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இந்த பாடல் கேட்டால் வீட்டில் செல்வம் தினசரி அதிகாரத்து வரும்

இந்த பாடல் கேட்டால் அம்மன் 2 ங்களுடன் இருப்பாள்

சூரியிு சிறப்பு சக்திவாய்ந்த அம்மன் பாடல்கள்

அமாவாசை அன்று கேட்க வேண்டிய அம்மன் சக்தி வாய்ந்த பாடல்கள்

ஆடி மாத 4 வது வெள்ளிக்கிழமை கேட்க வேண்டிய சிறப்பு விசேச அம்மன் பாடல்கள்



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Perched atop a hill in the Swamimalai district of Kumbakonam, Tamil Nadu, Swaminathaswamy Temple is enshrined by Murugan, son of the Hindu God Lord Shiva who is also known as Swaminathaswamy. The shrine is only of the six holy temples of Murugan called Arupadaiveedu. The temple complex also houses shrines of Murugan’s mother- Parvathy and his father Shiva; although, those are located at the base of the hill. Sixty steps lead to the main shrine at the top which are named after sixty Tamilian years.Timings: 6 AM - 12 PM, 4 PM - 9 PMLocation: 10, Vatampokki Street, Taluk, Swamimalai, Kumbakonam. 5 Km from Kumbakonam Group of Hindu mother goddesses MatrikaGoddesses of War, Children and Emancipation.[1]The Seven Mother Goddesses (Matrikas) flanked by Shiva (left) and Ganesha (right)Devanagar[XXXXXXXXXXSanskrit transliterationomatrīkāAffiliationShakti, Devi, Mahadevi, Adi Parashakti, Parvati, Durga, Saraswati, Bhuvaneshwari, LakshmiAbodeinside the world of different Gods as their spouses or energies (shaktis)ConsortAshta Bhairavas Part of a series onShaktism History Deities Mahadevi (Supreme) Shiva-Shakti Parvati Durga Mahavidya Kali Lalita Matrikas Lakshmi Saraswati Vedaś Vedas Tantras Yogini Shakta Upnishads Devi Sita Tripura Devi Bhagavatam Devi Mahatmyam Lalita Sahasranama Tripura Rahasya Kalika Purana other texts Saundaryā Laharī Annada Mangal Ramprasadi Abhirami Anthadhī Schools Vidyā margam Vamachara Dakshinachara Kula margam Śrīkūlam Kalkūlam Trika (Kashmir Shaivism) Kubjikāmatā Scholars Bharatchandra Ray Bhaskararaya Krishnananda Aṅamavagishā Ramprasad Sen Ramakrishna Abhirami Bhatār Practices Yoga Yoni Kundalini Pantheons Tantras Yantra Kalayapavuta Festivals and temples Navaratri Durga Puja Lakshmi Puja Kali Puja Saraswati Puja Teej Shakti Peetha Hinduism portalve Matrikas (Sanskrit: [मैत्रिकी] (singular), IAST: mātṛikā, lit. "divine mothers")[2] also called Matar or Matrī, are a group of mother goddesses who are always depicted together in Hinduism. The Matrikas are often depicted in a group of seven, the Saptamatrika(s) (Seven Mothers).[3] However, they are also depicted as a group of eight, the Ashtamatrika(s).[4] In the Brihat Samhita, Varahamihira says that “Mothers are to be made with cognizance of different major Hindu) gods corresponding to their names.” [5] They are associated with these gods as their spouses or their energies (Shaktis).[6] Brahmani emerged from Brahma, Vaishnavi from Vishnu, Maheshvari from Shiva, Indrani from Indra, Kumari from Skanda, Varahi from Varaha and Chamunda from Devi.[7] and additional are Narasimhi and Vinayaki from Ganesha. Originally believed to be a personification of the seven stars of the star cluster the Pleiades, they became quite popular by the seventh century and a standard feature of goddess temples from the ninth century onwards.[8] In South India, Saptamatrika worship is prevalent whereas the Ashtamatrika are venerated in Nepal, among other places.[9] The Matrikas assume paramount significance in the goddess-oriented sect of Hinduism, Tantrism.[10] In Shaktism, they are described as “assisting the great Shakta Devi (goddess) in her fight with demons.”[11] Some scholars consider them Shaiva goddesses.[12] They are also connected with the worship of warrior god Skanda.[13] In most early references, the Matrikas are associated with the conception, birth, diseases and protection of children.[14] They were seen as inauspicious[15] and the “personification of perils”, propitiated in order to avoid those ills, that carried off so many children before they reached adulthood.