, as Savitur With the Akshara Sa.

Thus Skanda and Surya together as Ha Sa form the Ananda perception of Parabrahman which is understood through its qualities of Satyam Jnanam Anantham as Ka Ha La.

This perception of Parabrahman leads the seeker towards attaining Self Realization. Such effort is mainly characterized by the process of controlling one's breath or Prana which also corresponds to controlling and regulating one's mind, since both have the same root. This is the significance of

Hanuman or Mukhya Prana seen as the Hrim or Brahman for this Kuta, corresponding to turning inwards in the Gayatri, as Dhiyoyonah Prachodayat.

This Kuta represents Iccha Shakti. Thus, the inert Ha as Skanda represents the concentration of energy manifest as physical valor, a reason why Skanda is seen as the God of War. The variety seen in Surya as Sa represents materialistic wealth. Ka as Buddha and Satyam represents the fulfillment of desires or Kama. The triad together is seen as Adi Shakti Ha, in Her manifestations as Durga, Lakshmi and Saraswati. This Ha Sa Ka Ha as valor, wealth, fulfillment and their combination proceeds as La Hrim or Lahari. The Guru or Sastha as La represents the complete control over all these aspects, while turning inwards through Mukhya Prana represents the attainment of all these qualities through accomplishment or Siddhi.

SHAKTI KUTA

The last four Aksharas Sa Ka La Hrim corresponding from Ekadashi to Purnami form this Kuta. After inquiring into the nature of Brahman in the previous Kuta this segment represents the actual merging into Brahman. That is the essence of Laya. Since the world is a product of the illusive Maya, the process of creation is not perfectly reversible, and thus the process of Self Realization does not entail physical destruction or Samhara per se. Rather, realizing the unreal nature of the world and merging the identity of oneself with the Self forms the goal. This is the process of Laya or dissolution, illustrated in this Kuta.

In the Vedic context, Sa Ka La directly translate to everything or Sarvam. With Hrim as Brahman, the segment corresponds to the Mahavakya Sarvam Khalvidam Brahma, Verily Everything is Brahman, quoted from the Chandogya Upanishad of the Sama Veda.

In Gayatri context, Sa represents the combined aspects of Kameshwari and Kameshwara as Tat Savitur Varenyam. Ka is Bhargo Devasya Dhi. La and Hrim denote Mahi and Dhiyoyonah Prachodayat as in earlier Kutas.

The Sa Ka La or Sarvam denoted by the three Aksharas represent the various aspects of existence whose identity are dissolved into Brahman in the process of Self Realization.

Among these Sa is Narayana. After regulation of one's Mukhya Prana represented by Anjaneya in Ekadashi, Narayana of Dwadashi corresponds to Bhakti. Developing as intense love for the Lord, and leading successively to Sharanagathi or surrender, the seeker sees Narayana as the Parabrahman resident in one's heart. Sharanagathi represents the dissolving of one's Ahankara or ego into the identity of the Lord. This takes the seeker into successive stages of Mukti as Salokya, Sarupya, Sameepya and ultimately Sayujya, marking the journey from dualism to non-dualism. Narayana is seen as Parama Purusha and as Krishna, together with His fundamental Prakriti aspect Radha, Sa forms the Kameshwara Kameshwari or Tat Savitur Varenyam.

Having merged one's identity with the Lord and abiding in the Self, the result is the de-evolution of Prakriti. While physically, this is the ascent of Kundalini, spiritually, it represents developing an all encompassing world-view, which leads to the complete destruction of all desires and bondage to the world. This corresponds to the aspect of Pashu Paasha Vimochini represented by Eesha Krishta as Ka. Krishta is the ultimate Guru who raises one from the state of non believer to that of a believer who is a Pashu or Lamb, and further to the destruction of all bondage or Pasha leading to Moksha. Thus Krishta represents the reversal of the descent of Prakriti and its creative aspect, and so is mapped to Bhargo Devasya Dhi, the result of which is the merging of Mahad or glory within Brahman.

