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TIRUMALA TIRUPATI DEVASTHANAMS
SAPTHAGIRI
SPIRITUAL ILLUSTRATED MONTHLY

OCTOBER 2025

Rs. 20/-



PUSHPAYAGAM TO LORD SRINIVASA AT TIRUMALA
on 30-10-2025



A WARM WELCOME TO THE NEW EXECUTIVE OFFICER

Sri Anil Kumar Singhal, I.A.S., assumed charge as TTD Executive Officer for the second time on 10.09.2025. Earlier at Ranganayakula Mandapam in Tirumala temple, Sri Anil Kumar Singhal took over the charge as TTD, E.O. from the outgoing E.O. Sri J. Syamala Rao, I.A.S., as per the tradition. Later the new E.O. also took oath as the TTD Board Member Secretary Ex-Officio. After having darshan of Sri Venkateswara Swamy he was offered Veda Asheervachanam followed by distribution of Theertha Prasadam besides the lamination photo of Sri Venkateswara Swami and Ammavaru. On this occasion, TTD Board Chairman, Board Member and other higher officials participated.

In his previous tenure as a TTD E.O. from May, 2017 to Oct. 2020 he created and facilitated many developmental works, launched the system of SSD tokens, and brought about many reforms in the TTD local temples.

Sri Anil Kumar Singhal, I.A.S., was also the Honorary Editor of Sapthagiri Magazine. 'Sapthagiri' offers a hearty welcome to him and wishes him success in all his initiatives.



FAREWELL

Sri J. Syamala Rao, I.A.S., who had served as TTD, EO from June 2024 to Sept. 2025, was felicitated on 09.09.2025 in a farewell meeting held at the Conference Hall of TTD Administrative Building, Tirupati. On this occasion, TTD Addl. E.O., J.E.O., CV&SO, FA&CAO and other higher officials participated.

During his tenure, he streamlined a lot of the systems including enhancing the quality of Laddus, Annaprasadam, Feedback system, reception, solid waste management, introduced KIOSK machines at laddu counters at Tirumala and many more in his short tenure. Now he is posted as Principal Secretary to Government (Political), General Administration Department.

BHAGAVADGITA



Avyaktādīni bhūtāni
vyaktamadyāni bhārata
avyaktanidhanāny eva
tatra kā paridevanā

Beings are unmanifest in their beginnings,
manifest in the middles and unmanifest again
in their ends, O Bhaarata (Arjuna). What is
there is this for lamentation?

(Chapter - 2, Sloka – 28)

INVOCATION

yevva revvari vādō yī jīvuṇḍu cūḍa
nevvariki nēmaunō yījīvuṇḍu!

.. yevva ..

eṁdarikiṁ goḍukugā dījīvuṇḍu venu
kendariki dōbuṭṭuṇḍī jīvuṇḍu
yendarini bhramayiṁcaṇḍī jīvuṇḍu duḥkha
mendariki gāvimpanḍījīvuṇḍu!

.. yevva ..

yekkaḍekkaḍa dirugaṇḍī jīvuṇḍu venu
kekkaḍō tana jammamī jīvuṇḍu
yekkaḍi cuṭṭamu danaku nījīvuṇḍu yeppu
ḍekkaḍiki nēgunō yī jīvuṇḍu!

.. yevva ..

yennaḍunum jēṭulēni jīvuṇḍu venu
kennidanuvulu mōvaṇḍī jīvuṇḍu
yennaḅgala tiruvēṅkaṭēṣu māyalam dagili
yennipadamulambondaṇḍī jīvuṇḍu!

.. yevva ..



Who all does it belong to, this Jiva?
What will it be for whom, this Jiva?

For how many would it have been a son, this Jiva?
Previously, for how many would it have been a sibling, this Jiva?
How many would it have brought under delusion, this Jiva?
For how many would it have caused grief, this Jiva?

Where all would it have roamed, this Jiva?
Previously, where would its birth have been, this Jiva's?
Where are its relatives, this Jiva's?
When and where will it go, this Jiva?

It can never be harmed, this Jiva!
How many bodies did it bear, this Jiva?
Getting caught in the various Mayas of Tiruvenkateswara,
How many roles did it assume, this Jiva??

- Annamacharya

Sankeerthana Courtesy

T.T.D. Publications, Nectar ocean of Annamacharya by Smt. Ambika Ananth & Sri Adviteeya N. Dixit

LADDU KIOSKS MACHINES at Tirumala

TTD has recently introduced KIOSK machines at Laddu Counters in Tirumala. This facility allows the pilgrims to conveniently pay for additional laddus using UPI. After payment, a receipt is generated, which can be used to collect the extra laddus. The intention behind this innovative move by TTD is to improve pilgrims' overall experience by cutting down on lengthy waiting. Through an easy-to-use interface, pilgrims can swiftly finish their laddu purchases by using the KIOSK machines. A seamless, cashless transaction is ensured by the availability of UPI payment options.

Here is a step-by-step version of the process for using the KIOSK machines for Laddus:

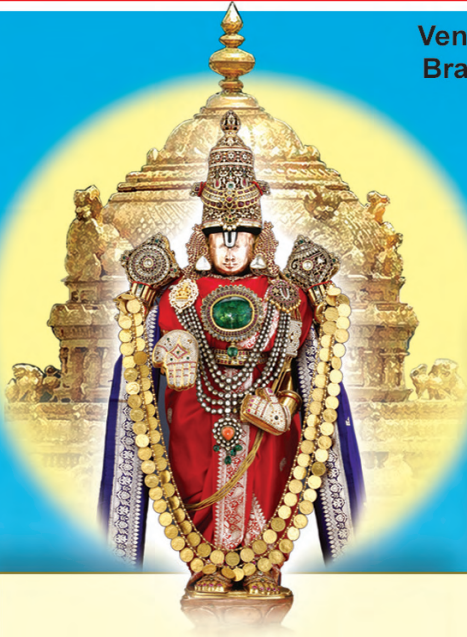
- (i) Pilgrims will approach the KIOSK Machine installed near the Laddu distribution counters.
- (ii) Pilgrims will be presented with two options: one for those with a valid darshan ticket and another for those without a darshan ticket.
- (iii) With Valid Darshan Ticket: Choose this option if you have a valid Darshan ticket. The system will verify the ticket details, and pilgrims can purchase up to 2 additional laddus per person based on the number of people listed on the ticket.
- (iv) Without Darshan Ticket: Choose this option if you do not have a Darshan ticket. You can still purchase up to 2 additional laddus by providing a valid Aadhaar number.
- (v) After selecting the appropriate option, the system will navigate to the payment page, where pilgrims can complete the transaction using UPI.
- (vi) Pilgrims can collect the printed receipt and proceed to the laddu counters to receive their laddus.



Venkatadri Samamsthanam
Brahmande nasti kinchana



Venkatesa Samo Devo
Na Bhuto na Bhavishyati



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Show Reverence, Have Blessings

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Front Cover: Lord Srinivasa with His Consorts at
Tirumala in Pushpayagam

Back Cover: Sri Manavala Mahamuni

Art - Sri M.E. Rudramurthy



Divine Glory and Glitter of Deepavali in Tirumala

“Deepam” is light which connotes learning, enlightenment, prosperity, and wisdom. It reflects all the bright sides of life since the very existence of the world is dependent on light. Sanatana Dharma is like light that focusses on the positives that guide our lives. All divinity starts with Deepam. We have many festivals giving importance to the light and most prominent of these are “Deepavali” and “Karthika Pournami.” Both the festivals are considered auspicious.

“Deepavali” is celebrated in various parts within and outside India with devotion and grandeur. It is commonly associated with Sita, Rama and Lakshmana’s return to Ayodhya, Krishna and Satyabhama’s killing of Narakasura. Besides, the birthday of Goddess Lakshmi happened during ‘Samudra Madhanam.’ Therefore, Deepavali is celebrated on the birthday of Goddess Lakshmi. According to the Mahabharata, the return of the Pandavas after 13 years of exile was celebrated on the day of Deepavali by the people of Hastinapura. All these events signify the victory of virtue over evil, upholding Dharma, enlivening the world. The Lord comes to the earth to save us from the darkness-like arrogance, ego, violence, and greed which occasionally attempt to malign and corrupt the world. Deepavali is a celebration of the defeat of such forces by divine intervention. So, to drive away the darkness, we need to light lamps.

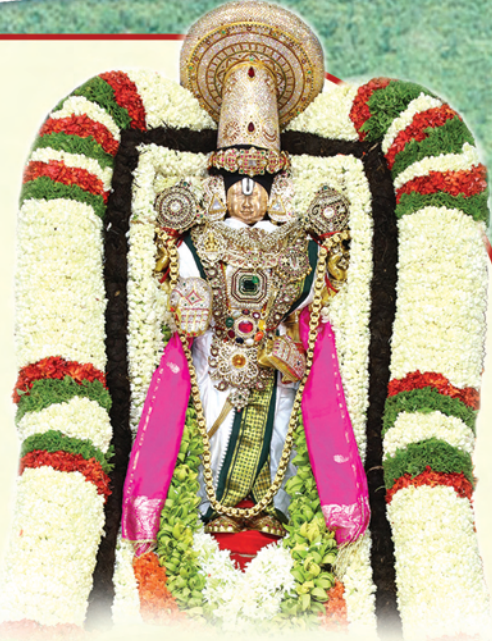
One of the glorious annual festivals celebrated at Tirumala is “Deepavali Asthanam.” On the auspicious day of Deepavali Asthanam, Lord Srinivasa rests on Sarvabhupala Vahanam before the Bangaru Vakili (Golden Threshold). Sri Viswaksena, The Lord’s Commander-in-Chief will be seated on a separate peetham facing the South. Later, Sri Pedda Jeeyangar, Sri Chinna Jeeyangar and other officials of the TTD accompanying the celestial umbrellas and musical instruments bring sacred six silk clothes on a silver plate to the Ananda Nilayam. Four of them will be decorated to Mula Murthi. Sri Jeeyangar presents the other two clothes to the Archakas who, in turn, decorate Sri Malayappa Swami with one cloth and Sri Viswaksena with the other. Aarthi will be offered to Lord Malayappa Swami in a grand manner. Pilgrims have no access to the Asthanam that is celebrated in isolation at Ghanta Mandapam in front of the Golden Threshold. In Tirumala, everyday remains resplendent with lights. On the eve of Deepavali, the holy shrine is made all the more colourful and glorious with bright lights reflecting the grandeur of the occasion and divine grace. Deepavali Asthanam embodies all that brilliance. Devotees who visit the sacred place during Deepavali feel blessed by the divine glory and glitter experienced everywhere in the shrine.

The Divine Poetry of the Mudhal Alwars CELEBRATING TIRUMALA'S SPIRITUAL LEGACY

- Dr Sandhya Bombay

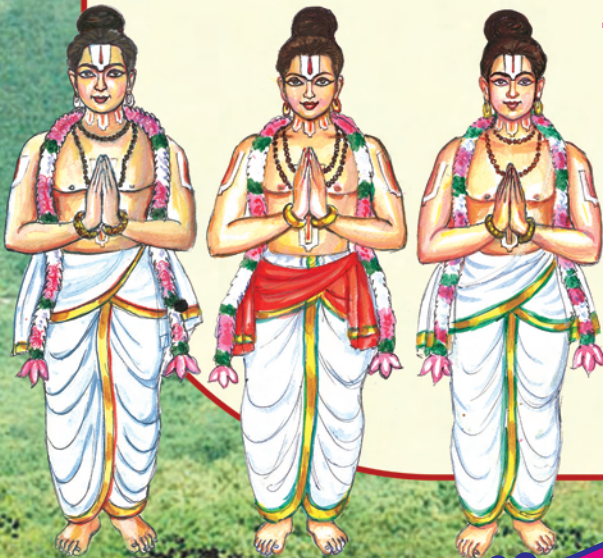
Tirumala, the sacred hill shrine of Lord Venkateswara, is a revered destination for millions of devotees seeking spiritual connection and solace. Amidst tranquil landscapes, this site embodies the essence of Sri Vaishnavism. The significance of Tirumala is enriched by the contributions of the Mudhal Alwars—Poigai Alwar, Bhoothath Alwar, and Pey Alwar—who are celebrated for their profound devotion and evocative poetry. Their verses explore deep spiritual experiences, philosophical insights, and the joy of divine communion, guiding devotees on their spiritual journeys and fostering a deep appreciation for faith.

An Inspiring Journey to Tirumala: The Wisdom of the Mudhal Alwars : The Mudhal Alwars—Poigai Alwar, Bhoothath Alwar, and Pey Alwar—are key devotees in Sri Vaishnavism and considered the first of the twelve Alwars. Known for their devotional poetry, their names reflect their attributes: Poigai (pond), Bhoothath (earth), and Pey (ghost). Their works, along with those of the other Alwars, are compiled in the Nalayira Divya Prabandham, a collection of four thousand Tamil verses that is central to Sri Vaishnavism and glorifies Lord Vishnu, guiding devotees in their spiritual journey. The Mudhal



Alwars are vital to Sri Vaishnavism, particularly in their devotion to Lord Venkateswara at Tirumala. Their emotionally rich verses celebrate Tirumala's sanctity and the essence of devotion, evoking awe and reverence.

The Legacy of Mudhal Alwars: Illuminating Tirumala's Splendor : The Mudhal Alwars, with their profound devotion and poetic expressions, carved an everlasting legacy highlighting Tirumala's glory. Their unwavering faith and heartfelt hymns inspire countless devotees, drawing them closer to the divine. Their contributions have transformed Tirumala into a beacon of spiritual light, reminding us of the transformative power of devotion and the potential for personal growth and spiritual



Poigai Alwar
Varsha
thirunakshatram
on
30-10-2025
Bhoothath Alwar
Varsha
thirunakshatram
on
31-10-2025

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development. Let their legacy inspire our journeys of faith and devotion.

Poigai Alwar's Contribution : Poigai Alwar, the first of the Alvars, highlights the glory of Tirumala in his poetic work, *Thiruvandhadhi*. His verses celebrate Lord Vishnu's presence and the spiritual essence of the Venkata hills, using the *Andhadhi* style, where each verse begins with the last word of the previous one. His compositions emphasize the beauty of nature surrounding Tirumala and the significance of worship in the spiritual journeys of devotees while proclaiming the greatness of Sriman Narayana and exploring the bond between the individual soul and the ultimate reality. The *Thiruvandhadhi*, by Poigai Alwar, is renowned for its poetic and philosophical depth. It focuses on Vishnu's avatars like Varaha and Krishna and the importance of temples such as Tiruvenkatam and Sri Rangam. It emphasizes devotion and the divine presence in these sacred sites. As one of the earliest Alvars in Sri Vaishnavism, Poigai, Bhoothath, and Pey Alwar crafted influential verses during their meeting in Thirukkavalur, contributing to the *Nalayira Divya Prabandham*.

Bhoothath Alwar's Irandaam Thiruvandhadhi : Bhoothath Alwar, a revered poet of the Mudhal Alvars, expresses his devotion to Lord Venkateswara in *Irandaam Thiruvandhadhi*, part of the *Nalayira Divya Prabandham*. Through heartfelt verses, he portrays Tirumala as the ultimate sanctuary for seekers of truth and divine connection. Alwar emphasizes the deep love for the Lord and the transformative power of sincere devotion, inviting devotees to recognize the abundant grace in this sacred place.

Vengadam: Alwar's verses highlight the importance of faith and surrender and remind us of the knowledge required to realize the divine presence within and around us truly. By calling Tirumala *Vengadam*, he underscores its significance and beauty, further motivating believers to immerse themselves in devotion and seek a deep, spiritual connection with the Lord. Through *Irandaam Thiruvandhadhi*, Bhoothath Alwar ultimately encourages devotees to surrender their hearts at the feet of the Lord, reinforcing the idea that Tirumala is a beacon of divine grace and a place of profound spiritual fulfillment.

Pey Alwar's Muthal Thiruvandhadhi and Nalayira Divya Prabandham : Pey Alwar's *Muthal Thiruvandhadhi* invites readers to explore a rich tapestry of devotion and existential thought. It showcases the essence of spiritual longing necessary for a connection with the divine. His verses emphasize the transformative power of devotion, highlighting that the journey towards divinity is rooted in dedication and love, which fosters spiritual growth. Pey Alwar's contributions to the '*Nalayira Divya Prabandham*' are particularly significant. His verses praise Lord Vishnu, especially in his form as Lord Venkateswara at Tirumala. The *Muthal Thiruvandhadhi* is part of the Iyarpa section of this revered text. The spiritual themes in Pey Alwar's work stress the importance of dedication, submission, and knowledge in connecting with the divine. His verses express profound devotion and love for Lord Venkateswara, underscoring the significance of these themes in his poetry.

