

# GURUVANI

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Volume 4 || Issue 10

Oct, 2025

Sri Vishvavasu Nama Samvatsaramu

Ashwayuja – Kartika

Navaratri begins on  
September 22, 2025



**Sri Vidya Temples**  
Kolluru Mookambika Temple

**Experiences of Seekers**  
“A Spiritual Journey  
with Gurujī in the Chandi Yagam”  
- V Jyothy Reddi

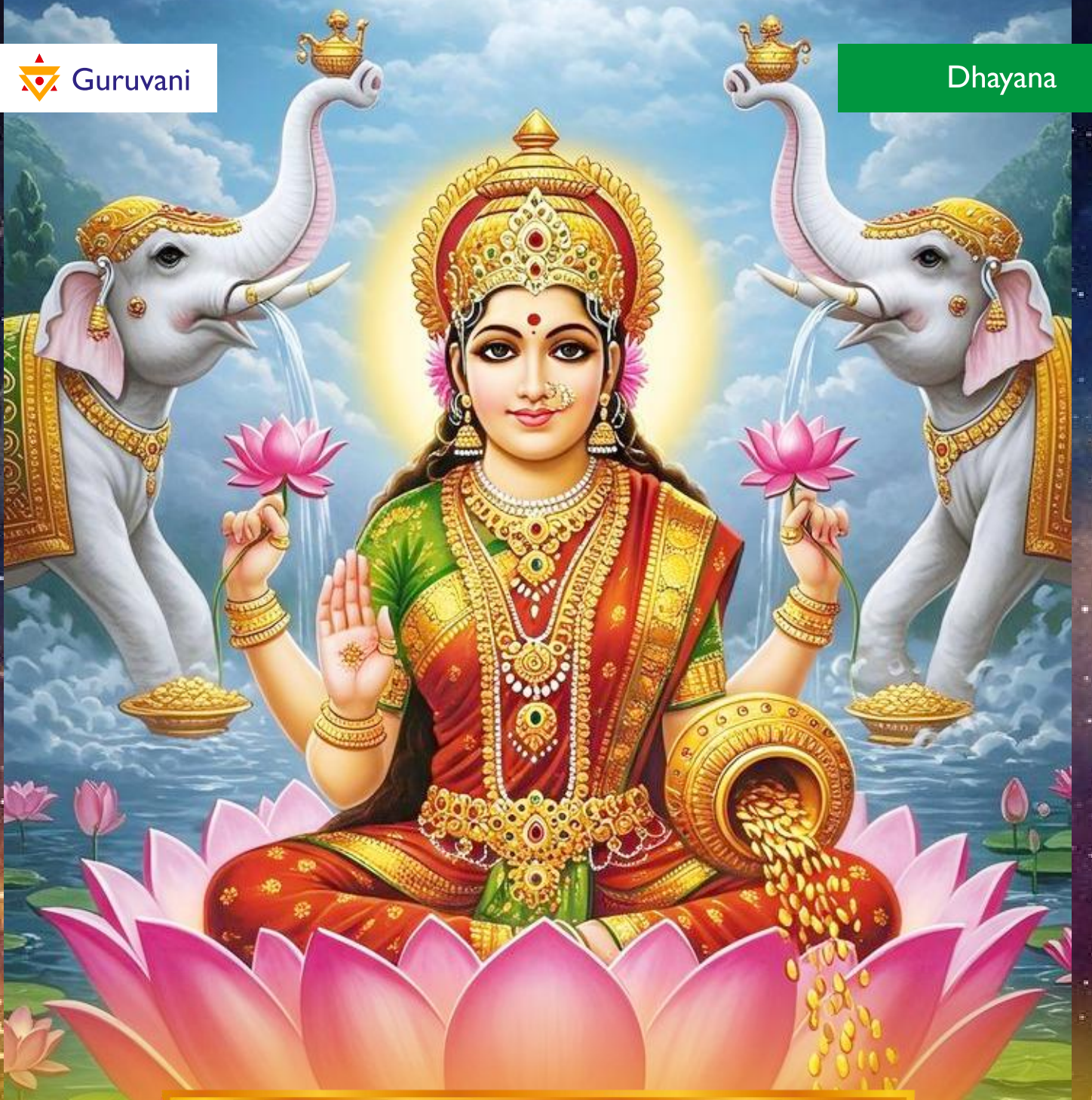
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The Significance of  
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**Pravachanam**  
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**Ādhyātmikata**  
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**Children's Section**  
When Goddess Parvati Became  
Annapurna  
(From the Skanda Purana)  
Compiled by: Smt. Indrani Yashoda Kompella





## Sri Mahalaxmi Devi Dhayana Slokam

Om akṣarak-paraśuṁ gadēṣu-kuliśaṁ padmaṁ dhanuḥ kuṇḍikāṁ  
daṇḍaṁ śaktim asiṁ ca carma-jalajaṁ ghaṇṭāṁ surābhājanam |  
śūlaṁ pāśa-sudarśane ca dadhatīm hastaiḥ pravāla-prabhāṁ  
sēvē sairibha-mardinīm iha mahālakṣmīm sarōja-sthitām ||

Holding in Her hands the rosary, the battle-axe, the mace, the arrows, the thunderbolt, the lotus, the bow, the water-pitcher, the staff, the spear, the sword, the shield, another lotus, the bell, the vessel of nectar, the trident, the noose, and the Sudarśana discus —

Radiant with the splendour of coral-like lustre, The Slayer of the proud elephant-demon,  
Seated upon the lotus-throne, That Supreme Mahālakṣmī I ever adore with devotion.





Shri Gurubyo Namah | Shri Matre Namah ||



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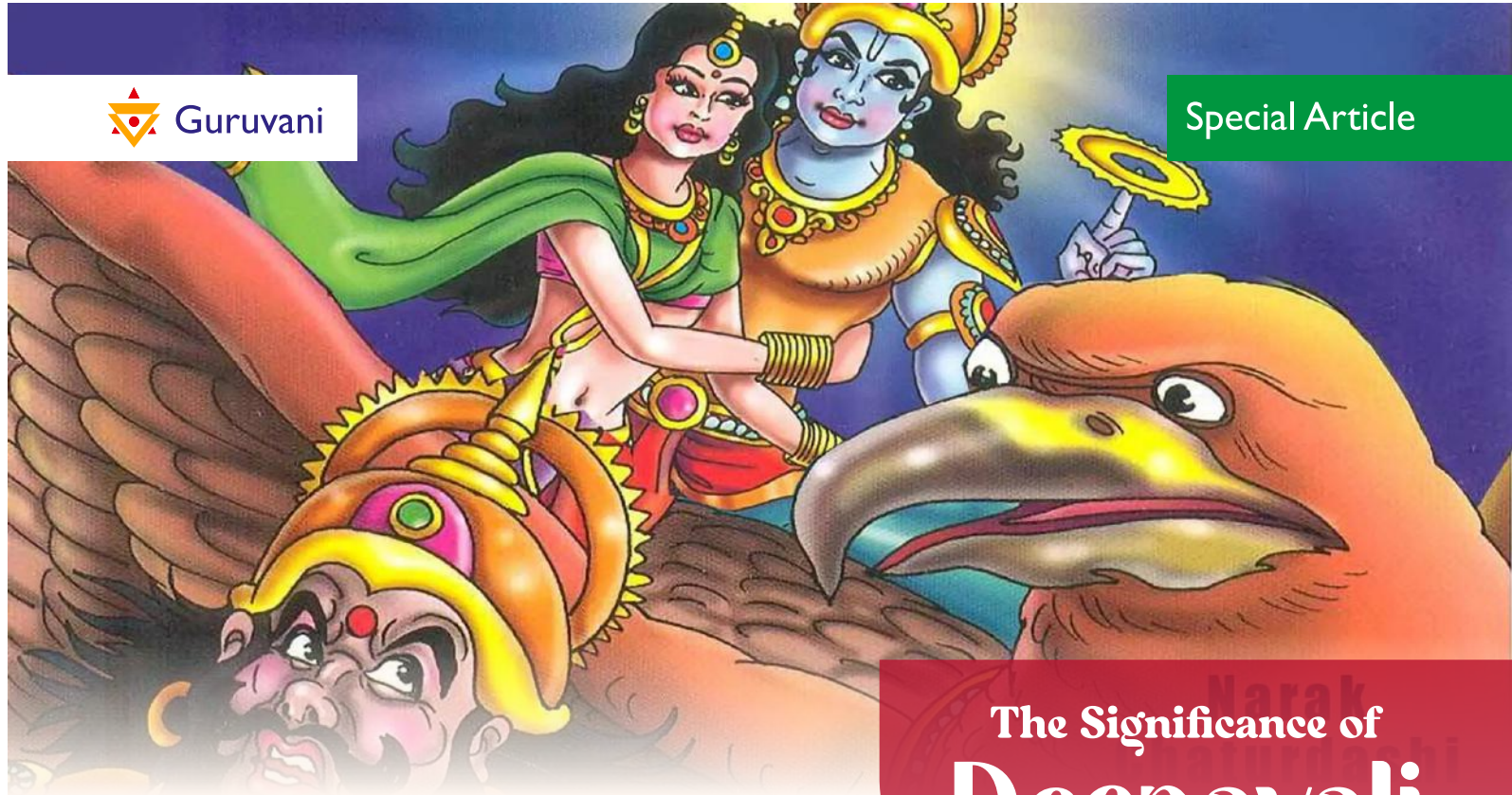
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# The Significance of Deepavali







## The Significance of Deepavali

Śrī Matre Namah :

**Many happy returns of the day! Happy Dīpāvalī to you all!**

All of us know that Dīpāvalī means a row of lamps, firing of crackers, enjoying the sweets, dance, music, galore and a festive season.

