

Nithyanandeshwari



By - Tat Prasad

The Four Arms of Goddess Kali



Varada Mudra - The Gift of Immortal Life
Abhaya Mudra - Fear's Greatest Fear
Sword of Wisdom - The Separator that Unifies
Severed Head - The Demise of Ignorance

*Om Kali Kali MahaKali BhadraKali Namosthute
Kulam Cha Kula Dharmam Cha Maam cha Paalaya Paalaya*



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Shiva Shakti is one indivisible.
Shiva Shakti is salvation.



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Bhadrakali Ma - The Shakti

1st impression: Buddapoornima, 30 April 2018

2nd impression: Ananthanavratha, 12 September 2019

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Acknowledgments

Photographs by: Late M. D. Suvarna, Foto Corner, Khar, Mumbai .

Printed at: 'Sadguru Prasanna', Bharath Press, Udupi

Introduction

In Kundalini Shakti, we have Chakras which have two symbols, Shiva and Shakti. Shiva symbolizes Consciousness, the masculine principle. Shakti symbolizes the illusion, the feminine principle. They are also known as Purusha and Prakriti. We have seen Lord Shiva is often depicted carrying a Trident which represents Ishwara, Purusha and Prakriti. Ishwara is Omnipresent, Omnipotent and Omniscient. Purusha is Atma and Prakriti is nature.

In Srimad Bhagavatam, text 38, Shri Bhakta Pralad says:

*Ittham nr-tiryag-rsi-deva-jhasavatarair
Lokan vibhavayasi hamsi jagat pratipan
Dharman maha-purusa pasi yuganuvrittam
Channah kalau yad abhavas tri-yugo tha sa tvam*

Shri Bhakta Pralad says “To protect and establish dharma, the Supreme Consciousness has manifested like a human being (as Krishna, Rama), like animals, (such as boar), as saint (like Parsurama), deva (as demigods), jhasa-(as aquatic fish and tortoise). Accordingly, as per the age, the Supreme Consciousness, manifests in various forms to protect the principles of Dharma. Thus in tree yuga – Satya, Treta and Dwapara Lord appeared in various incarnations. However, in the Kali yuga It will not assert as Avatara but as common man”. Thus in Kali yuga, we find so many saints as manifestations of Supreme Consciousness.

Most of the saints are looked upon as the manifestation of Lord Dattatreya who represents the trinity, Brahma, Vishnu and Shankar. Lord Dattatreya's Guru was Lord Adinath who is none other than Lord Shiva. Shiva is formless Supreme Consciousness and when devotees look upon him with form, he appears as Lord Shankar. Bhagavan Nityananda looked upon his disciple, Shree Swami Janananda as a manifestation of Lord Dattatreya. If Bhagavan Nityananda called his disciple as Lord Dattatreya, then who was Bhagavan Nityananda? Many considered him, thus, as Adinath, the Supreme Consciousness - Lord Shiva himself.

Bhav Taisa Dev. True to this statement, Bhagavan appeared way his devotees looked upon him. Some called him Lord Vitthal, some as Lord

Venkatramana, Lord Subramanyam, etc. Thus various devotees found Bhagavan Nityananda in various forms and prayed to him accordingly. But nobody could fully grasp his personality. When asked, even Swami Janananda said: “He is beyond our understanding.” Shaligram Swami said in his composition *Ekh Rama tu majhe jeevan* - “Having encompassed the entire cosmos, you stand alone as an independent entity.” In fact, they were describing him what appeared as Lord Shiva, the Formless Supreme Consciousness.

If Bhagavan Nityananda is Lord Shiva, the Adinath, then Shakti should be with him like a shadow. A study revealed that wherever Bhagavan Nityananda went or stayed, Shakti followed him! An attempt is made in this seva to show the association of Shiv-Shakti duo in Bhagavan Nityananda making him nothing but “Adinath”, Yogi of all yogis, God of gods, Mahadev. This seva is simply an attempt to have a glimpse of this manifestation of Shiva as Bhagavan Nityananda of Ganeshpuri. When Bhagavan was asked who he was, he said “*Nityananda is not a name. It is The Avastha*”. He thus confirmed that he was Lord Shiva himself. When M. Sanjeeva Kamath, son of late Saraswati Bai, went into Bhimeshwar Temple, he found Bhagavan standing with his one feet on the Bhimeshwar Linga roaring “What Shiva? What Shiva?” He thus showed Mr. Kamath his true form.

