

Balavin Kural

Balambika Divya Sangam

October 2012 Vol 2 Issue 6



Navaratri - celebrating nine days of
Mother Devi's glory



Significance of *kalasam* in
Hindu tradition: page 21

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ful composition and rendition:
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Dolai Utsava Murthy Abhishekam:

Abhishekam will be performed for the Dolai Utsava Murthy on Tuesdays/Fridays. Devotees who are interested please contact Sashikala Venkatesh (9886895627).



Dolai Utsavam:

Dolai Utsavam will be performed for Sanchara Bala, in the privacy of one's home, amidst a social gathering. Devotees who are interested, please contact Smt. Asha Manoharan asha.raji@gmail.com



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If you would like to participate, contribute or require more details, please contact us via email. Contributions can be made in cash/cheque/DD/online transfer etc. Please give us your feedback and do share your ideas and experiences with us so that we can continue to give you the best.

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DIGITAL LINKS

Digital version of the newsletter:

<http://dl.dropbox.com/u/61386694/>

[October2012/Newsletter Oct 2012.html](http://dl.dropbox.com/u/61386694/October2012/Newsletter%20Oct%202012.html)

Annadanam:

Annadanam is performed at Modern English School, Malur. Those who are interested in contributing towards this cause, please contact Smt. Asha Manoharan asha.raji@gmail.com



What's new?

- By Smt. Asha Manoharan

This month's newsletter is packed with information as always, and we also have a special feature called *keerthanai* section, which we tried last month, and which is shaping up pretty well. We have a lot of songs and *raagas* lined up and these songs are unique, because it is released for the first time. One may wonder, why this is important. Songs have been a major influence in our approach towards God.

Songs have been the history books in ancient times. Before the printing of books and even before alphabets were introduced, songs have played a major role. The Vedas were not written down in text books, but were passed on from one generation to another through recitals in large groups, which kept alive these works for a very long time, until the scripts were invented. It had a rhythm to it, it had the soul in it, it had expressions in it, and it had discipline in it. For example, *Sama Veda* contains 1878 mantras borrowed mostly from *Rig Veda*. The important aspect of this is the *sama ganam*. There are four divisions in it. *Veyaganam* (natural music), *aranyaganam* (songs sung in the forest), *uuhaganam*, and *uuhyam ganam* (mono dharma music or imaginative music according to one's moods). Music has been part of our culture as well.

During the medieval period, saints like Tyagaraja and Tulsidas, sang songs in local languages and brought about a change in society. They made it appear very simple. Every man - rich or poor, could sing and express themselves to God. Street plays with songs were popular, and stories of Krishna, Rama and many others were performed. This helped people associate themselves with the divinity, and felt they could move closer to God through singing.

The hymns of the Alvars are collected into the *Nalayira-Divya Prabandham*. Some of the Nayanar works are the *Thiruvagasam*, the *Thirutondattogai*. In Bengali, the *Ramayana* by Krittivasa and the hundreds of lyrics by the famous poet Chandidas were written under the patronage of the rulers. With Chaitanya, the tradition of writing devotional songs began. Narasi Mehta wrote devotional songs in Gu-

jarati, and Namdev and Eknath composed songs in Marathi. Krishnadevaraya, the greatest of Vijayanagar rulers, was also a Telugu and Sanskrit writer. He wrote the *Vishnuchittiya*. There were many poets in his court, the most famous of whom was Allasani Peddana who wrote the *Manucharita*. Dhurjati wrote the *Kalahasti Mahatamya*.

Kanakadasa [1509-1609], another great saint of this period belonged to the outcaste of the society, and he was denied entry into the famous Krishna temple at Udipi, hallowed by Madhwa Acharya. Poor man Kanaka, cried before the Lord near a window in the outer wall of the temple. Legend has it that the idol of Lord Krishna turned and faced this window, so that Kanaka could see the image. Even today, pilgrims see the image through a small window in that temple. Kanakadasa was a great composer and musician, and composed literally thousands of songs.

The saints sang songs and wrote *purana* in local dialects or in some form of Hindi. The most notable saint was Tulsidas, who wrote *Ramayana* in Hindi and at once deluged the Benaras belt with *bhakti*. Surdas (who was blind), Ravidas the cobbler-saint, and many others followed. What is more, the Krishna cult became strong and Meerabai, a Rajasthani princess, who devoted her time with itinerant monks, was literally thrown out of the palace in Mewar, then came to sing the immortal songs on Krishna in Brindhavan, Mathura and elsewhere. A new clan of devout men and women came on the scene. The saint-sage Basaveswara, a 12th century saint-reformer in Northern Karnataka was also a social reformer. He wanted to build a casteless society. He wrote the *vachanas* (prose-poems) and collected poems from other like-minded people. So poems as you see is our culture; it not only brings devotion but has also paved the way for social reforms.

So poetry has been introduced in the newsletter, in the form of lyrics and its rendition in the form of songs with known *raagas*, making it a feast to the ears. Hope you enjoy it.

MALUR SRI BALAMBIKA TEMPLE CONSTRUCTION UPDATES

- The Sthapathi is expected to visit the temple site to assess progress, and has ordered stones for the next stage of construction.
- Workers will resume work once the new load of stones arrive.





Prayer

Prayer is a practice to awaken the inner capacities of strength, compassion and wisdom.

It is a practice of inner reconditioning.

It functions as a form of self therapy in which one mentally talks through a problem, gets an insight and decides the best solution for it.

So prayer frequently has the function of being part of a decision making process.

Divya Tattvam

A divine insight into the Bala Sahasranama Stotram - By Smt. Asha Manoharan

The audio version of the Divya Tattvam *upanyasam* in Tamil, by Smt. Asha Manoharan, can be accessed here [\[link\]](#)



Ramya

She is beauty personified

Bala is beauty personified. Over centuries poets have described her beauty, over and over again. Every poet has imagined her and compared her to every beautiful thing that she has created. In Soundarya Lahiri the poet attempts to describe Her. So he says:

*Tvadiyam saundaryam Tuhina-giri-kanye tulayitum
Kavindrah kalpante katham api Virinchi-prabhrutayah;
Yadaloka'utsukyad amara-lalana yanti manasa
Tapobhir dus-prapam api girisa-sayujya-padavim.*

*Oh, daughter of ice mountain,
Even the creator who leads,
An array of great poets,
Fails to describe your sublime beauty.
The heavenly maidens pretty,
With a wish to see your pristine loveliness,
Try to see you through the eyes of your Lord, the great
Shiva,
And do penance to him and reach him through their
mind.*

This verse from Soundarya Lahiri, shows the desperation of the poet to describe her and he finally gives up and says, how I wish I could see you through the eyes of Shiva and meditate unto Him to reach Him and take in all your beauty. So it cannot be said in one word, She is incomparable.