But if you see the story behind Dīpāvalī, on this day Narakāsura was killed by Satyabhāmā, and if you try to understand the tattva behind that Lord Kṛishṇa was riding the chariot. The chariot is our body. The charioteer is Lord Kṛishṇa. The one who drives this vehicle is called Pārthāsārathi.

So, when you fill your heart (Anāhata cakra) with unconditional, everlasting, universal, abundant divine love, then Lord Kṛishṇa will be lit in you. And along with Kṛishṇa, if you hang on to the absolute truth “What for have I come onto this earth? Who am I? Who is enjoying this pain and pleasure?” Keep on questioning. You may not be able to find the answer immediately but keep on questioning.

This questioning and clinging on to the absolute truth are called “Satyabhāmā”. So, you need to hold the hand of the divine lady called ‘Satya’ and travel in your right path. So, on one hand, you should fill up your heart with abundant love to all the chara-achara (static and dynamic) creatures, and also not leave the path of righteousness and the path of dharma.

Then comes “Naraka”, the demon who creates ignorance which causes the apparent darkness which covers the ‘light’ in every one of us. Naraka is also translated as ‘hell’. What is hell? If you do not know who you are, then there is no greater hell than that. So that kind of Naraka is killed when you hold on to the hand of Satya, the absolute truth, and fill your heart with divine love.

And of course, you have to take head bath with applying sesame oil. Here also, oil when you apply to your body, it is like ‘lepa’ they say in Sanskrit it clings onto your body. To remove it you put water, it will not go. You have to apply soap and try and try. So, all these feelings of moha, passion, ego, narrow-mindedness these are all self-applied ‘lepa’s’ ages ago.

So, on this day, symbolically, to understand that I have already applied with all these ‘lepa’s’ (oils) which are coming as an obstruction to see the reality in me, we apply that oil to the head. Head also the hair is called



‘keśa’ in Sanskrit. ‘keśa’ is symbol of ‘kleśa’. By ‘kleśa’ means ‘duḥkha’(sorrow). So, by applying this oil and removing the oil by using shampoo or śikākāy or soapnut, you realize that there is a need for removing this ‘lepa’ which stands as a hurdle to realize the Universal Mother who is well within us.

So along all along the divine bath, say the name of God, pray to that Goddess Mother to remove these oldest, age-old ‘lepa’s’ in us and that finishes the divine bath in the morning.

Then you need to do a pūjā to Mahālakṣmī in the evening. Lakṣmī means auspiciousness. Lakṣmī is not just gold and money alone. So, this is a time where you have to remove the inauspiciousness, that incompleteness in us(that dissatisfaction these are our ‘nara’s’ in us) and invite the auspiciousness, everlasting auspiciousness.

If you don’t know how to do pūjā, just say “Mahālakṣmīyai namaḥ” and apply sandalwood paste and put a flower, light an incense stick, show the lamp, and prepare one nice, sweet with your own hands and offer to God it’s more than enough. You can do it to a photograph or yantra or icon, anything but please do that.

And then you fire the cracker. Here also the sparklers bring the light in your house external and internal also. But the bombs which explode with some sound should send a message to us. The precipitated ego which is packed in us is like that Lakṣmī bomb or atom bomb which we are firing. And then we lit that wick with the fire of knowledge. When the knowledge goes inside, then all this ego is exploding and crushed with a big sound a sound of victory.

So, every time you light a bomb, remind yourself that the precipitated ego, both transparent and subtle ego, should be cracked now. And then light the cracker. At least every one of us, light six crackers and name each cracker kāma, krodha, lobha, moha, mada, mātsarya. Then the divine essence of Dīpāvalī will be experienced by you one and all, and the real light comes in our life.

May God as Mother bless you all with this great light of knowledge and bring a total change towards prosperity, peace, bhakti, jñāna, vairāgya.

**Happy Dīpāvalī.**

**Sri Matre Namah.**







## Spiritual Glory of Karthika Masam

### Śrī Mātre Namah.

Kārtika month will arrive in a few days. The special feature of Hindu tradition is that every month and every day has its own uniqueness. It is wrong to think that only one day is a festival and the rest are not. In truth, from the divine point of view, whichever day the mind turns away from worldly matters and remembers God, that day is a festival.

A festival means every moment that gives us the chance to live freely, joyfully and blissfully without obstruction. In worldly life and in these bonds, the very pleasures that once gave us happiness sometimes turn against us and suffocate us when they grow excessive. If a little relief comes, it feels like breathing again. Such a condition is natural. To the soul that has fallen into such a state, the only rest is the Divine Name. It is the giver of rest to beings scorched by birth, death and old age. It alone frees us from the chain of bondage. It alone grants us supernatural bliss. That is why in every month, on many days, for one reason or another, we celebrate as festivals.

This Kārtika month comes at the end of the English months. We should not follow the English calendar but should look according to our Hindu calendar. Kārtika can be compared to the completion of sixty years. If spring can be compared to youth, Kārtika can be compared to stepping into old age. This is not about physical age but about the state of mind. If the mind is cheerful and enthusiastic, if it can see spirituality in everything, if it can experience the presence of God in every being, then nature itself will appear joyful and no sorrow will be seen. As long as these two states are balanced, everything is joy. But once they are gone and the mind turns only toward the worldly, then what we believed would give us happiness turns into sorrow. At that time wisdom declines. When wisdom declines, the thoughts and actions that arise in many ways become tamasic. Tamas means darkness. What removes tamas is tapas. That is what should be practiced in Kārtika—tapas.

As a symbol of this tapas, when Kārtika arrives, a lamp is lit. This means, “All these days I have seen only the light outside, but what is truly important is the little divine flame of the soul within.” Kārtika is the month that removes darkness and the gloom of ignorance. It makes us see that life is transient. When December comes, the year is already over. For a wise man, every month and every day is Kārtika. But for ordinary people it comes only at the end of the English year. In Kārtika, lamps are lit and Śiva is worshipped specially. Who is Śiva? He is the dissolver, the one who takes life to its destination, into the lap of the Mother. It is the Mother who makes us play in the world; it is Śiva who takes us into Her lap. Both do it out of love.

What should we do in Kārtika? One should wake up at brahma muhūrta. Why? Because Kārtika is the month that reminds us of tamas and tells us to remove it. We should wake up as if struck by danger, thinking, “How long will I still live in darkness?” We should set aside bodily comforts, bathe in cold water, and discipline



the body. In Kārtika the cold begins and continues until Śivarātri. This cold-water bath is for uniting with nature. Goddess Pārvatī, in order to obtain Śiva, performed tapas amidst fire in summer and tapas in the Himalayas in winter. Only when united with nature is the vision of God possible. Therefore, when outside it is cold, one must merge with it and bathe at dawn. While bathing, one should chant “Namaḥ Śivāya.” Namaḥ means, “I am not a mere living being, I am Śiva.” The living being imagines ownership and experiences joy and sorrow; Śiva only remains as witness. During the bath, the mantra “Namaḥ Śivāya” doubles its power with every drop of water, and the mind understands: “Your duty is only to stand apart and watch.”

This mantra “Namaḥ Śivāya” should be practiced so that from the head to the nose, in all seventy-two thousand nāḍīs, in every particle, this supreme principle is experienced. In Kārtika there must be the dawn of knowledge. Narakāśura—naraka means darkness—must go. Even at sixty years light must come. If it comes earlier, one becomes like Śaṅkarācārya or Rāmakṛṣṇa Paramahansa. At some time or other the light must come, whether at sixty or at twenty-seven. The divine names such as “Nitya Nīlapatāka Vijayē Sarva Maṅgalē” are there. Nīlapatāka means the banner of infinity. To recognize the tamas within me and to conquer it is my victory. As a symbol of that victory, we light lamps throughout the house and celebrate Dīpāvali. Dīpāvali means a row of lamps—the collection of thoughts, words and actions filled with knowledge. Bursting crackers outside is only noise; the real thing happening inside is the breaking of the knots—Brahma-knot, Viṣṇu-knot, Rudra-knot. The inner sound heard at that time is the anāhata sound. It feels like the sound of crackers, but it is not loud; it is subtle, as if heard within.