During this study, we met several of his devotees who shared their experiences and we have documented them here. This seva is thus dedicated to “All Those Who Lived with Shiva”. What came out this study was, Bhagavan Nityananda is Mahakal. Bhadrakali came in search of Him. All Scriptures found Origin in Him. He needed nothing to refer to as everything arose in reference to Himself. He was the combination of Shiva and Shakti. Such is the stature of Bhagavan Nityananda. In fact, whenever Dassera falls on Thursday, both Bhagavan and Bhadrakali sit in the same Palki and give darshan to the villagers. Thus, Mahakal and Bhadrakali together appear on such Dassera. In Ganeshpuri, every Thursday, Bhagavan visits Bhadrakali. When He reaches Her abode, she comes out to receive Him. She washes His Lotus Feet, applies sandalwood paste, performs His Arathi and offers Him sweets. To witness this celestial event is a Grace offered by

Him to the devotees. During this event, the entire space gets filled with Shakti by the union of Shiva and Shakti. The setting sun brings glow all over the sky to mark their union.

Wherever Bhagavan went during His sojourn on earth, there was Shakti. In Kanhangad, there is Mahasati. In Ankola, it was Mahasati. At Mumbai, it was Mumbadevi; at Vajreshwari, it was goddess Vajreshwari, Renuka and Kali; at Ganeshpuri, and in Gokarna, it was Bhadrakali. In Mumbai, He had asked my father, Raghunath Shenoy, to offer coconut every new moon day (*Amavasya*) as a mark of respect to her. Bhagavan said “Mumbadevi is Gaondevi and one must show respect to the deity of the place. Mumbadevi is powerful enough to take care of anyone who takes shelter in her bosom. Anyone who comes to Bombay to make his or her living will be taken care by Mumbadevi and will at least have two square meals every day. She will protect this city of Bombay from any calamity until the people of this city do not cross the border of humanity. The day people lose their values she will assume her fiery form and there will be bloodshed.” My father, Raghunath Shenoy, who had his business in Dongri, Sandhurst Road, Mumbai, used to visit Mumbadevi Temple every month and offer coconut as instructed by his Sadguru, Nityananda on every full moon day. The temple is situated in Kalbadevi, the business hub, of old Mumbai and has a large and beautiful bust of Mumbadevi. Next to her is Annapurna Devi. Mahalaxmi and Mumbadevi are two Shaktiswaroop guardian of Mumbai.

The mother goddess is approached either through Bhakti Upasana or Shakti Upasana. Bhagavan recommended Bhakti Upasana where a devotee serves her as a mother with deep love. Shakti Upasana is often Tantrik in nature and devotee often performs with some desire in mind. Both these Upasana are prevalent all over India, but Tantrik is more in Kolkata and Kerala. In this form of Upasana, the goddess is often looked upon as a goddess of death, time, destruction and doomsday and is associated with violence and sexuality. The most common form of a goddess that is worshipped in this Upasana is Kali who is depicted as slaying demons and drinking their blood. Thus, this Tantrik Upasana often involves several rituals wherein devotees of opposite sex participate, girl child is worshipped and other frightful practices like

sacrifices of humans, child, and animals are followed. In this form of worship, there is a very high probability of a sadhak losing the way of devotion and falling in the trap of self-gratification as there is close involvement of sadhaks from the opposite sex. Hence this form of worship is best avoided. Bhagavan Nityananda never encouraged any form Shakti Upasana which had rituals in which there were many forms of sacrifice. The Upasana followed for Bhadrakali at Ganeshpuri is thus purely of love and devotion where she is looked upon as the manifestation of love, peace, joy and I thus look upon her as Nityanandeshwari, goddess of eternal joy.

This book is a humble attempt to compile devotee's notes on Bhagavan and His Leela with regards to the various instances of Shiva-Shakti Union in His Divine journey.

*In His Prem,
At His Lotus Feet
I remain*
Tat Prasad



Bhadrakali

Goddess Bhadrakali is often represented with three eyes, and four, sixteen, or eighteen hands. She carries a number of weapons, with flames flowing from her head, and a small tusk protruding from her mouth. Her worship is also associated with the Tantric tradition of the Matrikas, as well as the tradition of the ten Mahavidyas and, falls under the broader umbrella of Shaktism. In India, the famous Bhadrakali temples are located in Kerala at Sarkara, Chottanikkara, Chettikulangara, Aattukal, Thirumandhamkunnu and Kodungalloor.

The Bhadrakali at Ganeshpuri is said to be one who is in Gokarna and it is said that it followed Bhagavan Nityananda and finally settled in Ganeshpuri. Bhagavan was in Gokarna for quite some time between 1920 and 1930. Several Leela that happened in Gokarna is recorded by His devotees. Bhadrakali Devi and Mahabaleshwar Shiva are deities of Gokarna. When Bhagavan, who is seen as Shivswaroop, moved to Ganeshpuri, Bhadrakali was not far behind Him. She followed Him and demanded a permanent place of her own. Accordingly, Bhagavan Nityananda had a temple constructed for her. Till then, there was no standalone Devi temple in Ganeshpuri.