The consequence of this is the true Realization of the statement Sarvam Brahmayam. Taking the attitude of a dreamer with one's identity merged with Parabrahman itself, the entire world with its creation seems just as one's own dream. Thus one attains the identity with Shiva as Bhootheshwara in complete Sayujya, where one is seen as the Lord of all physical manifestation described by the Pancha Bhutas. This is the significance of mapping Shiva or La with Mahi representing earth as the five elements. Understanding the world of Bhutas as non different from the Self leads to complete reversal of manifestation or Avyakta. This is the highlight of Laya or dissolution.

Having dissolved the identities of everything or Sa Ka La into Parabrahman, one simply remains in a state of Mukti, with oneself as the Nirguna Parabrahman as Atman. This state of Self Abidance constitutes the height of Advaita. One is simply the Sacchidaananda Parabrahman in this stage, and this is represented by the last Akshara Hrim, as well as the Dhiyoyonah Prachodayat in Gayatri, representing completion of the spiritual journey.

This Kuta represents the Kriya Shakti, where Sa Ka represents everything as a result of the previous two Kutas. In other words all those benefits of the earlier segments are translated into physical reality by virtue of action. The everything or Sarvam represents Sa as Narayana, the supreme Almighty. Ka represents Sarva Karma or all actions as Krishta, who represents the zenith of Karma Yoga as Sharanagathi. This Sa Ka proceeds as La Hrim or Lahari. In other words, the expense of energy in Karma Yoga leads to inertness or the state of Shiva in complete dissolution. This ultimately leads one to eternal peace as characterized by Hrim or Nirguna Parabrahman.

Looking at all the Kutas, one understands the three Hrim denoted by Bhairava, Hanuman and Nirguna representing Vairagya, Prana and Advaita respectively, as the Brahman itself, as represented by Atharva Veda. In particular, the aspects represent points of consolidation and turning inwards in the spiritual process, condensing within them the energies and features of their respective Kutas.

Thus, from the above discussion, one sees clearly how the Aksharas of Panchadashi have deep significance in Vedic and Gayatri contexts. One also sees how the spiritual process and various perspectives of Brahman are explained by these Aksharas, through their correlation with the 16 manifestations of Sri Vidya Srinivasa. This forms a framework for worshipping all these forms together as manifestations of Lalitha Ambika or Venkatesha without seeing discrimination within sects or different faith systems.

SRI YANTRA

No description of Sri Vidya can be complete without the Sri Yantra. Comprising 9 interlocking triangles, this is an intricate pattern symbolising the entire universe. The upward and downward triangles symbolise the fundamental masculine and feminine principles respectively as Purusha and Prakriti.



The pattern is best viewed as a series of enclosures called Avaranas, with each inner Avarana more subtle than the preceding outer ones. Each Avarana comprises of several Avarana Devatas who are all manifestations of Lalitha. The Bhavanopanishad details how each Avarana Devata maps to an element within the human body, true to the principle of macrocosm reflected in the microcosm.

The Varivasya Rahasya details the connection between the Sri Yantra Avaranas and Panchadashi Mantra. The 16 Sri Vidya Srinivasa manifestations must also be understood in the same light.

In the center as the innermost and ninth Avarana is the singularity called Bindu. Here resides Lalitha Ambika Herself. The Bindu is sometimes seen to consist of three components corresponding to the three energies of Iccha Jnana Kriya, or as the three states of awareness. The three Ka Aksharas are mapped to this triad, whereas Akshara I represents their unification and ultimately the Bindu. I is also described as Kaamakalaa, or the Purusha Prakriti Union. The Avarana is called Sarvanandamaya and is mapped to fundamental consciousness underlying human existence.