For this inner Dīpāvali, light a lamp at every lotus from Viśuddha up to Ājñā and Sahasrāra. For those who know the six chakras, this is very useful: sixteen lamps around the throat, twelve at the heart, ten at the navel, six at the svādhiṣṭhāna, four at the mūlādhāra, two at the ājñā chakra—the last two as symbols of Śiva and Śakti at the guru-place, as forms of testing and grace. It is not a hundred thousand lamps but two great lamps that are the main ones. If the light above the head can be experienced, that is the true inner Dīpāvali. Then the anāhata sound is heard: first a tiny sound, then the sound of the drum, then the sound of the breath. At that time the experience comes of the oneness of “the world and I” at the very beginning of Kārtika.

After this comes Nāgula Chaviti. When many lamps are lit and many sounds are heard, kuṇḍalinī yoga begins. The serpent power in the mūlādhāra expands, rises through the suṣumnā, reaches Śiva and allows us to taste the nectar of Paramaśiva. This is Nāgula Chaviti—the fourth day. Four means Gaṇapati—the sign of the beginning of sādhana.

After that, every Monday, Śiva is worshipped. In truth, every day of Kārtika abhiṣeka of Śiva is good. The scriptures teach us that our divinity exists in the forms of many divine powers. Viṣṇu loves decoration because he is the sustainer; his essence is to live life fully and joyfully. Śiva loves abhiṣeka, because in meditation he experiences the abhiṣeka of the nectar from the sahasrāra. Śiva resides in the ājñā chakra, beyond time and space. Meditation means union—not “I am meditating on the Mother” but “I am united with the Mother.” Then the “I” thought drops and words flow like a waterfall—every word divine. One stands as the seer.

Abhiṣeka may be done even with plain water while reciting Rudra Namaka; five nectars are not essential. What is really required is not fame or show but concentration. It cannot be obtained outside, only within. If one keeps a single aim, the difference of “I and You” dissolves, and the experience comes of “I am You, You are I.” This is the true abhiṣeka. Śiva is “Stotra-priya,” the lover of hymns—every thought, word and action must be protective. Māyā is of two kinds—one that protects in the womb, and the other, the māyā of the outer world. The outer māyā enslaves, deludes and pushes into ignorance. Therefore, stotra means: “sa” for knowledge, “tra” for crossing over. With knowledge, one gains liberation. In dualism as well as non-dualism, the same principle pervades. Whatever state arises, thoughts, words and deeds that protect us must be done—this is what pleases stotra-worship. The Mother who gave us birth is pleased only by whether we think, speak and act rightly. Lalitā Parameśvarī is stotra-priya; Viṣṇu is alankāra-priya. In Kārtika, Bhōla



Śaṅkara is abhiṣeka-priya. Here is the union of Hari and Hara: the liṅga is Hara, the water is Hari (Nārāyaṇa). Therefore, perform abhiṣeka with the Sandhyāvandana mantra, “Śivāya Viṣṇu rūpāya, Śiva rūpāya Viṣṇavē...” The experience deepens. There is no difference between Śiva and Viṣṇu; there is no separation between sustenance and dissolution. The one who enjoys is Hari, the one who releases is Hara; sādhana is the path between the two.

The Śiva liṅga and the vessel above it are symbols of ourselves. The liṅga is the masculinity in me (right side), the vessel is the femininity in me (left side). The bliss that comes when these unite is the form of the liṅga. If only masculine nature is there, pride grows and joy is temporary. What is required is a little modesty, motherhood and peace—these are symbols of femininity. Only when they unite with masculinity does true bliss arise. When water is poured on the vessel, “Yogini Liṅgārtha Dhāriṇī” means nothing else: only when the masculine and feminine within me unite does spirituality blossom. When water is poured, one should feel that every drop is Nārāyaṇa. As the stream flows, one should feel that all beings are worshipping me. The five nectars represent the five senses. When they are concentrated and kept in one focus, they pour the nectar of bliss. Now we see with worldly eyes and judge people as good or bad; that brings sorrow. If we see the Mother in every form, streams of compassion flow from the eyes. If we speak every word as mantra, the throat pours music. These are all nectars. If the senses are rightly used, my life becomes a constant pañcāmṛta abhiṣeka.

To Śiva, gandhōdaka means the fragrance of good company, wherever and with whomever we are, without attachment or dislike. Bilvōdaka—three leaves = three guṇas; observe them, keep them under control, rise beyond guṇas. That is why offering one bilva leaf is great; in the ājñā chakra where idā, piṅgalā and suṣumnā meet, abhiṣeka happens. Vibhūti is special knowledge: “All this is impermanent; in the end all merges into the infinite universe.” That awareness is vibhūti. Sugarcane juice is the symbol of the spinal nāḍīs. If the senses are separated from the mind and controlled, the juice of bliss flows—that is ikṣurasa. Yet greater than ikṣurasa is the taste of Rāma Nāma. Therefore every Monday—not just Monday, every day—abhiṣeka is good.

In Kārtika there is Vanasamarādhana—not just eating but true worship. Forget caste and creed, and eat together under one tree. Forget even male and female difference; share the work and keep spirituality at the center. Even the games must be with divine feeling, like Kāmakaṣṭhī, Buddhākāṣṭhī. Prizes should be stotras, incense sticks, bells—wherever one looks there must be spiritual atmosphere. Only when one unites with nature in this way is there true liberation—not within four walls.





Then comes Kārtika Pūrṇimā. The moon is lord of the mind (“Candrama manaso jātaḥ”). On that day, on the river bank, the Satyanārāyaṇa vrata is performed. Its real meaning is to remain always united with “satya.” Lamps are floated on the river. While reciting the Khadgamāla, one prays to the Siddhis like Aṇimā, Laghimā for protection: “Mother, protect me in many forms.” Throughout Kārtika, feeding someone daily is best. Fasting means to make the mind fast by remembering God. If Śiva sends food in any form, it must be accepted as Mahāprasāda. Such fasting attitude should be there every day—not for the outer body, but for the “inner house.”

On the other days, sing the bliss of knowledge through music, bhajans, recitation of Lalitā and Viṣṇu Sahasranāmas. Read Bilvāṣṭakam, Liṅgāṣṭakam, Śiva stotras from A to Kṣa. The whole of Kārtika should be filled with hymns, abhiṣeka worship, feeding, forest-worship, and lamp-lighting. There is no need for pomp with ghee lamps and grand offerings; even one lamp every day is enough—at least in Kārtika. Life will be blessed. Afterwards comes Sankrānti—about that later. Whoever in Kārtika worships the dissolver Śiva with such upāsana, that very Śiva, the treasure of knowledge, teaches how life must be lived; Viṣṇu teaches how to enjoy fully. Both are one, there is no difference. To such worshippers, Sankrānti becomes Samvit-krānti—the vision of special light. Where is it? In the ājñā chakra itself. May that light appear in your life.

Śrī Mātre Namah.





# Hrim

**On the Nature  
of Silence**





# Hrīm̐ : On the Nature of Silence

Dr. અવિનાશ્ ગારુ, UK

In the last essay we ended with a description and discussion surrounding the anāhata śabda, that unstruck sound, which is always present yet rarely heard, requiring a fine tuning, not of the physical ears but of one's inner consciousness. If one were to turn inwards and meditate deeply on one's chest, the site of the anāhata cakra, one would first discover a physical pulsation – the human heartbeat. The heart is an interesting organ; it beats continuously from the very start of life all the way to the end of life. There is no heartbeat at conception per se, instead it develops only around the sixth week of embryogenic development, when bundles and collections of primordial cells eventually cohere and form the myocardium. This heart muscle tissue organises itself, receives an electrical impulse, and is then signalled to beat by pacemaker cells. This system eventually develops into its full form as a closed-loop, four-chamber, double circulation where the heart is the central pump sustaining life.

One can not only hear the heartbeat, but also feel it, control it, and even manipulate it. The heartbeat itself has two sounds – the familiar “lub” and “dub” – that originate from the forceful closing and opening of valves in the heart which ensure the travel of blood in the appropriate directions to the lungs and the body. Blood travels to the heart from the body, is sent to the lungs to be renewed, and then returns to the heart to be sent around the body again. Blood, the carrier of oxygen, nutrients, and waste, is also the current of prāṇa, that life force which is in and all around us. The deeper exploration of blood and prāṇa belongs to another essay, for it carries heterodox connotations, but here it is enough to note that the two are often spoken of together in many tantric traditions. It is also interesting to note that the heart transports blood to the lungs where gas exchange occurs, signifying the transmutation of prāṇa into breath, mediated by Vāyu, another carrier of this life force.