Pey Alwar's Art : Pey Alwar's *Muthal Thiruvandhadhi* adds another dimension to the worship of Tirumala. His verses stress the idea of surrender to Lord Venkateswara, encouraging devotees to seek a loving relationship with the divine. He explores themes of submission and the pursuit of knowledge, urging followers to remain steadfast in their faith. His poetry often reflects the deep emotional connection between the devotee and the deity, positioning Tirumala as a vital center of spiritual awakening.

The works of the Mudhal Alvars lay the foundation for Sri Vaishnavism and inspire those seeking solace at Tirumala. Their beautiful poetry establishes Tirumala as a sacred site where the earthly and divine intertwine, inviting devotees on a journey of faith and spiritual awakening. By emphasizing love, surrender, and devotion, the Mudhal Alvars enrich the spiritual experience and foster a deep connection to the divine, invoking reverence for Tirumala's significance.

The Mudhal Alvars at Tirumala remain a source of inspiration in Sri Vaishnavism, highlighting the essence of devotion through their verses. These revered Alvars - are celebrated for their devotional poetry in the *Nalayira Divya Prabandham*. Their works emphasize devotion, surrender, and knowledge, reflecting key spiritual themes within the tradition.



From Lamps to Liberation

THE SPIRITUAL ESSENCE OF DIWALI

- Dr. K. Ramakrishna

Festivals play a vital role in preserving a nation's culture and traditions. Some festivals emerge as symbols of regional prominence, while others are designed to awaken the entire nation. Diwali falls in this latter category.

In today's world, where modernity overshadows the inner meaning, Diwali has been reduced to a festival of merely bursting firecrackers. In reality, the festival of Diwali holds numerous spiritual, social, and scientific secrets. It also carries a rich historical background. Diwali is a festival celebrated by the entire nation, transcending sect and religious differences.

When we think of the festival of Diwali, the story of Lord Krishna slaying Narakasura immediately comes to mind. Along with this, there are many other historical events that form the basis of Diwali's significance. It is believed that Diwali marks the day Lord Rama returned to Ayodhya and met Bharata after slaying the demon king Ravana. On Diwali day, Lord Vamana is said to have banished the demon king Bali to the netherworld (Patala). The Vikramarka Era (Vikram Samvat) also began on a Diwali day. Furthermore, the great spiritual master Vardhamana Mahavira attained enlightenment (moksha) on Diwali.

In our country, which is a hub of diverse cultures and traditions, the festival of Diwali is celebrated with many variations. They are as follows : In North India, Diwali is celebrated as a five-day festival: Dhanatrayodashi (Dhanteras), Naraka Chaturdashi Diwali (Main Diwali Day), Bali Padyami (Govardhan Puja/Annakut), Yama Dwitiya (Bhai Dooj).

In South India, Diwali is celebrated to commemorate the slaying of Narakasura, whereas

in North India, it is observed as a remembrance of Ravana's defeat. In Gujarat, new business ventures are initiated on Diwali day. In Madhya Pradesh, Diwali is celebrated to mark the day Lord Vishnu, the consort of Goddess Mahalakshmi, came to the earthly realm. In Kolkata, Goddess Kali is worshipped on Diwali day.

*Dipam jyoti parabrahma dipam sarvatamopaham
Dipena sadhyate sarvam sandhyadipam namostutee*

The lamp is the light of Parabrahma. The lamp is all-pervading. The lamp is all-pervading. I bow to the lamp of all-pervading darkness.

The very name Diwali itself reflects the importance of lamps (dipas). Lighting lamps and decorating the entire house is only the outward expression of the festival, but hidden within it lies a profound spiritual dimension. Among the five elements (Pancha Bhutas), fire (Agni) is of prime importance. This fire provides vital energy for the survival of all living beings, offers food in the material sense, knowledge and righteousness in the worldly sense, and spiritual fulfillment in the higher sense.

When a lamp is lit, its flame predominantly displays three colors: blue, yellow, and white. These three colors symbolize the three gunas that govern human life: Sattva, Rajas, and Tamas. These three

*May the
Lord of Seven Hills
bring all our
Subscribers / Agents
Happiness, Peace and
Prosperity on the
auspicious occasion of
scintillating
'DIWALI'*

- Chief Editor



Diwali on 20.10.2025

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Diwali – Traditions : Today, Diwali is commonly associated only with taking an oil bath, wearing new clothes, and bursting firecrackers. However, there are many traditional practices that are meant to be observed on this day, most of which have faded with time. Let us recall them once and try to bring them back into practice. Scriptures state that Goddess Lakshmi resides in oil and Goddess Ganga resides in water. Therefore, on Naraka Chaturdashi day, one should wake up before sunrise and take an oil bath with sesame oil. Afterwards, a lamp with four wicks should be offered to Narakasura. In the evening, lamp worship (Deepa Aradhana) should be performed in temples.

colors also represent the Tri-Devis—Lakshmi, Saraswati, and Durga. In their spiritual essence, they correspond to the supreme ideals of Satyam (Truth), Shivam (Auspiciousness), and Sundaram (Beauty). These three ideals, in turn, bestow knowledge, wisdom, and humility upon human beings.

Lamp Worship – Rituals and Practices : According to Dharmashastras, lamps should be lit and Yama Tarpana (offerings to the god of death, Yama) should be performed on Chaturdashi day. This ritual is mentioned in the Hemadri Grantha as Kaumudi Deepotsava. The text also describes the procedure for offering lamps (Deepa Dana).

The Mudrarakshasa text also contains detailed procedures for lamp offerings, indicating that people in those times celebrated the Kaumudi Mahotsava.

In ancient times, there was a custom of inviting daughters and sons-in-law home for Diwali. As evidence, the classic “Nagananda” describes King Vishvasu performing many rituals and honors for his daughter Malayavati and her husband during Diwali. During the Vijayanagara dynasty, historical records indicate that Diwali was celebrated with boundless enthusiasm. The famous Arab traveler Al-Biruni, who visited India in the 11th century CE, extensively described in his writings how grandly Diwali was celebrated in India.

Diwali – A Spiritual Awakening : The true splendor of Diwali comes from the lamps. Nowadays, lamps are lit mainly as a prelude to bursting firecrackers, but lamp worship (Deepa Aradhana) is actually a

symbol of profound spiritual practice, as described in many scriptures. Some of the key points are:

Lighting a lamp dispels untimely death (Apamrityu). Offering lamps on Amavasya (New Moon) and Chaturdashi is believed to remove the afflictions caused by Yama, the god of death. Lighting a lamp signifies the awakening of knowledge. The inner meaning of lamp worship is to dispel the darkness of ignorance around us and invite the light of wisdom.

From a social and scientific perspective, Diwali occurs during a season of high humidity. Due to the rains, the breeding of insects and pests is at its peak. The smoke from Diwali firecrackers helps eliminate these insects, and the noise from some crackers drives away harmful creatures that pose a threat to humans.

The day following Diwali is celebrated as Bhagini Hasta Bhojana (Bhai Dooj). On this day, brothers visit their sisters’ homes to have a meal together. This tradition strengthens and preserves the bond between siblings for life.

On Diwali day, one should bathe at sunrise, wear new clothes, and in some regions, there is also a custom of adding mango, fig, and Indian blackberry (jamun) leaves to the bathwater. Depending on one’s capacity, charity in the form of food donation (Annadana) should be performed, and in the evening, lamp worship and lamp offerings in temples should be carried out.

In some regions, there is a tradition of constructing wooden structures in the shape of

Navagrahas and Light : The lamp we light is also a symbol of the five elements (Pancha Bhutas) and the nine planets (Nava Grahas). The lamp, as the embodiment of Goddess Mahalakshmi, bestows wealth and the eight types of prosperity (Ashta Aishwaryas) upon us.

- The wick of the lamp represents the Sun (Surya).
- The oil we pour into the lamp symbolizes the Moon (Chandra).
- The flame of the lamp signifies Mars (Kuja).
- The yellow hue in the flame denotes Jupiter (Guru).
- The shadow cast by the burning lamp represents Rahu.
- The rays of light emitted by the lamp correspond to Venus (Shukra).
- The spiritual merit (punya) and liberation (moksha) we gain from lighting the lamp are associated with Ketu.
- Finally, when the lamp's wick turns black after burning, it symbolizes Saturn (Shani).

Hence, scriptures of remedial rituals (Parihara Shastra) state that a household where lamps are lit daily will remain free from the maleficent effects of the nine planets. Thus, a lamp lit in harmony with the Pancha Bhutas and Nava Grahas becomes a source of auspiciousness and well-being.



trees and lighting lamps on them, which are called Deepa Vrikshas (Lamp Trees). In other places, lamps are lit in leaf cups and set afloat in rivers, and in temples, tall brass lamps are lit. In certain regions, on Diwali evening, women hold brooms and beat a leather drum (tappeta), symbolically driving away Goddess Jyestha (the elder sister of Goddess Lakshmi, considered the deity of poverty) from the house. After this ritual, the house is swept, decorated with rangoli and adorned beautifully.

According to household tradition, Goddess Lakshmi should be worshipped on Diwali. During Pradosha time (evening twilight), lamp worship and a formal Lakshmi Puja are performed, followed by sharing sweets with family and friends. After the puja, lamps are lit throughout the house.

In this way, Diwali, filled with diverse customs and traditions, spreads the light of joy across the world. This is the grandeur of Indian festivals, a radiance of the Sanatana culture that seeks the welfare of all humanity. In the light of a lamp, red, blue, and white colors can be seen. These three colors are symbols of the Trimurtis—Brahma, Vishnu, and Maheshwara (Shiva). Lamps are symbols of prosperity. They not only dispel darkness and show the way, but also, a lamp lit with sesame oil is beneficial to nature.

According to scriptures, lamps should be lit twice a day in temples and homes. In the worship of Goddess Mahalakshmi, lighting the lamp is of supreme importance, because the lamp itself is the embodiment of the Supreme Brahman (Parabrahma).

The lamps lit on Diwali remove the darkness of suffering and bring the light of happiness. Therefore, on Diwali, Lamp-Lakshmi (Deepa Lakshmi) must be worshipped with ghee lamps. In a home where a lamp is lit daily, Goddess Mahalakshmi resides permanently, bestowing peace and prosperity.



LEGENDS BEHIND TEMPLE SCULPTURE

- Dr. Sivakumar Challa

The Legend of Govindaraja swamy Statue

One can see a gorgeous gigantic statue of Sri Ranganatha or Sri Govindaraja on the banks of ancient water tank in the heart of Tirupati, which is called Narasimha Theertham or Manchineeella gunta. There is a story of twists and turns



associated with this statue and the Govindaraja Swami Temple of Tirupati. It has a historical prominence too. The present Sri Govindaraja Swami temple was earlier referred to as Parthasarathi koil. There is a prominent anecdote or legend associated with this statue, which reveals an interesting link between Tirupati and Chidambaram.

In 1130AD there erupted a sectarian violence in Chola Kingdom (current Tamil nadu). Then the South was ruled by Kulothunga Chola-I. As per the legend he was a religious fanatic who promoted Shaivism against Vaishnavism. The dispute between Sri Ramanujacharya, the great 11th-12th century philosopher and theologian of Sri

Vaishnavism, and Kulothunga Chola I, the Chola emperor who ruled during Ramanuja's time, is a significant episode in South Indian religious and political history. This conflict was rooted in religious intolerance of the Shaivite Chola administration against the growing influence of Vaishnavism under Sri Ramanuja.

Kulothunga Chola moved the presiding deity Sri Govindaraja perumal's idol from ancient Sri Govindaraja Temple of Chidambaram and threw it away into the sea. Some Vaishnavites rescued the idol and transported it into Tirupati and reached it to Sri Ramanuja who was staying incognito over here. As they had to flee to neighboring Hoyasala kingdom for safety, they could not install the deity until the death of Kulothunga-I. Sri Ramanujacharya stayed in Melkote for 12 years, establishing the Melkote temple and spreading Vishishtadvaita in Karnataka. He returned to Srirangam only after Kulothunga Chola died, and the political climate was more tolerant.

Anticlimax to the story is, on the day before the installation of the deity in the present Sri Govindaraja Temple, they found a crack on the idol which will not qualify for installation and worship. Then they had made an alternative idol of Sudda (lime) and got it installed. The abandoned idol brought from Chidambaram is still found on the banks of Narasimha Theertham, a well-known landmark in Tirupati. The idol brought from Chidambaram consists of Lord Vishnu

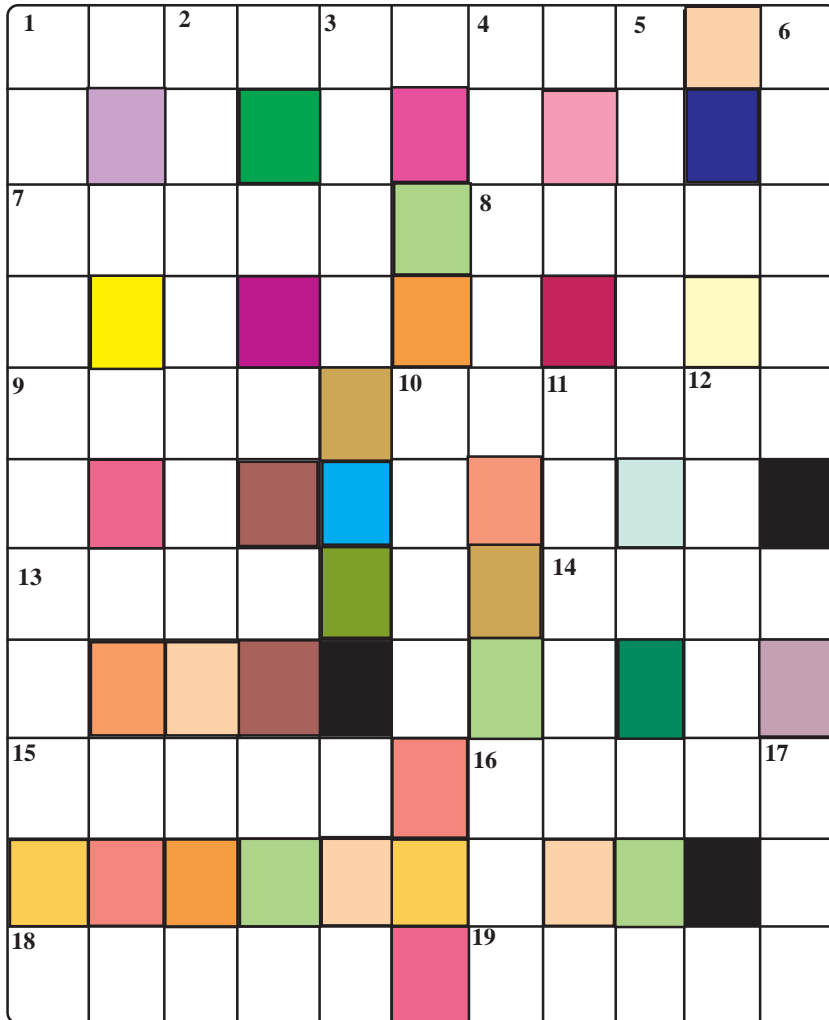


reclining and his Consorts Sridevi / Bhudevi and Adishesha with multiple heads. But now we find Lord Vishnu alone. Where had the rest of them gone? It is said the Serpent

Adishesha was installed in the neighboring Nagamma Temple close to the Narasimha theertham where we can find the snake form over the Goddess. Sri Devi and Bhu Devi are now got installed as Dwara palakas at Ankamma Temple near Bus stand on the old road way to Tiruchanur. Madhu and Kaitabha demons are in the premises of Sri Venkateswara Museum, Tirumala.



