



TIRUMALA TIRUPATI DEVASTHANAMS

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*Sreepati yokade saranamu maakunu
tepa yitade mari teragedi..*

*The Lord of Sree alone is the refuge for us!
The means is He alone, what else is?*

- Annamacharya



SRINIVASAMANGAPURAM

SRI KALYANA VENKATESWARASWAMIVARI BRAHMOTSAVAMS

From 07-02-2026 to 16-02-2026

DATE	DAY	DAY UTSAVAM	NIGHT UTSAVAM
07-02-2026	Sat	-	Senadipati Utsavam, Ankurarpanam
08-02-2026	Sun	Dwajarohanam	Peddaseshavahanam
09-02-2026	Mon	Chinnaseshavahanam	Hamsavahanam
10-02-2026	Tue	Simhavahanam	Muthyapupandirivahanam
11-02-2026	Wed	Kalpavrukshavahanam	Sarvabhupalavahanam
12-02-2026	Thu	Mohini Avataram in Pallaki	Garudavahanam
13-02-2026	Fri	Hanumadvahanam Eve. Vasanthotsavam	Gajavahanam
14-02-2026	Sat	Suryaprabhavahanam	Chandraprabhavahanam
15-02-2026	Sun	Rathotsavam	Aswavahanam
16-02-2026	Mon	Chakrasnanam	Dwajavarohanam

Srinivasamangapuram is an auspicious pilgrim place where the gracious and divine couple of the universe, Goddess Padmavathi and Lord Srinivasa who offer their grand 'Darshan' to their devotees.

- Srinivasamangapuram is located at a distance of ten miles towards the west of Tirupati.
- The most sacred Seshachala Hills which lies at the northern side and Chandragiri Fort which lies at the southwest side of the temple offer a wonderful eye-feast to the pilgrims. Amongst the greenish and natural environment, the superb temple is a divine monument for its tremendous mythological, historical and cultural landscapes.
- After the Kalyanam, Lord Srinivasa and Goddess Padmavathi Devi resided here for some time.
- The 'Archa Murty' in the temple is 'Lord Kalyanavenkateswara'.
- Sri Chinnanna who is also called Sri Chinna Tiru Vengalanadha, the grandson of Sri Tallapaka Annamayya, renovated the temple.
- On 26th April, 1967, the T.T.D., took over the temple as its affiliated temple. The Brahmotsavams have been celebrated with great pomp and glory since 1981 likewise in Tirumala.
- Devotees strongly believe that the unmarried people will get married without delay if they wear the auspicious 'Kalyana Kankanams' (sacred threads) of Swamivaru after the 'Kalyanotsavam' in the temple.

BHAGAVADGITA



yadṛcchayā co papannam
Svargadvāram apāvṛtam
Sukhinaḥ kṣatriyāḥ pārtha
labhante yuddham īdṛśam

Happy are the Kshatriyas, O Partha (Arjuna), for whom such a war comes of its own accord as an open door to heaven. A Kshatriya's happiness consists not in domestic pleasures and comfort but in fighting for the right.

(Chapter - 2, Sloka – 32)

INVOCATION

iṁtakaṇṭe nē munnadi yenta dalapōsinānu
cintadīra nīsēva sēyuṭē kaladi....

...iṁta..

upakāramuga dēha mosagiti viṭu nāku
upamiñci nē jēsēpratyupakāra mika nēdi
yepuḍū nīdharmamuna niṭu nīruṇasthuḍanai
prapannuḍanai nēnu bradukuṭē kaladi

...iṁta..

vēvēga verrijēyaka vivēki jēsiti
yīviki nē mārukumā riccē dekkāda nunnadi
yīvala nīku gīrtigā niṭē nīyādhīnuḍanai
bhāviñci bhayamu lēka bradukuṭē kaladi ...

...iṁta..

jaḍulalō gūrcaka yācāryunilō(tō?) gūrcitivi
naḍapēṭinīsaraviki nāsaravi yēmunnadi
yēdayaka śrīvēṅkaṭēśa nīku banṭunai
baḍivāya kiṭla nē bradukuṭē kaladi...

...iṁta..



**What else is there other than this? Even upon thinking!
To get rid of worries, serving You is the right way!**

**As a favour You gave me this body!
What can I do in return for it, befittingly?
At all times, being righteous and being indebted to You
happily if I live, that is the right way!**

**Not making me a fool, You made me a wise one!
For this, is there anything I can give in exchange?
Here, bringing You fame if I remain under Your control
and live without any fear, that is the right way!**

**Not letting me join the ignorant ones, You made me associate with Acharya!
For this noble deed of Yours, what can I give in return?
Without letting go, O Srivenkatesa, being Your servant
if I live thus, that is the right way!!**

- Annamacharya

Sankeerthana Courtesy

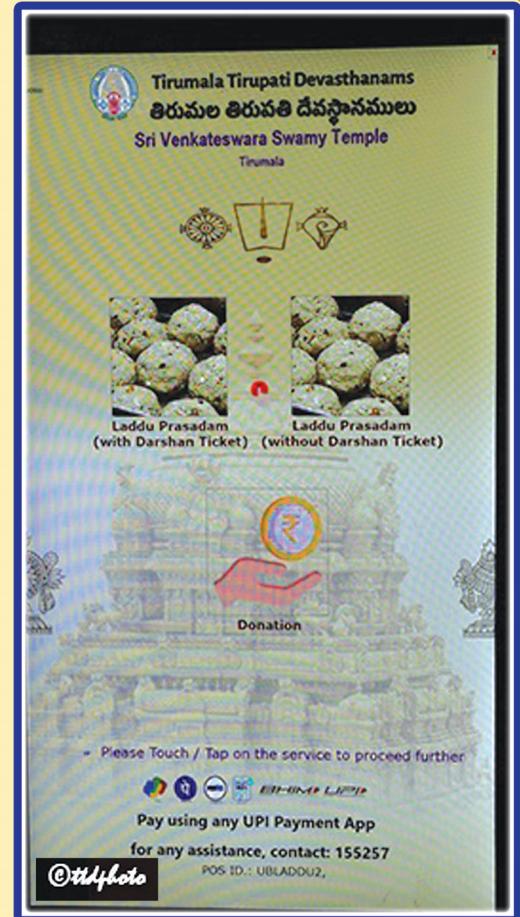
T.T.D. Publications, Nectar ocean of Annamacharya by Smt. Ambika Ananth & Sri Adviteeya N. Dixit

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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APPEAL TO READERS

THE OPINIONS REGARDING THE ARTICLES PUBLISHED
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Front Cover: Sri Kalyana Venkateswara Swami with His Consorts,
Srinivasamangapuram

Back Cover: Sri Kulasekhara Alwar

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SAPTHAGIRI



ESSENTIAL FOR LIFE!

The firm belief that 'God is one' has existed in our Indian Sanatana Hindu Dharma since time immemorial. Just as gold takes the form of various ornaments, the same 'one God' is worshipped in the form of various deities—a clear synthesis present in our Sanatana Dharma. Just as one understands that all the different ornaments are merely forms of gold, we too have the understanding that the various names and forms are expressions of the one Supreme Being. However, tastes differ. Those with the capacity for intense devotion immerse themselves in practices involving powerful mantras and tantras, while yogis who can perceive the formless principle realize it within themselves. Scholars praise with profound words, while ordinary people address Him with simple words and phrases. The God who responds to everyone has become manifold for the sake of all. This is the fundamental nature of our Sanatana Dharma.

From the Himalayas to Indian Ocean (Sethu), Lord Shiva, who receives adoration in the form of Jyotirlingas, is delighted not only by the Rudrabhishekams of Vedic scholars but also by the simple offerings of water from ordinary people. He rejoices in their chants of 'Bham Bham... Bhole' and 'Hara Hara Mahadeva'. Sri Kalahastishwara, who granted liberation to the spider, snake, and elephant and blessed the innocent Kannappa, and Chidambareswara, who granted liberation to Nandanar, have bestowed the highest liberation upon those rich in devotion, regardless of their poverty. From scholars to commoners, from yogis to laborers, from Vedic scholars to poor villagers... the Hindu consciousness, which has molded numerous religious practices to suit people of all mental levels and diverse tastes, and stands as a single mighty tree with thousands of branches, earns the admiration of the people precisely because of this characteristic of diversity. Our culture and our God demonstrate both the loftiness of the heavens and an accessibility that reaches down to earth. Our people perceive that our God is not only present in other realms, but also pervades every atom. He is not merely the Supreme Being, existing at an unattainable level, but also takes on human form, plays with us, and protects us. The stories of Bejja Mahadevi and Thinnadu are well-known to us, as is Lord Shiva's love for his devotees!

The worship of Shiva is a timeless path to devotion, self-purification, and the welfare of the world. In Shiva worship, devotion, knowledge, detachment, and a spirit of service are all intertwined. The bilva leaves, Ganges water, milk, honey, and incense used in Shiva worship.

Offering lamps and other objects fills the mind of the worshipper with purity. During the month of Magh, especially on the occasion of Mahashivratri, it is very auspicious to observe a vigil and anoint the lingam. Shiva is a symbol of harmony. In him, gentleness, anger, compassion, and justice are all combined. Shiva sees all beings as equal. Remembering Shiva means remembering infinity. If Shiva grants blessings, the bonds of birth are broken. Values like devotion, forgiveness, kindness, righteousness, and sacrifice remain in our hearts forever through the worship of Shiva. If we adopt the qualities of Shiva in our lives, we can reach not only material success but also spiritual peaks. Only by serving Shiva can worldly and self-interest be achieved. Worship of Shiva is the pinnacle of devotion and the ultimate necessity of life.

PRAKRITI

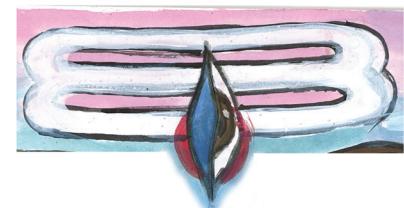
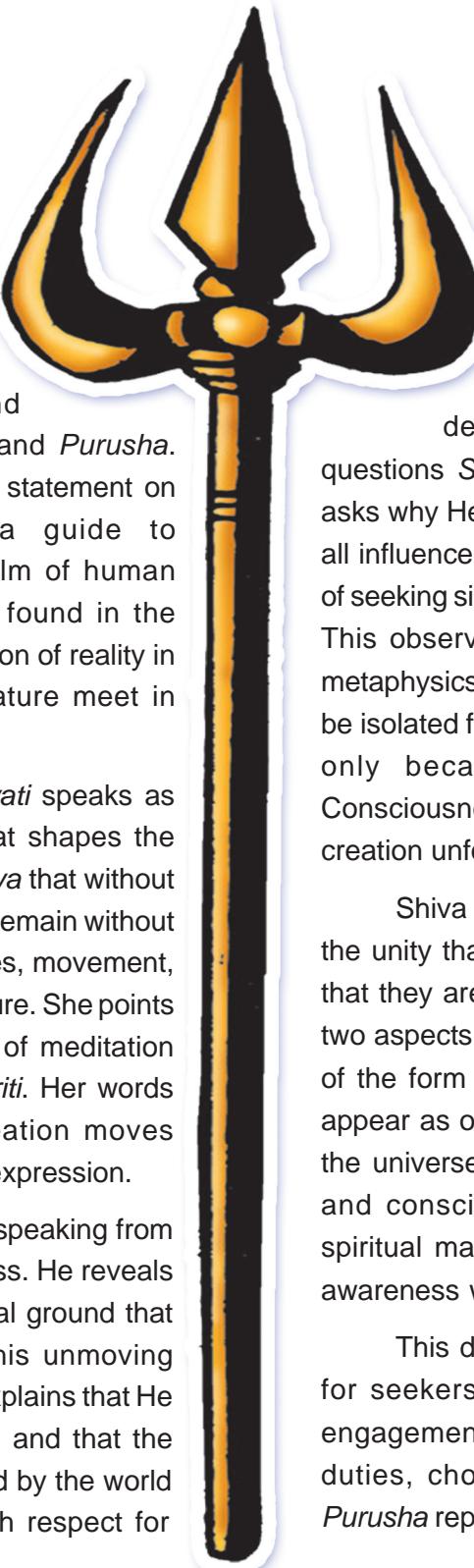
The Sacred Dialogue of Unity in the Shiva Purana



The *Shiva Purana* preserves a rare meeting point of philosophy and devotion through the dialogue between Lord *Shiva* and Goddess *Parvati* on *Prakriti* and *Purusha*. Their discussion is not only a statement on cosmic order but also a guide to understanding the inner realm of human experience. This exchange, found in the *Rudra Samhita*, presents a vision of reality in which consciousness and nature meet in perfect balance.

On Mount Kailash, *Parvati* speaks as *Prakriti*, the creative force that shapes the visible world. She reminds *Shiva* that without her presence, the world would remain without form. She explains that qualities, movement, and appearance arise from nature. She points out that even the experience of meditation arises within the field of *Prakriti*. Her words express the insight that creation moves through rhythm, change, and expression.

Lord *Shiva* responds by speaking from the realm of pure consciousness. He reveals that He is *Brahman*, the eternal ground that stands beyond change. In this unmoving reality, all forms dissolve. He explains that He remains untouched by illusion and that the truth of being cannot be altered by the world of names. Yet He speaks with respect for



Parvati, recognising Her power to shape the world and guide beings through their journey.

Their dialogue enters a deeper dimension when *Parvati* questions *Shiva*'s practice of penance. She asks why He sits in stillness if He is free from all influence. She points out that the very act of seeking silence arises in the world of nature. This observation shifts the discussion into metaphysics. It reveals that awareness cannot be isolated from existence. Stillness is known only because movement is present. Consciousness is meaningful only because creation unfolds around it.

Shiva accepts Her insight and reveals the unity that holds both truths. He declares that they are not two separate principles but two aspects of one eternal reality. He speaks of the form of *Ardhanarishvara*, where both appear as one being. This form teaches that the universe rests upon the union of nature and consciousness. It also teaches that spiritual maturity is found when action and awareness work together.

This dialogue offers a profound lesson for seekers. *Prakriti* represents our daily engagement with the world: relationships, duties, choices, emotions, and learning. *Purusha* represents our inner clarity, stillness,

- Smt. Shridevi Muralidhar

and presence. Neither is complete without the other. A life of action without awareness becomes restless. A life of meditation without involvement becomes empty. The path of wisdom invites us to hold both with balance. Through this balance our actions gain purpose and our awareness gains depth.

The *Shiva Purana* ends this chapter with a thought that has guided generations of seekers. It reminds us that *Shiva* and *Parvati* are one truth seen through two expressions. It reminds us that the visible world and the silent self are not opposing realities but complementary forces. When we see this unity within our own life, the journey becomes peaceful and complete.

The scripture offers a verse that expresses this truth with remarkable clarity:

prakṛtiḥ sarva bhūtānāṁ puruṣaḥ paramaḥ smṛtaḥ
taylor aikyam jagat sarvam iti tattvam sanātānam

(Śiva Purāṇa)

“prakritih sarva bhutanam purushah paramah smritah taylor aikyam jagat sarvam iti tattvam sanatanam”

(*Shiva Purana*, transliterated)

Meaning

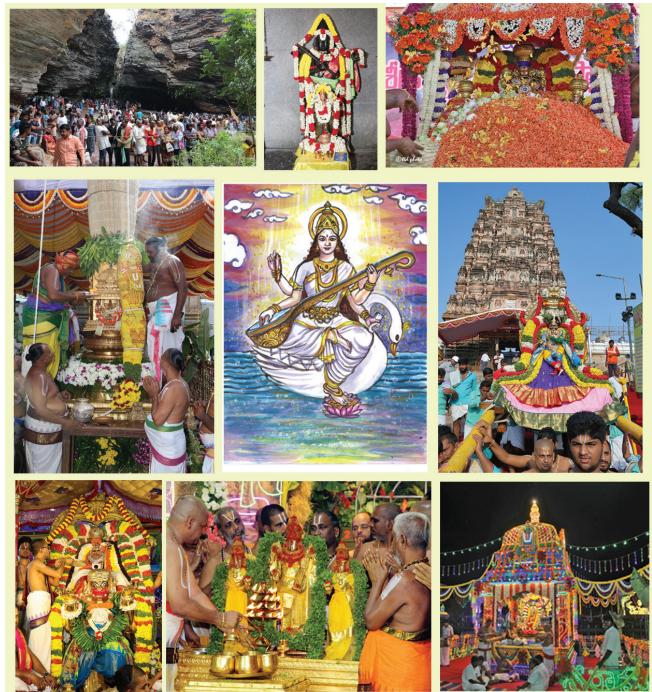
Prakriti is the source of all beings. *Purusha* is the supreme inner reality. The unity of these two is the truth that supports the entire universe.

This teaching invites us to see the world as a meeting place of expression and awareness, movement and stillness, nature and spirit. To recognise this unity is to recognise the divine presence within all things.