Here is how Abirami Bhattar sings about her:

*Dhanam tharum kalvi tharum orunaalum thalarvariya
Manam tharum dheiva vadivum tharum nenchil vancha-
milla
Inam tharum nallana ellaam tharum anbhar enbhavark-
kae
Ganam tharum poong kuzhalaal Abhirami kadaikkan-
galae*

*Dark clouds pregnant with water
Forming thy thick locks of hair
Abhirami! Thy corner of the eyes
Shall lavish riches, impart educative knowledge
Accord tireless mind and bestow form so divine
Confer kith and kin deplete of malice
Mete out everything, implying good
To zealots, the ardent lovers of Thy form!*

Ambal's face is very beautiful as She is also the *Brahmam*, She is also *ananda* personified. Beauty is related to body but *ananda* is the status of the mind. Mind which is full of *ananda* creates more beauty on the already beautiful face with a radiant smile. So both beauty and *anandam* is reflected in that face.

Abirami Bhattar describes Her hair as “poong kuzhalaal” meaning “lady with lock of dark hair” and he compares it to dark clouds pregnant with water. Over the years poets saw her beauty in different forms.

The Lalitha Sahasranamam mentions “mahaa laavana sevadhi” in one of its verses. Ambal's face is very beautiful as She is also the *Brahmam*, She is also *ananda* personified. How is this possible? Beauty is related to body but *ananda* is the status of the mind. Mind which is full of *ananda* creates more beauty on the already beautiful face with a radiant smile. So both beauty and *anandam* is reflected in that face.

Beauty is always associated with red colour, because Ambal is associated with this colour. As far as Sri Devi is concerned, everything is red.

When *Navavarana Puja* is performed, there are 64 *upacharas* by which we do the *abhishekam* for Ambal, decorate Her with red silk and several jewels, ornaments, perfumes, fragrant materials and flowers and ultimately as the 54th *upacharam*, we offer “*anandollaasa vilaasa haasam kalpayami*”. We pray to Her to be happy with our offerings, decorations and worship and request Her to show the radiant beautiful smile. Beauty is always associated with red colour, because Ambal is associated with this colour. In seven instances we find the mention of red colour.

1. *Sindhooraarunavigrahaam*
2. *Maanikya mouli*
3. *Rathna Chashakam*
4. *Rakthothpalam*
5. *Rathna ghatastha*
6. *Rakthacharanaam*
7. *Sarvaruna*

As far as Sri Devi is concerned, everything is red.

The Bhavanopanishad says:

**“Lauhithya medhasya sarvasyavimarsa Arunaam
Karunaatharangithaaksheem dhruthapaasaankusa
pushpabhaanachaapaam Animaadhibiravruthaam
mayookai ahamithyeva vibhaavayebhavaaneem.”**

I bow to Sri Devi whose complexion is red, eyes which are emitting affectionate and compassionate waves, having in her hands, paasam, ankusam, flowers as bow and arrows and surrounded by sakthi devathas like Anima etc.

**“Dhyaayeth padhmaasanasthaam vikasithavadanaam
padhma pathrayataksheem hemaabhaam
peethavasthraam karakalithalasadhhema padhmaam
varaangeem Sarvaalankaarayukthaam sathathamabha-
yadaambhakthanamraam bhavaneem Srividhyaam
saanthamurthim sakalasuranuthamsarvasampathpra-
daathreem”**

I, meditate on Sri Devi who sits in the seat of Lotus, having a very blooming face, having long stretched eyes like lotus leaves, having a golden complexion, wearing yellow silk saree, having golden lotus in her hand, having a wonderful Swarupa, decked with all types of exquisite ornaments, always granting fearlessness to devotees, prepared to lower Her head to listen to the grievances of devotees, consort of Lord Siva, representing Srividya Manthra, having a pleasant and calm appearance always, hailed by all Devas and bestower of all types of wealth.

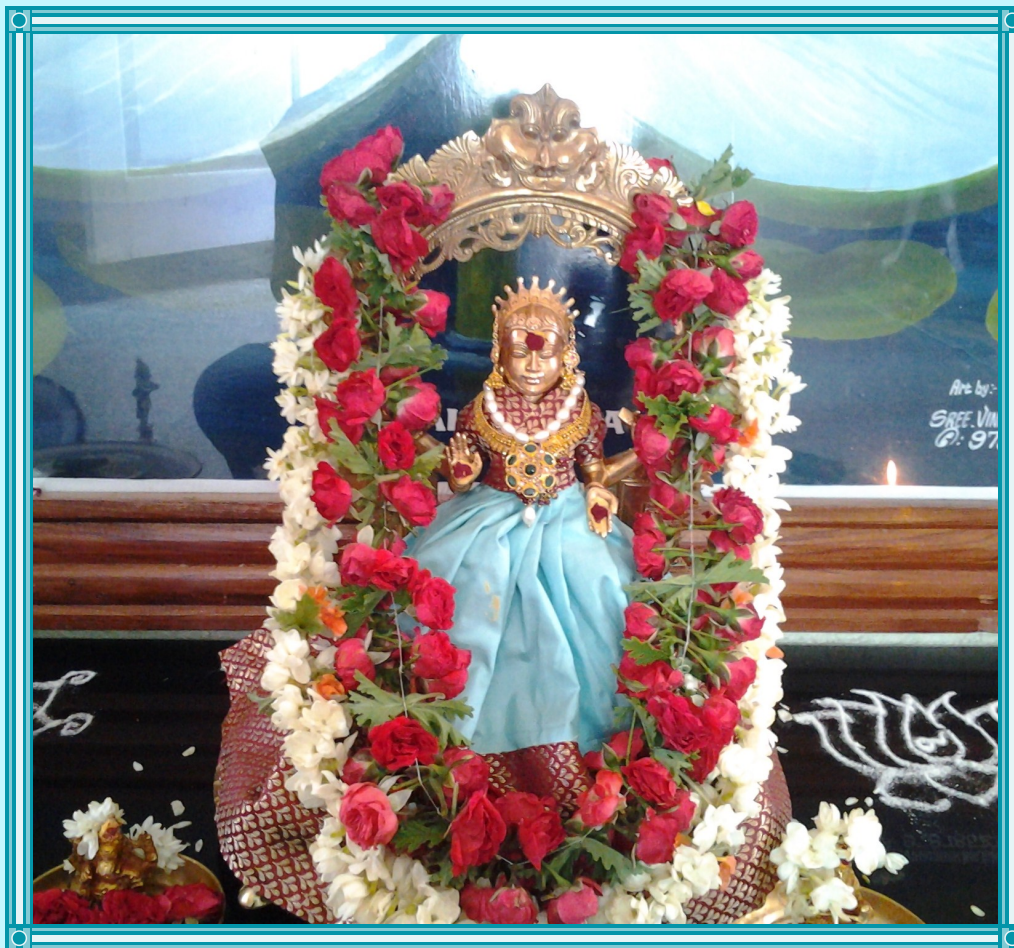
In *Brahmananda* She is described thus:

When the *yagna* to invoke Sathi was performed, from it rose Sri Lalitha Tripura Sundari. She was extremely beautiful, having dark thick long hair with scent of *champaka*, *asoka* and *punnaga* flowers, having the musk *thilaka* on her forehead, having eyelids which appeared as if it is the gate of the house of the God of Love, having eyes which were like fish playing in the beauteous lake of her face, having nose with studs which shined more than the stars, having ears with sun and moon as studs, having cheeks which were like the mirror of *padmaraga*, having beautiful rows of white teeth, chewing *thamboola* with camphor, having voice sweeter than the sound emanating from the *veena* of Saraswathi, having such a beautiful smile that Lord Shiva himself could not take his eyes off, wearing *mangala soothra* and necklaces with beautiful shining dollars, having breasts which were capable of buying the invaluable love of Kameswara, having row of faint beautiful hair raising from her belly, having stomach with three pretty folds, wearing red silk tied with a string with red bells, having thighs which steal the heart of Kameshwara, having knees which looked like crowns made of precious gems, having voluptuous

legs, having upper part of the feet resembling the back of tortoise, having feet which resembled the lamps made of gems which could dispel worries from the mind of devotees and a body with the golden red colour. She was given in marriage to Lord Kameshwara and made to stay in Sree Nagara at the top of Maha Meru Mountain. (verses 5 to 55 in Lalitha Sahasranamam)

So goes on the poems describing Devi and her beauty. Beauty comprises one of the triad of ideals - truth, goodness and beauty - with which classical

philosophy has been especially concerned. It is considered to be the active forces of nature. Beauty describes the feeling of *ananda*, or delight at seeing and experiencing the godliness. Tagore said that to experience beauty you have to come, face to face with God. Goodness and beauty are indissolubly linked and united with truth. The underlying idea is that beauty is part of the concept of *parabrahman*, beyond the Universal spirit. It also means that appreciating beauty fully and in the right manner is to experience *brahmananda* - the joy of being one with the Universal one.



Temples of India - A journey through the heritage of time

- By Smt. Asha Manoharan

Vaideeswaran Kovil

After the visit to Thirumanancheri, we headed for Vaideeswaran Kovil also known as Pullirukkuvelur which is 20 Kms from Thirumanancheri. The roads were very good compared to the other parts of the country, and being a pleasant day, we enjoyed the trip. The usual lush green was not there owing to the delayed monsoons, but pleasant weather seemed to be the norm of the day. Our car headed towards the temple town in the earnest to discover what lay before us. The mood was sombre, each of us in our world thinking about what we had seen, which nearly struck home the fact that there are so many things in life which adds beauty to our life, which otherwise would be very dull and uninteresting.



There are various modes of public transports to Vaideeswaram Kovil from Kumbakonam. From Thirumanancheri we headed east towards

Kathiramangalam Panthanellur road. After 1.2 Km we turned left onto K.P road. We travelled for about 650m, and then took the first right onto Aduthalai - Kuthalam road, went about 850m then took the third left, and within 450m we got the SH 64 and we went up travelling for around 500m, took a sharp left, passed BPCL, travelled 10.2 km, then turned left at Mani Koondu to stay on SH64, then passed by B.T. Pillai and sons petrol pump, and travelled straight on for about 13.9 Kms. We then turned left and travelled about 1.9 Kms and then turned third left to come straight in front of the temple. The distances from other places are as follows:

Chennai to Vaideeswaran Kovil - 220 Kms.

Kumbakonam to Vaideeswaran Kovil - 44 Kms.

Chidambaram to Vaideeswaran Kovil - 24 Kms.

The temple is situated in the middle of the town and is enclosed by a tall wall. There are two large entrance towers on the east and west side of the temple and a smaller tower on the north and an entrance with no tower on the south. We took the south entrance which had a parking space. On entering the temple by the western tower you can see two pillars (Thwajasthambam), one made of gold and the other of silver. The outer perimeter wall has two large corridors and there are two separate shrines for Vaideeswaran, the Lord who faces west and Ambal Thaiyalnayaki facing south.

There are other deities around the temple. Lord Kumarakuruparar is on the inner side on the western corridor. On the eastern side is the *sthala viruksham* - the neem. Speaking about the *sthala viruksham*, it is said that at different *yugas* there were different *sthala viruksham* - *kadamba* during the *Kritayuga*, *bilva* during the *Tretayuga*, *vakula* during the *Dwaparayuga* and *neem* during the *Kaliyuga*. On the southern side is the *siththanmirtha theertham*. It is also known as *goksheera theertham*. Since Kamadhenu in *Kritayuga*

bathed the deity here with her milk which flowed into this *theertham*, it is also known as *ikshusara theertham* as it tasted like cane juice. There are four other deities around on the southern side. *Jatayu Kundam* is a place where Jatayu is believed to have been cremated by Sri Rama after he was slain by Ravana trying to protect Sita when she was abducted by Ravana. The sacred ash available there is supposed to have a miraculous power to cure illness.

There are many legends associated with the temple. It is said that Lord Murugan received his *vel* in order



to vanquish the demon king Soorapathman in this place. It is also believed that Lord Shiva himself appeared at this place with Goddess Thaiyalnayaki carrying the *sanjeevi thailam* (panacea for all ills) and the soil from the roots of the *vilva* tree in order to cure all illnesses of mankind. *Nethrapidi sandhana* and *thiruchaandu urundai* are the *prasadam*s of the temple.

A king by the name of Veerasena was a devotee of Lord Shiva and he found that his son Chithrasena was suffering from an incurable illness. So he took the advice of his Guru and arrived at this place, and after offering *pooja* to the deity smeared his body and that of his son Chithrasena, with the sacred ash *viboodhi* found in the *Jatayu kundam*, whereupon he found that his son was cured of his illness. It is said that this water cured the white leprosy of a devotee called Suntharan and red leprosy of Ankaragan, and

when this *theertham* was sprinkled on the severed head and body of Thakkan, the two pieces miraculously joined together and he was brought back to life. This tank has no frog or snakes. The legend is that the sage named Sathananthar was praying on the banks of the *theertham*. A frog that was chased by a snake jumped on him. Angered by the disruption, he pronounced that there will be no frogs or snakes in this *theertham*.

There are six *arthanas* per day and the temple is closed in the afternoon between 12 noon and 5pm. There are festivals throughout the year. There are special *poojas* every month during *Karthikai* with the main festival falling on the month of *Thai* (Jan/ Feb) to Sri Selvamuththukumarar. There are special *poojas* for Ankaragan on Tuesdays and he is taken in procession. On these days large numbers of devotees bathe in the water of the *siththamirtha theertham* and offer their prayers to the deities in order to receive the divine blessing.

The temple is revered by *Tevaram* hymns of saint poets Thirunavukkarasar and Sambandar belonging to the 7th century. The poets named the towns where they found the temple, in their hymns and Pullirukkuvelur (also known as Vaideeswaran Kovil) finds a mention in their verses. The hymns appear to recognise the function of the mantras as invocations of Shiva. In addition, the hymns from Thirunavukkarasar likens Shiva to luminous ob-



jects - a flame, a pearl, a diamond and pure gold. He also indicates wasting lot of days not worshipping Shiva at this temple.

