

GURUVANI

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Sri VishnavasuNama Samvatsaramu Karthika and Margashira



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Children's Section

Sri Krishna Bound by the Cord of Devotion
Compiled by: Smt. Indrani Yashoda Kompella



Sri Shiva Dhayana Slokam

**Chandrārkaṅni-vilochanam smita-mukham – padma-dvayāntam sthitam!
Mudrā-pāśa-mṛgākṣa-sūtra-vilasat-pāṇim himānsu-prabham!
Kotīndu-prabalat-sudhā-pluta-tanum – hārādi-bhūṣhōjjvalam!
Kāntam viśva-vimōhanam paśupatiṁ – mṛtyuñjaya bhāvayē!**

He whose eyes are the Sun, Moon, and Fire; whose face beams with a gentle smile;
who abides between two lotuses.

He whose hands hold the mudrā, noose, rosary, and deer-skin,
shining with the cool radiance of moonlight.

His form is bathed in the nectar of millions of moons' radiance,
adorned with shining ornaments and garlands.

I meditate upon that charming and radiant Lord Paśupati (Śiva),
the Enchanter of the Universe, the Conqueror of Death.



Shri Gurubyo Namah | Shri Matre Namah ||



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Benefits of Visiting a Kshetram

Sri Matre Namaha

Many of us visit on a daily basis, weekly basis, or yearly basis, and as per the Shastras, any Kshetra Darshanam should provide complete protection to us, remove all our sins, and give us Sesha Punya Phalam.

But in most cases, we are not experiencing that. Why? Because we are not following certain principles of worship in the Kshetram. I just wanted to share that with you.

The word Kshetra has two letters: Ksha and Tra, and each letter signifies a Tattva. Ksha is normally used to signify Layam, which means destruction.

Layam in the higher sense means dissolution; destruction in the lower sense. For example, Kshata means destruction, and Akshata means that which is not destructible—that is our Sankalpa, which we represent by sacred rice mixed with turmeric powder and ghee. Similarly, Ksha means destruction, and Tra means protection.

For example, Putra is the one who protects us from Punna Manarkam. So Kshetra indirectly hints at that place where we are protected from destruction. Destruction here means when the Jeeva is carried away by all mundane activities and moves away from the target, away from the destination, and is caught in the whirlpool of pain and pleasure.

Kshetra is the place—the abode of the Goddess Mother—where we get complete protection. So, visiting a Kshetra at least once a year, or whenever you require rejuvenation of energy, is constantly required. But when you go to a Kshetram, the first thing we need to follow is the dress code.

If we are visiting some dignitary, we dress up very well, spending hours in makeup and checking our appearance. Let's take the example of visiting the Prime Minister. If you are giving so much importance to the Prime Minister, what about the Universal Mother?

There is a specific, traditional dress code, which gives an auspicious feeling to the onlookers and to yourself also.

A dhoti and kurta, or dhoti with uttariyam, or pyjama—kurta if you are not comfortable; a dhoti and

saree for women. These are the normal Hindu dresses we see during puja. But I have seen, in Kukke temple, even a two-year-old boy wearing faded jeans—put on by his parents.

Wearing faded jeans, torn jeans, stone-washed jeans, shorts, or T-shirts—means that, from the moment of entering, we are not showing respect to God. It's not superstition—it is the way we express our feeling. So please take care of your dress code, because whatever you wear, your children will follow.

Traditions and generations are protected by your dress code. That's one.

Whenever you enter the temple, if you want to do any seva like Archana, the moment you have the Sankalpam, the phalam is obtained.

When you pay the money and take the ticket, that's it—your job is over. Please don't waste time reciting long lists of Gotras—I've seen in most temples, people buy a ₹10 Archana ticket, and when the Purohit asks, they recite a voters' list—all their relatives and children's names. Is that necessary?

Why can't we just say:

"Lalitha Parameshwari Anugraha Siddhyartham Archana Karishye."

If you want to add, say:

"Mama Sahakutumbasya Lalitha Parameshwari Anugraha Siddhyartham."

That's it—more than enough.

"Loka Kalyanartham" is the highest. So, try to keep your Sankalpam compact, and focus on God.

When you enter the sanctum sanctorum and focus on the icon, please don't close your eyes. You've taken so much effort, stood in long queues—not to close your eyes! Open them and take as many mental snapshots of the icon as you can. Then, when you go home and sit in your puja room or for meditation, when you close your eyes, that snapshot will come before you. That is called Dharana Shakti.

So, open your eyes completely and admire the **Vishwamohana Kalyana Roopam**. Talk to that God in your own language mentally or recite a mantra silently.

When you recite a mantra mentally before an icon that has Poorna Prana Pratishtha, your mantra will be multiplied a thousand or ten thousand times, depending on your focus. That's how you increase your Mantra Japam. Listen to the Archika's Ashtotra.

Please don't analyze whether he is chanting the mantras "correctly." Whatever he does, your Punya Phalam is 100%, because he is the one doing Archana daily. God will definitely have better understanding towards the Purohit. Let us not criticize them in front of God. We are going occasionally, but he is there forever.

Even if someone pushes you, please don't curse or argue. Anything you utter or think in the temple goes to God. So if you're yelling at someone, God will think: "What is this person doing? On one hand doing Archana, on the other hand scolding?"

The one who pushed you is also God—testing how focused you are.

Please keep that in mind, because the whole temple area is filled with divine vibrations. Outside, in all other places, you involve in mundane activities. That's why you experience pain and pleasure. Outside: 95% mundane, 5% divine. In the Devalayam: 95% spiritual, 5% mundane.

So when the Jeeva enters the Vayu Mandala, he is affected by its Punya Shakti, and the positive energy is absorbed by the body. We must not contaminate this energy with argument or idle talk.

That is Darsanam.

When they bring the Aarti to you, go close to it. If you wear glasses, remove them with both hands. Take the heat of the Aarti and gently touch it to both eyes with reverence.

Aarti carries the entire energy of the deity—it is spiritual, divine energy. Similarly, for Dhoopa, Deepa, Naivedyam, or Theertham—receive it with both hands. Without touching your upper lip, take it.

Remember your Guru or Ishta Deva while taking it. You are not taking—it is being offered through you, to your Guru.

When you do Pradakshina, always do it together.

We are married to be together. Husband walking in front and wife trailing behind—that's not the purpose of marriage. We made a promise at Saptapadi:

"Dharme cha, arthe cha, kaame cha, naathi cha rami, I will not leave you."