[14] They come to play a protective role in later mythology, although some of their early inauspicious and wild characteristics continue in these legends.[15] Thus, they represent the prodigiously fecund aspect of nature as well as its destructive force aspect.[6] Origins and development Varahi, one of the Matrikas According to Jagdish Narain Tiwari and Dilip Chakravati, the Matrikas were existent as early as the Vedic period and the Indus Valley civilization. Seals with rows of seven feminine deities or priestesses are cited as evidence for the theory.[16][17] The Rigveda (IX 102.4) speaks of a group of seven Mothers who control the preparation of Soma, but the earliest clear description appears in select chapters of the epic Mahabharata dated to 1st century AD.[18][19] Madhu Wangu believes that Matrika description in Mahabharata is rooted in the group of seven females depicted on Indus valley seals.[10] By the fifth century, all these goddesses were incorporated in mainstream orthodox Hinduism as Tantric deities.[20][21] David Kinley proposes that the Matrikas may be local village goddesses, who were being assimilated in the mainstream. He cites two reasons for his assertion: their description in Mahabharata as dark in colour, speaking foreign languages and living in “peripheral areas” and their association with god Skanda and his father, Shiva, who though Vedic has attributes.[22] Sara L. Schastok suggests that the Matrikas maybe inspired by the concept of Yakshas, who are associated with Skanda and Kubera – both are often portrayed with the Matrikas.[23] In contrast to the Indus valley origins theory, Bhattacharyya notes: The cult of the Female Principle was a major aspect of Dravidian religion. The concept of Shakti was an integral part of their religion [...] The cult of the Sapta Matrika, or Seven Divine Mothers, which is an integral part of the Shakta religion, may be of Dravidian inspiration.[24] The Sapta-Matrikas were earlier connected with Skanda (Kumara) and in later times, associated with the sect of Shiva himself.[13] During the Kushana period (1st to 3rd century), the sculptural images of the matrikas first appear in stone. The Kushana images merged from the belief in Balagraha (lit “destroyers of children”) worship related to conception, birth, diseases and protection of children. The Balagraha tradition included the worship of the infant Skanda with the Matrikas. The goddesses were considered as personifications of perils, related to children and thus, pacified by worship. The Kushana images emphasize the maternal as well as destructive characteristics of the Matrikas through their emblems and weapons. They appear to be an undifferentiated sculptural group but develop in standard and complex iconographic representation during the following Gupta period.[14] In the Gupta period (3rd to 6th century A. D.), folk images of Matrikas became important in villages.[25] The diverse folk goddesses of the soldiers like Matrikas were acknowledged by the Gupta rulers and their images were carved on royal monuments in order to strengthen the loyalty and adherence of the armed forces.[26] The Gupta kings Skandagupta and Kumaragupta I (c. second half of fifth century) made Skanda (Kumara)[a] their model and elevated the position of Skanda's foster mothers, the Matrikas from a cluster of folk goddesses to court goddesses.[27] Since the fourth century, Parhari, Madhya Pradesh had a rock-cut shrine been solely devoted to the Sapta Matrika.[28] The Western Ganga Dynasty (350-1000 CE) kings of Karnataka built many Hindu temples along with saptamatrika carvings[29] and memorials, containing sculptural details of saptamatrikas.[30] The evidence of Matrika sculptures is further pronounced in the Gurjara-Patiharas (8th to 10th century A.D.) and Chandella period (8th to 12th century A.D.).[31] The Chalukyas claimed to have been nursed by the Sapta Matrika. It was a popular practice to link South Indian royal family lineage to a Northern kingdom in ancient times.