03	Kumaradharatheertha Mukkoti, Sri Lakshmi Jayanti, Holi Poornima
15	Sri Annamacharya Vardanthi, Srinivasa Mangapuram
	Sri Kalyana Venkateswara Swamivari Pushpayagam
17-25	Tirupati Sri Kodandaramaswamivari Brahmotsavams
19	Sri Paraabhava Nama Samvatsara Ugadi (Telugu New Year)
21	Matsya Jayanti
23	Sri Panchami
24-Apr.01	Vayalpadu Sri Pattabhiramaswamivari Brahmotsavams
24-28	Float Festival in Nagulapuram Sri Vedanarayana Swami Temple on the occasion of Suryapuja
26-Apr.03	Vontimitta Sri Kodandaramaswamivari Brahmotsavams
27	Sriramanavami
30-Apr.01	Tirumala Sri Vari Vasanthotsavam, Tirupati Sri Kodandaramaswamivari Float Festival

FESTIVALS AND RITUALS IN MARCH 2026



FEBRUARY, 2026

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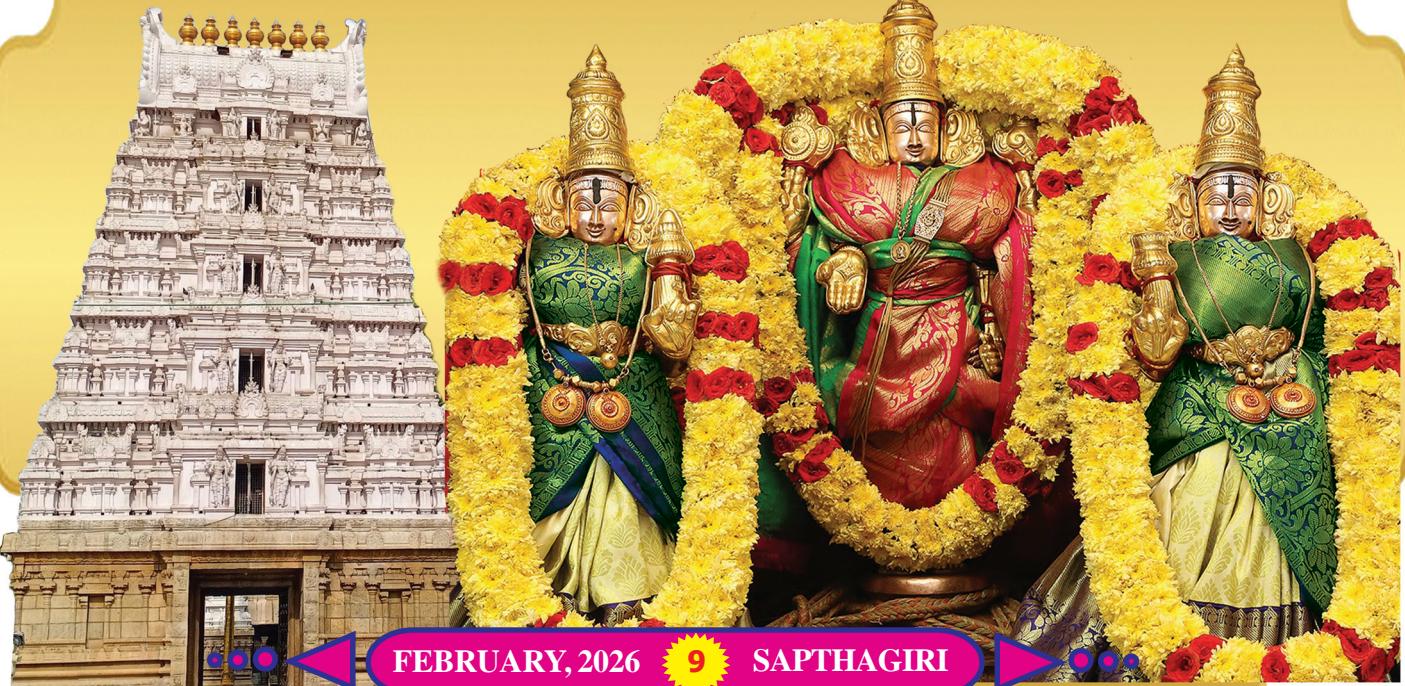
As soon as the purpose of His Avatara was over with the inexorable battle of Kurukshetra and the coronation of Yudhishtira as the King of Hastinapur, Lord Krishna was getting ready to depart to Vaikunta. After the anticipated self-annihilation of the Yadava clan and the foretold destruction of Dwaraka by sea waters, Krishna was shot by a hunter as willed and took it as a cue for his departure. He left his body. And with the departure of Sri Krishna to His heavenly abode, Kali the personification of sin arrived to preside over Kaliyuga and obviously he brought all the evils and sowed the seeds of discord and disharmony among the people. Kalki avatar to set right everything and bring in the rule of dharma and peace was far away. There was an imperative need for the Lord to come again to the earth and establish peace, faith and order among the people so that His devotees are saved from the ill-effects of Kaliyuga. Sri Mahavishnu and Sri Mahalakshmi thought of a

plan to make their presence on the Kali-dominated earth and cleanse it of its prevailing evils.

On a minor provocation Devi came down and was born as the daughter of the emperor of Thondamandalam kingdom Sri Akasa Raja. And on the pretext of searching for his consort, Sri Mahavishnu too followed suit. Akasa Raja was praying to Lord Vishnu for an heir and his prayer was answered with a baby girl who manifested on a golden lotus flower while he was engaged in ploughing the field to prepare a yagna vatika. Akasaraja was immensely delighted and thanked the Lord for the blessing. The girl was named Padmavathi. Yasoda the foster mother of Lord Krishna had already arrived here as Vakula Devi to take care of Srinivasa, the divine name, the Lord chose to call Himself during his sojourn on the earth. It happened Srinivasa in one of his hunting expeditions beheld with awe the lovely princess Padmavathi and not unexpectedly they fell in love

SRINIVASAPURAM

- Sri R.Subramanian



that eventually culminated in the grand Padmavathi Srinivasa Parinayam. Emperor Akasa Raja and his brother Thondaman celebrated the wedding in a magnificent manner and the celestial couple who got detached temporarily joined together and decided to settle on the hills of Venkatam which was Adi Sesha himself who was duty bound to make himself the divine abode for his master, Srinivasa. The whole hill range is called Seshachalam bearing the holy name of Adisesha, and the seven hills which are supposed to be his seven heads are named Seshadri, Neeladri, Garudadri, Ajanadri, Vrushabadri, Narayanadri and Venkatadri.

Several temples in and around Tirupati reverberate the divine descent of Sri Mahalakshmi as the daughter of the emperor Akasa Raja of Thondamandalam, followed by the incarnation of Sri Mahavishnu as Srinivasa on the earth, their love for each other, grand wedding, their return to Seshachalam the earthly abode of Srinivasa, visit to the ashram of Sage Siddheswara and other sages, visit to the ashram of sage Agastya and stay there for six months following the traditional injunction that newly-wed couple should not ascend hills and Sri Padmavathi staying at Tirupati in a separate shrine.

SRINIVASAMANGAPURAM

Srinivasamangapuram which is approximately 12 Kms from Tirupati was the last stop where Srinivasa-Padmavathi heavenly couple not only stopped to bless Sage Agastya at his Ashram but as on the advice of the sage they stayed here for six months before travelling to their final destination Thiruvenkatam. Agastya Maharshi had his ashram on the banks of Swarnamukhi and was engaged in penance and atma vichara. According to puranas at the behest of the hermits of Bilwaka grove Agastya brought akash Ganga here which

flowed as Swarnamukhi river. There is a temple for Shiva called Sri Agastheeswara temple, installed by Agastya at Thondavada nearby.

In honour of their stay, a temple was constructed at Srinivasamangapuram. After the consecration of the temple the place was called Srinivasamangapuram, a name that adores Srinivasa and Sri Alamelumanga, (meaning 'Devi seated on Lotus Flower'). It is appropriate to reminisce here that Tiruchanur where Alamelumanga is enshrined in Her own temple is popularly called Alamelumangapuram/ Tiruchanur.

THE TEMPLE

The Srinivasamangapuram temple located in an area of about an acre of land is venerated by Tirumala pilgrims, as holy as Tirumala temple itself. The entrance is adorned with a five-tier gopura with seven kalasams atop. Following the gopuram, are the gold gilded balipeetam and dwajasthambam. All the traditional rituals, pooja kainkaryams, festivals, arjita sevas are more or less similar to Tirumala temple.

The mahamantapam, antarala and sanctum have been constructed strictly following Agama texts. There is a sannithi for Periya Thiruvadi (Garuda) and the entrance to the sanctum is guarded by the Dwarapalas Jaya and Vijaya. In the garbagruha the moolavirat of Sri Kalyana Venkateswara Swami gives darshan in standing position with four arms facing east. It is interesting to note that Sri Kalyana Venkateswara in every respect is similar to Tirumala Srivaru and devotees see Him as a replica of Tirumala Srivaru.

As the name implies, He exudes a pleasant mien reflecting the happiness He derived in His wedlock with Padmavati. All the iconic features of the Dhruva Bera of Srivaru are reflected in the vigraha of Sri Kalyana Venkateswara also. Both

appear in Sthanaka position without consorts. The swayambhu vigraha of Srivaru of Tirumala measures 9 feet in height while that of Kalyana Venkateswara is ten feet. It is pointed out that according to Agama Sri Kalyana Venkateswara Swami is "Stanaka-Yoga-Vira- murthy".

Before departing from Agastya's Ashram Lord Srinivasa granted two boons to His devotees through Agastya. Those who are not able to undertake Tirumala yatra (an arduous odyssey in those days) and have darshan of Sri Venkateswara, will reap the same benefits of a full-fledged yatra, by having darshan at Srinivasamangapuram. This was the first boon. The second one is to all the prospective boys and girls waiting for matrimony. The boon assures them wedding within six months of participating in the Kalyana Utsavam at the temple and tying the Kalyana Kankana (sacred yellow thread). Newlywed couples too ardently wear this Kankana for a smooth and happy married life. As Lord Srinivasa stayed here just after his wedding with Padmavathi, He is called Kalyana Venkateswara.

On the eastern side of the temple the devotees can see Seshachala peak and on the southwest is located Chandragiri Fort. Akasaraja built this temple also after the construction of temple on Tirumala. During an alien invasion in 1324 of this area the old temple got ruined and lost its glory and charm. Tallapakka Annamayya (1408-1503) born in the village of Tallapakka in Annamayya district is hailed as Padakavitha Pithamaha. He composed 32000 sankeerthanas of which only 14000 survived. He is celebrated as the Vaggeyakara (lyricist and composer) of South Indian Classical Music. He dedicated his entire life to compose songs glorying Sri Venkateswara of Tirumala and spent time in reminiscing always about the Lord and His leelas. Annamayya, it is said, was born as the amsa of Nandaka, the divine sword of Lord Venkateswara.

Srinivasamangapuram which was a hamlet was once called Srinivasapuram and Siddha Kootam.

According to local legends and historical evidence, the holy shrine of Sri Kalyana Venkateswara was discovered in a dilapidated condition by the devotees in 1540. By the great efforts and guidance of Chinna Thirumalayya the temple was reconstructed and poojas resumed. During the temple reconstruction and extension, shrines for Garuda, Andal, Vishvaksenar, Alwars and also a separate sannidhi for Annamayya were added.

However again the temple was attacked by Hyder Ali (1722-1782) and his soldiers when the structure of the temple was pulled down, idols were broken and the wealth was looted. But they could not touch the Moolavirat of Srinivasa, and following the melee, Hyder died of a mysterious disease on the very same night of the attack at Chittoor. The attack on the temple resulted in its neglect and decadence resulting in the absence of pilgrims and devotees. However in 1900s a middle aged lady suddenly appeared on the streets around the temple and commenced taking care of the temple premises. She gathered flowers from nearby shrubs and trees, food materials from the villagers for the preparation of a simple naivedya, oil for lighting a lamp in front of the deity and performed a daily ritual despite the indifference showed to her by the village folk. Some people appreciated her efforts and helped her in her mission of looking after the divine light from getting extinguished. She was affectionately called Thayaramma by the villagers. She lived a life of an ascetic and dedicated herself to the protection and maintenance of the dilapidated temple. She served the Lord for approx. forty years.

One day suddenly Thayaramma told the people of the village that she would not remain there from the following day as she had decided to leave for Tirumala. She also informed them that a new

Archaka would take care of the temple. Thayaramma vanished from the village and the people eagerly awaited the arrival of a new guardian and Archaka.

SAKSHATKARA VAIBHAVAM

The year was 1940. Sri Kalyana Venkateswara appeared in the dream of one Sundararaja Ramanajucharyalu, an archaka of Kanchipuram, and directed him to take up the management and performance of rituals, poojas and worship of the neglected temple. Sri Sundara Ramanujacharyalu, immediately rushed to Srinivasamangapuram, took up repair works to the best of his means and ability and reintroduced regular poojas and rituals on 11th July 1940 which event is celebrated with splendour and devotion as Sakshatkara Vaibhavam every year.

It is claimed that Sri Kalyana Venkateswara Himself suggested this date viz., Vikrama year, Ashada Suddha Shasti (June-July). The divine appearance of Sri Kalyana Venkateswara to His devotees, after years of neglect, is hailed as Sakshatkara and hence celebrated as a three day festival called Sakshatkara Vaibhavam.

The temple which was under the control of the Archaeological Survey of India came under the administrative control of TTD in 1967. The TTD made extensive renovation works and added Mukha Mantapam and the outer pradakshinam. Once again daily rituals and worship commenced following Vaikhanasa Agama and from 1981 Brahmotsavam and Kalyana Utsavam are celebrated every year. The TTD management has been conducting Sakshatkara Vaibhavam and other festivals with the same dedication and commitment as displayed in the festivals at Tirumala.

FESTIVALS

As in Tirumala temple in this temple also celebrate all the festivals viz., the nitya (daily), vara (weekly), paksha (fortnightly), Maasa (monthly) and Samvatsara (yearly) festivals. In the month of Magha (Masi) annual Brahmotsavam is held. Pavitrotsavam, pushpayagam etc., are celebrated according to agamas. Arjitha Sevas like Nithya Kalyana Utsavam is held with the same grandeur at Tirumala, when marriage aspirants zealously get the Kalyana Kankana tied in their hands.

The annual Brahmotsavam of this temple is held in the month of Magha (Masi) during February-March. All the vahana sevas like Pedda Sesha, Garuda, Hanumantha etc., that devotees witness in Tirumala Brahmotsavams are also held in this temple. Brahmotsavam and Sakshatkara Vaibhavam are the most important festive events attracting thousands of devotees.

SRIVARI METTU

Srivari Mettu (meaning Lord's Step) where the steps numbering about 2400 is at a distance of about six kilometres from Srinivasamangapuram temple. Pilgrims after having darshan at Srinivasamangapuram temple choose the Srivari Mettu/ foot path to reach the Tirumala temple as it is believed to be the way chosen by Srinivasa and Padmavati after their departure from Agastya's Ashram. The Srivari Mettu approach is considered sacred and Srinivasamangapuram temple is considered as the threshold of Tirumala pilgrimage.

HOW TO REACH SRINIVASAMANGAPURAM

Srinivasamangapuram which is within the Tirupati limits, is at a distance of about 10 Kms from Tirupati. And from Chittoor the distance is 62 Kms. A visit to this temple will get the marriage soon without any disturbances and will get good children.



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SAPTHAGIRI



Vighneshwara is the consciousness of the form of time, which brings about auspiciousness. The one who removes obstacles for good deeds and creates obstacles for bad deeds is 'V-nayaka' here 'V' Stands for Vighna which means obstacles and 'Nayaka' means Lord. When an obstacle arises to something planned, even if it feels like 'awful' for a while, one may realize that the obstacle happened for good. One may miss the bus, train, or plane that one was supposed to board due to an unexpected obstacle. If one later comes to know that the vehicle has met with an accident, one understands that 'the obstacle that prevented one from boarding that vehicle has become a blessing'. Thus, it is Lord Vinayaka who creates obstacles for inauspicious deeds and removes obstacles for auspicious deeds.

We will perform the Maha Ganapati Navaratri Festival. Since the number of nine is a sign of perfection, these nine-year festivals are for the complete realization of the power of one deity. Gajana, who is worshipped by many names as Vinayaka, Ganapati, Ekadanta, and Vakruti, is also a favorite of Abalagopala.

Ganapati is the Supreme Brahma who incarnated to remove obstacles. Before creation, when Brahma faced obstacles, Brahma meditated on Omkara, and that Omkara realized itself in the form of Vakruti and removed the obstacles. That is the energy of life, and then Parvati emerged as



the son of the Supreme Lord. The unity of the powers of Shiva, the unity of nature and men are revealed in the form of Vinayaka.

The body was provided by the mother, and the head of Gaja (Elephant) was placed by the father. Thus, the combination of these two is the Shiva Shaktya Matka Tattvam (The principle of siva and sakthi as a unified reality). The human body is a symbol of the world, and the head of the sky is a symbol of the radiance of the Supreme Lord.

Kanthordhwanthu Parabrahma Kanthadhadhastu Jaganmayah - The world is walked by the knowledge (head) of God... The combination of these two is the form of the universe, the form of Vinayaka. 'Pranava Swarupa

Vakrathundam Vatapi Ganapathim' is the word of Muthuswamy Dikshit.

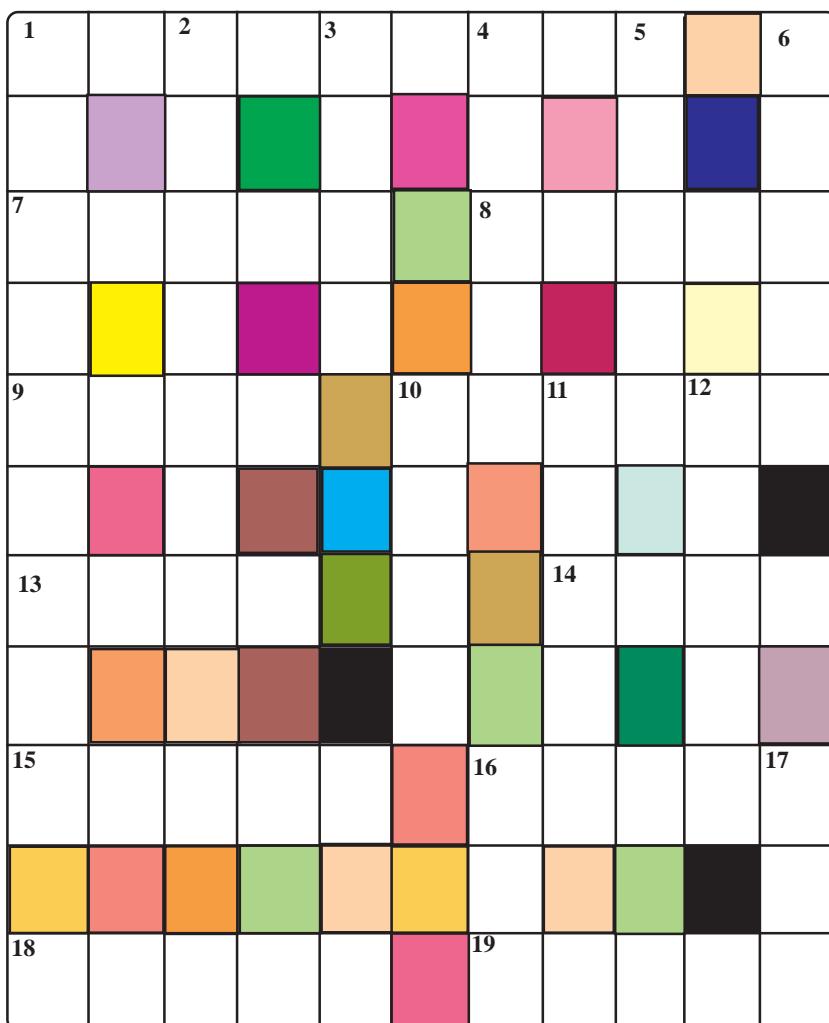
The universe is a great form with many qualities. The Lord of the Universe is the Great Ganapati.

