

# Balavin Kural

## Balambika Divya Sangam

From the Editor's desk...

*Namaskarams.*

*This month we have some interesting facts lined up for you. These articles might be a repetition of what you find in the web, but we have consolidated them into something that is edible. Many of you might think that all these things are being repeated over and over again to us all the time, and the reason being it needs to be followed. I always call my generation as a lost generation, and you may wonder why? My grandmother's generation was full of enriched knowledge, they knew what they were doing 90% of the time which they passed on to the next generation. But what happened during that time was that India was changing socially, politically and economically, so that the sea of change not only brought freedom from western powers but diminished our knowledge about our own system and culture. We were pushed into the world of poverty, grief and social upheaval. As a result we were told things which were new and it was new even to our parents.*

*We had no clue of what to be taught and what not to be taught. The result was that we ended up not knowing our own culture and tradition because what we thought was tradition and culture became a social evil to many. So we were hushed up and never spoken about. When questions were asked we were hushed with, "Don't ask questions, just do it." So we didn't know why we were doing it, but we did and we ended up being a half baked potato waiting to be served. Our own texts were replaced by Macaulay's system of education and we ended up aping the West and that culture still exists. This newsletter is a small attempt to revive our traditions and culture and to understand the scientific and social implications, and to have a better understanding of our heritage. The Present world, is no doubt making leaps in our areas and it is losing itself in the moral areas which needs to be carefully nurtured for producing better citizens. I hope a*



*small change will make a big difference in all your lives so that my generation can rest in peace that the future of tomorrow is secure, and peace might befall on each one of us today and tomorrow.*

### Upcoming Events:

#### Bala Sahasranamam Parayanam:

Mythili Sundararajan's residence, Bangalore, India  
Contact: [myyasundar@gmail.com](mailto:myyasundar@gmail.com)  
Chakravarthy's residence, Ohio, USA.  
Contact: [95chikki@gmail.com](mailto:95chikki@gmail.com)  
Anuradha Srinivasan's residence, Chicago, USA  
Contact: [asrini65@gmail.com](mailto:asrini65@gmail.com)

#### 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](mailto:asha.raji@gmail.com)

#### Annadanam and Milk scheme:

Annadanam and serving of milk to nursery children, 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](mailto:asha.raji@gmail.com)

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Temple Construction Updates



Temple Construction Updates





*“Learning how to be more honest will also help you keep a clear conscience.”*

## *Bala Speaks...*

*Honesty is a direct reflection of your inner character. Your actions are a reflection on your faith, and reflecting the truth in your actions is a part of being a good witness. Learning how to be more honest will also help you keep a clear conscience. Honesty is also not just how you speak to others, but also how you speak to yourself. While humility and modesty is a good thing, being too harsh on yourself is not being truthful. Also, thinking too highly of yourself is a sin. Thus, it is important for you to find a balance of knowing your blessings and shortcomings so that you can continue to grow.*

## Why do we perform Aarthi?

Towards the end of every ritualistic worship (pooja or bhajan), to welcome an honored guest or saint, we perform the aarthi. This is always accompanied by the ringing of the bell and sometimes by singing, playing of musical instruments and clapping. It is one of the sixteen steps (shodasha upachaara) of the pooja ritual. It is referred to as the auspicious light (mangala niraajanam). Holding the lighted lamp in the right hand, we wave the flame in a clockwise circling movement to light the entire form of Devi. Each part is revealed individually and also the entire form of Devi. As the light is waved we either do mental or loud chanting of prayers or simply behold the beautiful form of the Devi, illumined by the lamp. We experience an added intensity in our prayers and the Devi seems to manifest a special beauty at that time. At the end of the aarati we place our hands over the flame and then gently touch our eyes and the top of the head. We have seen and participated in this ritual from our childhood. Having worshipped Devi with love – performing abhisheka, decorating the image and offering fruits and