“வெள்ளெருக்கர வம்விர வஞ்சடைப்
புள்ளி ருக்குவே ஞரரன் பொற்கழல்
உள்ளிருக்கு முணர்ச்சியில் லாதவர்
நள்ளி ருப்பர் நரகக் குழியிலே”

“Those who have no perception of the golden feet of deity in Pullirukku Vēlūr on whose matted hairs cobra and white yarcum flowers are mingled, staying in their minds, will be in the center of the hollow of the hell.”

Old Pallava architecture is abundantly in evidence in this temple. The *yalli* which are typical of pallava architecture is predominant everywhere. Around the Devi temple and in the pillars on the western side the images of Sri Mallakadorao and other important heads of *Tiruvaduturai Adheenam* are sculptured. The temple has five inscriptions mainly belonging to the period of Kulothunga Chola I (1070-1120 CE). The inscription on the steps of Subramanya shrine records the shutter of the sluice at Sattainathapuram and measures 35 inches in length and 8 inches in breadth. The one on the right of the temple tank indicates the tank,

Nachiyar shrine, and its hall were completely renovated when Kanderayar was governing the Sigali Simai, and during the management of the temple by Muthukumaraswami Tambiran, a disciple of Sivagnanadesikar-Sambandar of the Dharmapuram Adheenam. On the wall of the second precinct, the inscriptions state that the courtyard of Thaiyalnayaki shrine, the sacred steps and Tattisuri hall were built during Tamil year 4868 corresponding to 1689 CE. On the floor near accountant's seat registers a deed granted by Sankarabargiri Rengopanditar by Ambalavanatambiran, an agent of the temple. The East gateway inscription indicates the gift of taxes from Manipallam in Tiruvalipparu.

Among other things Vaideeswaran Kovil is famous for *naadi josiyam*, a form of astrology practised around the temple. We made offerings in the temple - we had a plate with two bananas, two *ghee* lamps, *agarbathi* which is nothing but incense sticks, dried fruits and sugar cubes, which we offered to every *sannathi* we went to. We did not lose ourselves in the rituals of the temple, because according to us this is how Thirujnanasambathar must have been, simple and unnoticed by the crowds. We were like every other pilgrim waiting for our turn to see Ambal and the Lord.

Bala Kalai Vaibhavam Festivity at 2012 Lalitha Homam





Dolai Utsavam Festivity at Malur and Varthur





Navaratri festivity - A glorious celebration of nine days and nights of Mother Devi

Navaratri - Shubharatri

Navaratri has been celebrated in different parts of India in many different ways. Navaratri is a festival in which God is adored as a Mother. It is said that Shiva gave permission to Durga to see her mother for nine days in a year and this festival remembers this visit. It is basically honoring motherhood. Though it is celebrated in different forms in different parts of India, the hidden truth is one and the same - to honour womanhood and motherhood, and the sacrifices she makes for the family. These traditions were begun with good intentions and it is a way of saying THANK YOU to all the mothers.

During this festival, not only are different types of sweets made and served, but if you closely watch, the family members decorate the house with flowers and dolls and the women folk invite their friends and family to give and receive gifts. The ladies invited are given *thambulam* along with gifts like saree and silverware. In a traditional way we say - thank you.

Durga is manifested as Lakshmi and Saraswathi during these days. There is an inner meaning to it. The girl when she gets married, is the *grahalakshmi* of the house. She brings wealth and prosperity to the house. So the first three days of Navaratri is celebrated in the honour of Lakshmi. She teaches the man to love and to be affectionate. Until that point in time, the boy is pampered and not made responsible for his actions. It is only after the arrival of the wife, is he made responsible, and it is she who teaches him the intricacies of family life. So she becomes the manifestation of Saraswathi, - the mother of knowledge and understanding. So the next three days is celebrated in the name of Saraswathi. The last three days are dedicated to

Durga, the goddess of bravery and courage. The wife, the mother fights her way through life to keep her family intact and struggles her way through to raise her children. She never rests until the goal is reached. So she is the manifestation of Goddess Durga. The last three days of Navaratri is attributed to goddess Durga.

The week is celebrated to give a little thought about the mother and the troubles she has undergone to see her children life's through. It is a reflection period during which we understand motherhood and its various forms. It is a period of introspection and purification, to pave way for a new year and the events to come. This is our culture and heritage, this has to be celebrated and not the days which is specified by other countries, honestly I am not against those days but they have a different significance.

Mother's day in the US is celebrated to honour those mothers who lost their children in the American civil war. So technically this doesn't apply to Indians. Mother's day in the UK is adopted from Roman Spring Festival, celebrating Cybele the Mother Goddess. Young British girls and boys in service (maids and servants) at the local Manor House or in a Mansion, were only allowed one day to visit their family each year. This was usually on Mothering Sunday. So technically this also doesn't apply to us.

So why are we adopting other traditions when we have stemmed from one of the finest traditions of the world. So let us advocate this to our young generation, and knowing that Navaratri is our special time of the year, honour all our mothers and their motherhood. Let us rejoice and appreciate our culture in the true spirit of oneness. A beautiful week of colour, pomp, glory and cheerfulness

and let our mothers know that we care. We should also remember the first mother who gave birth to this tribe called humans. So let us celebrate this Navaratri knowing the meaning of this celebration and also in honour of all the mothers and recall

their good work and wish all the mothers in a truly traditionally Indian way “HAPPY MOTHER’S WEEK CALLED NAVARATRI”.

Navaratri Worship

<i>Days</i>	<i>Goddess worshipped</i>	<i>Kolam</i>	<i>Flowers</i>	<i>Neivediyam & Sundal</i>
<i>Day 1</i>	<i>Maheshwari</i>	<i>Any kolam using rice flour</i>	<i>Jasmine and vilvam leaves</i>	<i>Ven pongal Brown karamani sundal</i>
<i>Day 2</i>	<i>Gowriamman</i>	<i>Any kolam in squares using wheat flour</i>	<i>Mullai and tulasi leaves</i>	<i>Puliyothare Konda kadalai sundal</i>
<i>Day 3</i>	<i>Varahi</i>	<i>Flower kolam using pearls/ beads</i>	<i>Champangi and maru leaves</i>	<i>Sakkarai pongal Mochchai sundal</i>
<i>Day 4</i>	<i>Sri Mahalakshmi</i>	<i>Sprinkle turmeric water with rice and make step kolam</i>	<i>Jadhi and green leaves</i>	<i>Kadamba rice Pattani sundal</i>
<i>Day 5</i>	<i>Vaishnavi Devi</i>	<i>Any bird figure using groundnuts</i>	<i>Parijatham and Vibudhi green leaves</i>	<i>Curd rice Kadambam sundal</i>
<i>Day 6</i>	<i>Indirani</i>	<i>Devi’s name using dals like moong, toor, urad dal</i>	<i>Hibiscus and sandal leaves</i>	<i>Coconut rice Verkadalai sundal</i>
<i>Day 7</i>	<i>Brahmi</i>	<i>Any house kolam using flowers</i>	<i>Thazhampoo and thumbai leaves</i>	<i>Lemon rice Peas mango sundal</i>
<i>Day 8</i>	<i>Narasimhi</i>	<i>Lotus kolam using coins</i>	<i>Roses and pannir leaves</i>	<i>Pal/milk rice Channa dal sundal</i>
<i>Day 9</i>	<i>Chamundi</i>	<i>Any weapons like sulam, vel, using fragrant powder like sandal, diraviya podi</i>	<i>Lotus and marukozhundu leaves</i>	<i>Kalkanddu (diamond sugar) sakkarai pongal Moong dal sundal</i>

You, Me and our cup of Yoga

Yoga for Women - By Mrs. Gargi Parthasarathy

Navaratri — Nine days of festivities and celebration, nine days of honoring and venerating the divine feminine in all her forms; from a young girl of eight to an elderly woman; from a mother to a warrior Goddess. This is probably the right time to also understand and honor the feminine present in our homes and ourselves. A woman has often been compared to nature (*prakriti*), her ever changing and always active life leave no doubt about the comparison.