The eighth Avarana is a central triangle surrounding the Bindu. It is called Sarvasiddhiprada and corresponds to the triad of Avyakta Mahad Ahankara. The seventh enclosure called Sarvarogahara

consists of eight triangles mapped to various global qualities like pleasure pain, cold heat, beauty and the three Gunas of Sattva Rajas Tamas.

In Panchadashi, the three Hrim constitute the nine triangles of seventh and eighth Avaranas. Each Hrim consists of three Kalas. The Hrillekha or Hrim itself is the first. Kaamakalaa or Ee within Hrim is the second. Saparaardha or Haardakalaa which is H, within Hrim, is the third.

The sixth Avarana called Sarva Rakshakara and the fifth called Sarvarthasadhaka are consecutive sets of ten triangles each. These represent the ten Agnis such as Rechaka, Pachaka, Soshaka, Dahaka, Plavaka, Ksharaka, Uddharaka, Kshobhaka, Jrumbhaka, Mohaka and the ten Pranas such as Prana, Apana, Vyana, Udana, Samana, Naga, Koorma, Krukara, Devadatta, Dhananjaya respectively.

The fourth Avarana called Sarvasaubhagyadayaka is an enclosure of 14 triangles representing the 14 key Naadis in the body as Alambusha, Kuhu, Vishwodhara, Varuni, Hastajihva, Yashasvini, Payasvini, Gandhari, Pusha, Shankhini, Saraswati, Ida, Pingala, Sushumna. The two Ha Aksharas along with E in the Panchadashi make up these three Avaranas. E is represented in script as a triangle and is called the Moola Bija which can transform into any desired Bija. Ha represents Akasha and is thus Vyoma Bija.

The third and second Avaranas are enclosures comprising of eight and sixteen petals respectively. They are called Sarvasamkshobhana and Sarvashaparipuraka, and comprise of 8 Ananga Shaktis representing various actions such as speaking, grasping, moving, procreating, eliminating, Tyaga, Grahana, Upeksha, and 16 Akarshana Shaktis controlling Kama, Buddhi, Ahankara, Shabda, Sparsha, Roopa, Rasa, Gandha, Chitta, Dhairya, Smritya, Nama, Atma, Beeja, Amrita, Sharira. The two Shakti Aksharas or Sa in Panchadashi comprise these two enclosures.

Finally the outermost enclosure called Trailokyamohana, comprises of three rings named Bhupura. Here reside the 10 Siddhis representing the nine emotions Sringara, Veera, Adbhuta, Hasya, Bibhatsa, Raudra, Bhayanaka, Karunya, Shantha along with Niyati, as well as the 8 Matrukas symbolising overcoming of various vices such as Kama, Krodha, Lobha, Moha, Madha, Matsarya, Punya, Paapa, and finally the 10 Mudra Shaktis, which are various hand gestures such as Samkshobhini, Vidravani, Akarshini, Vashankari, Unmadini, Mahankusha, Khecari, Beeja, Yoni and Trikhanda, regulating the Pancha Bhutas seen as the five fingers. With La representing the Bhu or earth element, the three La Aksharas of Panchadashi comprise this enclosure.

By understanding this mapping of the Aksharas to Avaranas, one must understand the corresponding mapping of the forms of Sri Vidya Srinivasa.

PLACEMENT

While positioning the 16 manifestations as either a shrine or personal worship or any other purpose, a system is to be followed as explained below.

The 16 manifestations must be arranged in a 4x4 grid. The arrangement is essentially an improvisation over the ancient Panchayatana system, particularly the Ganesha Panchayatana including Skanda. The Ganesha, originally placed in the center is moved to the east, so that while performing a pradakshina, one may start with Ganesha and then worship other deities of the arrangement. In the two slots of the east, Ganesha is placed in the south so that He is diagonally opposite His brother Skanda.

Thus, with this arrangement, one obtains Shakti in Northwest, Vishnu in Northeast, Surya in Southwest, Shiva in Southeast, Skanda in West North slot, Ganesha in East South slot.