PUZZLE



CLUES FOR PUZZLE

01. Husband of Suprabha (9)
02. Siva (7)
03. Sister of Yama (4) (Jumbled) (Yami)
04. Land (5)
05. Vali (5)
06. Suggest (5) (From Down to up) (Imply)
10. Husband of Asana (4)
11. Lakshmi (5)
12. Sani (5)
16. Taxi (3)
17. Every thing or Everybody (3) (From Down to up)

DOWN

01. Mother of Narakasura (9)
07. Prepared (5)
08. Fast (5) (Jumbled) (Rapid)
09. Son of Madhavi (4)
10. River Near Pandaripur (5)
13. Told (4)
14. Anala (4)
15. Parvathi (5)
16. Not River (5)
18. Balarama (5)
19. Sanskrit Poet (5)

ACROSS

Compiled by - Sri T.S. Jagan Mohan

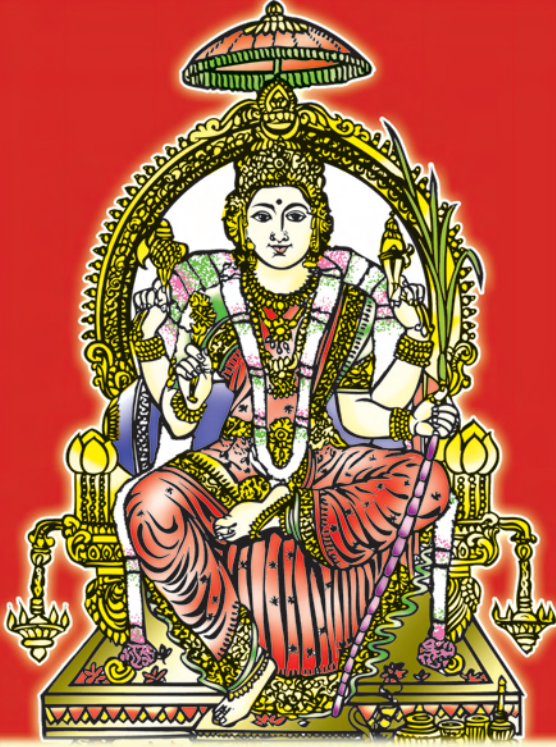


OCTOBER, 2025

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SAPTHAGIRI





Virtues of Acharya in SRI LALITA SAHASRANAMAM

- Sri K. V. Murali Krishna

The phenomenon of teaching and learning commences in the mother's womb itself. Hence one's mother is the first acharya of any individual. Since ages the divine Knowledge is percolating into the hearts of younger generations through the acharya – sishya parampara. Acharya being an embodiment of eternal knowledge, inspires and moulds the personality and transforms a crude individual with flesh and bones into a respectable citizen with a noble mind endowed with wisdom and sensible speech.

Among the eighteen 'Maha puranas', the 'Brahmanda Puranas' is the last one in the series. This purana derives its name after one of the cosmological theories of Hinduism, Brahma-Anda, the Cosmic Egg. The most significant aspect of Brahmanda Purana is that, this purana comprises the holiest 'Sri Lalita Sahasranamam' stotram in its third section, the 'uttara khanda'. Let us explore the divine names of Sri Lalita Devi from Sri Lalita Sahasranamam stotram, so as to glorify the virtues of a noble Acharya.

One day Sage Agasthya worshipped Lord Hayagriva, offered 'Shodasha upacharas' and requested him, "O' Lord Hayagriva!, O' gnana nidhi!, kindly for the well being of mankind, reveal the most secret and sacred one thousand names of mother Sri Lalita Devi!". Then Lord Hayagriva said, "O' Sage Agasthya!, I am immensely pleased by you. Now listen" and started uttering the one thousand

names of mother Sri Lalita Devi. Lord Hayagriva hailed Sri Lalita Devi as 'Devakaarya samudhyata', 'Raagaaswarupa paashaadya', 'Bhadra moorti', 'Bhakti vashya', 'Shantimati', 'Nirguna', 'Nityabuddha', 'Nirahankara', 'Maha poojya', 'Vignana ghanaroopini', 'Sadgati prada'. Since mother Sri Lalita Devi at all times is intent on fulfilling the wishes of the gods, she is adored as 'Devakaarya samudhyata'. The noble Acharya who is committed to the ordained duty of imparting knowledge to the disciples and thereby fulfilling all their wishes will certainly receive accolades as 'Devakaarya samudhyata'. Just as the mother Sri

Lalita Devi, being the universal mother holds a rope of love and takes care of every individual, the true Acharya also will take every care with much affection for the well being of all his disciples. Hence, both deserve the praise as 'Raagaswarupa paashaadya'.

Like mother Sri Lalita Devi, an ideal Acharya is also endowed with the following attributes— embodiment of auspiciousness won over by devotion, peaceful mind, free from sattva, rajas and tamas gunas, ever wise, non-egoistic, all-pervading core intelligence and the one who leads to the right path. Hence both are revered as 'bhadra moorti', 'bhakti vashya', 'shantimati', 'nirguna', 'nityabuddha', 'nirahankara', 'maha poojya', 'vignana ghanaroopini' and 'sadgati prada'.

At the very moment when Lord Hayagriva uttered the name 'Panchakrutya parayana' of Sri Lalita Devi, Sage Agasthya's heart was filled with a divine transcendental bliss. He bowed down at the feet of Lord Hayagriva with reverence. The creation (shrushti), sustenance (sthiti), destruction (samhara), hiding or withdrawing (upasamhaaramu) and blessing (anugraha) are the five designated divine tasks of the omnipotent mother Sri Lalita Devi. Brahma, Vishnu, Rudra, Isvara and Sadasiva are known as 'pancha brahmas', or the five Brahmas. Sri Lalita Devi has assigned the tasks of creation, sustenance, destruction, hiding and blessing to these five brahmas. The mother Sri Lalita Devi sometimes is capable of performing all these five tasks at her will by making the five brahmas inactive. Hence mother Sri Lalita Devi is extolled as 'panchakrutya parayana'.

The Acharya while manifesting wisdom in the young minds of his disciples assumes the role of Brahma the Creator. While inculcating life skills based on wisdom, Acharya becomes Mahavishnu the sustainer. The Acharya destroys ill traits of disciples and thereby save them from the clutches of evil forces. Here in this context Acharya assumes the role of Rudra, the destroyer. At times when a disciple intends to misuse the 'Astra', then Acharya becomes Isvara, with drawer and takes back the Astra from that arrogant disciple. The Acharya, like Sadashiva the granter of grace, will at all times benevolently bless all the true disciples with well-being and prosperity. Hence Acharya also receives all praise as 'panchakrutya parayana'. Also, the Vedas and Upanishads consider Acharya as akin to god. Hence, Acharya is praised with much reverence as Guru Brahma! Gurur Vishnu!, Guru devo Maheshwaraha!, Guru saakshat para Brahma!, Tasmai sree gurave namaha!.

Reciting Sri Lalitha Sahasranama in the Navaratri is meritorious. Read and be blessed.



TIRUMALA TIRUPATI DEVASTHANAMS

AN APPEAL TO THE SUBSCRIBERS OF 'SAPTHAGIRI'

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SRI HASANAMBA DEVI TEMPLE, HASSAN

- Sri R. Subramanian

Through the length and breadth of India there are thousands of temples for Hindus to worship and get enlightenment of the divine power that reigns their destiny. Almost all the temples are kept open every day throughout the year with specific times of opening and closure of the sannidhis. But there are a few of exceptional temples where this common rule of keeping the temple open throughout the year does not apply. For reasons based on the agamas and local practices, these temples are opened for a few days or weeks in a year for the darshan of the devotees.

There are some temples in our country which open for specified days only. Kottiyur 'Sri Mahadeva' temple in Kerala opens for about 28 days only during Vaisakha Mahotsavam between May and June in a year. In another Kerala temple where the main deity Shiva faces east and goddess Parvathi faces the west, the sannidhi of Sri Parvathi Devi is kept closed throughout the year except for 12 days during the annual Thiruvathira (Ardhra) festival in the month of Dhanus (December-January). Similarly Tungnath Temple and Madmaheshwar temple in the Himalays are open for a specific number of months in a year.

Sri Hasanamba Devi in Hassan district of Karnataka is one such exceptional temple. This

temple is kept open for about a week or a few more days during Diwali festival every year. The legends and history behind this temple of Devi Hasanamba are exciting, filled with the devotion and faith of not only the local people but the people of the whole state.

Hassan district is believed to be under the reign of Mourya kings in the third century BC and

It is believed that, When the doors of the sanctum of Sri Hasanamba Devi are about to be closed after the Diwali worship, the priests place in front of the Devi a fresh ghee-lit lamp, flowers, water and two bags of rice. Until the doors are again opened the next year for worship, it is believed that the lamp burns with the ghee never exhausting, the rice unspoiled and the flowers remaining fresh.

later it was ruled by Kadambas, Chalukyas, Gangas, Hoysalas and Vijayanagar kings. This district is well-known for the temple architecture, sculptural mastery and genius of Hoysala kings. Hassan reached the pinnacle of its glory during the supremacy of the Hoysala rule from 10th to 14th centuries, when Dwarasamudra now popularly known as Halebeedu in Beluru Taluk was the capital of the kingdom. The unique style and intricacies of the master craftsmen of Hoysala kingdom were amply reflected in the temples of Sri Chennakeshav Perumal in Beluru and Sri Hoysaleswara Shiva temple of Halebeedu. They are adored as the sculptural treasure troves of

The Temple that Opens for the Devotees
for Diwali Only

the Hoysalas who ruled over the present day Karnataka, and parts of Tamil Nadu and Andhra.

It is said that during the rule of Hoysala dynasty in twelfth century A.D., an idol was found with a smiling face. Hasana Mukhi or a smiling face was transformed into Hassan. Hassan is named after the presiding deity 'Sri Hasanamba' who sports an everlasting smile on her lips. The name means "smiling mother". She is happy to see her devotees and bless them. Sri Hasanamba Devi is worshipped here with equal devotion and dedication witnessed in similar important Devi kshetras like Madurai Meenakshi, Kanchipuram Kamakshi, Kasi Visalakshki, Tuljapur Bhavani, Sringeri Sarada, Mangaluru Mangala Devi, Kerala Baghavathi and Bengal Durga Devi.

The main tower at Sri Hasanamba has been newly constructed in Dravidian style with five tiers. There are three major temples on the premises of this temple dedicated to Darbar Ganapati, Hasanamba and Siddeshwara. Another prominent attraction here is the shrine dedicated to 'Kallappa'. The three idols installed here are said to be of three thieves, who had allegedly come to steal the idol of the presiding deity, Sri Hasanamba, and earned her wrath.

The special feature of this temple is that the lamp lit this year will keep burning till the temple is reopened the next year. Even the flowers retain their

freshness for the entire year. Devotees from across south India and Maharashtra visit the temple during Diwali celebrations.

A traditional story is told by the local people about the origin of this temple. When the Saptamatrikas Brahmi, Vaishnavi, Maheshwari, Kaumari, Varahi, Indrani and Chamunda who are considered sisters, were travelling towards the south from the holy city of Varanasi (Kashi), they happened to see this place of which they were enamoured because of its serene and beautiful environment and decided to settle there itself. Of the seven matrikas Maheshwari, Kaumari and Vaishnavi settled in the three anthills inside the Hassan shrine, while Indrani, Varahi and Chamundi chose the three wells in Devigere Honda. Brahmi, the seventh one, settled in a forest near Kenchammana Hosakote in Alur taluk. Here Brahmi called Kenchamba is considered to have defeated the asura called Raktha Beeja in a fierce battle.

Another legend points out that the place was named Hassan which is a contraction of Simhasanapuram, associated with Janamejaya, the great grandson of Arjuna. It is said that the king resided here during the period of his curse by the celestial dog Sarama whose son was ill-treated by the king and his brothers.

The temple is believed to have been constructed in the 12th century CE during the reign





of Hoysala dynasty. In the temple the devotees worship Siddeshwara Swamy whose representation is unusual as it is not depicted in the Linga roopa but is worshipped as Shiva offering the boon of Pasupatastra to Arjuna.

There is an anthill representing the presiding deity inside the temple premises. There is an unusual image depicting the demon-king Ravana with nine heads instead of 10, playing veena.

Temple opening : All the subsidiary shrines— Sri Veerabadra swami, Sri Siddheswara Swami, Dharbar Gnapathi except the Hasanamba temple are open throughout the year for worship.



This is considered the annual festival of the temple. During this period the priests light a ceremonial ghee lamp called Nanda Deepam which the devotees believe keep burning throughout the year when the temple is closed after Diwali. The temple gopuram and the premises are decorated with lights during these days. On Deepavali night, an impressive procession moves through the main streets of the city and ends early morning at the temple.



There is an established practice that the sannidhi of Sri Hasanamba should be opened on the first Thursday of Ashwayuja month and closed on the next day called Bali Padyami. Incidentally, Bali Padayami which is the first thithi (prathamai) after Diwali has its own merit of being a significant day, when Bali Chakravarthi who was sent to Sutala loka, (one of the seven patala lokas considered a prosperous region far superior to Devaloka). Devotees observe this day as an auspicious one. This legend has a parallel in Kerala where people believed that Bali visits the earth on Onam festival day, which is celebrated elaborately.

This year Sri Hasanamba temple will open for darshan from October 9th to October 23rd. On 9th and 24th the devotees are not allowed for darshan. On the other days darshan is allowed from 6.00 am to 1.00 pm and again from 3.00 pm to 10.30 pm. Last year, about 20 lakh devotees visited the temple and that number has been increasing year after year.

How to reach the temple : Sri Hasanamba Devi temple is situated in the centre of Hassan city, the capital of the district of Hassan. Hassan is well connected to Bengaluru, Mysore, Mangalore, Madikeri and Chikmagalore. It is around 187 km from Bangalore and 115 km from Mysore. One can get frequent buses to Hassan from these cities/towns.





PUSHPAYAGAM IN TIRUMALA

The annual Pushpayagam is being performed at Tirumala temple every year. It is usually observed after annual Brahmotsavams in the advent of Sravana Nakshatra, the birth star of Sri Venkateswara Swamy in the holy month of Karthika. According to the *Agamas*, *pushpayagam* is held to atone for the lapses committed knowingly or unknowingly in the course of *Brahmotsavas*. On *this day*, Sri Malayappa Swami (utsavamurthy) with His Consorts is taken to the pavilion meant for *Pushpayaga Mahotsavam*. Different types of fragrant flowers are offered in this ritual. Priests, Jeeyarswamis, TTD officials get these flowers to the prescribed pavilion in the temple amidst auspicious music and recitation of *veda mantras*. The priests offer different types of flowers one after the other at the holy feet of the Lord followed by Naivedyam and Harathi. Let us have the divine blessings of the Lord in the pushpayagam.

Tirumala Srivari Pushpayagam
on 30-10-2025

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(Continued from the August 2025 issue)

The same day Srinivasa of Venkatadri got up at dawn and took his meal. He tied a waist band with pearl tuft to his waist. He combed his hair and folded it in a chignon. He fixed an ochre turban on his head. He wore a white upper garment over his left shoulder twisting it gracefully under his right armpit. He adorned his forehead with the sectarian mark of *Tirumani* and *srichoornam*. He daubed his body with sandalwood

paste and thought of going for a hunt as his sacred thread twinkled brightly. Soon a horse approached him and the Lord rode on it into the forest. He killed many cruel animals shooting arrows at them. An elephant in rut resisted the Lord's attack and fled down the hill. It entered the garden where Padmavathi loiters with her maids and trumpeted fiercely. Padmavathi and her maids were aghast at the sound and hid themselves behind trees. 'How come an elephant dashed into our garden?' said a maid. 'Look askance at it and not straight,' said another. 'Let's surround Padmavathi to protect her,' exclaimed yet another maid. 'Whatever may happen to us, we've to protect her,' said a maid. In the meanwhile, appeared a horse and a man on it. The maids were afraid of the impending danger. The elephant stared at the man and silently retreated into the forest after raising his trumpet as a mark of respect. The Lord hid himself behind the bushes for safety. 'What happened all of a sudden, the elephant, the horse and the man disappeared. Is it a miracle or what?' exclaimed a lady. They debated among themselves if it was all an illusion got due to insomnia. Padmavathi called them and started playing the chess. Sinivasa heard all their conversation from behind the bushes. He was dazed by the beauty of Padmavathi, and thought, 'Who's this lady with exquisite beauty? She seems to beat Rathi, Bharathi, Parvathi, and even Lakshmi Devi with her charms. Will she ever fall for me? Surely Brahma must have created this lady of matchless beauty and left her on a lotus! Maybe she's born as a daughter

of Akasharaju for my sake. I've to marry her without losing time.' As he approached near her, Padmavathi was stunned. She warned the maids not to go near the stranger. The maids formed a defensive ring around her. They asked Srinivasa, "Who're you? Why're you here where the princess loiters for pleasure? Aren't you afraid to be here? Get away from here forthwith!" The Lord replied to them with a bit of vehemence, 'O fish-eyed ladies! I've fallen in affection with your princess. I want to talk to her. Why're you coming in the way?' In the meanwhile, Padmavathi called her maids and said to them, 'Who's this gentleman? He bullies us as if he were an acquaintance. Enquire his whereabouts.' The maids asked Srinivasa, 'Who're you? Who're your parents? What's your caste and gotra?' The Lord replied to them in a persuasive tone. 'I'll surely answer all your queries. You act in such a manner that she becomes friends with me. I'll do whatever you like. I belong to the lunar dynasty and Vashishta gotra. My parents are Vasudeva and Devaki. Balaram is my elder brother and Subhadra my sister. Arjuna is my brother-in-law. Dharmaraja and brothers are my relatives.' The maids said, 'Ok. But why're you so black in colour?' Srinivasa responded, 'Your doubt is genuine. I was born at midnight during the dark phase of the Moon. Hence, I'm black-hued. I've answered all your queries. Now, tell me about your prince?' They said, 'Ok. She is the daughter of Akasha Raju of lunar dynasty. Her name is Padmavathi. We've been friends right from childhood. She is our soulmate and moves with us freely without any hesitation.' Pleased with their reply, Srinivasa pleaded, 'It's good. I've come here to be

friends with her. Please introduce me to her. Don't insult me.' Hearing all this, Padmavathi felt it unwarranted to talk to a stranger and reprimanded the maids. She asked Hari to get away from there. Piqued by her words, Hari said, 'O beautiful-limbed Lady! Why this angry talk? I'm in search of a bride and I thought you're a good match to me. The one who gives his daughter in marriage to me will acquire all the pleasures and merits in this world. If your father agrees to it, he may marry you to me. Don't rate me down as an ordinary man. Remember I belong to lunar dynasty.' Padmavathi was not ready to trust his words. 'You're a hunter, but say you belong to the lunar dynasty. I can't trust you. Get away from here instantly. If my father listens to your words, he'll bind you in chains and beat you. If you repeat your proposal for marriage with me, I myself will get you beaten black and blue. Better you quit before such a situation.' But Hari insisted, 'You're an unmarried girl. Nothing wrong in proposing to marry you. It's not proper for you to talk to me so curtly.' Padmavathi got enraged at this and repeated her warning to him. Srinivasa continued to persuade her, gazing into her eyes, 'You're a distant relative to me. You don't know about it. That's why I plead with you so much. Why do you get me beaten by others. You yourself can beat me.' Padmavathi burst into anger and said, 'Why do you irritate me like this? Don't you want to live?' 'Whoever is born will have to die. No worry! I'm ready to face any calamity for you. It's more than enough if you shower your mercy upon me,' 'You've intruded into our privacy and extending the empty talk like this. If my father comes to know of it, it will be your last day!'

