



BALAVIN KURAL

A publication from Sri Balambika Divya Sangam Trust®



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NEW FEATURES:

Sage Spotlight:

Written by Smt Prema, this month's NEW feature is a multi part read that chronicles the life and spiritual prowess of Bogar Siddhar..... See page 09

Ayurveda Awareness:

Contributed By Dr Saranya, this multi part series focuses on natural medicine and remedies.

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MALUR SRI BALAMBIKA TEMPLE

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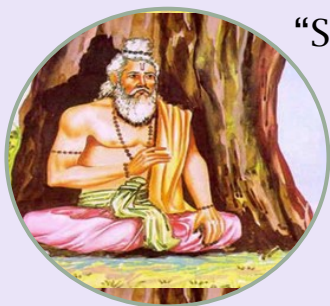
Dear BDS Members,

Namaskaram. Hope you all enjoyed the anniversary celebrations at the Malur temple. Thank you all for your support and participation.

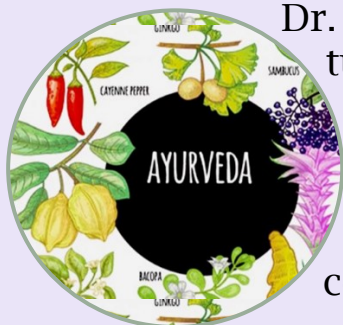
We are excited to introduce three new sections “Shlokas Simplified”, “Sage Spotlight”, and “Ayurveda Awareness” in this month’s newsletter. Both the original audio and English transcription have been made available. The editorial team thanks Smt. Indumathi. Smt. Prema and Dr. Saranya for their contributions and permission to transcribe their audio.



“Shlokas Simplified” by Smt. Indumathi provides a clear interpretation of our daily mantras which we chant from memory without necessarily paying attention to the meaning behind that.



“Sage Spotlight” by Smt. Prema chronicles the life and spiritual prowess of Bogar Siddhar, Part 1 of which is presented in this edition.



Dr. Saranya in “Ayurveda Awareness” turns our focus on natural medicine and therapies prescribed by our early Indian medics. In this edition, we bring you Part 1 of the discussion on food habits and how much we should consume.

Continuing with our regular series, our President Smt. Asha Manoharan provides the context and meaning behind the word “Subhadra”. The Science Snippets section talks about how our mothers and grandmothers applied the principles of Chemistry on a daily basis in the kitchen.

Moving on to Know Your Mythology, an excerpt from Sarala Mahabharat is presented, where Duryodhana uses crafty means to find out if the Pandavas are still alive in the forest.

In the Devotee Speaks section, Smt. Roopa provides an interesting insight into the symbolic meaning behind Lord Nataraja’s drum.

Hope you enjoy the new sections, we look forward to your feedback.

Sarvejana Sukhinobhavanthu.

இதன் பொருள் பக்தர்களுக்கு ஆனந்தத்தை தருபவள் என்பதாகும், அவள் பக்தர்களுக்கு தரும் ஆனந்தத்திற்கு எல்லையில்லையோ அப்படித்தான் அவளைப்பற்றி சொல்வதற்கு ஒரு பதிவு போதாது. பல புலவர்கள் அம்பாளை பலவாறு பாடி புகழ்ந்து ஆனந்தம் பெற்றுள்ளனர்.