delicacies, we see the beauty of Devi in all Her glory. Our minds are focussed on each limb of the Devi as it is lit up by the lamp. It is akin to silent open-eyed meditation on Her beauty. The singing, clapping, ringing of the bell etc. denote the joy and auspiciousness, which accompanies the vision of the God.. Aarthi is often performed with camphor. This holds a telling spiritual significance. Camphor when lit burns itself out completely without leaving a trace of it. Camphor represents our inherent tendencies (vaasanas). When lit by the fire of knowledge which illumines God (Truth), our vaasanas thereafter burn themselves out completely, not leaving a trace of the ego which creates in us a sense of individuality that keeps us united with God. Also while camphor burns to reveal the glory of the God, it emits a pleasant perfume even while it sacrifices itself. In our spiritual progress, as we serve the guru and society, we should willingly sacrifice ourselves and all we have, to spread the “perfume” of love to all. We often wait a long while to see the illumined God but when the aarati is actually performed, our eyes close automatically as if to look within. This is to signify that each of us is a temple of the Lord we

hold the divinity within. Just as the priest reveals the form of the God clearly with the aarti flame, so too the guru clearly reveals to us the divinity within each one of us with the help of the “flame” of knowledge (or the light of spiritual knowledge). At the end of the aarati, we place our hands over the flame and then touch our eyes and the top of the head. It means – may the light that illumined God light up my vision; may vision be divine and my thoughts noble and beautiful. The philosophical meaning of aarati extends further. The sun, moon, stars, lightning and fire are the natural sources of light. God is the source of all these wondrous phenomena of the universe. It is due to Her alone that all else exist and shine. As we light up the image of God with flame of the aarathi, we turn our attention to the very source of a light, which symbolizes knowledge and life. Also the sun is the presiding deity of the intellect; the moon, that of the mind; and fire, that of speech. God is the supreme Consciousness that illumines all of them. Without Her the intellect cannot think, nor can the mind feel nor the tongue speak. Devi is beyond the mind, intellect and speech. How can these finite equipment illumine the infinite Lord? >>



Therefore as we perform the aarati we chant:

*"Na tatra suryo  
bhaati na chandra  
taarakam Nema  
vidyuto bhaanti  
kutoyamagnih  
Tameva bhaantam  
anubhaati sarvam  
Tasya bhaasa  
sarvam idam  
vibhaati"*

He is there where the sun does not shine, nor the moon, stars and lightning. Then what to talk of this small flame (in my hand)! Everything (in the universe) shines Only after You, And by your light alone are we all illumined.

2013 Lalitha Homam





2013 Lalitha Homam







2013 Lalitha Homam





## Bala Prastha



There was a man who had four sons. He wanted his sons to learn not to judge things too quickly. So he sent them each on a quest, in turn, to go and look at a pear tree that was a great distance away. The first son went in the winter, the second in the spring, the third in summer, and the youngest son in the fall. When they had all gone and come back, he called them together to describe what they had seen. The first son said that the tree was ugly, bent, and twisted. The second son said no it was covered with green buds and full of promise. The third son disagreed; he said it was laden with blossoms that smelled so sweet and looked so beautiful, it was the most graceful thing he had ever seen. The last son disagreed with all of them; he said it was ripe and drooping with fruit, full of life and fulfillment. The man then explained to his sons that they were all right, because they had each seen but only one season in the tree's life. He told them that you cannot judge a tree, or a person, by only one season, and that the essence of who they are and the pleasure, joy, and love that comes from that life can only be measured at the end, when all the seasons are up.

If you give up when it is winter, you will miss the promise of your spring, the beauty of your summer, fulfillment of your fall. Don't let the pain of one season destroy the joy of all the rest. Don't judge life by one difficult season. Persevere through the difficult patches and better times are sure to come some time or later.



## Holy Items of Worship: Kalash

The Kalash is a sacred waterpot. It is a symbol of Creation, Divinity and Immortality. The kalash is filled with pure water and mango or betel nut leaves arranged around the mouth. Betel nut, copper coins and grains are added and for those who can afford it five precious stones like pearl, diamond, emerald, sapphire, ruby and gold. Finally, a coconut is placed on the mouth of the kalash and a red and yellow sacred thread tied around the kalash.