Even in our body, no matter how many sensory qualities, sub-qualities, and gunas there are - all together there is one self-consciousness called 'I'. This is the inner principle that pervades everyone.

This principle gives the unity of "I" to our different senses and makes the head shine. This is the 'Pati'(Lord). Thus, there are many philosophical mysteries hidden in the worship of Ganapati. Ganesha is the embodiment of grace who removes all obstacles until the seed sprouts and bears fruit. Since he is the one who rules over all the elements, those who worship him are auspicious in everything.



PUZZLE



CLUES FOR PUZZLE

DOWN

01. Son of Nabhi (9)
02. City of Srikrishna (7)
03. Saraswathi (4) (Jumbled) (Vani)
04. Wife of Vali (5)
05. Husband of Sachi (5)
06. Parvathi (5)
10. Devotee of Panduranga Vithala (4)
11. Son of Silada (5)
12. Son of Radha (5)
16. Child (3)
17. Nothing (3) (Jumbled) (Nil)

ACROSS

01. Daughter of Malavathi (9)
07. Sukra (5)
08. Siva (5) (From Right to Left)
09. Listen (4)
10. Father of Seetha (6)
13. Defeat (4)
14. Arjuna (4)
15. Godadevi (5)
16. Son God (5)
18. Husband of Merudevi (5)
19. Kubera (5)

Compiled by - Sri T.S. Jagan Mohan



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SAPTHAGIRI



Magha Masam holds a very special place in Sanatana Dharma and is regarded as one of the most sacred months in the Hindu calendar. Scriptures extol this month as highly auspicious for spiritual practices, charity, and important samskaras, especially marriage (kalyanam). According to the Padma Purana and Skanda Purana, observances performed during Magha Masam yield manifold spiritual merit. The Padma Purana states, “*Maghe snanam prakurvita makarastho divakare*”, meaning that when the Sun is in Makara Rashi, a sacred bath during Magha Masam bestows great spiritual benefits. Since marriage is a sacred samskara aimed at dharma, artha, kama, and ultimately moksha, this month is considered ideal for beginning married life with divine blessings.

In Hindu tradition, marriage is not viewed as a mere social contract but as a lifelong sacred vow. The Manusmriti describes marriage as a yajna, where husband and wife walk together on the path of righteousness: “*Anyonyasyavyabhicharo bhaved amaranantikah*” — mutual fidelity between husband and wife should last until death. Magha Masam symbolizes purity, discipline, and spiritual alignment, making it an auspicious time for couples to enter grihastha ashrama with a strong moral and spiritual foundation.

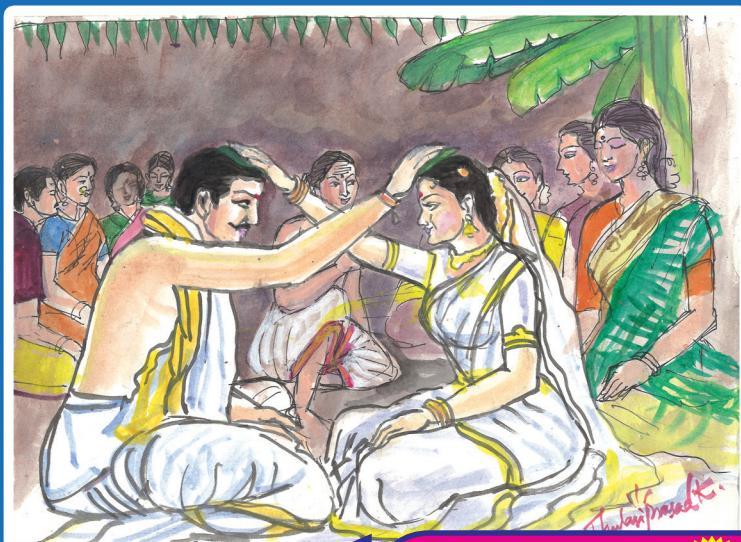


MAGHAMASAM and the Eternal Values of Marriage

- Ms. Akhila Madhu

Ideal Married Life

Our epics present timeless models of ideal married life. The marriage of Sri Rama and Sita Devi in the Ramayana is the supreme example of dharmic companionship. Sri Rama upheld dharma even in the most testing circumstances, while Sita Devi embodied patience, purity, and unwavering faith. During exile, separation, and suffering, their bond



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SAPTHAGIRI

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remained rooted in righteousness. Valmiki Ramayana repeatedly highlights Sita's devotion and Rama's commitment to dharma, teaching that marriage is sustained not by comfort alone but by shared values and sacrifice.

Another powerful yet often understated example is that of Lakshmana and Urmila. While Lakshmana accompanied Rama into exile to serve him selflessly, Urmila stayed behind in the palace, silently bearing separation and loneliness. Scriptures describe her sacrifice as equal to Lakshmana's tapasya. Her character teaches that marriage also involves unseen sacrifices, emotional strength, and understanding one's partner's higher duties. Together, these epic couples show that mutual respect, patience, and purpose form the backbone of a strong marital bond.

The Mahabharata too emphasizes the importance of harmony in marriage. Draupadi, despite her immense hardships, stood firmly with the Pandavas, while they, in turn, upheld their responsibilities towards her. The Shanti Parva explains that a household thrives when husband and wife treat each other as equals in dharma: "*Dampatyor ekadharmitvam grihasthasya visheshatah*" — unity in dharma between husband and wife is the essence of household life.

In contrast to these ideals, modern times are witnessing a growing number of divorces, especially among the youth. Marriage today is often approached with expectations of personal happiness alone, neglecting responsibility, adjustment, and commitment. Small misunderstandings, lack of communication, ego clashes, and unrealistic expectations frequently escalate into major conflicts. Unlike earlier times, patience and perseverance are diminishing, leading couples to choose separation in stead of resolution.

Scriptures repeatedly emphasize the importance of forbearance and mutual respect. The Bhagavad Gita teaches balance and emotional

maturity: "*Samatvam yoga uchyate*" — equanimity is yoga. Applying this principle in married life helps couples face challenges calmly without being overwhelmed by anger or frustration. Marriage demands emotional discipline just as much as love.

There are several lessons that today's youth must understand before entering marriage. First, marriage is a lifelong commitment, not a temporary arrangement. Second, one's spouse is an individual with different thoughts, habits, and limitations; acceptance is essential. Third, open and respectful communication is vital. Suppressing emotions or avoiding dialogue only weakens the relationship. The Rig Veda beautifully captures marital harmony in the verse: "*Samrajni shvashure bhava, samrajni shvashrvam bhava*", blessing the bride to rule the household with wisdom and harmony.

For a healthy married life, certain conscious steps are necessary. Mutual respect must be the foundation of the relationship. Trust should be nurtured, as suspicion destroys emotional security. Patience and forgiveness help overcome inevitable conflicts. Both partners should support each other's personal and professional growth. Families too play a crucial role; elders should guide with wisdom while avoiding unnecessary interference. The Atharva Veda emphasizes companionship in marriage: "*Saha dharman charatah*" — may the couple walk together in righteousness.

Marriages conducted during Magha Masam remind us of these sacred principles. This holy month is not merely about choosing an auspicious muhurta but about embracing the deeper dharma of marriage. When couples internalize the values taught by our scriptures and epics, marriage becomes a journey of growth rather than conflict. By reviving these timeless teachings, society can strengthen family bonds, reduce divorces, and restore the sanctity of marriage. Magha Masam thus stands as a reminder that a marriage rooted in dharma, patience, and mutual respect is the true meaning of kalyanam.



Srisailam temple is one of the most famous and ancient temples in A.P. State located on the Nallamala Hills. This temple is dedicated to Lord Mallikarjuna, a form of Lord Shiva and Maa Bhramaramba, a form of Adi Parasakthi. It is one of the 12 Jyotirlingas and one of the 18 Shakti Peetas of Adi Parasakthi. Now let us have a glance. There are many festivals and rituals being performed in the Srisailam temple. Among them, there are two Brahmotsavas namely -

1. Makara Sankranti Brahmotsavam
2. Maha Sivaratri Brahmotsavam

The Makara Sankranti Brahmotsavam is observed with great sanctity for seven glorious days, aligned with the solar transition (Makara Sankramana), marking a new beginning in the Vedic calendar—the Uttarayana. The festival is preceded by the Panchahnika Deeksha, a five-day period of disciplined worship and ritual preparation undertaken by the temple priests and many devotees.



SRISAILAM

- Dr. C. Anil Kumar

During these spiritually charged days, the entire temple complex transforms into a sacred cosmos. The air vibrates with the resonant recitation of Vedic mantras, especially during the performance of Utsava Pujas, Rudrahoma and Chandihoma, which invoke the blessings of God Siva and Goddess Chandi to ensure the protection, prosperity and spiritual elevation of all beings.

Mahasivaratri Brahmotsavams : The Maha Sivaratri Brahmotsavams, a festival of 11 days, stands as the crown jewel of all celebrations at Srisailam, a spiritually charged festival that embodies the very essence of Sivatatva—timelessness, transformation and transcendence. Celebrated with extraordinary fervor and ritual precision, this eleven-day divine observance is a cosmic festival of performing rituals for the oneness of all, that awakens the soul of each and every devotee and uplifts every being that steps into the hallowed grounds of the Srisaila Kshetra.

The festival is observed with the sacred Navahnika Diksha, a nine-day ritual vow by priests,

devotees and temple functionaries, culminating in the most auspicious night—Maha Sivaratri, the night when God Siva is believed to have manifested as the infinite pillar of light (Lingodbhavam).

Commencement of the Utsavam : The Brahmotsavam begins on a spiritually auspicious morning with the Yagasala Pravesham, wherein the priests enter the sanctified ritual enclosure constructed specifically for Vedic yajnas and homas. The divine atmosphere is set with Vedic chanting, the fragrance of ghee-fed fires and the rhythmic beats of traditional instruments.

In the evening, the sacred flag-hoisting ceremony, known as Dwajarohanam, is performed with grandeur. A specially consecrated flag bearing the divine emblem of Nandi is raised atop the Dwajasthambha, signaling to the celestial beings, sages and the entire universe that the great festival of Siva has commenced in the sacred hills of Srisailam.



Daily Vahana Sevas : Each day during the Brahmotsavam, Abhishekams, Special Pujas, Rudra Homam, Chandi Homam are performed invoking the divine energies for cosmic well-being. In the evenings, the Utsava Murtis—gracefully decorated metaphors of Sri Mallikarjuna Swamy and Sri Bhramaramba Devi—are taken out in magnificent processions on various vahanas, each symbolizing divine attributes and cosmic principles.

The Significance of Vahana Sevas:

Bhrungi Vahana Seva – Devotion and unwavering loyalty.

Hamsa Vahana Seva – Discrimination (viveka) and purity.

Mayura Vahana Seva – Symbolizes the Deity's power and ability to traverse.

Ravana Vahana Seva – Epitomizes the devotion and surrender to God.

Pushpa Pallaki Seva – A floral palanquin symbolizing the divine union between the deity and devotees.

Nandi Vahana Seva – The divine vehicle of Lord Siva, symbolizing Dharma and steadiness.

Gaja Vahana Seva – Majestic power and royal authority.

Ashva Vahana Seva – Dynamic energy, movement and valor.

As these processions wind through the temple streets, devotees throng in thousands, chanting “Om Namah Sivaya”, offering harathi, flowers and heartfelt prayers. The streets of Srisailam echo with devotion, transforming into a divine theatre of cosmic celebration.

Mahasivaratri Night – the Soul's Ascent to the Infinite : During the night of Mahasivaratri, the spiritual climax unfolds on the sacred night of Maha Sivaratri, the Night of Siva, believed to be the moment when God Siva reveals his infinite form as Lingodbhava, transcending time and space. The evening begins with the Prabhotsavam, a radiant celebration of Radiance divinity, followed the next day by the Rathotsavam (Chariot Festival), wherein the God is carried in a grand chariot pulled by thousands of hands and hearts, symbolizing the journey of the soul towards the Supreme.

After Rathotsavam, the revered Teppotsavam (floating festival) is held at the temple pushkarini (sacred tank). The deity, placed on a beautifully decorated float,

glides over the still waters amidst chants and music, symbolizing the soul's voyage across the ocean of samsara under the guidance of the Divine. It is believed that the viewing of floating festival, assures health, wealth and removes troubles.

At Lingodbhavakala—the most auspicious midnight hour of Mahasivaratri Day—the Ekadasa Rudrabhishekam with Mahanyasa is performed, invoking the eleven forms of Rudra. The sanctum is bathed in sacred waters, cow milk, curd, honey, ghee, curd, sugar, sandal and vibhuti as the powerful mantras rise into the night sky, dissolving sins and awakening spiritual awareness.

Traditions and Royal Offerings : The tradition of offering Pattu Vastralu (silk clothes) to Sri Mallikarjuna Swamy and Sri Bhramaramba Devi during this period is an age-old custom still preserved. These offerings are made by the Government of Andhra Pradesh, the Tirumala Tirupati Devasthanams (TTD) and several other Devasthanams, signifying royal reverence to the divinities.

Theppotsavam : Adorned with lights, flowers and sacred symbols, the Utsava Murtis of God Mallikarjuna Swamy and Goddess Bhramaramba Devi glide gracefully across the Pushkarini during Theppotsavam. As lamps flicker along the water's edge and chants fill the air, the sacred float becomes a moving symbol of divine presence, serenity and cosmic blessing.

Procession of Nandi Vahana Seva : As part of the Brahmotsavam festivities at Srisailam, the Nandi Vahana Seva is a grand and spiritually powerful procession in which God Mallikarjuna Swamy, in his Utsava Murti form, is taken in a majestic parade atop Nandi, the sacred bull and his divine vehicle. Nandi symbolizes dharma, strength and pure devotion.

The event takes place amidst recitation of Veda Mantras, devotional music and the thunderous chanting of “Harahara Mahadeva!” by thousands of devotees. As the God rides through the temple streets on Nandi, it is believed that he blesses devotees with strength, protection and the fulfillment of righteous desires, making it one of the most revered moments of the festival.

The temple is known not only for its religious importance, but also for its beautiful natural surroundings and rich history. Srisailam temple stands as a symbol of faith, devotion and Indian culture.

PAAGAALANKARANA (TURBAN CEREMONY)

Among the sacred rituals celebrated in Srisailam Sri Bhramaramba Mallikarjuna Swamy Temple, A.P., Paagaalankarana stands out as an exceptionally unique and spiritually profound event. Performed only in Srisailam, distinguishing it from other Saiva temples, the sacred rite is a hallmark of devotion, tradition and symbolic surrender.

As the temple mount of Srisailam resonates with the powerful chant of the Pranava Panchakshari Mantra “Om Namah Shivaya”, the ritual of Lingodbhavam Kala Maha Rudrabhishekam begins in the sanctum sanctorum at around 10 PM, with eleven Veda Pandits and Archakas invoking God Siva through the potent vibrations of the Rudram. This intense abhishekam continues for four to five hours, drawing thousands of devotees into a night-long vigil of prayer and spiritual ecstasy.

In parallel to this, the Paagalankarana ritual commences—an age-old tradition in which the Devanga community (weaver caste) offers a ceremonial turban (Paga) to God Mallikarjuna, symbolizing the honor given to a groom prior to his celestial wedding with Goddess Bhramaramba in the Brahmotsava Kalyanam.

This sacred turban is not an ordinary cloth—it is a 365-arm-length, handwoven white cloth, created meticulously over the course of an entire year by a single Devanga weaver from Hasthinapuram village in Bapatla District. Each day, the weaver offers one “moora” (arm-length) of cloth in devotion, making this ritual not only spiritual but also a testament of daily dedication and craftsmanship.

At the start of the ritual, the long white paga is tied from the Garbhagriha Vimana Sikhara and stretched across the temple roof, encircling the Nandi statues on the Mukha Mandapa, forming a crosswise diamond shape symbolic of a royal crown.

An especially spiritually profound aspect of this ritual is the tradition wherein the chief Devanga devotee performs the offering in a state of ritual nudity—a powerful symbol of purity, humility and complete surrender before the divine. This ancient custom signifies the devotee’s shedding of ego, tradition and identity in service to the Supreme. In deep reverence, the entire temple complex is plunged into complete darkness from 10 pm to midnight. The ceremony unfolds in silence and devotion, enveloped in mystical stillness.

Along with the main Paaga, 25 to 30 other white turbans woven by fellow Devanga families are also offered, adorning the temple like a bridal crown. After the conclusion of the Maha Sivaratri Brahmotsavam, these sacred Pagas are respectfully removed and distributed to devotees as blessed relics, believed to bring divine grace, positive energy and protection.

Throughout the night, devotees engage in Jagaran, staying awake in constant prayer, singing bhajans and meditative vigil. As dawn approaches and the rituals culminate, the temple appears clothed in a radiant white turban, exuding divinity and grace—thus earning this beautiful tradition the name “The Turban Ceremony of Srisailam” — the Paagaalankarana, the only one of its kind.





AMARNATH MAHATMYA

A Sacred Recounting

- Sri Ankur Nagpal

Adho-Yatra (Gross/External Pilgrimage) :

The physical pilgrimage recommended for devotees seeking the destruction of sins and purification of the mind. Performing the Adho-Yatra through the following route eventually makes one eligible for the Urdhva-Yatra. The mandatory stops and rituals for the Adho-Yatra are as follows:

1. Srinagar (Sripura): Perform Ganesha worship and take the vow for the pilgrimage.
2. Shoorahwar (Sodasa-Tirth): Sipping water (Achamana).
3. Shivpora (Sivapara): Sipping.
4. Pandrethan (Paddirsti): Sipping in a stream considered similar to the divine Ganga.