The Qibla towards Mecca faces west-Southwest in most of India, and with this basis Allah is placed in the West south slot. The eastern star guiding the wise men towards Jesus is the basis for placing Krishta in the remaining East north slot.

Buddha, largely seen as an aspect of Vishnu, is placed next to Vishnu in the North east slot. In the South eastern slot is placed SanBao, beside Shiva, corresponding to an expansion of Shiva as Dharmin into Dharma. Among the remaining slots, the western slot of North comprises Yahweh, where Kalpavriksha is seen as aspect of Shakti or Brahma (viz. Thillai Brahma Chamundeshwari or Brahmayoni hill in Gaya). In the remaining slot, Guru as Sastha is placed beside Surya, since both are seen as Hari Hara Brahma Swaroopa. This finishes the outer round in the 4x4 setup.

In the inner round, the southeast comprises of Hanuman, who is of the form of Agni or Arunachala among the Shiva and Rudras. In the Northeast, Lalitha Herself is placed corresponding to Her description as Chidagni Kunda Sambhuta, arising from the fire pit of the northeast. Directly opposite in Southwest is placed Digambara Bhairava, corresponding to destruction of evil and desires. In the northwest is placed Nirguna or Advaita Sacchidaananda Parabrahman, symbolised by Om.

Placing the Panchadashi Aksharas of the 16 manifestations in the respective places as explained above transforms the 4x4 into a Yantra as given below.

| | | | |
|----|------|-------|----|
| Ha | E | Ka | Sa |
| Ha | Hrim | Shrim | Ka |
| Ka | Hrim | Hrim | La |
| Sa | La | I | La |

The underlying symmetry seen in deities or Aksharas seen directly opposite each other is readily observed.

The enclosed image highlights the placement setup discussed above. In each of the 16 panels of the image, photos are included of various temples or shrines corresponding to the 16 manifestations of

Venkatesha in accordance with the deities in the placement. In raster order starting from top left, the images in panels followed by their insets if any are listed below.

Row 1

Panel 1. Bhagavathi as Cherpu Bhoomi or Puduccode Annapoorna, and Krishna Kali of Vrindavan. Insets Venkatesha Alankara for Kolhapur Mahalakshmi, Venkateshwari of Kharchana, Allahabad and Venkatesha as Saraswati in Hamsa Vahana.

Panel 2. Kalpavriksha Vahana Venkatesha. Insets expansion of Yahweh as the Sefirot in Tree of Life, and Virat Vishwaroopa Darshan of Krishna Govinda.

Panel 3. Puri Jagannatha as Buddha. Insets Maitreya Buddha in Mulbekh, Padmapani Avalokiteshwara in Changu Narayan temple.

Panel 4. Dashavatara Venkatesha Narayana in Veppancheri. Insets Vitthala as Venkatesha, and Thottuva Dhanvantari.

Row 2

Panel 5. Venkata Subrahmanya of Valasarawakkam in Chennai. Inset four armed form of Subrahmanya as in Thiruchendur.

Panel 6. Advaita. This is represented in inset by Venkatesha Himself as in Oppiliappankoil condensing the Gita. Also as Guru Swaroopa Sai Baba in Venkatesha Alankara is depicted.

Panel 7. Lalitha Maha Tripurasundari as Venkatesha in Thirukodikaval.

Panel 8. Eesha Krishta in Dhyana along with His Paduka or footprints in His tomb of Rozabal, Srinagar.

Row 3

Panel 9. Thiru Allah Adi Keshava of Thiruvattaru, Kanyakumari. Inset Ashtadala pada padma of Tirumala.

Panel 10. Digambara as Adi Bhairava in Thiruvarur Thyagaraja temple. Insets Neminatha enshrined in Tirumalai near Thiruvannamalai, and Rishabhanatha in Shatrunjaya.

Panel 11. Svayambhu Rudra Avatara Hayagriva Varaha Garuda Narasimha Amsa Panchamukha Hanuman Balaji in Karachi, Pakistan.