Forms of Bhadrakali

In Sanskrit, Bhadra means good. A major religious interpretation of this name is that Bhadra comes from 'Bha' and 'dra', The letter 'Bha' means 'delusion' or 'Maya' and 'dra' is used as a superlative i.e. meaning 'the most/the greatest.' which makes the meaning of Bhadra as Maha Maya. The Sanskrit word 'Bhadra Kaali' therefore can be translated to Hindi as 'Mahamaya Kaali'. Bhadra also means “blessed” or “auspicious”. Although Kali means also black, Bhagrakali is also perceived as golden or blue.

Bhadrakali is primarily worshipped in four forms: Darukajit (as the killer of the demon Darika), Dakshajit (as the killer of Daksha), Rurujit (as the slayer of the demon Ruru) and as Mahishajit (as She who killed Mahishasura). There are five known traditional versions regarding the origin-incarnations or avatar of Bhadrakali:

- 1) The first version is from Devi Mahatmyam of the Markandeya Purana, during the battle between Raktabija and Goddess Kaushiki (Durga). Kali was born from the wrath of Goddess Kaushiki, from

her forehead. She killed Chanda and Munda and earned the epithet 'Chamundi'. She also slew the demon Raktabija, which is the major step in vanquishing the demons. This Chamundi-Kali form is said to be the leader of the Sapta-Matrikas and is the most popular form of the Goddess.

- 2) The second is associated with the Daksha and Dakshayaga, according to the Shiva Purana, Vayu Purana, and the Mahabharata. Goddess Bhadrakali was born from the matted locks of Shiva's hair. He ordered her to free Veerabhadra who was imprisoned by Lord Vishnu, as the latter was protecting Daksha. She succeeds and is later heard of as assisting in Daksha's assassination, and hence earned the title 'Dakshajit'.
- 3) The third version of her origins is from the Bhadrakali Mahatmyam of the Markandeya Purana, in which she is born from the third eye of Lord Shiva who is agitated by the misdeeds of the demon Darika. Bhadrakali, riding a Vetala, marches to his fort, challenges him to war and successfully slays him. But her unbound rage even after her triumph disturbs the Devas who request Shiva to lay at her feet like a baby. Some say Shiva asked Kartikeya and Ganesha to do so. Shiva is able to calm Kali down and sucks the anger out of her, who attempts to suckle him forgetting her rage, mistaking him for an ordinary hungry baby. Widely worshiped in this form, she is often addressed as 'Darikajit'.
- 4) According to the Kalika Purana, Bhadrakali is said to have appeared in the second yuga to slay the second out of the four Mahishasuras. It is believed that when the third Mahishasura wished to know how he would die, he was given a vision of the fair-skinned Bhadrakali who rose out of the milky ocean and slew him in his previous incarnation. He asked to die again at her hands and the Goddess promised that she would incarnate as the eighteen armed Mahalakshmi also known as Mahishasura Mardini and slay him. This version of Bhadrakali is worshiped as 'Mahishajit'.
- 5) According to the Varaha Purana, the Goddess Roudri (assumed to be equivalent to Goddess Parvati and Maheshwari) was meditating at the foot of the Neeli mountain. She came across the Devas who were fleeing, unable to bear the atrocities of the demon Ruru. Angered by the injustice she witnessed, Roudri created Bhadrakali

from the embers of her rage and sent her to kill Ruru. Bhadrakali successfully did so and was awarded the epithet 'Rurujit'.

According to Tantra Rahasya, she arose from the North (Uttaramnaya) face (Amnayasa) of Shiva, which is blue in color and with three eyes, as Dakshinakalika, Mahakali, Guhyakah, Smashanakalika, Bhadrakali, Ekajata, Ugratara, Taritni, Katyayani, Chhinnamasta, Nilasarasvati, Durga, Jayadurga, Navadurga, Vashuli, Dhumavati, Vishalakshi, Gauri, Bagalamukhi, Pratyangira, Matangi, and Mahishamardini.

Bhagavan Nityananda installed Bhadrakali having the Saumyaroop with two hands. In the right hand, she carries a sword and in left a bowl of fire. Some form of Bhadrakali carries a bowl to collect the blood of demons that she killed. Bhadrakali at Ganeshpuri is light blue in color with the bright face having two eyes. When Bhagavan was in His physical form, the eyes of Bhadrakali were painted to look ferocious. That form was in His control. After the Mahasamadhi of Bhagavan, the Devi was made to look sober and sweet. Bhagavan had recommended that a picture of Shree Ramkrishna Paramhansa be kept next to Bhadrakali and worshipped. In those days, there was a picture of Shri Paramhansa kept on the wall.

