



Dear Budding Bhajanists.

NAAMASANKEERTHANAM & PADDHATHI

PADDHATHI:

In order to achieve the desired result, anything we do must have some given method, style or sequence. In your schools, you have a Curriculum of studies to follow in a particular order. Even in each subject, there are topics which are taken up for studies in a given order or priority. In our daily life, on getting up in the morning, we first wash our teeth and face, attend to nature's call, take bath, then do some prayer and intake coffee and breakfast. Then after some study, we take our lunch. In the evening we take some snacks and coffee and at night we take dinner. This order is maintained on every day life. In feasts, you have noticed that the dishes are served in a particular sequence. While doing Pooja, we follow some definite order and sequence in taking up each part of the Pooja. Even in nature, there is a given order of the Ruthus (climatic changes) Vasantha Ruthu, Varsha Ruthu, Greeshma Ruthu and Sarath Ruthu etc. Naamasankeerthanam also has a particular order and sequence called PADDHATHI. Let us have a look into the same.

Maruthanallur Satguru Swamigal has given us an orderly way of performing Naamasankeerthanam. You have seen the preliminary requirements for a Bhajan – like Sruti, thaala, laya, bhava, bhakthi, etc. Let us now look at the paddhathi krama prescribed by our Gurus. First we take up the THODAYA MANGALAM Paddhathi by singing the songs composed by great Guirus/Bhakthaas, invoking God. These songs are in praise of God who has taken many Avathaarams and these are in praise of Vishnu, Naaraayana, Raama, Krishna, Venkatesa etc. By these songs, we are praising the Lord by remembering His Daya and compassion to humanity, which He showed in many of His avataarams, and seeking his blessings for all prosperity for all of us.

In Paddhathi Bhajan, Thodaya Mangalam is the first and foremost and very important part. If we want some favour from some one, we praise him with the good deeds performed by him and about his good qualities and plead for his help. If this is the order in our day to day life, to get the blessings of God, it is natural that we should first praise him, remember about all his good qualities and deeds and seek his blessings by surrendering ourselves. This is the first step in Naama Sankeerthanam. The importance of this Thodaya Mangalam is that this Thodaya Mangalam forms the preliminary prayer songs, praising Lord to make Him happy and bless us. Thus, in the beginning itself, i.e. the first part itself, we are praying for Mangalam everywhere, i.e. all prosperity to all and every where in the world.

I. THODAYA MANGALAM:

- 1. Pundareekams** On all gods as given to you earlier
- 2. Invocatory Song** Hari Naaraayana, or
Naaraayana Hari, or
JaiJai Raam Krishna Hari or
Naaraayana Naaraayana Jai Jai Govinda Hare

Contd.....2.



NAAMASANKEERTHANAM & PADDHATHI (Contd.....)

I. THODAYA MANGALAM (Contd....)

3. Avatharika Slokams

- | | |
|-----------------------------------------|------------------------------------|
| a. Suklambharadharam Vishnum, | b. Yasyadwiratha Vakthraadhyaa |
| c. Sreekantho Maathulo Yasya, | d. Bhagavannaama Saamraajya, |
| e. Naama Saamraajya Roopaanaam, | f. Prahlaada Naarada, |
| g. Harer Naamaiva Naaimaiva, | h. Visrujja Lajjam, |
| i. Vishnor Gaanamcha, | j. Kaalakshepo Na karthavya:., |
| k. Naaham Vasaami, | l. Aalodya Sarva Sasthraani, |
| m. Vaidheehi Sahitham | n. Kasthuri Thilakam |
| o. Sri Sesa saila Sunikethana | p. Samacharana Sarojam |
| q. Anjaneya Mathipaadalaananam | r. Dhoorikrutha Seethaarthi |
| s. Shree Seethaa Lakshmana | t. Sjree Radha Rukmini Sathyabhama |
| u. Nandi Ravana Baanava Bhairava | v. Swathirasthu, |
| w. Lokaah: Samathaah: Sukhino Bhavanthu | x. Sree Hareyer Namah, |

4. Pundareekam Govinda Naama Sankeerthanam Govinda

5. Mooshika Vaahana Composed by Sri Sukhar, a Bhaktha

6. JayaJaanaki Ramana Composed by Sri Bhadrachalam Ramadas, who was an ardent devotee of Raama and later a Guru and composed many songs in our Naama Sankeerthanam.