It's beautiful to see couples walking hand in hand, like newlyweds, doing Pradakshina.

Also, according to Shankaracharya Periyava, Pradakshina should be done slowly—as if a nine-month pregnant woman is carrying a vessel full of oil. She walks very carefully, not to spill a drop. That's the pace to walk.

Maybe not always practical—but at least, don't rush. I've seen people just counting—108 Pradakshinas for Anjaneya or Venkateswara Swami—counting on a paper, "one, two..." Where's the focus? On numbering?

Even if you do one Pradakshina, do it slowly, mentally reciting the name of God—together. That shared energy is very powerful.

My Guru used to say, "Energy becomes synergy."

When you go to the backside of the temple, behind the main icon, that wall is the closest point to the deity. We're not allowed into the Garbha Gudi, so how do we get full energy?

Place your forehead on that wall. Close your eyes and meditate for at least 30 seconds.

Don't recite any mantra—just feel the energy.

In places like Tirumala, where Yoga Lakshmi Narasimha Swami is, there is a first pillar that radiates the energy of the icon. You can't do Pradakshina to the main idol, so do it around this first pillar.

Go behind, place your forehead on the wall. If you keep it there for 30 seconds—trust me, your body will tremble with energy. I've felt it.

That is Pradakshina. Again—together.

When you complete it, look at the Dwajasthambam and focus on the top. That's where cosmic energy flows into the temple.

They say, Kailasikara Darshanam—Punar Janma Nasyati. Likewise, focusing on the top of the Dwajasthambam and feeling that flow brings bliss. Your Darshan is complete.

Then, sit down.

Many people sit just for namesake—leaning, looking around. No purpose. Sit properly. Forget everything.

Husband and wife—or even if you're alone—close your eyes and mentally recite a shloka or mantra. Thank God.

“Thank you very much. You made me unique by bringing me to this temple. This is not my greatness. Unless you will it, I cannot even come here.”

Thank God for the opportunity. Pray:

“Punar Darshanam Prapti Dehime.”

And relax.

Please don't talk mundane things there. Even if friends try to pull you into conversations—gently avoid. That's a place for worship.

In mosques, they wear a cap; in churches, they wear specific dress. They don't talk there. Then why do we Hindus talk in temples?

Let us think. Let us respect our system. Respect our God.

You may wonder: “If only I change, what difference does it make?” It will make a difference.

Please share this message with your friends and relatives. Slowly, the change will come.

Temples are places of worship, not gossip.

When prasadam is given, share it with as many people as possible. A little prasadam is enough for you. Don't think sharing reduces your phalam.

If a single flower falls from the icon, and the Purohit gives it to you, don't cling to it. Someone behind you might say, “Amma, I'm in trouble. Can you give that flower to me?”

The one who gives is Brihaspati.

The one who refuses is Shukracharya.

Both are Gurus—but one focuses on Self, the other on Universal.

If Lakshmi is asking, “My flower fell. Can you give it back to me?”—give it back. The moment it fell and you saw it, you were already blessed.

You don't need to wear it and feel superior. That is Maya.

Share the prasadam. Share the joy. Inspire everyone.

This is Dharma Pracharam.

What we are trying to do is Dharma Prabodham.

You go to a temple—there is peace. But follow these principles.

That is why:

“Sa tarati Tarati.”

You bless yourself—and you bless the world.

Sri Matre Namaha



Sri Devi Khadgamala

Part 28



Next, we come across the ten deities who dwell in the third enclosure of the First Āvaraṇa. These are the sacred Mudrā Devatās. The literal meaning of mudrā is “a seal” or “gesture,” yet its deeper sense is far more subtle. A mudrā reveals the nature of a divine entity; it is also an expression without speech, a language of silence known only to those who perceive through the inner ear of devotion.

In the ancient tradition, when a śiṣya approached the Guru while the Guru was engaged in conversation, the disciple did not interrupt but waited in stillness until the Guru’s dialogue was complete. During such moments, communication happened not through words but through sacred signs. When the Guru showed a certain mudrā — especially the Trikhaṇḍa Mudrā — it was understood as a sign of acceptance: “Yes, you may proceed.” If the Guru remained without that gesture, it meant that the proposal was not accepted. Thus every mudrā carried meaning, every movement of the hand became a form of divine conversation.

There are ten such mudrās, and each is associated with a powerful Bīja Akṣara, a seed syllable of energy. Why a bīja? Because when one performs the gesture while simultaneously uttering its seed sound, the vibration of that sound awakens specific Nāḍī Maṇḍalas within the subtle body. These currents of prāṇa are stirred and sanctified, bringing forth the benefit for which the mudrā is meant.

The first of these ten Mudrā Devatās is called **Sarva Saṅkṣobhiṇī**.

The term kṣobha denotes agitation or disturbance, and saṅkṣobha signifies the deepest upheaval — the pain born of the mind’s restlessness. Can the Divine Mother cause pain? Outwardly it appears so, yet the secret is this: only the ego suffers.

When we hold tightly to possessions, to pride, to our own limited identity, and when the compassionate Mother — in the form of the Guru — comes and says, “My child, let go; release what you cling to; pass it on; do not hold to pain, anger, or preconceived notions,” we resist. She tells us gently, “These are illusions — let them go.” Yet the ego is like an obstinate tenant who has lived in this house for countless births. When the true owner — the Self — arrives and asks that tenant to vacate, naturally there is struggle and agitation. Thus kṣobha belongs not to the Divine but to the unready mind that resists awakening.

Saṅkṣobha therefore is the Mother’s compassionate turbulence — the inner storm that breaks our inertia. Those who still cling to illusion feel pain; those who yield are purified. Hence the deity Sarva Saṅkṣobhiṇī is not cruel but transformative, a teacher who shakes us from sleep.

In our childhood we played the game of “passing the box.” As long as the music continued, we kept passing it around; when the music stopped, whoever held the box opened it and faced what lay within. Life itself is such a game. As long as the music of karma plays, we must keep passing — offering, moving, releasing. The moment we hold on, the game halts and bondage begins. Sarva Saṅkṣobhiṇī teaches this secret: keep the flow alive, pass everything on, never cling.

The Bīja Akṣara associated with this mudrā is “DHRĀM.” This sound is also linked to Lord Dattātreyā, who presides over the Viśuddhi Chakra. Viśuddhi corresponds to the element Ākāśa — the sky — which governs sound (Śabda). Sound is born of Ākāśa, and within sound dwells Nāda, and within Nāda lies the supreme stillness called Mauna. Thus Sarva Saṅkṣobhiṇī guides the seeker from outer noise to inner silence.