Sri Amarnath Mahatmya from the Bhringeesh Samhita is an ancient treatise that dedicates eleven chapters and about 525 verses to the complete itinerary and glorification of the Amarnath pilgrimage. The text references the importance of the Amarnath/Amaresvara shrine in other ancient texts like the Linga Purana (1.92.137) and Siva-Rahasya (11.49.28). The text's summary, presented as a dialogue between Lord Bhairava and Goddess Bhairavi, aims to provide an authentic history of the Amaresvara pilgrimage.

Chapter 1: The Classical Itinerary (Adho-Yatra):

Lord Bhairava narrates the mahatmya (glory) of the pilgrimage, distinguishing between two types of Amarnath Yatra:

Urdhva-Yatra (Subtle/Mental Pilgrimage) : A form of Pranayama possible only for Yogis seeking ultimate liberation.

- 5. Pampore (Padmapura): Sipping, bathing, charity, offering to ancestors, and worship.
- 6. Syedwar (Siddhaksetra): Sipping, bathing, charity, Tarpana, and worship.
- 7. Barsu (Varisi): Bathing in Rudra-Ganga.
- 8. Wari (Yuvati-Ksetra) and Mithwan (Mishtodh): Pass through these two sites.
- 9. Avantipora (Avantika): Bathing at this Siddha-Ksetra.
- 10. Mehernag (Maha-Naga): Seek refuge at this site.
- 11. Haripora (Haridra-Ganapati): Sight and worship of Ganesha and perform Tarpana offering to Sages.
- 12. Biliar (Balihara): Bathing.
- 13. Sangam/Geeru (Jyesthasadha): Bathing.
- 14. Waghama (Nagasrama): Worship of Lord Hastikarna.
- 15. Chakdhar (Cakresa-Tirtha): Perform bathing, Tarpana, and Siva-Pujanam (worship of Siva).
- 16. Divkikar (Devaka-Tirtha): Perform bathing, Tarpana, and Siva-Pujanam.
- 17. Bijbehara (Hariscandra-Tirtha): Perform bathing, Tarpana, and Siva-Pujanam.
- 18. Dajibara (Sthulavata): Perform bathing and sipping in Lambodari-Dhara (Lidder River).
- 19. Sirhama (Suryaguha): Bathing in Surya-Ganga. Charity here removes the sin of killing a Brahmin.
- 20. Badoora (Baddhorasi): Bathing, considering the water as Ganga.
- 21. Sakhras (Sakhara): Bathing and worship near the residing Ganapati.
- 22. Khilan Village (Khilayana-Ksetra): Sight and worship of Lord Visnu.
- 23. Ganesh-Bal (Mamala): Worship of Ganesha. Bathing in Mamesa-Ganga (Lidder River) and sight of Mamalesvara Lingam.
- 24. Pahalgam (Bhrguksetra / Parisilanavana): Bathing in Nila-Ganga.
- 25. Chandanwari (Sthanu-Asrama): Bathing in the sin-destroying river.
- 26. Pissu Ghati (Pesa-Parvata): Ascent to the peak.
- 27. Sheshnag Lake (Svasrama): Ritual bathing in the lake.
- 28. Wawan (Vayuvarjanaka-Tirtha): Pass through.
- 29. Panchtarni (Panca-Tarangini): Bathing.
- 30. Sangam Peak (Ratna-Sikhara): Worship of Damaresvara, an attendant of Siva.
- 31. Amaravati River (Amaravati): Bathing, applying Bhasma (sacred ash), and dancing.
- 32. Amarnath Cave (Amaresvara Guha): Perform devotional sight, touch, worship, and salutation of the eternal holy Ice-Lingam to destroy countless sins.

The pilgrim completes the Adho-Yatra by bathing and sipping in these water bodies/sites, which cumulatively symbolize the thirty-six elements (Tattvas).

Chapter 2 (The Glory of Narayana-Tirtha) : Lord Bhairava narrates the story of Narayana-Tirtha at Khilayana (Khilan village). Sixty thousand Balakhilya Rishis (celibate sages) performed penance there for thousands of years. Pleased, Lord Vishnu granted them a meritorious hermitage and caused the water from his feet (Pada-Tirtha) to flow, which became Narayana-Tirtha. Bathing, charity, Japa, and worship here instantly liberate the pilgrim from all sins.

Chapter 3: The Glory of Mamalaka-Ksetra : Lord Bhairava explains the origin of Mamalaka-Ksetra (Ganesh-Bal). Lord Mahadeva was residing in isolation at the hermitage of Sage Dandaka, with Ganesha serving as the doorkeeper. When local deities and sages approached, the Lord, seeking undisturbed solitude, shouted "Ma-Ma" (No! No!). Ganesha echoed the cry vigorously, causing the deities to vanish. Because the attempts (Alam) of the deities ceased upon hearing "Ma", the place was called Mam-Alam. Siva consecrated Ganesha there, declaring his worship to be obstacle-removing and wish-fulfilling. Siva also took the form of the Mamalesvara-Lingam there.

Chapter 4: The Origin of the Lambodari River : Indra, enraged at being barred by Ganesha from seeing Siva, tried to strike him with his Vajra, but Ganesha paralyzed his hand. Indra was pardoned after singing the Krodha-Samhara-Stotram (Hymn for the Destruction of Anger). Subsequently, Ganesha consumed so much Ganga water flowing from Siva's matted locks that his belly swelled. Siva playfully called him Lambodara (One with a large belly) and touched his belly with his hand-drum. The confined Ganga water exited Ganesha's mouth and became the Lambodari river (Lidder River), whose waters destroy sins of millions of births and grant the eternal abode of Siva after death.

Chapter 5: Bhrgu-Tirtha and Nila-Ganga : Bhrgu-Tirtha (Pahalgam) originated from the sweat of Lord Narayana when he embraced Sage Bhrgu after the latter's thousand-year penance. Bathing and other rituals here grant liberation even from the sin of Brahma-Hatya. The Nila-Ganga was formed when Lord Siva cleaned the kohl from his face (which had transferred from Parvati's eyes) with his matted locks, washing it with Ganga water, which turned the stream dark (blue/black). The Nila-Ganga is a destroyer of sins, and bathing in it purifies the inner conscience.

Chapter 6: Sthanu-Asrama and Pesa-Giri : Sthanu-Asrama (Chandanwari) gets its name because Lord Siva performed penance there, staying as motionless as a Sthanu (tree-stump). Acts of charity, oblations, and ancestral rites here yield infinite merit and satisfy ancestors for hundreds of eons. Pesa-Giri (Pissu Top) is the mountain where the deities, in a war, crushed the demons who were obstructing the sight of Siva's penance. Just the sight of this peak grants the merit of bathing in all major pilgrimages.

Chapter 7: Sesa-Naga Mountain and Lake : A powerful demon, having a boon from Siva, tormented the residents of the Amarnath Tirtha in the form of wind. On the advice of Siva, the deities prayed to Lord Vishnu. Vishnu appeared with Lakshmi and Sesa Naga and commanded Sesa (the serpent) to consume all the wind, which destroyed the wind-formed demon. Sesa then got transformed into a mountain. The nearby lake (Sheshnag) came to be called Svasrama as the deities built their hermitage there. Bathing in this lake burns all sins and leads to Siva Tattva.

Chapter 8: Vayu-Varjana, the Lost Sarovar, and Panch-Tarangini : A demon named Prisat, once, tormented the sages in the form of a severe storm (Vayu). Following Siva's command, Indra struck the wind-form demon with his thunderbolt, thereby warding off the demon. Rituals here yield infinite merit. Gauri-Sankara found sages tormented by demons hiding in a lake. Siva's roar scared the demons back into the water, and Parvati cursed the lake, drying it up and allowing the Deities to defeat the demons. A pilgrim should observe silence here. When Lord Nataraja performed the Tandava dance, his matted locks divided into five parts, causing the Ganga within to flow in five streams; known as Pancha-Tarangini (Panchtarni). Bathing here grants the merit of the Asvamedha-Yajna and releases one from the gravest sins, like killing a cow, etc.

Chapter 9: The Stone Damaresvara and Garbha-Juna : Damara, an attendant of Siva, was appointed by him to sound his hand-drum at dusk from Ratna-Sikhara to remind him to perform Sandhya-Vandanam. One day, Damara fell asleep, and Siva cursed him to become a stone (nowadays mistakenly identified as Goddess Kali by the pilgrims). Later, Siva blessed him, stating that pilgrims who worship and circumambulate the stone will attain Siva-Loka.

Once upon a time, Nandi, unable to cope with the clamor of the deities waiting outside, was inspired by Siva's power to build a long vestibule (Garbha-Juna) leading to the main cave. Deities, reluctant to enter a Garbha (womb), immediately dispersed. A pilgrim who enters the main cave through this Garbha-Juna is freed from the cycle of rebirth (Garbha-Vasa) and the burden of all major sins.

Chapter 10: The Origin of Amaravati and Amaresvara : The deities, terrified of Mrtyu (Death), who had also been born during the cosmic ocean after dissolution, sought refuge with Siva in the cave. Pleased by their prayers, Siva squeezed the crescent moon on his head, causing the Amaravati river to flow, which freed the deities from the fear of death. Since its sight and bath grant immortality, it is called Amaravati. Drops of this nectar-stream fell on Siva, causing him to dissolve into a loving liquid state. The deities' subsequent prayers caused Siva to solidify into the sacred Ice-lingam, which was named Amarnath (Lord of Immortality).

The ice-lingam of Amaresvara appeared on Sravana Purnima (Raksha-Bandhan). Its mere sight removes all sufferings and grants bhoga (enjoyment), wealth, and moksa (liberation). The sight of the ice-lingam destroys the gravest sins,

and the merit gained is countless times greater than bathing in other major holy sites. Bathing in Amaravati and applying Bhasma (sacred Ash) before dancing and seeing the Lingam makes the pilgrim instantly Siva-like.

The famous story that Siva left behind Nandi, the Moon, Naga, and Ganga at various points before revealing the Amara-Katha (Story of Immortality) to Parvati is dismissed only as a folklore lacking scriptural evidence. The sacred pigeons seen in the cave are actually the attendants of Siva who were cursed to become pigeons for mocking the Damara.

Chapter 11: Completion of the Pilgrimage : Worship of the Ice-Lingam with camphor, musk, and golden flowers grants liberation. Half-circumambulation of the Lingam grants the fruit of thousands of Asvamedha sacrifices at every step. After the sight of Amaresvara, the pilgrim must return to Sangama-Kshetra (Sangam Top) and perform rituals to satisfy ancestors for a hundred eons. The merit of bathing here once equals the merit of bathing in Prayaga and Kuru-Kshetra on every Makara-Sankranti for a hundred eons.

The pilgrimage concludes with a return to Mamala-Grama (Ganesh-Bal) for Ganesha worship and offering the pilgrimage staff with prayers to Nava-Dala Ganga (Tral), followed by mandatory ancestral rites and a final bath in Patala-Ganga before returning home.

The Amarnath Ice-Lingam is hailed as the destroyer of the worst sins of the Kali-Yuga, the liberator from the bondage of deeds, and the bestower of supreme happiness.

Om Namah Sivaya



NARAYANA IS SUPREME

- Smt. Prema Nandakumar

"Brahma was created by Narayana;
The four faced Brahma, the first being
Created, gave rise to Shankara
I am the first to understand this truth
And now make it known to all
This may be understood as such by you as well".

This is the opening verse of *Namukan Tiruvandadi*. Authored by Tirumazhisai alwar, it aims at establishing the supremacy of Narayana over every one of the deities that man had come up with since the Vedas, establishing firmly that the all-pervading divine is only Narayana, none else.

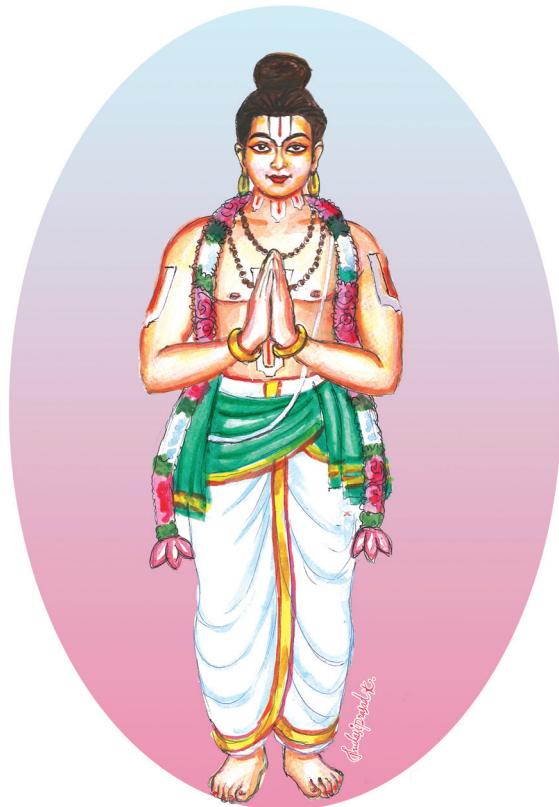
Tirumazhisai alwar was on a strong footing when he made that statement, for he had experimented with various other doctrines, going deep into understanding their varied philosophies.

It is believed that he was born as a mere lump of flesh to the reclusive Bhargava Muni and his wife at a place called Tirumazhisai not far from Chennai. Found by Tiruvalan and his wife who could see a divine aura surrounding the lump, they offered him milk daily. Even as the lump of flesh grew, the couple also had a son, Kanikannan, who became the boy's companion.

When the child from Tirumazhisai grew, he adopted various religions over time. He was by turns a follower, in turn, of the Sankhya system, and other sects. Then he turned towards Saivism and was such a staunch devotee that he came to be known as 'Sivavakkiyar'.

And then he reached Mylapore. There he found Pey Alwar, known as a person of absolute faith, planting seedlings with the roots upward and trying in vain to water them with a pot full of holes. What madness was this?

Pey Alwar had actually been waiting for this person who had been jumping from faith to faith till then, wasting his lifetime in meaningless argumentation. The hopeless task of watering plants planted upside down with a pot full of holes had been undertaken for the benefit of this young man who was jumping from one faith to another. Pey Alwar explained to him that it was the *experience* of the Divine that mattered and not an explanation of His presence. Merely talking a lot or high focus on ritualism could not reveal the Divine. One had to look deep within one's mind; reject the vanities of one's physical and vital natures. One had to have



a single-hearted aspiration for the Ananda of divine consciousness. It is only when one's sincerely and surrender is total that the divine dissolves one's ego in an ethereal experience.

It took just this explanation for the young man from Tirumazhisai to gain the shoreless ocean of Narayana Darshan. Pey Alwar named him 'Bhaktasara', the essence of devotion.

Having spent a while with Pey Alwar, Bhaktisara now returned to Tirumazhisai, his own birth place and went into yogic meditation. Found there by the first three alwars, together they thrilled to the discovery of the Infinite as 'Narayana'. After the other three left on their holy pilgrimage, Bhaktisara moved to Tiruvehka, a place about 80 km from Chennai, in today's Kanchipuram district.

Kanchipuram was ruled by Pallavas in those times: this is about a dramatic interlude. An old lady ensured that the premises where Bhaktisara and Kanikannan stayed were kept neatly. One day, Bhaktisara thanked her for her services and spontaneously said, 'May you regain your youthful beauty'. And that is what happened. The Pallava king fell in love and married her. But even as he grew old over time, she did not! The lady explained that her youth was due to Bhaktisara.

The King immediately sent for Kanikannan and ordered him to ask Bhaktisara to come to the court. Kanikannan said that his spiritual master could not be ordered; nor could he, the servant of Bhaktisara, be ordered around. The King grew angry and ordered that he should be exiled. When Kanikannan reported this to Bhaktisara, he just went and stood in front of the temple and sang:

"Kanikannan is going, O Lord
Of lovely Kanchipuram
The gracious poet, me, ever brave,
Am also going, Come, fold up
Your bed of hooded snake."

To the utter shock of the King and everybody, even as Kanikannan walked out of the city with Bhaktisara following him, the Lord acting on his devotee's order, folded up his serpent bed and followed Bhaktisara; and were soon followed by all others, rendering prosperous Kanchi bereft of any grandeur.

The Ministers advised the King to beg pardon, and they all fell at Bhaktisara's feet. Ever gracious, the alvar turned around and sang that as Kanikannan was not going after all, he had also decided to stay back and requested the Lord to spread his serpent-bed and stay back too. This is why the Lord at Tiruvehka is also known as 'Sonnavannam seyyum perumal' (Tamil) or 'Yathothakaari' (Sanskrit) meaning 'the Lord who did as requested'.