7. Mandhara Moole Composed by Sri Thalappakkam Chinnayaa, a Bhaktha

8. Saranu Saranu Composed by Annamachaari, a great Bhaktha who has composed many songs on all gods particularly on Venkatesa.

9. Murahara Nagadhara Composed by Annamachaari,

10. Devesa Gana Composed by Sri Vijaya Gopala Swami, who has also become a great Guru

11. Maadhava Bhavathu : Composed by Sri Vijaya Gopala Swami

This brings us to the end of the first part of the Paddhathi called THODAYA MANGALAM. You will notice that the very first part of Naamasankeerthanam commences with a Mangalam, meaning Shreyas for those participating. Then there are many to follow. Normally Thodaya Mangalam precedes Guru Dhyaanam and Pooja Padhdhathi, which is a must to sing before Guru Dhyaanam and Pooja Padhdhathi and Unchavruthi. Before doing Deepa Pradakshinam, all these padhdhathis have to be taken up first.

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Achalabhakthan



Dear Budding Bhajanists,

Radhe Krishna

NAAMASANKEERTHANAM & PADDHATHI (Contd.....)

II. GURU DHYANAM:

A. Guru Keerthanams:

Keerthanas composed on (not by) various Gurus like Dakshina Murthi, Aashi Sankaracharya, Bhodhendral, Sridhara Ayyavaal, Maruthanallur Satguru Swamiga, Gnanananda, Gopalakrishna Bhagawathar, Dattathreya, etc. etc. These songs followed by appropriate Naamaavalis on each Guru to be taken up.

It is believed in our culture that it is difficult to see or go near God without the blessings of Guru. Any vidya needs a Guru to guide us with the principles, theory and practice of any art. Therefore, to go near God, we seek the blessings of Gurus who are already realised souls and who can only show us the right path. The first Guru is Dakshina Murthi (the combination of Brahma, Vishnu and Siva) followed by all other Gurus who have shown us the path for salvation. These Gurus are praised and sought through the songs composed on them, in praise of their qualities etc. and thus we seek Guru Krupa.

B. Ashtapathi:

In Bengal there lived a great Bhaktha, who has composed Ashtapathi and enacted with his wife the scenes coming in those Krithis. To such an extent he was a bhaktha and enjoyed Lord's presence in his life. He has written a mahaakaavyam called GEETHA GOVINDAM, which is the Rasakreeda of Lord Krishna with gopis. The entire songs are given with full of sringara rasa, the meaning of which is very difficult to assimilate. We should try to see the Bhava and sequence in these songs and take the morals only instead of trying to get a transliteration. It is enough if we sing these songs in the Raagaas given and in the state of mind of Sri Jayadeva Swami. It is said that the Ashtapathi itself is equal to Raadha Kalyaanam, since one of the poorva slokams "MEGHAIIRA METHURAM AMBARAM" is describing a scenery whereby Krishna reminds Raadha of their original abode in GOLOKA before their incarnation into the world and in that remembrance Raadha tries to hug Krishna in ecstasy, forgetting about the surroundings and Krishna calls Brahma and conducts a marriage scene in the traditional way.

Thus, this mahaakaavyam is equal to performing Raadha Kalyaanam. Sing the slokams "YADGOPI VADANENDU", "RAADHA RAMA RAMAAVARA", SREE GOPAALA VILAASANI" & "YATHI HARISMARANE" in different Raagaas. Then take up one of the Ashtapathis in sequence every week. Take the Poorva Sloka of the Ashtapathi taken for singing in that session.

Contdd...2



NAAMASANKEERTHANAM & PADDHATHI (Contd.....)

II. GURU DHYAANAM (Contd.....)

C. DAASARGAL KRITHIS:

With the invocatory songs contained in Thodaya Mangalam and with the Guru Keerthanams we have come near God and with the Ashtapathi we have become real Bhakthaas capable of surrendering ourselves to God. However, to go near Him, we should follow the paths of Mahans like the Dasargal whose names are given below. By singing their songs, we are seeking their blessings to show us the same path as they tread to reach God. Thus we prepare ourselves to be eligible for God's darsan. Poorva Slokaas and then one Keerthanam composed by the respective Dasar and appropriate Naamaavali.

1. Naaraayana Theerthar Tharangam
2. Bhadrachala Raamadas
3. Purandharadasar
4. Sadaasiva Brahmendra
5. Gopalakrishnba Bharati
- 6 Thyagaraaja Swaamigal
7. Kabeer Das
8. Meeraabai
9. Any others

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Achala Bhakthan



Dear Budding Bhajanists,

Radhe Krishna

NAAMASANKEERTHANAM & PADDHATHI (Contd.....)