For every external act there must be language; and language arises from sound; sound carries meaning because of vibration; and in every vibration the eternal Nāda resounds, and within that Nāda silence itself abides. In Śrī Vidyā tradition there are ten kinds of Nāda — the Daśavidha Nāda: Chinni Nāda, Tantrī Nāda, Vīṇā Nāda, Vēṇu Nāda, Āḍakka Nāda, Ālamāru Nāda, Pradanga Nāda, Bhēri Nāda, and Prāṇa Ghoṣa. Beyond these is the Anāhata Śabda — the unstruck sound that eternally vibrates without our effort.

Our minds, absorbed in external noise, fail to hear that inner resonance. Yet it is ever present — a music without instrument, a song without rhythm, a bliss beyond measure. The one who listens to that inner Nāda is freed from the pain born of the outer world.

How then can we listen? We cannot eliminate all external sounds, but we can unify them — see the One within the many. Hence the deeper meaning of Sarva Saṅkṣobhiṇī: a prayer to the Mother, asking Her to help us experience unity in every sound.

Before beginning the worship of Kuja or any ritual, this first mudrā is performed with the bīja “DHRĀM.” When we show this mudrā to the deity, we inwardly ask: “Mother, may I experience You in every sound I hear? Until now I believed that You dwell only in certain sacred syllables — Om Namo Nārāyaṇāya, Om Namaḥ Śivāya. But can I not experience You also in the bark of a dog, in the screech of metal upon stone, in the creak of a chair across the floor? Even in those harsh sounds, can I not feel Your presence?”

This is the essence of Sarva Saṅkṣobhiṇī Mudrā — the recognition that every vibration is Her voice.

Most people know only how to pray; yet every prayer, unfortunately, carries a desire. We pray to obtain, not to commune. True communion is different — it is conversation without motive. Saṅkṣobhiṇī’s grace grants that freedom: the ability to speak with the Divine without barriers, hesitation, or expectation.

It is said that Śrī Bhāskaraṛāya, the great commentator on Lalitā Sahasranāma, used to speak with the Goddess after completing his pūjā. He would tell Her, “Amma, the neighbour is troubling me; do something about it,” and Bala Tripurasundarī would respond — because his words arose not from the outer world but from the inner silence where Mother dwells.

To communicate thus — without language, without inhibition — is the blessing of Sarva Saṅkṣobhiṇī Anugraha. It is this grace that removes the fear of expression before the Divine. In ordinary relationships we hide our emotions, fearing how others will react; but before the Universal Mother there is no such barrier. She knows the thought before it forms; we may fight, plead, or weep before Her, and She receives all with compassion.

Even Śrī Śaṅkarācārya once contended playfully with Mother Mīnākṣī. In a mystical game upon the Śrī Yantra, when the Mother reached the Bindu Sthāna and declared Herself the winner, Śaṅkara smiled and said, “Mother, I am Your devotee; how can I truly lose?” The story reminds us that dialogue with the Divine can be intimate, direct, and even filled with loving argument — for She is both teacher and companion.

When Sarva Saṅkṣobhiṇī’s grace descends, such communion becomes natural. The devotee speaks to the Mother from the heart, not through sound but through thought, not through ritual but through love.

When we connect thus with the inner Nāda, the external noise dissolves. The sound that once disturbed us becomes the very medium of peace. From this inner connection arises transformation — the movement from static to dynamic, from stone to life.

We are all like inert stones, jaḍa, unmoved by the rain of grace that constantly falls upon us. The same rain that makes the barren rock glisten can make fertile soil bloom with crops; the difference lies in receptivity. Out of infinite compassion the Mother seeks to make the stone flow like a river of Chaitanya — living consciousness.

This is the deeper work of Sarva Saṅkṣobhiṇī: to shake the inertia of ignorance and awaken the current of awareness. When She grants Her anugraha, we are no longer lifeless matter but conscious beings flowing in Divine energy.

After this awakening through Saṅkṣobhiṇī, the next Mudrā Devatā arises — **Sarva Vidrāviṇī**.

When the Mother stirs the stone of inertia into movement, She must then melt it, soften it, and allow it to flow.

The word drava means liquid; vidrāviṇī means that which causes complete melting, total flow.

Thus, Sarva Vidrāviṇī is the Mother who transforms rigidity into tenderness, stillness into rhythm, separation into circulation.

When the stone is placed within the churning drum of Divine action, it experiences friction, rotation, and pain.

Yet that pain is not punishment — it is the process of refinement.

Every rotation grinds away coarseness; every difficulty becomes an instrument of transformation.

Hence we say, “Every pain is a teacher.”

One who treats difficulty as opportunity will surely progress.

Sarva Saṅkṣobhiṇī is the Mother who shakes us awake; Sarva Vidrāviṇī is the Mother who melts us into awareness.

Together they change us from jaḍa to chaitanya — from inertness to consciousness.

Through their grace we receive skill, strength, and subtlety to experience the Divine in every vibration and every act.

This second mudrā corresponds to the sense of touch — Sparśa.

Right now, most of us perceive sanctity only in special contacts — when we touch the Guru’s feet on Guru Pūrṇimā, or when our hands meet a holy icon.

But can we feel the same sacredness in every touch — even when our palm rests upon a table or when we lean upon a wall?

Can we sit on a couch and feel as though we rest in the lap of the Mother?

That is the second prayer: “O Mother, may I experience You in every touch that comes to me.”

If we expand this awareness, loneliness disappears.

When the breeze moves across our skin, it is the Mother’s caress.

The cool wind that brushes our face is Her whisper, saying, “Wake up, My child, and walk the path.”

How few of us truly experience our own bodies?

We see advertisements where someone bathing smiles in delight, glowing as water runs across the skin.

But do we ever feel that joy — the wonder of our own existence?

If I cannot feel my body as Divine, how can I see Divinity elsewhere?

The Śāstra says this body is not mere flesh; even before we inhabited it, God dwelt here.

When we were in the womb — a single drop, a spark within Tripurā — the Divine was already

present.

To experience God within this body is the essence of Śrīvidyā.

Ignoring that inner shrine, we go elsewhere seeking the Divine, and in the process we deny both places — the outer and the inner.