(to be continued)

Sri Vaishnavism, which considers Lord Sri Vishnu as the Supreme God has flourished and nourished by great Acharyas, starting from Sri Namalwar, Sriman Nathamuni, Sri Alavandar, Sri Ramanuja and so on. After Sri Ramanuja, Swami Vedanta Desikan and Sri Manavala Mahamunigal / Mamunigal played a great part in propagating Sri Vaishnavism in their own Way.

We shall just go through in brief the short sketch about Sri Manavala Mamuni and his services to religious rites in Temples, in particular to Tirumala.

Sri Mamunigal Avataram

This great saint was born in the year 1370 A.D. at Alwar Tirunagari, near Tirunelveli of Tamilnadu. He is said to be the incarnation of Sri Adishesha as well as Amsa of the great Acharya Sri Ramanuja. He was born in the month of AIPPASI(Asvayuja) with Moola as his star. His parents Sri Thiru Naveerudaiya Piran Dasannar and Sriranganaachiyar named him as 'Azhagiya Manavalan'. From childhood, he was a brilliant student of Sanskrit and Tamil. Seeing his brilliance Sri Tiruvaimozhi pillai, a great Acharya himself, took him as his prime disciple and taught Nalayira Divya Prabandham, particularly Namalwar's Tiruvaimozhi with commentary as well Rahasya literature of Sri Vaishnavism.

At the proper age, Sri Azhagiya Manavalan got married and had a son called Ramanujan. After some time, he took to Sanyasam and got the name 'Sri Manavala Mamunigal'.



As he was very much devoted to the Great Acharya Sri Ramanuja, he used to be referred as Yatindra Pravanar. As directed by Lord Sri Ranganathan, he was given the name Periya Jeer. Sri Mamunigal rendered Kalakshepam -the intensive study, on Tiruvaimozhi with EEDU commentary authored by Sri Nampillai in front of Sri Namperumal, the sacred idol of Lord Sri Ranganathan. It seems that the Lord Himself attended in person to hear the lovely Kalakshepam of Sri Mamunigal



SRI VARAVARA MUNAYE NAMAHA

- Sri R.Kannan

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and at the end of the course, He composed a lovely Tanian, a special verse on the Acharya and presented him, which has come into existence permanently. It is a great tribute to Sri Mamunigal.

*“Sri Sailesa Daya patram Dheebhaktyaadi Gunarnavam
Yatindra Pravanam Vande Ramya Jamataram Munim”*

I glorify Sri Manavala Mamunigal , who is the target of Sri Tirumala Alwar’s Mercy and who is possessed of Ocean of many auspicious qualities of spiritual knowledge, devotion etc. and who is very much attached to the great Acharya Sri Ramanuja.

Sri Manavala Mamunigal is said to have authored about eighteen spiritual books which includes books in Sanskrit, Tamil and both combined (Manipravala). His main works include Devaraja Mangalam (Stotram on Sri Varadaraja of Kanchipuram), Yatiraja vimsati (Stotram glorifying the greatness of Sri Ramanuja) in Sanskrit and Tiruvaimozhi noottantadi (essence of Tiruvaimozhi 1000 Pasurams). Arti prabaandham (about Sri Ramanuja) and Upadesa Ratnamala (regarding Alwars, and Acharyas) in Tamil.

After the onslaught of muslims on Hindu temples like Srirangam etc. Sri Manavala Mamunigal put his full efforts to renovate them and put them on right track, with religious rites and rituals. He imparted the importance of reciting Nalayira Divya Prabandhams in temples and it is followed even today.

He established mutts to propagate Sri Vaishnavism at Srirangam, Tirunarayanapura (Melkote), Vanamamalai, Sri Perumbudur, Tirukurungudi. Tirumala (Tirupati), Tirukovalur, and Alwar tirunagari. Which are doing wonderful service

in propagating spiritual things even today. His prime disciples include Vanamamali jeer, Pattarpiraan jeer, Prativadi Bhayankaram Annan swami, Erumbiyapa and so on.

Sri Manavala Mamunigal and his connection with Tirumala : A temple’s sanctity is based on -

1. Consecration of the temple with Vedic rites and rituals.
2. Worshipped by rishis, Munis (sages) and saints and Darshan of the Lord by them.
3. Praised by Alwars the divine saints.
4. Worshipped by Acharyas.
5. Worshipped by general devotees.

Tirumala has got all the above criteria. The temple is visited by thousands of devotees daily and may exceed a lakh during utsavams. As for worship by Acharyas, Sri Ramanuja, Swami Desikan and Sri Manavala Mamunigal stand out significantly among the Acharyas.

In fact, the sacred idol of Sri Ramanuja has been enshrined in Tirumala, whereas Swami Desikan and Sri Manavala Mamunigal have got separate sannidhis in Tirupati Sri Govindaraja Swami Temple.

Sri Manavala Mamunigal had deep devotion to Tirumala Sri Venakatchalapathi swami and instructed his disciple Prativadi bhayankaram Annan Swami to write Suprabhatam for the Lord. Accordingly he wrote Sri Venkatesa Suprabhatam, Stotram, prapatti and Mangalasanam. In Mangalasanam, Sri Annan swami acknowledges that the Lord of Tirumala permanently resides in the heart of Sri Manavala Mamunigal. Sri Venkatesa Suprabhatam is recited while opening the doors of

Sanctum of Tirumala every day in the early morning. This practice is also followed in many other temples.

The Pedda jeer mutt in Tirupati is said to have been established in the year 1057 AD. The jeer oversees the religious activities of the temple. It seems that Sri Manavala Mamunigal acted as the jeer and rendered service for a brief period of three years or so . It was during his regime that the Chinna jeer mutt was established and a junior pontiff appointed to assist the senior. The Junior pontiff is generally considered the successor to the senior. The jeer is not an individual but an institution meant to monitor each and every ritual at the temple starting from Suprabatham early in the morning to Ekanta Seva late at night, as well as all utsavams, not only in Tirumala, but in Tirupati and Tiruchanoor.

The practice of Jeer Satumurai at the sanctum of Lord Sri Venkateswara is in place for several generations. From the time of Sri Ramanuja and then Sri Manavala Mamunigal, a gathering of Sri Vaishnavites accompanies the Jeers for attending this ritual in

the wee hours every day and they consider this as a great privilege to recite the last two stanzas of Tiruppavai in presence of the Lord. The Satumurai is performed following the procedures enlightening Sri Manvala Mamunigal.

Sri Manavala Mamunigal attained the heavenly abode in the year 1444 to serve the Lord in Sri Vaikuntam. Sri Manavala Mamunigal's unconditional love towards Sri Vainavaitees, his caring for disciples and unparalleled humility make him one of the greatest Acharyas of Sri Vaishnavism.

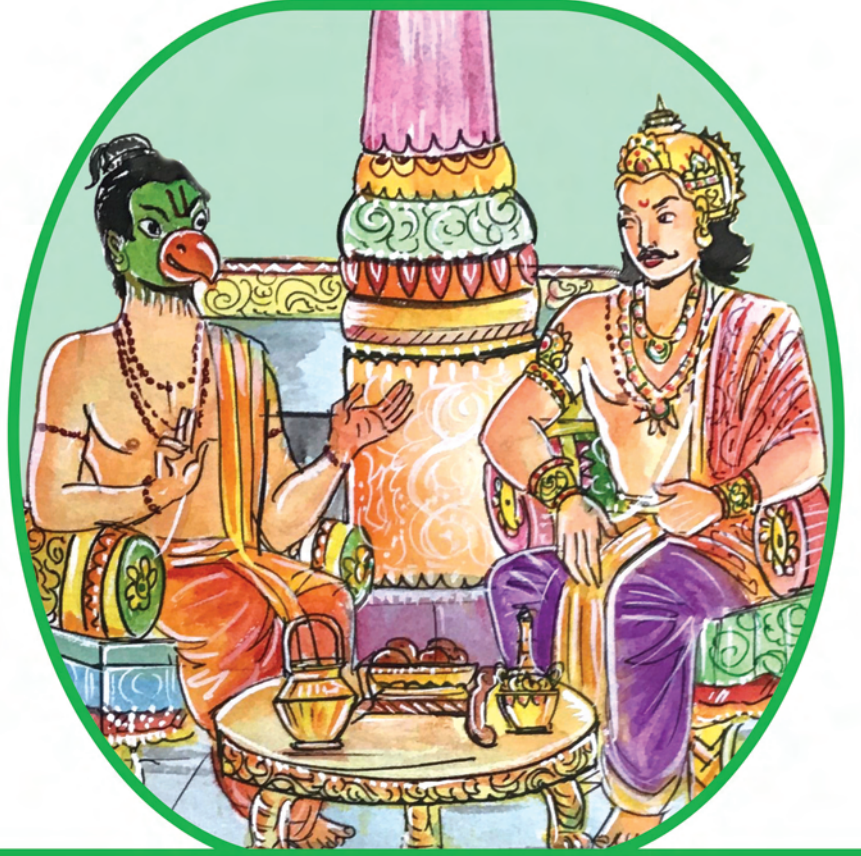
Let us invoke his blessings and that of Lord Sri Venkateswara.



SOLUTION TO PUZZLE

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

Among the various spiritual and cultural traditions of India, the Proshthapadi Bhagavata holds a unique place, especially in the devotional landscape of Karnataka and other southern regions. It is a part of Madhva tradition. Rooted in the Bhagavata Purana, this tradition emphasizes the public recitation and discourse of the Purana during the month of Bhadrapada (Proshthapada), often culminating in deep religious engagement, community participation, and spiritual reflection.



PROSHTHAPADI BHAGAVATA

A Sacred Tradition of Devotion and Discourse

- Dr. Ravindra A Kushtagi

The word “*Proshthapadi*” refers to the lunar month of Bhadrapada, and this period is considered especially sacred for reading and listening to the Bhagavata Purana, one of the eighteen Mahapuranas composed by Sage Vyasa. The Bhagavata, particularly the Tenth Skandha (Canto), narrates the life and leelas (divine plays) of Lord Krishna, making it a central text in the Vaishnavite tradition.

In the Proshthapadi Bhagavata tradition, scholars, Harikatha artists, or spiritual teachers undertake the systematic reading or exposition (*pravachana*) of all twelve Skandhas of the Bhagavata over a period of seven, ten, or fifteen days. This recitation is usually organized in mathas (monastic institutions), temples, or even public halls and private residences, drawing devotees of all ages.

Historically, this tradition became popular through the influence of Haridasa saints and Acharyas, especially in Karnataka. Saints like Sri Purandara Dasa, Kanaka Dasa, and Vyasaraaja promoted the values of the Bhagavata through devotional compositions that resonated with common people. Their efforts helped the Proshthapadi Bhagavata evolve as not just a ritual reading, but a transformative spiritual-cultural

movement emphasizing bhakti (devotion), jnana (spiritual knowledge), and vairagya (detachment).

One of the special aspects of the Proshthapadi observance is its collective nature. The sessions often include bhajans, namasankirtana, and philosophical discussions. For many, it becomes a time of introspection, moral refinement, and reconnecting with the divine essence of Krishna. The listeners are encouraged to practice satsang (company of the virtuous), absorb the dharma embedded in stories, and cultivate love and surrender toward the Supreme.

The Bhagavata Purana's style is poetic and rich in metaphor, and its messages are deeply layered covering theology, cosmology, ethics, and aesthetics. The Proshthapadi recitation, especially when performed with sincerity and faith, serves as

a means of purifying the mind, reminding listeners of the impermanence of worldly life and the supreme goal of spiritual liberation (moksha).

In contemporary times, the Proshthapadi Bhagavata continues to thrive with renewed interest. Spiritual institutions and cultural organizations host Bhagavata Saptahas (week-long recitations) with erudite scholars and musical accompaniment, keeping the age-old tradition alive and accessible to modern audiences.

In conclusion, the Proshthapadi Bhagavata is not merely a religious event, it is a spiritual journey, a communal celebration of divine stories, and a time-honored practice that fosters devotion, wisdom, and inner transformation through the timeless teachings of the Bhagavata Purana.



Tirumala Tirupati Devasthanams

TTD Festivals and Rituals in November 2025

- 02 Kaisika Dwadasi
- 14 Children's Day
- 17-25 Tiruchanur Sri Padmavathi
Ammavari Brahmotsavams
- 17 Sri Dhanvantari Jayanti
- 21 Tiruchanur Sri Padmavathi
Ammavari Gajavahanasseva
- 25 Panchami Theertham
- 26 Tiruchanur Sri Padmavathi
Ammavari Pushpayagam



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Tirumala Tirupati Devasthanams

TIRUCHANUR**SRI PADMAVATHI AMMAVARI BRAHMOTSAVAMS****17-11-2025 to 25-11-2025**

17-11-2025	Monday	Dwajaroohanam	Chinnaseshavahanam
18-11-2025	Tuesday	Peddaseshavahanam	Hamsavahanam
19-11-2025	Wednesday	Muthyapupandirivahanam	Simhavahanam
20-11-2025	Thursday	Kalpavrukshavahanam	Hanumadvahanam
21-11-2025	Friday	Pallaki Utsavam	Gajavahanam
		Even. : Vasanthotsavam	
22-11-2025	Saturday	Sarvabhupalavahanam	Garudavahanam
		Golden Chariot	
23-11-2025	Sunday	Suryaprabhavahanam	Chandraprabhavahanam
24-11-2025	Monday	Rathotsavam	Aswavahanam
25-11-2025	Tuesday	Chakrasnanam	Dwajavarohanam
		Panchami Theertham	



GAJAVAHANASEVA TO SRI PADMAVATHI DEVI

Tiruchanur which is located at a distance of 5km from Tirupati is the abode of Goddess Padmavathi, the consort of Venkateswara Swami of Tirumala. Goddess Padmavathi manifested from Padmasarovaram (the present temple tank) at Tiruchanur on Friday, Panchami tithi of bright fortnight in the month of Karthika (as per Tamil calendar) in the constellation of 'Uttarashada'. To commemorate this event a nine day festival called 'Karthika Brahmotsavam' is held every year during the month of Karthika (Nov-Dec). Brahmotsavam commence with the hoisting of 'Gaja' depicted flag on dvajasthambam in the temple. Sri Suktam explains 'Hasti nada prabhodinim', the close relationship between Gaja and Devi. During this nine day festival, Goddess Padmavathi Devi mounts various divine vehicles. Among all these vahana sevas Gaja vahana seva is very important to Goddess Padmavathi Devi like Garuda Vahanam to Lord Venkateswara. The king elephant when trapped by Crocodile said that "you are the protector, I do not know others". Similarly all jeevis (living creatures) should adopt this method. The Gaja Vahana Seva gives above message to the devotees. Visit Tiruchanur to this Gajavahana Seva during Brahmotsavams and be blessed by Ammavaru.