The water represents the primordial water present in the universe. The grain and other components represent the elements and life formed during creation. Equally the kalash represents the womb of the Mother Goddess believed to nurture life. The water is the placental fluid whilst the mango leaves are traditionally associated with the deity of love, Kama. It is customary to invite all the deities to attend the event and bless the devotees. The

kalash provides a place for the deities to be seated – the seats being represented by the leaves. In some scriptural hymns the kalash embodies the unity of the Hindu trinity. The mouth is the seat of Vishnu, the throat the seat of Shiva and the base the seat of Brahma. The belly represents all goddesses and the Divine Mother. Thus in this small urn the presence of all gods and goddesses is symbolized. This exemplifies that all the gods are essentially one and are emanations of the same Supreme Power, representing the pleasurable side of procreation. In mythology, the nectar of immortality lay within the ocean depths and with the churning of the ocean or Samudra Manthan, the Dhanvantri emerged with a kalash containing the nectar. In ancient time, kalash was often engraved from copper, as it possesses 30% power to imbibe sattvik vibrations and 70% power to destroy raja-tama in contrast to other metals like gold, silver etc. It was decorated with semi precious stone. Kalash filled with water or

rice is called "purnakumbha" from which countless auspicious names and forms emerged with divine power. Further, it's also considered the human body, in which divine power can be invoked with perfect endeavors. Men of wisdom are full and complete as they identify with the infinite Truth (poornatvam). They brim with joy and love and represent all that is auspicious. We greet them with a purnakumbha acknowledging their greatness and as a sign of respectful and reverential welcome, with a "full heart". After the completion of pooja ceremony, the kalash water is sprinkled in the place to emit sattvik vibrations and purify the atmosphere. Water can also be poured under Tulsi plant, as it has the capability of absorbing deity principle. The kalasha is even used during the kumbhaabhisheka ceremony in a temple to sanctify and purify the temple from evil forces.



**"Kalash is a metal pot with a large base and small mouth, large enough to hold a coconut."**

**- Wikipedia**



*Bhogar is believed to have lived in the beginning of Kali Yuga, i.e. before 3,000 B.C. and travelled widely in the Near- and Far East.*

## Siddhar Tharesanam: Bhogar

Bhogar was a South Indian by birth, belonging to the caste of goldsmiths, who became a siddhapurusha under the guidance of Kalanginaathar. Bogar's guru, Kalangi Nathar, is believed to be a Chinese who attained siddhi in South India and thus became included among the Eighteen Siddhars. Bhogar is believed to have lived in the beginning of Kali Yuga, i.e. before 3,000 B.C. and travelled widely in the Near- and Far East. He is said to have been a rare mathematical prodigy, a diplomat of great caliber and an expert in the field of medicine. He realized the importance of Muruga worship and conferred with siddhars on the form in which Muruga's image should be installed atop the hill. He created the amalgam of nine chemicals and did daily services. In Bogar's Saptakanda he reveals details of various medicinal preparations to his disciple Pullippani (so named as he is believed to have wandered in the forests atop a puli or

tiger) and at every stage he quotes his guru as the authority. Also Pulippani must have been a young man then, as he is often referred to as a balaka. Bogar anticipating that in due course of period, human beings will suffer from large number of disease. As an expert in medicine he used 4448 rare herbs and made 9 poisonous medicine, mixing these 9 poisons into one needs great knowledge and skill, to make a Master Medicine (One medicine to cure all disease). Thirumoolar also discusses one such Master Medicine in his book Thiru Mandiram. With the consultation of Agasthiar (Father of Ayurvedic Medicine) and other siddhars, Bogar mixed the 9 poisons (Nava Bashanam) and made the Master Medicine in the form of Lord Murugan which is currently worshiped at Palani Murugan temple. There is a place near Palani Hill called Thanasiappan Temple which is the place where Bogar mixed the Nava Ba-

shanam and made the Murugan idol.

Bogar and others then decided that by using the milk and panchamrutham ( a sweet recipe ) poured on the idol, one can extract the medicine from the idol. The milk and panchamritham then becomes medicine to cure disease. After installing Lord Murugan Navabashana idol at the Palani Hill, Bogar used to worship it with milk abishagam ( pouring milk on the idol ) and panchamirtha abishegam ( pouring panchamirtham on the idol ).