In ancient days the Ṛṣis spoke with animals, with snakes and tigers.

How?

Because they had no barrier in communication; they perceived the same Ātma-tattva in every form.

This is the true spirit of Nyāsa — the ritual that precedes all worship.

Today most of us perform Nyāsa mechanically, placing the fingers upon the body and reciting mantras without awareness.

But Nyāsa means consecration — the recognition that every part of this body is Divine.

When we gently touch the thumb, the finger, the chest, and chant, we are invoking Paramātmā in every limb.

It may sound impractical to worldly minds, yet this is the teaching of the Śāstra:

“Can I experience You, O Mother, in every touch I feel?”

That is the real meaning of Nyāsa.

Through it we train ourselves to perceive the sacred in every sensation, to sanctify the very act of being alive.

Thus, the ten Mudrā Devatās govern not only gestures but the entire realm of the senses.

They correspond to the five sense faculties — Śabda, Sparśa, Rūpa, Rasa, and Gandha — sound, touch, form, taste, and smell — and to their inner counterparts.

By mastering these deities through gesture and bīja, the seeker gains mastery over the senses themselves.

The senses, after all, are the channels that draw us into karma.

When purified, they no longer bind; they become instruments guiding us upon the Ruju Mārga, the straight path of Dharma.

Among the ten deities, the sixth one governs anger; when anger is conquered, expansion begins.

The seventh, eighth, ninth, and tenth successively refine the being until the body-consciousness itself dissolves.

Thus, these ten deities work upon all aspects that confine the soul to physical identity.

Incidentally, the bīja “DHRĀM” — belonging to Saṅkṣobhiṇī — is also sacred to Dattātreya, the presiding consciousness of Viśuddhi Chakra.

Viśuddhi is connected with space (ākāśa), space with sound (śabda), sound with nāda, and nāda with silence.

Hence the circle completes itself: sound leads to silence, and silence reveals sound.

When the external noise is stilled, the inner nāda is heard — that unstruck resonance, the anāhata śabda, eternally vibrating in the heart.

One who listens to that sound transcends all external suffering.

He learns that the world need not be escaped; it must be harmonized.

You cannot remove noise from creation, but you can learn to hear the silence within it.

That is the essence of Sarva Saṅkṣobhiṇī and Sarva Vidrāviṇī: together they cleanse, melt, and illumine the seeker until every gesture, every sound, every touch becomes an act of worship.

The world then changes — or rather, your vision of the world changes.

The same family, the same duties, the same surroundings remain, yet everything appears suffused with peace.

The wind that once felt ordinary becomes sacred; the noise that once disturbed becomes music; the touch that once passed unnoticed becomes communion.

When this happens, you know that the Mother's grace has awakened within you.

All mudrās, all bījas, all senses and movements converge toward this realization:

to feel the presence of the Divine Mother in everything — in sound and silence, in motion and stillness, in joy and pain.

She shakes, She melts, She flows through us until the limited self becomes transparent to Her light.

Thus ends the teaching of these two Mudrā Devatās — Sarva Saṅkṣobhiṇī and Sarva Vidrāviṇī — whose combined grace turns bondage into freedom, and the human into the Divine.





Kancheepuram Jnana Peetham Updates

1. Gopuram Construction

Stapathi has finalized the Gopuram drawings, and it has been decided to go for a **stone Gopuram**, even though it costs **1.8 crores more**, as it is long-lasting and expected to **remain for 400 years**. Accordingly, an architect meeting was conducted, and **foundation work** is in progress.

2. Apartment and Public Facilities

It has been finalized to **start the apartment** on the **south-west corner, ground floor**, along with **public toilets** to accommodate the expected rush during **Koti Pratyangira Homa in February**.

3. Horticulture Planning

Details regarding **horticulture** are being sought and will be finalized within **a week**.

4. Land Classification Delay

It has been decided to **investigate the delay** in submitting the application for **land classification** from Kanchipuram to Chennai, as it has been more than **four months** since submission. Despite multiple queries, the reason for the delay is unknown. Efforts are being made to seek **political assistance** to expedite the process.

5. Septic Tank Construction

The **septic tank** has been designed, and it has been decided to **construct it to full capacity**, even though the buildings are not yet complete.

We are reaching out to individuals who are interested to assist us in obtaining CSR funds.



Sri Kashi Vishwanath Temple

Sri Kashi Vishwanath Temple

Shri Kashi Vishwanath (Vishweshwara/Vishwanath, “Lord of the Universe”) in Varanasi is one of the twelve Jyotirlingas of Shiva, praised in the Kāśī-khaṇḍa of the Skanda-Purāṇa as the heart of Avimuktakṣetra—the “never-forsaken” field where the divine does not abandon the devotee.

Historically, the shrine has undergone several cycles of destruction and renewal. A principal Vishwanath temple existed in Kashi since antiquity; it was destroyed in 1194 CE by Muhammad of Ghorī’s forces, later rebuilt in Akbar’s time under Raja Man Singh I and Raja Todar Mal ©. 1585), and again demolished in 1669 on Aurangzeb’s orders, with the Gyanvapi mosque erected at/near the old site.

The present temple on the adjacent plot was rebuilt by Maharani Ahilyabai Holkar in 1780; in the 1830s Maharaja Ranjit Singh gifted gold plating for the shikhara and domes, giving the temple its famed “Golden” appearance. Since 1983 the shrine has been managed by a state-constituted board of trustees. On 13 December 2021 the Government inaugurated the Kashi Vishwanath Dham Corridor, a large precinct linking the sanctum directly to the Ganga ghats and easing pilgrim movement through restored lanes and subsidiary shrines.

Rare / Unique Features

- The temple’s main shrine features the Jyotirlinga of Shiva (Vishweshwara/Vishwanath) which is enshrined on a silver altar; some sources say the linga is ~60 cm tall and ~90 cm in circumference.

- It is gold-plated: the domes and shikhara have gold plating donated by Maharaja Ranjit Singh in the 19th century, giving it the “Golden Temple” appellation. (

- The precinct includes the Jnana vapi (“wisdom well”) adjacent to it, part of the temple’s rare mythic features (linga hiding legend etc.

- The temple complex houses a large number of subsidiary shrines around the main sanctum (for e.g., shrines to Kala Bhairava, Kartikeya, Vishnu, Ganesha, Shani) in Vishwanatha Galli, giving devotees the possibility of multiple darshans in one visit.

