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TIRUMALA TIRUPATI DEVASTHANAMS

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TIRUCHANUR
SRI PADMAVATHI AMMAVARI
BRAHMOTSAVAMS

From 30-11-2021 to
08-12-2021

Sri Arada

TIRUMALA TIRUPATI DEVASTHANAMS

TIRUCHANUR

SRI PADMAVATHI AMMAVARI PUSHPAYAGAM

ON 09-12-2021



BHAGAVADGITA

Sīdanti mama gatrani
mukhaṁ ca parisusyati
vepathuś ca śarīre me
romaharṣaś ca jāyate

Arjuna said :
My limbs quail, my mouth goes dry,
my body shakes and my hair stands
on end.

(Chapter- I, Sloka-29)

INVOCATION

Vandē vāsudēvaṁ
bṛndārakādhīśavanditapadābjaṁ..

.. vandē ..

īṇḍīvaraśyāma mindirākucataṭī -
candanāṅkitalasaccārudēhaṁ
mandāramālikāmaṇḍasamśōbhitaṁ
kandarpajanaka maravindanābhaṁ..

.. vandē ..

dhagadhagitakaustubhā dharaṇa vakṣasthalaṁ
khagarājavāhanaṁ kamalanayanaṁ
nigamādhisēvitaṁ nijarūpaśēṣapa -
nnagarājaśāyinaṁ ghananivāsaṁ..

.. vandē ..

karipuranāthasaṁrakṣaṇē tatparaṁ
karirājavaradasaṅgatakarābjaṁ
sarasīruhānanaṁ cakravibhrājitaṁ
tiruvēṅkaṭācalā dēvaṁ bhajā...

.. vandē ..



I worship Vasudeva!
That one who is revered by the head of all demigods!

The one like a black cloud, who from the confines of Lakshmi's bosom gets smeared by sandal paste, that one with an immaculate body who is garlanded with Mandara flowers, who shines with a crown, the father of Kandarpa, the lotus navelled one!

The one whose chest is adorned by the glittering Kaustubha jewel, the one who has the king of birds as His vehicle, the lotus eyed one the one praised by the Vedas, the one who in His true form reclines on Sesha – the king of serpents, and the one who is the refuge of all divinities !

The Lord of Karipura, the one who is always engaged in protection the one who blessed the elephant king at the time of need, with His lotus like hands, the one with Lotus eyes, the one who shines brilliantly with the discus, On that Lord of Tiru Venkatachala, I meditate!

Courtesy : Nectar ocean of Annamacharya by
Smt. Ambika Ananth & Sri Adviteeya N. Dixit

SRI KRISHNA KARUNAMRUTHAM

- 'Anantha' (Krishna Sundari Sattiraju)

Srikrishna Karnamrutham is a poem written in Sanskrit by Poet Bilwamangala Swami popularly known as Leelashuka. Based on the original concept of the poem by Leelashuka, the following prose is written in English in conversational tone.

One day little Krishna approaches his Mother Yashoda and asks for a silver vessel. His mom enquires, "what do you need that for....??"

"to drink milk ma!" says little Krishna..."Without a vessel, how do I drink milk? And without milk, how is it that my little tummy would be satisfied?"

"But then, where is the milk today little one? It's long finished!" replies Yashoda.

"Oh !then when would you be giving me milk ma...? Please tell me...I would obediently wait for you to give me milk ma..."

These are the sweet words that tumble out of the rosy lips of baby Krishna....

"Let the night come my adorable child! That's when the cows would be milked! and then would I give you a silver vessel full of milk"

"But..ma...such a tiny child that I am..., and so naïve....How would I know what is Night? How can I recognize when night comes?"

"Oh...that's easy dear one....Night is that time when everything around seems dark! No light around and you can hardly see anything without

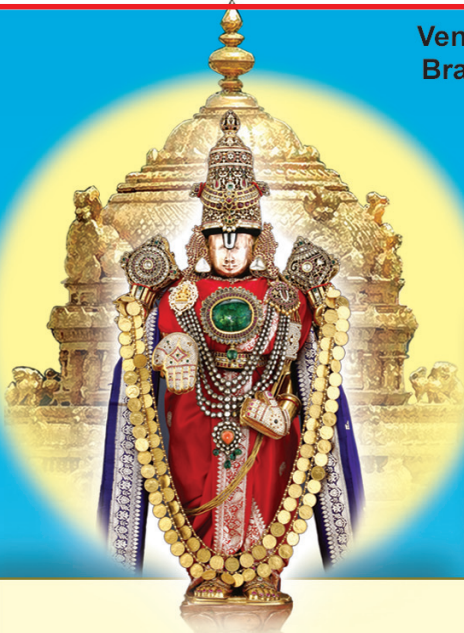


light. At that time my dear one, when you feel darkness all around and you hardly can see anything around you...know at that moment my dear one, that the 'The Night' has come..."

"Oh..mom...look here now...look at me, your dear darling child! My lotus-like eyes are totally closednow it's all dark around me mom....I could hardly see anything around me...'Night' has come..Mamma...!! 'Night' has come....!! Give me milk now...you can't deny me now,...I waited for milk till 'Night' has come!!!"

Such a Krishna,
who is so adorably mischievous
and is full of childlike innocence and love,
Such a Krishna who playfully pulls the saree pallu
(aanchal) of his mother
and follows her in his adorable footsteps,
May such a Krishna protect me like-wise
and forever with such Love and Affection.





Venkatadri Samamsthanam
Brahmande nasti kinchana



Venkatesa Samo Devo
Na Bhuto na Bhavishyati

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SALUTATIONS TO SRI PADMAVATHI DEVI

Goddess Padmavathi is glorified as the queen of the Universe. She represents the Lord's Sankalpa. Her divine name signifies her emergence from the lotus. She is also known as Alamelmanga which means 'the lady on top of the lotus' referring to her emergence in the Panchami teertham fulfilling the long penance of Lord Srinivasa. With the advent of the month of Karthika, the festivities of Sri Padmavati Ammavari Brahmotsavams start with great pomp and splendour.

Goddess Padmavathi is the Consort of Lord Venkateswara. She wards off the sins of those who approach Her and enhances their good qualities making them fit to approach the Lord. The Divine Mother feels concerned for the plight of Her children (devotees) and intercedes with the Lord on their behalf to ensure their well-being. She pacifies the Lord who is a strict ruler, as and when necessary to pardon the devotees. Devotees appeal to the supreme Mother to exercise Her loving concern and solicitousness for the good of Her children and bring them closer to Lord Srinivasa. Goddess Padmavati is a symbol of Mercy. She holds a lotus in her hand representing her soft and gentle qualities. She possesses all the uncountable auspicious qualities especially Vaatsalyam and grants intelligence to all those who seek Her refuge.

What is Vaatsalyam?

Vatsa means child or calf. The cow, after delivering a calf, gently licks the calf and cleans it. This affection of the cow is known as Vaatsalyam. As human beings, the devotees are prone to sinful acts, and realizing this, they approach the goddess for pardon. Being compassion- incarnate, she does not count on their sinful acts, but showers Her unlimited mercy upon them. She is Karuna Kataksha dharini – she radiates compassion from her looks askance. When Annamacharya felt disheartened to climb up Tirumala in the middle of his journey due to exhaustion, it was Padmavathi who rejuvenated him with the Swamy prasada and enabled him to complete his journey successfully. He wrote a number of sankeertanas glorifying her benevolence and grace. Nammalwar in his Thiruvayimoli says that "Goddess Lakshmi will not go away from Lord Venkateswara's heart, staying always with him" (agalakilleen iraiyum enru alarmel mangakai urai marba!). That is why, she is known as nityaanapaayini.

The magnificent annual Brahmotsavams of Goddess Padmavathi Devi in Tiruchanur will be performed with pomp and gaiety. May Goddess Padmavathi Devi shower abundant mercy on us forever!

OM SRI PADMAVATHYAI NAMAHA

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ALAMELMANGA IN THE EYES OF ANNAMAYYA

- Prof. M. Rajagopalachary

Annamayya pays tributes to the glory and grandeur of Goddess Alamelmanga in a number of beautiful *sankirtanas*. Alamelmanga is a befitting match for Lord Venkateswara as she is personification of elegance and abounding compassion. She is the epitome of all the rasas in the world. She is *nityanapayini*, ever inseparable from the Lord. So is the Lord. He cannot live without her. That is why, when she angrily abandoned Vaikuntha, the Lord also followed suit and settled down on Venkatadri. He fixes her on His chest securely lest she should leave Him. Alamelmanga plays the role of a mother for all *jivas* and comes to their rescue by persuading the somewhat indifferent Lord to forgive their sins and save them with His mercy. Thus, according to *Visistadvaita*, she takes up the role of a benevolent mediator, *purushakara*.



Inspiration for Annamayya :

There is an interesting event in the life of Annamayya in which Alamelmanga plays a crucial role. As a child Annamayya was sent by his sister-in-law to the forest one day on a mission to collect the grass. While cutting the grass with a sickle, his finger was cut and the blood gushed forth. He cries with pain for help in vain. He realizes that all his passion for relatives is mere lunacy, "*neevatti verri naakela kavimpa?*". He thinks there is no use going back home and arguing with his sister-in-law why she had assigned such a task. Suddenly, realization dawns on him that there is none to save him except Lord Srihari. By intuition he turns his attention to the Lord of Seshachala who has been within him as *antaryami* like father, mother, god, preceptor and savior. Just then he comes across a group of *bhajan* singers singing the glory of Lord Venkateswara. Involuntarily, he accompanies them to Tirumala. While climbing the holy hill, he feels nervous due to hunger and falls asleep. At that time, Alamelmanga appears to him in his dream and offers the Lord's *prasadam* and ordains him to throw away the footwear to recover his strength to reach the top of the hill without any difficulty. Thus she unveils the glory of the locale to him. By the grace of the Goddess, Annamayya spontaneously composes *Venkateswara Satakam* on her. In the light of this, his affinity to the Goddess can be understood. Rich poetry overflows in Annamayya's *shringara kirtanams* on Alamel Manga seeped with *madhura bhakti* in the manner of Jayadeva.

Beyond Human Comprehension : Is it possible for human beings to praise the extraordinary beauty and charm of Alamelmanga? No, says Annamayya. It is beyond human comprehension. She shines with all the graces of the spring. Annamayya pleads with her, "How can I praise you, O Alamelmanga/Glistening with all the graces of the spring? ("*emani poguudame yika ni(n)nu...*")". She is treasure-trove for the Lord. When she is there with Him, He does not need anything. He seems to ask the Lord, "O Lord! What use is moonlight for You? Don't You find it in Alamelmanga's cool glances? Do You need floral bed? Aren't the goosebumps raised on her body a floral bed for You? Why do You need any feast? Doesn't her delicious dalliance constitute a feast for You? Do You really need areca



nuts after the feast when her bashful smiles are there? Her constant association with You augurs well for the worlds.”

The Zodiac Signs : Annamayya’s *sankirtana*, “*innirasula yuniki yinti celuvapu raci...*” reveals his knowledge of astrology. Annamayya considers Alamelmanga as the personification of grace and elegance combining the graceful virtues of all the zodiac signs, though her actual sign is Virgo. He finds in her form the individual characteristics of all the signs. Alamelumanga’s graceful new appearance forms a feast for the eyes of the Lotus-eyed Venkatesha (“*alamelu manga nee abhinava roopamu...*”)

Graceful Gait : Annamayya describes the graceful gait of well-adorned Alamel Manga as she comes to worship Lord Venkateswara with all her retinue (“*vaccenu alamelumanga...*”). Like a fine painter, Annamayya draws the picture of the pageant. “O Mother! As you proceed in a palanquin, your emerald-studded bracelets shine forth. Thousands of beautiful maids with golden lamps in their hands wave hand-fans in the procession. Your talk is sweet like honey. The parrots twitter by your side and play tune to the sweet songs of your maids. The tinkling of their ankle-bells constitutes background music to it. Rambha and other angels dance before you with profound gait. You come thus with a lot of fanfare to join Lord Venkatesha and begin the stage-play of

The annual Brahmotsavams at Tiruchanur is being performed to Sri Padmavathi Ammavaru in Kartheekamasam. The Brahmotsavams starts with 'Lakshakumkumarchana'. Ammavaru will be decorated with various vahana sevas in all nine days as part of annual Brahmotsavams. Let us have the blessings of the Ammavaru and be blessed.

creation. All that happens in this world is only your *lila!*”

On the Palanquin : Annamayya warns the maids carrying the palanquin that they should walk gracefully without wobbling lest the jasmines from the Mother’s locks fall down (“*kulukaka nadavaro kommalaala ...*”). She sweats at the slightest imbalance in the gait. He asks the maids to offer her pearl-studded footwear as she gets ready to get off the palanquin.

Elegant Dance : Alamelmanga is well-versed in all fine arts. She dances elegantly before the Lord of Venkatadri to win His heart (“*alarulu kuriyaga nae nade...*”). The song is often compared with Purandaradas’ “*bhagyada lakshmi baramma!*” describing the dance postures of Goddess Lakshmi before Lord Vishnu. Alamelmanga dances as her front ringlets of hair wafted in the air putting on all her pretty airs. Behind the curtain, she is soft and gentle like a half-blown flower. An expert dancer, she attracts her Lord with a series of swift turnarounds. Thus, she wins the Lord’s heart.

Talambralu : In the wedding ceremony, *talambralu* is an interesting part. The bride and bridegroom pour the auspicious turmeric rice grains over each other quite enthusiastically. It provides a lot of amusement both to the couple and the spectators. Annamayya describes this scene of *kalyanotsava* very beautifully in a few *sankirtanas* like “*pidikima talambrala pendli kooturu...*”. Alamelmanga radiates with splendor as a bride holding *talambralu* in her fist and smiling with her looks askance. She is too shy to utter the name of the Lord. She has long plaited hair and long pearl chains around her neck. She changes a box-full of sarees on this occasion. She melts away in the Lord’s passionate embrace with excitement and shyness.



Goddess of Garudadri and Vedadri : Alamelmanga is the treasure of Garudadri and Vedadri hills represented by Lord Venkatesvara and Narasimha (*"garuadri vedadri kalimi ipe..."*). She fulfils all our wishes like a wishing stone (*cintamani*). She is daughter of Milky Ocean, and lives in the lotus. She is the beloved of Narasimha. Like Mother, she rules all the worlds with affection. She lives in wealth and harvest. Annamayya hails her as the beloved of Hari and mother of Cupid (*"cakkani talliki changubhala tana..."*).

Coodikudutta Naacciyaar : As we know Andal successfully married Lord Ranganatha by performing *Srivrata* chanting *Tiruppavai*. Lord Ranganatha is, however, Lord Venkateswara for Annamayya. Annamayya asks the maids to sing a *sobana* (*shobhanam*) song on the occasion of their nuptial ceremony (*"cudamma satulala sobana padamma..."*). Goda is also known as Coodikudutta Naacciyaar as every day she used to wear fresh garlands first before she offered them to Lord Ranganatha. As Goddess of Wealth, mother of Cupid, sister of Moon, daughter of Milky Ocean and Mother of Universe seated in the lotus, she naturally abounds in elegance, charm and grace. Naturally, she has plentiful store of happiness.

Ashta Lakshmi : Goddess Lakshmi is Ashta Lakshmi with eight different forms. Annamayya refers to the different episodes of the Lord's incarnations wherein she appears in her different forms (*"tagunayya harineeku danamu teccukonina..."*). He invokes her thus: "O Goddess Ashta Lakshmi! You've eight manifestations. You enriched Lord Varaha as Soubhagya Lakshmi when He rescued Goddess Earth from the clutches of Hiranyaksha. You imparted victory to Lord Krishna as Jaya Lakshmi when He married Rukmini vanquishing Sisupala. You were behind Lord Rama as Vira Lakshmi when He killed Ravana and restored Sita to Ayodhya. You became Sangrama Lakshmi when you bravely fought with Narakasura as Satyabhama and helped Lord Krishna kill him. You became Vara Lakshmi when you emerged as Chencu Lakshmi to pacify fretting and fuming Lord Narasimha after He killed Hiranyakasipu. As Alamelmanga and consort of Lord Venkateswara in Alamelmangapuram, you assumed the form of Adilakshmi. You are Kalyana Lakshmi in the daily ritual of marriage for Lord Venkateswara at Tirumala."

Playful Pranks : The playful pranks between Lord Venkateswara and his beloved Alamelmanga are beautifully described attributing them to a lady and her brother-in-law with folk touch in the *sankirtana*, *"ele ele maradala caalu caalu caalunu"*. The taunting, playful romantic conversation between the brother-in-law (B) and the lady (L) runs as follows:

- B: "What is the matter? Hey, sister-in-law!"
 L: "Stop your playful pranks, O brother-in-law!"
 B: "What pretty airs you put on with your graceful movements?"
 L: "Why pinch me time and again? End these false guiles and leave me alone!"
 B: "Why do you scare me the moment you see me, O querulous lady?"
 L: "Why are you after me? Get lost! No possibility of consummation, You pretentious guy!"





On the auspicious occasion of Panchami Theertham at Tiruchanur, the 'Saare' (gifts) from Lord Srinivasa reaches Tiruchanur in a grand procession during the wee hours which is brought on finely decorated elephants. These 'saare' includes - Turmeric, vermilion, garlands etc. will be adorned to the Goddess is eye feast to the eyes.

- B: "With your tickling glances, you've been tempting me, O dear lady!"
- L: "You've quickly connected me to Lord of Venkatadri and befittingly won my heart, O dear!"