His disciple Pullipani siddhar then took over the job of Lord Murugan pooja after Bogar went into Nirvigalpa Samadhi - the highest samadhi stage; where the Mind dissolves with Matter and Energy. Bogar Samadhi is inside Palani Murugan temple at Palani Hill. Actually Bogar himself constructed his samadhi exactly under the Lord Murugan Navabasha idol and went into Nirvigalpa Samadhi there. The entrance to his samadhi is a cave like structure,

even now worship for this great Siddhar is conducted at this entrance where he is last seen by his disciples which is at the Palani temple. The shrine at the top of the hill, though later than the Tiru Avinankudi temple, has overshadowed the older temple in the present century due to its popular appeal. Created by Bhogar, it was maintained after him by sage Pulipani and his descendants almost as their personal and private temple.

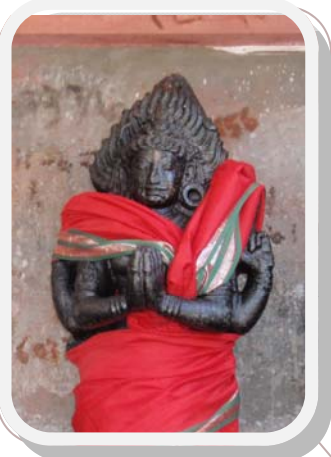
During the time of Tirumalai Nayak, his general Ramappayyan handed over the puja rights to newly brought Brahmin priests. The descendants of Pulippani were compensated for the loss of the right, by being given including the Right to be buried at the foot of the steps leading to the hill, if some of them so chose. It is said that as per the last wishes of his guru, Bhogar proceeded to China to spread the knowledge of siddha sciences.

*After installing Lord Murugan Navabashana idol at the Palani Hill, Bogar used to worship it with milk abhishekam*

## Temple Visit: Melakadambur

This temple is a magnificent piece of temple architecture, which in the outset I must say was deserted when we got there. This sivasthalam is located at about 30 Kms from Chidambaram and about 6 Kms from Kattumannarkudi. It is structured to look like a chariot with wheels and horses. Devendran is believed to have worshipped God Shiva here to get amirtham.

Here Lord Shiva is known as Amirthakadeswarar and Ambal is known as Jothinin Nammai. Let me not write too much about my experiences here; I will leave you with some beautiful photographs of the temple.









This temple has an astounding legacy. The historical events in Ponnaiyan Selvan happened to take place at this temple. Many poets have sung about this temple. It is often visited when someone is in deep debts. The kalpa viruchigam is called Kadambavananathar and is worshipped to help us get out of the debts. Often we find Sani Bhagavan riding on a crow, however in this temple we find him riding on an eagle. This temple is visited by devotees who have chevai dosham. Devotees born with satyam as their nakshatra should visit this temple. Hanuman, Garuda and Mahavishnu worshipped Shiva in this temple. Brahma along with Yama, Sithragupthan worshipped Shiva at this temple. This temple was built by Kulothunga Chola in 1110 BC. Here, the Ambal transforms herself as Laxmi in the morning, Saraswathi in the afternoon and Sakthi in the evening. Here the Ganesha is known as Aravara Vinayagar, for teaching a good lesson to the arrogant Indran who failed to worship him before visiting Shiva at the temple. One has to visit this temple at the age of 60 to worship Shiva who resides here as Papahareswar Lingam, to be relieved of all the pavam they have done during their lifetime. Murugan received his villu to kill Suran at this place. During the 3rd, 4th, 5th day of the Tamil month of Panguni, the twelfth month of Tamil Calendar, early during sunrise at 6.15 am, the Sun's rays will fall on Lord Amirthakateshwar Lingam for about fifteen minutes. At that time special pujas are offered to the Lord.