The heart continuously sings the “lub-dub” song throughout our whole lives at different rates and rhythms depending on emotions, situations, health, and disease. There is a colloquial saying that the human heart has a finite number of beats, and that “using up” the heartbeats quickly would shorten lifespan – there is no truth to this. What is true, is that the heart does japa of “lub-dub,” constantly repeating it as best as it can. If it deviates from this, so does the phala of the japa, and we can experience it as odd sensations or disease. Thankfully, we can correct this and return it to

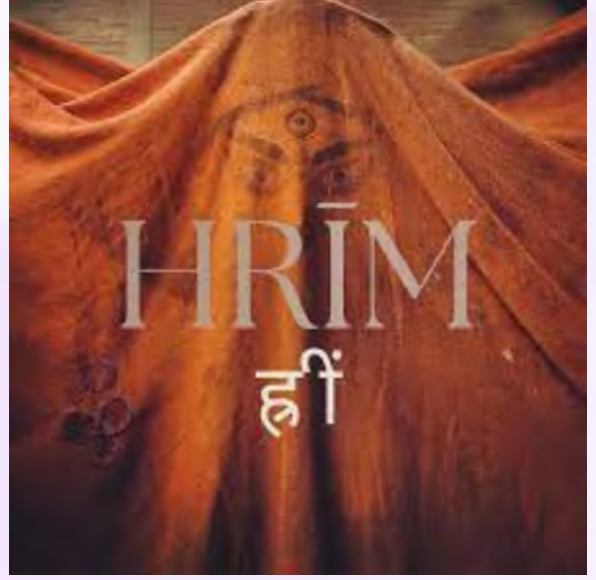


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original state of japa with medicine. The presence of heart sounds indicates function and health – the heart doing what it is supposed to be doing – but between these sounds – the period before “lub,” the period between “lub” and “dub,” and the period after “dub” – is where the greatest action lies. In fact, the heart’s function is often most clearly measurable in silence.

It is this intertwining relationship between the presence and absence of heart sounds that keeps us alive. Similarly, it is this dance of sound and silence, of Śakti and Śiva, that is responsible for all creation, sustenance, and destruction, arising from the bindu before returning to it. Śiva is the unbroken, silent gaze – the stillness between heartbeats – ever-witnessing and omnipresent. Śakti is the manifestation of that stillness; the rhythm, the “lub-dub” of the heart, a melody woven upon silent harmony. They behold one another, uniting and parting with each pulse, their interplay cycling endlessly. One who witnesses and understands this union merges into the dance of sound and silence, of consciousness and energy, of Śiva and Śakti itself. These are not my words, but the experiences of many who have dissolved into this truth, like moths into fire.



Let us first consider sound. Most sounds have a beginning and an end – speech, song, the ringing of bells, the crackle of firewood, the slaughter of animals, the screeching of a car, the wailing at a funeral, and so on. They are finite expressions, the conversion of one form of energy into sound energy, which may either have conscious intent or none at all. Even if we were to plan an experiment with a drum machine that beats continuously, each stroke of the drum would produce a sound that begins and ends. Even if we consider the total expression of the drum sound, the machine plays only as long as it is supplied with electrical energy. In a theoretical situation where the drum machine beats to infinity, over time it would lose its ability and potency to produce sound. The continuous beating would wear down the drum’s hide, the mallets, the gears of the machine, and eventually the machine itself. Given enough time, all created objects return to their basic states of matter. Hence, there is no permanent state of sound except for the anāhata śabda. Furthermore, all these other sounds are experiential; if we do not perceive them, do they truly exist? What we can rationally perceive is the backdrop upon which sound resides. This is permanent, but even this often requires someone else to point it out.

However, is the absence of sound simply silence, or is there more to it? Sure, we can consider silence as the lack of sound, perceptively, both auditorily and neurologically. However, as we go deeper, we must also consider silence as the lack of imagination or thought of sound. Beyond that, silence represents the absence of aberrations or perturbations in thought, conscience, and conscious awareness. Remember, as discussed in the previous essay, physical sound can be neurologically interpreted and manifest as changes in our deeper psyche. This is a central aspect of mantra-japa and mantra-śāstra, where specific sounds are used vocally (vācika), non-vocally upāṃśu), and mentally (mānasa) to induce transformative changes in one’s



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consciousness. This subsequently results in other changes, such as the rising of Kuṇḍalinī, which is most relevant in Tantric sampradāyas. This is also extremely well exemplified in the vaiḍīga Gaṇapati Atharvaśirṣa, where the text opens with a prayer for only auspicious matters to be perceived via sight and hearing, implying the impact of inauspicious sounds and sights on our deeper psyche.

Silence, when first experienced, is veiled by the illusions of the mind – thoughts, ego, memories, passions, and traumas. At times it may feel comforting and healing, while at other times, unsettling and troubling. Consider a migraine where noise intensifies the pain, while silence soothes it. Consider standing off before a lion, the silence in the moments of decision, that is to fight or flee, is not comforting at all, but charged with stress. Thus, the traits we assign to silence depend not only on silence itself, but on our perceptions and the situations that overpower us. In fact, we are often neurologically and psychologically powerless to resist this. To truly approach silence requires vimarśa, self-inquiry, and the mental fortitude to question again and again the nature of our experiences and their attachment to silence.

This first layer of silence, as above, is fickle, bound by perception and projection, exemplified by – yad bhāvam tad bhavati – we are what we think, what we say, what we believe the world to be. If one strips this layer away, silence appears as a presence without attributes. It simply is, it is what it is. Many cultures across the world and through time have touched this presence, but to remain in it requires discipline of the mind, a willingness to accept, embrace, and sustain the dissolution of the mind itself, manonāśa. To sit with silence is to endure the unveiling of the mind. For many, the psychology of this experience is very unsettling, but for the tāntrika, this unveiling is not an obstacle but an initiation to walk between the realms of sanity and insanity, a tightrope that is rarely experienced in vaidika sampradāyas. So, what is this lack of perception, feeling, state, or experience that we call silence? The answer may lie in śūnya, which I describe in two perspectives here.

This first is well described in the Lalitopākhyāna, particularly in the passages related to Bhandāsura, Viśukra, Viṣaṅga, and the city of Śūnyapuri. We can accept this in real terms and imagine a Bahubali-styled blockbuster production, but the inner meaning relates to the evolution that a sādhanā goes through as he progresses on his journey in sādhanā. Most people come to a point in their journey where they feel that nothing matters, there is no meaning, an emptiness, a silence that is all around, which necessitates abandonment, lack of desire, sometimes even a dullness. This, on its own, is a type of illusion that arises in spiritual development, where the sādhanā thinks that some point of spiritual development has been achieved. Silence of material desires is a key change here, but there is a significant difference between a lack of material desires arising from emptiness and a lack arising from enjoyment of desires beyond material gain. There is also a difference between a natural lack of material desire and one that is enforced as a discipline or requirement; the latter will often result in misery, as there is no natural refinement of one's personal psychology and requirements for life. Eventually, there will be no desire whatsoever, but prior to that point, there are gradations of loss of desire.

This illusory silence of desire can be thought of as the burning of Kāma, from whose ashes arises Bhandāsura, dullness, Kāma's substitute. In the absence of this desire comes a silent, dull emptiness, which is confusing – nothing makes sense, the whole of existence becomes meaningless, and a type of miserable depression sets in. The depression here is not psychiatric, but rather a mental and experiential dullness. It is an odd experience, as one experiences this depression, but illusion fools the





individual into accepting that it is indeed spiritual development. This illusion is a type of silence – a still dullness that must be overcome for the sādḥaka to advance, that is, he must leave Śūnyapuri. As long as Bhandāsura remains, the asura drains the sādḥaka's energy, and along with Viśukra and Viṣaṅga, results in loss of physical, mental, and spiritual vitality, and a slow poisoning of the atmosphere, leaving the tāntrika settled in his dull depressive slumber. This makes the world scary and allows us to run away from it, which is hardly spiritual advancement. This is not renunciation as per the high philosophies of saṃnyāsa.

As the sādḥaka overcomes this and grows, the second perspective comes, where silence eventually merges into the teaching of śūnyatā, paradoxical emptiness. This emptiness is not negative, rather, it represents an infinite openness. To the ordinary mind, this emptiness may appear as a lack of existence, self, meaning, motivation, or drive, but in fact it is profoundly different. Mahāyāna Buddhists view śūnyatā as the absence of independent, permanent self-nature, svabhāva, in all things. This state recognises the interdependence of all aspects of creation on one another – sound depends upon vibration, vibration upon air, air upon space, and all upon energy, which is ever-changing, neither created nor destroyed, remaining cyclical. Water rises from the oceans to the sky, falls as individual raindrops, and eventually returns to the oceans themselves. This is a closed loop on both the micro- and macrocosm of the universe. Understanding silence here is an experiential doorway to this truth, for it is not nihilistic in personal emptiness. Śūnyatā prevents us from running away from the world and encourages us to act freely within it, knowing that this universe is but a play. This truth cannot be expressed fully in words, articles, or lectures, but only through first-hand experience, ideally through the anāhata.

This silence within the anāhata is best experienced as Dakṣiṇāmūrti, the living embodiment of that silence – the supreme guru seated beneath a banyan tree, gaze fixed, motionless with the chin mudrā, yet resonant with the universe. Words are not needed here; the intervals between breaths, the subtle currents of awareness, the heart's "lub-dub" japa all convey what speech cannot. To sit before him is to witness silence teaching itself, to hear the anāhata śabda, and to begin the inward journey from perception to realisation. Here, the sādḥaka learns that knowledge need not be transmitted, but evoked, arising spontaneously from within. Like the heart, whose function is measured not only in sounds but in the silent intervals between beats, so too does Dakṣiṇāmūrti measure learning in the silent actions of the sādḥaka. Each pause, each breath, each moment of stillness is a lesson, and the sādḥaka comes to understand that wisdom resides not in accumulation, but in observation, in resonance, in being present.