Statue on wall:

Two Shakti's followed Baba, one was Mahasati whom he stationed at Ankola's Mastikatta and the other was Bhadrakali whom he stationed at the outskirts of Ganeshpuri. In this narration we shall understand how Bhadrakali was placed in Ganeshpuri and the reason why there are two statues of Bhadrakali. The Mahasati at Ankola was originally a Gudi- a small temple. Later a temple dedicated to Bhagavan Nityananda was built where a statue of Bhagavan was installed. The Bhadrakali temple at Ganeshpuri was built by Baba where the statue of Bhadrakali fixed in the wall was made. This statue can be seen even now and it was later that the present standing Bhadrakali statue was installed in front of it.

There was a devotee Mr. Hingwala who had a flourishing business in Hing (Asafetida) under the brand Nag Chap Hing. He was chosen by Baba to serve Bhadrakali. One day **Baba said “Hingwala! Kya Bhadrakali ka pooja karna?”(Will you make an offering to Bhadrakali?)** Mr. Hingwala replied “Bhagavan aap bole to karna”. (If you say so, your wish is my command.)

**Bhagavan then said to him
"Perform Rajas Upachar Pooja."**

Mr. Hingwala asked Bhagavan "Baba what is this pooja?" to which Baba told him to go to the city of Benares and locate a particular family of learned priest who would know what the pooja was and how it is performed. Once instructed by Baba, Mr. Hingwala immediately left for Benares (Kashi) in search of a priest who was learned enough to know the Rajas Upachar Pooja.



After quite a search, he was guided to a family who were known and recognized as the authority on rituals. He met the head and said "I want to perform a Rajas Upachar Pooja". No sooner had he said this, everybody became silent till the head priest began to laugh and ridicule Mr. Hingwala. The priest said "Do you know what it means and calls for?" Mr. Hingwala said "I know nothing. My Guru has ordered me to perform this pooja and has instructed that I shall find a priest here who is qualified to perform this pooja. No matter what I will not leave this place till you agree to come to Bombay and agree to preside over this Pooja." The priest said "I want to meet your Guru, only then I will decide." Following this, both of them left for Mumbai.

The priest and Mr. Hingwala reached Ganeshpuri and stood in front of Baba. The priest was stunned to see a naked man wearing only a langoti, and has been identified as a Jagadguru and began to speak in Sanskrit and Baba gave him a reply in Sanskrit, he then spoke in Banarasi Hindi, Baba replied to him in the same language. Mr. Hingwala could not understand anything except that it was a long interrogation. Finally the question and answer ended with the priest suddenly prostrating at Baba's feet.

The priest then said that the cost of this pooja would be around Rs. 75,000. Now this was a big amount in those days. **Baba asked Mr. Hingwala whether it was acceptable to which Mr. Hingwala said "Your wish is my command."**

While Mr. Hingwala was all ears when Baba and the priest were conversing, he could not make out anything from their conversation. He was shocked to see the sudden change in the priest from being cynical initially and then surrendering totally to Bhagavan by prostrating in front of Him. Mr. Hingwala and the priest then came out of Kailash and with Hingwala in the dark of what had transpired between the priest and Baba, he was all curious to know what it was. Mr. Hingwala demanded to know what had transpired between the Benares priest and Bhagavan.

The priest said "I was looking forward to meet a very learned Mahatma who could dare to perform a Rajas Upachar pooja. It is not an ordinary ritual. One who knows this should also have the means and the will to perform it. On seeing this 'Langotiwala' of yours I thought to myself what is this man going to know about the Rajas Upachar Pooja? To challenge him I asked him several questions in Sanskrit and your Langotiwala quoted the scripture in totality. He recited the entire pooja vidhi summary. Then, I thought he must be a Brahmin from Benares, so I questioned him in our much unheard dialect but your Baba spoke to me in the same dialect as if he was born into it. He is much more than all I could think of. Ours being a renowned family, many Mahants, Mahamandaleshwars, Sadhus and Sanyasis visit us. But **I have never met anybody any close to his stature.**"

The Rajas Upachar Pooja is about serving the Noble men. The intention of this pooja is to serve Bhadrakali Devi as if she is the Queen. Everything is done for her from the moment she wakes up till she goes back to sleep at night. All this is conducted with the utmost care and following this, Bhadrakali becomes live and full of Shakti. Every item that is used in this pooja must be made of silver or gold.