III. POOJA PADDHATHI:

So far, with the blessings of Gurus and Dasargals and with the Ashtapathi songs, we have understood the path shown by them and groomed ourselves as eligible to receive God's grace and to see him. Next we long to receive God in our midst. In our day-to-day life, when we receive great men, from whom we have to get some favour, we receive him with both hands open, praising his qualities and deeds to please him and then wash his feet, make him seated comfortably, give him something to eat and drink and enquire about his yogakshemam etc. Once we are sure his mood is positive we seek his help in whatever way we planned. This will give us the desired result. Even with your father if you want to gain something or get some favour, you approach him with reverence, respect and praise his qualities and then put your demand as a request. In this way you are sure to get what you want.

Similarly, we are inviting God to our midst by praising his qualities, daya, compassion etc. and once He comes, with the blessings of guru, we are able to see Him, receive Him and then do paada prushtalanam, and offer all sweets and other bakshnams to eat. We serve Him with kudai, chaamaram and aalavttam, etc. and sing sthothrams on him and seek his blessings. Thus, Pooja padhdhathi is to receive God, treat him very nicely as our Lord and seek his grace. Chaturveda Paaraayanam and Manthrapushapa Slokams are essential. Before that the Kattiya Vachanams are given, which is taken up fully if time permits, otherwise atleast a few slokams may be taken up. Pooja Padhdhathi is to be done by taking up these songs in their given order:

1. Aaayaahi Maadhava
2. Baaro Muraare
3. Saranaagatha Vatsala
4. Yehi dhaathaa
5. Kattiya Vachanangal & Slokams
6. Manthrapuzhpam
7. Aasheervaadham
8. Upachaara Keerthanam

This brings us to the end of POOJAA PADDHATHI. Before doing Pooja Padhdhathi, it is customary to sing Thodaya Managalam atleast. Guru Dhyanam is also to be taken up, time permitting. However, Thodaya Mangalam is common and is a must before Guru Dhyanam, or Pooja Padhdhathi of Dhyana Padhdhathi.

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Achala Bhakthan



Dear Budding Bhajanists,

Radhe Krishna

NAAMASANKEERTHANAM & PADDHATHI (Contd.....)

IV. DHYAANA PADDHATHI:

Being in the direct presence of God, we are in a pleasant mood, bereft of all our worldly trials and sufferings and even without bothering about our relationships in the world outside. We are in the presence of God enjoying full bliss. On seeing "God's figure we want to dress him up differently and see his appearance and enjoy. This is like the desire to dress up our own children in different forms and enjoy its play. In our life, we adorn our children with various dresses of Krishna, Raadha, King etc. etc. and enjoy its different appearances. Similarly, we would like to enjoy God in different forms. Also, according to our Sastras, we have different Gods for different purposes. Ganapathy to remove obstacles. Saraswathi to give us education/Gnaanam, Lord Muruga for beauty, Lord Ayyappa for Veeryam, Lord Siva for peace. Lordess Parvathi for giving Sakthi, Raama for leadership, Krishna for childplay, Venkatesa for wealth, Panduranga for ultimate peace and Anjaneya for courage and service-mindedness. Therefore, we want to see the God in many of these forms and seek from Him in each of those forms the appropriate boons, which we are sure he would bestow on us due to our pooja done to him. This is called Dhyaanam. Take up Slokam, Keerthanam and Naamaavali on each God in the order given below.

1. Ganapathi
2. Saraswathi
3. Guru (If only the Bhajan starts with Dhyanam without earlier paddhathis)
4. Murugan
5. Ayyappan
6. Sivan
7. Ambaal
8. Raaman
9. Krishnan
10. Venkateswara
11. Vittal
12. Aanjaneyan
13. Mangalam
14. Uthara Slokams
15. Pundareekams

This brings us to the end of usual Bhajana Paddhathi, normally done on Saturdays. The whole thing is called paddhathi Bhajan. There are other Paddhathis in continuation of this to be performed on special occasions like Gokulashtami, Raama Navami, Bhajanotsavams etc. in a more elaborate way. Human evolution is not complete till he attains Moksha/Realisation of Godhood in himself and, therefore, our journey towards this goal has to continue with other paddhathis which take us closer and closer to our objective.

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Achala Bhakthan



Dear Budding Bhajanists,

Radhe Krishna

NAAMASANKEERTHANAM & PADDHATHI (Contd.....)