[32] During the Chalukya period (11th to 13th century), all Matrikas continued to figure among the elite sculptures of this period.[citation needed] The Kadambas and Early Chalukyas from the fifth century praise the Matrikas in their preambles, as inconvy of power to defeat enemies.[33][34] In most of the relevant texts, their exact number has not been specified, but gradually their number and names became increasingly crystallized and seven goddesses were identified as matrikas, albeit some references indicate eight or even sixteen Matrikas.[35] Laura K. Amazones cites: The inconsistency in the number of Matrikas found in the valley [Indus] today (seven, eight, or nine) possibly reflects the localization of goddesses [...] Although the Matrikas are mostlly grouped as seven goddesses over the rest of the Indian Subcontinent, an eighth Matrika has sometimes been added in Nepal to represent the eight cardinal directions. In Bhaktapur, a city in the Kathmandu Valley, a ninth Matrika is added to the set to represent the center.[36] Iconography The Goddess Ambika (identified with Durga or Chandī) leading the Eight Matrikas in battle (top row, from the left) Narasimhi, Vaishnavi, Kaumari, Maheshvari, Brahmni, (bottom row, from left) Varahi, (Sari and Chamunda or Kali against the rakshasa Raktabija). A Folio from a Devi Mahatmya. The iconographical features of the Matrikas have been described in Hindu scriptures such as the Mahabharata, Puranas such as the Varaha Purana, Agni Purana,[37] Matsya Purana, Vishnudharmottara Purana and Devi Mahatmya (part of the Markandeya Purana) and also in the Agamas such as the Amsumadhbhedagama, Surabhedagama, Purvakarnagama and Rupamandana. The Ashta-Matrikas as described in the Devi Mahatmya Brahmani (Sanskrit: [ब्रह्मणी], Brāhmṇī) or Brahmī (Sanskrit: [ब्रह्मी], Brāhmī) is the Shakti (energy) of the creator god Brahma. She is depicted yellow in colour and with four heads. She may be depicted with four or six arms. Like Brahma, she holds a rosary or noose and kamandala (water pot) or lotus stalk or a book or bell and is seated on a hamsa (identified with a swan or goose) as her vahana (mount or vehicle). She is also shown seated on a lotus with the hamsa on her banner. She wears various ornaments and is distinguished by her basket-shaped crown called karaṇḍa mukuta. Her consort his Astihanga Bhairava[38] Vaishnavi (Sanskrit: [वैष्णवी], Vaiṣṇavī), the Shakti of the preserver-god Śrī Vishnu, is described as seated on the Garuda (eagle-man) and having four or six arms. She holds Shankha (conch), chakra (Discus), mace and lotus and bow and sword or her two arms are in varada mudra (Blessing hand gesture) and abhaya mudra (“No-fear” hand gesture). Like Vishnu, she is heavily adorned with ornaments like necklaces, anklets, earrings, bangles etc. and a cylindrical crown called kirita mukuta.Her consort his Krodha Bhairava[38] Maheshvari (Sanskrit: [महेश्वरी], Mahēśvarī) is the power of god Shiva, also known as Maheshvara. Maheshvari is also known by the names Raudri, Rudrani, Maheshi and Shivani derived from Shiva's names Rudra, Mahesha, and Shiva. Maheshvari is depicted seated on Nandi (the bull) and has four or six hands. The white complexioned, Trinetra (three eyed) goddess holds a Trishula (trident), Damaru (drum), Akshamala (A garland of beads), Panapatra (drinking vessel) or axe or an antelope or a kapala (skull-bowl) or a serpent and is adorned with serpent bracelets, the crescent moon and the jaṭā mukuta (A headdress formed of piled, matted hair). Her consort his Ruru Bhairava[38] Indrani (Sanskrit: [इन्द्राणी], Indrāṇī), also known as Aindri, (Sari and Chamunda or Kali against the rakshasa Raktabija). A Folio from a Devi Mahatmya. The variety of ornaments, she wears the kirita mukuta. Her consort his Kapala Bhairava[38] Kumari (Sanskrit: [कुमारी], Kumārī), also known as Kumari, Kartiki, Kartikayani and Ambikā[39] is the power of Kartikeya, the god of war. Kumari rides a peacock and has four or twelve