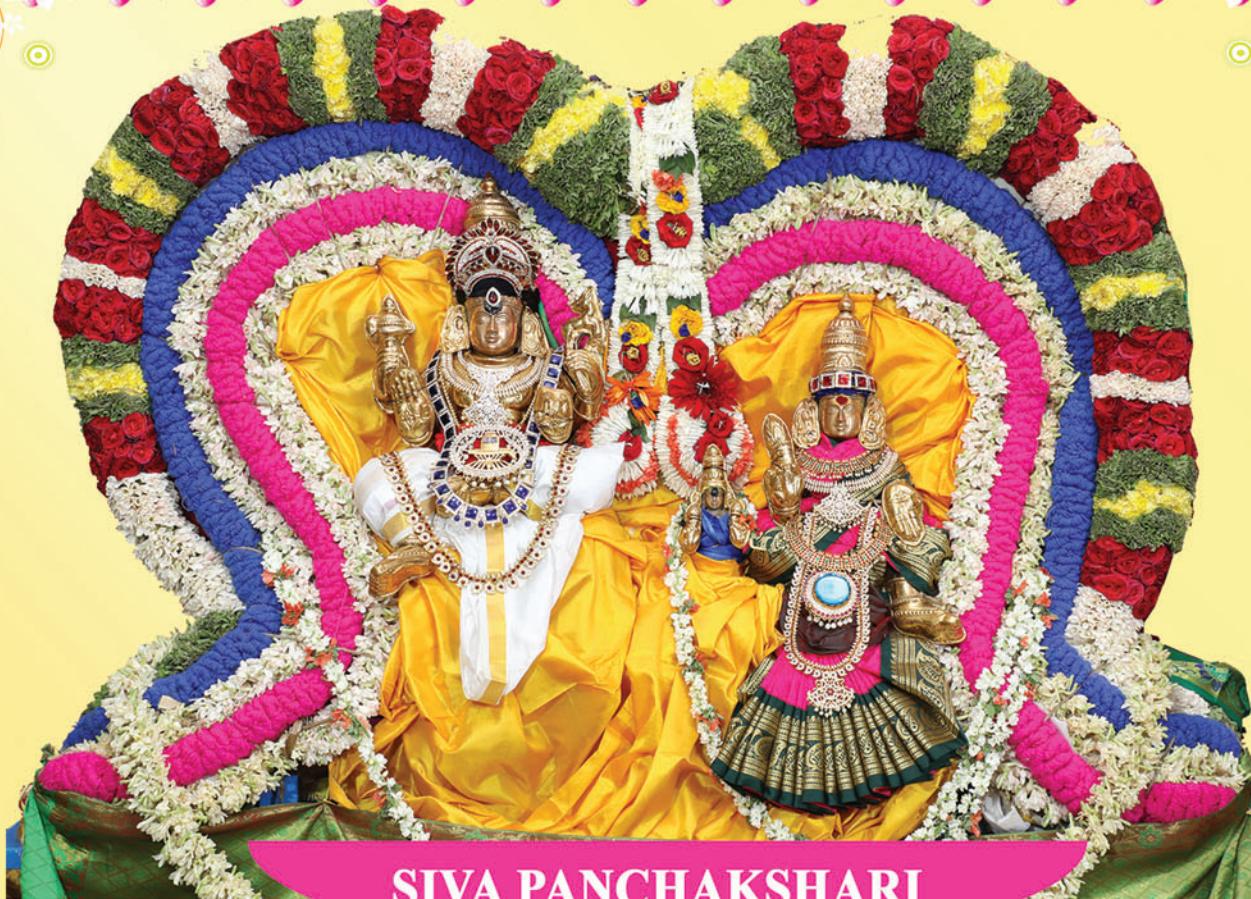
In the Nalayira Divya Prabhandham, you will find Naanmukham Tiruvandaadi of ninety-six verses, written by Bhaktisara. This establishes Narayana as the Primal Cause whose infinite love makes him take the finite form of several incarnations to be with Man. His Tiruchchanda Viruttam of 120 stanzas describes the cosmic Lord's all-pervading presence.

Bhaktisara later moved to Kumbakonam and his close association with the temple there earned him the name 'Koodamookil Bhagavat'. Bhaktisara's works bring us some of the finest in nature poetry too, especially of Venkata. Let us absorb Bhaktisara's beautiful message:

"My good heart! He exists to guard us.

The good Lord is here. He lives on
In the hearts of those who meditate upon Him.
Unequalled, he equals Himself. Be sure
He guards poor me and my like.





SIVA PANCHAKSHARI

Sapthagiri is giving Sivapanchakshara Stotram, Siva Ashtakam & Viswanatha Ashtakam for the benefit of our beloved readers of 'Sapthagiri'.

Read these stotras on Sivarathri Day and get the blessings of Lord Shiva.

Nāgēndrahārāya trilōchanāya
bhasmāṅgarāgāya mahēśvarāya
nityāya śuddhāya digambarāya
tasmai "na" kārāya namaḥ śivāya ||1||

mandākinī salila chandana charchitāya
nandīśvara pramathanātha mahēśvarāya
mandāra mukhya bahupuṣpa supūjītāya
tasmai "ma" kārāya namaḥ śivāya ||2||

śivāya gaurī vadānābja bṛnda
sūryāya daksādhvara nāśakāya
śrī nīlakaṇṭhāya vṛṣabhadhvajāya
tasmai "śi" kārāya namaḥ śivāya ||3||

vaśiṣṭha kumbhōdbhava gautamārya
munīndra dēvārchita śēkharāya
chandrārka vaiśvāra lōchanāya
tasmai "va" kārāya namaḥ śivāya ||4||

yakṣa svarūpāya jaṭādhharāya
pināka hastāya sanātanāya
divyāya dēvāya digambarāya
tasmai "ya" kārāya namaḥ śivāya ||5||

pañchākṣaramidam puṇyaṁ yaḥ
paṭhēchChiva sannidhau |
śivalōkamavāpnōti śivēna
saha mōdatē ||

Ithi Srimadsankaracharya virachita
Sivapanchakshara stotram sampoornam ||



SIVA ASTAKAM

Lambatsa-Pingala-Jatā Mukutótkatāya
 Damsstrā Karāla-Vikattótkatta-Bhairavāya |
 Vyaaghrajināmbara Dharāya Manoharāya
 Trailokya Nātha-Namitāya Namah Shivaaya ||4||

DakshaPrajāpati-Mahā-Makha-Nāshanāya
 Kshipram MahāTripura Dānava Ghātanāya |
 Brahmorjitordhvaga Karoti Nikruntanāya
 Yogāya YogaNamitāya Namah Shivaaya ||5||

Samsāra-Srusti-Ghatanā Parivartanāya
 Raksh: Pishācha GanaSiddha Samākulāya |
 Siddhóraka Graha Ganéndra-Nishevītāya
 Shārdūlachartha Vasanāya Namah Shivaaya ||6||

BhasmāṅgaRāga KrutaRōpa-Manoharāya
 Saumyāvadāta Vanamāshritamāshritāya |
 GaurīKatāksha Nayanārdha-Nirīkshanāya
 Gokshéra Dhāra Dhavalāya Namah Shivaaya ||7||

Āditya Soma Varunnānila Sevitāya
 Yagnyāgnihotra vara Dhūma Niketanāya |
 RuksāmaVedaMunibhi: StutiSamyutāya
 Gopāya Gopa Namitāya Namah Shivāya ||8||

Shivāsstakamidam Punyam Yah Pateth shiva-Sannidhau |
 Shiva-LokamAvāpnoti Shivena Saha Modate ||9||

Ithi Srimadsankaracharya virachita
 Siva Ashtakam sampoornam ||

VISWANATHA ASTAKAM

gaṅgā taraṅga ramaṇīya jaṭā kalāpaṁ
gaurī nirantara vibhūṣita vāma bhāgaṁ
nārāyaṇa priyamanaṅga madāpahāraṁ
vārāṇaśī purapatiṁ bhaja viśvanātham ||1||

vāchāmagōcharamanēka guṇa svarūpaṁ
vāgīśa viṣṇu sura sēvita pāda padmaṁ
vāmēṇa vigraha varēna kalatravantam
vārāṇaśī purapatiṁ bhaja viśvanātham ||2||

bhūtādipam bhujaga bhūṣaṇa bhūṣitāṅgaṁ
vyāghrāñjināṁ baradharaṁ, jaṭilaṁ, trinētraṁ
pāśāṇkuśābhaya varaprada śūlapāṇiṁ
vārāṇaśī purapatiṁ bhaja viśvanātham ||3||

sītāṁśu śōbhita kirīṭa virājamānaṁ
bālēkṣaṇātala viśoṣita pañchabāṇaṁ
nāgādhipā rachita bāsura karṇa pūraṁ
vārāṇaśī purapatiṁ bhaja viśvanātham ||4||

pañchānanaṁ durita matta mataṅgajānāṁ
nāgāntakaṁ dhanuja puṅgava pannāgānāṁ
dāvānalaṁ maraṇa śōka jarāṭavīnāṁ
vārāṇaśī purapatiṁ bhaja viśvanātham ||5||



tējōmayaṁ saguṇa nirguṇamadvitīyaṁ
ānanda kandamaparājita mapramēyam
nāgātmakaṁ sakala niṣkaṭamātma rūpaṁ
vārāṇaśī purapatiṁ bhaja viśvanātham ||6||

rāgādhi dōṣa rahitaṁ svajanānurāgaṁ
vairāgya śānti nilayaṁ girijā sahāyaṁ
mādhurya dhairyā subhagaṁ garaṭābhīrāmaṁ
vārāṇaśī purapatiṁ bhaja viśvanātham ||7||

āśāṁ vihāya parihṛtya paraśya nindāṁ
pāpē rathiṁ cha sunivārya manassamādhau
ādhāya hṛt-kamala madhya gataṁ parēśaṁ
vārāṇaśī purapatiṁ bhaja viśvanātham ||8||

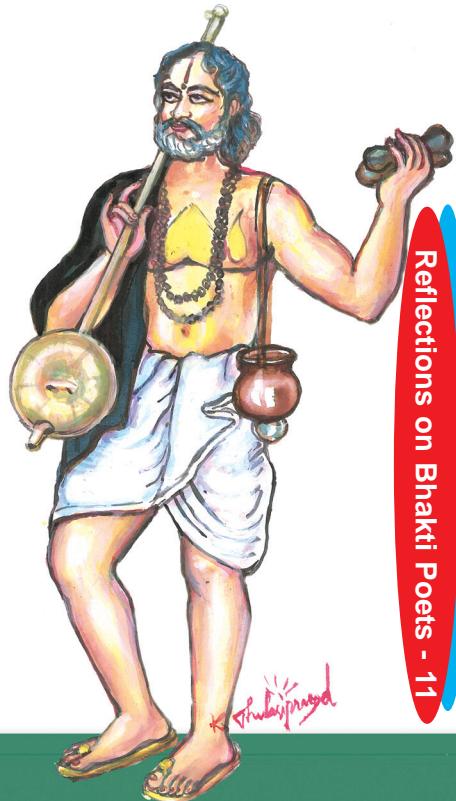
vārāṇaśī pura patē sthavanam śivasya
vyākhyātaṁ aşṭakamidaṁ paṭhatē manusya
vidyāṁ śriyaṁ vipula sauκhyamananta kīrtiṁ
samprāpya dēva nilayē labhatē cha mōkṣam ||9||

viśvanāthāṣṭakamidaṁ yaḥ paṭhēḥ śiva sannidhau
śivalōkamavāpnōti śivēnasaha mōdatē ||

- Translated by Sri Sudha Kolachana

On the occasion of Vaikuntha Ekadasi, the Golden Chariot procession was held in a grand manner at Tirumala on 30.12.2025. On Vaikuntha Dwadashi, Sri Sudarshana Chakrathalwar was taken in a procession to Swami Pushkarini, where the Chakrasnanam was performed on 31.12.2025. As part of this, TTD EO Sri Anil Kumar Singhal, I.A.S., Addl. EO Sri Ch.Venkaiah Chowdary, I.R.S. and other officials participated. The TTD Chairman Sri B.R. Naidu, interacted with devotees inquiring about the facilities provided by the TTD during Vaikunta Ekadasi festival.





The order of the Vaishnava saints of Karnataka known as Dasa Kuta was a significant phenomenon that centred around their devotion to Vithala of Pandharpur. Their keertana literature, produced not by erudite imagination but by an ecstatic form of mystic experience, can be regarded as the earliest movement in Bhakti literature. It reached its zenith in the 16th century when Purandaradasa and Kanakadasa composed a large number of keertanas and popularised them by going from house to house with haunting tunes.

Kanakadasa, a contemporary of Purandaradasa, was born in a shepherd family and rose to the position of an army chief. He renounced his worldly life and like Purandaradasa, he went to Vijayanagara, and became a disciple of Vyasaraya. Kanakadasa wrote some long poems besides devotional keertanas. *Ramadhanaya* is one such long poem in which a debate between rice and ragi for supremacy takes place. Ragi, the staple food of the poor is adjudged as superior by Rama, the arbitrator. It is symbolic of the God favouring the poor.

Fine Exponent of Dasa Sahitya: Kanakadasa

- Sri K. Damodar Rao

Kanakadasa, in his poems, is essentially concerned with whole hearted devotion and human values. At times, like Purandaradasa, the poet in him takes up the role of a preacher. He did not hesitate to expose social evils while expressing his understanding of life and people. In the following lines, for instance, he makes a sharp analysis of the society:

When a lotus is born in mire,
do they not bring it
and offer it to the Almighty!
Do not the gods of the earth
drink the milk
that comes from the flesh of the cow?

(*Poet Saints of India*. Eds. M. Sivaramakrishna and Sumita Roy. New Delhi: Sterling, 1996. P.184.)

Kanakadasa describes the agonies of worldly life in all its gloom and advocates total devotion to God. He says: "What is the use of practising meditation and penance when people are possessed of deceit, sin and wickedness?" He is a mystic who sings and celebrates the omnipresence of God:

This body is thine
and this life is also thine
All the joys and sorrows
That I experience day after day
are thine. (p.188)

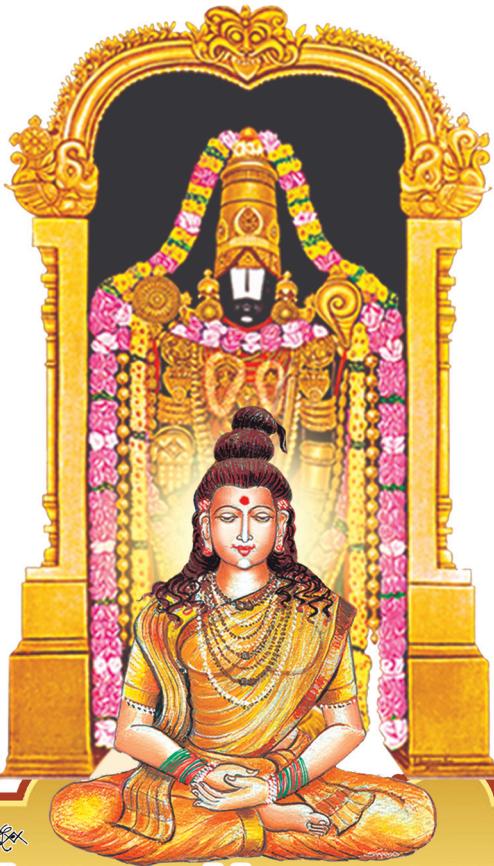
In an oft-quoted devotional song, he describes the dialectic of duality with lucidity:

O God art thou within the illusion, or
is the illusion within thee?
Art thou within the body, or
is it within thee?

Is the building in the open space, or
the open space within the building? Or
are both the building and the open space
within the eye? (p.189)

Thus, in the devotional poetry of Kanakadasa one finds sublimity of thought, boldness of expression and imagery.





32 Tarigonda Vengamamba's SRI VENKATACHALA MAHATMYAM FOURTH ASHWASA

- Telugu Original by : Prof. K. Sarvothama Rao
- English by : Prof. M. Rajagopalachary

(Continued from the previous issue)

Venkateswara told her about the citizens of all sects in it and their greatness. He described about the palaces of the city. He told the truth about the ruler of the city. He narrated about Akasha Raju, Emperor Tondaman and their progeny in a palatable way.

Having heard all this, Vakula said, 'First I've to get off this hill. Show me the way out.'

To this said Venkatesa, 'Mother! First you go down the way I direct you. Take a holy dip in the sacred waters, visit the Shiva Linga consecrated by Sage Kapila and pray for his blessing for my marriage. Go to the retreats of Sage Shuka and Sage Agastya and pay your tributes to them. Visit the temple of Shiva in that retreat, offer your prayers and then reach Narayanapuri along with the groups of ladies there. Go to the queen of Narayanapuram and persuade her to perform my marriage with Padmavathi.'

Vakula said, 'Everything is fine. But what should I tell him if they ask about you?'

'Mother! Tell them that I am the son of Devaki and Vasudeva, brother of Balabhadra and Subhadra and that I belong to Vasishta gotra, born in Shravana ruling star. If they ask you about my looks, tell them that I'm an affluent handsome, graceful young man of self-respect quite suitable for Padmavathi.' Thus, he clarified the doubts of Vakula and made her go to Narayanapuri.

Vakula went in the path directed by Venkateswara. She took a holy dip in the Kapila tirtha, offered obeisance, on the way, to the sages Shuka and Agastya. She enquired about the ladies walking about the Shiva's temple constructed by Agastya. They revealed that they were the maids of Padmavathi, 'How come your face looks worn-out with some unknown thoughts and worries? Tell me wherefore is your worry.' To the maid hesitant to reveal it, she persuaded to tell what ails her. Having got confidence in her, the lady started telling, 'Yesterday Padmavathi wanted to loiter in the forest and so all of us went out. There came a hunter who doesn't look one. He was blue-hued, lotus-eyed and well-adorned. His hands reach



the knees. He was graceful like the Moon. He was Manmatha to Manmatha. He rode on his horse and talked to our lady. Our lady was angry with him for his talk and pelted stones at him. He fell down along with the horse and then rushed towards the north. Later we went back to Narayanapuram. Ever since, our lady seems rocked by some unknown pain. She has been feverish. She is mum. Both the king Akasharaju and his wife Dharani Devi are worried about her state of despair. They've rendered all sorts of palliative services to her.

They called for Brihaspati and informed him about the problem. They showed the daughter to him and eagerly waited for his response with tears brimming in their eyes. They requested him, 'Hey, noble sage! My daughter got fever overnight. She went sleepless rolling on the bed hither and thither. You've to tell us some remedy for this.'

Brihaspati stared at her face and said, 'Hey king! Don't worry. No threat to your daughter's life. Perform anointment ceremony for Rudra through brahmins right now. Everything will be alright.' As per the orders of the king, the brahmins came to the Shiva temple with flowers and fruits. We also accompanied them.' Then they asked Vakula, 'Hey Old lady! Who're you?

'What's the purpose of your visit?' Vakula said that she was the servant of Venkateswara and came there in the early hours on some errand. I want to go to Narayanapuri and see the queen in her palace to reveal her some ordained truth.'

The maid said to her, 'If you stay back here till the anointment ceremony, I'll escort you to your destined place.'

'Ever since Vakula had left him, Srinivasa, engrossed in the thoughts of Padmavathi suffered the pangs of separation,' thus Sage Soota continued his narration to Shaunaka and other saints.