Panel 12. Ganesha as Vishwaksena in Thiru Indhalur, Mayiladuthurai. Inset Vishwaksena in Srirangam

Row 4

Panel 13. Venkatesha in Thirumala Suryaprabha Vahana. Insets, Agni Swaroopa as Kalinga Narthana, and Indra as Taishakuten in Toji temple, Kyoto.

Panel 14. Hari Hara Roopa Venkatesha as Sastha Ayyappa of Sabarimala. Insets Datta Venkateshwara of Mysore and Adi Granth in Harimandir Sahib, Amritsar.

Panel 15. Shiva Shakti Vishnu in Meenakshi Kalyanam, Madurai representing the Taoist SanBao depicted as Chinese Characters.

Panel 16. Doosheshwara Shiva transformed into Prasanna Venkatesha in Thiruparkadal. Inset Veerabhadra in Lepakshi.

PHILOSOPHY

In the tradition of Sri Vidya Srinivasa, the core philosophy is that of Sri Vidya corresponding to Advaita as expounded by Adi Shankara or Ramana Maharishi, while over and above this, prime importance is given to surrender or Sharanagathi. As basis of this is considered the Universal truth mentioned in Bhagavad Gita 3.27. Pakruteh Kriyamanani Karmani Gunaih Sarvashah Ahankara Vimudhatma Karta Aham Iti Manyate. All actions everywhere are performed by God's Will alone as Prakriti or the modes of nature. Only an ignorant egoistic fool claims he is the doer.

On this basis, any attempt involving ideas of duty, performing actions, taking responsibilities, making efforts etc are dismissed outright. The one and only duty in the whole of human existence is to surrender completely to the Divine Will of Lalitha Ambika. Any other claim of duty is only an attempt of the illusive Maya in boosting one's Ahankara and preventing one from attaining Self Realization. Thus any notions of effort and duty are actively discouraged, even in the context of spiritual progress. If at all there should be any active effort, it should be only for surrendering oneself completely to the will of Lalitha Ambika. This is man's only duty in life.

This is emphasized again in the Bhagavad Gita 18.66. Sarva Dharmaan Parityajya Maam Ekam Sharanam Vraja Aham Tva Sarva Papebhyo Mokshayishyami Ma Shuchah. The Lord says Forget all Dharma, rules, regulations, responsibilities etc completely, and surrender at my feet alone completely. I shall grant you liberation from all sins, and there shall be no room for worry.

This verse symbolises the staunch Sharanagathi viewpoint, which is the basis of Sri Vidya Srinivasa philosophy. This verse, which is Krishna's summary of the whole Bhagavad Gita has very special significance, since it is this verse, in its essence Maam Ekam Sharanam Vraja, that is seen in the right hand of Venkatesha, as Oppiliappan near Kumbakonam.

SHARANAGATHI

In the Srimad Bhagavatham, the Sharanagathi is beautifully highlighted in the incident of Sudama, known for The ideal friendship, with Krishna showing by example how an ideal friend should be. He came to Dwaraka with tattered clothes and a handful of aval. But he returned blessed, rich, finding a palace and queen where his house and family used to be. But Sudama's story has a more hidden, subtle dimension to it. Sudama was not just Krishna's friend; he was also an ideal Brahmin. He performed all rituals sincerely; never ate without giving to the family, guests and cows.

Yet he and his family hardly got to fill their stomachs. He had the Lord's name constantly on his lips. He was a Brahma Jnani. He knew whatever was happening was only due to past Karma and so he shouldn't feel angry or disappointed for this. He was such a good, composed soul. Then why Krishna, his God and also his friend is watching Sudama suffer like this?

Because in spite of all this virtue, Sudama had one tiny flaw. He felt and sometimes even prided on his doing all Brahmin customs and Dharma correctly. So too he hesitated to stand before God and ask for anything.