அவளை, 'சங்காரி, சிங்காரி, குங்கும கொங்கை அமுதக்கனி' என்று பாடி அகமகிழ்ந்துள்ளனர். எல்லா அண்டங்களிலும், எல்லா சக்திகளாகவும் காரணமாகவும், ஆதார சக்தியாக இருப்பது பராசக்தி என்று கேனோ உபநிஷதத்தில் மூன்றாவது கண்டத்தில் சக்தியின் மகிமையைப் பற்றி கூறப்பட்டுள்ளது. எல்லா வழிப்பாட்டிற்க்கும் ஆதாரமாக விளங்குவது சக்தி வழிப்பாடு. இதை சிவ வாக்கியர், 'சக்தியின் அருள் இல்லையெனில் ஜகத்தினில் அசையு இல்லை ' என்கின்றார். மனித சரீரத்தில் ரத்தமும், சதையும் போன்றவள் அம்பாள். எலும்பு போன்றவர் சிவன். ரிக் வேதத்தில் பத்தாவது மண்டலத்தில் வருவது தேவி ஸூக்தம். வேதம் அவளை 'வாக' என்று கூறுகின்றது. காண்பதும், கேட்பதும், சுவாசிப்பதும் என் சக்தியால் தான் நிகழ்கின்றது என்று பராசக்தியே கூறியிருக்கின்றாள். தேவியின் பெயர்களில் 'உமா' என்பது மிக தொன்மையானது. தேவி சிறு வயதிலேயே தவம் செய்ய சென்ற போது அவளது தாயார் அவளை 'உ' அடி பெண்ணே, ' மா' வேண்டாம் என்று தடுத்தாள். அது மிதல் கொண்டு பார்வதிக்கு உமா என்ற பெயர் ஏற்பட்டது என்று மஹாகவி காளிதாஸர் குமாரசம்பவத்தில் கூறியிருக்கிறார். அப்படிப்பட்ட தாய் நமக்கு ஆனந்தத்தை வெவ்வேறு ரூபமாக, வெவ்வேறு பருவங்களாக, வெவ்வேறு குணங்களாக இருந்து அருள் பாலிக்கின்றாள். அவள் நமக்கு காட்சி கொடுக்கும் ரூப தத்துவத்தில் மஹா காளியாக, மஹா லக்ஷ்மியாக, மஹா சரஸ்வதியாக விளங்குகின்றாள். அவள் குப்த ரூபத்திலும் இடைவிடாது நமக்கு அருள் பாலிக்கின்றாள். பூம ரூபமாக, அசிந்த்ய ரூபமாக, ஸூக்ஷ்ம ரூபினியாக இருந்து அருள் பாலிக்கின்றாள்.

Continued...

அடுத்து நம் குணங்களின் தத்துவத்தில்,
ஷாந்தாவாக, நிஷ்களங்காவாக, சேதனாரூபமாக
சாத்வ குணத்தில் இருக்கின்றாள். நாம் ராஜசிக
குணத்திலிருந்து சாத்விக குணத்திற்கு
செல்வதற்காக 'மஹாவிரேந்தர் வரதாவாக'
4நமக்கு வரங்களை அளித்து, 'ராஜத்க்ருபாவாக'
மாறி 'ஜடாசக்தியாக திகழ்கின்றாள். நம் தாமசிக
குணங்களை அழிக்க வருபவளை
இப்படியும் வரவேற்கலாம் அல்லவா?

ஜயா ஆத்மா த்ரயா நிர்மாத்ரி
ஜயா ஆத்மா த்ரயாபாலினி
ஜயா ஆத்மா த்ரயா ஸம்ஹாரினீ
ஜயா ஆத்மா த்ரயா நாயகீ
அதாவது, என் ஆத்மாவை உருவாக்கினவளே,
உனக்கு வெற்றி உண்டாகட்டும். என்னுடைய
ஆன்மாவை பாதுகாப்பவளே, உனக்கு வெற்றி
உண்டாகட்டும். என்னுடைய ஆன்மாவை
அழிப்பவளே, உனக்கு வெற்றி உண்டாகட்டும்.
வெற்றி, என்னுடைய தலைவியே, உனக்கு
மட்டும்தான்.

ஆத்ம திரயா என்று சொல்வதன்
காரணம் ஆத்மாவிற்கு சாத்விக குணம், ராஜசிக
குணம் மற்றும் தாமசிக குணம் என்னும் மாயை
தொட்டுவிட்டதாம். அதனால்தான் ஆத்ம த்ரயா
என்று சொல்லப்பட்டிருக்கிறது.
அடுத்து வெவ்வேறு பருவத்தில் நம்மை
மகிழ்விக்கின்றாள் என்று பார்ப்போம்.