Consummation : "*Emoko ciguru madharamuna edandea kasturi nindenu...*" is a romantic composition describing the consummation of Alamelmanga and Lord Venkateswara in conversational mode between two groups of maids. One group seems to question the mystery, while the other seems to solve the puzzle, but in fact both taunt the lady.

- G1: 'How come she has signs of musk here and there?'
- G2: 'Don't you know? It is just a letter written by the lady to her Lord?'
- G1: 'How come her eyes turn red like rubies in corners?'
- G2: 'The arrows of her looks askance stuck on her dear Lord and withdrawn in embarrassment must've left the blood stains there! Don't you think so?'
- G1: 'How come she shines so brilliantly through her bodice?'
- G2: 'The crescent marks left by the playful Lord on her exude moonlight in summer season. Can't you guess, O' maids?'
- G1: 'Tell us, wherefore are those drops of pearls on the lady's pretty cheeks?'
- G2: 'Aren't they beautiful drops of sweat on her gentle face resulting from the mischievous Lord Venkatapati's dalliance with her?'

Mangala Harati : Annamayya offers *mangala harati* to Goddess Sri Mahalakshmi in his composition, "*ksiraabdhi kanyakaku Sri Mahalakshmi kini.*" He celebrates the grace and charm of her form and greets her with the lighted camphor. He uses a number of similes and metaphors to describe her beauty.

Let me offer auspicious lighted camphor

To the ever-rising natural graces of Alamelmanga!!

Like Annamayya, let us also lit the auspicious lamps and wave them before the Goddess Alamelmanga on the occasion of her *utsavas* and seek Her blessings!

Think it over...

Q1. Name the poet who praised Goddess Padmavathi devi?

Answer in Page No. 44



EPITOME OF ELEGANCE

- Dr. Usha Bhattaram

Indian mythology has stories for all situations. Epics like Ramayana, Mahabharatha, Srimad Bhagavatha etc. comprise stories to suit all occasions. Through the fabric of every story is woven some ethical message – a message that helps build an individual's character. The stories have been off-shoots of the then prevailing societal norms; those that aided in nurturing personalities to meet the requirements of the then traditional yardstick. The story of Lord Venkateswara and his consort Goddess Padmavathi is one such story that brings out various complexities of life.

Crushes the ego

When Sage Bhrgu, who is out on an errand to determine and nominate the nonpareil

among the Triad, enters Vaikunta, the abode of Lord Vishnu, he finds the Lord engrossed in an affectionate banter with his spouse Goddess Lakshmi, quite oblivious of the sage's entry. Having already been disregarded and unnoticed by Lord Brahma and Lord Shiva, Lord Vishnu's behaviour proves the last straw to the sage. In a fit of uncontrollable fury, he rushes towards the Lord and kicks him on his chest – the abode of Goddess Lakshmi. Lord Vishnu, a divine maverick, does not lose his temper with the sage. He pacifies the sage by pressing the latter's foot on the pretext that he might have got hurt in the process of kicking him on his bejewelled chest. Soothing the sage's ruffled feathers, He crushes the eye (Sage Bhrgu is known to have a third eye in his foot, a window to his knowledge as well as ego) in the foot of the sage.

Meanwhile, the self-esteem of Goddess Lakshmi is wounded at the 'humiliating act' of Lord Vishnu. She leaves Vaikunta in a huff and Lord Vishnu in agony. Lord Vishnu goes in search of Lakshmi, who is supposed to have settled at Kolhapur. But he is unable to gain her grace. Turning a migrant, he starts searching for her and thus reaches the forest of Seshachalam.

Loan from Kubera

Meanwhile, Goddess Lakshmi reincarnates as Padmavathi, daughter of King Akasa Raja. The story of Lord Vishnu falling in love with Princess

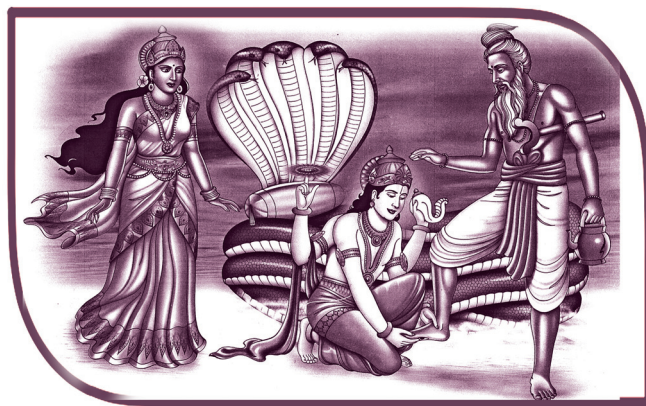
ALAMELUMANGAPURAM (TIRUCHANUR) :

Tiruchanur, also known as Alamelumangapuram, located about 5 kms from Tirupati. The Temple of Sri Padmavathi Devi, the consort of Lord Venkateswara is situated in this place. It is said that the visit to Tirumala is fruitful only after a visit to Sri Padmavathi Devi Temple at Tiruchanur. Therefore, after visiting the temples at Tirumala and Tirupati, the pilgrims proceed to Tiruchanur to worship Goddess Padmavathi Devi. The sacred tank adjoining the Padmavathi Devi Temple is called Padma Sarovar. The legend is that the Goddess revealed Herself on a lotus in this sacred tank.



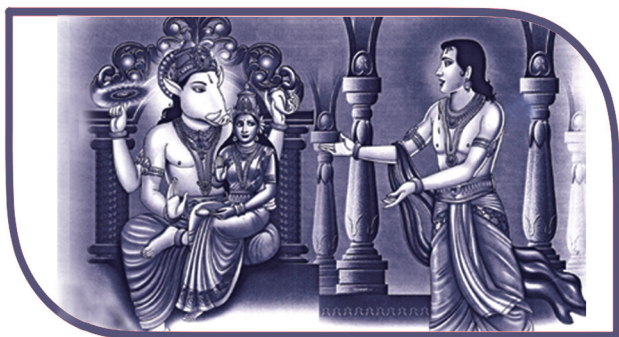
Padmavathi; and Mother Vakula conveying the proposal to Princess Padmavathi's father is well-known. So is the succeeding wedding tale wherein Lord Venkateswara or Lord Srinivasa (as Lord Vishnu is called or known from then on) requests for a loan from Kubera, the God of Wealth is popular and established. Isn't that the reason why even till date Lord Srinivasa is still said to be repaying the loan he took for his wedding?

Perceiving the entire story from a different angle – Lakshmi, Padmavathi, Vedavati, all the women have been mentioned to be consorts of the Lord. Be it either in Treta Yuga or Kali Yuga, the truth is clear for anyone to see. They have always been the 'better halves' of their husbands; while the husbands remain mere 'other halves'. If the woman leaves her husband, be it for any reason, the Man (even if he is a God) turns spiritless and irresolute. He laments at the loss and goes to any extent to regain his life's soul back again. He is ready to fight a battle, ready to take a loan (repaying which has not been possible), ready



to do anything for 'her'. A woman is shown to be the animating spirit, the driving force in a man's life. The significance of a woman has been well brought out in our mythology.

Quite averse to all these truths, we tend to pray to the Goddess, but feel disinclined to accept our mothers, sisters, wives and other women as equals or accord them the necessary respect. It is not a simple claim to a faith that makes us followers of the faith; but complying to conform to the faith and its messages that makes us true to it.



Think it over...

Q2. Who requests loan from Kubera?

Answer in Page No. 44





Tiruchanur is a holy town very close to the pilgrimage city of Tirupati. It is the sacred abode of Goddess Sri Padmavati. The Goddess of Tiruchanur is also known by the name Alarmel Manga and the place accordingly as Alarmelumangapuram

Goddess Padmavati is the divine consort of Sri Venkateswara, the abode of Tirumala. There is a legend that describes the story behind the appearance of Goddess Padmavati in the holy town of Tiruchanur.

There are two separate but connected incidents that attribute significance to the name Padmavati. Once, at a gathering of rishis in Naimisharanya, there ensues a discussion as to whom should the yagnaphalam be offered. Sage Bhrgu is assigned the responsibility of determining this. In order to ascertain the right person to receive the yagnaphalam, Bhrgu sets out to visit the trimurtis—Brahma, Shiva and Vishnu. Bhrgu visits Kailasa to check Lord Shiva. When Bhrgu entered Kailasa, he found Lord Shiva sporting with Goddess Parvati without even noticing his arrival. Sad at this, Bhrgu proceeds to Satyaloka, the abode of Lord Brahma. Here too he finds Brahma preoccupied

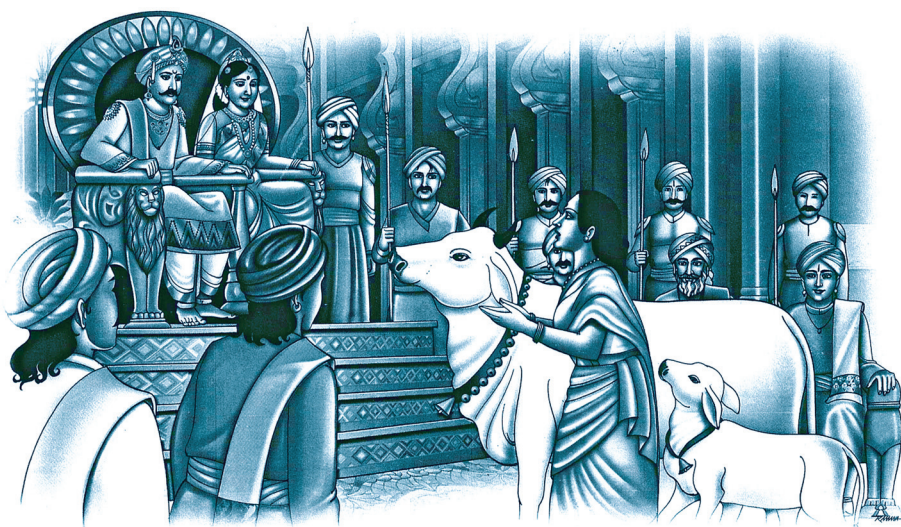
with his meditation without according any response to Bhrgu's arrival. Angered by this and hoping he will get a favourable reception at Vaikunta, Sage Bhrgu leaves Satyaloka in a huff.

Bhrgu arrives at Vaikunta and sees Maha Vishnu in a reclining position atop the Adishesha along with Mahalakshmi. Bhrgu tries to get the attention of his presence, but Maha Vishnu, unmindful of his arrival continues with his chores. Annoyed at these incidents and the happenings that were in contrast to his expectations, in a fit of anger, Sage Bhrgu kicks Vishnu on his chest, the place where Sri Mahalakshmi resides.

Surprisingly, Lord Vishnu does not feel disconcerted, and instead presses the sage's feet, enquiring about the foot's condition, perhaps sarcastically in having had to hit his chest and getting injured in the process. Nonetheless, Sage Bhrgu gets his share of woe in the form of his ego being crushed. Mahalakshmi, who witnesses this scene, is quite unhappy with the way Vishnu dealt with Bhrgu and feels displeased that her resting place of chest is targeted by an ordinary being and she leaves Vaikuntam in a huff.

Goddess Lakshmi's disappearance was like a flower deprived of its perfume and Vishnu feels lifeless and in despair. Meanwhile, Mahalakshmi comes down to Bhulokam and settles in a place called Karavirapuram (now Kolhapur in Maharashtra) in her Ugra form. Vishnu looking out for Mahalakshmi roams all over and then arriving at the Venkatadri hill, decides to enter an anthill under a tamarind tree for meditation. Brahma and Shiva, in order to serve him appear in the form of a cow and calf, get sold to the Chola king of the place. The same Chola king later is born as Akasha Raja to king Sudharma and later begets a daughter Padmavati, who marries Srinivasa.

Srinivasa, post his marriage with Padmavathi continues to find himself at loss, without Mahalakshmi's presence and recognizes that this disturbance was coming in the way of him performing his tasks and fulfilling the prayers of his devotees. He decides to look out for Maha Lakshmi and seek Padmavati's consent and knowing about her presence in Kolhapur proceeds to Kolhapur. Awe-struck Lord Srinivasa feels delighted to enter Kolhapur, the city with its majestic and magnificent look. The city and the temple decked with precious gems, diamonds, gold and silver, was vibrating with splendid music and divine sounds. In the centre of the Chintamani hall was seated Mahalakshmi in divine glory and majesty. The devas and large number of people throng the entrance waiting for the darshan of the devi. The rishis, devas and pious men there take a glance at Vishnu and wonder why this person who appeared bright wore a saddened look. But soon they were distracted by the beauty and magnetic appearance of Mahalakshmi. The Lord feels very sad that Mahalakshmi gave darshan to everyone else but him. Dismayed, but determined to get her, the Lord begins to perform penance. For 10 years, the Lord undertakes a severe penance but Mahalakshmi was in no mood to relent.



On one Friday morning, there appeared a bright light in Kolhapur making the place glitter more than usual. As the Lord was walking to get his daily penance going, he heard a voice (Akasavani) that explained to him that Mahalakshmi having ascended to Kolhapur has taken an ugra (ferocious) form for the sake of lokakalyana and so was not appropriate for Vishnu to seek her appearance. Further, the voice directed the Lord to create a lotus pond on the bank of the river Swarnamukhi and fill it with golden lotuses to undertake penance and receive the grace of Mahalakshmi.

Lord Completed the Penance

Accordingly, Lord Srinivasa chooses a place on the northern bank of river Swarnamukhi where Shuka Maharshi had an ashram. There he builds a pond and plants divine golden lotuses. To ensure that they always bloom, the Lord installs sun god on the eastern side of the pond. At this place, the Lord begins an intense penance to seek the grace of Mahalakshmi to ensure the welfare of the world. During the penance, Lord encounters many hurdles in the form of disruptions and distractions, but he continues the penance with greater severity. This way the Lord completes 12 years of penance.

In the meantime, several rishis including Sri Kapila approach Mahalakshmi and appraise her of the state of Vishnu and his unrelenting penance in order to obtain her and plead with her to accede to the wishes of the Lord. Rishi Bhrigu also goes to her to seek pardon for being the cause of their separation and also mentions that his act of kicking was provoked by his discussion with Sri Narada, where he wants to prove to the world Lord Vishnu's kindness and Mahalakshmi's divine love. Rishi Bhrigu pleads for forgiveness and requests her to join Vishnu for the sake of world's welfare. Mahalakshmi also feels convinced of the need to end the separation and hence yields to the request.

In the Kartika month, suklapaksha panchami falling on a Friday, combined with the uttarashadha star, Sri Mahalakshmi appears in the golden lotus pond. Decked with the most precious and best among the gems, diamonds and precious stones, she presents herself with a divine spectacle and blissful joy. Appearing, with face resembling the full moon, glittering eyes, sharp nose, smile on the lips and white brightening teeth, dark black curly hair and divine posture she presents herself amidst the joy and flower showers, pleasing the gandarvas, yakshas etc.,

Since she appears on top of a lotus bud, she has come to be called by the name Alarmelu or Alamelu. She symbolizes everything that is auspicious and hence goes by the name Alarmelumanga.

At Tiruchanur, Sri Mahalakshmi in the form of Goddess Padmavati appears in a padma or lotus and is adored as the principal deity. Seated in a Padmasana, with four hands, two of them holding lotuses in each of them and the other two at the front having Abhaya and Varada mudras, she waits to shower her blessings and is eager and ready to fulfil the genuine wishes of her devotees.

Ammavari Brahmotsavams

Every year, in the month of Kartika a 9 day Brahmotsava festival is held that concludes on the Panchami day. Ammavaru will adorn on several different vahanams like Sesha, Garuda, Gaja, Hanuma, Aswa etc. On the last day i.e., on Panchami day much awaited festival is celebrated with grandness and merriment. It is customary for Goddess Padmavati devi to receive from Lord Srinivasa of Tirumala, a precious silk saree, ornaments, turmeric and vermillion etc., all carried with reverence on foot and on elephant from Tirumala to



Tiruchanur. The Brahmotsavam concludes with the Panchami theertham at Padmasarovaram.

Thousands of devotees visit this place every day to have a darshan and receive the blessings of Sri Padmavati devi, who is eager to see them and bless them with happiness and providing them with a divine and transformational experience in each of the visit, which is usually done alongside a visit to Tirumala. But, at present due to covid-19, last year Brahmotsavams were performed in ekantham. May Goddess Padmavati devi along with Lord Srinivasa bless all the devotees with everlasting happiness and bliss !!

Think it over...

Q3. Goddess Sri Padmavathi devi is also known as -

Answer in Page No. 44



The 'Sree Sukta' is a collection of Mantras that occurs in the 'khila' portion of the Rig Veda. 'Khila' literally means an 'appendage', meaning it is an extension of the larger portion of the Rig Vedic text. Because of this connotation, it is wrongly believed that these portions of the Rig Vedic text are later additions, and often these texts are labelled as being 'apocryphal'. Such interpretations however are far from the truth. Several mantras that occur in the 'khila' portion are indeed considered as valid means of comprehending the true nature of the Supreme.

The conventional (generally known) meaning of the word 'Sree' is 'wealth' or 'auspiciousness'. It is also generally known that Goddess Lakshmi is the presiding deity who bestows all kinds of wealth, and therefore the name 'Sree' appropriately denotes Her.

Goddess Incarnation : This fact is made clear in the 9th chapter of the first 'amsa' of the Vishnu Purana, where Sage Parashara narrates the episode of Goddess Lakshmi's incarnation. As the Goddess emerges from the milk ocean, it is said-
tam tustuvurmuda
yuktah srisuktena
maharsayah..
101...