The burden of life falls squarely on everyone's shoulders alike, be it man or woman. We both aspire for good health, strong and emotional well being, and a prosperous future for us and our progeny. When it comes to dealing with the inconsistencies of life, we know that Yoga is invaluable, more so for women. The roles and responsibilities of a woman as dictated by nature are much more. Not only do we have to fulfill mother nature's job given to us, but in today's day and age if you are working, you need to know how to skillfully mask the very emotions you experience simply by the virtue of being a woman. Given so many complications and so many different permutations a woman has to juggle with, it is surprising to note that not many women make the time to take care of their health and emotional well being.

Yoga has been helping both man and woman alike for centuries together. Since its Navaratri, it would be interesting to note there is a legend which states that Goddess Parvati was the first who gained knowledge of Yoga from Lord Shiva. Let me give you a couple of examples from our history which state that women were very much in tune with Yoga during the Vedic ages and it was an art form that every member of the family learnt as a necessary ritual. There is a well known episode in Ramayana which describes that when Rama was banished for 14 years, his mother Kausalya was overcome with grief. She knew that any blessings she would give with tears in

her eyes would be inauspicious. She went and practised *asanas* and *pranayama* and after having gained composure she blessed Rama. In Mahabharata there is the example of King Janaka being defeated in a debate over Yoga by Sulabha, daughter of King Pradhan. Yoga Yagnavalkya Samhita, a classical text on Yoga was written as a dialogue between the great sage Yagnavalkya and his wife Gargi, a renowned female philosopher during the Vedic ages.

In more modern times, Yoga was cherished and expounded by women in not only India but all over the world. Queen Victoria had Yoga lessons from Shivapuri Baba. Sister Nivedita who was called Margaret Noble before she became a monk, was a great exponent of Yoga. She learnt it from Swami Vivekananda when he had travelled to the United States of America. The Queen mother of Belgium learnt Yoga from BKS Iyengar when she was 84 years old! Closer to home, in Mysore, the great Krishnamacharya taught Yoga to his family and to Indra Devi, who in turn taught the art form to famous Hollywood stars like Marilyn Monroe and Greta Garbo. In fact Krishnamacharya always stated that women should learn Yoga for it to continue and thrive in the next generation. And it seems true doesn't it? Women for the most part sculpt the future and we need to be convinced to practise this yogic way of life to influence the next generation.

As women we have to deal with physical and psychological changes in the three most important phases of a woman's life - menstruation, pregnancy and menopause. At each stage our body goes through a series of changes which in most cases differs for every individual. It is at these times when ancient art forms like Yoga are nothing less than a boon for women. Practise of *asanas* and *pranayama* help us balance and adapt to these necessary changes with poise and ease. Let us look at each stage and see how we can use Yoga to make life more easy.

Menstruation: This is the stage when the body transitions from that of a girl to that of an adult. Many physical and emotional changes occur at this point of time. A healthy menstruation cycle depends on properly functioning ovaries which in turn are dependent on a properly functioning endocrine system. Psychological factors like stress and fear also affect a healthy menstruation cycle. Backbend *asanas*, inverted postures stimulate the endocrine system helping it to function properly. Standing postures and forward postures supply blood to the pelvic area thus keeping it healthy. *Pranayama* calms the mind and stills any fears about impending adolescence.

Recommended *asanas*: *Trikonasana*, *Uttanasana*, *Baddha Konasana*, *Sarvangasana* and *Ujjayi Pranayama*.

Pregnancy: This is such an enjoyable phase of a woman's life. We get a chance to experience life from its minutest beginnings. It is absolutely imperative that women take care of their physical health and emotional well being at this stage, since it influences the unborn child to a large extent. Most people shy away from Yoga during pregnancy thinking that it causes a problem, but that is not true. In fact if anything, Yoga makes pregnancy more enjoyable and helps you to connect with your unborn child in a more beautiful way keeping you healthy along the way. Yoga *asanas* help a woman keep her blood pressure and weight under normal conditions with the practise of *asanas* apart from numerous other health benefits. Practice of *pranayama* at this stage is invaluable. Breath control prepares you for labor ahead. It is interesting to note that during pregnancy the first sounds that the child hears is the mother's heartbeat. It recognises this heart rate which acts as a security blanket for the baby. *Pranayama* helps you connect with your baby by calming your heart rate. Recommended *asanas*: *Baddha Konasana*, *Maha Mudra* (Consult your doctor depending on your pregnancy condition before trying out *Baddha Konasana*)

Menopause: This is a sign of the reproduction system coming to an end. Just like in the beginning, here too women face varied physical and emotional changes. As the ovaries slowly stop functioning, the hormonal glands become hyperactive. Yoga *asanas* help in balancing this hyperactivity. Recommended *asanas*: *Sarvangasana*, *Trikonasana*, *Uttanasana* and *nadi sodana pranayama*.

The beauty and importance of Yoga at every stage of life can only be stated and explained, but to truly experience it you should adopt it into your own life and see the changes it brings for yourself. It is almost like experiencing taste. No matter how much one describes the concept of sweetness, sourness or bitter taste, you will truly realise it only when you experience it yourself. Yoga is something similar.

Baddha Konasana:

Cobblers pose or Inverted Triangle Pose

Preparatory Pose

1. Sit down with your back straight and shoulders pulled back.
2. Keep your legs straight ahead of you without bending the knees.



Final Pose

1. Bend your legs at the knees and place the soles and heels of both feet together.
2. Hold the toes with your fingers.



Points to keep in mind:

1. Make sure you do not slouch.
2. Try to get your heels closer to the groin.
3. Widen the thighs till the knees touch the floor.

Benefits:

1. The Pelvis, abdomen and back get plenty of blood supply.
2. It checks irregular Menstrual cycles and helps the ovaries to function properly
3. Pregnant women practicing this *asana* experience less pain during delivery.

Did you know...?

By Smt. Asha Manoharan

Significance of the *kalasam*

It is Navaratri season and everyone must be busy getting things to decorate the dolls, the *kalasam* and the house. Do you know why the *kalasam* is placed on the Navaratri *golu* steps? If you do know you can skip this, but if you didn't know about it, here it is.