- It has long-term special puja schemes (see below) which are rare in many temples: e.g., a 20-year commitment scheme of Rudrābhiṣek for a devotee’s specified date.

Parihaara-Pujas / Special Alleviation Rituals

Here are specific pujas or rituals offered at the temple aimed at mitigation of doshas, fulfilment of vows, or special purposes:



Rudrābhiṣek: the “holy bath” of the lingam with Vedic chanting (Sri Rudram), Panchamrita, milk/other materials. . Rudrābhiṣek is available in multiple formats (1/5/11-śāstris, plus Laghu-Rudra and Mahā-Rudra), with dakṣiṇā included in the ticket; materials such as milk are arranged as per on-site instructions.

A popular convenience is Sugam Darshan—a special, escorted darśan advertised by the temple with queueless access, free locker and mevaladdū prasād

- “Under the long term Pooja Scheme; this can be performed on a specified day and date selected by the devotee for a paid period of 20 years.” (Refers to the long-term Rudrābhiṣek scheme

- Maha-Mrityunjaya Jap Seva, Milk Offering to Shiva Lingam, Nav-Graha Shanti Puja, Mangal Dosh Nivaran, Vinayak Shanti Puja, Shodash Samskara (namakarana, upanayana, vivaah) and so on.

- Practical notes: For Rudrābhiṣek timing: 6:00 a.m. to 6:00 p.m., one ticket covers one family (husband, wife, grandparents, two children under 12) and devotee must purchase the puja thali/materials separately (milk etc not included).

Major festivals & best times to visit

- Maha Shivaratri (Feb-Mar) — extremely high footfall, night-long vigil and special pujas.

- Shravana (Sawan) month (typically July-August) — famous for Shiva devotion; huge crowds, especially after monsoon.

- Diwali/Deepawali & Bhai Dooj — Kashi is beautifully lit; temple and ghats are spectacular.

- Rangabhari Ekadashi — in Phalguna (late winter) a special ritual of Shiva-Parvati marriage is celebrated.

Since you’re already visiting Kashi Vishwanath, here are other significant nearby spots to include:

- Vishalakshi Temple — a Shakti Pīṭha, dedicated to the goddess in Kashi, just a short walk from Kashi Vishwanath.

- Annapurna Devi Mandir — the famous temple of food/goddess Annapurna; historically linked with the idea that Kashi always has food for Shiva’s devotees.

- Manikarnika Ghat — one of the most sacred ghats for Hindu funeral rites, symbolic of release from worldly life.

- The ghats of Ganga: after your darshan, a boat ride at dusk on Ganga gives a deeply spiritual perspective of the temple from the river.

Viśālākṣī is regarded as a Śakti-pīṭha near Mir



Ghat (~250 m from the sanctum), while Annapūrṇā, associated with feeding the world, has an 18th-century Maratha temple where the golden idol is publicly shown only around Annakūṭ/Dhanteras each year.

The temple opens at 2:30 a.m.; Maṅgala Ārati runs ~3:00–4:00 a.m. (reporting typically 2:30–3:00 a.m., Gate 1 – Dhundhiraj Ganesh).

Mid-day Bhog Ārati is ~11:15 a.m.–12:20 p.m.;

Saptarishi Ārati ~7:00–8:15 p.m.;

Night Śṛṅgār/Bhog Ārati ~9:00–10:15 p.m.;

Śayan Ārati ~10:30–11:00 p.m. (generally free).

Between 4:00–11:00 a.m., 12:20–7:00 p.m. and 8:30–9:00 p.m. are the standard darśan windows.

Ritual services are bookable online

Visitor rules and facilities are clearly stated by the temple. Any electronic or non-electronic gadgets (including mobiles, cameras, pens, etc.) are not allowed inside the premises; free lockers are available at designated counters. The Trust does not enforce a formal dress code for darśan but advises decent clothing. Entry and queue routes differ for general darśan, aarti tickets and Sugam Darshan; Maṅgala Ārati entry is specifically via Gate 1. Recent advisories emphasize security (a smart-glasses incident was acted upon by police) and a plastic-free corridor/temple zone, with offerings expected in non-plastic containers

A practical pilgrim sequence is: bathe/cleanse at a nearby ghat, deposit belongings in the official lockers, carry only ticket printout and ID, proceed to the indicated gate for your booked slot (or general darśan windows), have darśan of the Jyotirlinga, circumambulate the inner shrines, and then complete your chosen āriti or abhiṣek. Afterward, most devotees visit

Reaching the temple is straightforward.

By air, fly to Lal Bahadur Shastri International Airport (VNS) and drive roughly 25–40 minutes to the old city.

By rail, arrive at Varanasi Junction/Cantt (also “Banaras” and “Kashi” stations serve the city) and take an auto/e-rickshaw to the corridor area; the last stretch is pedestrianized within the Dham. The Corridor (inaugurated 13 Dec 2021) connects the sanctum directly to the river via a wide pathway, easing movement for general and ticketed queues.

All bookings—aartis, Rudrābhiṣek, Sugam Darshan, live-darshan and donations—should be made only through the official portal/app of the Shri Kashi Vishwanath Temple Trust.

The Trust’s help desk lists +91-70802-92930 (general queries, office hours) and +91-63931-31608 (helpline/WhatsApp support) along with the postal address CK 37/40-41-42, Bansphatak, Varanasi 221001, Uttar Pradesh.)

Other Deities / Shrines Within the Complex

Beyond the main lingam of Shiva

(Vishwanath/Vishweshwara), the temple complex includes a number of other deities and subsidiary shrines:

- Shrines for Kala Bhairava (a fierce form of Shiva often seen as the kshetrapāla/guardian).
- Shrines for Kartikeya (also known as Skanda or





Murugan), the son of Shiva and Parvati.

- Shrines for Vishnu (the preserver god) inside the compound.
- Shrines for Ganesha (son of Shiva) and Shani (Saturn deity) within the precinct.
- The “triune gods” mention in one source: Brahma, Vishnu, Shiva all have representation in the complex.
- Also the Jnana vapi (well) is itself a sacred spot within the complex associated with the legends of the temple and hidden lingam.

So when you visit the temple you do not merely have darshan of the main lingam, but you can circumambulate and visit these subsidiary shrines and sacred spots, which enrich the experience.



How to Fight the Enemy Called Fear Within Us

Śrī Mātre Namaha.