ஒன்று, வாலை பருவத்தில், அதாவது பாலா
ரூபத்தில்
இரண்டாவது, தருணியாக, அதாவது இளம்
பெண்ணாக
மூன்றாவது, தாரமாக, அதாவது மணமான
பெண்ணாக
நான்காவது, தாயாக
இவ்வாறு அவள் வெவ்வேறு பருவத்தில் காட்சி
அளித்து நமக்கு அருள் பாலிக்கின்றாள்.
இதனைப்பற்றி நாம் மேலே பார்ப்போம்.
சித்தர் அவருடைய பாடலில் இந்த பாலை
பருவத்தைப் பற்றி கூறுகையில் ,
நித்திரை தன்னிலும் வீற்றிருப்பாள்
எந்த நேரத்திலும் பாலை முன்னிருப்பாள்
சத்ரு வந்தாலும் தள்ளி வைப்பாள்
பாலை, உற்ற காலனைத்தான் உதைப்பாள்
என்று பகையை அகற்றுபவரும், எமனை காலால்
உதைப்பவரும் யார், என்பதனை அழகாக இந்த
பாடலில் குறிப்பிடுகின்றார்.

அடுத்து தருணியாக, அதாவது இளம் பெண்ணாக
அவள் கன்னியாகுமரியில் காட்சி தருகின்றாள்.
அவளைப் பற்றி பாடுகையில், நீலக்கடல் ஓரம்
கன்னித்தாய்

நின்னைக் கண்டபின்னர்
நாநாவித உலகில் என் கண்கள்
நின்னை நாடுதம்மா
நின் முக புன்சிரிப்பு உள்ளதம்மா
யாருக்கும் இனி அஞ்ச வேண்டாம்
உலகில் எல்லாம் உனது மாயம்
என்று அழகாக கன்னுயாகுமரி அம்மனைப் பற்றி
பாடுகின்றார்.

அம்பாள் சிவனின் தாரமாக மீனாட்சி கோலத்தில்
காட்சி அளிக்கும்போது ஆதிசங்கரர் அதைக்கண்ட
ஆனந்தத்தில்,

ஸ்ரீவித்யாம் சிவவாமபாகநிலையாம்
ஹ்ருங்கார மந்த்ரோஜ்வலாம்
என்று அழகாக பாடியிருப்பார். அதனை பொருள்,
ஸ்ரீவித்யா ரூபத்தில் இருப்பவளே, சிவனின் இட
பாகத்தில் அமர்ந்திருப்பவளே, ஹ்ரீம் என்ற
மந்திரத்தில் ஜொலிப்பவளே என்று பாடியிருப்பார்.
அம்பாளை அன்னையாக கண்ட ஆதிசங்கரர்
ஆனந்த பரவசத்தில்,

மாதா ச பார்வதி தேவி
பிதா தேவோ மஹேஷ்வரஹ்
பாந்தவா சிவ பக்தாம் ச
ஸ்வதேஷி புவனத்ரயம்
என்று பாடினார். அதன் பொருள்,
பார்வதி தேவி என்னுடைய தாய்,
பரமேஷ்வரனோ என்னுடைய தந்தை. எனக்குள்ள
பந்தம் என்பது பக்தன் என்ற பந்தம். நாடு என்பது
இந்த பிரபஞ்சம்,
என்று ஆனந்த பரவசத்தில் பாடுவதை நாம்
அறிவோம்.

இப்படியாக பக்தர்களின் மனதில் ஆனந்தத்தை
அள்ளித் தரும் அம்பாளை க்யாதி என்று
அழைப்பதில் வியப்பொன்றுமில்லை.



The Pandavas were now in the forest, it's been years since the fateful day when they lost everything at the hands of the dice game filled with trickery. Duryodhana discussed with Shakuni, Karna, and Dussasana about what to do since they had no information about the Pandavas for over 7 years. Duryodhana contemplated; "We have no intel, they could've been hunted by powerful beasts, starved to death or maybe they fell at the hands of a rakshasa. "Worry not, just sit back and relax, your rivals are no more." Shakuni snidely said at his side. Though that did not satisfy Duryodhana. That's when Karna broke his silence "Not likely, the pandavas are far too capable to perish in such simple ways. What's more, they have the guidance and blessing of Vasudev Krishna himself, do not get your hopes up."