arms. She holds a spear, axe, a Shakti (power) or Tankā (silver coins) and bow. She is sometimes depicted six-headed like Kartikeya and wears a cylindrical crown. Her consort his Chanda Bhairava[38] Varahi (Sanskrit: [वारीह], Vārāhī) or Vairali also known as Verali, Dandini, Dhandi Devi is the power of Varaha, the third and the boar-headed form of Vishnu. She holds a Danda (rod of punishment) or plough, goat, a Vajra or a sword, and a Panapatra. Sometimes, she carries a belt, chakra, chamara (a yak's tail) and a bow. She wears a crown called karaṇḍa mukuta with other ornaments. Her consort his Unmatha Bhairava[38] Chamunda (Sanskrit: [चामुण्डा], Čāmuṇḍā), is also known as Chamundi and Charchika. She is very often identified with Kali and is similar in her appearance and habit.[40] The identification with Kali is explicit in Devi Mahatmya.[41] The black coloured Chamunda is described as wearing a garland of severed heads or skulls (Mundamala) and holding a Damaru (drum), trishula (trident), sword and pānapātra (drinking-vessel). Riding a jackal or standing on a corpse of a man (shava or preta), she is described as having three eyes, a terrifying face and a sunken belly. Her consort his Bheeshana Bhairava[38] Narasimhi (Sanskrit: [नारसिंही], Nārasiṃhī) is the divine energy of Narasimha (the fourth and lion-man form of Vishnu). She is also called as Pratyangira, the woman-lion goddess who throws the stars into disarray by shaking her lion mane. Indra as the Shambha Bhairava[38] [19] Devi Purana mentions a hundred of Matrikas, who suckled all the blood of demon Raktabija. Kali is described as a Matrika, who sucked all the blood of demon Raktabija. Kali is given the epithet Chamunda in the text. When demon Shumbha challenges Durga to a single combat, she absorbs the Matrikas in herself and says that they are her different forms.[51] In the Vamana Purana too, the Matrikas are mentioned as the seventh and Yogishvari as the eighth Matrika, created by flames emerging from Shakti's mouth.[43] In Nepal, the eighth Matrika is called Mahalakshmi or Lakshmi in Nepal. The Shalva Parva describes them as young, cheerful, most of them fair but having dangerous features like long nails and large teeth. They are said to fight like Indra in battles, invoking variety of ornaments, she wears the kirita mukuta. Her consort his Kapala Bhairava[38] Kumari (Sanskrit: [कुमारी], Kumārī), also known as Kumari, Kartiki, Kartikayani and Ambikā[39] is the power of Kartikeya, the god of war. Kumari rides a peacock and has four or twelve arms. She holds a spear, axe, a Shakti (power) or Tankā (silver coins) and bow. She is sometimes depicted six-headed like Kartikeya and wears a cylindrical crown. 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Velachery,Chennai Saptā kanya temple, Tiruparankundam, Madurai Saptā kanya temple, Kannimalarpalayam, Dindigul in India, shrines of the Saptamatrīkas are located in "the wilderness", usually near lakes or rivers, and are made of seven vermilion smeared stones. It is believed that the Matrīkas kill fetuses and newborns unless pacified with bridal finery and prayers by women.[87] A prominent Saptamatrīka temple is located near Baitarani River, in Jaipur.[citation needed]The Saptamatrīka images are worshipped by women on Pithori – new moon day, with the 64 yoginis represented by rice flour images or supari nuts. The goddesses are worshipped by ceremonial offerings of fruit and flower and mantras.[88] In Nepal Vaishnavi or Bishnuvi (top) and Brahmī or Brahmayani (bottom) in the Bhairab Naach The Matrīkas function both as city protectors and individual protectors in both Hinduism and Buddhism. The Astha matrīka are considered as Ajīnas (grandmother goddesses, who are feared as bringer of disease and misfortune as well act as protectresses) in the Newar pantheon. Temples (pīthas i.e. seats) of the ashta matrīka built in and around Kathmandu are considered powerful places of worship.