When we recite the Saptashloki Durgā, at the end we chant:

Sarvābādha Prashamanam Trilokya Shākileśwari Evameva Tvayā Kāryam Asmat Vairi Vināśanam,

and we add the words Antarśhatru Vināśanam — meaning, “May all the enemies within me be destroyed.”

But what does the word enemy actually mean?

Any emotion that stands as an obstacle to our spiritual progress in the search for Reality is called an enemy. Generally, people say we should not have any enemies.

To identify these factors, we use the term enemy, because we are accustomed to thinking in terms of external enemies in the world — friend and foe, victory and defeat. These are relative concepts that we are familiar with.

So, what are these inner enemies? Everyone knows the usual six: **Kāma, Krodha, Lobha, Moha, Mada, Matsarya** — desire, anger, greed, delusion, pride, and jealousy.

But two more subtle and powerful enemies came to my mind today. One is *fear, and the other is *passion*.

Fear rules us from within, and passion rules us from without.

Between these two — fear and passion — we are sandwiched, and we lose our true identity. What is our real identity?

Dhīra — fearless, and Nirmoha — free from passion.

These two qualities, Dhīra and Nirmoha, are mentioned in the Lalita Sahasranāma as divine attributes — the very qualities we strive to attain.

Now, why do we experience fear?

I once watched a prank video — a person tapped another on the shoulder and dropped a rubber snake. Instantly, everyone screamed and ran away, not realizing that in a public place the chance of finding a real

snake was absurd!

Had they observed carefully, they would have noticed that the snake jumped unnaturally — something real snakes never do. Later, when they rewatched the video, they easily recognized it as a toy.

At that moment, however, their minds reacted with fear. We carry within our memory certain imprints — of species, incidents, and even people — that we associate with sorrow or danger. We fear death, for instance, because we think we will be separated from our loved ones.

But if we transform that fear into a positive understanding, the thought changes: “We may not always live with our loved ones — therefore, let us cherish every moment we have with them.”

When we think of death, this awareness arises — yet why can we not remember this while living?

Death brings fear. Yet we read and listen to the Bhagavad Gītā, which tells us: just as the sun that rises must set, a being that takes birth must die. Birth and death are only cycles — recycling and unrecycling — for the Ātman.

At a higher level, this process doesn’t truly happen. Imagine sitting on a couch and then moving to a chair — you have “died” on the couch and “taken birth” on the chair. Seen this way, life and death are just micro-transitions. Experiences come and go like scenes in a movie: they move us only as long as we’re watching.

Easier said than done, of course. Yet we must at least make a sincere attempt to remember this reality. Can we stop death? No. Then let us face it — without fear, without clinging to the past or worrying about the future.

The key lies in *being in the present*.

If a tiger were chasing you, you wouldn’t think, “I’m weak, I can’t run.” You’d simply run — with all your strength. The more you focus on the tiger, the weaker you get. Likewise, the more you dwell on death, the weaker life becomes.

Right now, nothing has happened — so live and enjoy this moment. Fear arises when the mind wanders into the past or the future.

There is an ancient saying — Rajjusarpa bhrānti — mistaking a rope for a snake. We project fear onto something harmless. Similarly, when someone gets a mild fever, we project it into dengue, recall someone dying of dengue, and mentally experience our own death before anything has even happened!

We “enjoy” the drama of fear — yes, enjoy — for even fear brings a kind of inner excitement. Anger too gives a tamasic joy, donation gives a rajasic joy, and true knowledge gives a sattvic joy.

Thus, enjoying the reality of life brings sattvic ānanda; but enjoying the thought of death brings tamasic ānanda.

Unfortunately, tamasic joy is more attractive — it pulls like a whirlpool. Even if someone tries to help, we may drag them into our own despair.

Projecting the present into a future based on past fears — that’s the root of all fear.

But the future need not follow the ending you predict. The Director — the Divine — always loves variety. There are infinite forms, emotions, and departures: some die in accidents, some by illness, some peacefully. Variety exists even in birth and death — and everything is filled with Chaitanya, consciousness.

That is why, in **Satyanarayana Puja**, Vishnu is described as “**beyond thought.**” We give Him four hands

and a majestic form only to make it easier to relate to. God does exist in form — but not only in form.

He is present in the vigraha, in the yantra, and equally in our family members. If we show even one percent of the devotion we show to Gurus and Gods toward our family, most families would be peaceful today.

Let us not act as if we know everything. Our projections from past to future create bondage. We often say, “He will never change,” yet we pray for his change — **forgetting Aham Brahṁāsmi — “I am Brahman.”**

It is Maya that makes you lift your own hand and slap yourself, then believe someone else did it. The same Maya makes you think and speak negatively, though your very voice is divine.

Akārādi kṣakarāntā Māṭṛkā varṇa rūpiṇī — every syllable you utter is a mantra. Do not think you are powerless. You are creating your own future.

Therefore, **Antarmukha samārādhya, bahirmukha sudurlabhā** — look within. Watch your thoughts, words, and actions. **Chitta śodhanam mukti sādhanam** — purification of mind is the path to liberation.

Upāsana is nothing but observing one’s own speech between pashyanti and madhyamā — the inner stages before audible sound (vaikharī).

When speech arises from the deepest awareness (para), before the brain or nerves even move, that is divine. The real upāsaka watches this — turning inward, gaining power from within.

Ask yourself: Have I come to this earth with all these attachments and fears? I was once pure, fearless. Now I tremble even at a rope. My mind has been contaminated by false associations.