V. DEEPA PRADAKSHINAM

By performing the above Padhdhathis, we have groomed ourselves into a state of Bhakthi and want to go still nearer to God. We should be Bhakthaas first. Bhakthi has nine stages:

SRAVANAM, KEERTHANAM, VISHNOHO SMARANAM, PAADHA SEVANAM, ARCHCHANAM, VANDHANAM, DAASYAM, SAKHYAM, AATMA NIVEDHANAM

This slokam gives the stages of Bhakthi culminating in Moksham. First we must hear the good deeds and qualities of God from pravachanams of great men.. Next we must do Keerthanam (Bhajan) on Him as stipulated by our great Gurus. This should be followed by Smaranam, meaning thinking about his qualities and good deeds. Then we must do Paadapooja to Him. Then we must do Archanam, i.e. Pooja to Him following by Vandhanam, meaning prostrate before him. We should go near him by doing Daasyam, i.e. by serving Him as prescribed by Sastras. To go still near Him we should take Him as our friend (Sakhyam). After this it is total surrender of our Ego and ourselves to Him and become one with Him or what is called Realisation. This is called Moksham, means relief from the mental agonies caused by worldly test and tribulations. After this we will be in perfect stage of bearing all these as His grace, Samabhavana.

Now that we are able to go close to God, we place Him (Aavaahanam) and do Pooja to the Panchmukha Deepam (five faced lamp) and with appropriate song some Bhagawathar carries the lamp in dance to the tune of the song with gunguru on his legs and keeps it in the centre of the hall and all bhakthaas go round it in ecstasy and dance to the tune of the songs. This is believed that we are doing dancing with God who has come to us. We are doing abhinayam and dance in tune with the meaning of the songs taken up and enact various Leelaas of God as he played with Gopis. They are the Slokass starting with “**Visrujja Lajjam Yodheethe**”, by which the Lord assures that he will bless not only those who are singing and dancing without Lajja (shyness) but even their posterities. Another slokam “**Vishnor Ganamcha Nruththam cha Viseshathaha**”, the lord says, dancing with singing the songs on Lord should be the daily routine (nithya vruthi) of every Brahmin.

With another slokam “**Kaalakshepo Na Karthavyaha Ksheenam Aayuhu Kshane Kshane**” the danger of our hanging life is explained thus: our life is getting shortened every day and when the time to depart from this world comes Yama will not show mercy on us and will not leave us and therefore do not spend your time in wasteful and sinful activities but pray to Lord for relief. Yet through another slokam “**Bhakthaaha Sangamyacha Anyonyam**” the lord is assuring that those who, along with all Bhakthaas in unity, keep me in the lamp by Aavaahanam and meditates and sings my praise and come round the lamp, they will be bestowed with the blessings of having done a pradakshinam of the entire world, which is impossible normally. Deepa Pradakshinam has, therefore, is equal to coming round the entire earth. Lord assures that do not doubt, this is true and you will be blessed as such. This is the importance of Deepa Pradakshinam.

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NAAMASANKEERTHAM & PADDHATHI (Contd.....)

V. DEEPA PRADAKSHINAM (Contd...)

Another aspect of Deepa Pradakshinam with dance and abhinayam is that even the Lord Kailasa Vasa has come to Gokulam with his Bhootha Ganaas and Devas and has carried the dust where the Lord did Raasakreeda with Gopis and Gopaas and kept it on His head and danced with joy. This shows the importance of Bhakthi. There is indicated by a slokam at the last part of Deepa Pradakshinam, “He Nruthyanathi Hare: Pnah Pardhidhinam”.

An important part of Deepa Pradakshinam is Gopika Geetham. This song should be sung with poorva sloka and uthara slokaas and without Thaalam and by sitting round the lamp. Being in company with the God, Gopis felt more Egoistic, they became possessive of Krishna, claiming “Krishna is mine” This is also an Ego feeling, though it is positive Ego. Even this has to go. Lord disappears from Gopis, who are the greatest of the Bhakthas. Gopis are the embodiment of Devotion, (Bhakthi with surrender). When they have this feeling Lord wanted to remove their positive Ego and they realise that without God nothing in the world can move. It is only Him who is our solace, without whom we do not live. When this realisation comes and when they do full Saranaagathi with the song “Twameva Mama Sara\mbam”, the Lord appears again and they do Raasakreeda with Him and do Kolattam, Kummi etc.