End of Fourth Ashwasa

(to be continued)

SOLUTION TO PUZZLE

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



THIRUVANPARISARAM & THIRUKATKARAI

- Late Sri Ramesh D. Kandadai

Location : Thiruvanparisaram is located about 7 km due north and west of the town of Nagarkoil in Tamil Nadu. Thirukaakkarai is located about 20km north and east of Kochi in Kerala and about 15km due inland from the coast of Arabian sea.

THIRUVANPARISARAM

Sthalapuram : The Lord was uncontrollably angry after killing Hiranyakashipu during Nrusimha avataar. Mahalakshmi got scared of the Lord and came and hid here. Then Prahlada prayed and calmed the Lord down. After that the Lord came searching for Mahalakshmi to this place. On meeting the Lord, Mahalakshmi was very happy and took permanent residence in the Lord's heart. Hence the Lord is known 'Thiruvazhmarban'. The colloquial name of the place is also Tirupathi-saram or the place where Lakshmi and her consort resided.

Legend has it that the Saptharishi had darshan of the Lord here in response to their tapas. The rishis can be seen surrounding the Lord in the sanctum even now.

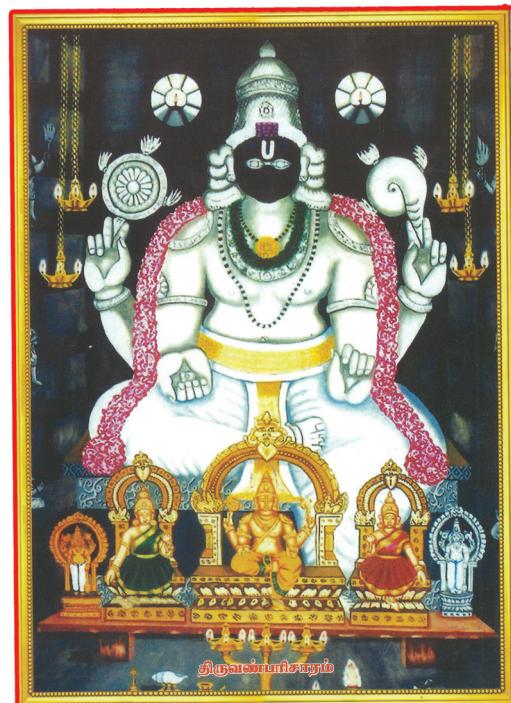
Special Features : The Lord is 'Thiruvazhmarban' and the universal mother is 'kamalavalli'. The theertham is 'Lakshmi theertham'. The vimana is 'Indrakalyana vimana'.

This is the birth place of Nammalwar as his mother Udayanangai hailed from here.

There is no thirumanjanam for the main deity as he is made of / coated with plant related material from the hill country.

Vibheeshana is deemed to have stopped here on his way back to Lanka to pray. The Lord gave him darshan as Rama Lakshmana and Sita. So, these idols are also seen here.

There is a belief here that in response to Anjaneya's request Agasthya Muni is said to have recited Ramayana here.



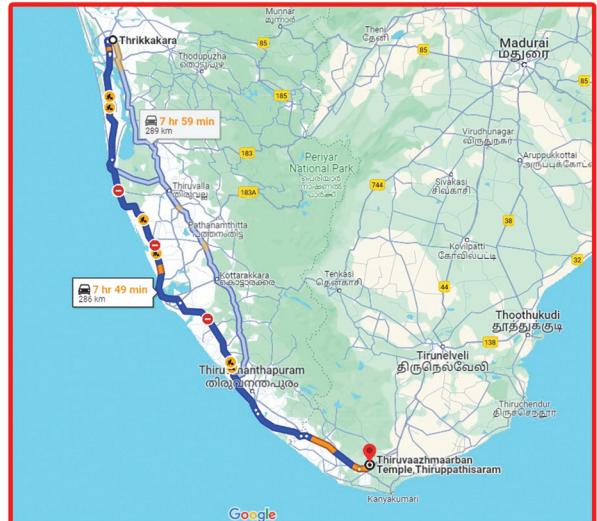
Mangalasasanam : Nammalwar in his Thiruvoimozhi (3591) imagines that all those who are engaged in Gruhasthashrama or samsaara are coming and going all around him not in involved in their own affairs but in Thiruvannparisaram. That they are coming and going after darshan at Thiruvannparisaram was his thought. Because these samsaaris have said anything to him, Alwar wonders why the Lord there has not sent him any orders to come there. He says that he is there to be at his side to serve him just like Anantha.

THIRUKATKARAI



Sthalapuram

: This Divya Desam holds in itself the origins of the Thiruvonam festival. It is believed that Mahabali, before being pushed by the Lord away from earth, prayed that his people should meet once a year.



The Lord agreed and hence the origin of the festival. There is a throne at the entrance to the temple that people pray at even today.

Special Features : The Lord here is 'Vamana' or Appan or Katkaraiappan'. The universal mother is 'Perunchelva Nayagi' or 'Vatsalyavalli'. The vimana is 'Pushkala' and the theertham is 'Kapila theertham'.

The Lord can be seen about to place his foot on Mahabali's head.

The age of the shrine dates back to 861CE which the year of the earliest inscription found here.

The Trivikrama temple in Thirukkoyilur and Kanchipuram share the same legend as this temple. Onam festival is celebrated here in a grand manner.

Mangalasasanam : Nammalwar in his Thiruvoimozhi (3728 – 3737) says that the Lord of Katkarai is thief who out of His own goodness has taken the initiative to enter into Alwar and became his life and became life-consuming. How will I understand the Maya of the Lord who is Katkarai surrounded by so much lush vegetation?

Om Namo Narayana



Names of Arjuna

Lightning and thunderstorms can devastate houses, people, and trees when they strike suddenly, especially during the rainy season. How do these phenomena occur?

Lightning and thunder form during thunderstorms due to charge separation within clouds and the rapid expansion of air. Warm air rises, cools, and forms water droplets and ice particles that collide, allowing positive and negative charges to separate. The negative charge accumulates at the base of the cloud, attracting the positive charge on the ground, until a discharge occurs in the form of lightning.

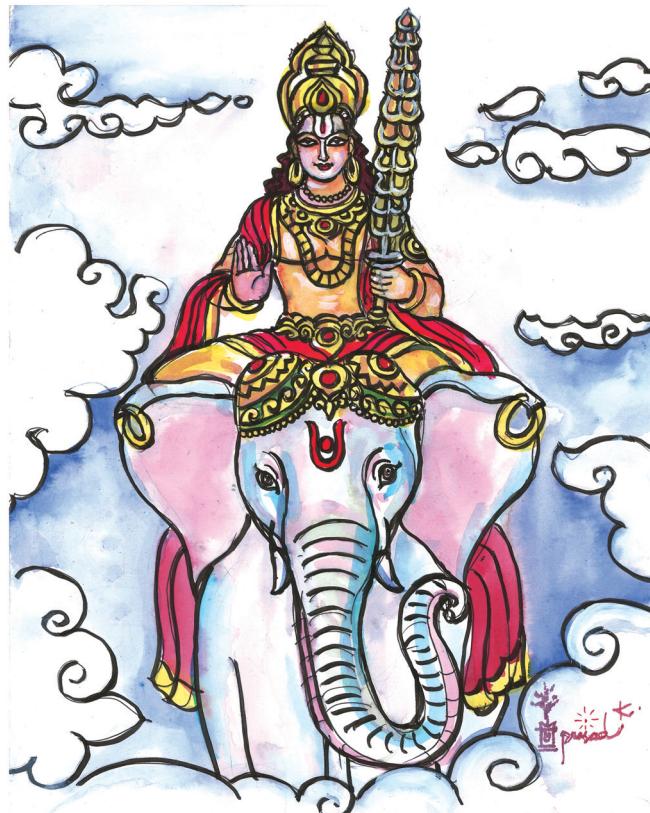
Lightning happens when electrical charges separate within the cloud, creating a massive spark that heats the air to around 30,000°C. Thunder is the resulting sound wave created by the rapid expansion and contraction of the air. However, there are scientific methods available to reduce the impact of lightning when it strikes. For instance, lightning rods, or air terminals, are installed on rooftops to intercept strikes and channel electricity safely to the ground via conductors and grounding electrodes. Instruments like

WARDS OFF FEARS

- Sri P.T.S. Murthy

diffusers, reflectors, and baffles are also used to mitigate the impact.

In ancient times, our great rishis discovered a different method to protect people from lightning strikes. They advised reciting the eight names of Arjuna. According to Hindu tradition, lightning is believed to be created and controlled by Lord Indra, the king of the Devas. Arjuna is thought to be the son of Indra. Therefore, chanting Arjuna's names is believed to invoke Lord Indra's protection, as he would



be pleased to hear the names of his beloved son and would consequently spare the life of the person chanting those names.

The names of Arjuna are: Arjuna, Phalguna, Pardha, Kireeti, Shwetha Vahana, Bheebasta, Vijaya, Krishna, Savyasachi, and Dhananjaya. Each name represents different traits of Arjuna. He is called Phalguna because he was born under the star Uttara Phalguni. The name Pardha is derived from another name of his mother, "Prudha." He is known as Kireeti because he wears a crown presented to him by Lord Indra. Additionally, he is called Savyasachi because he is skilled at using bows with both hands.

It is believed that reciting the names of Arjuna can relieve people of fear and anxiety. There is a story related to this: during their period of exile, the Pandavas hid their weapons in a Shami tree. Arjuna sent Uttara Kumara to retrieve the weapons, instructing him to chant the names of Arjuna in case he became frightened or encountered the illusions of ferocious animals guarding the weapons. Uttara chanted these names, and his fears and illusions were alleviated.

When people experience fear from sounds and destruction, diverting their minds becomes crucial to ward off the implications of that fear. By reciting the names of Arjuna, individuals can shift their focus away from fear. Age-old traditions can indeed work wonders if we choose to believe in them to be true. Recite the names of Arjuna during thunderstorms and protect yourselves from lightning strikes.



Tirumala Tirupati Devasthanams

FREE FACILITIES TO THE PILGRIMS IN TIRUMALA

Free Luggage Transport Centre : The devotees coming to Tirumala from Alipiri footpath and Srivari Mettu can utilize free luggage Transport facility available at Alipiri Free luggage Transport Centre and Srivari Mettu. They can handover their luggage at Alipiri, Srivari Mettu and collect them back at free luggage Transport Centre situated in Tirumala.

Accommodation Facility : Accommodation is being provided in free choultries with locker and toilet facilities to the devotees coming to Tirumala.

Kalyanakatta : Free tonsuring and free hot water facility for bath is being provided for devotees at Kalyanakatta.

Free Medical Facility : Free dispensary is being provided at 3rd Galigopuram from Alipiri footpath to Tirumala and First Aid Centre at 7th mile. Medical facilities and emergency care for heart patients at Aswini Hospital in Tirumala is also being provided.

Bus Facility : T.T.D. arranged free buses for every 5 minutes round the clock in Tirumala for the devotees to travel from one place to another place.

Distribution of Prasadams in Q Complex: The devotees awaiting darsan in Q complex are being provided the facility of prasadams.

Free Food Facility : Free food is being provided at Tirumala for devotees at Sri Tarigonda Vengamamba Nithya Annaprasadam complex near the temple.

Vehicle Facility for Physically Handicapped and Aged Persons: Battery run vehicles are being provided from Rambagicha guest house to Srivari Temple at free of cost for physically handicapped, aged and sick persons.



SRI VENKATESA SAHASRANAMA

Commentary in English

- Sri Ananth Madabhooshi



(Continued from the previous issue)

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

gives upadesa to Vasishta.

Sloka –98

Arindama: Sumandascha
Kundamandaarahaasavaan /
Syandanaarudachandango hyAanandi
Nandanandana: //

614. Arindama: This *nama* of Venkatesa indicates His attribute of being the destroyer of enemies. In Sri Ramayana, Bala Kanda, Maharshi Narada while describing about Sri Rama to Valmiki [#1.10] mentions as “.....Maheshvaaso Gudajatru: Arindama.”.

615. Sumanda: He is the befitting target for all the glories and thus Venkatesa is considered to be apt to be extolled by one and all. The root word in Sanskrit for this *nama*, “*madhi*” connotes glory, joy, radiance. Venkatesa is a manifestation of such traits, that He naturally is an appropriate target for glorification.

616. Kundamandaarahaasavaan: The bewitching smile of Venkatesa is described by this *nama*. The smile is compared with that of the fresh

about-to-bloom hibiscus flower. The smile of Venkatesa in His various avatars always captivated poets of all time. Kuresa in his SriVaikunta Stavam [#69] inquires the Lord as to when is He planning to bless him with signals of His acceptance like a pleasant smile- “...*vilokitenamandasmitena...*”. Vedanta Desika beautifully narrates in his Gopala Vimsati [#3], as to how Krishna was alternatively smiling and crying at the sight of the demoness Putana - “...*anukshanam mandahaasam...*”

617. Syandanaarudachandango: Venkatesa as Krishna was like an irrefutable charioteer when He stepped into the role of driving Arjuna’s chariot. As the charioteer He became the target of the arrows intended for Arjuna and He ensured Arjuna’s safety at His expense. Tirumangai alwar sings in praise of Venkata Krishna at Tiruvallikkeni as “...*Parthan than Ther mun ninran...*” in his Periya Tirumozhi [#2.3.1]. Nammalwar exclaims Him as a wonderous charioteer in Tiruvaymozhi [#7.8.3] - “*Chitthira ther valavaa!*...”. Kuresa revels in the beauty of the procession of Lord in a chariot in his Varadarajastava [#48] - “...*vihagaraja syandanaandolikaadishu...*” Hence this *nama*.

618. Aanandi: Venkatesa is a personification of the eternal infinite bliss. The magnitude of the bliss is so much that it cannot be quantified or articulated or comprehended. Venkatesa presides under the holy Vimana is known as Ananda Nilayam, the seat of eternal beatitude.



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SAPTHAGIRI



619. Nandanandana: Venkatesa as Krishna is addressed as Nandanandana. This *nama* means that He is the son and source of delight for Nandagopa in Krishnavatara. In Gargya Samhita [#5.19.22], Krishna's return to Nandavraja is celebrated as “*Gaayanta aaran nrupa Nandanandanam...*”. Godadevi in Tiruppavai [#1] exalts Him as “...*Nandagopan kumaran...*”

Sloka –99

*Anasuyaanandano
Athrinetraananda: Sundandavaan /
Shankhavaan Pankajakara:
Kumkumaanko Jayaankusa: //*

620. Anasuyaanandano: Anasuya is the wife of Sage Athri and she begot Vishnu as her son, Dattatreya. Hence Venkatesa is a source of happiness for Anasuya. Also, when Rama, Sita and Lakshmana set out for exile, they visited the sage's *aasrama* and the conversation between Anasuya and Sita is very beautifully depicted by Valmiki at the end of Ayodhya Kanda. Anasuya blesses Sita with choicest divine gifts of garlands, ornaments, garments and fragrant unguents.

621. Athrinetraananda: When Rama, Sita and Lakshmana visited Sage Athri's *aasrama*, He receives Rama as how a father would receive his son. Valmiki depicts this in Ayodhya Kanda [#117.5] as “...*putravat pratyapadyata*”. Athri's joy knew no bounds upon seeing them and hence this *nama*, which indicates Athri's bliss at the sight of Rama.

622. Sundandavaan: Venkatesa is bestowed with abundance in everything and there is no dearth for anything in His abode. Hence this *nama*.

623. Shankhavaan: The bearer of divine conch. Venkatesa holds Chakra in His right hand and a conch called Panchajanya in His left hand. Wielding the divine conch is one of the hands is the indication of infallible supremacy. Parasara Bhatta in his

commentary to Sri Vishnu Sahasranama [#993], mentions that He not only wields the divine conch, but also nourishes it with the divine nectar of His coral lips. Andal dedicates a complete decad [*Karuppooram naarumo!...*] to the divine conch, Panchajanya in her Nachiyar Tirumozhi [#decad 7] and inquires how blissful is the conch for being the only ornament/weapon in direct contact with Venkatesa's lips. While surrendering to Him, Adi Shankara in his Sri Hari Sharanashtakam, discounts all other means and explicitly states that the wielder of the conch is the sole refuge - “...*tvameva saranam mama Shankhapaane*”.

624. Pankajakara: Venkatesa's hands are as fresh as of a lotus flower. Literature is replete with comparisons of Venkatesa's divine vigraha with that of Lotus flower. Nammalwar attributes lotus flower like freshness to His hands, feet, eyes, lips in Tiruvaymozhi [#2.5.3] - “...*minnum sudarmalaikku kan paadam kai kamalam...*” Alternately He wields a fresh Lotus flower in His hand and hence this *nama*.

625. Kumkumaanka: As a permanent resident in Venkatesa's heart, Sri Mahalakshmi, whose forehead bears the holy kumkuma, fills the divine vigraha of Venkatesa also with the kumkuma thereby a reddish hue is reflected on Venkatesa's vigraha. Acharya Anna swamy in his Sri Venkatesa stotra [#1] elaborates this as “*Kamalakucha chuchuka kumkumato niyataaruni... Vijayee bhava Venkata Shailapathe!*”. Leelasuka in his Sri Krishna Karunamrutam [#9] declares that he takes refuge in the Lord whose divine body is marked with kumkum of devotee gopikas - “*Pallavaaruna Paani pankaja...kumkumapankilam Prabhumaasraye!*”.

626. Jayaankusa: Through this *nama* Venkatesa is known to possess a hook or goad that mahouts typically carry to set right elephant they take care of. Acharya Anna Swamy mentions about this as

one of the divine symbols that appear on the holy feet of Venkatesa, in Sri Venkatesa Prapatti [#5] - "...vajra Ankusamburuha... Sri Venkatesa charanou saranam prapadye!".