The great sages joyously extolled Her with the hymns of the Sree Sukta.

This clarifies several aspects regarding the Sree Sukta. First, the deity praised by the Sree Sukta is revealed to be none other than Goddess Mahalakshmi. Second, the validity of the Sree Sukta as the appropriate praise of Goddess Lakshmi is made clear. Thus, the word 'Sree' denotes none other than Goddess Lakshmi.

Further, the Markandeya Purana (25-16) also reveals-

Sriyanca devadevasya patni narayanasya ca ya
"Goddess Sree, who is the consort of Lord Narayana, the God of Gods!"

From all this, it becomes clear that the appellation 'Sree' uniquely denotes Goddess Mahalakshmi alone. Indeed, the appellation 'Sree' is also derived from various verbal roots to give the following etymological meanings. These meanings describe the attributes of the consort of Vishnu- Goddess Lakshmi.

First, the word Sree derives from the root srin sevayam, where the root 'srin' denotes 'to serve' or 'to be sought' as refuge (Panini Dhatu - 897). From this root, we derive two verbal forms -

- 1) 'sriyate'- She is 'to be served' or 'to be revered/ worshipped' or 'to be sought'; and
- 2) 'srayate'- She 'serves' or 'She takes refuge'.



Mother of the universe : The verbal form 'sriyate'- 'the one who is served' indicates that She is the one to be 'served' or the one 'to be sought as refuge' by everyone. Why is She to be served or sought as refuge? First- As the Mother of the entire universe, She becomes the 'sarvadhara'- or the 'support' or 'refuge' of everyone, and in this way She 'provides refuge'. For this reason, She is to be served. Second- being the Mother, She also performs the special role of being the 'purusakara' or 'mediatrix' between the Lord (who intends to punish those that commit sins) and the Jivatma (who is intent on seeking release from the endless cycle of karmas). In this way also 'She protects', and for this reason She is to be served. Third- being the Goddess who can bestow all fruits, She becomes the Upaya or 'the means' for the seekers of liberation, and for this reason as well, She is the one 'to be served' or 'sought as refuge'. Thus, She is called as Sree- 'the one to be revered'.

The second verbal form 'srayate'- 'to serve' or 'to take refuge' indicates that She 'takes refuge' in Her consort-the Supreme Lord, for the welfare of this universe. Thus, She is called as Sree- 'the one who seeks refuge' in the Lord.

The word Sree also derives from the verbal root 'sru sravane', where 'sru' is used in the sense 'to hear' (Panini Dhatu - 942). From this root, we derive two other verbal forms –

3) 'srnoti'- She hears or She listens

4) 'sravayati'- She makes (the Lord) hear

The verbal form 'srnoti'- 'She hears' indicates that She is always ready to hear the pleadings and painful cries of the devotees and also of the sinners who are desirous of redeeming themselves. Being the Mother, She bears the attribute of 'Vatsalyam' or 'compassion' towards all beings. Thus, She is ever ready to listen to the cries of devotees. For this reason, She is called as Sree- 'the one who listens' (to our pleadings).

Further, the verbal form 'sravayati'- 'She causes to hear' indicates that She not only listens to the pleadings of the devotees, but also ensures that She pleads with the Lord on behalf of the devotees and ensures that their pleadings are 'heard'

by Him. The Goddess and the Lord are inseparably united by the sentiment of 'Vallabhyam'- 'being exceedingly dear to each other'. The Lord therefore always honors Her requests and becomes favorable towards the devotees. Thus, She is called 'Sree'- 'the one who makes (the Lord) listen' (to the pleadings of devotees).

These two etymological derivatives of the appellation 'Sree' also denote Her special role of being the 'purusakara' or 'mediatrix' between the Lord and the Jivatma.

Next, the word Sree derives from the root 'sr himsayam', where the root 'sr' denotes 'to destroy' or to remove (Panini Dhatu - 1488). This lends the verbal form-

5) 'srnati'- 'She destroys'.

What does She destroy? Being the Mother of the universe, She is incapable of destruction. However, She is well capable of destroying the host of our sins, which come in the way of our attaining servitude to the feet of the Lord. Thus She 'removes' our obstacles in the path of our spiritual progress. Because She 'destroys' our sins, She is called Sree. The word Sree can also derive from the root 'srin pake', 'srin' means 'to cook or to ripen' (Panini Dhatu - 1475). From this verbal root, we derive the form.

6) 'srinati'- 'She ripens'.

This indicates that She not only quells our evil qualities, but She goes on to promote the good and auspicious attributes in us, which become favorable to the attainment of servitude of the feet of the Lord. She makes us fit for serving the Lord. Because 'She matures' favorable attributes in us, She is called Sree.

These six etymological meanings of the divine appellation 'Sree' are declared in the Ahirbudhnya Samhita of the Pancharatra Agama:

srnati nikhilan dosan srinati ca gunairjagat
sriyate cakhilairnityam srayate ca param padam..
(51-62)

"She destroys (srnati) all sins, She matures (srinati) the attributes of the universe. She is the refuge (sriyate) for all, at all times, She takes refuge (srayate) in the Supreme Lord."

And again
srayantim sriyamanam ca srnantim srnvatimapi..
(21-8)

She takes refuge (srayantim) (in the Lord for the welfare of the universe),

She is the one to be sought as refuge (sriyamana) by all,

She is the one who ripens (srnanti) (our good qualities), and

She is also the one who listens (srnvati) (to the pleadings of devotees)

From these scriptural statements, it becomes clear that Goddess Mahalakshmi is indeed the

appropriate refuge for all and that She bestows all kinds of wealth, inclusive of the most exalted fruit-moksha! We therefore seek refuge at the feet of our Mother, Goddess Mahalakshmi.

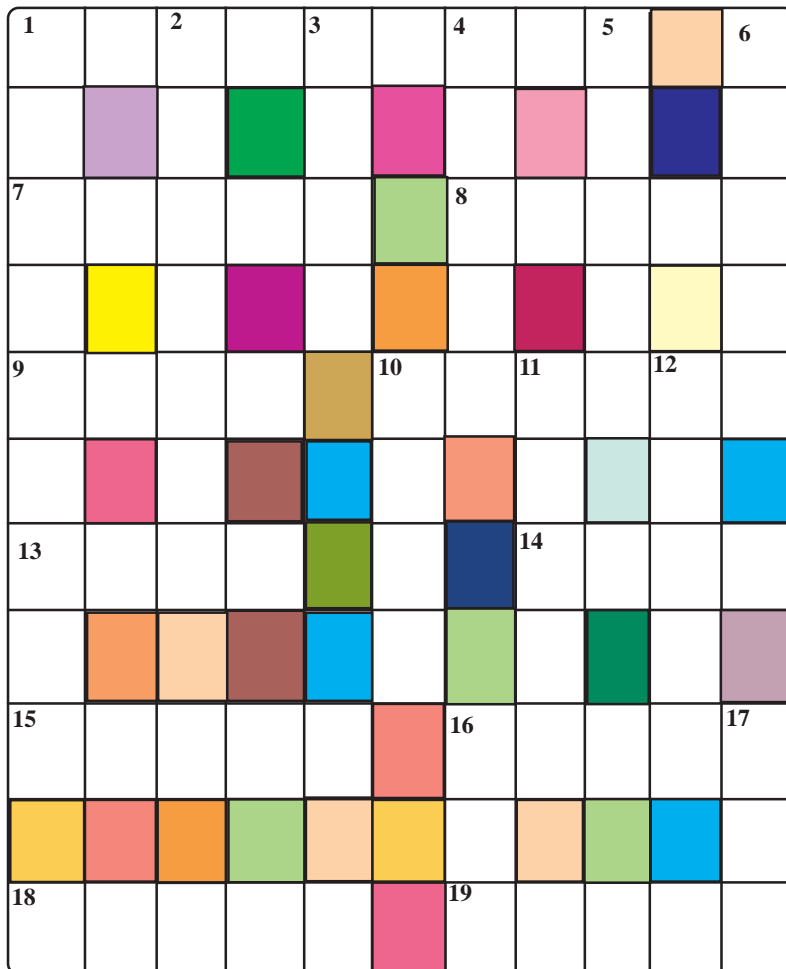
Think it over...

Q4. Name the suktam mentioned in the article

Answer in Page No. 44



PUZZLE



01. Son of Suvarcha (9)
02. Loud enough to hear (7)
03. Twelve months (4)
04. Drug (Jumbled) (5)
05. Later in time (5)
06. Permit (5)
10. Goddess Lakshmi (4)
11. Fast (5)
12. Smell (5)
16. Include (3)
17. Period of time in History (3)

DOWN

CLUES FOR PUZZLE

01. Son of Srikrishna (9)
07. Wife of Pippalada (5)
08. Till (5)
09. Goddess Parvathi (4)
10. Grief (6)
13. Very old (4)
14. Poverty (4)
15. Father of Dattatreya (5)
16. Worship (5)
18. Balarama (5)
19. Wife of Drona (5)

ACROSS

Presented by
Sri T.S. Jagan Mohan



SRI MAHALAKSHMI

Goddess of Prosperity

- Prof. P. Raja

birth, you observed this vrata and so spent your life after death in Vishnuloka, and that was nearly one thousand years. In this life, you are born as a queen. Because of your wealth and consequent pride, you forgot to observe the Lakshmi vrata. Your future won't be bright," cautioned the old woman.

The angry queen failed to understand that it was Goddess Lakshmi herself in the disguise of an old woman advising her. Therefore, Queen Chandrika shooed her away after slapping her.

Princess Shyamabala returning from her play on the shores of the ocean met the weeping old woman and probed the matter. When the old woman repeated, the princess promised to observe the Vrata herself. She kept her word.

Later when the princess got married and left her parental home for her marital home, prosperity disappeared from the palace of Queen Chandrika. The royal couple became very poor. Hunger drove them to the palace of their daughter.

Princess Shyamabala, unable to bear the sight of her poor parents, fed them and cared for them. When they wanted to leave she gave them a lot of gold to take home. But when the couple reached their home, the gold they carried with them turned into lumps of coal.

Disappointed Chandrika went to her daughter and told of the misfortune she had experienced. The time of her second visit coincided with



"My name is Padma. I am here to remind your queen of her earlier life. Allow me to meet her," said an elderly woman to a sentry guarding the palace of Queen Chandrika.

The matter was reported to the Queen, who immediately rushed to the door.

'Listen, O queen! In an earlier life, you were an unhappy wife. After a quarrel with your husband, you left your marital home. I met you at that desperate hour and advised you to perform 'Lakshmi Vrata' that would bring you a lot of 'punya'. You obeyed. This accumulated 'punya' took you to Vishnuloka where you spent many years after your death. In each

the designated time for Lakshmi Vrata. Shyamabala forcibly made her mother observe the rite.

When Chandrika returned home, she found to her delight all the lumps of coal turned to gold. Prosperity was restored.

Glorifies Goddess Lakshmi

This story from 'Padma Purana' speaks of the significance of 'Lakshmi Vrata', a religious rite, and glorifies Goddess Lakshmi. Paintings on walls and statues in temples show Goddess Lakshmi as a lady of a bright golden colour, seated on a lotus. Hence, she is known by the name Padma (the lotus) Padmalaya or Padmavati (she who dwells on a lotus). Mostly known as Lokamata (the Mother of the world), she is the Goddess of Love, Beauty and Prosperity. Above all she is known by the name Haripriya (the beloved of Hari, another name of Vishnu, the protector).

Quite popular as Goddess Lakshmi among the Hindus, her name rotates in the human tongue during both prosperity and adversity. When someone is prospering in wealth, others invariably say "Oh, Lakshmi has come to dwell with him" and during the time of that someone's adversity, the same people say, "Oh, Lakshmi has abandoned him." It must be noted that prosperity does not simply mean wealth. It also includes the nobler aspects of life like moral and ethical values, and the power of the mind and intellect. Lakshmi does not like to dwell in one place and this may be the reason why she is also known as Chanchala (the fickle-minded).

Various names

Goddess Lakshmi is both giver and taker. Her act is quite illustrative of the saying, "To those who give all is given". She, being the consort of Vishnu, appears in various names in her Lord's various incarnations. When he was Janardhana (the Lord

of the worlds) she was Sri (loved by everyone). When he was Hari (the saviour), she was Padma, or Kamala. When he was Parasurama, she was Dharani. She was Sita when Vishnu was Rama, and Rukmini when he was Krishna. Vishnu represents the power of maintenance. As the maintainer of the entire universe, he must by all means be wealthy. Hence, the Goddess of Wealth follows him like his shadow.

Vishnu Purana reports, "If Vishnu takes a celestial form, Padma appears as Divine; if a mortal, she becomes a mortal too, transforming her own person agreeably to whatever character it pleases Vishnu to assume". In short, in all forms of Vishnu, she was His associate. And this is proof enough for the Tamil saying, "Be it bird or beast, god or man, all that is male is Vishnu and all that is female is Lakshmi." Folklore recounts several tales in which Goddess Padmavati is born as a princess who marries a prince who turns out to be Lord Vishnu in disguise, whom she loves, life after life.

Cow is Goddess Lakshmi

To every pious Hindu woman, the cow is an incarnation of Lakshmi. No wonder she uses cow-dung diluted in water to keep the front yard of her house germ-free. For her, cow dung is both fuel and fertilizer, the very basis of Indian economy. Now T.T.D. has taken up many Gosamrakshana programmes in the recent times which included Go-based naivedyam to Srivaru, Navaneeta Seva, production of panchagavya products etc.

Think it over...

Q5. Name the vrata narrated in the article

Answer in Page No. 44



DHANURMASAM AT TIRUMALA

- Sri R.Kannan

Lord Sri Venkateswara of Tirumala is worshipped in Kaliyuga as the Supreme Deity. Devotees entreat their prayers and their prayers are fulfilled; and hence they come again and again and offer their devotion.

Lord Sri Venkateswara enjoys daily routine pujas like Suprabatham, Thomala, Archana, Kalyana Utsava, Unjal Seva, Sahasradeepa Alankarana Seva etc. and special utsavas like Sahasra Kalasabishekam, Archana etc. Apart from these, the Lord enjoys annual utsavams like Brahmotsavam (some times twice), Pavitrotsavam, Adhyayanotsavam etc.

In spite of heavy rush of devotees, and heavy schedules of Pujas, the rituals are carried out as per the rules and regulations prescribed in the scriptures, by archakas and learned Vedic scholars. This maintains the sacredness of the temple. The management authorities play their part to maintain the purity of the temple in an exemplary manner.

Let us go through the temple activities during Dhanurmasa in brief in this article.

Dhanurmasa (Mid December to Mid January) is considered highly auspicious. The Beginning of Dhanurmasa is marked by the transit of the Sun into DhanurRasi. This is also called DhanusSankramana.



Importance and significance of Dhanurmasam

As per Hindu Scriptures, Dhakshinayana (the movement of Sun towards south) is the night time for Devas (demi-gods). Dhanurmasa is the last month of Dhakshinayana. Gods wake up in the early morning (Dhanurmasa) Brahma Muhurtha- about one and half hours before the Sun rise- and offer special prayers to the Lord. Pujas offered to the Lord even on a single day during Dhanurmasa is very auspicious.

Dhanurmasa is also called Margali masam. Sri Krishna has declared that “Maasaanaam maargaseersham” in Srimad Bhagavat Gita- “I manifest more in the month of Maargaseersham (dhanurmasa) among the different months of the year”. So Dhanurmasa gets importance.

Further Andal (Goda Devi) performed Paavi Nombu- a vrata to get the Lord as her consort in this month. In fact her Tiruppavai prabandham describes her Vrata during Dhanurmasa in full detail. Some even call Dhanurmasa as Tiruppavai month (During Dhanurmasam, lectures on Tiruppavai are arranged at many places all over South India).

Dhanurmasa is said to be the most sacred one for observing worship, vratas and spiritual activities to obtain salvation.

In Tirumala

Special rituals are offered to Lord Sri Venkateswara at Tirumala shrine during Dhanurmasa. For the entire 30 days, the Lord is worshipped as Lord Krishna.

There are some changes in the rituals (daily routines) during Dhanurmasa in Tirumala. The most prominent change is that instead of normal Suprabatham performed daily, TiruppalliEzhuchi of

Sri Thondaradippodi Alwar and Tiruppavai of Andal are recited.

During Dhanurmasa Aradhana, Archana with Bilva leaves, Dhanurmasa Naivedyam, Sathumuarai are performed in a great way.

During Dhanurmasa, instead of regular sayana bera (idol), silver idol of Lord Krishna is kept in the Sanctum, enjoys the Sayanotsavam daily for 30 days. He is then offered warm milk, fried nuts, fruits and betel nuts.

Adyayanotsavam

The most important and sacred utsava during Dhanurmasam, is Adhyayanotsava. Adhyana means repeated chanting of holy verses. In Tirumala, the Naalaayira Divya Prabandham, the literary works of twelve Alvars, are recited for a period of 21 days, beginning with the most auspicious day of Vaikuntha Ekadasi, falling exactly in the midst of the period.

The first ten days are known as Pagalpathu (day time festival), and the second ten days are called RaaPathu (night time festival). The first day of RaaPathu is Vaikunta Ekadasi. The holiest of Ekadasis as per Vaishnava agama is Vaikuntha Ekadasi. Sri Nammalwar is believed to have ascended Sri Vaikuntam (the Holy abode of Sriman Narayana) on this day.

Srivari Utsava Murthy, Sri Malayappa swami with His Divine Consorts adorn Ranganayaka Mandapam during Adhyayana Utsavam. The idols of Sri Vishvaksena and Sri Ramanuja take part in the Adyayana Utsavam.