This padhdhathi comes to an end with Deepa Punah Pooja and Deepa Avarohanam to wherefrom it was taken to the centre. The same Bhagawathar who brought the lamp dancing to the centre of the room, takes it back with dancing and keeps it in Sannidhaanam.

Though the Padhdhathi followed in many parts of the country is different, the basic principle is the same. The main parts are also same. Deepa Pradakshinam makes us forget our worries, gives good exercise to our body and brings our mind to a Layam due to Bhakthi and co-operative spirit. We should follow any one padhdhathi in full instead of mixing up from various padhdhathis and take up the songs in the order and in the raagaas prescribed by our great Gurus and Composers.

As there are many books available and as the songs to be taken up are innumerable, going beyond 30 in number, the names of the songs are not given here. Once we follow one book, everything is given therein with Raagaam, thaalam, sequence etc. and we should follow that. When we go to others’ programmes, we should follow their padhdhathi and join them even if that is not what we practice. This is the attitude every one should have. We should not insist on our own padhdhathi but mingle with all Bhagawathaas and join them in other padhdhathis and know them too. But we should follow one padhdhathi. As we are following Pudukkottai Padhdhathi, all of you buy the book published by them and follow it.

May you all grow in strength and wisdom and live a prosperous and contented life.

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Achala Bhakthan



Dear Budding Bhajanists,

Radhe Krishna

NAAMASANKEERTHANAM & PADDHATHI (Contd.....)

VI. DOLOTSAVAM

Meaning:

DOL means Cradle. We have all lied in cradle in our childhood and our parents and relatives used to swing it with a song to make us sleep. This is called Sayanam (sleeping). When it comes to grown ups, we have the Oonjal or Aattu Kattil which is swung. As we have come close to God as a friend or as a Bhaktha and as we have already danced with him in Deepa Pradakshinam, we feel he had exhausted and is tired and would like to make him sit in the Oonjal and offer him Milk, Sweets and other eatables, fruits, Beatal Leave with Paakku and swing the Oonjal and slowly make Him take rest by sleeping along with His counterpart. This is the meaning of Dolotsavam.

Process:

We first invite him with the song “**Hechcharika Raa Raa Raa**”. Then we offer Him Milk and various palahaarams with the song “**Aarakimpave Paal**” and then offer Him Thaamboolam (Betal leaves, with Chunnaambu applied and with paaku). Then we take Harathi with the song “**Vidamu Seyyave Nannu**”. Here we pray to him that He is everything to us and we will not leave Him and He should also not leave us and that He should always stay in our heart.. This is declared in the stanza “**Ninna Naanu Viduvanalli Yennai Neeyu Vidaluthalli**”. Then we sing Kalyaana Songs “**Gowri Kalyaana Vaibhavame**” and do Nalangu (applying chandanam, kumkumam, jevvathu etc. on his forehead and body, garlanding him, applying a special red paste on his feet etc.). Then we play Poo Pandu (bundle of flowers made into a ball) with the song “**Poola Chendlaadene**”. Then we sing Oonjal and Laali songs that are sung in Kalyaanams and swing the Oonjal in which He is seated with His wife. Then we plead that they both sleep well and close the door and sing Praakaara Rakshanam songs (Requesting various Bhajthaas like Jaya, Vijaya, Chanda, Prachanda, Sanaka, Sanandhana, Kumuda, Kumudeshana, Prahlaada, Dhruva, Bala Prabhalaadaya, to keep vigil as guards in the four sides East, South, West and North of the room where God with his wife is taking rest. We tell everyone to keep quite and not to disturb them. After some time (assuming that the dawn has arrived) we sing the Prabhodhanam songs (to make them wake up as it is morning). Then we pray to them for the welfare of all in the world and depart. Thus ends Dolotsava Padhdhathi.

Vedantic Meaning:

We should consider this as an inner process of unification with the God. We have to consider ourselves as the better part of the God and try to unify ourselves inwardly with him during this Dolotsava programme. Instead of considering it as a worldly affair, we should consider it as a spiritual journey toward human evolution, i.e. realisation of Godhood in us. Though we are performing this with the worldly aspect, we should consider that it relates to our inner upliftment to Moksham or Realisation. Once we are with the God, we forget all our worldly sufferings and remain in eternal peace and bliss. That is the attitude with which we should perform this function.

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Achala Bhakthan



Dear Budding Bhajanists,

Radhe Krishna

NAAMASANKEERTHANAM & PADDHATHI (Contd.....)