When as soon a Queen wakes up, the first thing she does is reaches for a mirror to look at her face. The mirror has to be made of gold or silver. Her combs, bathing bowl, tooth brush, bed, throne, crown, etc. all have to be made of gold or silver or any other exquisite material. Everything that a person of the stature of a queen needs for a day has to be made of silver or gold for this pooja in miniature size. Similarly in the evening, when she goes out to visit her devotees there is a huge retinue

consisting of men on foot, on horses, camels, elephants, wild animals like tigers and lions, chariots and palanquin etc. The whole entourage then goes on visiting devotees. She will have the best fineries of clothes to wear during various phases of day. Such a routine that a queen undertakes daily has to be enacted. This is what Rajas Upachar pooja. In late 50's it would cost about Rs 60 to 75 thousand. Once ordered by Bhagavan, there was no looking back for Mr. Hingwala. With all things now becoming clear, Mr. Hingwala made necessary preparation for the pooja.

On the appointed day all of them took Baba's blessings and the pooja was started. In those days, in the present Bhadrakali Temple, only the statue of Devi on the wall was made. The larger statue that we see today in the centre of this temple did not exist then. Hence the pooja was offered to this idol of Bhadrakali Devi. Various offerings were made and the entire routine of a queen right from getting up early in the morning from her golden bed, she getting freshened up, having breakfast, lunch and then taking afternoon siesta was enacted. Even entertaining programs were held. When it was evening, Devi takes a ride in her kingdom giving Darshan to her subjects and devotees. This too was enacted by taking out a procession of Devi sitting in a palanquin along with her retinue and the devotees following her as she visited the houses of her subjects and devotees. But there was one special visit. Bhadrakali had to visit her Mahakal-Bhagavan Nityananda! With MAHAKAL-Bhagavan Nityananda living across the street, Bhadrakali Devi went into the Kailash to have his Darshan. Thus the statue of Devi, the miniature replica of her retinue made in gold and silver carried by the family members of Hingwala and other devotees entered Kailash where the Shivaswaroop Bhagavan Nityananda was majestically sitting waiting for his consort to arrive! Thus palki came inside Kailash Bhavan, the abode of Lord Shiva, accompanied by devotees and a music



befitting a Queen's procession. Baba was sitting on the platform and the Palki was placed at his feet. Thus Bhadrakali Devi came to Baba and sat at the Lotus Feet of Mahakal! This was indeed a rare sight which even gods must have come down from heaven to watch Bhadrakali sitting at the Lotus Feet of Bhagavan Nityananda, the Adinath! There was joy and divinity in the air as this event unfolded that evening. The devotees experienced the Shivshakti unfolding with their union.

Arati was performed to Mahakal-Nityananda and Bhadrakali. **Baba then addressed Hingwala "Bhadrakali sthan mangtha hai. Denga kya?" (Bhadrakali is asking for a place. Are you ready to give her one?)**. Mr. Hingwala said "Bhagavan, your wish is command for me. I will act as per your wish". **Bhagavan said "She wants to be in your wife."** Now this was a tall order as it would mean his wife assuming the status of a Divine Mother. With total faith in Bhagavan, Mr. Hingwala agreed and prostrated at His Feet. The statue of Bhadrakali was then placed on the head of Mrs. Hingwala to be Bhadrakali Swaroop. After having Darshan of Bhagavan, Bhadrakali returned to temple where the balance routine typical of a queen like entertainment, dinner, offering of beteleaf and finally going to sleep with light music played was performed. Thus concluded the Rajas Upchar Pooja.

New statue installed:

The Hingwala and his family were delighted at the successful culmination of the Pooja and happily retired for that night. That night Bhadrakali appeared in Mrs. Hingwala dream and she demanded "You did not give me any Sarees to wear. You just showed it to me and kept them back." Since this statue of Bhadrakali was placed on the wall, the Sarees could not be wrapped around the statue. The Sarees were symbolically just touched to the statue and kept aside. When this dream appeared repeatedly for several nights, the Hingwalas approached Baba and narrated to him the dream.



On hearing from Hingwala about Devi demanding Saree to be given to her so that she can wear it, Baba said to Hingwala “Erect a new statue of Bhadrakali.” He called Kuttiram Swami and instructed him to find an artist who could mould a statue. Both Hingwala and Kuttiram Swami began to search for a murtikar but they could not find anyone.

When Baba came to Ganeshpuri, it was mostly jungle with only few villagers living there. There was Bhimeshwar temple next to the hot springs. Gangubai was living there with her family. Opposite the present Kailash there was a large pond. Few huts were in the vicinity of local villagers. There was no electricity, shops, medical aid and organized transport. One bus used to come in the morning bringing the devotees from Vasai station. It was run by one Mr. Patkar. Initially Baba was given a small hut to stay next to present hot springs. Kotawala, an ex-army man was having his property close by. He was rich and had dominance in that area.