The ṛṣis who gather around Dakṣiṇāmūrti do not anticipate lessons or delivery of great wisdom. Instead, they are one in being with the source from which all knowledge descends. This does not require communication as we know it, but a transmission that occurs in silence – a gaze, a look, a feeling, an experience. This is why, in traditional systems of learning, like in gurukulas, the presence of students with the guru is of far greater value than any active learning of scripture. This presence, often denoted and maximised in silence, is the essence of pure tattva and jñāna, without this, one's learnings are often superficial and artificial. The same understanding is directly applicable for tāntrikas, where the supreme guru is Ānanda Bhairava, both personified manifestations of Śiva. The ordinary categories of learning – words, reasoning, logic – are secondary. There arises a subtle knowledge, intuitive and immediate. This is the silence that heals, that teaches without coercion, that dissolves illusion and opens the door to pure tattva and jñāna.



H



ere, the heartbeat is the student, the interval between heartbeats becomes the teacher, and the heart itself is the gurukula.

The presence of Dakṣiṇāmūrti and Ānanda Bhairava is a reminder that all teachings, all scriptures, all rituals ultimately point to the same principle, that knowledge is inseparable from silence, and silence is inseparable from being. To truly follow this truth is to accept the paradox of the guru – one who speaks through silence, one who awakens without touch, one who defies our expectations of his role based on our limited experiences. The guru eternally resonates in the disciple, forming the silent backdrop to the student's every action, like Śiva, who forms his silent harmony for Śakti's every melody. Together they form spanda, the throb of existence, the rhythm that underlies every manifestation. Mantra-japa proves this, where every akṣara vibrates, fades, and collapses into silence. Without the silence, the mantra is incomplete. The potency of the mantra lies not in its vibration alone but in the silence that holds it.

It is at the intersection of presence and absence, of sound and silence, the heart and mind align, and the sādḥaka perceives the truth that lies beyond words – the ultimate teacher is the silent witness within, and all awakening is already present, waiting only to be recognised. It is worth noting that my exploration so far has defined silence through the lens of sound, perhaps because Śakti guides us first, revealing the currents of life before leading us to the stillness of Śiva. Śakti is the initiator, but it is only through Śiva that her fullness is revealed. Without Bhairava, the experience of Bhairavī remains limited, only in their interplay can one glimpse the complete spectrum – the joys of horror and the horrors of joy – where true understanding unfolds. Such is the nature of silence.





# NAVARASA

## The nine emotions - 2



Rajesh Garu

The “**Navarasas**” stir our hearts and shape our minds. In the practice of **Śrīvidyā**, they act like Yoginī energies, purifying every corner of our being. Eventually, all these emotions dissolve into the rasa of peace, leading the seeker toward the experience of **Lalitā Tripurasundarī**.

### 6. Bhayanaka (Fear)

Fear has its own unique beauty and sensitivity. It carries a very delicate sense of being alive. Although the word 'fear' is often seen as negative, the emotion itself can be quite positive. Only living things are capable of feeling fear; something that is dead cannot experience it. Fear is an essential part of being alive.

Nature has implanted a small amount of fear in all living beings. This fear helps life to defend and protect itself. A little fear is necessary for people to act righteously. The fear of causing harm makes one more aware. The fear of failing makes one more attentive and more driven by self-motivation. Fear transforms carelessness into care. It changes insensitivity into sensitivity. It turns dullness into alertness. A complete absence of fear can lead to harmful behaviours.

The ego tends to ignore fear and behaves in a harmful way, whereas the wise person acknowledges fear and finds comfort in the Divine. When one is in love and fully surrendered, there is no fear. The ego also does not experience fear. However, there is a significant difference between these two kinds of fearlessness, similar to the difference between heaven and earth. Fear can lead to righteousness, help someone become more surrendered, keep them on the right path, and prevent them from acting destructively. Peace and order on the planet are maintained because of the presence of fear.

### 7. Adbhuta (Wonder or Astonishment)

A feeling of astonishment brings about a state of alertness. A miraculous event astonishes you, and that astonishment is what awakens you. When we are truly awake, we realize that the entire world is filled with miracles. The whole creation is meant to inspire awe and wonder, as it is an expression of a single consciousness.

Astonishment is the basis of spiritual awakening. It is incredible how the world is filled with so many astonishing things. Yet, we often overlook them. This is when the thought of indifference arises, leading to dullness, inactivity, and a sense of ignorance.

Wonder is the starting point of connecting with everything in the world. Once you are connected, you find wonder in everything. As you move through life, you might see a flower and feel amazed, thinking, "Wow! How beautiful is this flower!" Acknowledge the intelligence in each petal and every leaf. When you look at every person, you can see that





they have their own mind, which sees through their eyes and speaks through their mouth.

### 8. Karunya (Compassion)

Compassion is Our very nature. Compassion is the highest expression of awareness. It is passion that has been freed from all negativity, passion that is no longer bound by anything, and passion that has been purified of all harmful influences. Passion transforms into compassion.

But compassion is not kindness, kindness is not compassion. Kindness is an ego-attitude, it strengthens your ego. When you are kind to somebody, you feel the upper hand. When you are kind to somebody there is an insult – you are humiliating the other, you are feeling happy in his humiliation. Because kindness is only on the surface as compassion, but deep in the depth it has nothing to do with compassion.

Compassion is unmotivated, it has no motive at all. It is simply because you have, you give – not that the other needs. The other is not a consideration at all in compassion. Because you have, you go on overflowing. Compassion is very spontaneous, natural, like breathing. Kindness is a cultivated attitude.

### 9. Shanta (Peace)

A person will know peace only when he learns to go beyond mind. When a person is no longer attached to any particular identity, they become simply a human being. In this pure state of being human, the person will truly understand what peace is and the joy it brings.

Mind is the boundary between you and the world. It is a wall not a bridge – beyond mind is a bridge. Mind is nothing but the process of the ego, the functioning of the ego. The ego can exist only if you remain in constant fight; a continuous struggle is needed. It needs competitiveness with others, it needs conflict, it needs jealousy, it needs possessiveness, it needs hatred. It can exist only with all that is wrong.

To attain inner peace, it is essential to develop a deep understanding of how the mind functions and to become conscious of its subtle and deceptive tendencies. When one who becomes master of their own mind, they are no longer involved in internal conflict. There is harmony within, and the struggle inside has ceased. Such a person experiences unity within themselves, with no division among the various parts of their being. This individual does not transfer their internal struggles onto others and does not engage in conflicts with anyone else.





GURUVANI

# Sri Devi Khadgamala

Part 27





**Now comes Mahendri—Maha Indra Bhoga.**

All the negativities are removed. Life becomes a celebration—Bhoga.

That is why we say a celebrity is that person who celebrates life. Mahendri gives you that celebration of life.

What are the impurities which obstruct our celebration of life. Impurities like not caring for others, underestimating the other person are because of ignorance.

And that is removed by Mahendri. Indra is the one who is the conqueror of the Indriyas. Here, you have the ultimate victory of controlling your senses. Being a master. You are behind the senses, Not before the senses. Right now, the senses are driving you.

Mahendri reverses that—and puts you behind the senses, as Parthasarathi.

And then, the miracle happens. You will be a celebrity.

You will have knowledge from brihaspathi who has supporting energies otherwise called Adi devata and Prathyadidevata Brahma and Indra.

One is Brahma—knowledge. The other one is Indra which is Bhoga. You will thrive with knowledge and be a Master—even the president of the country comes and prostrates before master—because he has Brahma Jnana.

That perfect understanding of your life—and perfect control of your senses makes you a master. Mahendri makes you master—Paramahamsa.

First, you need to become a Hamsa. From a crow, which goes anywhere and eats anything—that is the Jeeva now—after that you become a Hamsa.

You will know what you really need and do not worry about anything else. Then the Paramahamsa stage happens.

Everybody wants to become this celebrity—.

**Then comes “Chamunda”.**

Chanda Munda Nishudhini Chamunda.

Chanda is the one who has the highest ego. Chanda actually uses the brain most. Always connected to brain and never connected to consciousness.