Kalasam is physically represented by a metal or an earthen pot filled with water, preferably the water of holy Ganga, any sacred river or clean, running water. Its top open end holds betel or mango leaves and a yellow sanctified thread is tied around its neck. This is then placed in the *pooja* place facing North. The positioning signifies balance; balance that one needs to achieve success in every walk of life. Let us now see its symbolic meaning and significance.

During rituals and worship, betel leaf is used as an accessory because it is a symbol of freshness and prosperity. The Skanda Purana says that betel leaf was obtained by gods during the grand ocean churning. The use of betel leaf in India is mentioned in the great epics, the Ramayana and Mahabharata, as well as in Buddhist and Jain literatures. It also has rich herbal properties. It is invigorating and energizing, it kills germs and bacteria, and is an anti-cold chewable recipe. The blackish variety is said to be constipating and the whitish green one eliminates cold and is a laxative and helps in digestion. Mango leaf also has many medicinal properties, as cited in Ayurvedic scriptures. Mango is regarded as the king of all fruits in India and its wood is used in the holy fire of *yagya*. Mango leaves are described as sacred and are also used in making *torana* (door-string) which is tied on the entrance of the house as an auspicious sign.

Next, the coconut is a symbol of the Godhead - the three eyes are symbolic of the eyes of Lord Shiva. In India, for success in an important undertaking, the beginning is signified with the breaking of a sanctified coconut. Sage Vishwamitra is said to have got the first coconut tree grown on this earth by the power of his *tapa*. Its hard shell inspires one to have tolerance and do hard work for attaining success. Coconut is also broken before a deity in the temple, signifying the soul's breaking out of the shell of ego. People get strength and improved eyesight by eating its white kernel. The sick and the elderly find its water nourishing and ladies apply its oil for healthy hair. It has glucose, phosphorous and carbohydrates in good measures and so it is good for diabetics. Germs can't penetrate its hard kernel so it remains intact for months together. Ancient Indian healers used to burn its outer shell to prepare tooth powder, eyebrow creams and ointments for burns. Every part of the coconut plant is very beneficial to humans. Hence most Indians consider it a good omen to receive or give coconut fruits as gifts.

The *kalasam*, having betel or mango leaves atop, symbolizes the cosmos. The water inside the *kalasam* represents the primordial waters, elixir of life or the soul filled with love and compassion, abundance, and hospitality. Varuna, the Lord of the oceans and the divine source of water element, is invoked while filling a *kalasam* with water. In some cultures, the *kalasam* is said to represent the body, the leaves the five senses and water, the life-force. Some Vedic scriptures refer to it as a symbol of the mother earth and divine consciousness. Scriptural hymns of the *kalasam* worship describe the mouth, throat and base of the *kalasam* as seats of Lord Vishnu, Lord Shiva and Lord Brahma respectively, whereas the belly represents all goddesses and divine-mother's power streams.

Thus in this small urn the presence of all gods and goddesses are symbolized. This exemplifies that all the gods are essentially one and are emanations of the same Supreme Power.

The uniformity and symmetry in all directions is a symbol of the entire universe and of that omnipresent Brahman which is the uncaused cause of all. It can also be taken to be a harbinger of creativity and peace. All the gods in their microcosmic and macrocosmic subliminal forms are meditated, during devotional worships, to be present in this symbolic

form of the universe. Thus, through the medium of the *kalasam* we are made aware of all the gods in one place, at one time and in one symbol. Visualizing the *kalasam* as a symbol of the cosmos we should assimilate the teachings apparent from them - the soothing coolness (calmness) and uniformity (impartiality) of it and enable ourselves to evolve into a better person than we actually are.



Inner Whispers...

By Smt. Asha Manoharan

The other day somebody asked me, what is *bhakti*? How do we express our *bhakti* towards God? *Bhakti* is unselfish love. It comes from the root word “*bhaj*” meaning, to serve or be deeply interested. “*Bhaj Sevayam*” is the sanskrit root word. So *bhakti* is an intense attachment to God.

So one might ask then, that if we have attachment does that free us or helps us attain *moksha* or *mukhti*? Man is an egoistic entity. His only enemy is the ego. He feels that he is entirely different from other things in this world. He is convinced that he is sharply marked off from the universe by his physical body. He is sure that he is only the body even though he may try to deny it in any way. When he says 'I' he always points out to his chest and not to the yonder tree. Many unfortunate *vedantins* also feel that when they assert I am *brahman*, they mean only that the body is *brahman*. It is very difficult to separate the 'I' from the notion of the body. When one says I am Ramakrishna he means only that the body is Ramakrishna. None can get rid of this notion of the body as the real Self. The ideal of all *yogas* is to root out this sense of ego. And *bhakti yoga* is a method to kill the sense of separateness or egoism. It annihilates the modifications of the mind and fills the individual with universal consciousness. *Bhakti* can be classified into six types:

Apara (lower) and *Para* (higher) *Bhakti*.

Ragamika and *Vidhi Bhakti*.

Sakamya and *Nishkamya Bhakti*.

Vyabhicharini and *Avyabhicharini Bhakti*.

Mukhya (primary) and *Gauna* (secondary) *Bhakti*.

Sattvic, *Rajasic* and *Tamasic Bhakti*.

In *apara bhakti*, the devotee is a neophyte. He observes rituals and ceremonies. He rings bells, applies sandal-paste to the *murti* and offers flowers, *arghya*, *naivedya*, etc. He is sectarian. He dislikes other kinds of *bhaktas* who worship other *devatas*.

Para Bhakti is *nirguna bhakti* which is free from the three *gunas*. It is the spontaneous, unbroken flow of pure love towards God. He has no ulterior motive (free from any sort of motive) altogether. It is *avyavahita* or unmeditated devotion towards God. This type of devotee does not care for divine *vibhutis* even if they are offered. He wants the lotus feet of God. He does not want even *kaivalya mukti* or absolute independence. He wants to serve God. He wants to see HER face always. He wants pure divine love. God is the be-all and end-all of the devotee of *para bhakti*.

In *ragatmika bhakti* there are no fetters, shackles or barriers of customs or rules of society. There is no binding of any sort. There is an absolutely free flow of divine love. The devotee does not care for public opinion. He is above public criticisms. He is as simple as a child. He pours forth exuberantly his love towards his Beloved. The devotee is intoxicated with divine love. Whereas in *vidhi bhakti* the devotee observes rules and ceremonies and has certain restrictions.

Showing devotion to God for getting riches or a son or removal of sufferings from diseases is *sakamya bhakti*. *Sakamya Bhakti* will eventually terminate in *nishkamya bhakti*. Prahlada only had *nishkamya bhakti* from the very beginning. Even the boy Dhruva had only *sakamya bhakti*. It was for getting dominion that he retired into the forest on the advice of his mother in the beginning. It was only later on that he developed *nishkamya bhakti* after he had *darshan* of Hari. All his desires then melted away.

To love God for sometime and then wife, children and property for sometime is *vyabhicharini bhakti*. To love God and God alone for ever and ever is *avyabhicharini bhakti*.