Karna then pondered, "He certainly spends an unhealthy amount of time thinking about people he so deeply resents. Hatred is quite a strong bond, or perhaps was he asking so he could perform their funeral rites?"

At his uncle Sakuni's advice, Duryodhana spoke to Gouramukha, the only survivor of the family that perished in the wax building that was meant to finish the Pandavas. Duryodhana approached him and said, "Could you identify the pandavas if you see them?"

In response, Gouramukha said, "No, I cannot." Duryodhana let out an evil chuckle and said, "That's perfect, that means they can't recognize you either. You will disguise yourself as a Brahmana and when Yudhisthira asks you for what you want, ask for a mango in the Autumn season citing the need for it in a yagna. ONLY they can create a mango as practitioners of truth, quite easily in fact."

Continued...

Upon seeing Gouramukha who was in the disguise of a sage, Yudhisthira became joyous and welcomed him with great respect, “Welcome O noble one, are you a rajarishi, maharishi, deva-rishi or brahmarishi? Is there any way I could help you?” The brahmana replied, “Oh no, I don’t want to cause any inconvenience.” “Not at all! It would be our honour,” Yudhistra insisted. Then he said, “Then, I would like a mango.” Sahadeva already realised what’s going on; however, since he cannot say unless someone asks, he remained silent. Yudhisthira tried sending his brothers in every direction of the forest; however, they came back without a mango. Yudhistra approached Sahadeva, “What can we do?” Sahadeva replied, “The only thing we can do if we’re faced with something impossible, invoke Lord Krishna.”

Vasudev Krishna arrived with a smile. Something that always comforts people in distress. Yudhisthira explained the situation while Sahadeva was wondering why Yudhisthira is wasting words to someone who already knows why things are the way they are, the all-knower. Krishna said, “Season or not, the practitioners of truth who have always been consistent in their practices and if they weren’t being lazy, can always produce a mango of truth by speaking truth and only the truth. Make sure there are no lies.”

To be Continued...

SCIENCE SNIPPETS : *CALLING ALL KITCHEN ALCHEMISTS....*

Perhaps the most common use of chemistry takes its roots in the kitchen – the place where endothermic reactions create sizzling and bubbling masses of aromatic compounds that will pass every diner’s smell and color test. Of course, we have replaced the less aesthetic Bunsen burner with the more sophisticated stove tops, and our test tubes range from tiny woks to giant cauldrons. Nevertheless, we have been concocting palatable delights starting with wood stoves and pewter pots since the era of our ancestors, and the secret sauce recipes have passed down and remain archived in the souls and bellies, through the generations. But have you wondered how that ancestral maternal ‘paatimaa’ came up with the idea of fermenting batter to make idlis, or how the perfect string stage in the sugar syrup creates the best ‘mysore pak’?

Today’s scientific individual will explain that ‘idli’ batter ferments because microorganisms in the grains and leg-



umes grow and multiply, creating lactic acid and carbon dioxide that bubbles through the batter and helps produce the final product – fluffy idlis! Quite oblivious to this scientific mumbo-jumbo, our ‘paatees’ still knew how to make the most delicious idlis! Our cooking channels will recommend that we use

cooking thermometers to test the temperature of the sugar syrup as it caramelizes and transforms through the seven stages of candy making, but our grandmas used their ‘index-and-thumb-finger-string-test’ to decide the stage, and create the best sweetmeats.

Every time you walk into your kitchen, take pride – for you are entering a laboratory! As you gather the ingredients to whip up a meal, unleash your inner chemist! As you feel a sudden urge to search for a recipe, don’t succumb to the ravages of the internet’s “world-wide-web”; call your mother, or better still – your grandmother if you are lucky, and take a walk with her down memory lane. Be assured that you will glean more than just the recipe! Blessed we are dear kitchen alchemists, as we create life nourishing elixirs that fuels our family day-in and day-out! For truly, someone has very perfectly said – “home is where the hearth is”!

SAGE SPOTLIGHT: “BOGAR SIDDHAR, PART1”

by Smt. Premavathy



Bogar Siddhar

Bogar was the disciple of Kalangi Siddhar and one of the most prominent amongst the disciples. Bogar is also known to be guru for Pulipani Siddhar who has the face of a human and the rest of the body resembles that of a tiger.