In initial days, Baba had warned devotees not to venture near the spring during late night till three in the morning. The devotees were curious for this diktat. One day some of them heard sweet music coming from the direction of the Kunda. On examining they found a lady in white playing an instrument. This happened several nights. One day they reported this strange happening to Baba. Baba said “She is Gokarna Bhadrakali. She has followed 'This One' from Gokarna. Now she wants a permanent place here in Ganeshpuri”. It is a known fact, that Bhadrakali had followed Bhagavan from Gokarna, a place in Karnataka which is famous for the Shiva Linga. This is the same Atmalinga of Shiva, which Ravana had acquired through penance. After acquiring it, he would have been the most powerful being, more powerful than all the gods put together. It was Lord Ganesha who comes in as a savior and makes Ravana place the Atmalinga on the ground forever.

Bhadrakali had come to Ganeshpuri from this famous place. She had met Baba when He was at Gokarna for quite some time and expressed Her desire to be with Him. Bhagavan being Mahakal, it was natural for Bhadrakali to follow Him. Bhagavan Nityananda then called Bhagavan Mistry, the local mason, to build a temple for Bhadrakali. The statue on the wall was also made by him.



Now that Bhadrakali wanting to manifest in standing position, it was required to install a new statue. Bhagavan's order was to be followed. For several days Kuttiram and Hingwala searched for a good sculptor in Mumbai and Thane to make a statue as per instructions of Baba. Then, one day a man came to Ganeshpuri and the news spread that he was good at making statues from plaster of Paris. Kuttiram jumped at this opportunity and took him to Baba. After Baba's approval the man was provided with the necessary materials to mould the clay statue as per instructions of Baba. This man made a nice statue and after it was completed, Kuttiram

Swami closed the door of temple and informed Baba. Next morning when the door was opened all of them were shocked and were left gaping at the sight in front of them.

The statue had crumbled down as if it was pressed by two plates moving from head to feet of the statue. Kuttiram Swami sat down and holding his head in dejection and said "Oh Bhagavan! Not all over again. With great difficulty I had found an artist to make this statue. Now I am back to square one." Seeing his distress, Baba just laughed at the situation and few days passed by, all efforts to find a new Murtikar (Sculptor) failed.



One day, a stranger came to Ganeshpuri. His appearance was that of a hooligan and he was all drunk. For several days, he stayed in Ganeshpuri. One day he was sitting in Kuttiram's hotel, all drunk and this sparked Kuttiram's curiosity to know about this stranger's background. While the conversation was going on, the stranger mentioned that he was a good artist and could make nice statues. No sooner had he mentioned this, Kuttiram jumped to his feet. He caught the stranger by his collar and pulled him to Bhagavan. It did not matter who that man was and what was his background. Drunkard or otherwise, that he was a sculptor was enough for Kuttiram. So fed up was Kuttiram in his endeavor to find a person to do the task of making a statue of Bhadrakali. He pulled the drunk man and made him stand in front of Baba. **Bhagavan said to Kuttiram "With a bottle of kerosene, a petromax lamp, a large bottle of liquor and all material for making a statue lock him in the temple. Let him remain inside till the statue is ready."** With this being told, Kuttiram followed the instructions.

The artist was locked in the temple as instructed by Baba, until he finished the job. When the door was finally opened after few days, the statue was ready. **Then, Mr. Hingwala and Kuttiram once again took the drunkard artist to Bhagavan and informed that the task was accomplished. Bhagavan then instructed that the drunk artist be given breakfast and paid one rupee four annas as his labor charges and to put him on a bus for Thane.**

Hingwala found it embarrassing to pay such a partly amount as labor charges but he would not defy Bhagavan's instructions. He took him to Kuttiram's hotel and offered him a good breakfast, paid his fees as instructed by Baba and accompanied the artist to the bus stand to ensure that he boarded the bus for Thane. Halfway down the street the artist mysteriously vanished into thin air! Hingwala was perplexed to notice the drunk man disappearing. He informed this to Kuttiram and both did not know what to do. But soon they got over it as their task was accomplished.

(Bhagavan Nityananda had summoned Lord Vishwakarma, the celestial sculptor and it was agreed that the job will be done for one

rupee four annas, which is a typical dakshina-fees paid for auspicious work. Vishwakarma had only one condition that no one was to see his skill and hence he was locked up for the work. To camouflage he used the appearance of a drunk hooligan.)