In *sattvic bhakthi*, the quality of *sattva* predominates in the *bhaktha*. He worships God to please Him, to destroy *vasanas* etc. All these three types of *bhakthi* are only secondary devotion. In *rajasic bhakthi*, the quality of *rajas*, predominates in the devotee. He worships God to get estates, wealth, name and fame. In *tamasic bhakthi*, the quality of *tamas* predominates in the devotee. He is actuated by wrath, arrogance, jealousy and malice in showing devotion to God. To worship God for destroying one's enemy and for getting success in an enterprise through unlawful means is *tamasic bhakthi*. The thief prays to God: "O God Ganesha! Let me get something tonight. I will offer Thee 100 coconuts." This is *tamasic bhakthi*.

According to the Gita (VII-16), there are four kinds of *bhakthas*. "Fourfold in division are the righteous ones who worship Me, O Arjuna! The distressed, the seeker for knowledge, the selfish and the wise." The devotion of the distressed, the seeker for knowledge and the selfish man is after all secondary as they have ulterior, selfish motives in view. But the devotion of the wise is pure and absolutely unselfish. It is *para bhakthi* or primary devotion. He has undivided love and whole-hearted devotion to the Lord. He is eternally united with Him. God is the dearest to him and he is the dearest to God. Lord Krishna says: "Noble are all these but I hold the wise as verily Myself; he self-united is fixed on Me, the highest path." (Gita: VII-18).

Prahlada later on meditated on his own Self as Lord Hari. This is *abheda bhakthi*. This is the advanced stage of devotion. When a devotee has devotion for Lord Hari, Lord Shiva, Devi, Lord Rama, Lord Krishna and thinks that Lord Hari is Shiva, Rama, Devi or Krishna, this is *samarasa bhakthi*. He has equal vision. This is also advanced stage of devotion. He makes no difference between Rama and Krishna, between Shiva and Hari, between Krishna and Devi. He knows and feels that Radha, Sita and

Durga are all inseparable *shakthis* of Lord Krishna, Rama and Shiva respectively.

Narada also classifies *bhakthi* into two kinds, primary and secondary. Secondary devotion is of three kinds according to *sattva*, *rajas* and *tamas* in the devotee. Or, according to the devotees it is of three kinds: the distressed (*aartha*), the seeker after knowledge (*jijnasu*) and the selfish (*artharathi*). Just as you see wood alone, in chairs, tables, doors, windows, bedsteads, clay alone in earthen jars, pots and jugs, so also see Lord Krishna alone in all these names and forms. This is *ananya bhakthi*. *Para Bhakti*, *ananya bhakthi*, *avyabhicharini bhakthi* are one and the same.

The nine modes of *bhakthi* are the ways in which a devotee attains the Supreme Ideal of Life. Any devotee can take up any of these paths and reach the highest state. The path of *bhakthi* is the easiest of all and is not very much against the nature of the human inclinations. It slowly and gradually takes the individual to the Supreme without frustrating his human instincts. It follows the *arundhatee nyaya* or the *shakhachandra nyaya* of logic instead of the *bhramara-keetaka nyaya* of the *vedantins*. It is not direct assertion of God, but a progressive realisation of Her.

1. *Sravana* - Hearing the Lord's virtues, glories and stories
2. *Kirtana* - Singing of the Lord's Glories
3. *Smarana* - Remembrance of the Lord at all times
4. *Padasevana* - Serving the Lord's Feet
5. *Archana* - Worship of the Lord
6. *Vandana* - Prayer and prostration unto the Lord
7. *Dasya bhakthi* - Servant sentiment with God
8. *Sakhya bhakthi* - Friendship sentiment with God
9. *Atma-nivedana* - Self-surrender to God

Do you have any questions which needs answers, then send in your questions to asha.raji@gmail.com.

Ambal's Keerthanai

Yenna vendum...

Composition: Smt. Asha Manoharan

Sung by: Smt. Ambika Arvindd

Ragam: Sunadavinodini

Talam: Adi

Yearning and pining for Her darshanam, the heart overflowing with love for Ambal, the devotee's eyes have finally been graced by Her presence! "What more, what more could my eyes wish to behold, after feasting their gaze on You?" Immersed in Her thoughts, with tears of ecstasy brimming in the eyes, and a heart steeped with love for Ambal, all the devotee seeks now is a place by Her feet. "What more, what more could my eyes wish to behold?"

Pallavi

Yenna vendum ini yenna vendum
Unnai kanda yen kangalukku

Anupallavi

kaneer parukiyathe unnai kanda kangalilay
innbam pongidume unthan nenaivilay...(Yenna)

Charanam

Yenthan manathinile endrum unthan ennam
anbai puguthi yennai aandukondai
Charanam adaithen **Amma**.... ini unthan paadam thannil
veru inbam yennaku ...**yethu Amma**(Yenna)



Bala Prastha

A STORY TO PONDER...

Once a man was walking along a beach. The sun was shining and it was a beautiful day. Off in the distance he could see a person going back and forth between the surf's edge and the beach. Back and forth this person went. As the man approached, he could see that there were hundreds of starfish stranded on the sand as the result of the natural action of the tide. The man was struck by the apparent futility of the task. There were far too many starfish. Many of them were sure to perish. As he approached, the person continued the task of picking up starfish one by one and throwing them into the surf. As he came up to the person, he said: "You

must be crazy. There are thousands of miles of beach covered with starfish. You can't possibly make a difference." The person looked at the man. He then stooped down and pick up one more starfish and threw it back into the ocean. He turned back to the man and said: "It sure made a difference to that one!"



SPOT THE DIFFERENCES - By Vinay Srinivasan

Can you spot the difference between the two little Ganeshas?
Some could be big, while some can be small,
Take a minute or two,
Let's see if you can catch them all!



We are very thankful to...

Archana Contribution

Koushik
Prathik Chakravarthy
Gopal Madabhushi
Srilatha Alagesan
Vinayak Nagaraj
Arjunram
Tejashri
Kasturi Rangan
Arundhati Ranganathan
Ambika Arvindd
Venkatesh
Srilatha & Kumaran Alagesan

Pooja items for Bala's House

Sowmya Ganesh
Gowri Shekar
Radhika Venkat
Shashikala Venkatesan
Thothadri
Bhuvana Krishnaswamy
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Sangam Annadanam Initiative

Balambika Divya Sangam has been performing Annadanam to children at Modern English School, Malur, for the past several months. This noble initiative that originally seeded out of goodwill and benevolence, has been going on very successfully, thanks to the generous support of our many patrons and sponsors. We would like to share with you a few pictures of the Annadanam event at Malur.



Sangam Fundraiser Initiative Update

By - Mr. Kasturi Rangan

Kumara Sambhava – a Fund raiser

On the 1st of October 2012, we had the very first Fund Raiser - A puppet show by Putthali Kalaranga, lead by Shri Dattatreya Aralikatti. The venue was the Shivarathreeshwara Center, JSS Vidyapeetha, at Jayanagar 8th Block. Volunteers welcomed the guests with a warm smile and wished them to “please enjoy the show.” As they were ushered into the hall, Shri Sundararajan and Shri Vignesh escorted them to their seats.