During Dhanurmasa Naivedyam, Jaggery Dosa, Mudgannam (venpongal), are offered to the Lord in Tirumala.

During Dhanurmasam, the Vaikunta Ekadasi festival is celebrated with pomp and pleasure but following the holy rituals. Koil Alwar Tirumanjanam, (purifying the entire temple premises) is performed prior to the ensuing Vaikuntha Ekadasi festival. The most auspicious Vaikuntha Dwara is opened for procession. Devotees consider it highly holy to go for a pradakshina through this sacred door. It is believed that whoever has the darshan of the Lord and does pradakshina by passing through Vaikunta Dwara on this day, will surely reach Vaikunta in due course and get the blessings of the Lord. On Vaikuntha Ekadasi, we can have the Darshan of Sri Malayappa Swami on Swarna Ratham (Chariot).

On the Vaikunta Dwadasi, the Sacred Chakrathalwar is taken in procession to the Temple tank called Swami Pushkarini for a Holy bath-Tirumanjanam. This is performed commemorating Swami Pushkarini Theertha Mukkot. (But at present due to Covid-19, these rituals are done in the temple only).

It is believed that on this Dwadasi day, all the Holy theerthas on earth congregate in Swami Pushkarini. Hence, devotees take bath in Swami Pushkarini after the Chakra Snanam, to wash off their sins. It is said that after bath in the Pushkarini, if one offers charity to the poor, he will be blessed by the Lord.

The Dhanurmasa celebrations conclude with Bhogi festival on the 30th day and Goda (Andal) Tirukkalyanam is performed in



Tirupati Sri Govindaraja swami temple Andal Sannidhi. Flower garlands from Andal Sannidhi from Tirupati are carried ceremoniously to Tirumala and are adorned to the Dhruva Bera- idol of Srivaru.

At the end of Dhanurmasa, garlands and other sacred items brought from Srivilliputur Sri Andal Sannidhi are offered to Lord Sri Venkateswara.

TTD during Dhanurmasam

Apart from making all arrangements for smooth running of rituals, TTD takes pride in propagating Tiruppavai. Last year upanyasams (lectures) were given in Pedda Jeeyar Mutt during Dhanurmasam.

Those who worship with devotion during Dhanurmasam will get the choicest Blessings of the Lord obtaining peace and prosperity in the life after.

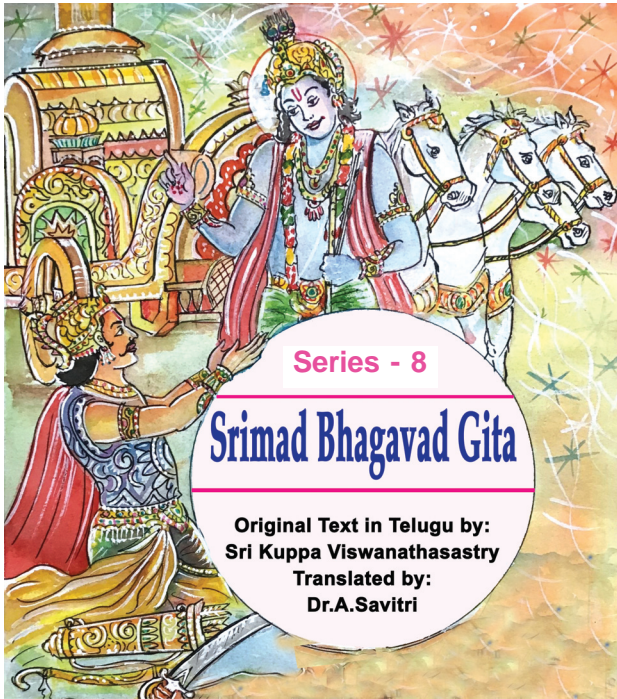
Namo Sri Venkatesaya

Think it over...

Q6. Who performed Paavai Nombu (vrata) in Dhanurmasam?

Answer in Page No. 44





Continued from the previous issue

(In the previous episode, Drupada felt insulted and wanted to take revenge on Dronacharya. He did penance for a son who could kill Dronacharya. As a result, a son and a daughter were born to him. He named his son's name Dhrishtadyumna. To make him skilled, he admitted his son in Dronacharya's ashram. Despite knowing very well that Dhrishtadyumna was born to kill him, Dronacharya accepted him and trained him in all arts. Dhrishtadyumna was also so intelligent that he had acted as Commander-in-chief on the side of Pandavas and was leading the war troops inspite of many challenges)

Duryodhana said to Dronacharya, "Let us know the consequence of this. Why didn't you kill him in the beginning? Shall I talk about his intelligence? Dhrishtadyumna is 'Dheematha' (meaning intelligent). He absorbed all skills from you to kill you. He is clever. You are foolish. You are such a fool that you have risked my life in war with your foolishness." Is it right to talk in such a manner with a teacher (Guru)? Duryodhana was not bothered about values. His Guru was standing for him. But Duryodhana was talking as if he was churning and twisting the muscles in the stomach of his guru. We should not talk in such a manner with anyone, by any means, at any level. We should behave politely and obediently but not in any other way.

Paramathma (the omnipotent) specifically mentioned this point in Bhagavadgita. Visiting a teacher and getting his blessings is not the matter. What matters is the behavior. Our future depends on the way we behave with our teachers.

With this point, one can predict the future of Duryodhana. Why did Duryodhana get defeated? He lost the battle because he insulted his Guru. Duryodhana expressed his doubts about Dronacharya when the war was about to start. Duryodhana insulted Dronacharya exactly, at the beginning of the war when Lord Ganesh was invoked for success. Imagine what happens when Lord Ganesh was insulted instead of prayed for. The same happened to Duryodhana. Who is Guru? Evidently, He is a paramathma. (the Omnipotent). He insulted such a Paramathma. As he had insulted, he did not get success. That he would win the war is the general expectation. He did not get that common expected result. But Arjuna received it. He took the shelter of Great Lord Krishna. He requested him obediently, "I do not know what to do? You advise me and put an end to this." One should observe the difference in the conversation of Duryodhana and Arjuna. One must not behave like Duryodhana in any circumstances. One must behave like Arjuna. This is the point that is raised in Bhagavadgita by Paramathma. Not only this but one has to express one's feeling with others convincingly without hurting others.

Hiding the feelings of jealousy, Duryodhana tried to express his feelings with the most common terms used by the people. How disgusting it is! No one should do like that not only with Guru but also with others. The words that one uses should have only single meaning. In case there are two meanings for a word, then that meaning should give happiness but not sadness. 'Only men like Duryodhana can use double meaning words' says Bhagavadgita. When the teacher is in front of us, obediently offer prayers, convince him and eventually receive his blessings.

If you behave like Duryodhana, you will not receive any fruit (good results). If you act like Arjuna, omnipotent Sri Krishna will always bless you. It is clearly mentioned in the slokas of Bhagavadgita. It is not easy to imbibe or follow the words said in Bhagavadgita at one go. To imbibe virtuous words of Bhagavadgita one should often listen to them and pronounce them again and again with concentration and determination. The blessings of a teacher leads the scholar towards successful and pious journey. Never forget to make a habit of ethical and right attitude.

(to be continued)



ALVARS ON LORD VENKATESWARA - 8

Nammalvar - 3

MANTRIC PEARLS OF DEVOTION

- Smt. Prema Nandakumar

All his life, Nammalvar's thoughts would often reach the Venkata Hill and remain there, even if he were engaged in hailing the Supreme in other areas and forms. This is how we find stray gems throughout in the vast presentation of Tiruvaimoli. In counting, the work has more than a thousand verses. We have already had a view of twenty-two of them. We also get to be introduced to Nammalvar's crystalline bhakti and poetic elan in all decads. As we are reading or reciting, suddenly the Venkata Hill appears before us as if spreading its own fragrance. Each space chosen by the Lord to stay for being worshipped is wonderful, of course. This is because Narayana is a rasika par excellence. Areas where a great river like the Kaveri flows all the time, spaces that are rich with trees that rain scented flowers all the time, hilly tracts and other spaces chosen by Nature to be particularly beautiful are plenty when we read about more than hundred places specially chosen by the Lord as his residence. But Venkata Hill is unique, we exclaim when we spot such verses in the Tiruvaimoli. Thus we chance upon a verse and stop in our tracks for it makes us think. The eighth

section of the first decad opens with a quickening sprint:

"He rides the speeding Garuda
Wearing Tulasi leaves
That stand up straight
And dance: O, my Lord!" (1-8-1)

But we get arrested in the third verse as we realise that we need not go in search of celestial regions to see Him being served by gods. Quite easily we can have the glorious sight in our Venkata Hill where the gods themselves descend to serve Lord Venkateswara!

"It is true the Lord is very dear
To gods and men;
However, the gods themselves
Descend to Venkata Hill
Ruled by Lord Venkateswara." (1-8-3)

Sometimes a verse in Tiruvaimoli that touches upon the Venkata Hill can embrace all Time, all humanity and all desires as we measure them.

"Times that keep passing, the time past,
Time that is yet to pass, mother,

Father, life, everything is only you;
Having gained you now, Would I let you go?
Lord of three worlds, who art indeed
famed from times immemorial; the Supreme!
You have preferred to come to Venkatam
To rule over it! Wearer of Tulsi garland
That is always sweet-scented!"(2-6-10)

As we keep reciting the Tiruvaimoli, we are never disappointed for each verse is full of fond astonishment at the ways of the Lord. Usually it is one of wonderment at the easy manner in which the Lord remains our unfailing guardian, though He has the entire creation to look after! We know this and yet get worried that we cannot see Him in person. Where is He then? How can we be assured that He is near us all the time? Faith and disbelief try to cancel each other in many verses.

"You are in the heavens above; stand
Upon the hill; rest on the ocean;
Walk around on the earth; surely
You do remain in all these places
Without revealing yourself. You stay
In innumerable worlds beyond ours.
You are part of me. Will you yet remain
Beyond my vision?"(6-9-5)

What a superb monologue that Nammalvar carries on in verse after verse! The subject is the same, the anxiety of the devotee to come face to face with the Divine and yet being denied that physical joy of seeing the glorious figure of the Lord; for instance, as Sri Venkateswara on the Venkata Hill. The Tamil verses that come to us seem like pearls with pure and serene rays emitting a glow. Once we get some idea of the meaning and recite the verses with undivided attention to the image we are blessed to see in the temple, the Lord is sure to come within our vision as our favourite form, the ishta devata. Till that happens and we are able to achieve one-pointed concentration, The Lord will remain very near and yet far away from our mortal eyes.

Till the Lord and devotee meet, the latter will have to remain like the proverbial lady love, love-lorn, always thinking of her absentee lover. When will her Lord come to gather her in his arms and comfort her? Known as 'bridal mysticism' this form of addressing one's guardian Lord is able to project

the intense passion a devotee exercises towards his ishta devata.

"My friends wearing bangles beautiful!
Let me tell you what happened. I have been
Shamed by Him, the artful person.
I look everywhere, but cannot see him.
My bangles have become loose.
My complexion has lost its glow.
My breasts have lost their firmness.
All because I went seeking him
The Lord of Venkata Hill
Who rides the fierce-eyed Garuda."(8-2-1)

Such bridal mysticism which originated in ancient Tamil poetry has been an important part of human aspirations for the Divine and would give us classics even in Sanskrit like the Gita Govinda of Jayadeva. So, whichever verse of Nammalvar we take, we will find it to be dealing with several of the rasas, and always pointing towards the at-one-ment with the Lord Venkateswara and the enchanting Venkata Hill. As we draw close to the Tiruvaimoli verses, one can see the anxiety of becoming one with the Lord that flames high in the heart of Nammalvar. The hundred verses of the last decad, particularly, almost pants for the union with the Divine. Not that Nammalvar thinks the Lord is away from him. He knows that only Narayana remains always with all the lives created by Him (10-5-6). But, after all, Nammalvar is now covered with flesh which is a thick screen. As he steps forward in his mind towards the Lord, he cries out the names of the temples where the Lord resides: The verse is one long cry that spills out of Nammalvar's aching heart (10-7-8):

"O Tirumalinruncholai hill!
The Milky Ocean, my crown!
Of Sri Vaikunta where the Lord resides!
The cool Vaikunta Hill
Is my body; your 'divine illusion'
Has given me life, mind, speech,
And makes me work. But beyond all this,
My Lord is the only companion
For me all through my living days."

Message: Our body is impermanent; only the Lord's love for us is unflagging. Hence, dedicate yourself to Lord Venkateswara.

(to be continued)



TIRUMALA TIRUPATI DEVASTHANAMS



**Sarvopanishadho gaavo dhogdhaa gopaalanandhanaha |
Paarthovathsaha sudheerbhokthaa dhugdham githaamrutham mahath ||**

All the Upanishads are equal to the Cows. Lord Krishna, the son of the cowherd, is the milkman. Arjuna, His disciple, is the calf. All the human beings with pure mind are the consumers of the milk that is the nectar of the Gita.



Two day Go-Mahasammelan program was held at Mahati Auditorium in Tirupati on 30th & 31st October 2021. On this occasion on 30.10.2021, T.T.D. Trust Board Chairman, T.T.D. Executive Officer, Tirupati Joint Executive Officer, CV & SO, T.T.D. Trust Board Members, Yuga Tulasi Foundation Chairman and officials participated and lighted the lamp in the inaugural session.

TIRUMALA TIRUPATI DEVASTHANAMS



TTD organised the Go Dhuli – Go Puja as a special attraction. On this occasion, Sri Sri Sri Sankara Vijayendra Saraswati Swami of Kanchi Kamakoti Peetham performed Go puja and offered grass to the Go Matha in Go-Mahasammelan on 31-10-2021.



Two day 'Go Mahasammelan' programme was held on 30th & 31st October, 2021 under the auspices of the Tirumala Tirupati Devasthanams and Yuga Tulasi foundation at Mahati Auditorium in Tirupati. On this occasion, Peethadhipathis, Muttadhipathis and Swamijis from various states participated in this programme and gave their Anugraha Bhashanam (divine messages) on Go Matha.

TIRUMALA TIRUPATI DEVASTHANAMS



TTD Trust Board Chairman, TTD Executive Officer looking after the organic fruits in Go Mahasammelan.



On this occasion, TTD Trust Board Chairman, Sri Y. V. Subba Reddy, TTD Executive Officer, Dr. K. S. Jawahar Reddy, I.A.S., TTD Trust Board Members, TTD, Tirupati Joint Executive Officers Smt. Sada Bhargavi, I.A.S., Sri V. Veerabrahmam, I.A.S., CV & SO Sri Gopinath Jetti, I.P.S., Tirupati MLA Sri B. Karunakar Reddy, Yuga Tulasi organisation founder Sri K. Shiva Kumar and other TTD Higher officials participated.

TIRUMALA TIRUPATI DEVASTHANAMS



TTD Trust Board Chairman, Sri Y.V Subba Reddy, TTD Executive Officer, Dr. K.S. Jawahar Reddy, I.A.S. and TTD Trust Board Members visited Go-Adharith stalls arranged at the premises of Mahati Auditorium from different states at Go Mahasammelan.



Sri Vijay Kumar, I.A.S. Retd an expert in organic farming explained the practices of organic farming in the Go Maha Sammela. On this occasion, TTD, Tirupati Joint Executive Officer, Sri V. Veerabrahmam, I.A.S. presented Go-Adharith products to him.



TTD Trust Board Chairman, TTD Executive Officer & TTD Trust Board Members looking at Panchagavya products stall in Go Mahasammela.



GAAVO VISWASYA MAATHARAHA The Cow is the Mother of the Universe

Smt. J.C. Gnanaprasuna

Executive Officer Dr. K.S. Jawahar Reddy, I.A.S., and the Members of the T.T.D. Trust Board lighted the lamp in the inaugural session.

Speaking on the occasion of the inaugural session of the Go Maha Sammelan, the T.T.D. Chairman Sri Y.V. Subba Reddy, said that one should encourage and support 'Go Adharita Farming.' In addition to the 'dharmic' and social services, the T.T.D. has taken up the campaign for 'Go Samrakshana' in a large scale in the recent times which included 'Gudiko Go Mata', 'NavaneetaSeva', 'Go-based Naivedyam to Srivaru', production of Panchagavya items. The Chairman of the T.T.D. called upon all the farmers who gathered from two Telugu states for the session to go for the

With the grace of Lord Govinda and with the aegis of the Tirumala Tirupati Devasthanams, 'Go Maha Sammelan' (Campaign) was held grandly on 30th & 31st Oct, 2021 at the Mahathi Auditorium, Tirupati. The philosophical intention of the campaign is to recognize the significance of cow and its unique nature. The cow is an auspicious and divine creature and it should be protected and worshipped. Under the auspices of Yuga Tulasi Foundation and Sri Godham Path Meda of Rajasthan, a great number of 'Peethadhipatis', 'Swamijis' and Muttadhipatis' all over the country attended the 'Sammelan' to guide the way for the protection of the cow. On 30th October 2021, the programme was started with Invocation. The T.T.D. Chairman Sri Y.V. Subba Reddy, the T.T.D.





ancient farming and dairy techniques and take up the task of saving Desi cows as a MahaYagna. The motto of the two-day Sammelan is to bring awareness among the farmers on the importance of 'Go Adharita' (Natural / organic farming) agriculture and the utilization of natural farming techniques. He further said that the T.T.D. would offer help and encouragement for the abundance of products produced by the farmers using these techniques.