Palani Temple

According to some writings by Sage Agasthya, Bogar is rumored to be the son of a Chinese couple who used to do laundry for the Chinese elite. Bogar went to China from Tamil Nadu where he authored several works before returning back to

Palani where he was instrumental in creating Palani Dhanyudhaphani idol using Navapashanam (9 poisonous herbs). It seems he has authored more works in China where he was known by the name Bo-Yang. These details are described in the work titled “Bogar Sapatha Kandam”. He is also rumored to have moved into the body of a Chinese (kudu vittu kudu payurathu) and lived as one during his stay in China. His disciple Pulipani Siddhar was the one instrumental in bringing him back to India/Tamilnadu.

Before he travelled to China – Konakanar, Karuvoorar, Satta Muni were some of his main disciples. He is said to have had almost 63 disciples in all. Bogar trained his disciples in Ashtanga Yoga and asked them to go out and experience its effects in the world. His disciples also visited other planets before finally visiting Mount Meru and then saluted their Guru Bogar. At that point Bogar advised them to go into Samadhi state and he himself, settled into ‘Siva Yogam’ state. With his penance, he accrued a lot of strength and always used it for the benefit of mankind. In general, there are Siddhars all around us and are visible only to the eyes of those destined to see them. Bogar often rued that people were lost in their materialistic pursuits and did not pursue the quest of spiritual and intellectual learning. So he started attracting people by healing them with Siddha medicines. He also trained his disciples in Kayakalpa secrets and other medicinal practices.

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Mount Meru

Bogar is also known to reach faraway places such as Mount Meru (Agaya Payanam) to meet other Siddhars and exchange knowledge.

Bogar was advised by those Siddhars to not get disheartened by people's lack of understanding or engagement in such pursuits. He was asked to continue his work regardless of the outcome. So Bogar tried to perform several miracles like walking on water and speaking to the dead to lure people into his fold. Once he came across a young widow who had recently lost her husband and was very moved by her plight. So he decided to go to Mount Meru to meet the Navanatha Siddhars (9 sages) and learn from them the Sanjeevani Mantra to revive the dead. The Navanatha Siddhars though instantly give him a darshan, refuse to impart the knowledge of Sanjeevani Mantra citing the fickleness of human desires and their inability to rise above the cycle of joy and sadness. But Bogar continues to insist which in turn enrages the Navanatha Siddhars who curse him to forget all the knowledge he has accrued till that point. Bogar is devastated and bemoans how his attempt to help people has landed him into this state. Siddhars eventually calm down and convince Bogar to continue his service for the benefit of mankind using Kayakalpa techniques but only for the deserving ones. Thereby, Bogar was weaned away from his pursuit to revive dead people.

To be Continued...

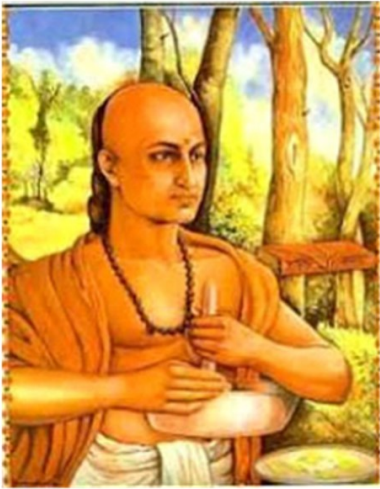
*Bogar Siddhar, Part 1",
by Smt. Premavathy*

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AYURVEDA AWARENESS: "AHARAM AND AYURVEDA, PART 1" by Dr. Saranya

Namaskaram, today, we are going to be discussing about our food intake. Ayurveda clearly prescribes what to eat and in what quantity we need to consume it. In Sanskrit, this is called *Matravat Aharam*, ‘matra’ means a specific amount, and ‘aharam’ means food. We are all different and similar at the same time, different in the sense from our body type, physical and mental health, but similar in the sense that we are experiencing the same environment and seasonal changes. Depending on our body constitution, seasonal foods will affect each person to a varied degree. Our wise ancestors have recommended customizing our food consumption based on time, age and season.