The venue and stage were tastefully decorated with flowers and flower rangoli. The stage presented a picture of Balambika on the left. On the right, guests could see a video that ran pictures of the various activities of the Trust. In the center, of course was the puppet stage. The ambience in the hall was very pleasant. Though not air conditioned, one did not feel warm or claustrophobic.

Earlier, the venue was abuzz with the volunteers going about their work in controlled frenzy. Setting up the hall, checking the sound, video, decoration, seat numbering, everything went on in parallel and with excitement.

At 6:40pm an announcement was made for people to settle down and set their mobiles in the silent mode. A few minutes later, invocation was announced. Smt. Priya Rangan rendered a melodious “Karunayin vadivame” that was greeted by a warm round of applause. Smt. Mythili Sundararajan then addressed the gathering and spoke about the Trust, its activities and future plans. This was followed by a video that illustrated the talk with actual photographs, covering Annadanam, Dolai utsavam, Temple construction, Archanas and so on. This was followed by Smt. Sharanya Vignesh, who elaborated on the activities of the Yuva Sena wing of the Trust. Her talk was again followed with a video showing

stills of the various activities of the Yuva Sena conducted so far. Needless to say both talks were greeted with resounding applause, appreciating the initiative and the work done.

Shri. Dattatreya then spoke a few words about puppetry and the show they were about to perform. The narrator (Priya Rangan) outlined the story and the show started with the dolls praying to Lord Ganesha.

Each scene was explained briefly by the narrator. As the story progressed and the dolls came alive to the sound and music, the audience was taken to another world. Many clapped in sync with the music. Not only were the puppeteers controlling the dolls, they also seemed to control the emotions of the audience, making them sway with the story. There were many times when members of the audience welcomed events on stage with loud claps and whistles, much in appreciation of the puppeteers’ skills.

It was a treat to see the puppets perform seemingly impossible tasks. A demure apsara deftly picking up her long plaited hair trying to entice Tarakasura, Shiva and Parvathi exchanging garlands, doll birds flying as naturally as real ones, Indra, Taraka, Kumara, fighting no less than in the WWF, a wedding with real fire in the homa gundam - one must see these in person. No amount of words can describe them.

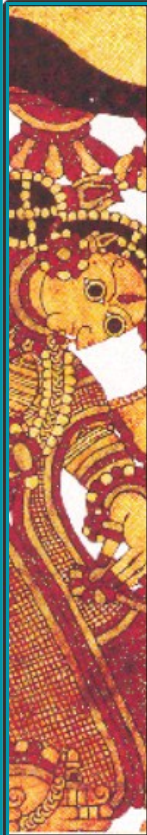
As all good things come to an end, so did the story of Tarakasura, with his death at the hands of Shiva Puthra.

The Putthali Kalaranga members came on stage and were introduced to the audience. The team then showed how they perform the show and bring the dolls to life. Each doll weighs about 7kg. The ap-

plause that followed was a tribute to the hard work and skill of the artists.

Shri Sundararajan honoured the senior artist with a shawl and presented him with a sapling. Smt. Sharanya delivered a vote of thanks to conclude a wonderful evening. Designated volunteers gathered at the exit, and with folded hands thanked each member of the audience as they left.

It was good to see all present enjoying the completion of the event without any untoward incident. The efforts of all the volunteers (Anthil, Mythili Sundararajan, Priya Rangan, Sharanya Vignesh, Sundararajan and Vignesh from inception to execution; Arjun, Saranya, Latha Gopal, Padma Srinivas, Raksha and Shashikala Venkatesh on the day of the event) did not go in vain, as the programme was a complete success.




A Balambika Divya Sangam presentation


“Kumara Sambhava”
by
Puthali Kalaranga

Oct 1st, 2012
6.30 pm-8.30 pm

Venue:
JSS Maha Vidya Peetha
Shivarathreeswara Centre
1st main , 8th block
Jayanagar
Bengaluru- 560082



For Ticket details contact:
Sharanya Vignesh : 9663422335
Priya Kasturi : 8050511146



Sangam Navaratri Celebration

A BALAMBIKA DIVYA SANGAM INITIATIVE

Navaratri Mahotsavam 2012

Oct 16th 2012 - Oct 24th 2012

Bala's House:
313/5 6D cross, Venkatapura Bengaluru -34,India



HIGHLIGHTS :

OCT 16	TUE	BALA TRIPURA SUNDARI ALANKARAM
OCT 19	FRI	MAHALAKSHMI ALANKARAM SUMANGALI POOJA
OCT 22	MON	DURGA ALANKARAM
OCT 23	TUE	SARASWATI ALANKARAM KANYA POOJA
OCT 24	WED	VISHESHA ALANKARAM

Mrs Asha Manoharan asha.raji@gmail.com

*Navaratri Mahotsavam 2012
- Invitation*

A BALAMBIKA DIVYA SANGAM INITIATIVE

Navaratri Mahotsavam 2012

Itinerary- Oct 16th-Oct18th

OCT 16th ,TUE	OCT 17th ,WED	OCT 18th , THU
MORNING SCHEDULE	MORNING SCHEDULE	MORNING SCHEDULE
9.00 AM Sankalpam Ganapathy Pooja	10.00 AM Sankalpam	10.00 AM Sankalpam
10.00 AM Bala Tripura Sundari Abhishekam	10.15 AM Ashlotharam Archana	10.15 AM Ashlotharam Archana
10.30 AM Bala Tripura Sundari Alankaram	10.45 AM Maha Mangalarathi Prasada Vinayogaham	10.45 AM Maha Mangalarathi Prasada Vinayogaham
10.45 AM Ashlotharam Archana	EVENING SCHEDULE	EVENING SCHEDULE
11.00 AM Maha Mangalarathi Prasada Vinayogaham	6.00 PM Bala Sahaaranama Parayanam	6.00 PM Bala Sahaaranama Parayanam
EVENING SCHEDULE	7.00 PM Maha Mangalarathi Prasada Vinayogaham	7.00 PM Maha Mangalarathi Prasada Vinayogaham
6.00 PM Bala Sahaaranama Parayanam		
7.00 PM Maha Mangalarathi Prasada Vinayogaham		

Mrs Asha Manoharan asha.raji@gmail.com

Itinerary of the Mahotsavam

A BALAMBIKA DIVYA SANGAM INITIATIVE

Navaratri Mahotsavam 2012

Mahotsavam Sponsorship Details

DONOR CATEGORY	AMOUNT	DETAILS
Pradhana Donors	INR 40,000	All 9 Days
Individual Donors	INR 5,000	Per day sponsorship
Prasadam	INR 2500	Per Day sponsorship
Pooja Items	INR 1500	Per Day sponsorship
Vettalay Pakku Set	INR 1000	For 5 people
Abhishekam	INR 500	Per Day sponsorship
Flowers	INR 250	Per Day sponsorship

For more details regarding sponsorship and the Mahotsavam kindly
Contact Mrs Asha Manoharan (asha.raji@gmail.com)

*Mahotsavam sponsorship
details*