On this auspicious occasion, T.T.D. Executive Officer, Dr. Jawahar Reddy I.A.S., spoke scintillatingly on the significance of 'Go AdharithaVyavasayam' (Natural farming). He said that the T.T.D. has launched several initiatives and

entered MOU with A.P Govt., 'Rythu Sathikara Samstha' and the Environment Farming Department for creating awareness on the advantages of organic farming and promotion of Desi breed of cows in the state. He said that the T.T.D. has set up a 'Gosala' at Palamner spreading over 450 acres of land and rearing nearly 1000 Ongole breed cows and bulls. He said that T.T.D. has prepared an action plan to develop and coordinate with 600 Goshalas in Telugu states.

An auspicious 'Homam' was performed by the Matha Nirmalananda Yoga Bharathi on the premises in the inaugural session. In her Anugraha Bhashanam, she calls everyone to take a pledge to save the cow and develop 'Go Adharita Vyavasayam' as their primary goal in life and said that if our Gomatha is saved our Bhumatha will be saved. Recognizing the cow as our national animal' is the only option for us to protect our whole existence in the world. We should strive for achieving it.

The book 'Go Mahatyam' written by Dr Akkella Vibhishana Sharma was released on this auspicious occasion. On this day, the Go Adharita stalls at the premises of the Auditorium stood as a special attraction. These stalls were inaugurated by the T.T.D. Chairman, Sri Y.V.Subba Reddy, Farmers hailing from different





states got their organic products grabbed the special attraction in the 'Sammelan.' Sri Vijayaram, the expert in Natural Farming, the SAVE Organization explained the benefits of 'Go AdharitaVyavasayam' by the PowerPoint presentation. He delivered a lecture on organic farming and its techniques to the farmers and many farmers made their speech on their farming methods. The other expert in organic farming Sri Vijay Kumar I.A.S., (retired) said that the food issue could be resolved by the organic farming.

VALEDICTORY PROGRAMME

On 31st Oct, 2021 evening, programme started with valedictory function. The Programme was started with 'Go Dhuli – Go Puja' inaugurated by Sri Sri Sri Sankara Vijayendra Saraswathi Swamiji of Kanchi Kamakoti Peetham in the Mahathi Auditorium premises attracted the people very much. Sri Swamiji also worshipped the 'Kapila' cow and her calf. The exhibition of the seven kinds of cow races created a wonderful experience in the hearts of the people. The Sadhguru blessed the audience by saying that the Go Samrakshana campaign should go continuously and the Go Samrakshana Yagam executed by the T.T.D. is a grand success. The Swamiji of Sringeri Sharada Peetham Sri Sri Sri Vidhusekhar Bharati Swamy urged every Indian to support this kind of

ethical, devotional, and philosophical campaign.

Among eminent 'gurus,' Sri Grouchy Swami, Sri DattaSharananandaMaharaj, UdupiPejawar Mutt Swamiji, Sri Vishwaprasanna Swamy, Sri Paripoornanandagiri Swami of Yerpedu Vyasasrama, Sri Radhakrishnaji Maharaj of Rajasthan, Sri Kamalananda Bharati Swamy of Sri Bhubaneswari Peetham, and Sri Shilabhakti Raghava Swamy of ISCKON also shared their views on 'Go Samrakshana Campaign'. Sri Sri Sri Yadugiri Yatiraj Ramanuja Jeeyar Swamy, Sri Paramahansa Prajnanandji Maharaj of Odhisa, Sri Gopalamani Chiutiyala of Uttarakhand, Srungeri Sarada Peethadhipathi Sri Sri Vidhu Sekhara Bharati Swamy sent his invaluable message through a





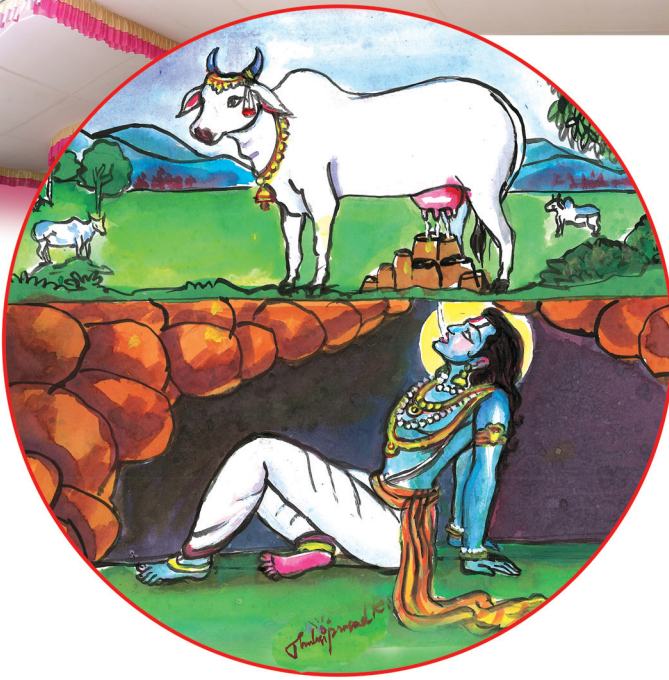
video supporting the cause of the cow as the National Animal. 'Service to cow is service to God' said Gorushi Swami Sri Datta Saranananda Maharaj.

The protection of cow is the protection of the Vedas. Everyone should do service to the cow. Pejavar Muttadhipathi Sri Viswa Prasanna Thirtha Swamiji of Udipi Mutt also spoke about the greatness of the cow. Sri Paripurnanandagiri Swamy of Vyasa Ashramam Eerpedu in his anugraha bhashanam said that, 'Sammelan' is a good guidance for our nation. Protection of cow is the responsibility of every one. Sri Radhakrishnaji of Rajasthan said that the worship of the cow is equal to the worship done to the three crores of deities. Cow is the Mother of the universe. Sri Bhuvaneswari Pithadhipati Sri Srilabhakti Raghava Swamy said that the protection of the cow is the protection of the country. Gomata is called Viswamata. Yoga guru and the Chief of Patanjali Peetham, Sri Baba Ramdev requested the Central

Government to declare cow as the National Animal. He also requested all the Chief Ministers in the country to accept the proposal made by the T.T.D. and constitute a law to declare cow as our National Animal. Sri Godham Mahathirth Path Meda of Rajasthan, Yadugiri Yati Raja 'Muttadhipathi' Sri Sri Yadagiri Yathiraja Narayana Ramanuja Jeeyar Swamiji, Sri Paramahansa Pagjanandaji Maharaj of Orissa, and Sri Gopala Maninoutiyal of Uttarakhand, made their wonderful speeches on the event.

The Chairman of the T.T.D. and the Executive Officer unveiled a CD on the significance of cow penned by Sri Jonnavittula Ramalingeswar Rao and sung by Smt. M.M. Srilekha. Sri B. Karunakar Reddy, M.L.A, Tirupati said that a resolution should be passed and sent to the UNO that Go-based





organic farming is the only solution to the problem of food scarcity in the world.

During the two-day Gosammelan programme, the participants witnessed thought-provoking and encouraging instances regarding 'Go Adharita Vyavasayam' expressed by many experienced, and aspiring natural farmers with their updated and lively examples. On this occasion, T.T.D. Trust Board Members, Sri Shiva Kumar, Sri Yuga Tulasi Foundation Chairman, Smt. Sada Bhargavi, I.A.S., and Sri V.Veerabrahmam, I.A.S., the Joint Executive Officers of the T.T.D. Tirupati and Sri Gopinath Jetty, I.P.S., CV&SO and other T.T.D. higher officials participated in the mega event. Dr. Harnath Reddy, the Director of SV Goshala given the vote of thanks to all the participants.

Let us wish for the success of the T.T.D. in its relentless endeavour to identify cow as National Animal as it stands as a symbol and an embodiment of innumerable deities and let us pray to the lotus feet of Lord Govinda to achieve national status to our sacred cow at an early date.

SALUTATIONS TO THE MOTHER COW



The Essence of SRI VEDANTA DESIKA'S GODA STUTHI

- Dr. Kannan Srinivasan

Sri Vedanta Desika, the great Srivaishnava Acharya composed the amazing *Goda Stuthi* when he had the ecstatic *darshan* of *Sri Goda Devi* (also known as *Sri Andal*) at *Srivilliputhur*. He considers *Goda Devi* as the supreme manifestation of boundless mercy and compassion and conveys his unconditional surrender at her lotus feet. He is highly impressed with the sacred works of *Goda Devi* consisting of 173 *pasurams* in terms of *Tiruppavai*, *Nacchiyar Tirumozhi*. He is very much fascinated by the matchless *prema bhakti* of *Goda Devi* due to which the Lord lovingly accepts the garland worn by her. Her *madhurya bhava* is held in high esteem by him. *Goda Stuthi* which is hailed as a *stotrakavya* has twenty-nine *Slokas* which present the various dimensions of the greatness

of *Goda Devi* and the measureless devotion of *Vedanta Desika* towards her.

It is believed that *Vedanta Desika* composed the *Goda Stuthi* in an ecstatic manner at *Srivilliputtur* when he had the *darshan* of the *utsava* deity of *Goda Devi* during *vaikasi vasanthotsava*. Before the deity reached the *vasanta mandapam* of *Sri Venkateswara*, he completed the amazing garland of lyrics on *Goda Devi*. Even today we find the reverential recitation of *Goda Stuthi* by the descendants of *Periyalwar* during the festival of *vasanthotsava*.

Let us see how *Vedanta Desika* has beautifully expressed the glories of *Goda Devi* in his poetic masterpiece.

Goda Devi is eulogized as the epitome of the patience of *Bhu Devi* with the boundless compassion of *Lakshmi*. She is the wish-yielding creeper from the devotional family of *Vishnuchitta* embracing Lord *Ranganatha*. *Vedanta Desika*



stresses that he takes refuge only in *Goda Devi*. Though even the *Vedas* can never fully explain her exalted glories, thereby attempting to silence him, still *Vedanta Desika* attempts to speak out because of her exalted auspicious qualities. He invokes the grace of *Goda Devi* to bestow on him the power to compose his garland of songs which will be sweet like nectar to the ears of the Supreme Lord. Just like the sacred river *Yamuna* has become famous because of its association with Lord *Krishna*, *Goda Devi*'s devotional literary works attain greatness due to their association with the Supreme Lord.

The Lord is deeply bound by the garland presented to Him by *Goda Devi* after wearing it. Even wrong-doers get redeemed because of her grace. She is learning personified with full of *Satvik* qualities. When *Valmiki Rishi* who emanated from the ant-hill on the earth has become the emperor of Poetry, there is no wonder why her nectar like compositions from her lotus face are so sweeter beyond any degree of comparison. Her family background is one which is engrossed in the *madhurya bhakti* of the Supreme. She is adored as the loving sister of *Lakshmi*. Her beloved father who composed hundreds of divine verses hailing the Supreme attained the status of *Periyalwar* (eldest among all *alwars*) only because of *Goda Devi* manifesting as his beloved daughter. Because of the great fortune of her birth at *Srivilliputhur*, the southern direction itself has gained immense glory by attracting the lotus-eyes of Lord *Ranganatha* towards it. The great river *Godavari* purifying the world is considered sacred because it bears the sacred name of *Goda*. Even holy rivers like *Ganga* come to her for their own purification.

Though *Goda Devi* is so beautiful and youthful she is teased by her friends for having voluntarily chosen as her groom an ancient *purusha* in the form

of Lord *Ranganatha* who flies on the bird *Garuda* and sleeps on the snake *Adishesha*. Attracted by the divine scent of the garland of *Goda Devi*, the bees from the *Vaijayanti* garland of the Supreme rest on it and appear like an umbrella made of peacock feathers. Even the enchanting *Vaijayanti* with all its fragrant scent and softness comes nowhere near the endearing garland of *Goda Devi* which has adorned the crown of the Supreme.

Vedanta Desika in his engrossing mood of devotion towards *Goda Devi* visualizes that the bees in her garland make buzzing sound appropriate for her *svayamvara*. Though the Supreme Lord has a navel with Lotus which has created many universes with his chest adorned by the sandalwood of the bosoms of *Lakshmi* and with feet grown so sweet scented by *Vedic* scriptures yet he has so gracefully and lovingly taken the garland of *Goda Devi* and decorates his crown with it. By accepting the garland scented by her tresses Lord *Ranganatha* has definitely won the right of being crowned as the Supreme Lord of all auspiciousness. Though the *Vedas* glorify the Lord as the source of all scents, He very much enjoys ecstatic bliss in wearing the garlands scented by the curly tresses of *Goda Devi*.

As manifestation of mother Earth *Goda Devi* and Lord *Ranganatha* exchange the garlands. Rejoicing at this, many people expatiate the greatness of both of them which fill the three worlds with all auspiciousness. The hue of *Goda Devi* that is green like the leaf of the *dhruva* grass along with *Lakshmi*'s complexion which is golden like *Gorochana* combine to give the Supreme Lord the shade of the neck of the peacock. In the days of the yonder emperors like *Manu* worshipped the Supreme accompanied by *Lakshmi* and *Bhu Devi* with *Vedic* flowers and enjoyed powers for a very long period of time. Even when *Lakshmi*

recommends those evil persons to be redeemed and reformed, Lord *Ranganatha* will not lend his ears unless *Goda Devi* is also with him on His side. In the sheer magnetic look of *Goda Devi* the Lord rejoices and loses His freedom and in the process even the great offenders are forgiven and uplifted. *Goda Devi*, the nectar which cools down the blistering heat of life is the only hope to get rid of the poison of *Samsara*. Though a person does many wrong things mother *Goda Devi* protects him just like a baby which bites its mother's breast, but is protected by its mother while breast-feeding. *Goda Devi* is blue like sapphire with red lotus in her hand and is bent by the weight of her bosom. By her boundless unconditional love, the beloved daughter of *Vishnuchitta (Periyalwar)* she has delighted the Supreme with her garland and resides permanently in the hearts of her devotees. In the last twenty-ninth *Sloka Vedanta Desika* presents the fruit of reciting his *Goda Stuthi*. Accordingly anyone who lovingly recites the auspicious prayer to *Goda Devi* which has bloomed in the deep devotion of *Vedanta Desika*, will get the eternal service (*kainkarya*) at the lotus feet of Lord *Ranganatha*. He is also bestowed with the boundless grace of the Supreme Lord.

The essence of *Goda Stuthi* is *Vedanta Desika's* clarion call to surrender unconditionally at the lotus

feet of *Goda Devi* who is always ready to pardon, redeem and reform even the worst sinners. The Supreme Lord mesmerized by the enchanting beauty and ecstatic love of *Goda Devi* towards him is left with no option but to simply do what *Goda Devi* says.

Thus as the manifestation of mother earth (*Bhu Devi*) *Goda Devi* is patience personified and by taking refuge in her one can escape from the clutches of *Samsara* and get the eternal service of the Supreme Lord at *Paramapada*.

Think it over...

Q7. Who composed *Goda Stuthi*?

Answer in Page No. 44



SOLUTION TO PUZZLE

1 P	R	2 A	D	3 Y	U	4 M	N	5 A		6 A
I		U		E		I		F		L
7 P	A	D	M	A		8 U	N	T	I	L
P		I		R		P		E		O
9 A	M	B	A		10 S	O	11 R	R	12 O	W
L		L			I		A		D	
13 A	G	E	D		R		14 P	O	O	R
D					I		I		U	
15 A	T	H	R	I		16 A	D	O	R	17 E
						D				R
18 S	O	U	R	I		19 D	H	A	R	A

SRI CHINTHALAVENKATARAMANA SWAMI TEMPLE TADIPATRI

- Sri K. Sarath Chandra



Sri Chinthalarayaswamy temple or Sri Chinthala Venkataramana temple is situated at Tadipatri, a town in Anantapur district of Andhra Pradesh. The temple is dedicated to Lord Venkateswara, who is referred to as Chinthala Venkataramana.

Sthalapurana : According to a legend, it is said that once a huge noise burst out from a tamarind tree and when the villagers gathered to find out the source of the noise, they saw an idol of Lord Vishnu, which had erupted from the tamarind tree. Later that night, Lord Vishnu appeared in the dream of Thimma Nayudu, the ruler of the region, and instructed him to build a temple by placing the idol found inside the tamarind tree. The temple was named after the tamarind tree, as 'Chintha' in Telugu means 'Tamarind'. Chinthala in Telugu means that, this deity will remove worries.

Inscriptions : The earliest inscription in the temple is dated 1551 and registers gifts to the temple. There

are other inscriptions belonging to the 16th and 17th centuries.

Builder of the temple : The temple was built by Pemmasani Yerra Thimma Nayudu II of the Pemmasani Nayaks (son of Thimma Nayudu), a subordinate of Sri Krishnadeva Rayalu during the reign of the Vijayanagara Empire in the 16th century. Thimma Nayudu appointed two archakas and a chief priest and he gifted lands to the temple. Originally the temple was called Chinthala Tiruvengala Natha Swamy Temple. Spread across five acres of land, this temple was built according to the Silpa Sastras.

Different Mandapas : The carvings of episodes of the Ramayana, the Mahabharata and the Bhagavatha are seen around the Garbha Griha, Ranga Mandapa, Mukha Mandapa, Main Gopura and the Prakaras. The Mukha Mandapa has 40 pillars in the Vijayanagara style. Beyond the Mukha Mandapa is a Ranga Mandapa, which has scenes of the

Ramayana and rare sculptures of the Vishnu avatars or incarnations.

Temple Complex : There are other temples inside the complex, one dedicated to Goddess Lakshmi worshipped as Anandavalli Thayar, Lakshminarayana, Varaha and the other to Lord Anjaneya. There is a shrine for Sri RamanujaAcharya, the founder of Vishishta Advaita philosophy.