Tirumala Tirupati Devasthanams

SRINIVASAMANGAPURAM

**SRI KALYANA VENKATESWARA SWAMIVARI
PAVITHROTSAVAMS**

17-10-2025 to 19-10-2025

17-10-2025 Friday

Pavithra Prathishta

18-10-2025 Saturday

Pavithra Samarpana

19-10-2025 Sunday

Poornahuthi

Tirumala Tirupati Devasthanams

RUSHIKESH

**SRI KALYANA VENKATESWARA SWAMIVARI
PAVITHROTSAVAMS**

06-10-2025 to 08-10-2025

06-10-2025 Monday

Pavithra Prathishta

07-10-2025 Tuesday

Pavithra Samarpana

08-10-2025 Wednesday

Poornahuthi

Performed in Aswayuja Masam



Tirumala Tirupati Devasthanams

VALMIKIPURAM (VAYALPADU)

**SRI PATTABHIRAMA SWAMIVARI
PAVITHROTSAVAMS**

05-10-2025 to 07-10-2025

05-10-2025 Sunday

Pavithra Prathishta

06-10-2025 Monday

Pavithra Samarpana

07-10-2025 Tuesday

Poornahuthi

Performed on Aswayuja Poornima day

The Soundscape of VEDIC AND SCRIPTURAL MUSIC

There is an extraordinary parallel between the Vedas and Srimad Ramayana, a resonance from the realm of sound, where sacred utterance turns melodious, and devotion finds its expression in song. It is widely acknowledged that the most ancient expressions of words aligned with melody are preserved in the Rigveda and Samaveda. These hymns were never mere texts to be read or static texts to be studied in silence. They were shaped for the ear, infused with tonal depth, carrying the voices of seers across the currents of time.

It is observed by the eminent vedic scholars that these musical chants, composed over four thousand years ago, still stir the heart of the modern Hindu, just as they once did those of early visionaries who, awestruck by the brilliance of the rising sun, lifted their voices in praise, hailing it as the eye of the universe. Their hymns did not merely describe creation, but they gave it a voice.

The roots of Indian music lie deep in these sacred soils. Numerous allusions to music and its instruments appear throughout Vedic literature, bearing witness to a civilization where sound and spirituality were intertwined. As time unfolded, the names of the seven notes, sa, ri, ga, ma, pa, dha, ni, found structured mention in the Vedangas, particularly in Chandas and Siksa, where the science of meter and

phonetics gave a theoretical foundation to this art of resonance. Some scholars trace the origins of Indian music to the very foundation of the Sama Veda, which in its earliest form is thought to have employed five tonal syllables, while others argue that the complete series, sa, ri, ga, ma, pa, dha, ni, already existed in harmonious order within the Vedic corpus. If so, it reveals a tradition where music was not just an art but a sacred science, cultivated in the twilight of prehistory by those who saw sound as a bridge between the finite and the infinite.

This deep-rooted melodic consciousness echoes through the Srimad Ramayana. The very composition of this itihasa flows with a cadence that is almost musical in nature—the metrical structure, repetition, and pauses. They invite not just reading but recitation, and through recitation, remembrance. One could say the Ramayana does not merely narrate; it sings. Thus, both the Vedas and the Ramayana embody a vision where the cosmos is not an empty void but a vibrant realm, where sacred wisdom, celestial narrative, and profound human reverence once flowed upon currents of sound and still endure in their luminous journey.

The visionary compositions of the earliest bards were all entwined with melody, and the heirs of mighty rulers once sang the grandeur of Valmeeki and Vyasa's epics. Across these accounts, music encompasses both vocal and instrumental forms, where their union enhances the delight of the listener. Instruments are classified into vibratory, percussive, pneumatic, and concussive types. The vibratory class includes stringed instruments like the vina and violin. The percussive category embraces a vast array of drums, including the mridanga and ghata. Pneumatic instruments comprise flutes, horns, and conches, while concussive ones feature bells and cymbals. The





vina is regarded as the finest and most fitting companion to vocal music. Captain Willard observes, “In the hands of a master, it is an exceptional instrument, perhaps only slightly lesser than a well-toned piano, and undoubtedly the most skillfully designed for Hindustani music, suited to every expressive variation.”

The Ramayana reveals that the ancient art of music thrived under the gracious patronage of the rulers of regions such as Ayodhya, Kiskindha, Mithila, and Lanka. Notably, Ravana was renowned for his mastery of Samagana and is said to have once calmed Siva’s wrath through his musical devotion. While the precise nature of the melodies accompanying the Ramayana remains elusive across the centuries, it is reasonable to surmise that its musical essence was simple and fundamental, especially given that it was initially sung by young boys far below the threshold of adolescence.

It is said that after composing the grand Epic, Sage Valmiki sought someone who could commit the entire narrative to memory and carry its verses across the land with melody, vitality, and sincerity. His gaze fell upon the twin sons of Sitadevi, Lava and Kusha, young prodigies nurtured under his guidance, endowed with enchanting voices, exceptional recall, and unwavering virtue.

To them, he entrusted the entirety of his work, which they preserved within their minds and began to recite before vast gatherings of sages, warriors, and common folk. Their renditions followed three distinct rhythmic patterns, dhrita, madhya, and vilambita, akin to presto, allegro, and andante in modern terminology. They further enriched their singing with seven distinct tonal

expressions (jatis), each tailored to evoke the sentiment embedded in the verses, ranging from love and despair to heroism, mirth, fear, and tranquility.

Each of the boys played the vina, synchronizing its resonance with their song. They alternated between solo and duet performances, journeying across various lands, sharing their verses before numerous audiences. Eventually, their musical voyage brought them to Ayodhya, during the final days of an Asvamedha-yaga conducted by Sri Rama, a gathering attended by esteemed sages, noble kings, and the common folk. It was Bharata who first encountered their moving recital in a suburb of Ayodhya. Deeply moved, he invited them to the royal court to present their extraordinary performance before Sri Rama Himself, the central figure of their stirring tale. The sheer eloquence and depth of their singing moved Sri Rama to step down from His throne, choosing instead to sit among the gathered assembly. As their voices soared, carrying the weight of ancient verses with profound clarity, He observed that their recital was imbued with a sweetness and resonance that gently eased the ache in His heart.

The Ramayana showcases the profound refinement of instrumental music, reflecting its significance in various moments throughout the Epic. Mentions of musical instruments appear prominently in the Balakanda and Ayodhyakanda, where specific names such as vina, bheri, mridanga, and panava find mention. Sage Valmiki describes how, in Lanka, Hanuman beheld numerous women within Ravana’s inner quarters, slumbering with their arms wrapped around the instruments they had been playing, pataha, madduka, vipanci, mridanga, panava, and dindimam, illustrating their deep connection with melody and expression (Sundarakanda). In the Yuddhakanda, instrumental music takes on an entirely different role, with the resounding notes of bheri, mridanga, panava, sankha, and venu filling the battlefield, stirring soldiers into action during their nocturnal clashes with the vanaras. Music was not merely an art; it was interwoven with war, devotion, and life itself.

The Ramayana reveals a deep-rooted musical consciousness among the people of its time, where both

vocal and instrumental expressions were seamlessly integrated into various occasions. This timeless Epic, carried forward through generations, has rightly been honored as the nation's earliest ballad, showcasing the reûned cultural ethos of its people. Before it was committed to writing, the Ramayana thrived in oral tradition, much like the Vedas before they were inscribed onto palm leaves. This enduring legacy grants the Epic an exceptional sanctity, placing it alongside the revered Vedas. This truth resonates in the well-known invocation sung before the earnest study of its verses: *"When the Supreme One, discernible only through the Vedas, took birth as the Son of DaSaratha, the Vedas became the very soul of the Ramayana, composed by Pracetas (Valmiki)."*

Its timeless charm lies in the effortless flow of its words and the simplicity of its cadence... pleasing to the ear, easy to recall, and imbued with an eternal resonance.

Captain Day, an early Western scholar of Indian music, marvels at the depth and antiquity of this art as described in the scriptures. He writes that Indian music had already reached a theoretical refinement far beyond what Europe knew at a time when even Greek civilization had not fully emerged from its early ruggedness. According to him, the inspirations of the first poets were inseparable from melody. Royal children once learned not just stories, but sang the immortal episodes of Valmiki and Vyasa, preserving epic memory through generational song.

And how can one forget the Gita Govinda, India's lyrical masterpiece, often called the *Song of Songs*, which is music not only in structure but in spirit, flowing like a river of passion, devotion, and beauty. One can scarcely imagine imagery more vivid, scenes more enchanted, than those where Krishna, surrounded by His radiant gopis on the banks of the Yamuna, played and sang melodies so enthralling that even the trees and rivers stood still, as if nature itself bowed before the spell of His art. It is said that these divine strains, like those of Orpheus, captivated all of creation.

Unlike in some traditions where music may be seen as entertainment or ornament, in India it is felt deeply, and personally, as a language of the soul. It is a channel

for emotion too nuanced for mere words, a sacred energy. And at the heart of it all lies the concept of Raga, that which colors the mind, stirs the heart, awakens longing. In its literal sense, *raga* means 'that which creates passion,' and in the Indian aesthetic imagination, it is not merely a scale, but a living presence, a mood, and a deity. Thus, from Vedic hymn to epic poetry, from temple chant to courtly song, music in India has remained a thread of divine memory, a current through which both sacred knowledge and timeless beauty continue to flow.

Indian music, from its earliest Vedic roots to the devotional compositions of the bhakti saints, has never been merely entertainment. It is an offering, a path, a means of transformation. It does not seek applause, but immersion; not performance, but presence. In the Indian consciousness, sound is not ornament, it is origin. The universe itself is believed to arise from nada, sacred vibration. And in that belief, music becomes a bridge from the finite to the infinite.

In Indian classical music, a raga is not just a melodic scale but a dynamic embodiment of mood (*rasa*), time, and even season. Each raga is designed to awaken particular emotional state and is traditionally aligned with specific times of day or phases of nature: Raga Bhairav, sung at dawn, evokes solemnity and spiritual reverence. Raga Yaman, performed at twilight, brings about serenity and longing. Raga Malkauns, sung at midnight, unfolds a mood of mysticism and depth.

These associations are not arbitrary; they echo ancient ideas about aligning human emotion with the



natural rhythms of time (Ruckert 2004, Artium Academy Blog). The musician thus becomes a mediator between the listener and cosmic rhythm.

The Upanishadic teaching of Nada Brahma, or 'Sound is God', is a cornerstone of Indian metaphysics. It encapsulates a central idea in Vedic and Tantric philosophy. According to the Nada-Bindu Upanisad, sound (*nada*) is the primal source of all manifestation. The sacred syllable AUM (*Om*) is not merely symbolic; it is the original vibration from which all matter and consciousness arise: 'From *nada* arises *bindu* (the point of creation), and from *Bindu* all manifest worlds' (*Nada-Bindu Upanisad*, verse 1). To chant Om is to resonate with the fundamental pulse of the universe. To sing a note with awareness is to participate in creation itself. Rooted in the idea of sacred vibration, Nada Yoga is the yogic practice of inner sound meditation. This worldview sees the universe as a vast vibrational field, where spiritual progress involves aligning with the sacred sound current ([Guy L. Beck, *Sonic Theology: Hinduism and Sacred Sound*, University of South Carolina Press, 1993]).

Nada Yoga is the meditative practice of attuning oneself to inner sound, progressing from external music (*ahata nada*) to the inner, unstruck sound (*anahata nada*). The practitioner gradually shifts awareness inward, reaching subtler vibrations that arise in deep meditation. 'The Yogin who constantly hears the sound... merges his self in Brahman'. (*Nada-Bindu Upanisad*, verse 38) This tradition is still taught in certain Nath lineages and other yogic schools (Beck, 1993)

The Bhakti movement (5th–17th century CE) brought a flowering of musical devotion across India. Saints like Tulsidas, Meera Bai, Purandara Dasa, and Tyagaraja composed heartfelt hymns in local languages, often set to ragas, to express their love for the divine. Meera's bhajans in Rajasthani and Braj are emotional outpourings of longing for Krishna. Tyagaraja's kritis, composed in Telugu and Sanskrit, are spiritual dialogues sung in Carnatic ragas. These compositions were not entertainment, but spiritual practice, *nada upasana*, or worship through sound ([John Stratton Hawley, *Songs of the Saints of India*, Oxford University Press, 2004]).

In daily Hindu ritual, music appears through Vedic chanting (*sama-gana*) in yajnas and temple rites, Conch blowing, bell ringing, and mantra recitation and temple raga sevas, where specific ragas are played for deities at dawn, noon, and dusk. Temples like Chidambaram and Tiruvaiyaru have preserved musical rituals for centuries. Scholars like Captain H. D. Day noted the antiquity of this tradition: "Music... appears to have attained a theoretical precision yet unknown to Europe... when the Greeks were little removed from barbarism." (*The Music and Musical Instruments of Southern India and the Deccan*, 1891)

From the Vedic chants to the Bhakti songs, from Nada Yoga to temple rituals, Indian music has always served a higher purpose; not mere pleasure, but union with the divine vibration. Its philosophy sees music as the breath of the cosmos, the soul's way of returning home.

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2. Nada-Bindu Upanisad. Translated by A. Aiyangar (1914).
3. Hawley, John Stratton, and Mark Juergensmeyer. *Songs of the Saints of India*. Oxford University Press, 2004.
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6. Artium Academy: Blog on Raga Time Theory
7. Alchemy Sound Studio: Nada Yoga
8. Sri M.K.S. Iyengar

This article is by Ms. Usha Srinivasan based on an article by her father Sriman MKS Iyengar.





SRI VENKATESA SAHASRANAMA

Commentary in English

- Sri Ananth Madabhooshi

(Continued from the
August 2025 issue)

Sri Venkatesa Sahasranama is part of Bramhaanda Purana. Narada gets upadesa of this stotra from Bramha and Narada in turn gives upadesa to Vasishtha.

Sloka – 88

Manthraanga: Manthravinyaasa:
Mahamanthra: Mahaakrama: /
Sthiradhee: Sthiravignyaana:
Sthirapragnya: Sthiraasana: //

527. Manthraanga: There are immeasurable magnitude of mantras exist that facilitate for the devotion towards Venkatesa. Each *nama* in this Sahasranaama is a mantra and they all lead us to the holy feet of Venkatesa.

528. Manthravinyaasa: As a ritualistic practice, there are mantras recited before the start of any grand ritual or *japa* or *yaga* and these are called *Anganyasa* and *Karanyasa*. These are recited to embody God as prerequisite in specific parts of the body so as to qualify one to perform the subsequent rituals. Venkatesa, by way of the grand legacy of His creation ensured a rich heritage of mantras that in turn enables the devotees to perform pujas to Him. Hence this name.

529. Mahamanthra: Venkatesa is the archa form [as a perceivable vighraha] of Sriman Narayana and the eight syllable *Ashtakshari* mantra that mentions Narayana nama is the very mantra that connotes

Venkatesa. The greatness of the *Ashtakshari* is mentioned in Naradeeya Purana [#1.20] as “*Yatra Ashtakshara Samsiddho... na tatra sanchariyashanthi vyaadhi durbhiksha taskaraa:*” – where there is *Ashtakshari*, there is no room for ill health, penury or larceny. Incidentally, the Venkatesa nama, when chanted as a mantra [*Om Namō Venkatesaya*], is also of eight syllables, also emphasized by Tirumangai Alwar in his Tirumozhi [#1.8.9].

530. Mahaakrama: Venkatesa provides gradually ascending series of steps for the elevation of His creation to reach Him eventually. In the series of steps, one gradually gains the wisdom and devotion towards Him and there by attain His lotus feet. Krishna explains this in Bhagavad Gita [#7.19] as “*Bahunaam janmanaamante jnaanavaan maam prapadyate...*” – It is only in several series of births one gets qualified with enough wise devotion to attain Him. This is also 676th *nama* in Sri Vishnu Sahasranama.