VII. KALYANA PADHDHATHI

Saaram:

Kalyanam means marriage, i.e. uniting a male with a female. When we do Kalyaanam to the God, it is only for our own satisfaction that we do. He is already married. We are only dramatising the marriage for our own self satisfaction. However, there is a deep meaning here. The God is the Purusha or the Male and all of us are the Bhakthaas in the form of Naayika or female. We are trying to unite with God, since we have come very close to him through the earlier padhdhathis and we love Him (Prema Bhakthi) too much that without Him we cannot live. This is the realisation we had after being with him for such a long time. Uniting with God means the knowledge that we are not different from God, i.e. God is in us due to which we are able to function. This knowledge is the great knowledge in the world. So in Kalyaanams to God we are ourselves posing as the wife and perform this function with this mindset.

Process:

We start the function with Thodaya Mangalam, go with Guru Keerthanams and take up Kalyaana Ashtapathi (22nd one) and sing a Naamaavali. Then we sing the Maappillai Azhaippu songs, perform Maalai Maatral, Pachappidi sutral etc. and keep the God and Goddess in the Oonjal and sing Oojal and Laali songs. Then we place them at the sannidhaanam and sing Gowri Kalyaanam. We then do Muthukuthal and Muthu Samarppanam Songs. Here we keep a wooden Ural and place Mangala Akshathai (rice smeared with haldi) into it and with the Ulakkai grind the same. 5 Kanyakaas are first asked to place the akshathai into the Ural. This is symbolic of making our 5 Karmendriyaas (Organs of action) unite together and help us do our karma. Since the young girls are always unsteady in mind and are full of thoughts. Therefore, they are equated to the indriyaas (organs) and mind and through this we are making them unite. Then 5 Bhagawathaas and then 5 Bhakthaas are asked to do the same. Then the mangalaakshathai is taken in a brass plate and brought to Sannidhaanam and sieved. Then we bathe the couple, dress them up and utter the Choornikai. This is an explanation of who all have come to the marriage like the Sambhadhikal, the entire village of the couple, relatives etc. and what are the accompaniments with which they arrived grandly etc. is described here. Then we declare the three ancestral lineage (Pravaram) of the Vadhu (Female) and Vran (Male) and say they are now united.

Then some Bhagawathar in the place of the Girl's father with his wife takes a Coconut, Betal Leave with paaku and dakshinai in hand and the mother pouring continuously water with the appropriate manthram which is taken by the Bhagawatha representing the boy's side and keep them in the sannidhaanam. Then we take up the Mangala Ashtakam, which is a prayer to the nature, rishis, rivers, mountains, all devaas, all pathivrathaas, all the Gods to shower their power on the couple and make them happy at this auspicious occasion.

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NAAMASANKEERTHANAM & PADDHATHI (Contd.....)

VII. KALYANA PADHDHATHI (Contd.....)

The Mangalaakshthai is placed by Bhagawathaas on the cloth kept at Sannidhanam at the end of each Ashtakam. This is not Aasheervadham as done in our marriages. This is a prayer to the Gods to bless the couple, since as the god is in each one of us, making God happy will be equivalent to making all of us happy.

This is the Satwik way of prayer and seeking blessings to all and not for us alone. By this, our Ahamkaar is thown away. Afterwards with the manthram “Maangalyam Thanthunaanena” we place the Thirumangalyam on the Devi’s neck in the photo kept at Sannidhaanam as a mark of the God having tied the same on her. Normally, the Kanyakaa Dhaanam and Thirumangalya Dhaaranam are performed by keeping a curtain in fron of the photo since we are symbolically doing it on behalf of the God and, therefore, we should not see it.

Then we perform Nalangu, which all of you know. Then we sing in praise of Bhakthaas and finally Anjaneyan. The last part is Konanki, means the Lord Himself appearing in that form and bringing the Vasnthha Maadhava Kalasa water and sprinkles on all. This is symbolic of having receivede the grace of God and finally a Bhagawathar distributes the Mangalaakshathai to all, which should be taken as God’s blessings and dropped on our forehead for the welfare of us all. This is called Kalyaana Utsavam, which is performed with appropriate songs given in the books. It is not possible to give all the songs here and special books are available. It should be conducted with the mindset of we being the wife of Lord, uniting with Him after our realisation that we are not separate from the God.

May you all become real Bhagawathaas and perform all the padhdhathis described above and be the recipients of the Lord and live a long, happy and prosperous life ahead.

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Achala Bhakthan