A special idol kept in this temple, called Dasa Bhuja Rishaba Thandavamoorthy, depicts Lord Shiva dancing on a bull with all ten hands spread and holding weapons, with all Devas surrounding his feet. This is believed to be a Pala dynasty idol that came to Tamil Nadu-Melakadambur along with victorious King Rajendra Chola I of the Bengal war. After Rajendra, this idol has been kept in this Melakadambur temple built by the king Kulothunga I, who donated this idol and some Vidangar's in 1110 AD. Devotees can see this idol only on Pradosha days.

This temple is a must see for every one, hope you include them in your next temple visit.

The temple video can be viewed at [http://youtu.be/BNbCuv\\_HrtE](http://youtu.be/BNbCuv_HrtE)

Temple address:

Arulmighu Amirthakadeswar Temple

Melakadambur post

Via: Reddiyur

Kattumannarkudi Taluk

Cuddalore Taluk

Pin - 608304

Contact person :

K.Rajendran (9688383034/9629316569)

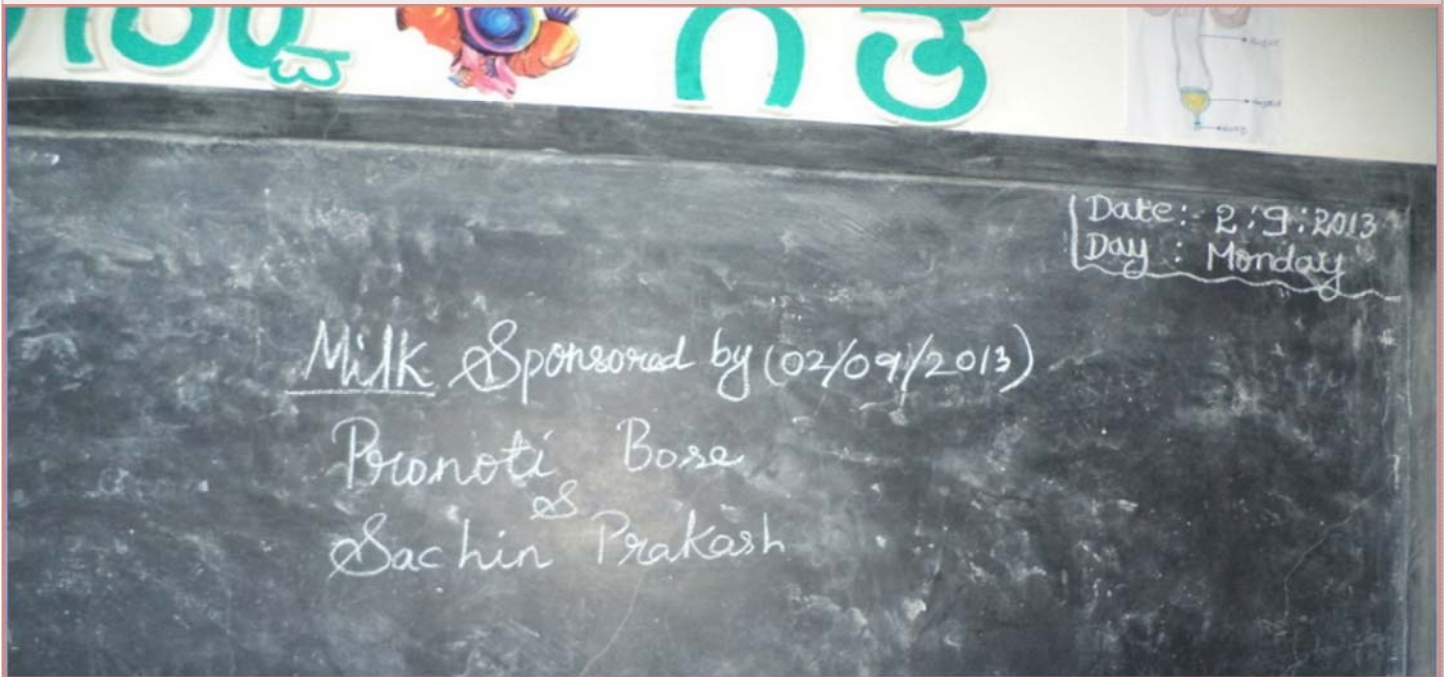
# Annadhanam



# Annadhanam



# Milk Scheme



# Milk Scheme

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