Three Entrances : The temple has three entrances – one each on the North, South and East. On the East, is the Dhvajastambham. The sculptures of the river goddesses – the Ganga and the Yamuna are prominently displayed on either side of the entrance. The rajagopuram faces the east and is a solid structure, built using stone and brick. The stone part contains figures of Vidyadharas, Apsaras and Avatars, Elephants, Horses and parrots arranged in different levels.

Important festivals in the temple : The important festivals held in this temple are Diwali, Sri Rama Navami and Brahmotsavam that falls in the month of October. A mighty temple gopuram greets the visitors and the devotees. Right after it is the Dhvajasthamba and then comes the Garuda mandapa. Right in front of the Garuda mandapa is the large Mukha Mandapa followed by the Ranga Mandapa and the Garbha Griha.



Garbha Griha : The presiding deity of the temple in the Garbha Griha is 10 feet tall idol of Lord Venkateswara. It is very beautiful and a classic example of masterpiece of the Vijayanagara architecture. Lord Venkateswara is in a standing position and is holding the Sankha (conch) and Chakra (Discus) in the upper left and right hands. The lower right hand is in abhaya hasta (reassuring the devotees) and the lower left is in kati hasta (resting on the waist). The ceiling in the main temple is the octagonal shaped flower.

The Mukha Mandapa and the Ranga Mandapa are full of images and stories from the Mahabharatha, the Ramayana and the Bhagavatha, all in proper sequence of events. It is certainly one of the highlights of this temple as each pillar tells beautiful stories through its intricate carvings. One of the rare sculptures in the Ranga Mandapa is the Matsya (fish) incarnation of Vishnu killing the demon Hayagreeva.

Every inch of the exterior walls of the temple are carved and each carving tells us a lot about our gods and our puranas. The temple is famous for sculpture and is classified as one of the Monuments of National Importance by the Archaeological Survey of India.

The temple occupies a pride of place in the history of Indian art and architecture. It is the duty of every Indian to preserve and protect it for the sake of the future generations.

Think it over...

Q8. Name the empire mentioned in this temple article

Answer in Page No. 44



(Continued from the previous issue)

If ever any proof is required that temples are live institutions, the Lord at Tirumala is a verifiable truth.

Is the idol of the Lord a Vaishnavite or Saivite one

There has been a persistent controversy going on, whether the image of the Lord at Tirumala is a manifestation of Vishnu or Siva. There is also a view that it represents Subramanya and another extreme view that the idol represents Shakti. These are questions which time and again agitate the minds of devotees and pilgrims who intensely believe in the sanctity of this great temple. It is therefore necessary that this should be examined in detail and settled once and for all.

An examination whether the idol of the Lord is a Saivite idol.

In support of the school that the image of the Lord is that of Siva, the following reasons are generally adduced.

a. The Lord's Makuta or crown which is more than 20 inches high, is richly adorned with flowing locks of hair or Jata Juta with some of the locks of curly hair resting on the shoulders.

b. The arms have armlets with finger like projections which appear to be Nagabhushanam and a Naga is depicted as coiled around the Lord's right arm.

c. The puja is done in the temple with bilva leaves which are used only in the archana to Lord Siva.

d. There is a crescent mark on the head of the Lord which also indicates that the idol is that of Lord Siva.

e. The Lord is in the centre of the Garbha griha, and therefore it is a Saivite murti.

f. A crystal Lingam is present in the Tirumala temple which proves that the temple was in ancient days a Saivite one and later converted to Vaishnava worship after the reforms in the temple like nityarchana, etc, by Sri Ramanuja.

The above views are totally untenable.

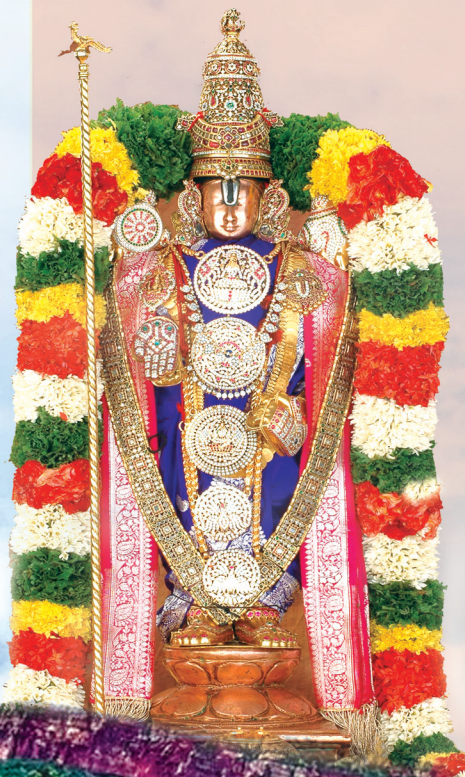
In the first place it is incorrect to state that the Lord's makuta has a jatajuta which resembles that of the image of Lord Siva. The main characteristics of the Dhruva Bera of Sri Venkateswara are as follows:

i. Sri Devi on the right breast seated on the Sri Vatsa.

THE TIRUMALA TEMPLE

- Dr. N. Ramesan

**Part
VIII**



- ii. The scars on the shoulders.
- iii. Free and easy posture of the two upper hands into which Sankham and Chakram have subsequently been placed.
- iv. The varada posture of the lower right hand and the Katyavalambita posture i.e., holding the hand inner to the left of him of the lower left hand.

It must be admitted that the varada posture i.e., the palm and the fingers pointing downwards is not associated with any of the agama forms of stanakamurti. As already explained above, the idol of the Lord is Svayambhu or self-maintaining or if any rational interpretation of the agama texts is to be given, the idol must have been made at a time when the agamic texts were not codified and hence this must be one of the most ancient idols of the Country. The palm and the fingers of the idol are open and point downwards to the right foot significantly reminding a devotee of the Supreme grace of the Lord to grant all boons to the worshippers who seek refuge at the feet of the Lord. This seems to have a bearing on the boon granted unasked to Mahabali by the Lord. Nammalvar makes a reference to this episode. Sri Alavandar, the great Vaishnava saint in his stotraratna also praises the Lord and prays that the Lord's feet should be placed on his head. In the Trivikrama pose of Lord Vishnu, he points to his right foot, to ask Bali as to what he has to offer, after all the entire universe had been measured up by the Lord in two steps. At that stage, Mahabali who had nothing else to offer offered his head, and Trivikrama bestowed on Mahabali the highest boon which a human soul could ask or aspire for viz., absorption into the holy feet of the Lord. This seems to be the explanation of the Varada posture of the idol at the time when the agamic texts were not codified.

The position in the fingers and specially that of the thumb of the left hand in the hip and the thigh suggests that the Kodanda bow of Srirama which was deemed to have passed inside of the thumb should be maintained in a steady position.

Another important feature of the idol is the pralambasutra and the katisutra, the former the sacred thread or Yagnopavitam and the latter the string round the loin called in Telugu, 'molatadu.' They characterise Sri Vishnu alone.

That the idol is undoubtedly that of Vishnu and not of Siva can be inferred from the following:

a. The Kaustubha hanging centrally in the Chest is a characteristic of Sri Vishnu. This is also described in the ancient Tamil classic Silappadhikaram, and this is as old as the early eras.

b. According to the agamic rules a Kautuka bera should be an exact representation of the Dhruva Bera. A close examination of the Kautuka Bera of Tirumala will establish that it is undoubtedly that of Lord Vishnu only.

c. Factually there is nothing like a Nagabharanam on the form of the idol of Dhruvamurti. The gold ornament or plating worn on the arm is a subsequent present made by devotees. Naga or adishesha is invariably associated with Vishnu and the mantrapushpam which is daily recited in the temple makes reference to this.

d. There is also factually no jata on the head of the idol of the murti of the Lord. There is also no Srichakram or yantra on the kiritam of the Idol.

e. Even Acharya purushas do not enjoy the privilege of closely inspecting the Druva Bera. So far as one could observe the idol from Kulasekhara padi to which only entrance is given to a devotee, and based on the evidence of the most observant archakas over a number of years, it can be factually ascertained that there is no serpent anywhere in the garbha griha, not to speak of its total absence of the body of the deity. Somehow a misrepresentation has been created for long that this exists on the body of the idol, and this misrepresentation still persists though factually it is incorrect and inaccurate.

f. The so called simhalalata is only an ordinary ornamentation jewel including those which cover the crucial parts of the parts of the idols of the Lord and his consort. What exists on the idol is only a rough delineation which can by no account be associated with the face of a lion. This kind of ornamentation can be seen on many idols.

g. The nagabharana is not an ornament integral with the body of the Lord and it connotes nothing in particular. The naga is one of the nityas ever present with Vishnu.

h. Bilva leaf with which puja is done is not exclusive to Saivite worship alone. It can be used as one of the eight punya pushpas even in the worship of Lord Vishnu. The following authorities prove the fact:-

(i) Padmasamhita 12th Adhyaya (Charyapada)

(ii) Brigu Samhita

Both the agamas recommend the use of the bilva in the worship of Vishnu. Hence there is no special significance about the bilva leaf being used in the worship leading to an inference that the idol at any time was that of Lord Siva. On the other hand the fact that it is not used along with tulasi leaves so sacred to Vaishnava worship is a pointer that the bilva is used along with eight punya pushpas acceptable to Lord Vishnu.

(i) The Agamic rules for the installation of stanaka asana or sayanamurti of Vishnu clearly lay down that the Dhruva bera should occupy the daivic seat. The image of the Lord is precisely in this seat. There is thus no force in saying that because the Lord is in the centre of the Garbha Griha it should be a saivite one.

(j) The place of Yogalakshmi and Sri Vatsam on the idol of the Lord follow the exact rules given in Bhṛigu Samhita, Lakshmi Kalpam, according to which Lakshmi should be in the upper portion of the

right bosom above the Srivatsam. The markings of Srivatsam depend on the rupam or form of the particular murti and there is no fixed rule about it. Broadly speaking Srivatsam represents the Mula prakriti and Lakshmi, the Abhishtana Devata, and the position of Lakshmi on the idol of the Lord closely follows this.

(k) So far as one could see there is no crystal Lingam anywhere in the Tirumala temple. Sometimes Sri Vidyananda is said to have mentioned this. Sri Vidyananda was a contemporary of Vedanta Desika who lived about 14th Century A.D. The temple has nearly 600 years of history of recorded inscriptions before that date and nowhere has a crystal Lingam been mentioned.

(l) About the association of Kapila, which is represented by the Kapileswara temple situated at the foot of the Hills, also, no significance need be attached since Kapila, Bhṛigu, Ganesa, Durga, Siva and Brahma are all upadevatas in a Vaishnava temple according to the Vaishnava agamas.

(m) The outlet from the Gomukham, the height of the garbha griha etc., are all sometimes mentioned as proofs of its being a saivite temple. These are all based on misconceptions as the architecture of the temple has evolved through many centuries.

Actually there is an outlet on the gomukha of the garbha griha and for various reasons it has not been working. The height of the garbha griha is a distinct and different proportion of the height of the murti and this rule has been closely observed in this case. Similarly the height of the dhruva bera pitha is consistently proportionate to the bhuvanga or height of the entrance.

It can therefore be conclusively stated that the idol of the Lord can by no standards be mistaken for that of Lord Siva, either now or at any earlier time.

(to be continued)

LEARNING IS A LIFELONG DUTY

- Prof. S. Laxmana Murthy

Man has to make his life meaningful. This can be done only through knowledge. Man acquires knowledge through learning. Mere learning is of no value unless there is matching action. Action is also necessary for his living with some comfort. He has to earn for his living. Therefore he has to learn and earn as long as he lives. Otherwise he will become a burden to the society.

Learning is a lifelong work. One has to learn what is already in existence through books and men of knowledge. What is happening right now in the present is also necessary for him to keep himself informed and alert. He has the responsibility to earn his daily food as well. Therefore learning and earning have to go on as long as he lives.

Learning and earning

Man's life is limited. Time is barely enough for his learning and earning. He has to make the best of

it. He may earn sufficiently for his needs. But if he misuses or wastes what he has earned, the very purpose of earning is defeated. He cannot afford to waste what he has earned. Every small grain, he has to keep very carefully. While learning he should not waste time because time is in fact life. He is advised to take care of every grain (*Kana*) earned. And in the same way he has to learn every second (*Kshana*). A sloka in Hithopadesha advises man not to waste even a second while learning. Similarly he should be careful about every small grain of what he has earned. If he has neglected to manage time by wasting and fails to take care of what he has earned he will come to misery. The sloka is as follows:

*Kshanashahkansashchaiva vidya amarthanchasadhayeth
Kshanenastekutho vidya kanenashtekuthodhanam*

The meaning of the sloka is that if man wastes time however small it may be, he fails to learn. There is no 'Vidya'. He will never earn enough if he wastes his money even in small quantity. There is no 'Dhanam'.

Think it over...

Q9. Man acquires knowledge through....

Answer in Page No. 44



LET US KNOW
THE ANSWERS



- | | |
|-------------------|--------------------------|
| 1. Annamacharya | 7. Vedanta Desikan |
| 2. Lord Srinivasa | 8. Vijayanagara Empire |
| 3. Alarmelmanga | 9. Learning |
| 4. Sree Suktham | 10. Vemana, Kabir |
| 5. Lakshmi vrata | 11. Vaitheeswaran temple |
| 6. Goda Devi | 12. Lord Vishnu |



Part - 8

Tirumalai Ozhugu

History of Rituals and Customs in Tirumala

Original in Tamil by- Sri K. Balasundar Nayakar
Excerpts Translated into English by- Dr. M. Varadarajan

(continued from the September issue)

Veera Narasimha Deva's Service

Once Veera Narasimha Deva, a Gajapathi (Gajapathi appears to be a title given to Kings) who was on a Tirta Yatra to Southern part to have darsan of Sethu. In the middle, he heard about the greatness of Sri Venkatachala Vaibhavam. He camped in the Hills, had a bath in Swami Pushkarini and worshipped Varaha Perumal and Narasimha Perumal (Venkataththari) and in the *sevakrama* worshipped Tiruvenkatavan. He observed the various regulations like fasting in Kshetra. He heard the sayings '*kalow Venkatanarayana*' and became deeply devoted to Tiruvenkatamudayan. He was anxious to do some enduring service to the Sannidhi and enquired the learned people there. They said that in Agama Sastra, *kirita* is superior among jewels, *Vimana* among Gopurams, Chariot among *vahanas* and diamond among gemstones. They informed him to do whatever

desired by him. Happily, he decided to construct a Gopuram and entrusted the work to suitable hands providing all the funds needed. Then he proceeded to Sethu by visiting various places like Varanasi, Srirangam, Kanchi and Sethu Darsanam. Again, he reached Tirumala and was happy to see the construction work going on satisfactorily. He also donated gifts to the artisans and others and stayed in Tirumala for some days.

A serpent

One night, he had a dream wherein a serpent appeared before him and said that "This Tirumala is my body and constructing a Gopuram with a huge weight makes considerable strain for me and there is no remedy to relieve from this strain except to represent to the Lord". While informing this, the serpent twisted itself around the Vaikunta Hasta (the right hand) of

Tiruvenkatamudayan in the temple. Next day morning, the king narrated the dream to the learned pundits and requested them to guide further in this matter. They informed that Rishis in Varaha, Vamana and other Puranas say that this Hill is Seshachalam. Adisesha does not accept a heavy gopuram being constructed on the hill, as the weight is too much to bear and instructed the king not to proceed further in the construction. Then the King immediately deferred the half-way construction and settled himself in the thought. He also felt that Tiruvenkatamudayan desired that level of *kainkarya* only. He felt that he committed *apachara* to Adisesha. To wipe out this sin, he made a *Nagabharana* and requested the priests to adorn this to Tiruvenkatamudayan.

Sri Ramanuja's thought on Nagabharana

At that time the priests were doubtful how to beautify this jewel to the Lord. Then, Tiruvenkatamudayan spoke through a devotee as follows: *"According to Brahma Purana, there was a dispute between Vayu and Sesha. I was partial to Vayu. This resulted in Sesha being very much aggrieved. He did penance in this mountain on the bank of Naga Theertha which resulted in my (Lord) coming down here and have full love of Adisesha. Like a father who has caused grief to his own son, I will bear Adisesha in my (Lord's) hand"*. On hearing this command, the priests set the jewel on *Vaikunta Hasta* (right arm). Since the time of Veera Narasimha Deva, the Lord has been wearing one Nagabharana on the right hand till the visit of Sri Ramanuja. Having worshipped the Lord with one Nagabharana on the right arm, Sri Ramanuja thought that as per the dream of the King, he made another Nagabharana and adorned to the Lord with a view to feasting both the eyes and heart for the devotees.