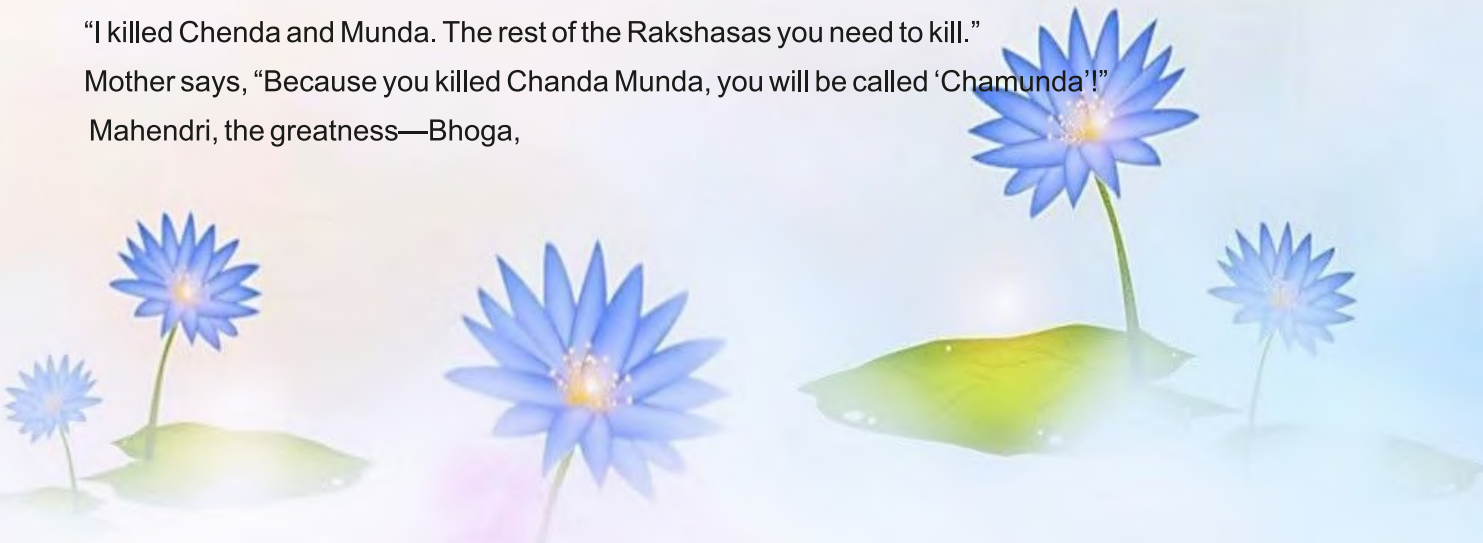
The one who looks down on other people is called Munda.

Both are affecting our life. That is why in Chandipath, Kali kills Chanda and Munda—and takes both their heads in hand—and goes to Mother:

“I killed Chenda and Munda. The rest of the Rakshasas you need to kill.”

Mother says, “Because you killed Chanda Munda, you will be called ‘Chamunda’!”

Mahendri, the greatness—Bhoga,





**Mahalakshmi.**

Mahalakshmi—greatest auspiciousness—all-round prosperity. Now the life cycle is complete. You are well trained, well guided, well-tuned by these great seven mothers.

That is why some people have got only 7 Matrikas in their description. The 8th Matrika is Mahalakshmi, who is the controller of all these other Matrikas. “Om Sreem hreem Sreem Kamale Kamalalaye Prasida Prasida Sreem hreem sreem Om Mahalakshmyai namaha” He is the one—Bhattarika Pandit—who can lift the Jeeva from the Panka of the Samsara Panka Nirmangana Samuddharana pandita.

The Panka—the mud of Samsara. Kamale Kamalalaye—She makes you a lotus.

And how? Mahalakshmi gives prosperity in each sector of your life. You prosper as a human being first. That means you have highest feeling of gratitude.

Second, you are progressing all-around prosperity with the worldly knowledge. Whatever you are—if you are a doctor, you are the topmost doctor. If you are an advocate topmost.

Everything in mundane life you will achieve. If you do not have interest in mundane life you dedicated your life to spirituality and your sadhana—in that field also, you will be a great Upasaka.

All-around prosperity. You do not see any static moment in your life. Everything dynamic.

Dynamism is prosperity. Well, we define prosperity wrongly because we define prosperity as getting a job, getting married, getting children. And prosperity happens in this holding of the skin also.

Prosperity happens in your vocabulary. Everything is prosperity. You are not realizing—Mahalakshmi makes you realize the greatest prosperity that is happening in your life—

Every moment—every nanosecond. And what is the mantra? And those are the Ashta Matrukas. We have not even entered the Bindu Sthaana or the inner Avarana.

The outermost Avarana. Second line we are in. What a great compassion Mother has got.

The moment you are in that area, Mother sends her energies: “Take care of my child—he is walking towards me.”

She helps you. All that you need is—you need to make the first step towards her.







# 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.**





# Support the development of Kancheepuram Jnana Peetham

## SreeMatre Namaha :

SriVidya is considered to be the highest of all the Paths, as the chances to reach the materialistic and spiritual goals are very high. Nowadays, there are not many Masters who lead disciples in such a Path, and there are not many places that provide right environment to carry on the Upasana taught by such Masters. According to Sastras, Upasana when carried on in a kshetram yields better results.

To make up for this, eminent **SriVidya Upasaka Sri Guru Karunamaya**, is developing a **SriVidya Jnana Peetham** in 9 acres of area, in Kancheepuram, one of the famous Shakti Peethas.

In this Peetham, **RajaRajeswari**, the main diety of SriVidya, will be seen as a 9 feet idol, seated on Sadasiva. She will be flanked by the 5 feet idols of **RajaSyamala** and **Varahi**, who enhance the attractive power of the devotees and protect them from negative energies.

Not just that, spacious Yajnasala will be constructed in a traditional way with a variety of homa kundas. Along with this, a large GoSala, and two pushakarinis will be developed so that disciples can have conducive facilities for meditating as visualized in the pictures.

Besides Nakshatra Vanam, Oushadha Vanam, a garden will be developed in 3 acres of land with all the flowers, fruits and plants mentioned for SriVidya Sadhana in the Sastras. Walking in this garden will solve not only the health issues, but any issues arising from adverse planetary positions.

Along with all these, cottages will be constructed so that interested disciples can permanently stay here for their upasana or come occasionally and spend some time.

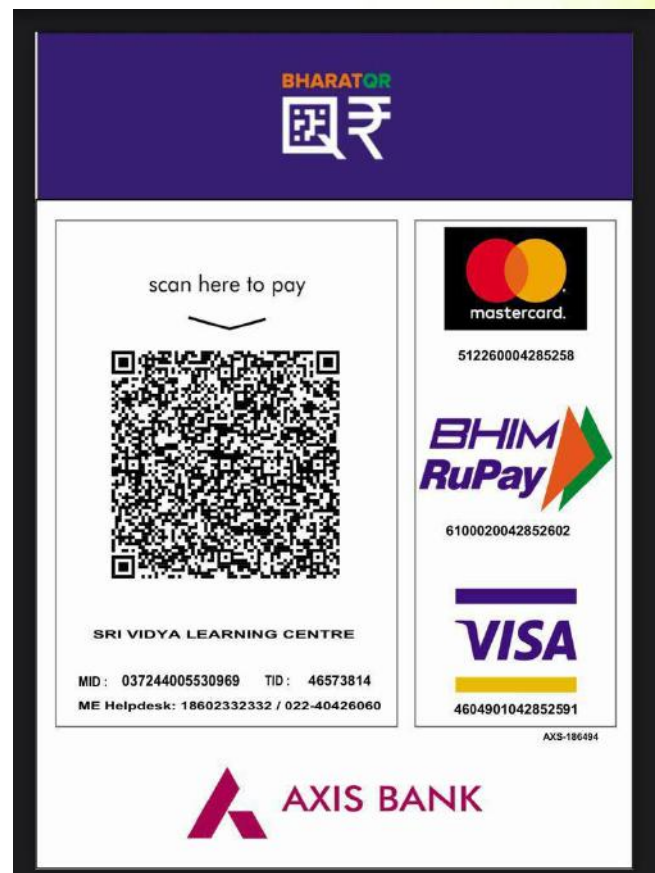
We humbly request people to come forward and support this divine cause by donating generously as such a Peetham, will help the upasakas and common people in their spiritual progress.



Donors can contribute by scanning the QR code provided below and depositing into the Axis Bank account of Sri Vidya Learning Center.

For further details, contact any of these numbers: 8088256632, 9951998444, 8861858899. Those who make donations and share their names and address will receive the blessings of the Divine Mother in the form of prasadam.

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IFSC Code: UTIB0000553  
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**IF YOU HAVE ANY QUESTIONS**





A photograph of the Kolluru Mookambika Temple. The image features two prominent tall pillars: a black spiral pillar on the left and a golden pillar with a horizontal arm on the right. In the background, there is a temple building with a tiled roof and a stone structure with a staircase. The sky is blue with some clouds.

# KOLLURU MOOKAMBIKA TEMPLE



# KOLLUR MOOKAMBIKA TEMPLE



## Mythological Origins

The Kollur Mookambika Temple in Udipi, Karnataka is dedicated to Goddess Mookambika, a manifestation of Adi Parashakti. The temple is believed to be over 1,200 years. According to legend, the demon Kaumasura, later called Mookasura, obtained a boon and began tormenting sages. To protect them, the Goddess combined the powers of all the gods, struck him dumb (mooka), and then slew him, earning the name Mookambika. This myth forms the foundation of the temple's significance.

## •Association with Adi Shankaracharya

The 8th-century philosopher Adi Shankaracharya is closely linked with the temple. He installed the Panchaloha idol of the Goddess behind the Jyotirlinga and consecrated the Sri Chakra. Tradition holds that the Goddess agreed to accompany him to Kerala with a condition that she'll stop wherever he turned back to look and stopped at Kollur when he looked back, making the place her eternal abode. This connection elevated the temple as a major seat of Advaita Vedanta and Shakti worship.