After turning down an offer from the king to sing for the court, getting punished and desperately prodded by his wife, Sudama gave in. He surrendered to Krishna and agreed to visit his Friend in Dwaraka.

From that moment, Sudama's life changed completely. Krishna himself came in guise to ensure Sudama had a safe journey, arranged for his food, made sure his wife and kids were well fed in his absence, ran from His chamber to Dwaraka's streets barefoot eager to receive his friend, happily relished the handful of aval, treated Sudama royally in the court, ensured a safe return, and blessed his family with a royal palace, riches and all contentment.

What made such a turnaround in Sudama's life possible? A small factor: surrender. The moment he gave in and surrendered, everything changed.

This is why Krishna says in Gita 18:66: Sarva Dharmaan Parithyajya Maam Ekam Sharanam Vraja: Forget all Dharma and surrender completely to Me alone. I will take care of you and liberate you from all the sins.

Thus even though Sudama was steadfast on Dharma, helping others etc it all fell flat before complete surrender or Sharanagathi.

This is a lesson for all of us too. Nobody knows what a person's past births and Karma are and also what the future is. What is correct or incorrect in a situation is not always clear to us. Also whatever happens is by God's Will alone.

Thus it is wise to simply surrender fully to God. Whatever He wants to do through us, He definitely will. And whatever happens thus will undoubtedly be the correct Dharma. We need not feel for doing or not doing anything. Just leave it to God.

If Sudama is God's friend, we are His children. Won't our Mother take care of us? Just surrender, rid your worries and be happy.

SPIRITUAL PROGRESS

How does spiritual progress continue? It happens by Divine Grace alone, but Krishna gives a concise explanation of the process in Bhagavad Gita 9.22. Ananyaas Chintayanto Maam Ye Janaah Paryupaasathe Theshaam Nithya Abhiyukthaanaam Yogakshemam Vahaamyaham.

This verse in its parts gives the height of Jnana, Bhakti and Karma Margas, while also giving an assurance from the Lord Himself regarding the nature of Divine Will.

Firstly the words Ananya and Maam affirm the Advaitic truth that one's self is indeed Parabrahman. Chintayanto is the process of Self Inquiry or Vichara that leads one to this truth. This consists of repeatedly asking the question Who Am I? And negating various answers such as mind, body etc that are unreal and not the Self. Thus the section Ananyas Chintayanto Maam is the height of Jnana Yoga.

Upasana is a word translating to closeness or sitting close by. It denotes the closeness and intimacy between the devotee and the Lord which develops through Bhakti. Pari, meaning everywhere is added to Upasana to symbolise that one must devote one's time entirely to the love and Bhakthi towards God, to the exclusion of any other thought or feeling. This is the height of Bhakti Yoga.

When the above two conditions aate achieved, what happens? One enjoys liberation or Mukti, constantly abiding as the Lord itself, as Sacchidaananda or pure bliss. This is termed Abhi Yukthi. The various tools such as Nama Smarana, Dhyana etc, which run as an undercurrent provides for constancy or Nithya, weeding out unwanted thoughts.

Further to Moksha, while alive and liberated or Jeevanmukta, the state symbolises the phase of Leela or Lalitha, where the Ananda expresses itself as love. In the Bhagavatham, there is the incident of Uddhava, who goes to Vrindavan on Krishna's behalf to impart Atma Jnana to the Gopikas, who in reality were accomplished Rishis in previous births, who were already initiated by Krishna into the path of love, Bhakti and Sharanagathi. When Uddhava explains how Atma Jnana gives eternal peace, he is bluntly faced with the question "Like a corpse?". This question highlights that the purpose of life after Mukthi, is a very subtle and enjoyable phase of Leela where Anandam manifests as love, and for the expression of love, the Self goes so far as to establish a pseudo duality, as devotee and Lord, in some form or Ishta Devatha, maintaining some kind of relationship as mother, father, lover, friend, child etc. Thus the Nithya Abhiyuktha represents the stage of Moksha and Jeevanmukti.