531. Sthiradhee: Venkatesa ignores the mistakes of the devotees and is committed to bless His devotees with steadfast resolve. Periyalwar in his Tirumozhi [#4.9.2] narrates this great commitment as “*Thannadiyaar Thirattthagatthu...*”. Annamacharya invokes the mercy of Venkatesa in his composition “*Rama Dayaapara Seema*” as “*...neramulenchavu neevu... cheri nedu niluchundi Sri Venkatadri meeda...*”

532. Sthiravignyaana: Venkatesa is the true abode of a complete cognition about everything that is past, present and future. Thereby, He is bestows them to His devotees at the opportune moment. Nammalvar in Tiruvaymozhi [#3.1.5] mentions “*...varundhaadha nyaanamaai...*” wherein he cites that God is the very manifestation of supreme knowledge. Annamacharya

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also states this in his famous composition as “...*Bramhamu taaneni paadamu...*” wherein he glorifies the holy feet of Venkatesa as the seat of supreme knowledge.

533. Sthirapragnya: Venkatesa’s cognition, described in the previous *nama*, does not get altered in any way. He remains to be supreme abode of all that can be classified as knowledge and all that is worth knowing.

534. Sthiraasana: This *nama* of Venkatesa indicates His steadfastness towards committed goal. As part of any *avatara* adorned by Venkatesa, a resolute commitment is always displayed.

Sloka – 89

*Sthirayoga: Sthiradhaara:
Sthiramaarga: Sthiraagama: |
Nisshreyasa: Nireeha: Agni:
Niravadhya: Niranjana: ||*

535. Sthirayoga: The word Yoga indicates the ‘means’. Venkatesa is the immediate cause of salvation and does not stand in need of the help of anything else. He is the abode of *Ashtaanga Yoga*, the 8 means delineated by the sages. They are *yama*, *niyama*, *aasana*, *praanayaama*, *prathyaahara*, *dhaarana*, *dhyaana* and *samaadhi*. Annamacharya in his famous composition “*Srimannaaraayana*”, mentions that Venkatesa is the ultimate destiny of yogis who practice 8 means - “...*Parama Yogijana Bhaagadheya...*”. In Sri Vishnu Sahasranama, 18th and 19th namas viz., *Yoga:* and *Yogavidamneta*, describe about these attributes.

536. Sthiradhaara: Venkatesa is the robust sustenance holding the entire creation and He is the infallible and infinite source of strength and vigor to His devotees.

537. Sthiramaarga: *Marga* means the path or way. This *nama* indicates that the means adopted by Venkatesa in all of His *avataras* are bound by Dharma of the respective times. All the deeds of Venkatesa never breaches the Dharmic boundaries. Even His staunch enemies in the *avataras* also acknowledge this. Maricha forewarns Ravana in Aranya Kanda [#37.13] by extolling Rama as “*Ramo Vigravaan Dharmaha.*”

538. Sthiraagama: Venkatesa is the cause for the creation of Aagamas, the texts that serve as manuals on religious observations to be followed in temples. The Tirumala temple follows Vaikaanasa Agama whereas Ranganatha swamy temple in Srirangam follows Paancharaatra Agama.

539. Nisshreyasa: Venkatesa is the bestower of Moksha to His devotees. Nammalwar cites this in Tiruvaymozhi [#7.5.10] ‘...*than thaalin keezh serthu avan seyyum semam...*’

540. Nireeha: Venkatesa doesn’t have any particular desires that needs to be fulfilled. Refer to 448th and 470th *nama*. Purvacharyas address Him as “AvaaptaSamastaKama” – He is with all desires fulfilled.

541. Agni: Venkatesa is the *Antaryami* of Agni, the divine fire. By its very nature, fire never feels satiety. Similarly, Venkatesa is also known to never get satisfied in the matter of conferring benefits on His devotees. Despite having bestowed plethora of benefits, Venkatesa still feels He has not done enough and is always in the constant look out to do further more. Also Nammalwar states in Tiruvaymozhi [#6.9.1] that the Supreme God is the *antaryami* of all of the *Panchabhutas* viz., Space, Vayu, Agni, Water and Prithvi – “*Neeray nilanay theeyaay kaalaai...*”

542. Niravadhya: This *nama* of Venkatesa highlights His quality of being unblemished forever. The imperfections that may occur by virtue of mere contact with the material world [*Prakriti Sambandha*] doesn’t affect Him at all. Prativadi Bhayankaram Anna, in his Sri Venkatesa Mangalam [#5] states this as – “*Nityaaya Niravadhyaaya Sathya Aananda Chidaatmane...*”

543. Niranjana: The word Niranjana is synonymous to the name explained above. In Srinivasa Gayathri mantra, a Vedic prayer done unto Srinivasa to enlighten our minds, He is addressed as Niranjana.

Sloka –90

*Nirvaira: Nirahankaara:
Nirdambha: Nirasuyaka: |
Anantha: Ananthabaahu:
Ananthaanghri: Ananthadhruk ||*

544. Nirvaira: Venkatesa naturally has no hate towards anyone or anything. In Bhagavad Gita [#9.29] He proclaims that He is equally disposed to all living beings in His creation – “...*na me dveshyo asti na priya:...*”. As Rama, His equipoise was at display, especially while they deliberated on accepting Vibhishana. In Yuddha Kanda [18.33], He went to the extent of saying He would accept even Ravana also into His fold – “...*dattamasya Abhayam.. yadi va Ravana: swayam*”

545. Nirahankaara: Despite being omnipotent and omniscient this *nama* of Venkatesa indicates absence of pride that naturally comes with power.

546. Nirdambha: This *nama* indicate His quality of not being deceitful. When the very purpose of His various *avatars* was to establish Dharma, it naturally is devoid of any deceit.

547. Nirasuyaka: The quality of not being afflicted by envy is indicated by this *nama*. Venkatesa is free of envy and it is so also because there is nothing in His creation which is not possessed by Him.

548. Anantha: This *nama* indicates both the infinite form as well as His attribute of having no end. He is Ananta, not being circumscribed by the limiting adjuncts of space, time or objects. This is also the 665th *nama* in Sri Vishnu Sahasranama.

549. Ananthabaahu: This *nama* indicates the countless arms available at His disposition to execute His will. Periyalwar in his Tirumozhi [#4.3.10] states “*Aayiram Thol parappi Mudi yaayiraminnilaga*”. Annamacharya composed a song of Lord Narasimha Swamy of Kadiri (a place situated in the Anantapur District, A.P. State) and concluded it with a phrase on thousand arms of Venkatesa who took the Narasimha *avatara*. The composition is “*Kadiri Narasimhudu kambamuna vedale*” and Annamacharya mentions as “*sakalaayudhamulu Sahasrabhujamulu... Sri Venkateswarudu prakatapu dushtula bhanjinchendivo!*”.

550. Ananthaanghri: He is of a thousand feet. The number is merely an indication of the magnitude. In actuals, it is infinite. He is described in the Purusha Sukta, the holiest part in Vedas, as “*Sahasraseershaha purushaha sahasraakshasahasrapaat...*”. Nammalwar in his Tiruvaymozhi [#8.1.10] says “...*Thaalgalayirattay! Paergalayirattay!*...”

551. Ananthadhruk: This *nama* indicates Venkatesa possesses a thousand eyes. Again the numerical significance is merely to indicate a large magnitude. In Bhagavad Gita [11.10], Arjuna witnessed the *Viraat* form Sri Krishna and it is mentioned “*aneka vaktra nayanam aneka adbhuta darsanam...*”

(to be continued)



Backsavari Utsavam at Tirumala

To commemorate the pleasing incident of His (Swami) run in the reverse direction, a festival is celebrated every year immediately after Salakatl (the annual) Brahmotsavam called ‘Bagh (Garden) Savari’ or ‘Back (reverse) Savari’ (ride). The Lord with His consorts go to the Ananthavan garden (Bagh) situated in Tirumala in anti – clock wise direction and brought back to the temple. On this occasion, the family members of Ananthavan receive the Lord attended by Jeeyar Swamis. There will be a Prabandh ghosti, sathumorai with various kinds of food offerings by the family. Even today the garden and pushkarini are still there in Tirumala. Bagh Savari Utsavam on 03.10.2025.



SRI PACCHAIAMMAN

Melacherry

-Prof. G. Narasimhan

Sri Pacchiamman Temple is situated in Gingee Forest near Melacherry Village, Gingee Taluk, Villupuram District. Goddess Pacchiamman is worshipped here. Seven Muni statues, namely *Kumbamuni*, *Machamuni*, *Semmuni*, *Karumuni*, *Jadaamuni*, *Thavamuni*, *Ilayamuni* are situated nearby the temple. More people are seen worshipping the Goddess Pacchiamman during the Aadi (Ashadha) month than on normal days.

The Gingee Fort was built in the 17th century by the Nayaka kings of the Vijayanagara Empire. They ruled from Gingee Fort as their residence, and many little kings accepted Gingee as their capital. A little king named *Veerabhadra Raja* worshipped Pacchiamman as his family deity. Therefore, he thought of establishing a temple for Pacchiamman. This temple was built by the king in a very beautiful, cool place full of water in the forest between Melacherry, a town that is a favorite place of

Pacchiamman and Gingee. The details of the foundation of the temple are carved in stone and they are not clearly visible now because cement floors have been laid around the temple premises.

Melacherry Pacchiamman is considered a folk goddess and a family deity for the people of this village. Not only here, most of the people in Tamil Nadu, people in other parts of the country worship this Melacherry Sri Pacchiamman as a family deity. Although this Amman temple is in the forest, it is special that those who worship this Amman as a family deity perform the hair removal (tonsuring) and ear-piercing ceremony for their children.

“*Sri Pacchiamman*” means the one who is green in colour and who sits in a green natural place and blesses the devotees of the world. There are many Pacchai Amman temples in Tamil Nadu. All the temples are built in forest regions. She is peaceful by nature.

Legend behind the temple

Once, Lord *Shiva* and Goddess *Parvathi* were sitting separately in the *Kailasam*. *Maha Vishnu*, *Brahma*, *Indra*, and thirty-three crore of Gods circumambulated the pair separately, worshipped and received blessings. Sage *Bhringi Maharishi* worshipped Lord *Parameswara* and went away. He ignored Goddess *Parvathi* intentionally. Seeing *Bhringi Maharishi*’s activity every day, *Umadevi* became unhappy and asked Lord *Shiva* the reason for this. *Shiva* replied to her, “He was only seeking salvation; that is why he worshipped me.” When *Bhringi* came, *Shiva* and *Parvathi* were sitting together. Knowing this, Sage *Bhringi* assumed the form of a bee and worshipped Him only by going round Him.

Seeing this, Goddess Umadevi became angry and said, 'O Bhringi, you did not realize that Shiva does not exist without me, that is Sakthi. From today onwards, you will lose your Sakthi, that is your body will be devoid of flesh'. She said, "Let him fall". All the muscles in his body went away and he fell on the ground as a bare skeleton. Seeing the plight of Bhringi, Shiva gave a crutch to the sage Bhringi. He went to his ashram with that stem. Even then Parvathi was not pacified.

Parvathi Devi thought that Sage Bhringi did this because *Parvathi* and *Shiva* were separate. Such a problem would not arise if she were with him. She decided to take a place in his body. Goddess Parvathi expressed her idea to Lord Shiva. Lord Shiva said, "If you do penance towards me on the hill of '*Pavala Kuntru*' at Thiruvannamalai. I will share with you a part of my body. Umadevi agreed and began her journey. The heat was very intense. There was no water and trees. On the way, she saw a beautiful place that was surrounded by banana trees. She had also taken her friends. She decided to set up a pavilion with banana trees and perform penance for Lord Shiva.

Lord Shiva sent seven maidens with Parvathi

1. *Brahmami* (with the aspect of Brahma) 2.

Maheswari (with the aspect of Maheswari) 3. *Vaishnavi* (with the aspect of Lord Vishnu) 4. *Gaumari* (with the aspect of Lord Murugan) 5. *Vaaraahi* (with the aspect of Varaha) 6. *Indraani* (with the aspect of Indra) 7. *Chaamundi* (with the aspect of Chamundeswari.). Parvathi wanted to worship Lord Shiva, so she tried to prepare a lingam with the soil there: she sought water to keep it together. She invited her sons Vinayaka and Murugan and ordered them to bring some water. They agreed and set out to bring water. However, since the sons were late. She hit the earth with the ebony brick in her hand and water poured out from there and it flowed as a river. Then it was named the *Pirambaka River*. Using the water, she held the lingam and worshipped Lord Shiva.

A saint nearby was performing penance for Lord Shiva. Seeing this, Lord Vinayaka ordered his rat vehicle, to pour out the water from the saint's pot (*Kamandalam*). The rat did as Vinayaka's order, and the water of Kamandalam flew out as a river to the place where *Parvathi* was worshipping. The river came to be known as '*Kamandala Naga Nadhi*'

Murugan threw his spear on a mountain. From the place where it fell, the water overflowed as a river to the place where Parvathi was worshipping.



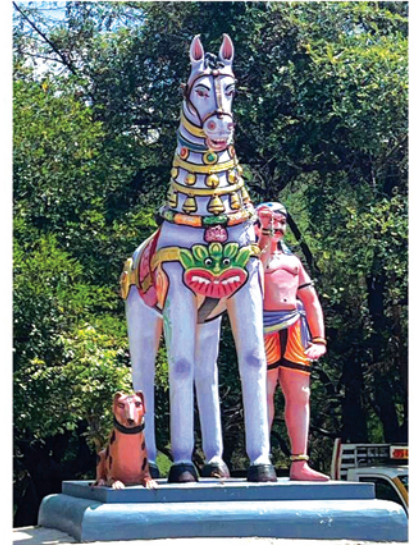


The river formed by Lord Murugan is called 'Seyar'. Later it was called *Seyar* or *Seyyaru*. The three rivers *Pirambaka river*, *Kamandala Naga river* and *Seyar* came together and flowed at a village called "Munugapattu". Lord Shiva who is present here, is named *Mukkuttu Shiva*. Parvathi began her worship using the water of the above three rivers and performed penance.

The demons were worried about Parvathi's penance. Shiva is a powerful God. Goddess *Parvathi* is also more powerful when she is alone. If Goddess *Parvathi* performs penance and gets a half of Shiva's body, she will have extraordinary power. So, the demons tried to disturb her penance. Then, Lord Shiva appeared there as a living sage (Vazh muni) and the protector, Lord Vishnu as a sage (Chem muni). They began to guard *Parvathi's* penance without any hindrance. Shiva loves to anoint; Vishnu loves to adorn. *Parvathi* pleased Shiva with anointing and performed penance. Completing this task, Lord Shiva accepted

her penance and offered the heart part of his body to Goddess Umadevi. Due to this, Shiva was named 'Artha Nareeshwar' and 'Gauri shankar'. According to Arunachala Puranam, Lord Shiva "shared his left part of the body with Umadevi in Thiruvannamalai (Arunachalam), Then, Sage Bhringi was freed from his curse.

Naturally Maa Parvathi is red in colour. Her body became redder because she did not get water for pooja. Only after the three rivers came together, her mind cooled down and her body was changed into green colour. The reason for this was that she was performing penance in a cool, green place surrounded by banana trees, as Shiva and Vishnu guarded her penance. As her mind cooled down, her body turned green. She was named as "Pacchai Amman". Since *Parvathi* worshipped *Shiva* by making Shivalingam with mutt, He was named 'Man Eswaran' or 'Man Lingeswaran'. Later it was named '*Mannar swami*'. Parvathi told Shiva, "I like this place". Knowing her feelings Shiva gave a boon to Goddess Parvathi. Goddess Parvathi alias Pacchai amman, granted a boon that her name and fame would spread everywhere and that Shiva would be present behind Pacchaiamman in the form of a human being *Mannar Swamy*.



Thus, At Munugapattu village, Pacchaiamman rules the devotees' minds as an aspect of Goddess Parvathi and bestows blessings. Behind her, Lord Shiva is present in human form as *Mannar swamy*. That is why in all Pacchaiamman temples, Goddess Parvathi appears as Pacchai Amman and Lord Shiva appears in human form as Mannar Swamy.



The earth is one of the 'Panchabhutas' on which the entire cosmic creation is based. It provides secure environment to all creatures on it with abundant natural resources. Hence the earth is considered as a 'Mother'.

In Hindu mythology the mother earth is called with the names Bhudevi, Kasyapi, Dharani, Dhatri, Vasudha, Vasundhara, Avani etc. She is treated as a daughter of Kasyapa Prajapati and considered as the consort of Lord Vishnu. She took many incarnations along with her spouse Vishnu to protect the people from the cruel demons and to promote bhakti among the people. For instance, in dwapara yuga she was incarnated as 'Satyabhama' and killed the demon 'Narakasura'. In this kaliyuga she incarnated as Goda devi and brought devotional consciousness among the people through her pasurams.