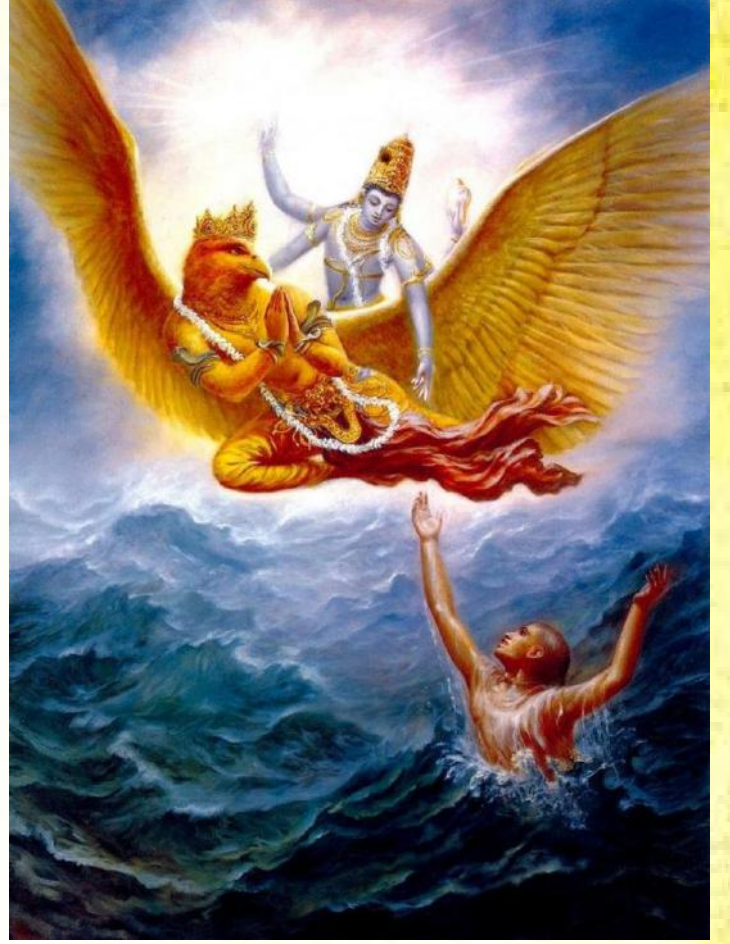
So, how do we overcome fear?

By living in the present.

Right now — at this moment — when I speak, do I have a family? Yes and no. In memory, yes. But in this exact moment, I am simply being. That is the essence of Vedānta — you are on your own.

We come to this earth to fulfill our karmic purpose. As the Tamil saying goes, vandadhu keda edhavadu pannanum nalliya — having come here, we must do something meaningful.

Instead of chasing fleeting pleasures, let our thoughts dwell on the Divine Mother, whose remembrance brings lasting joy. If we constantly check whether joy has come, expectation arises and disappointment follows. Once again Maya tricks us — making us slap ourselves and blame others like Bhasmasura.



We are all Bhasmasuras when we fail to turn inward. That is fear.

Now, passion.

We all need bonds to make life joyful. In the womb, the umbilical cord connects us to our mother — without seeing her, we feel her love. Why can't we feel the same connection with God? Why must we demand that He appear in form?

When we were unborn, we never saw our mother yet were sustained by her. Likewise, the Divine has always been with us. The form is secondary — the essence is eternal.

Our very existence is born of relationship — the bond between parents. Hence, no one can say "I have no relationship." But when attachment exceeds its limit, it becomes bondage. That is why Yama, the Lord of Death, is depicted with a pāśa (noose).

Pāśa and passion sound the same — and they mean the same. When passion binds us to external things, we trap ourselves. All Yama must do is pull slightly — and we are gone.

We tie ourselves with our own passions.

Once a great upāsaka, orthodox in Vedic tradition yet respectful of Tantra, told me:

"Subbaraoji, you are lucky. You have no rigid restrictions. Look at me — I tied myself with rules like thorns. They prick me, but it's too late to come out. Enjoy your freedom, Subbaraoji. I respect your path."

He was right. We suffocate ourselves with unnecessary strictures. My Guruji used to say, "Have the courage to make a rule — and to break it."

He would even ask, "Why recite someone else's verse like Suklam Bharadaram Vishnum...? Why not compose your own mantra from your own realization? Connect awareness to consciousness, not just to the brain. Create new aṣṭōtras — 108 praises from your heart. Because what comes from within carries experience."

Most mantras we repeat come from memory, not realization. But when we speak from the heart — **Karunāsāgarāya Namaha** — we feel it. Let devotion arise from lived experience, not imitation.

Passion, therefore, is love extended beyond healthy limits. Too much sugar becomes bitter; too much salt spoils taste. Likewise, excess love turns to misery. The wise draw boundaries — as Swami Satyananda Saraswati says in Kundalini Yoga: "Draw a protective circle around you; do not let anyone cross it."

The wider the circle, the safer you are. Our problem is that we draw no circle at all — anyone can enter and disturb our peace. Who is responsible? Only ourselves.

Everything outside is a projection.

You look into a mirror, see a black spot on your cheek, and foolishly try to wipe the mirror. The spot will never disappear that way! Yet we spend life trying to "fix" others, not realizing the impurity is



within.

If I see anger outside, it means anger exists in me. If I see deceit, I have deceived. Every external reaction mirrors an internal action. Nobody else is responsible.

Likewise, if I feel love outside, it means love is within me. When you have love, every act becomes lovable. When you lack love, you feel unloved.

Thus passion — like fear — is man-made.

When you fail to set boundaries, you lose balance. Controlled love sustains relationships; uncontrolled passion enslaves.

Therefore, learn to observe and control your thoughts, words, and actions. When you master fear and passion instead of being ruled by them, every moment turns into joy. The entire world becomes Manidvīpa for you; every person becomes a deity; and life itself becomes worship.

Let us hope that day comes soon...

Śrī Mātre Namaha





“My Inward Journey on the Path of Srividya”

— Aparna Bhavani Gopal Balijepalli

The Beginning of My Journey

My journey to SriVidya began long before I knew its name. For many years, I had been immersed in spiritual study — Kriya Yoga, Buddhism, Bhakti traditions, and various Sanatana Dharma teachings. I was searching for something deeper, something that could answer my questions about life, purpose, death, and the nature of the Self. The turning point came after losing my father in 2015. It left me with a profound longing to understand why we are born, what suffering means, and what truly remains beyond this temporary world.

A Life That Looked Complete from Outside

During those years, I was working as a Vice President in an IT services company, living what looked like a successful life from outside, yet feeling an inward monotony. I studied philosophy and listened to teachings from many traditions, but still felt incomplete. I prayed sincerely for a Guru — someone who could lead me not through concepts, but through direct inner experience. I practiced a Shiva mantra for six months with full faith. One early morning, I had a dream in which I felt myself standing in the presence of Sri Guru AmritanandaNatha. In that moment, I knew my Guru would appear — and soon after, I found Sri Guru Karunamaya. From that point, my life began to change.

The First Meeting with Gururji and Guru Amma

When my wife Aparna and I first met Gururji and Guru Amma, something shifted immediately. Within just a few minutes, we felt an indescribable grace descend — a quiet recognition of “home.” By Guru’s compassion, we were initiated into Chandi mantra on the very first day. That was the first sign: nothing was by accident.