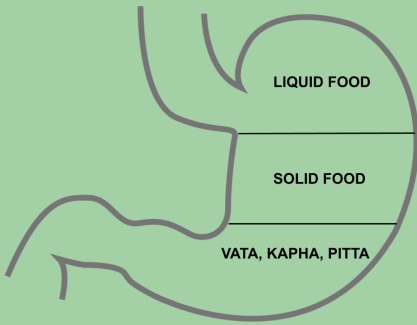
Charaka: 300 BCE

Now, how do we decide on the quantity of food we should take?

Charaka, widely known as the Father of Indian Medicine, says:

Aaharamatra agni bala apekshi.

Agni Bala means the power of digestion. When we discussed about Panchabhootas, we mentioned that Agni takes whatever is offered and transforms it into heat energy, therefore, the manner in which we digest food and extract energy from it, depends on Agni. Charaka also mentions about Trividha (three) Kukshi (stomach), or the division of our stomach capacity into 3 parts, one for solid food, one for liquid food, and the remainder should be left empty for Vata (air and space elements), Kapha (earth and water elements), and Pitta (fire and water elements) to act and function properly through their target sites. Therefore, we should eat only to fill $\frac{2}{3}$ of our



Ayurveda Awareness, Part 1", by Dr. Saranya

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**SHLOKAS SIMPLIFIED: "ANJANA NANDANAM
VEERAM" by Smt. Indumathy**



Someone has asked for the meaning of the slokam "Anjana nandanam veeram". So, one by one I will try to explain the meaning to you all.

**Anjanā nandanam veeram jānakī śokanāśanam .
kapīśam akṣahantāram vande lankā bhayaṃkaram ..**

This is about Lord Hanuman. The son of Anjana, the one who is brave, the destroyer of all the grief of Janaki, because he brought an end to all of her suffering and grief, the king of monkeys (Kapeesh or Kapish), he is the one who killed the son of Ravana called Aksa (Akṣayakumāra was the youngest son of Ravana). Hanuman was the one who terrified Lanka.

Shlokas Simplified, Part 1, by Smt. Indumathy

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Drum Damaru of Nataraja by Smt. Roopa V Rajan

We will look at what the Drum symbolically represents in Sri Nataraja's hand.



Lord Sri Nataraja carries a drum in his hands. In the beginning, it is said that when he sounded the drum sound of Bijakshara (Bija meaning seed and Akshara is an imperishable word) it pervaded the entire Akasha principle as individual letters. Bija Akshara is the seed of creation. These bijaksharas are the 51 letters of the Sanskrit alphabet.

The sound of bijakshara + soundless letter = regulate and various function of the human body.
The Pranava bijam is the root of all bijakshara.
There are two dharmas within us, one is pravritti dharma and other one is nivritti dharma.
The Sabdha or sound + soul is in pravritti dharma.
The Tejas or effulgence + Arul Shakti or power of benevolence are in nivritti dharma.
The 51 letters of the Sanskrit alphabet occupy an important place in the human body.
51 Akshara — Gross body is created by their sound.
32 Akshara — action of spinal cord and brain.
16 Akshara — shows the Hridaya.

Continued....



1 Akshara — Om neck.

24 Akshara — power of the body below the neck.

20 Jiva kala — perceivable action

4 Akshara — para Kalas subtle action

Pranava bija — sound without letter

Akshara — body, six adhara - soul.

What is the Importance of form.

A form is important in a soul's life. Movement is possible only when there is a form. The entire gross body is nothing but an expression of Omkara or Pranava.

The breath helps in the functioning of our mind and body.

Man's speech is under the control of Nataraja. Man's speech itself occurs from the vibrations of the heart.

The letters a,e, i, o, u are the cause of panchakshara and the rest are consonants.

The 16 vowels are soul letters, 31 consonants constitute the body.

Attaining Akshara bedha Shakti is remaining in the state of I ness. This state where the power of Atma Shakti is realised.

Sri Nataraja grants the drum to those who have attained this state, as an acknowledgment of success, here one attains paripurna ananda yoga Siddhi.

Based on Amarakavi Siddeshwara Nijanda Bodham

Balambika Charanam.

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