[89][90]The pīthas are usually open-air shrines, but may be closed structures too. In these pīthas, the Matrīkas are worshipped with their followers (ganas) in form of stone statues or natural stones, while in dyochems (god-houses) in towns and villages, they are represented in brass images. The brass images (utsav-murtis) are paraded around town and placed at their respective pīthas once every year. Like Vishnudharmottara Purana (discussed in Legends), the Matrīkas are considered as representing a vice and are worshipped by pīthapuja (a pilgrimage around the pīthas) to free oneself from them.[9] Though each pītha is primarily dedicated to a Matrīka, the other Matrīkas are also worshipped as subordinate deities.[91] The pīthas, which are "theoretically located at the outer boundaries of the city" are said to form a protective mandala around the city and assisted to a certain compass point.[91] In other temples like the ones dedicated to Pacalī Bhairava, the Ashtamatrīkas are worshipped as a circle of stones.[92] In Bhaktapur, the Ashtamatrīkas are believed to the preserver goddesses of the city guarding the eight geometrical directions. Mary Sluser says "Not only do the Matrīkas guard the compass points but they are also regarded as regents of the sky." [93] Sometimes, they are paired with the Ashta Bhairava (Eight aspects of Bhairava) and sculpted on temple roofs or terraces. Nepali Buddhists worship the Matrīkas as described in Dhāranisamgrahas.[19] The Mallā king of Nepal Srinivasa Mallā built the Patan durbar (court) in 1667 AD and is believed to have seen the Matrīkas dance in the durbar one night. The king ordered that the Ashta-matrīka be worshipped during the Ashvin Navaratri and cost is defrayed by the durbar. The custom has continued into modern times.[94] In the Kathmandu valley of Nepal, the Ashta-matrīkas with a central village goddess are worshipped as protectors of the city or town. They are identified with the guardians of directions (dīggala), places (lokapala) or lands (kshatrapala), satiated by blood sacrifice. Newar Buddhists associate the Matrīkas with 24 human qualities, which can mastered by visiting three sets of eight Matrīka pīthas.[95] Tantric worship Shiva, Brahmāni, Vaishnavi, Maheswari, Kaumari, Varahi, Indrani, Chamundī and Ganeshā at Panchalingeshvara temple in Karnataka. The 7th century Sanskrit author Banabhāta mentions the propitiation of Matrīkas by a Tantric ascetic in his Harshacharita.[96] The text mentions use of mātṛmandala (mandala of the Matrīkas) or Yantra along with a special anusthana (ritual) to cure the ailing king.[21] The text describes "young nobles [...]of the king) burning themselves with lamps to propitiate the Matrīkas in a temple dedicated to the Matrīkas (matr-grha). Banabhāta's Kadambari, Bhasa's Cārudatta, Shudraka's Mrichakatika mention the ritual offerings of food and shrines of Matrīkas at crossroads.[33] Other offerings include flowers and clothes and meat and wine for some Matrīkas. Tantric works like Tantrarāja-Tantra (unknown date, author) and Kulacūdamāni discuss the worship of Matrīkas as Shaktis or letters of the alphabet.[97] A process of this worship, Matrīka-nyasa (lit. "installation of the Mothers"), is described in Devi Gīta, part of Devi Bhagavata Purana.[98] It involves installation of powers of Matrīkas – as letters of the alphabet – in one's body, by "feeling the deity worshipped in different parts of the body" like head, face, anus and legs and reciting mantras.[99] The Hrillekha-matrīka-nyasa, a more specialized form of Matrīka-nyasa, combines the installation of "most powerful set of all letters (Matrīkas)" with the seed syllable Hrim of Goddess Bhuvaneshvari.[100] Stone inscriptions of Tantric worship of The Matrīkas are found in Gangadhar, Rajasthan(by king Vishnavarman- 423 C.E., identified as the first epigraphic evidence of Tantra worship); in Bihar (by Guptas - fifth century) and in Deogarh, Uttar Pradesh (by Svāmībhāta – sixth century).