Sloka –100

*Ambojamakarandaadyo
Nishpanko Agarupankila: |
Indra: Chandraratha:
Chandro Atichandra: Chandrabhasaka: //*

627. Ambojamakarandaadya: Venkatesa is the creator of Brahma. From His navel, arose a lotus on which Brahma is seated and doing the creation as per vedas. The seat of entire creation is the honey oozing lotus flower and hence this *nama*. Nammalwar mentions in Tiruvaymozhi [#1.5.5] "...un thene malarum tiruppadam..." praying at His holy feet. In Atimanusha stava [#2], Kuresa prays at His holy feet that generates delectable honey as "...srutermadhuna utsa iti prateeta:...". In Sri Venkatesa Prapatti [#10], Acharya Anna also uses the phrase from Vishnu Suktam and mentions about the honey oozing at His holy feet - "...yau madhwa utsa iti bhogyatayaa...".

628. Nishpanka: Venkatesa remains untainted by any impurity. Sri Ramanuja addresses Sri man Narayana as "Akhila heya prathyaneeka..." in his works which makes it clear that He is with the antidote for all impurities that one can think of and thus the purest one, the one who does not and cannot be sullied at all.

629. Agarupankila: Agaru indicates a kind of elite black fragrant substance. To describe Venkatesa's form, it is compared to that of the dark hue of the fragrant substance, agaru. Also, His divine form appears to be like the fragrant smoke that emanates from agaru.

630. Indra: This *nama* indicates the abode of infinite wealth. As it states, Venkatesa is the Lord of countless wealth and thus He is Indra. Nammalwar in his Tiruvaymozhi [#7.2.10] claims Him as Indra - "...vadivudai vaanor thalaivane! ennum..." The Indra who resides in Amaravati and maintains lordship over other demigods is merely an appointee who is rendering his duties. Even for him, Venkatesa is the antaryami and makes him execute his duties.

631. Chandraratha: Chandra is the Mahalakshmi's sibling as they both emanated from the act of Kshirasagara mathana. In the annual Srivari Bramhotsavam, Venkatesa's procession takes place in Chandra prabha vahana on the night before the celestial Rathotsavam.

632. Chandra: The word Chandra is derived from the root word "chad" which means 'to delight'. Venkatesa possess effulgent rays like those of the moon and hence this *nama*.

633. Atichandra: Venkatesa is brighter than the moon. Periyalwar in his Tirumozhi [#1.4.3], as the mother of Krishna proclaims that howmuch ever the moon may shine, it will not be a match to the brilliance of her son, Krishna - "sutthum olivattam soozhndhu sothi paranthengum ethanai seyyinum en magan mugam nerovvaay..."

634. Chandrabhasaka: Venkatesa is the source of brightness to the moon. It is said in vedas that Chandra's source to be traced to the *manas* of the Lord - "chandrama manaso jaata.". Nammalwar in his Tiruvaymozhi [#4.4.4] exclaims "Onriya thingalai kaatti oli manivannane! ennum..." wherein Nammalwar assumes the role of the mother of a young immature girl and wonders what spell was cast on her daughter that makes her point to a full moon and call out that as the shining blue-gem-hued Lord.

(to be continued)

MUKUNDAMALA

-Sri R. Kannan

Mukunda mala is a beautiful Stotram in praise of Lord Sri Mukunda, who is otherwise widely known as 'Lord Sri Krishna'.

Mukunda is the one who grants Moksha or Salvation to one who surrenders unto Him with steadfast faith. Mala is a garland. As this is an everlasting beautiful garland devoted to Lord Mukunda, this has come to be known as Mukundamala. This Stotra contains 40 thought provoking slokas, bequeathed for the posterity by Sri Kulasekhara Alwar.

Sri Kulasekhara Alwar - He was a King and ruled a vast kingdom spreading all over south India. He was born in Tiruvanchikkalam, near Guruvayur, in Kerala, with birth star Punarvasu, same as that of Lord Sri Rama, in the month of Maga-Tamil month of Masi- Feb- March. He is considered to be one among the 12 Alwars- the Divine sent Sri Vaishana Saints. He was very much attached to Lord Sri Rangantha of Sri Rangam, which is considered to be the Sri Vaikutam on Earth, in Archavatara(Lord In Sacred Idol form), and Lord Sri Rama, as an incarnation as a human being. His works include Perumal Tirumozhi containing 105 wonderful Tamil pasurams. The last of this prabandham gives the full account of Srimad Ramayana. His other work in Sanskrit is Mukundamala. Though he was a king, he led a very high spiritual life concentrating not only on the Lord but also his devotees, otherwise known as Bhagavatas.

Sri Mukunda Mala : This Stotra has a Tanaian, a special verse paying homage the author Sri Kulasekhara Alwar.

"I salute Sri Kulasekara, the king who used to announce pilgrimage to Sri Rangam every day, with bowed head". The whole Stotra centres around Nama Sankeertana or the chanting the names of Lord Mukunda. In the first verse, Sri Kulsekhara entreats the Lord that he should chant the names of the Lord- Sri VALLABHA, SRI VARADA, DAYAPARA, BAKTAPRIYA, GOVINDA (ONE WHO GRANTS SALVATION), SRI NATHA, SRI NAGA SAYANA and like that.

In verse 21, he prays to the Lord that he knows only Him and none other God and that he should protect him from the clutches of Samsara. While doing so, he chants the sacred names of the Lord- GOPALA, KRUPA JALADE, SINDU KANYAPATHE (THE SPOUSE OF SRI

M A H A L A K S H M I), KAMSAANTAKA (ONE WHO KILLED KAMSA), GAJENDRA RAKSHAKA, MADHAVA, RAMAANUJA (BROTHER OF BALARAMA), JAGATGURU, PUNDAREEKAKSHA, GOPI JANANAATHA and many more.

In verse 26, it is told that sinners do not chant the names of Lord Sriman Narayana and as a result are doomed to samsara with cycle of rebirth.

In verses 36 and 37, he wonders when one is able to chant the names of the Lord with great ease and comfort, some do not chant them. While saying so, Alwar himself chants the name of the Lord – SRINATHA, NARAYANA, VASUVEDA, SRI

**Sri Kulasekhara Alwar
Varsha Tirunakshatram
on 28.02.2026**



KRISHNA, BHAKTAPRIYA, CHAKRAPAANI, SRI PADMANABHA, KAITABHAARA (ONE WHO KILLED MADHU KAITABA, THE ASURAS WHO STOLE VEDAS FROM BRAHMA). SRI RAMA, PADMAAKSHA, HARI, MURARI, ANANTA, VAIKUNTA, MUKUNDA, KRISHNA, GOVINDA, DAMODARA, MADHAVA and likewise.

It may be noted that Nama sankeertana with deep devotion will pave path for Moksha in due course in Kaliyuga.

To contemplate on the Lord, Alwar advises his own sense organs as -

- The tongue should chant the name of Kesava;
- The mind should always think of Muraari;
- The hands should do archana to Sridhara;
- The ears should hear the divine stories of Achyuta;
- The eyes should concentrate on Sri Krishna (the sacred idol);
- The feet should take oneself to the Temples of Hari;
- The nose should smell the fragrant Tulasi leaves offered to Mukunda
- The head should bow in reverence to Lord Adhoksha
- Here also Alwar remembers to the various names of the Lord.
- Alwar then goes on to offer a good medicine for our diseases.

The great sages like Yagna Valkya have found a great medicine to the disease of rebirth. If we take the nectar of the name of Sri Krishna, it will not only cure the disease of samsara but also grant moksha where there will be no disease whatsoever.

He further confirms that the Divine medicine of Sri Krishna's name will clear mental disease, will remove the fear of samsara- the cycle of rebirth will finally grant salvation.

He states in verse 31 that the body is going to be very weak attaining old age and is going to fall down

one day. There is no permanent cure for the same. It is better to take Krishna naamam – a great medicine which will grant salvation from the worldly sorrows / diseases.

Alwar describes the Lord as Gopala choodamani. This great gem like Chintamani will grant all our wishes including Moksha.

He confirms that Sri Krishna mantra, which is extolled in Vedas, will remove our darkness of wisdom, grant enough wealth, protect us from calamities and finally grant us Moksha.

Apart from devotion to Lord, he insists that service to His devotees is very important as they are said to be His souls.

Day in and day out, Alwar remembers the Lord Sriman Narayana, salutes His sacred feet, worships him with deep devotion; chants His divine Names and thinks of Him as the Supreme reality.

Alwar praises Sri Krishna in all seven types of cases(grammar) in his verse 33.

- Let Sri Krishna protect us;
- I salute Sri Krishna;
- The enemies of Devas were vanquished by Sri Krishna;
- Great reverence to you Sri Krishna;
- The whole world emanated from Sri Krishna
- I am the slave of Sri Krishna
- The whole world is established in Sri Krishna.

Alwar concludes the Hymn with a prayer to the Lord -

"I pay obeisance to Lord Madhva, the consort of Sri Mahalakshmi, the one who slew the demon Madhu and who is reclining on serpent bed of Sri Adi sesha. His already charming body enhanced in its beauty by the drops of water of the wave rich Milk Ocean."

Let us invoke the blessings of Lord Sri Mukunda and His Devotee Sri Kulasekhara Alwar.

Sri Mukundaaya Namaha





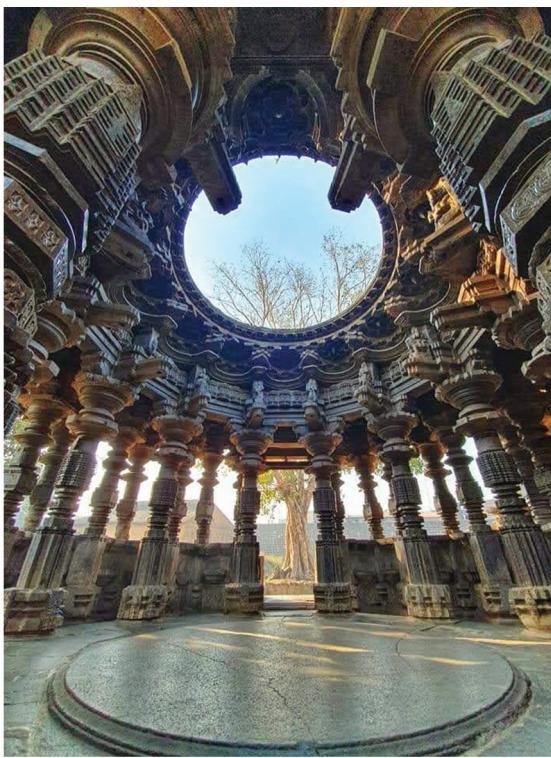
THE DIVINE KALEIDOSCOPE OF KHIDRAPUR

- Dr.Jyoti D.Vora

The worship of Lord Shiva is an integral part of our Sanatan Dharma. Lord Shiva is addressed faithfully as Mahadeva or Lord of Lords.....He is the third of the Trimurties, the Destroyer, the One who decimates to start a new cycle of creation or Nirmaan. Hence, festivals, rituals and temples dedicated to Lord Shiva are both, ancient and worth visiting. They form an integral part of our rich heritage and culture projecting the Bhakta Vatsal (Benevolent) Profile of our Lord. They are reminiscent of the manner in which our respected ancestors recognised the grace of Lord Shiva. The twelve pious seats of worship known as Jyotirlinga....are perfect examples. Additionally, there are some lesser known but amazing temples of Mahadeva which enrich the knowledge of an ardent student of Hinduism. I present here the Divine kaleidoscope of Khidrapur where the Kopeswar Temple draws the believers towards prayer and worship. It is an ancient temple of our Lord, situated in the realms of Maharashtra. The temple is a truly fascinating synergy of knowledge, wisdom, scientific

acumen. It is a perfect example of the fact that our ancestors were extremely evolved spiritually and mentally and Sanatan Dharma is timeless in its relevance and enlightenment. Khidrapur temple is commonly known as 'Kopeshwar Mandir or temple'.

Kopeshwar Temple is also accessible from Sangli and Kolhapur. It was built in the 12th century by Shilahara king Gandaraditya between 1109 and 1178 CE. It is to the east of Kolhapur, ancient & artistic town on the bank of the Krishna river. Incidentally, Kolhapur is the seat of Goddess Ambabai, also known to all as Devi Mahalakhshmi. History documents that in spite of the fact that Silaharas were Jain kings, they built and renovated various Hindu temples, thus depicting their respect and love for all religions. It is interesting to note the etymology of the word Kopeshwar. Kopeshwar means Lord Shiva in an angry profile. Researchers pronounce that the temple is built to enhance anger management in all the worshippers since their anger is internalised by



our Lord, whose Grace is tangible. I have experienced the serene aura of this pious environment personally.

The entire temple is divided into four parts Swargamandapa, Sabhamandapa, Antaraal kaksha and Garbha gruha. The Swargamandapa has a vestibule with an open top. The sanctum is conical. The exterior has stunning carvings of deities and secular figures. Elephant statues sustain the weight of the temple at the base. In the interior, we first see Vishnu (Dhopeshwar) & Shivaling facing north. But there is no Nandi who has a separate Mandir. Separate Actor-Pandal called Swarga mandap, hall, old pillars, carvings of gods & male and female artists in various poses, are attractive. The ceiling is semi-circular with matchless engravings. On the outside, complete 'Shivaleelamrit' is carved. The Kopeshwara, an ancient and artistic temple situated on the bank of Krishna is a fine example of ancient sculpture.

It was built in the 11-12 century by Shilahara. The ceiling is semi-circular with matchless engravings. Inside there is a statue of Vishnu (Dhopeshwar) and Shivaling "Kopeshwar" facing north. There is no Nandi here. He is placed in a separate Mandir. Separate Actor-Pandal, hall, old pillars, carvings of gods and male-female artists in various poses are attractive. This is the only Shiva temple in India with an idol of Vishnu. The present temple was built by Shilahara kings who were native to Maharashtra. They were feudatories of Rashtrakuta. Apart from the legend, the name might have originated from the ancient name of the town, which was "Koppam". The town witnessed two major battles. The first one took place in 1058 CE between Chalukya king Ahavamalla and Chola king Rajendra. The Chola king Rajadhiraja was killed during the battle, and the coronation of the second king, Rajendra Chola, took place right in the battlefield. Delving into the glorious history of Kopeshwar is itself a gainful experience. The second battle took place between Shilahara king Bhoj-II and Devagiri Yadav king Singhan-II, during which king Bhoj-II was captured by Yadavas and was held a captive in the fort of Panhala. This event is recorded in the 1213 CE inscription near the south entrance of the temple. This battle brought the rule of the Kolhapur branch of Shilaharas to end.

There are about a dozen inscriptions on the inside and outside of this temple, out of which only a couple of inscriptions are in good condition now. These inscriptions reveal the names of few kings and their officers. All these inscriptions except one are in Kannada language and script. The only Devanagari inscription is by Singhan-II and is located on the outer wall near South entrance of the temple. At the entrance of the Svarga Mandap, there is a circular opening seen at the top. It is supported by 48 hand-carved pillars. At the periphery of the Svarga Mandap, there are carved idols of Lord Ganesh, Karthikeya swami, Lord Kubera, Lord Yamraj, Lord Indra, etc. along with their carrier animals like peacock, mouse, elephant, etc. Standing at the center of the Svarga Mandap, one can see idols of Lord Brahma on the left side wall of the entrance of Sabha Mandap. In the center, people can see the Shiva Kopeshwar shivling situated in the Garbh Gruha & towards the right hand side wall the carved idol of Vishnu is visible. A stone pedestal mounted to the east of the temple's southern door has a carved inscription in Devnagari script. It mentions that the temple was renovated in 1136 by Raj Singhadev of yadav dynasty.

This ancient temple is situated in Kolhapur District, Maharashtra. A visit to this holy pilgrim centre would bring solace and peace to the devotees.



“Shower your Mercy O Sri Rama!” is a book comprising Bhadrachala Ramadasu Kirtanas in English, translated/transcreated by Prof. M Rajagopalachary, who is a retired Professor of English, a researcher, critic and a renowned translator.

“Kancerla Gopanna (1620-1688), popular as Ramadasu, was an ardent composer-singer (vaggeyakara) who earned fame as a popular lyricist and people’s poet. The uniqueness of Ramadasu’s compositions lies in their portrayal of the agony and suffering of a devotee, raising issues of existential struggle.

In the present book, the author has translated seventy-seven sankirtanas and classified them broadly under four categories, namely - (i) Glory of Lord Sri Rama with a sub-division on Nama Sankirtana. (ii) The Existential Struggle, (iii) Visistadvaita and (iv) Encounter with Tanisa. The categories are fixed keeping in view the main purport of the sankirtanas. There are apt and beautiful images to highlight the significance of the work. They aid in the readers getting closely drawn to the beauty of the kirtanas.

Every translation is only a close approximation of the original, but, if a translator has

“SHOWER YOUR MERCY O SRI RAMA!”

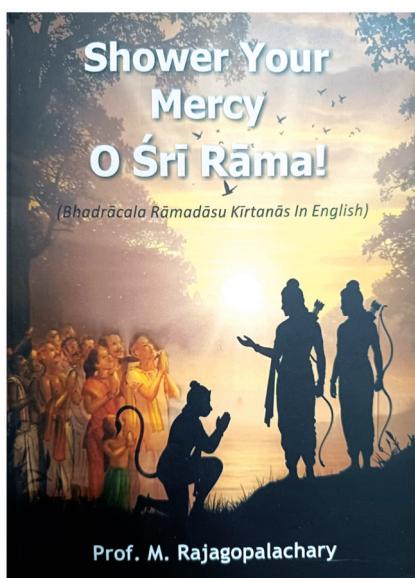
an ability to play ‘the language game with skill’, the translation comes closest to the original. A great level of concentration and expertise goes into making the translated text flow smoothly as the original text.

Translation/transcreation is not a separate work of literary art, because the religious, social and cultural context of the original will be retained in the transcreation. The peculiarities and musicality will be attempted to be transferred effectively but is not possible in most cases - it is an inherent difficulty.

It is difficult to single out few kirtanas for special mention, because all of them read beautiful and evocative. Almost every kirtana in this English translation bears the stamp of work done with devotion and erudition, illuminating like beacons with interpretative explanation and critical poetic sensibility. One can sense the translator’s teaching experience and passion to disseminate knowledge in his meticulous and patient narration in the commentary of every kirtana and diligently provided glossary as footnotes of meanings of culture-specific words in Telugu. The structure and narrative artistry make this book important.