Both Hingwala and Kuttiram were basking in their success for getting the statue of Bhadrakali made and accomplishing the task given by Bhagavan. They found a statue painter and got it painted. But, when it was ready, they were horrified. Bhadrakali had assumed a ferocious form. They went and informed Baba about the ferocity of the statue, Bhagavan asked them to cover her face with a silk cloth for a night. Next morning, when they removed the cloth from her face it had become much milder compared to the initial ferocity of the statue. She still carried the expression typical of wild Kali and which essentially is an integral part of Kali. Recently, however, she is made to look compassionate. In my childhood days, I remember, we children were frightened to look into her eyes.

The consecration of the idol:

Before the new standing idol of Bhadrakali was to be made the spot for keeping the idol was to be fixed. This required opinion and guidance of experts who were well versed in the architecture of temple and Hindu scriptures. One cannot simply go and place a statue in a temple. There are certain geometrical calculations based on the dome of the temple and other structures. Devotees never did anything without discussing with Bhagavan and taking his advice. Thus when the spot for installation of second idol was to be decided, the mason discussed with Bhagavan. The mason who did most of the constructions in and around Ganeshpuri was one person called Bhagavan Mistry, as mentioned before. He was from Gujarat, a person of short and slim structure wearing typical pyjama, long shirt, a half sleeve jacket and a brown cap. Baba got many construction jobs got done through him. Mr. Bhagavan Mistry asked Baba for instructions on identifying the right spot to install the new idol. Bhagavan used the floor to give the direction on deciding the spot for installation. On the floor Baba made a drawing and asked him to leave a specified distance from each wall and pin pointed the

exact spot where the idol needed to be installed without using any measuring tools and geometry, the way we would do.

Although, devotees had faith in Bhagavan, few often doubted his knowledge and authority on scriptures, law, rules and regulations. As said before, as far as the Indian temple constructions and engineering is concerned, there is a definite mathematical calculation, based on which a statue has to be installed in a temple, and this is based on the dome, the height of dome and the directions. Mr. Mistry and few devotees doubted Bhagavan's ability to be accurate as per the guidelines in placement of a statue, which are sacrosanct, and related to the making of a temple. Any mistake in following architectural instructions, as laid down in the Indian shastras, were not only harmful to the mason who builds the temple but also reduces the power of the presiding deity bringing in negativity. Mr. Mistry met Kuttiram swami and expressed his concern. He insisted on getting an expert on Indian temples. After much discussion, without informing Baba, a consultant was called. This consultant took several measurements of the temple room and after several calculations arrived at the spot where the statue could be installed. Lo and Behold! It was exactly the same spot which the 'illiterate, uneducated', Nityananda had recommended based on His Divine insight! The drunkard was asked to mould the statue on the selected spot. Now, the statue was ready, but not complete till Devi was evoked into it. Thus a Pranaprathishta ceremony to consecrate the statue was planned to induct the Shakti-Prana, so that the power of Kali was available to all Her Devotees.

Narayan Bhatji and Pranaprathishta:

Thus Bhadrakali came from Gokarna, Karnataka. It was therefore not surprising that from this very place a young priest called Narayan followed Baba and reached Ganeshpuri. Baba instructed him to take charge of daily worship of Bhadrakali temple, which at the time, only had the statue on the wall. He conducted the daily rituals as per the scripture injunction. He had long hair - which a priest appointed for Devi needs to have. He was very strict, strong, slim, firm and dedicated. He walked erect, talked in a soft but very firm voice, and was very

committed in his duty. The pooja performed by him was very powerful and he had an art of doing it. As he performed the Arati, it often gave an impression that the Devi was live and vibrant and such was his power.

He was appointed to preside over the Pranapratishtha ceremony which was to be conducted by Hingwalas under the direct orders of Baba. On the previous night, Mr. Hingwala, Mrs. Hingwala, Mahindra Hingwala (the son) and Narayan Bhatji slept on the veranda of the temple (where you now see the lion statue) so that early in the morning they could bathe in the Kunda and start the pooja.

Late at night they heard sounds that one would hear on a battle field or when Kings and Queens with large retinue are moving from one place to another. There were sounds of chariots, animals, men, music, trumpets, conch, drums, gongs, bells and all commotion that one can think of. Since all of them heard it including Narayan Bhatji, they came out to see what it was. When they came in open, there was nothing but darkness outside, but suddenly they saw a glow of light moving downwards from the sky and a huge ball of glow entered the temple and got absorbed in the statue of the Bhadrakali. All of them were wonderstruck. Since it was late in the night they went back to sleep.

The next morning, they went to seek Baba's blessings before starting the pooja and they narrated the entire story of what they had seen in the night. **Baba said "She is Kailash Bhadrakali who has manifested here." Thus she came to be known as Kailash Bhadrakali and to this date one can see this name written on the top of the temple.**

This is how Bhadrakali came to be in Ganeshpuri. Her wish that a sari should be draped around her was fulfilled, because around the second statue it was possible to drape the sari.