In Krishna yajurveda samhita there is a hymn of 14 verses, praising Bhudevi, the mother earth. It is called 'bhusuktham'. Generally, it is chanted in sri vaishnava temples. These verses express deep gratitude and reverence towards mother earth, recognising her abundant resources and generosity.

The Mother Earth is revered in many forms : Moreover the earth is worshipped in a special ritual called bhoomi pooja while constructing a new house or building. People believe that this ritual brings prosperity and peace to the new



- Dr.C.V. Sulochana

construction. Farmers also worship the mother earth for a pleasant climate and good produce.

The earth is not only a goddess in mythology but also a symbol of environmental consciousness. Various ecosystems, natural resources, landscapes exist on this earth itself. The activities like deforestation, over- consumption of natural resources and dumping of solid wastes/plastic goods in open places or in the water bodies lead to soil pollution, depletion of ozone layer and global warming. If it is not checked, the life on the earth will soon disappear.

Hence, there is an urgent need to secure our lives and to provide a healthy environment for future generations. This is possible only when all the people realise the gravity of the situation and come together to take war-footing measures to protect the environment.

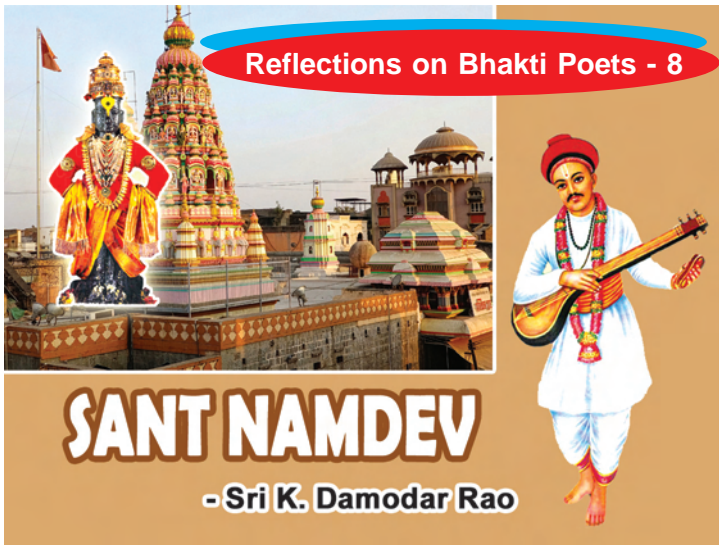
The mother earth is bearing not only the weight of all living and non-living beings but also endures our sinful activities. That is why, she is considered as a symbol of patience, kshama. Hence we should bow down to such a majestic mother earth.

Every one should chant the following sloka in the morning while raising from the bed.

Samudra-Vasate Devi Parvata-Stana-Mandale |

Vishnu-Patni Namas-Tubhyam Paada-Sparsham Kshamasva-Me ||





Sant Namdev of Maharashtra is one of the greatest saint-poets of medieval India. Namdev was a contemporary of Jnanadev. Details of the life of Namdev are vague. He is believed to have lived between 1270 and 1350 CE. He came from a family of tailors who were devotees of Vittala of Pandharpur. The family originated from a village called Narsibamani on the banks of the river Krishna in Satara district. His father, Dama Setti, was a devotee of Vittoba and moved to Pandharpur in search of better livelihood. At the age of two, the first correct word Namdev uttered was 'Vittala'. Every day his mother Guna Bai used to take him to the temple of Vithoba for offering worship.

Namdev showed no interest in worldly affairs: he neglected studies in school; he would not take interest in his father's profession of tailoring. His sole interest was to spend whole time in devotion to Vithoba. Namdev married Radha Bai, a worldly-minded woman. It is believed that in response to Namdev's invitation, Vittal attended the naming ceremony of Namdev's child in the guise of a human being, named the child 'Narayana.'

When Namdev was about twenty years of age, he met the great saint Jnanadev at Pandharpur. Jnanadev persuaded Namdev to go on pilgrimage

with him. On the way, several miracles are reported to have been performed by both Namdev and Jnanadev. They met Narsi Mehta at Junagarh; Kabir, Kamal and Mudgalacharya at Kashi; Tulsidas at Chitrakut; Pipaji at Ayodhya; Nanak at a place in the Deccan and Dadu, Gorakhnath and Matsyendranath in other places. The pilgrimage lasted about five years and during this period Jnanadev advised Namdev to adopt a Guru.

After Namdev accepted Visoba as his guru, he became more philosophical. After Namdev had returned with Jnanadev from the pilgrimage, the latter expressed his desire to take Samadhi at Alandi. Namdev accompanied them.

Janabai was a maid-servant in the household of Namdev. In several poems she describes herself as 'Nam's maid-servant' or 'Namdev's Jani'. She was one of the closest followers of Namdev and had no ambition other than to serve Namdev and sing the praises of the Lord Vithoba.

Namdev was not an author of any big treatise; but he left behind him a large number of Abhangas or short poems:

I can't wait to see
Govind, my cowherd!
How sweet is this
Rain!

.....

Nama sees his Lord
With such pure vision!
Oh my mother!
My soul belongs to Gopal!

(Translated by Dilip Chitre. Quoted from *The Oxford Anthology of Bhakti Literature* edited by Andrew Schilling. OUP. 2011. P.79.)

Namdev inspired a tradition of devotional poetry that continued in Maharashtra for four centuries, culminating in the works of the great *bhakti* poet Tukaram.



Location: These three temples are some 185 kms south of Madurai along the North and south banks of Thamirabharani river. The twin temples of Thirutholaivilli mangalam are Rahu and Kethu shrines. The thirukkolor shrine is dedicated to Mars and is about 8 km from the other south of the river.

THIRUTHOLAIVILLIMANGALAM (SOUTH)

Sthalapuranam : Supra Rishi was in search of a good place to conduct his yajna. He found a park like setting with a river nearby and selected the place. He set about cleaning it. He started clearing the top soil when he found a balance and a bow. As soon as he touched them, they turned in to a man and a woman. On enquiry, the Rishi found that they were Devas who were cursed by Kubera for disrespecting him. They have been redeemed from the curse by the Rishi's touch. Hence the name Tiru-tholai-villi-mangalam. Subsequently the Rishi conducted his yajna and made his offering. The Lord appeared as Srinivasa.

Special Features : The Lord is known as 'Srinivasa or Devarpiran'. The universal mother is 'Alarmelmangai and Padmavathy'. The vimana is 'Kumudha vimana' and the theertham is 'Varuna theertham'.

The temple has no separate shrine for the universal mother. They are present only as utsava or festival deities. It is said that Padmavathi Thayar bears



the Lord in her heart. The prasad of Turmeric (manjal kaappu) is very famous for its curative powers.

The temple has no tower. This is a Rahu kshetram. The place was very difficult to reach in the old days. Now there are roads to drive up to the temples.

Mangalasanam : Nammalwar in his Thiruvoimozhi (3271) sings about the tall and colourful buildings of this place. He also speaks of lotus-filled ponds. He describes the Lord as bearing the conch and discus.

THIRUTHOLAIVILLIMANGALAM (NORTH)

Sthalapuranam : The Supra Rishi was walking back after collecting lotus flowers for his prayers one day and felt that he was being followed. Upon turning around, he found that the Lord was there giving him darshan. After praying and offering due respects he requested the Lord to give darshan there for all time. The Lord agreed to do that.

Special Features : The Lord is 'Aravindalochanan or Senthamaraikannan'. The universal mother is 'Karuthadanganni or Tholaivilli Thayar'. The vimana is 'Kumudha vimana' and the theertham is 'Aswini theertham'.

This temple has no tower. It is a Kethu kshetram. It is said that if the Lord is worshipped with 1008 lotus flowers, all ailments will go away.





Mangalasasanam : In his Thiruvoimozhi (3278), Nammalwar describes the shrine as the temple where the dark eyed universal mother and the Lord Aravindalochana reside just north of the river.

THIRUKKOLUR

Sthalapuranam : Legend has it the Kubera the Lord of wealth looked improperly at Parvathi who cursed him to lose the eye and the wealth and become disfigured. After begging for forgiveness, he was told to go to Tirukkolor where the 9 forms of wealth were under the protection of Lord Vishnu. Hence the name Vaithamanidhi.

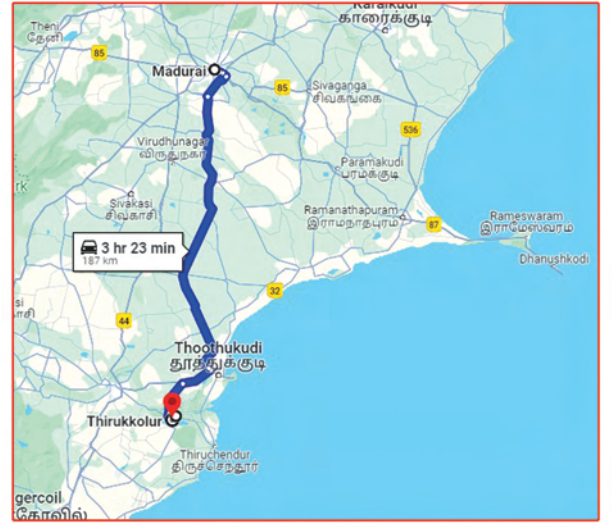
It is said that dharma and adharma fought here. Adharma ran away and went and told Kubera that his wealth is under the protection of the Lord of this temple. Because of the telling the name of the place became tirukkolor.

Special Features : The Lord measured and gave Kubera using a measure known as marakkaal. Even today he rests

with the marakkaal as his pillow. The nine forms of wealth are under his shoulder.

The Lord is in his resting form. He is 'Vaithamanidhi Perumal or Nisheyavithan'. The universal mother is 'Kumudavalli or Kolurvalli'. The vimana is 'Srikara vimana' and the theertham is 'Kubera theertham'.

When Ramanuja visited the place, as he was about to enter, he saw a woman leaving the place. When he enquired the woman, she answered with 81 reasons from Puranas to indicate that she was not such a person. Ramanuja was astonished that if



a woman of tirukkolor knew that much about the secrets of puranas, he surely must enter and spend sometime there. Later the lady also became a shishya of Ramanuja.

Mangalasasanam : Nammalwar in his Thiruvoimozhi (3303), says that (in Nayaki bhava) the food that her daughter eats, the water that she drinks, the beetle leaves that she eats are all Sri Krishna only and so if her daughter is missing from home then she must have gone to Tirukkolor alone and nowhere else. That is certain.

Om Namo Narayanaya





Role of Raksha Sutra & NERVOUS SYSTEM

-Dr. Suma S. Sadar Joshi



The nervous system, an intricate network of nerves and control centres, regulates every movement, sensation, and physiological function in our body. In Hindu culture, the practice of tying a sacred thread—such as *kalava*, *mauli*, or *Raksha sutra* around the wrist or ankle is a long-standing ritual, symbolizing protection, blessings and spiritual energy. While often perceived purely as a cultural custom, there are fascinating intersections between this tradition and the anatomical-physiological realities of the human nervous system.

In Ayurveda, the wrist joint is known as *Manibandha Marma* (*marma*- vital point) and the ankle joint as *Gulpha Marma*. Both are classified as *Sandhi Marmas*—vital points located at joints—and *Rujakara Marmas* meaning which cause pain and dysfunction when injured. These are rich nerve junctions, even gentle, continuous pressure from a tied thread can stimulate superficial sensory branches, subtly influencing nerve signalling and improving local circulation. From a cultural and spiritual perspective, tying a thread around the wrist (*kalava*, *mauli*, or *raksha sutra*) is most commonly seen as a protective act, believed to ward off negative energy, the evil eye, disasters and illnesses. The red-and-yellow threads are symbols of blessings and auspiciousness, inviting the grace of deities and marking the beginning of religious

ceremonies. In rituals like *Raksha Bandhan*, the thread becomes a symbol of commitment, where a sister ties a rakhi to her brother and he pledges protection. It is also a reminder of one's faith, vows and spiritual connection. Traditionally, the wrist is also considered a pulse point and the thread's gentle pressure is believed to balance the *tridoshas* (Vata, Pitta, Kapha) and support general well-being.

Similarly, tying a black thread around the ankle has its own cultural meanings. For children, it is believed to protect against the evil eye, with the black colour thought to absorb negativity. In Vedic astrology, this practice is connected to planetary influences, especially to appease Lord Shani and mitigate challenges from planets like Rahu and Ketu. Some traditions attribute health benefits, such as relief from joint pain, better blood circulation and protection from ailments like varicose veins or stomach discomfort in children. It is also considered a symbol of strength, stability and connection to the earth's energy, with the potential to attract good luck and prosperity.

While these beliefs vary across regions, families, and individuals, and while modern scientific evidence for their direct health benefits is limited. The psychological comfort, sense of security, and cultural belonging they offer are undeniable. Modern

interpretations may also include wearing such threads as a personal style or identity marker. In essence, tying threads around the wrist or ankle represents a harmonious blend of cultural heritage, Ayurvedic marma science, and subtle nervous

system stimulation. It connects the wearer with tradition, serves as a symbolic act of protection and commitment, and whether through faith, ritual or tactile stimulation, supports both emotional and physical well-being.

THE DIET TO BE INCLUDED IN OUR FOOD FOR BETTER NERVOUS SYSTEM

FRUITS : Banana : Vitamin B6, potassium : 1 medium/day, Avocado : Healthy fats, Vitamin E, folate: ½ fruit (3–4 times/week), Berries (blueberry, strawberry, amla) : Vitamin C, antioxidants: ½–1 cup/day, Orange / Citrus : Vitamin C, flavonoids, 1 medium/day, Grapes: Vitamin C : 10–15 grapes/day, Apple, Guava, Papaya : Vitamin C, fiber : 1 medium fruit/day.

VEGETABLES : Spinach, Kale, Moringa, Methi : Folate, magnesium, Vitamin K: 1 cup cooked/day, Broccoli, Brussels sprouts : Vitamin C, ½–1 cup/day, Beetroot: Folate, nitrates (brain blood flow) : ½ medium/day or 3–4 slices, Sweet potato, Carrot, Pumpkin: Beta-carotene, antioxidants : ½ cup/day, Tomato : 1 medium/day (raw/cooked), Onion, Garlic : Antioxidants, sulfur compounds : 1 onion or 2–3.

WHOLE GRAINS : Brown rice : B vitamins, manganese: ½–1 cup cooked/day, Oats : Fiber, iron: ½–1 cup cooked/day, Quinoa : Protein, magnesium, iron: ½ cup cooked/day, Whole wheat (chapati) : B-complex vitamins, zinc: 2–3 small chapatis/day, Barley : Selenium, niacin: ½ cup cooked/day.

MILLETS : Ragi (Finger millet) : Calcium, tryptophan: ½–1 cup cooked/day, Foxtail millet : Iron, magnesium: ½ cup cooked/day, Little millet : Zinc, antioxidants: ½ cup cooked/day, Barnyard millet : Iron, low GI: ½ cup cooked/day, Kodo millet : B vitamins, polyphenols: ½ cup cooked/day, Sorghum (Jowar) : Iron, phosphorus: 1–2 small bhakris/day.

PRACTICAL DAILY PLAN (BALANCED MIX) : Fruits : 2–3 servings/day (300–400 g total) Vegetables : 3–4 servings/day (400–500 g, including leafy greens), Whole grains & Millets : 4–6 servings/day (250–300 g cooked), Nuts & Seeds (optional but excellent for nerves) : 20–30 g/day (almonds, walnuts, flax, chia, pumpkin seeds for omega-3 & magnesium).

Note : This is the general diet chart and it will vary from person to person. So, go through with your family doctor for good benefits.



Victory through 'DIVINE GRACE'

- Prof. Gayathri. B.



Hailed as the “Jagadguru” and the founder of “Advaita” Vedanta philosophy, Sri Adi Shankaracharya was born as the son of Shivaguru and Aryambal at Kaladi in Kerala. He had taken ‘Sanyasa’ at a very tender age and was the disciple of Sri Govinda Bhagavadpada.

During Sri Shankaracharya's time, the whole of India was divided by various beliefs and followers of different religions and it was Sri Adi Shankaracharya, who had made people understand the glory of Sanatana Dharma and restored its principles and practices. He had divided the people into “Shanmatha's” (i.e., six sects) - worship of Lord Ganesha, Lord Muruga, Lord Shiva, Lord Vishnu, Devi Shakti and Lord Surya.

Sri Shankaracharya had traversed the whole of India and had established four “Peethams”. While travelling, he had come across many a followers of different sects and had defeated them in debates, all of which were achieved by the Divine Grace. But this particular story establishes the fact that “Divine Grace” is a must for any victory in life.