However, the Lord continues to give the fourth segment of the verse. Particularly Yoga translates to everything that needs to be acquired for the lifestyle characterized by Nithya Abhiyukthi. This can include physical necessities like food, shelter, or spiritual necessities such as mindset, Vairagya etc. Kshema refers to the maintenance of these physical and spiritual factors to ensure Nithya Abhiyuktha.

Vahaamyaham means that the Lord personally takes on the responsibility of ensuring Yoga and Kshema for the devotee so that an eternal state of Nithya Abhiyuktha can be acquired and maintained.

On the one hand, this segment assertively states that a devotee shouldn't bother to earn or sustain a living for his physical and spiritual needs. All these are arranged for by the Lord itself, and any attempt to make efforts towards these ends is only in vain, which will bolster one's Ahankara and put obstacles in one's journey towards Self Realization.

On the other hand, this segment of the verse beautifully encapsulates the truth that God's Will alone prevails, a truth already seen earlier in the Gita 3.27 verse. Thus, this segment is the highest point of Karma Yoga.

Thus the verse Bhagavad Gita 9.22 beautifully highlights the Sharanagathi core principle of the Sri Vidya Srinivasa tradition while also explaining the spiritual progress one achieves by God's Will.

NAMA SMARANA

An important factor contributing constancy or Nithya in the above verse is Nama Smarana. It is known that Lord Shiva Himself grants Moksha using the Rama Tharaka Mantra to those who expire at Kashi. So too the Lord mentions Rama thrice as the essence of all 1000 names in Vishnu Sahasranama.

However any deity or any chant is to be approached only through a Guru. With declining virtues and values in Kali Yuga it is not easy to find a real Sadguru.

It is to help man out of this fix that the Kali Yuga has seen the Absolute incarnate as Sai Baba of Shirdi, who proved this when alive, continues to do so even today, and the sheer number of people visiting Shirdi everyday only confirms this. What was His teaching? Have unerring faith, have patience and simply chant Sai, Sai.

So, approaching Rama through the Guru Sai, what do we get? SAI RAM. This is the most powerful chant of the present Kali Yuga without doubt, and has within itself the powers of all deities. Let's see how.

Sa: This is the Bija or seed chant of Skanda, Lord Subrahmanya or Murugan. He is Guruguha, the secret preceptor, and so Guru Sai's name itself starts with this letter only.

Aa: Aa is the root of Adithya, the effulgent sun God extolled as Savitur in Gayatri Mantra, the king of all Mantras.

Ee: Varivasya Rahasya says that for the extremely powerful and esoteric Panchadashi Mantra, Ee is its most important letter. It is the Kaamakalaa or the union of Shiva Shakthi which produces Lord Ganesha. So too Ucchishta Ganapathi is seen as the manifest or Virat form of Kamakala.

Together Sai is the Guru, who is the supreme Parabrahman itself, also seen as Jnana Guru Dakshinamurthi, Jagadguru Krishna or Sarvathma Shaasta.

Ra: Thyagaraja sings that Ra is the life or Jeeva of Narayana Ashtakshari Mantra. Thus this letter holds the power of Lord Vishnu.

Aa: This, like all vowels, is the root of Shakthi. Particularly Aa is seen as Aakarshini Atharvani Devi or Kashi Visalakshi combining the powers of Durga, Lakshmi and Saraswathi.

Ma: Thyagaraja says Ma is the essence of the five lettered Namah Shivaya Mantra. This letter thus contains the power of Mahadeva Shiva.

Together Raama denotes the Absolute Parabrahman gracing us, particularly in the form of Hanuman, since Lord Anjaneya is surely present wherever there is chanting of Rama Nama.

Also the 4 Vedas are represented. Saa is Sama Veda. Ee is Eeshwari, deity of Atharva Veda. Raa is Agni, Lord of Rig Veda and Ma is Yajur Veda.