Consecration of Lord Narasimha

The history of Lord Narasimha is recorded in Swarnamukhi Mahatmyam portion of Skanda

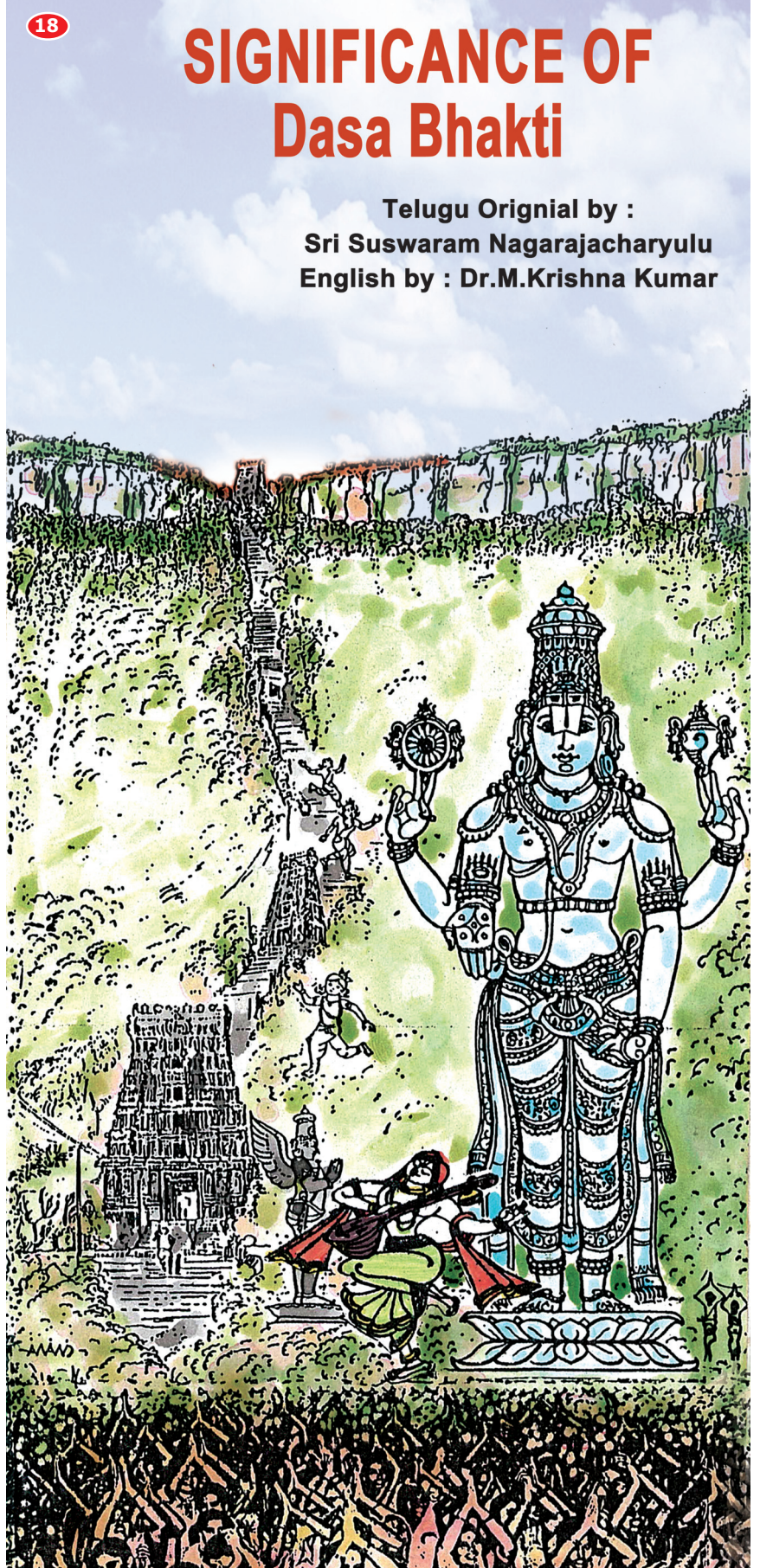
Purna, Vamana Purana and Ashtothara Sathanama Adhyaya in Varaha Purana. It is mentioned that on the western bank of Swami Pushkarini, Azhagiya Singar emerged in Tirumala for the sake of Rudra. Since then, daily *Tiruvaradhanam* for Azhagiya Singar is being held according to Vaikhanasa Agama. At one time, the Saivites claimed that they establish a shrine for Siva near Azhagiya Singar as the latter was worshipped with great devotion by Siva. The Vaishnavites and priests approached the King and represented that this Kreedachalam (Tirumala Hill) was brought from Sri Vaikuntam as clearly stated in Varaha, Vamana, Markandeya and Brahmanda Puranas. Hence, it is improper to establish other gods like Siva in this place. They convinced the King in this matter and stopped the efforts of the Saivites. The Vaishnavites discussed the matter among themselves. They thought that this deity is without Lakshmi and His severity should shine unabated. But, he is also the cause for trouble from Saivites. So, we cannot continue to perform pujas regularly in this Kali age. Thus, they decided to stop all pujas to this deity so that the question of holiness will not arise.

Having heard this, Sri Ramanuja thought that this Narasimha is well-spoken in reputed Puranas and Alwar also mentioned in his Prabandham (Tirumangai Alwar – Periya Tirumozhi 7-3-5). If we stop *nitya pujas* to this deity who is stationed in a separate temple, there will be hindrance in the long term development of this place. So, he decided to consecrate Narasimha within the temple of Tiruvenkatamudayan to the North East of Ananda Vimana and establish Him facing the Vimana. Also His severity would decline slowly without any harm to this place. If He is being worshipped as mentioned in Sastra, there will be no trouble from opponents. He ordered that daily *tiruvaradhana* as stated in Agamas is be done to this Narasimha also.

(to be continued)

(Continued from the previous issue)

Sri Jagannadha Dasa, a notable 'haridasa' and a saint-poet, is a great devotee of Lord Srinivasa. He is an accomplished scholar in all six 'Shastras.' He has written many 'kritis' in both Sanskrit and Kannada using various techniques. From the heads of the 'Pithams' to the common folk, he has won scintillating fame. He was a great writer in 'padams' and 'suladulu' (poems). His literary contribution namely 'Harikathamruthasaram' is magnificent, popular and praise-worthy. It is a work of high standard. He is the abode of such marvellous works. His devotional compositions promote magnificent spiritual values in the life of a devotee. He was blessed by Lord Raghavendra Swamy. As per the suggestion of Sri Vijaya Dasa, who was a great erudite person, he has taken the period of forty years life span from Sri Gopala Dasa as charity. He has got love and affection from both Sri Vijaya Dasa and Sri Gopala Dasa. By the grace of Lord Venkateswara, who is the embodiment of Lord Dhanvantari, he was revived from his fatality by the Lord and he took 'prasadam' directly from Him. He has got reception from 'Nadabrahma'. He had the grace of Lord Panduranga and goddess Rukmini Devi. He protected people and provided consolation to their hearts. He visited Tirumala and had the grand 'darshan' of Lord Srinivasa many times. In his 'keerthanas,' Sri Jagannadha Dasa has eulogized the philosophy of piety towards Lord Srinivasa. The description of



SIGNIFICANCE OF Dasa Bhakti

Telugu Original by :
Sri Suswaram Nagarajacharyulu
English by : Dr.M.Krishna Kumar

‘Vaikunta,’ ‘Swamy Pushkarini’ and Lord Varaha Swamy was done in a glorious manner. His ‘keerthanas’ have eulogized the glory of Lord Srinivasa in the ‘Puranas.’ The ‘Harikathamruthasaaram’, his *magnum opus*, is the best example for revealing the infinite glory of the Lord.

There was a great devotee called Deva Sarma in the Venkatachalamahatmyam, the integral part of Aditya Purana. For the sake of his livelihood, Deva Sarma prayed to the Lord in many ways devoutly. He was granted many boons by the Lord. Those who do not serve the Lord are called mean creatures by their nature. Lord Srinivasa is unique in granting His sublime grace to the devotees. The people who follow Him strictly can accept this truth. Drona, Bhishma, and Krupa were blessed by Him. Lord Srinivasa offered ‘Wheel’ and ‘Conch’ to the emperor Tondaman for his intense devotion. Likewise the potter Bhima also got the Lord’s grace by the humble offering of his clay jewels to the Lord with pure devotion. Lord Srinivasa also blessed the king Akasaraju by marrying his daughter even though the king’s ‘gopala’ had given the Lord a great blow to His head.

The ‘kritis’ of Sri Jagannadha Dasa describe the Lord’s grandeur are innumerable. There is a ‘keertana’ which in nine slokas describes ‘Swami Pushkarini.’ The famous ‘keerthana’ starts with ‘Sri Venkata Sailadhipa Namoh...’ includes a dialogue between the king Dilipa and the sage Durvasa regarding the greatness of the ‘Pushkarini.’ Hiding in the bushes of the hills of Tirumala, Goddess Saraswathi did her penance to get excellence among all the rivers. The sage Pulasthya got angry and cursed the goddess Saraswathi. She also cursed the sage that his clan would deliver demons. Lord Srinivasa addresses both of them with love and affection. He said: ‘Oh! Saraswathi! You cannot be identified as great among the rivers but You are superior to all the lakes in the world. You will become Swami Pushkarini’. He said to the sage: ‘O! Sage!

You need not worry. Though your family is full of demons, they will become My devotees. They get My grace. King Ravana, his brothers Kumbhakarna and Vibhishana are My true devotees.’

There are nine ‘thirthas.’ They are Srimad Varaha, Dhanapa, Galva, and Markandeya, Agni Mochani, Rumamohani and others. It is elaborately said that the holy bath in the ‘Pushkarini’, the grand ‘darshan’ of Lord Srinivasa and ‘Srivari Prasadam’ are very difficult to possess them without proper devotion. Lord Bhuvaraha Swamy, the main resident near the ‘Pushkarini,’ has turned His face towards the north. Sri Jagannadha Dasa feels that Sri Bhuvaraha Swamy’s posture may be for looking at Lord Srinivasa who is watching His two consorts with grace while sitting on the mounts during all kinds of His ‘utsavas.’ Lord Bhuvaraha Swamy may be looking at the charm of the goddess Dharani Devi who is on His left side. The poet’s imagination is wonderful.

Sri Jagannadha Dasa says that the holy water at the lotus feet of the Lord is auspicious to the entire world. Being the Supreme Deity, He is eulogized by the Vedas. All deities like Goddess Lakshmi, Lord Rudra, Lord Indra and others are His worshippers. In Markandeya Purana, the Venkatachala mahatmyam describes a legend regarding a poor Brahmin called Jara. He came to Tirumala. Lord Srinivasa in the guise of a prince dipped the poor Brahmin in the holy waters of ‘Kumaradhara Thirtha’ and granted him youth along with abundant affluence. Sri Akasaraju prayed to the Lord at midnight. The Lord blessed him. The potter Bhima and the emperor Tondaman were also blessed by Him. Sri Jagannadha Dasa strongly believes that Lord Srinivasa would drive away all kinds of diseases and evil births of His devotees. His conviction is that the Lord is not accessible to the wicked and the evil minds. The Lord of the Seven Hills protects ‘sanatana dharma’ and grants meaningful life to His devotees. May our Lord Srinivasa grant us peace, prosperity and eternal bliss!

(to be continued)

It is interesting to note that the poet saints of India who composed songs and poems in different parts of the country have similar thoughts and concerns to propagate. While upholding reformatory spirit and imparting practical wisdom through popular axioms that eventually became part of popular imagination and everyday sayings, they ushered in modern temperament. Their tone varied from one of chastisement, censure, castigation, condemnation of evil practices and superstitions to making appeals to uphold and cherish humanistic values. They all provided precepts for peaceful co-existence, healthy human relations marked by tolerance and fortitude. They all advised to shun violence for the benefit of humanity. On closer examination, it becomes clear that the issues they talked about have contemporary relevance for us. They are like visionaries who imbibed the essence of *bharateeyata*, the idea of India, and passed it on to the next generations. Vemana says:

Champa dagina yatti shatrudu thana cheta
Jikkeneni keedu seyaradu
Posaga melu chesi pommanute chavu!
Vishwadhabhirama vinura Vema!

(Poem 23. Page 4. *Vemana Padyalu*. C.P. Brown Collection of 1839. Editor: Bangore. Tirupathi: TTD, 1992.)

English translation:

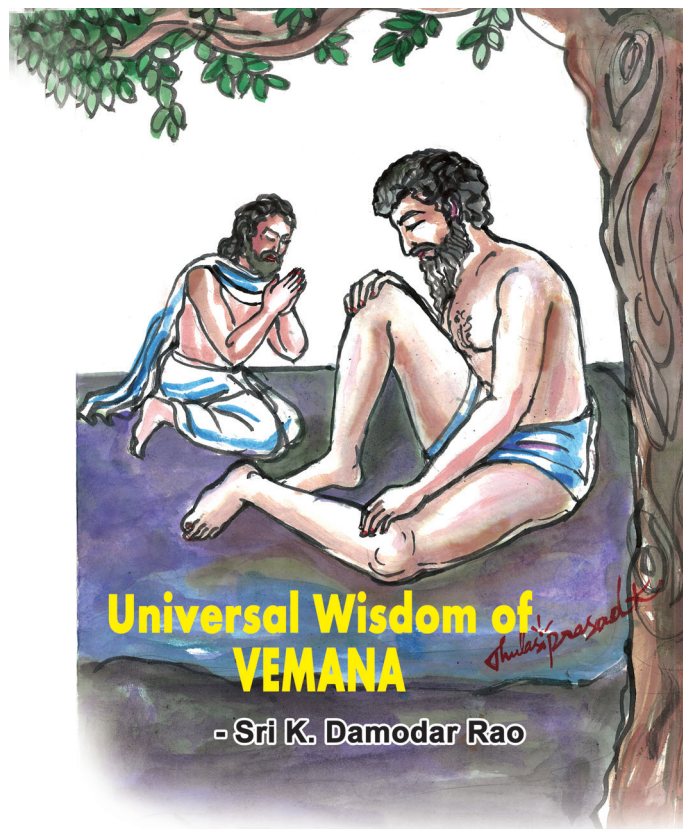
Don't think of avenging your bitter enemy
Even if caught. No harm needs to be done.
One generous gesture is enough to let him go and die.
Vema! the one endeared to the Creator, listen!

Kabir, the 16th century saint poet of North India, has expressed a similar view in his *doha*:

Jothoko kante buvai, thahi boyi tu pul !
Tohi pultho pul hai, wahko haitirasool !!

(You felicitate the one who harmed you with flowers. Those appear as flowers to you, but he feels the pinch of a trishul!)

These poet-saints lived in different centuries but their utterances have the same message of peaceful means of living. Instead of conflict, means of compromise needs to be explored. Confrontation ought to be replaced by conciliatory methods. This is all the more relevant to the present age. Because



conflict and confrontation have taught humanity bitter lessons in violence. Indian culture always emphasized the importance of non-violence by enunciating 'Ahimso parama dharmaha!' in its epics and puranas. King Ashoka turning from a conqueror of lands to a propagator of peace gives a practical demonstration of this cherished tradition. The option of peace always needs be given a chance for humanity to progress.

A noble gesture of forgiveness may result in peaceful co-existence whereas conflict and punishment could only foment a sense of hurt. Thus, it is a virtue if put into practice, humanity will reap its immense benefits. The above axioms of Vemana and Kabir underline the essence of all religions i. e., forgiveness.

Think it over...

Q10. Name the two poets mentioned in this article

Answer in Page No. 44





Angaraka means the red-hued in Sanskrit, and refers to the planet Mars. We call the day Mangalavaaram (Tuesday), after Mangala, the auspicious one, which is another name for Mars.

In Indian mythology, Mangala is portrayed as red in colour and war-like as can be seen by the mace and spear he holds. He is also depicted showing the abhaya mudra and the varada mudra. The origin of Mars varies depending on the different mythological texts – some say he is the son of Bhoomi devi and Lord Vishnu, when he brought her up from the depths of the ocean in Varahaavatara. Others say he was born when a drop of sweat from Lord Shiva's brow fell on the earth. Either way, he is the son of Bhoomi, hence also known as Bhauma. Mangal's vahana is a ram. This deity is believed to have an astrological

influence on skills of hands, handling of equipment; even anger and strength: the way one uses energy at different levels, including mentally, to analyse situations.

Muthuswami Dikshitar's kriti in Suruti ragam extols Angaraka - I take refuge in Angaraka, the Mandara tree for humble devotees.

Presiding deity of Tuesday and the son of earth, Bhumikumara. Dikshitar says that he is friendly with the sun, moon and Jupiter; he also promotes brotherhood (bhratrukarakam). And, *deenarakshaka pujitam vaidyanatha kshetram*, this deity is worshipped in 'Vaitheeswarankoil'.

One of the navagraha temples, Vaitheeswarankoil is about 110 km from Thanjavur and 50km from Kumbakonam in Tamil Nadu. Here, Lord Shiva is worshipped as Vaitheeswaran, the God of Healing, who cured Angaraka of his affliction. Another famous temple associated with Mangal is the Mangalnath temple overlooking the Kshipra River in Ujjain. According to the Matsya Purana, this is believed to be the birthplace of Mars.

Let us pray to the Mangala graha to keep us success :

*Dharanigarbha sambhutam
vidyutkaanti samaprabham
kumaram saktihastam
tammangalam pranamaamyaham*

Born of earth, with lightning-like brilliance
Young man spear in hand, auspicious one, I pray to thee.

Tirumala Tirupati Devasthanams, Tirupati

ATTENTION !!

The pilgrims are requested to make any complaint to the Toll Free No. **18004254141** for the inconvenience or difficulty caused.

**Chief Vigilance & Security Officer
T.T.Devasthanams**

Think it over...