The story goes that there was a brilliant scholar named 'Amarasimha'. Both Sri Adi Shankaracharya and Amarasimha decided to conduct a debate to establish the supremacy of their particular faith. Amarasimha, aware of Sri Adi Shankaracharya's knowledge, put up a condition that during the debate he would be seated behind a white screen. Sri Shankaracharya readily accepted it and thus, the debate had started on the chosen

day. Adi Shankaracharya began to ask questions and Amarasimha, who was assumed to have been seated behind the white screen, answered with great promptness and accuracy. At first, Sri Shankaracharya was amazed by his competitor's deep knowledge but, with his divine powers, soon realised that it was not Amarasimha who was seated behind the white screen but rather Devi Saraswati. She was seated there and answering the questions on behalf of Amarasimha. Amarasimha, though a follower of some other sect, was secretly worshipping Devi Saraswati and requested the Devi to answer the questions seated behind the white screen. Devi Saraswati, pleased as She was by Amarasimha's devotion, had accepted his request.

Sri Shankaracharya, with his mental faculty, requested the Devi that, “O Devi! It is You who is helping Amarasimha, a non- believer and critic of Sanatana Dharma! You have indeed honoured his devotion until now but, it's time to leave”. Upon hearing this, Devi Saraswati, respecting Adi Shankaracharya's request, vanished after blessing him. With that, the screen fell apart and Amarasimha was easily defeated by Sri Adi Shankaracharya.

Thus, it can be learned from the above story that one can achieve victory only through the divine grace. Therefore, let us all pray to the Devi, especially during the Navarathri period, to shower upon us Her Infinite Grace, to bless us with victory.



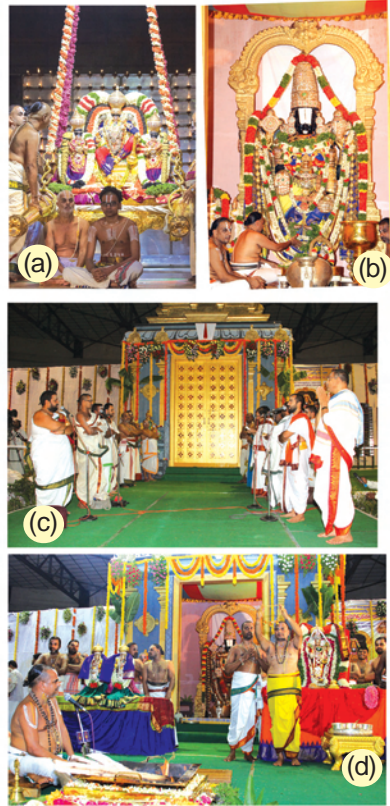


Frame the Proverb using the letters given in the boxes among the sparkles



Ans. OLD IS GOLD

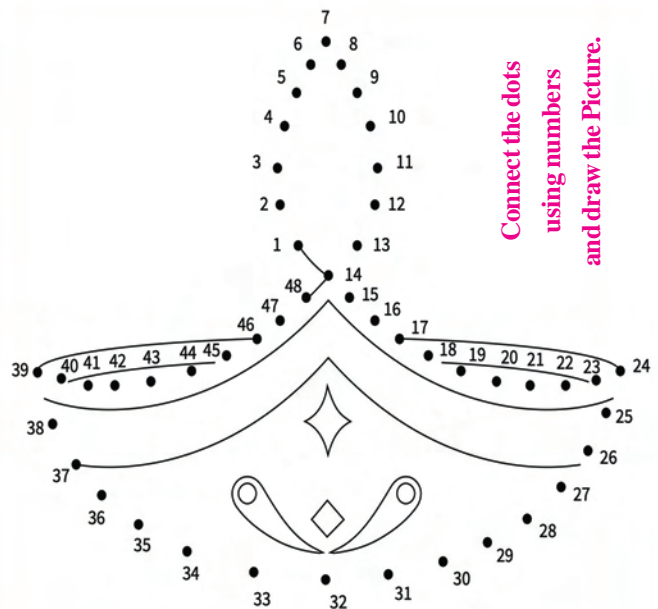
FIND OUT THE ORDER OF THE RITUALS PERFORMED AT TIRUMALA



Ans. c,b,d,a
c- Suprabhatam, b - Archana, d - Kalyanam, a - Sahasradeepalankara Seva



Colour the Picture using the colours given according to the given colour image





MATCH THE FOLLOWING ACCORDING TO THE CLUES GIVEN



CLUES

1. Pick the images related to Diwali
2. Pick the images related to Nagulachavithi
3. Pick the images related to the Lord of Medicine
4. Pick the images related to Navarathri

- Answers : (1) (d) Narakasura (e) Lord Krishna (h) Sathyabhama
 (2) (b) Ant hill (g) Snake (j) Milk
 (3) (a) Lord Dhanwantari (f) Kalash (i) Some medicinal herbs
 (4) (c) Maa Mahishasuramardini (k) Demon Mahishasura (l) Trisul

FIND OUT THE ODD IMAGE



Ans. : (1) c (2) b (3) d



Tirumala Tirupati Devasthanams
SPIRITUAL SAPTHAGIRI MAGAZINE

QUIZ for Children - 39

'Sapthagiri' introduced QUIZ for Children. Read the entire Magazine and find out the answers for the Quiz and fill in the blanks with the answers following the Rules and Regulations given below.

1. The wick of the lamp represents in the Deepam among Navagrahas
2. Deepavali on
3. According to Ayurveda, the wrist Joint and ankle joints are called
4. Who is the mother of Shibi?
5. What is the name of the river near Pandaripur?
6. The birth star of Sri Manavalamamuni is
7. Who is the mother of Narakasura?
8. Name the work done by Sri Manavala Mahamuni on Srivadarajaswami, Kanchipuram
9. Sri Manavalamamuni is said to be the incarnation of
10. Who is the sister of Yama?
11. In which State, Sri Hasanamba Devi temple is situated?
12. Who gave Pasupatastra to Arjuna?
13. In which colour the goddess Sri Pacchai Amman is depicted?
14. Who is the founder of Advaita Philosophy?
15. Name the theertham in Thirutholaivillimangalam (South) temple
16. Who are the parents of Sri Adi Sankaracharya?
17. The praise of 'Bhudevi' in the Krishna Yajurveda Samhita is called
18. Where did the family of Sant Namdev originate from?
19. Who are called the Mudhal Alvars?
20. Who is called Jagadguru?

RULES AND REGULATIONS

1. This quiz is meant for the children aged below 15 years only.
2. The children who wish to participate must belong to Hindu religion only.
3. The parents of participating children must be the subscribers of 'Sapthagiri' magazine.
4. Answers for the quiz questions must be written in the prescribed place provided.
5. The photocopy of the answer scripts for quiz will also be considered with Subscription Number only.
6. There should be no marks of striking and corrections in the answers. Only use ball pointed pen. Avoid pencil, Sketch or Jel pen.
7. The last date for submitting the answers for the quiz is 25-10-2025.
8. Three winners will be selected through lucky dip among the participants who submit all the correct answers.
9. The names of the winners will be published in the magazine.
10. The children of the employees working in the office of the Chief Editor, T.T.D. are not eligible to participate in the quiz.
11. No information will be provided over phone regarding the quiz. Participants should send their details legibly.

Name of the Child :

Age : Subscription No. :

Full Address :

.....

.....

Cell No. :

**Your answers should be sent to the
Address given below:-**

The Chief Editor, Sapthagiri Office,

2nd Floor, TTD Press Building

K.T. Road, Tirupati - 517507

Tirupati District, Andhra Pradesh



OCTOBER, 2025

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SAPTHAGIRI





GENERAL PREDICTIONS FOR THE MONTH OF OCTOBER 2025

- Brahmasri Thangirala Venkatakrishnapurna Prasada Sidhanti,
The T.T.D. Astrological Scholar, Relangi



Aries (Mesha) :

You will be happy and will gain respect in society. Matters related to legal issues and properties will be decided in your favor.



Libra (Tula) :

This month will be encouraging for those in the medical profession. They will be able to reduce their ego and pride and move towards achieving their goals. They will put a stop to unethical activities.



Taurus (Vrishabha) :

You will get profits in speculation and investments. People of this zodiac sign will get rid of mental stress, worries, and anxiety and enjoy a happy life. This is a lucky period.



Scorpio (Virshchika) :

There are situations where you may experience bad results at work or in the office. You will work physically hard and will often get involved in disputes.



Gemini (Mithuna) :

Colleagues will support you. During this time, you will move forward with great dedication in your work. During this time, some physical problems may bother your siblings.



Sagittarius (Dhanu) :

Medicine traders will make huge profits. Students will excel in their studies by passing medical competitive exams. There will be support from prominent people.



Cancer (Karkataka) :

Those who set their minds to things will complete them on time, they will succeed in business with courage, they will be ahead in career matters, people of all professions will have growth in life, personal gain, rise in status and will have abundant health.



Capricorn (Makara) :

Auspicious results will be achieved. During this period, one will achieve success based on one's efforts. The person will complete the long-term projects. Wealth will increase. His fame and prestige will also increase.



Leo (Simha) :

They have a complete understanding of the work. They work tirelessly to achieve their goals. They have brotherly strength. They provide their best to others.



Aquarius (Kumbha) :

The birth of a child in the family will bring happiness, prosperity and peace. You will make the right decisions and move forward. You will experience a joyful life with the company of relatives and friends.



Virgo (Kanya) :

You will face problems due to your rudeness. You will show interest in spiritual activities. You will be spiritually elevated. You will participate in feasts.



Pisces (Meena) :

Participates in divine activities and helps in his/her own way. To overcome the influence of Mars transit in the eighth sign, one should recite the Angaraka Stotram for the redemption of debts every Tuesday.

Subham Subham Subham



OCTOBER, 2025

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SAPTHAGIRI





SHOW REVERENCE

Have Blessings

Original Story in Telugu by :
Molaka Uttara Phalguni
 Pictures by : **Dr. Sreedharan Kouliki**
 Translated by : **Dr. A. Savitri**

1 The king 'Nahushu' from the Chandra dynasty occupied the throne of Indra and flourished as Mahendra for some time. One day, he wanted to meet the Sachidevi. Then after

Minister! I want to meet Sachidevi. Call Saptharishis (seven sages) to carry my palanquin...

2

Ok King

3

Oh! Shall we start as the seven sages are here?

4

We, the seven sages, came for your service. We will start now.

5

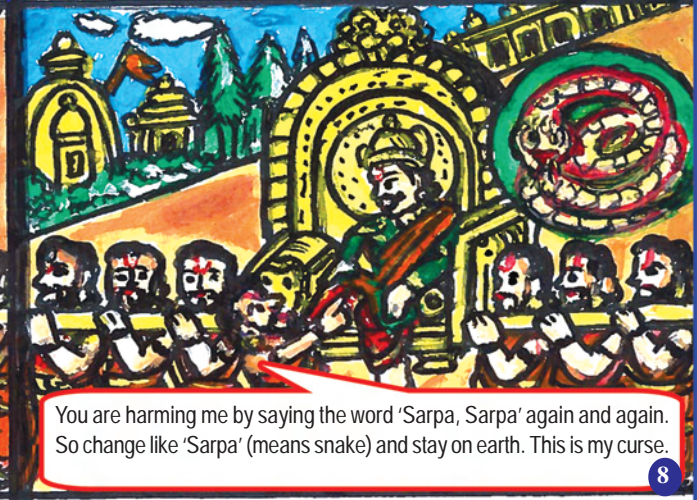


Oh! Seven sages, walk quickly. Move fast.

6

Among seven, sage Agasthya was short. So he couldn't walk quickly. Moreover, the leg fingers of King Nahushu were touching him. He was furious.

7



You are harming me by saying the word 'Sarpa, Sarpa' again and again. So change like 'Sarpa' (means snake) and stay on earth. This is my curse.

8

Forgive my mistake and suggest the path for atonement.

9

Ok. I will suggest. Whoever may come to you, their power will be reduced. Imprison them and ask a few questions related to Dharma. If they answer, you will come to your previous form.

10



Ok! I will

11

One day, Bhima the brother of Dharmaraja, came to that forest.

12

Who are you? Why did you tie me? Will you leave me or not?

13

I am the king Nahushi. Due to the curse of the sage Agasthya, I became a python (serpent) and have been roaming in this forest. If you answer my questions, I will leave you. Will you answer me?

14



Just then, Dharmaraja came that side in search of his brother.

15

I answer your questions. Leave my brother Bhima.

Oh! I will ask you. Answer me.

16

17

Who is Brahmin?

18

A person who has the characteristic traits like truth, charity, compassion, right attitude, self-control, and kindness can be called a Brahmin.

19



What should he know specifically?

20

He should understand Parabrahma, who is beyond all sorrows. Anyone who possesses the said characteristics can be called a Brahmin.

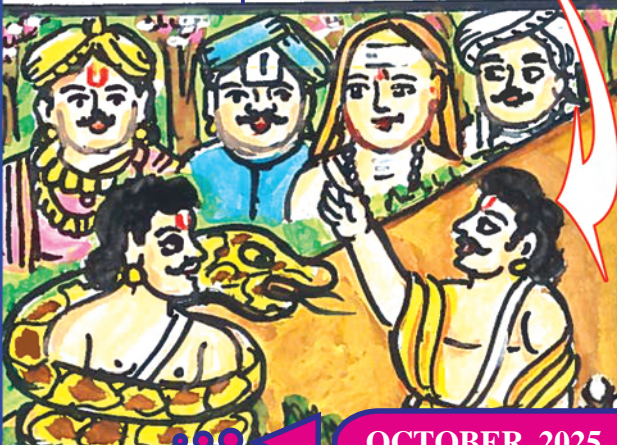
21

Dharmaraja! You have given me the answer to my questions. I received my previous form, leaving the serpent form. Permit me to leave now. Success always follows you.

22

Ok. King I am blessed.

23



Moral : Reverence to the Great People unlocks the path of triumph

24



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OUR CONTACT ADDRESS

Chief Editor, Sapthagiri Office,
2nd Floor, T.T.D. Press Building, K.T. Road, Tirupati - 517 507.

**Answers for the
QUIZ**

**Published in the Month of
AUGUST 2025**

1. Bhrgu, Atri, Marichi and Kashyapa
2. 32 questions in 4 sections
3. Nivritti and Sopan
4. Vasudaana
5. Dharani Devi
6. Lord Ganesha
7. Moolie
8. The Mouse
9. In the month of Bhadrpad
10. Lord BhumiPalakar and Goddess Malarmangai
11. Vedavyasa
12. Dronacharya
13. Dhoomya
14. Vriddhakshatra
15. Tondaradippodi Alvar
16. Pillai Lokacharya
17. Sri Vedanta Desika
18. Kulasekhara Alwar
19. Jayadeva
20. 08.08.2025

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OCTOBER, 2025

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SAPTHAGIRI





The 79th Independence Day was celebrated at the Parade Grounds in the TTD Administrative Building in Tirupati on 15.08.2025. As part of this, TTD Trust Board Chairman Sri B.R. Naidu hoisted the National Flag and received the guard of honour from the security personnel. On this occasion, TTD Former E.O. Sri J. Syamala Rao, I.A.S. and other officials participated.



The TTD Trust Board Chairman Sri B.R. Naidu on 16.08.2025 visited the Sri Venkateswara Swamy and Sri Padmavathi Ammavaru temples at T. Nagar in Chennai, Tamilnadu state.



On the auspicious occasion of Adi Krithika on 16.08.2025, the TTD Chairman Sri B.R. Naidu offered the traditional Srivari Sare to Sri Subrahmanya Swamy at Tiruttani temple, Tamilnadu state.



As part of Sri Krishna Janmashtami (Gokulashtami) celebrations, the Go Puja Mahotsavam was held in a grand manner at TTD Sri Venkateswara Gosamrakshanashala in Tirupati on 16.08.2025.



TTD performed Varalakshmi Vratam on 08.08.2025 at Sri Padmavathi Ammavari Temple in Tiruchanoor in a grand manner. In the evening, the Goddess blessed the devotees on Golden Chariot procession through the four Mada streets surrounding the temple. On this occasion, TTD Trust Board Member Sri G. Bhanu Prakash Reddy, TTD Former E.O. Sri J. Syamala Rao, I.A.S. along with his spouse, JEO Sri V. Veerabrahmam, I.A.S. along with his spouse and other Board Members, higher officials, devotees participated.





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SRI MANAVALA MAHAMUNI SATHUMORA

on 27-10-2025