## •Spiritual and Cultural Importance

Regarded as one of the 108 Shakti Peethas and seven Muktisthalas of Karnataka, the temple lies near the Souparnika River and Kodachadri Hills, where Adi Shankara meditated. It has long been a center of learning, as Mookambika is revered as the Goddess of Wisdom, Music, and Learning which is why many parents bring children here before initiating their formal education (Vidyarambham ceremony). Its festivals, music traditions, and enduring pilgrimage culture continue to reinforce its historical and cultural significance.



## ARCHITECTURAL FEATURES-

•The Kollur Mookambika Temple displays a rich blend of Dravidian, Kerala, Vijayanagara, and Hoysala styles, reflecting its long history of royal patronage. Its sanctum (garbhagriha) houses a self-manifested Jyotirlinga, while the complex features a large prakara (enclosure), mandapams. The copper-roofed vimana with a gold-plated crest (kalasha), the Deepa Sthambha (lamp tower), and finely carved wooden and stone pillars add to its architectural beauty. The temple complex includes various





ceremonial halls (mandapams) and smaller shrines dedicated to deities like Lord Ganesha (specifically the ten-armed Dashabhuj Ganapathi), Lord Subrahmanya, and Lord Hanuman. The temple's location by the sacred Souparnika River and at the base of the Kodachadri Hills enhances its serene spiritual ambiance.

- The temple's uniqueness lies in its dual-divinity Swayambhu Jyotirlinga, marked by a golden line (Swarnarekha)—the right half symbolizing the Trimurti (Brahma, Vishnu, Shiva) and the left half representing the Tridevi (Parvati, Lakshmi, Saraswati), making it a rare union of Shiva and Shakti. Behind the lingam stands the Panchaloha idol of Goddess Mookambika, consecrated by Adi Shankaracharya atop a Shri Chakra Yantra. The goddess is seen seated in the Padmasana (lotus pose) with four arms. Her upper two hands hold the Shankha (conch) and Chakra (divine discus), while the lower two hands display the Abhaya Mudra (fearlessness) and Varada Mudra (boon-giving).



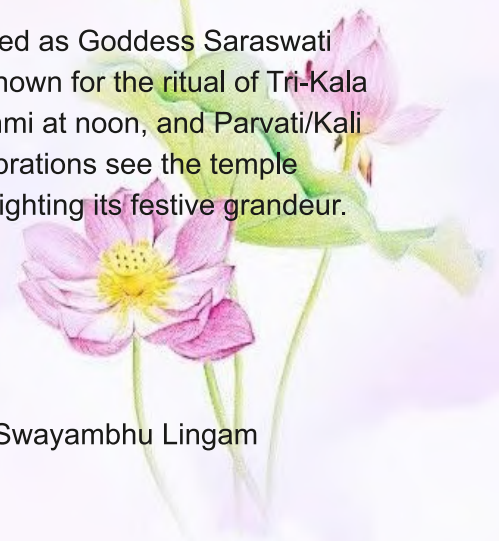
- Goddess of Knowledge: Since Goddess Mookambika is highly revered as Goddess Saraswati (Vagdevi), this mantapa is a sacred site for artists and students. It is also known for the ritual of Tri-Kala worship, where the Goddess is revered as Saraswati in the morning, Lakshmi at noon, and Parvati/Kali in the evening. The annual Rathotsava (chariot festival) and Navaratri celebrations see the temple bedecked in brilliant decorations, drawing thousands of devotees and highlighting its festive grandeur.

#### TIMINGS-

#### TIMINGSACTIVITYNOTES

#### MORNING SCHEDULE

5:00 AM Temple Opens (Kavatodghatanam) Nirmalya Darshan of the Swayambhu Lingam





5:15 AM Abhishekam to the Lingam Ritual bath for the deity.

5:30 AM Ganahoma (1 Coconut) Ritual offering to Lord Ganesha.

6:30 AM Morning Worship (Pooja) Starts First main Tri-Kala Pooja.

7:15 AM Dantha Dhavana Mangalarathi Offering of light.

7:30 AM Panchamritha Abhishekam Ritual bath with five ingredients.

7:45 AM Naivedya Food offering.

8:00 AM Morning Mangalarathi and Bali Utsavam Morning procession.

8:15 AM

End of Morning Bali Utsava

Morning Darshan Timings (Devotees Allowed):

• 5:00 AM to 7:15 AM

• 7:45 AM to 11:30 AM

### NOON SCHEDULE

11:30 AM Noon Pooja Starts Second main Tri-Kala Pooja.

12:30 pm Maha Mangalarathi and Afternoon Bali Utsava Grand offering of light.

1:30 PM The Temple Closes (Kavatabandhanam)

12:30 PM to 2:00 PM Anna Prasadam Free lunch served to devotees.

Noon Darshan Timings (Devotees Allowed):

• 12:00 PM to 12:20 PM

• 12:45 PM to 1:30 PM

### AFTERNOON & EVENING SCHEDULE

3:00 PM Temple Door Reopens (Kavatodghatanam)

3:00 PM to 5:00 PM Darshan Only Sevas will NOT be performed during this time.

6:30 PM Pradosha Pooja Starts Beginning of evening rituals. Includes Panchamritha Abhisheka.

7:00 PM Naivedya Food offering.

7:30 PM Salam Mangalarathi Special evening Mangalarathi.

7:45 PM Mangalarathi for accompanying Deities Rituals for subsidiary shrines.

8:00 PM Naivedyam, Bali, and Mangalarathi Third main Tri-Kala Pooja rituals.

8:00 PM to 10:00 PM Anna Prasadam Free dinner served to devotees.

8:15 PM Night Bali Utsava Night procession.

8:30 PM Utsava Moorthi at Saraswathi Mantapa, Ashtavadana Seva Worship with music and vedic chants before the deity is taken inside.

9:00 PM Kashaya Mangalarathi and Temple Closes Final closing for the night.





### SPECIAL POOJAS-

•Navaratri Pooja: The Kollur Mookambika Temple celebrates the nine days of Navaratri each year with great devotion. On the ninth day, special rituals such as Navadurgalankara, Pushparathotsava, and Chandika Yaga are performed.

•Dhanurmasa Pooja: During the month of Dhanu, daily morning poojas are conducted for Devi Mookambika, including Mangalarthi and special Naivedyas (offerings).

•Shivratri Pooja: The temple attracts numerous devotees from Karnataka, Kerala, and other South Indian states during Shivratri, who come to offer prayers and participate in the celebrations.

•Varshika Utsava: During the annual Varshika Utsava, a Rudrabhisheka is performed at noon, followed by various street festivals in the evening from 5:30 PM to 10:00 PM.

•Ugadi Festival: On Ugadi, the temple conducts a special pooja along with Mahamangalarthi, marking the celebration of the New Year according to the regional calendar.

•Saraswati Pooja at Kollur Mookambika Temple: Devi Mookambika is revered as the Goddess of Knowledge, and Saraswati Pooja is performed to seek blessings for education and intellectual success. Many devotees meditate for a fortnight to enhance concentration and focus, while some undertake the Mahathrimadhura ritual for 41 days to improve their mental faculties.

•Chandika Homa at Kollur: Devotees perform the Chandika Homa to invoke the blessings of Goddess Durga for protection from enemies, negative influences, and planetary doshas. It is also believed that performing this Homa brings success in legal matters and ensures overall victory over obstacles.

•Sahasranama Archana at Kollur Mookambika Temple: The Sahasranama Archana is a special ritual where 1008 names of the deity are recited over 30 to 45 minutes. This seva is performed to attain spirituality, prosperity, and divine blessings.

•Vidyarambham at Kollur Mookambika Temple: On Vijayadashami, the temple conducts Vidyarambham, the sacred initiation of children into learning, marking an auspicious start to their educational journey.

### PARIHARA POOJAS

At Kollur Sri Mookambika Temple in Udupi district, Karnataka, devotees perform various Parihara



Poojas (remedial rituals) to overcome difficulties, planetary doshas, and life obstacles. Goddess Mookambika is worshipped here as the combined form of Shakti, Saraswati, and Mahalakshmi, and devotees seek blessings for knowledge, prosperity, health, and protection. Though there is no single offering called “Parihara Pooja,” several sevas function as remedies for different problems.

### Major Parihara Rituals

- Chandi Homa: One of the most significant is the Chandi Homa, a powerful ritual performed with Navakshari mantra chanting, believed to remove evil effects, financial struggles, health issues, and marriage obstacles.

- Sarpa Dosha Parihara rituals such as Sarpa Samskara, Naga Pratishta, Ashlesha Bali, and Nagarchana are performed to relieve the effects of Naga or Kuja Dosha and is especially important for issues like delay in marriage and childlessness.

- Navagraha Parihara Pooja: Devotees also perform this pooja to counteract planetary afflictions

- Moola Nakshatra Parihara for those born under the Moola star.