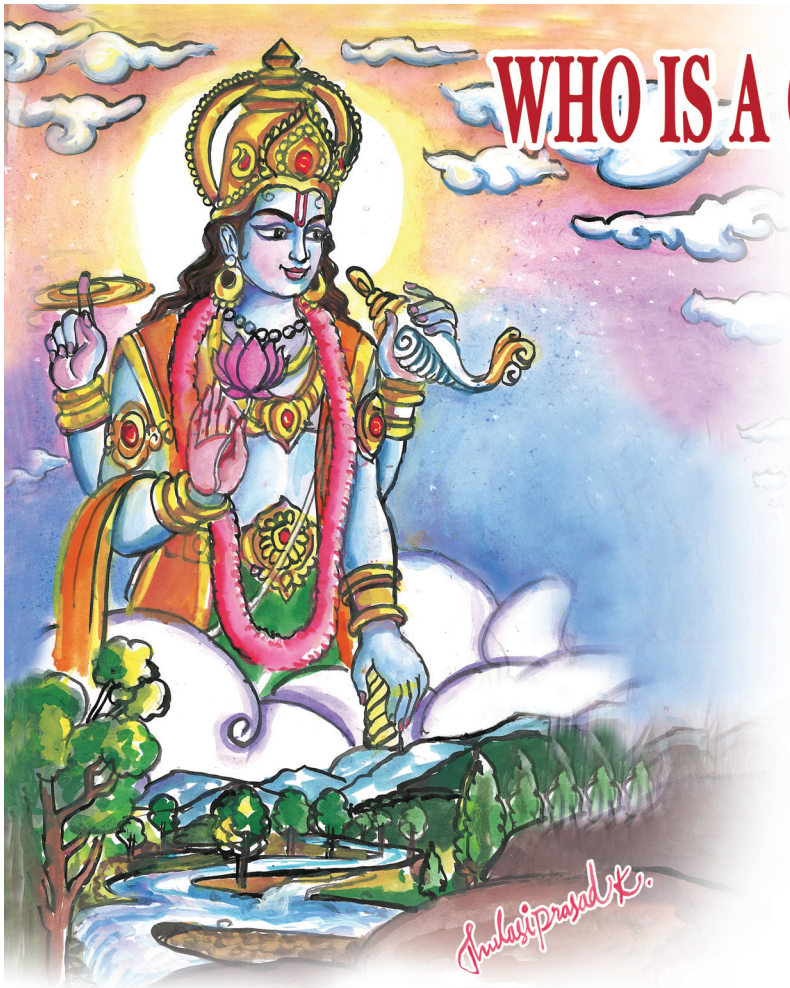
Q11. Name the temple discussed in the article

Answer in Page No. 44



WHO IS A GREATER DEVOTEE?

- Smt. N. Kalpana



Mythological stories are a great way to teach children about the world and all its virtues. Each of the mythological stories and characters has its own moral which helps shape children's vision of right and wrong.

Sage Narada spent his entire day singing praises of Lord Vishnu. He is the greatest devotee of Lord Vishnu. One day he asked Lord Vishnu, "Lord who is your greatest devotee?" Sri Maha Vishnu replied, "Come down to earth with me. I will show you."

Both of them went down to earth. Sri Maha Vishnu stopped near a field, where a farmer was busy working on his land. Lord Vishnu pointed at him and

said, "He is the greatest devotee of mine." Now Narada was surprised. He sang praises of Lord Vishnu every day almost every moment and did his Puja. Still, how can a farmer be a great devotee than him?

Lord Vishnu understood the confusion of Narada. He gave a pot filled with oil to the brim to Narada and told him to walk and take the pot to the nearby hill and come back before sunset. Carefully he placed the pot on his head and started walking away towards the hill. It was almost evening when Narada came back to where he had started from. He placed the pot back in front of Lord Vishnu and said that he took the utmost care not to spill a single drop of oil.

Now Lord Vishnu asked, "How many times you took my name throughout your task?" Narada replied, "Oh Lord, forgive me. I was so busy taking care of the pot of oil that I forgot about you. I haven't taken your name even once."

Lord Vishnu smiled and said, "This farmer is busy in his field working and earning a living throughout the day. Still, he takes my name in the middle of his work, whenever he gets a chance. Now I think you can see why he is my greatest devotee".

Moral: Being a devotee doesn't mean one has to do puja or recite the name of the Lord evading one's duty. But if one does one's job sincerely and is still able to chant the name of God in his heart of hearts, though occasionally, it is devotion of the higher order.



Think it over...

Q12. Name the Lord praised by sage Narada?

Answer in Page No. 44





PICTURE STORY

TIRUPAAVAI

Original Story in Telugu by :
Sri D. Sreenivasa Deekshitulu
Pictures by : Sri P. Tulasi Prasad
Translated by : Sri M.R.K. Sateesh Babu

Andal is the dear daughter of Vishnuchitha. She imagined Sri Ranganatha as her husband. To get her wish fulfilled and also for the welfare of the people, she took decision to perform 'Sri Vratam' (vow). 1

Friends (Gopikas)! It's dawn. Wake up! Come to perform Sri Vratam. 2

Let us know how to perform Andal. 3



Andal instructs them the procedure of 'Sri Vratam'. 4

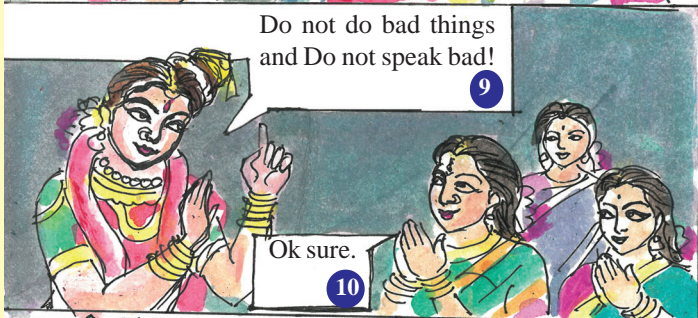
If we do this 'Sri Vratam', the entire world will be prosperous. 5

Is it so? 6



Do not do bad things
and Do not speak bad! 9

Ok sure. 10

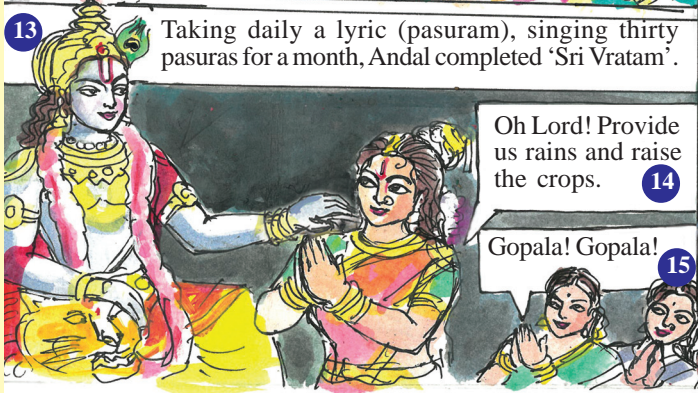
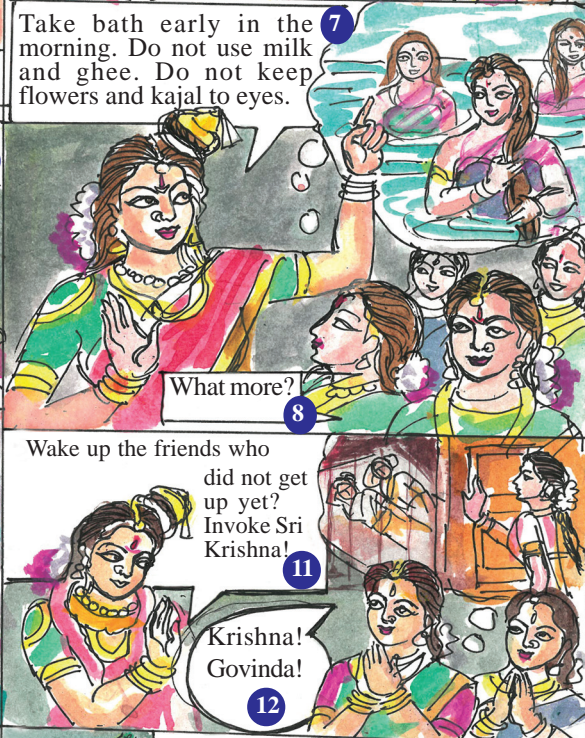


Take bath early in the morning. Do not use milk and ghee. Do not keep flowers and kajal to eyes. 7

What more? 8

Wake up the friends who did not get up yet? Invoke Sri Krishna! 11

Krishna!
Govinda! 12

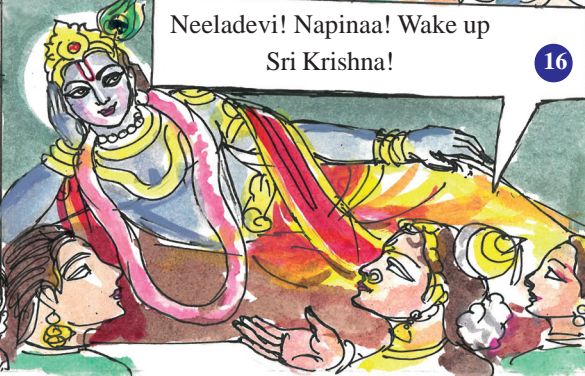


Taking daily a lyric (pasuram), singing thirty pasuras for a month, Andal completed 'Sri Vratam'. 13

Oh Lord! Provide us rains and raise the crops. 14

Gopala! Gopala! 15

Neeladevi! Napinaa! Wake up Sri Krishna! 16





Quiz

- How many Beras (Forms of Lord Venkateswara) in Tirumala?
(a) Five (b) Six (c) Seven (d) Four
- Bhagavadgita comprises of chapters?
(a) 16 (b) 17 (c) 18 (d) 19
- Name the Pushkarini in Tiruchanur temple?
(a) Srivari Pushkarini (b) Swami Pushkarini
(c) Padma Sarovaram (d) Ramachandra Pushkarini
- Sri Padmavathi temple is situated in
(a) Tiruchanur (b) Tirumala
(c) Srinivasamangapuram (d) Appalayagunta
- Name the verses written by Andal
(a) Venkatachala Mahaatmyam (b) Tiruppavai
(c) Srivishnu Sahasranaamam (d) Tiruvempavai
- Father of Prahlada?
(a) King Bali (b) Prajapathi
(c) Hiranyaksha (d) Hiranyakasipa

Answer : (1) a (2) c (3) c (4) a (5) b (6) d

- Correct the proverb :
Tomorrow do the work of today and the today work of now.

Answer : Do the work of tomorrow today and the work of today now.

- Match the words in Column A with the Column B:

A	B
UTSAVABERAM	UGRA SRINIVASAMURTHY
DHRUVABERAM	MALAYAPPA SWAMI
KOUTHUKABERAM	KOLUVU SRINIVASAMURTHY
SNAPANABERAM	BHOGA SRINIVASAMURTHY
BALIBERAM	LORD VENKATESWARA
BALIBERAM	KOLUVU SRINIVASAMURTHY
KOUTHUKABERAM	BHOGA SRINIVASAMURTHY
UTSAVABERAM	MALAYAPPA SWAMI
SNAPANABERAM	UGRA SRINIVASAMURTHY
DHRUVABERAM	LORD VENKATESWARA

Correct Series:

- Unjumble the Words in this Universal Mantra:

Vishnoh Paraam Preyaseem
Eesaanaam Jagathosya Venkatapather
tatksaanthi Samvardhineem
Tadvakshasthala Nithyavasa rasikaam
Bhagavateem vande jaganmaatharam
Vaathsalyaadhi Gunojwalaam

Answer: Eesaanaam Jagathosya Venkatapather
Vishnoh Paraam Preyaseem
Tadvakshasthala Nithyavasa rasikaam
tatksaanthi Samvardhineem
Vaathsalyaadhi Gunojwalaam
Bhagavateem vande jaganmaatharam

- Riddle: Guess the name of the boy using the clues given :

- His parents are Leelavathi and Hiranyakasipa
- Chanted Om Namoh Narayanaya Mantra
- He was sent to dark room without food, pushed from the top of the hill, thrown into fire.
- Lord Narasimha Swami protected him.

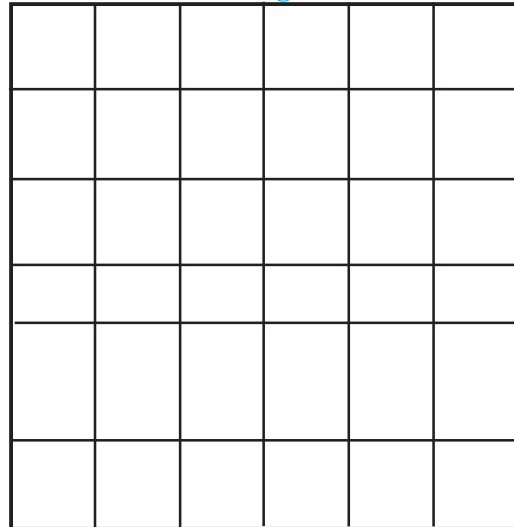
Answer : Prahlada

DRAWING

Colour the Picture



Draw the Picture as given



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TIRUMALA TIRUPATI DEVASTHANAMS



Pushpayagam was performed to Sri Malayappaswami and His Consorts at Tirumala on 11-11-2021



Deepavali Asthanam was conducted at Tirumala on 04-11-2021. On this occasion Sri Sri Sri PeddaJeeyar Swami, Sri Sri Sri ChinnaJeeyar Swami, Archakas, TTD Executive Officer, Dr. K.S. Jawahar Reddy, I.A.S., CV & SO Sri Gopinath Jetti, I.P.S., and other TTD officials participated.



Annabhishekam was organised at Sri Kapileswaraswami Temple in Tirupati on 20-10-2021.



Pavithrotsavam was performed to Sri Kalyana Venkateswaraswami at Srinivasamangapuram from 31-10-2021 to 02-11-2021

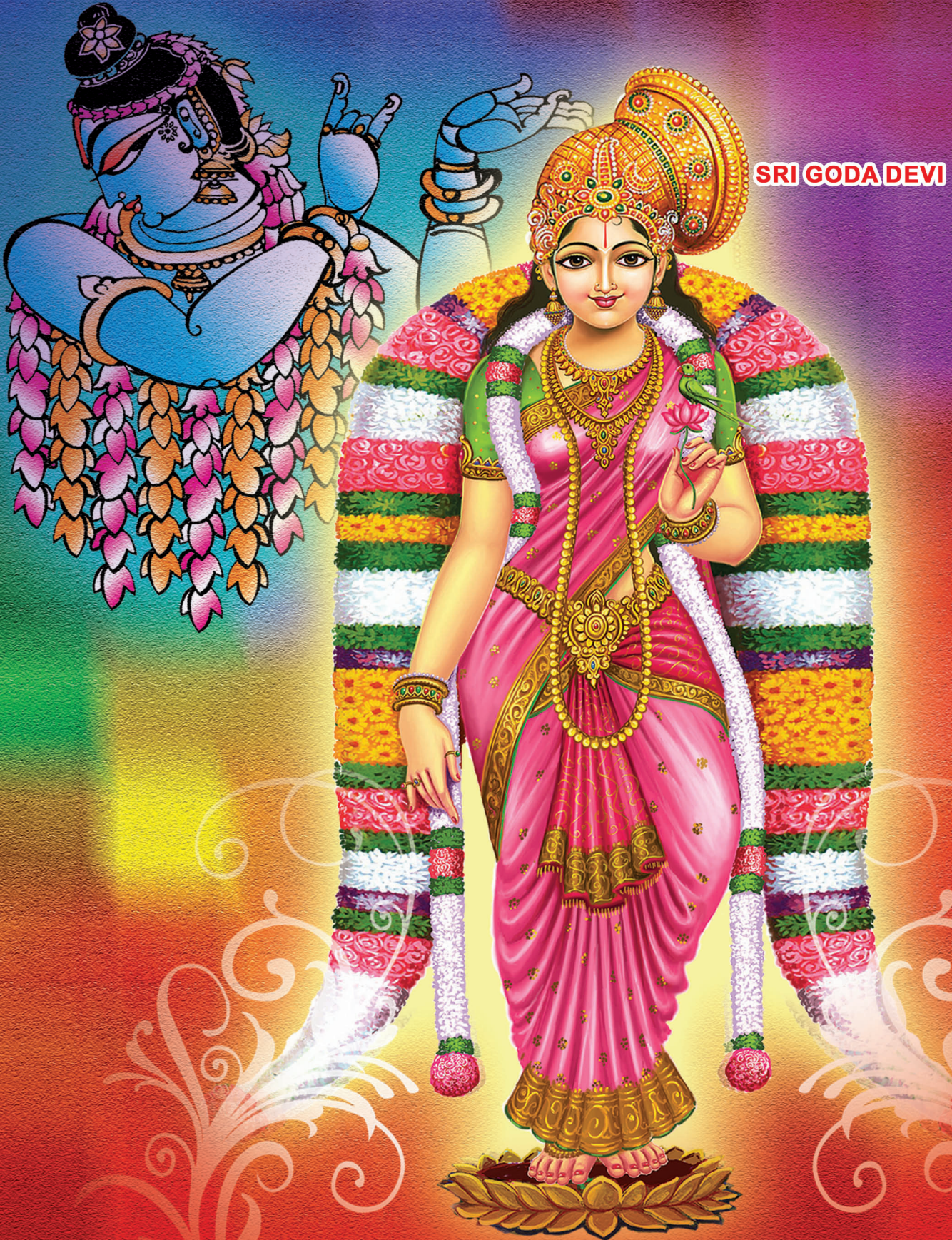


The Hon'ble Union Home Minister Sri Amit Shah and the Hon'ble Chief Minister of A.P. Sri Y.S. Jaganmohan Reddy offered prayers in the Tirumala temple on 13.11.2021. Earlier on their arrival, they were given a warm welcome by the TTD Trust Board Chairman and the TTD Executive Officer. After offering prayers, they were rendered Vedaaseervachanam by Vedic Pundits.





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SRI GODA DEVI