All Kali temples follow the system of animal sacrifice. While performing the Pranapratishtha, **Bhagavan gave special instructions to Narayan Bhatji and as per Baba's instructions Narayan Bhatji pricked his finger and applied the blood oozing out as a sacrifice. The consecration was thus done at the hands of Hingwala family members with Narayan Bhat presiding the program. Thereafter Narayan Bhat remained as the priest of Bhadrakali temple all his life. He did go to**

Kanhangad after Mahasamadhi of Bhagavan Nityananda but he returned to Ganeshpuri till his last days.

Narayan Bhat:

I had met him several times and was awed by the way he conducted the ritual of the evening Arathi. He used go to the Teja river for his evening bath. From there he used to come to the hot water Kunda in front of Bhimeshwar temple and take hot water in the copper Kalash carried by him. He then walked down the lane passing from the front of Kailash down to Bhadrakali temple. When he came in front of Kailash he stood for a minute with his eyes half closed and his long hair pulled across his shoulders. His slim copper body reflected under the setting sun. He looked powerful, strong, absorbed in himself typical of a Yogi of yore. From there he walked majestically with his body held erect, to the temple of Bhadrakali. The Arathi was performed at the beat of drums and bells. He swayed the brass Arathi around the statue of Devi and the light of Arathi reflected on her face making Bhadrakali appear live, powerful and divine. As the beating of the Nagara and bells increased in the speed the fire on the Arathi flame grew in size and Narayan Bhat too glowed.

After the Arathi he addressed the devotees who were in distress and offered prayers on their behalf. The Thursday Palki procession was received by him with great respect and love. The direct devotees of Bhagavan Nityananda took him to be God Himself. They treated Him like one. Thus when Bhagavan's Paduka arrived to give Darshan to Bhadrakali, the arrival ceremony was conducted in such a way as if Bhadrakali came out to receive Bhagavan. The Arathi of Bhagavan was conducted as if it was Bhadrakali performing the Arathi. Only after the Palki with Bhagavan left, she returned and her Arathi was performed. Thus Bhagavan Nityananda received honor from Bhadrakali every Thursday evening.

Bhadrakali demanding meat:

One day, Devi being what she is, could not control herself. While the Hingwala family and other devotees were sitting in front of Baba in Kailash, suddenly Mahendrabhai Hingwala (the son of Sr. Hingwala)

who was small boy then, began to dance in frenzy. His mother was frightened as he showed all signs of being possessed.

Bhagavan looked at him and said "Bhadrakali has possessed him". He then addressed Bhadrakali in the young child and asked her "What do you want?" The boy continued to dance and with his index finger made signs to indicate that her mouth was stitched. (She made that sign to signify that she was prohibited from eating meat). Bhagavan said "That you shall never get. If you want to stay with 'This One' you must give up your want for meat. In due course you shall get to only smell it." The Devi then left the child.

Even today at the Bhadrakali temple in Ganeshpuri, no animal sacrifice is entertained although locals cut chicken as offering to Bhopi Poojari. Bhadrakali as per say is not offered. The spot behind Bhadrakali dedicated to Bhopi Poojari and a statue on the wall must have been about local myth. We really do not know how it came into being and whether it was approved by Bhagavan to give him a place. But I have seen it ever since I visited the temple. Why the Bhopi Poojari is hailed at the end of Bhagavan's Arathi is also not known.

Anyway, years later, a mutton vendor opened a counter just across the temple towards the bus stand. As foretold by Bhagavan, Bhadrakali could only smell meat but would never ever get it. Bhagavan placed her at the outskirts of Ganeshpuri.

Some devotees believe that Ganeshpuri is Muladhara Chakra, Kanhangad is Sahasrasar Chakra. The steps made around the hill in Kanhangad Ashram appears like a brain. **When Baba was asked why He had constructed the cave the way it is now, for which the reply was "It is a brain."** Even outside the Kanhangad Ashram, there is Bhadrakali temple!

*Om Kali Kali MahaKali
BhadraKali Namosthutte
Kulam Cha Kula Dharmam Cha
Maam Cha Paalaya Paalaya*



Greatest of All, Goddess Kali, Great Goddess who is the revealer of Truth, Kali who is with us in life, make our path one of peace and virtue, bring us your strength for liberation, for self-awareness, for the awakening of our spirit, our planet and all beings, Goddess Kali, you who is All, we bow to you. You are the killer of Madhukaitava. You are Durga, infusing devotion to Vishnu.