- Other popular pariharas include the Mrityunjaya Homa for health and protection

- Saraswati Pooja/Vidya Pooja for students seeking academic success, and regular offerings such as Panchamrutha Abhishekam, Kumkumarchana, and Trikala Pooja.

- Specific remedies are also tied to issues—for example, saree and mangalsutra offerings for marriage obstacles, or Thulabharam for progeny.

### HOW TO REACH

#### By Air

- Nearest Airport: Mangalore International Airport (about 130 km / 3.5–4 hours away).
- From the airport, taxis, cabs, and buses are available to Kollur.

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#### By Train

- Nearest Railway Stations:

- oByndoor (Mookambika Road) – about 28 km

- oKundapura – about 40 km

- oUdupi – about 80 km

- From these stations, you can take a taxi, auto, or local bus to reach Kollur.

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#### By Road

- Kollur is well connected by road and has frequent KSRTC and private buses from nearby towns.

- Distances from major places:

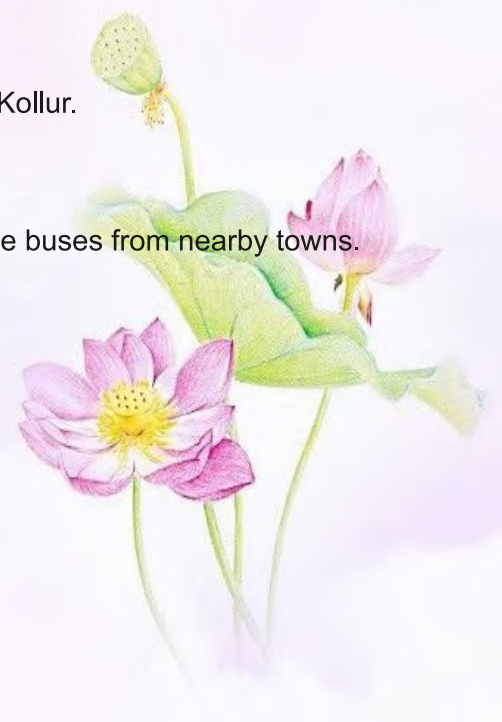
- oUdupi – ~80 km

- oMangalore – ~130 km

- oMurudeshwar – ~60 km

- oBangalore – ~430 km

Buses and taxis are widely available from these towns to Kollur.





**CONTACT INFORMATION-**

Kollur Mookambika Temple Phone Number

- Main Contact Numbers: +918254258221
- Alternate Contact Number: +918254200200
- Fax: 08254-258221
- Website:

<https://kollurmookambikatemple.org/>

The one who looks down on other people is called Munda.

Both are affecting our life. That is why in Chandipath, Kali kills Chanda and Munda—and takes both their heads in hand—and goes to Mother:

“I killed Chenda and Munda. The rest of the Rakshasas you need to kill.”

Mother says, “Because you killed Chanda Munda, you will be called ‘Chamunda’!”

Mahendri, the greatness—Bhoga,







## “A Spiritual Journey with Guruji in the Chandi Yagam”

- V Jyothy Reddi

Śrī Mātre Namah.

I Ms Jyothy, a participant of the ongoing SAHASRA CHANDI YAGAM at KANCHIPURAM would like share my joy being a part of THE BRUHATH SANKALPAM of our BELOVED GURUJI.

Our daily routine starts with reaching the PEETHAM, by 7.30 am in the different buses arranged from the respective hotel rooms. The morning vibe at the peetham seems to have been setting a festive fervour. Fresh and delicious and quality breakfast Prasadam served is a feast. From there on, the participants get into their respective tasks till GURUJI starts the DURGA SAPTASATHI PARAYANA at 9 am, which is so overwhelming, and GURUJI's explanation and meaning of the slokas are very ecstatic.

After Annaprasadam in the afternoon, the Homa preparations would begin and all the participants are so involved with tasks that a group works setting 14 PURNAHUTIS for 15 HOMA KUNDAS., while simultaneously another group works decorating the HOMA KUNDAS after removing the Vibhuti, another group would be counting 840 vadas offered as vishesha dravya another group setting the puja samagri around the HOMAKUNDA, while others set the HOMASAMIDHALU, bringing a feeling of togetherness under the able guidance of GURUJI. Not to forget the GHEE refill group who thoroughly monitor to top up the GHEE in the arghyapatra whenever needed.

A perfect mutual understanding has been set among the respective Homa kundas that, everyone cooperates to see the best happen.

As Guruji always says to take the responsibility for the progress of the peetham, the sahasra Chandi seems to have paved way. Working as one big family gives immense joy.

Guruji's pravachans, are a special gift to all the participants which the

Others are definitely missing. There is humour, there is knowledge, there is togetherness and much more under the able guidance of our GURUJI and GURUAMMA.



The way Guruji explains the minutest tatvam hidden in the slokas His tune for SAAMA VEDAM in the Dhyana slokam of one of the chapters is very catchy .

Evening by 3.30 pm , LALITHA SAHASRA NAMA PARAYAM would begin followed by Evening puja , where all the participants are given DURGA YANTRAM to do the puja.

The most awaited CHANDI HOMA will begin between 6.30 pm , with 15 Homa gundas and 150 participants, is the most spectacular one to be witnessed. After every PURNAHUTI, the SHANKAM and other musical instruments played , with VISHALAMMA hailing the name THE GODDESS MOTHER makes you feel the presence of the all pervading UNIVERSAL CONSCIOUSNESS, VIBRANT ENERGY.

I have witnessed and performed CHANDI HOMAS outside, several times, but nothing matches what GURUJI PERFORMS. He is such a MultiTasker , that even while he is offering at his Homa kundam, he has an eye on all the 15 Homa kundas.

So much to learn , so much to experience at this MAHOTSAVAM.

THE KOTI PRATYANGIRA , sankalpa by GURUJI for upcoming days would be announced shortly.

Take this as an opportunity and please do attend in good numbers and get yourself drenched in DIVINITY.

Let me end my experience as a LIFETIME ONE.

Sree Matrenamah







**Kids Section**



# When Goddess Parvati Became Annapurna (From the Skanda Purana)



Compiled by:

**Smt. Indrani Yashoda Kompella**

Lord Shiva and Goddess Parvati lived on Mount Kailasa. One morning, as they sat together, Shiva explained to Parvati that the whole world was maya - that it's just an illusion. He said that even food was only a part of that illusion.

Parvati listened quietly. She knew what he meant, but she also knew that food was important for life. She decided to teach everyone, including the people of the world, how sacred food really is.

The next day, something strange happened. There was no food anywhere. The fields were empty, trees had no fruit, and even milk stopped flowing. People grew weak, animals were hungry, and the gods in heaven could not perform their duties.

Seeing this, Shiva understood how serious the situation was. Without food, the world could not function. He followed a bright golden light that led him to the holy city of Kashi.

There, he saw Parvati sitting beside a pot filled with warm, fresh food. She was feeding everyone who came to her children, old people, travelers, and even small animals.





Shiva went to her and said, “Devi, now I see how important food is. It gives strength to all living beings.”

Parvati smiled and said, “Yes, my Lord. Knowledge and wisdom are important, but food keeps life going. We should treat it with respect. Every grain of food is sacred.”

She then served Shiva a bowl of rice. The moment he accepted it, food returned to the world. The trees grew fruits again, rivers began to flow, and people were happy.

From that time, Parvati became known as Goddess Annapurna, the giver of food and nourishment. In Kashi, she is still worshipped as the one who feeds the world, and Lord Shiva himself is shown receiving food from her hand.

#### Moral of the story:

Food is a gift from God.

We should never waste it, complain about it, or play with it.

Before eating, we can pause for a moment and feel thankful.

When we share our food or help someone who is hungry, we honor Goddess Annapurna.



**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.



# Sri Vidya Sadhana Classes

October 10th, 11th & 12th

Basic Sri Vidya Classes (Module 1 & 2)

**In Telugu : 4:00 PM to 8:00 PM IST**

**In English : 5:00 PM to 9:00 PM IST**

To enroll in the Basic Sri Vidya Classes, please use the following link:

<https://srimeru.org/cloud/workshopregistration>





**10**  
**OCT**  
**2025****Festivals  
of the Month**

- 
- October 1, Wednesday - Maha Navami
  - October 2, Thursday - Vijayadashami,  
Dussehra, Sami Pooja
  - October 18, Saturday - Dhanteras
  - October 19 Sunday - Naraka Chaturdashi
  - October 20, Monday - Deepavali
  - October 20, Monday - Kamalatkika Devi Jayanti
  - October 21, Tuesday - Lakshmi Puja
  - October 23rd, Thursday - Bhagini hastha Bhojam
  - October 25, Saturday - Nagula Chhavathi







Daily Pujas during "Sharannavaratri" Festival Days













“Daily Annadanam” during Sharannavaratri Festival Days



“Chandi Parayanam” during Sharannavaratri Festival Days





“Guruji” and “Amma” during Sharannavaratri Festival Days





## Words of Treasure

**Ego connects you to body.  
Lose ego, you get connected to supreme**

**- Guru Karunamaya**



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