Together, Sai Ram invokes the supreme Parabrahman, the Nirguna Sacchidananda Aum. For the Kali Yuga however, the Absolute assumes a Saguna form combining all these powers.

So, with the power of all deities, the chant of SAI RAM emerges as the most potent and most powerful for the Kali Yuga.

BHAKTI

One's attitude towards spirituality in Sri Vidya Srinivasa is best highlighted by the following Touching Story of Reality.

A mother with her infant child. By a strange accident, mother and child are separated. Child is in a building that has caught fire.

Mother is worried, anxious, eager, desperate to get back her child. Uses all means including fire fighters to extinguish the fire. All the time mother can hear baby crying.

After long time the fire is put out. Baby is rescued and Mother hugs it and cries showers of blissful tears. Mother is determined never to let baby alone, never ever.

This is the story of our life. Our soul is the baby. God is the mother. Once together now separated. The fire mishap, separating mother from child is the illusion Maya, with all its pain, miseries and sorrow. Extinguishing the fire refers to removing all the Karma and its effects; takes a long time.

For this long time, God alone knows how many births, God, the mother is watching Her child caught in Maya and eagerly awaiting to be one with the baby again.

One year in human time is equal to one day in divine time (This is why Margazhi is celebrated; this month is Brahma Muhurtam hour for the Gods).

So, how old really is an 'experienced' 50 year old? 50 days. A baby of hardly two months. What can a mother expect from such a child? Nothing. Absolutely nothing. All the child does is remember the mother and cry. And takes whatever the mother gives. So, God the Mother eager to unite with us, gives wisdom in the form of Jnana, love in the form of Bhakthi.

What should we do? We the infant can do absolutely nothing by ourselves. Can anybody answer what you shall be thinking about in the next half hour? When will you get sick next? What will you dream of tonight?

These are all questions about your own selves that we don't have an answer to. Then what makes you think you can do anything you wish? Look at your past life. Did every single thing go exactly the way you wanted it to?

No. Not a single atom moves without God's Will. Everything that happened, is happening, will happen, whether it feels pleasant or painful, all is by God's Will alone. And why is God doing all this? For one and one purpose alone. To get back to Her child, forever.

If you want to know how much God the Mother loves you, think about this. As Krishna, She inflicted on Herself Bhishma's arrows, for Her child Arjuna. As Shiva, She bore the stone pelts of Sakkiya Nayanar with love. As Christ She took on Herself the ordeal on the cross; And when She couldn't bear to see the atrocities on Prahlada, Her love and Her desperation took a form all the worlds feared.

So too God the Mother is running from pillar to post, making efforts in leaps and bounds, to rescue you. You only remember this birth. She knows all your births and is much more eager than you are, for that immense, unalloyed, blissful love, forever. Recognise this, think of Mother, lose yourself in Her love and accept whatever is happening happily.

CONCLUSION

The above narration along with the various verses quoted clearly establish the core philosophy of the Sri Vidya Srinivasa tradition. This is a tradition that embraces all faiths and sects of the world, building on the cornerstone of Abheda or non-distinction.

The essence of this tradition is for each individual to continue with his or her destined or chosen faith uninterrupted, but with a broad mindset understanding how this faith is the exact same as all others in the world, and Venkatesha as the refuge in the Kali Yuga manifests as the deity of all these faiths.

Furthermore, the deity honored by the individual in his or her faith is viewed as the Universal Mother, and this dictates the level of intimacy between devotee and God, eventually leading to complete surrender or Sharanagathi.

Then one observes that Sri Vidya Srinivasa, in the form of the chosen deity, leads the devotee to the ultimate goal, to a life of purity and liberation, blissful and peaceful completely eradicating all sorrows and miseries. Such a life is characterized by complete union with God in this life and beyond. This is the message of the Sri Vidya Srinivasa tradition.



Lalitha Ambika and Venkatesha

|Om Sri Sai Venkateshaya Namah|