The Inner Awakening through SriVidya

The SriVidya workshop opened a completely new inner state for both of us:

- Peace that felt like freedom from fear
- Clarity in every step and life decision
- Compassion and patience emerging naturally
- And most importantly — a deep sense of belonging

Transformation under Guru’s Guidance

As we progressed through the mantras step-by-step, guided directly by Gururji, transformation happened gently but steadily. Ego softened. Introspection became natural. The mind stopped questioning “why” and started experiencing “what is.” Ethical living, emotional stability, and inner silence began to grow from within.

Healing through SriVidya

SriVidya also healed our marriage. Before Gururji’s guidance, Aparna and I had differences in thoughts,

pace, expectations, and emotional expression. Now, we are synchronized — walking the same path, supporting each other, and guiding our grown children with a shared value system. Our relationship is now silk-smooth, built on mutual understanding, devotion, and compassionate awareness.

Professional Transformation

Professionally, SriVidya led me to a profound step — I resigned from my corporate role and began building a company of my own, with courage, clarity, and inner steadiness. Every decision, every timing, every direction unfolds with Guru's guidance and Maa's assurance. There have been many moments where I felt Maa guiding us — but the most consistent realization is that I am not making decisions alone anymore. The intelligence that moves life is moving through us. Our role is simply to remain receptive, sincere, and aligned.

The Grace of Guruji and Guru Amma

From the very first darshan of Sri Guru Karunamaya and Guru Amma, I felt something I had been longing for my entire life: "I am safe." There was no question, no hesitation — only the unmistakable presence of unconditional acceptance. Guru Amma holds a silent, nurturing strength that softens the heart and makes devotion natural. Guruji's compassion feels deeply personal, as though he knows the exact movement of one's inner world without it being spoken. There have been moments where difficulties in life dissolved effortlessly, without planning or effort — and in those moments, I knew it was their grace handling everything. Truly, they are the doorway through which I met myself.

The Essence of the Guru

If I must describe Sri Guru Karunamaya in one sentence:

He is everything — Guru, guide, parent, mirror, and the compassionate presence that quietly reshapes life from within.

With gratitude to Guruji, Guru Amma, and the Divine Mother. - ***Shiva-Shakti Aikya.***





Kids Section



Sri Kṛishna Bound by the Cord of Devotion

The Story of Damodara Leela

One morning in Gokula, Mother Yaśodā was boiling milk to make curd for her little Kṛṣṇa.

It was the first day of the month of Kārtika, right after Deepāvali.

All of Gokula was filled with joy and festivity.

Little Kṛṣṇa was lovingly watching His mother. While Yaśodā was busy boiling the milk, the child came near her and said,

“Mother! I want milk!”

Yaśodā, filled with affection, took her darling son on her lap and began feeding Him.

Just then, she heard the milk boiling over in the kitchen. She quickly got up to stop it from spilling.

Kṛṣṇa, however, grew angry.

“She left me midway!” He thought in disappointment.

In His childish anger, He broke the pot of butter kept near the fire, ate some of it, and lovingly shared the rest with the little monkeys.

When Yaśodā returned and saw this scene, she couldn’t help but smile—yet she pretended to be angry.

“Come here, naughty one! I won’t let you escape for your butter theft this time!” she said, picking up a small stick and running after Him.

Kṛṣṇa ran with His tiny feet through the courtyards of Gokula, and soon the whole village was filled with dust.

At last, Mother Yaśodā caught Him.

The little boy, sweating and panting, looked at her with a mixture of fear, love, and innocence.

Out of love, she wanted to teach Him a gentle lesson — so that He would remember never to steal again.



సంకలనం:

శ్రీమతి ఇంద్రాణి యశోద కొంపెల్ల

She decided to tie Him with a small rope around His waist.

The Naming of Dāmodara

Yaśodā took a rope to tie around Kṛṣṇa's waist — but to her surprise, it was two fingers short!

She brought another piece of rope and added it — still, two fingers short!

No matter how many ropes she tied together, it was always two fingers too short!

She was exhausted, sweating, and breathless, yet she didn't give up.

Her deep love, devotion, and determination moved the Lord's heart.

Finally, by His divine grace, the rope became sufficient — and she tied Him successfully.

Thus, since the rope (dāma) was tied around His waist (udara), He became known as Dāmodara — the One bound by love.

The Secret of Dāmodara's Binding

This divine pastime holds a profound spiritual meaning:

- The rope represents bhakti — pure love and devotion.
- Yaśodā symbolizes Māyā or the devotee's motherly love.
- Kṛṣṇa is the Supreme Being Himself.

The Vedas, sacrifices, or even great knowledge cannot bind the Supreme Lord — only the pure, selfless love and devotion of a devotee can bind Him.

That is why this story is considered the sweetest among all of the Lord's divine plays, showing how love triumphs over divinity itself.

Dāmodara Worship in the Month of Kārtika

During Kārtika month, every evening devotees light lamps and recite the Dāmodarāṣṭakam, especially these verses:

namāmīśvaraṁ sac-cid-ānanda-rūpaṁ
lasat-kunḍalaṁ gokule bhrajamānam □
yaśodā-bhiyolūkhālād dhāvamānaṁ
parāmr̥ṣṭam atyantato drutya gopyā □

By chanting these verses with devotion and lighting the holy lamp before the Lord, one's sins are destroyed, devotion grows stronger, and peace and prosperity fill the home.

Essence :

Mother Yaśodā bound Lord Kṛṣṇa not with a rope — but with her unwavering love.

The Dāmodara Līlā teaches us this eternal truth:

God is bound only by the rope of our devotion.

Morning Puja

1. Sandhyavandanam
2. Shri Vidya Mantra Japa
3. Rudrabhishekam
4. Sahasralinga Archana
5. Shri Chakra Archana
6. Guru Mandala Puja
(Including Hanuman and Subramanya Puja)
7. Shri Rudra Homa
8. Lalita Sahasranama Parayana
9. Ganapati, Shyama, and Varahi Yantra Pujas

**Evening Puja**

1. Rudrabhishekam
2. Lalita Sahasranama Parayana
3. Maha Lingarchana
4. Varahi Homa
5. Rajashyamala Homa
6. Ekantha Seva

**Important Note:**

Donors/devotees participating in the pujas and services conducted in the shrine can contact this phone number: 8608747873.

11
NOV
2025

Festivals
of the Month

November 5 – **Karthika Pournami**





In the Peetham – “Daily Worship”



Words of Treasure

When time-bound mind rests in silence,
divine consciousness arises.

- **Guru Karunamaya**

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