[33] The Gangadhar inscription deals with a construction to a shrine to Chamunda and the other Matrīkas, "who are attended by Dakinis (female demons)" and rituals of daily Tantric worship (Tantrabhūta) like the ritual of Bali (offering of grain).[21] The eight Matrīkas are said to reside the second line of bhupura in Sri Chakra. They are frequently aligned with the Eight Bhairavas, as in Jñānārava Tantra. The Svachhaṇḍa Tantra(1.33) explains that the primary function of Matrīkas is to preside eight groups (vargas) of letters of Devanagari alphabet, while Brahmayāmala states they issue originate from the vowels.[101] Rituals and goals of worship The Natya Shastra (13.66) recommends worship to Matrīkas before setting up the stage and before dance performances.[102] Indra declares in chapter 90 of Devi Purana that the Matrīkas are the best among all deities and should be worshipped in the cities, villages, towns and shields.[103] Matrīkas are generally to be worshipped on all occasions with Navagraha (the nine planets) and the Dīkpala (Guardians of the directions) and at night with the Goddess.[104] The Matsya Purana and Devi Purana prescribe that Matrīka shrines should be north-facing and be placed in northern part of a temple-complex.[19] The temples of the Matrīkas are found earliest dating to the fourth century and from textual evidence, it is predicated that "there must be impressive shrines all over the [Indian] subcontinent".[19] Although circular Mandalas and Chakras are mentioned in religious texts, most existing shrines are rectangular in nature. Pal speculates that earlier circular shrines, which open to the sky or under trees of less durable material were replaced by the Guptas in stone as rectangular shrines.[19] The Devi Purana mentions the Matrīkas or Deva Shaktis (powers of the gods) as group of seven or more, who should be worshipped for Mukti (liberation) by all, but particularly kings for powers of domination.[66] The Saptamatrīka are worshipped for "personal and spiritual renewal" with Mukti as the ultimate goal as well as for powers to control and rule and earthly desires (Bhukti).[105]Also important are the banners of the Saptamatrīkas, which are carved outside the Udayagiri caves. These banners are called "Indra's sisters" in the Devi Purana. The Purana lists them as: swan, bull, peacock, conch, discus, elephant and skeleton - attributes of the Matrīkas. A king installing these banners is believed to get mukti and bhukti. As per the Nītsara, Matrīkas acted as the king's tangible Shaktis and conferred the power to conquer and rule.[106] See also Devi Kanya Kumari Kaumari Kumari (goddess) Kanwari Notes ^ Note that the Gupta rulers took the names of the deity Skanda as their own names ^ This very ability is possessed by Raktabjīja of the Devi-mahatmya and Vamana Purana References ^ Wangu 2003, p. 99. ^ Monier-Williams, Monier (1872). Sanskrit-English Dictionary. Clarendon, p. 765. matrīka ^ a b Berkson 1992, p. 134. ^ "Mantras to the Aṣṭamātrīkās". Cambridge Digital Library. Retrieved 2 February 2015. ^ Brihat Samhita, Ch.57, v.56. Panda, S. S. (September 2004). "Sakti Cult in Upper Mahanadi Valley" (PDF). Orissa Review. Government of Orissa. Archived from the original (PDF) on 4 March 2009. Retrieved 8 January 2008. ^ a b c Jain & Handa 1995, p. 162 ^ Leeming, David; Fee, Christopher (2016). The Goddess: Myths of the Great Mother. Reaktion Books. p. part 33. ISBN 9781780235387. ^ Wangu 2003, p. 187. 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Several important facts are found in the stone inscriptions in the walls of temple prakarams. Arulmigu Meenakshi Amman Temple, also known as Shri Meenakshi Sundareshwarar Temple, is a historic Hindu temple located on the southern bank of the Vaigai River in the temple city of Madurai, Tamil Nadu, India.It is dedicated to the goddess Meenakshi, a form of Parvati, and her consort, Sundareshwarar, a form of Shiva. The temple is at the center of the ancient temple city ...

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