This work is a wonderful contribution to Bhakti literature of India. Since it is in English language, it adds to the richness of world literature. It gives a sense of spiritual contemplation, devotional experience and historical awareness of significant fact. Elegantly produced and aesthetically appealing, this is an eminently readable and enjoyable book for the devotees, music students and general readers who like religious literature.

Review by - Smt. Ambika Ananth



“SHOWER YOUR MERCY, O SRI RAMA!”
 (Bhadrachala Ramadasu Kirtanas in English)
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 New Delhi
 Price Rs. 395/-
 (available on Amazon)



BILVA THE SACRED TREE WITH HEALING POWER

- Dr.Suma S. Sadar Joshi

Bilva (*Aegle marmelos*), also known as *Sriphala* and *Sivadruma*, is a sacred plant closely associated with Lord Shiva. Mythologically, it is believed to have originated from Goddess Lakshmi and its Tripatra leaves symbolize the Trimurti, three Gunas, and the three eyes of Shiva, making it an essential offering in Lord Shiva worship.

Historically, Bilva has been used since the Vedic period and is extensively described in Ayurvedic classics such as *Charaka Samhita*, *Sushruta Samhita*, and *Ashtanga Hridaya*, especially for its role in digestive disorders and as a component of Dashamoola. Its cultivation near temples and ashramas reflects its combined spiritual and medicinal significance. Phala (fruit), Moola (root), Patra (leaves), Twak (bark), and Pushpa (flowers) are all therapeutically important, making Bilva a multi-utility medicinal plant in Ayurveda.

THERAPEUTIC USES OF BILVA (AEGLE MARMELOS)

Useful Part	How it Helps	Method of Use	Common Traditional Dosage
Phala (Fruit)	Controls diarrhea (raw); relieves constipation & improves strength (ripe)	Unripe fruit powder with warm water/buttermilk; ripe pulp as food/drink	Powder: 3–5 g once/twice daily; Pulp: 50–100 g
Moola (Root)	Reduces fever, body pain, joint pain, swelling	Root decoction (boiled extract)	40–60 ml once daily
Patra (Leaves)	Improves digestion, helps control blood sugar, reduces swelling	Fresh leaf juice; paste for external use	Juice: 10–20 ml once daily
Twak (Bark)	Useful in diarrhea, fever, wound healing	Bark decoction for drinking or wound washing	40–60 ml once daily
Pushpa (Flowers)	Relieves vomiting, thirst, burning sensation	Mild infusion (herbal tea)	20–30 ml once/twice daily

Note : The above dosages are traditional and meant for general awareness. Medicinal use should be under the guidance of a qualified Ayurvedic physician.

Side Effects of Excess Use of Bilva : Bilva is a safe and beneficial medicinal plant when used in proper quantity. Excess use of Bilva, especially the unripe fruit, may cause constipation, gas, abdominal discomfort, dryness, and loss of appetite due to its astringent nature. People with Vata predominance or chronic constipation should use it cautiously and preferably under medical guidance.



MARKANDEYA

The Immortal Child Blessed by Lord Shiva

- Dr. S. Ammani



In the sacred land of ancient India, there lived a noble sage named Mrikandu and his virtuous wife Marudmati. They dwelled in a peaceful hermitage surrounded by forests, rivers, and the chants of sacred hymns. Though they lived a life of discipline, charity, and devotion to Lord Shiva, one sorrow shadowed their happiness—they had no children. Believing that a child was a divine blessing, the couple dedicated themselves to intense penance, praying day and night with unwavering faith.

After many years of severe austerities, Lord Shiva appeared before them in radiant splendor, accompanied by divine light and cosmic silence. Pleased with their devotion, He offered them a choice that would test their spiritual wisdom. They could have a son who would live a long life but lack wisdom and devotion, or a son blessed with extraordinary intelligence, virtue, and devotion, yet destined to live only for sixteen years. Without hesitation, Mrikandu and Marudmati chose the latter, valuing spiritual greatness over worldly longevity.

In due time, a luminous child was born to them and named Markandeya. From early childhood, he displayed remarkable qualities. He was gentle in speech, compassionate in action, and deeply inclined toward spiritual practices. While other children played, Markandeya spent his time listening to sacred scriptures, serving sages, and worshipping Lord Shiva with pure devotion. His constant chanting of *Om Namah Shivaya* filled the hermitage with divine peace.

As the years passed, Markandeya grew into a handsome and wise young boy, admired by all who met him. Yet, his parents lived with a hidden sorrow, knowing that his life was destined to be brief. As his sixteenth year approached, their sadness became visible. Noticing their pain, Markandeya gently questioned them. When they revealed the truth about his destined death, he listened calmly and replied with serene confidence, “Life and death lie in the hands of Lord Shiva. If my devotion is sincere, He will protect me.”

Instead of fearing death, Markandeya deepened his devotion. He intensified his prayers, observed strict vows, and surrendered himself completely to Lord Shiva. For him, worship was not an act of fear but an expression of love and trust. His faith was so strong that even destiny seemed to bow before it.

On the day fate had decreed, the atmosphere around the hermitage grew heavy. As Markandeya stood absorbed in prayer inside the temple, Yama, the god of death, arrived to claim his soul. His form was terrifying, radiating authority and inevitability. Yet, Markandeya did not tremble. Running to the sanctum, he embraced the sacred Shiva Lingam, closing his eyes and chanting the holy mantra with complete surrender.

Bound by his cosmic duty, Yama cast his noose toward the boy. However, the noose wrapped itself around the Shiva Lingam along with Markandeya. At that moment, the universe shook. Thunder roared, the earth trembled, and Lord Shiva burst forth from the Lingam in a fierce and radiant form. Enraged that His devotee had been threatened, Shiva struck Yama down with divine power, declaring that death had no authority over one who had taken refuge in Him.

The gods and sages rushed to the scene in alarm. They pleaded with Lord Shiva to restore Yama, reminding Him that death was essential for maintaining cosmic balance. Moved by their plea, Shiva revived Yama but commanded him never to approach

Markandeya again. Turning to the young devotee, Shiva blessed him with immortality, eternal youth, and supreme wisdom, granting him the status of a *Chiranjivi*—one who lives forever.

Blessed by Lord Shiva, Markandeya lived on as a great sage. He travelled across kingdoms and forests, spreading spiritual wisdom and devotion. His teachings emphasized faith, humility, courage, and surrender to the divine. Kings, scholars, and seekers sought his guidance, and his life became a living testimony to the power of unwavering devotion.

Markandeya’s story is not merely a tale of divine intervention but a profound lesson for humanity. It teaches that fear dissolves in the presence of true faith, that destiny can be transformed through surrender, and that devotion has the power to conquer even death. Through his life, Markandeya reminds us that when the heart is filled with faith and the soul rests in divine grace, nothing in the universe can harm us.





Frame the Proverb using the jumbled words given below



a Single Step A Journey of Miles Begins with a Thousand

Single Step

Ans. A Journey of a Thousand Miles Begins with a

Do you Know??

1. Who wrote Sri Shiva Bilvastakam
2. Who is called Daakshaayani
3. What is Lord Shiva's Weapon called?
4. The Vahanam of Lord Shiva
5. Name the place where Saligrama was originated

of Daksha Prajapati

e. Goddess Parvathi - The Daughter

d. Trishul or Trident

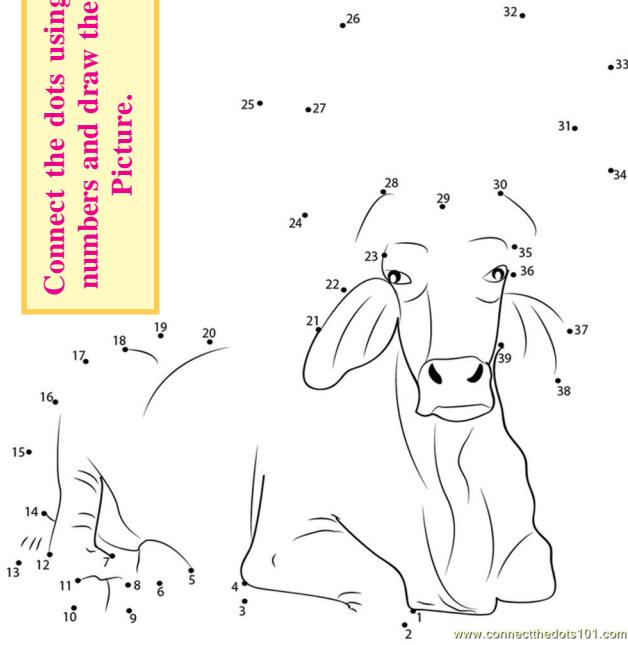
c. Nandi

b. Sri Adishankaracharya

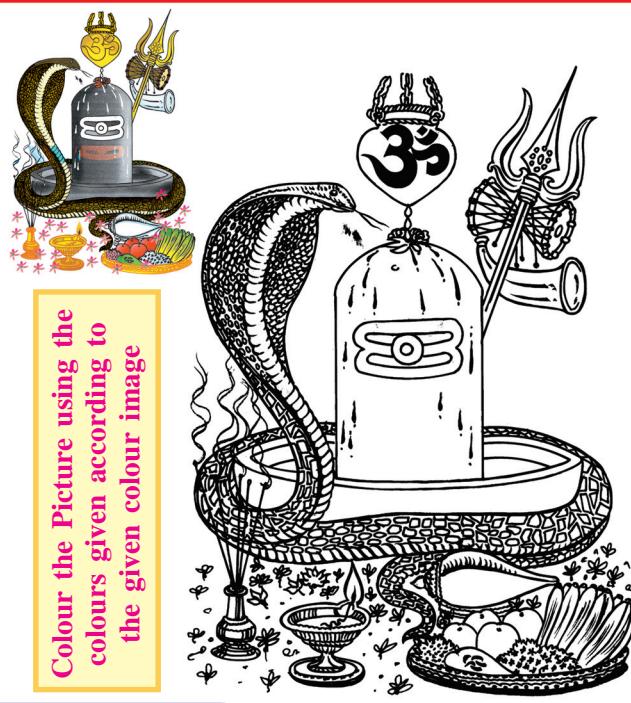
a. From Grandki River in Nepal

Ans. : (1) b (2) e (3) d (4) c (5) a

Connect the dots using numbers and draw the Picture.



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





The Pancha Bhoota Lingas refer to five sacred Shiva temples embodying one of the five elements. These ancient Pancha Bhoota Sthalams represent the fundamental elements of nature (Prithvi, Apas, Agni, Vayu, Akasha). They are....

WHAT ARE PANCHA BHUTA LINGAS



**Ekambareswar
Earth (Prithvi Lingam)
(Kanchipuram,
Tamilnadu)**

Lord Shiva is worshipped as Ekambareswarar or Ekambaranathar or Rajalingeswaram. Goddess Parvati is worshipped as Elavarkuzhalai.



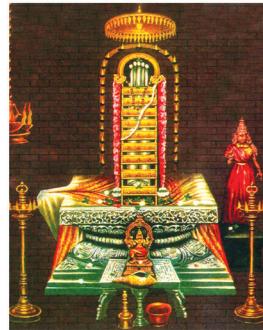
**Jambukeswar
Water (Jala / Jambu
Lingam)
(Thiruvanaikaval,
Tamilnadu)**

Lord Siva is worshipped as Jambukeswarar and Goddess Parvati as Akilandeswari.



**Arunachaleswar
Fire (Agni Lingam)
(Tiruvannamalai,
Tamilnadu)**

Lord Siva is worshipped as Annamalaiyar and Goddess Parvathi as Unnamulai Ammai.



**Srikalahasteeswar
Air (Vayu Lingam)
(Srikalahasti,
Andhra Pradesh)**

Lord Siva is worshipped as Srikalahasteeswara and Goddess Parvathi as Gnana Prasunambika Devi.



**Thillai Nataraja
Sky (Akasa Lingam)
(Chidambaram,
Tamilnadu)**

Lord Siva is worshipped as Thillai Koothan or Sabesan Swamy and Goddess Parvathi as Shivakami Amman.

EKADASA RUDRAS OF LORD SIVA



- 1. Kapali (The Skull-Bearer)**
- 2. Pingala (The Brown-Eyed One)**
- 3. Bheema (The Terrible)**
- 4. Virupaksha (The Uneven-Eyed)**
- 5. Virohita (The Red-Hued)**
- 6. Shastra (The Armed One/Protector)**
- 7. Ajapaada (The One with No Feet)**
- 8. Ahibudhnya (The Serpent of the Depths)**
- 9. Shambhu (The Benevolent)**
- 10. Chanda (The Fierce / Angry)**
- 11. Shambhu (The Benevolent)**

These Rudras are the 11 fierce, windstorm-like manifestations of Lord Shiva born from Lord Brahma's forehead to destroy evil. Recite these naamaas on Sivarathri Day and be blessed.





'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. Who is called Savyasachi among the Pandavas?
2. In which temple in Andhra Pradesh, Lord Sri Mallikarjuna Swamy and Goddess Bhramaramba Devi are worshipped?
3. What is called Sripala?
4. Who is called Sivavakkiyar?
5. Why is Arjuna called Phalguna?
6. In which state Khidrapur temple is situated?
7. Who is the author of Naanmukan Tiruvandadi?
8. The Mukunda Mala is a stotram composed in praise of
9. What is the birth star of Sri Kulasekhara Alwar?
10. Who is 'Nara' in the divine pair 'Nara – Narayana'?
11. Who is the husband of Merudevi?
12. Who is the son of King Nabhi?
13. What is the name of the city of Lord Sri Krishna?
14. Who is the wife of Vali?
15. Who is the husband of Urmila Devi in Ramayana?
16. Who is the author of Varadaraja Sthavam?
17. Who is the wife of the sage Mrikandu?
18. Who was 'Kancherla Gopanna'?
19. Who is the foster-mother of Lord Krishna?
20. Who is the daughter of Akasa Raja?

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 25-02-2026.
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:-

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K.T. Road, Tirupati – 517507

Tirupati District, Andhra Pradesh



GENERAL PREDICTIONS FOR THE MONTH OF FEBRUARY 2026

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



Aries (Mesha) :

Good planning, foresight, and tact will play a better role in political affairs. Power will come. Businessmen will make high profits. Children will get good success.



Libra (Tula) :

You will pay attention to academic matters. You will participate in religious activities. You will conduct auspicious activities at home. You will experience financial development in your professional and business activities.



Taurus (Vrishabha) :

You will make progress in your career. You will be able to complete your projects on time by using your influence. Eye-related medical treatments will be required.



Scorpio (Virshchika) :

Wealth and material pleasures and comforts will increase in this month. You will get success in your endeavors. Your financial condition will also improve.



Gemini (Mithuna) :

Gains the strength to overcome all problems. Makes you physically and mentally strong. Achieves auspicious yogas of prosperity. Income sources increase. Life becomes comfortable.



Sagittarius (Dhanu) :

You will be more inclined towards social sciences and arts than mathematics and science. You will give more importance to the practical aspects of life. It will be encouraging for those pursuing a legal career.



Cancer (Karkataka) :

Participate in auspicious activities. Students will excel in academics. Willingness to learn new things. Indicates stomach-related illness. Recite Lakshmi Sahasra namam to get good results.



Capricorn (Makara) :

There is a possibility of misunderstandings with those close to you. It is better to be patient and not arrogant. You will get things done even if it is late. It is better to avoid misunderstandings with your siblings.



Leo (Simha) :

You will have good relations with family members, especially your mother's siblings. You will develop your personality by helping others in trouble. You will achieve job success in competitive exams.



Aquarius (Kumbha) :

You will face difficulties in your professional and employment matters. Business will be limited. You should avoid disputes to maintain peace and harmony. You will be subject to instability and insecurity.



Virgo (Kanya) :

Career opportunities will improve for students. The stage will be set for enjoying a prosperous life. You will get good education and wealth. Your results will get fruitful.



Pisces (Meena) :

Everything you touch will turn into gold. Three flowers, six fruits, and the moon will be favorable for you. You will be successful in business. Your health will flourish.

Subham Subham Subham



FEBRUARY, 2026

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SAPTHAGIRI

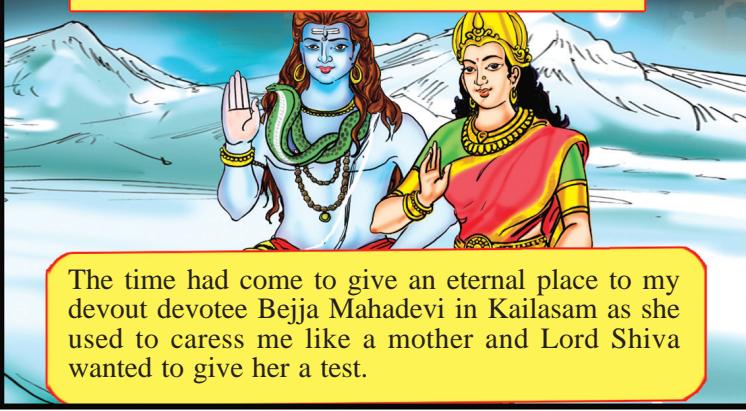




A Mother's Love is
AFFINITIVE AND UNIQUE

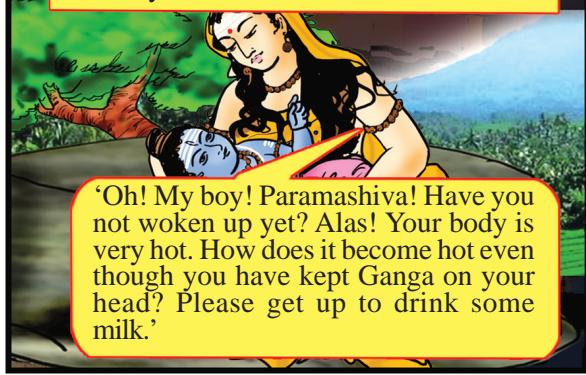
Original Story in Telugu by :
Kalarathna Dr. Kampalle Ravichandran
Pictures by : Sri Thumbali Sivaji
Translated by : Smt. J.C. Gnanaprasuna

One day in Kailasam,
Lord Shiva told Goddess Parvathi...



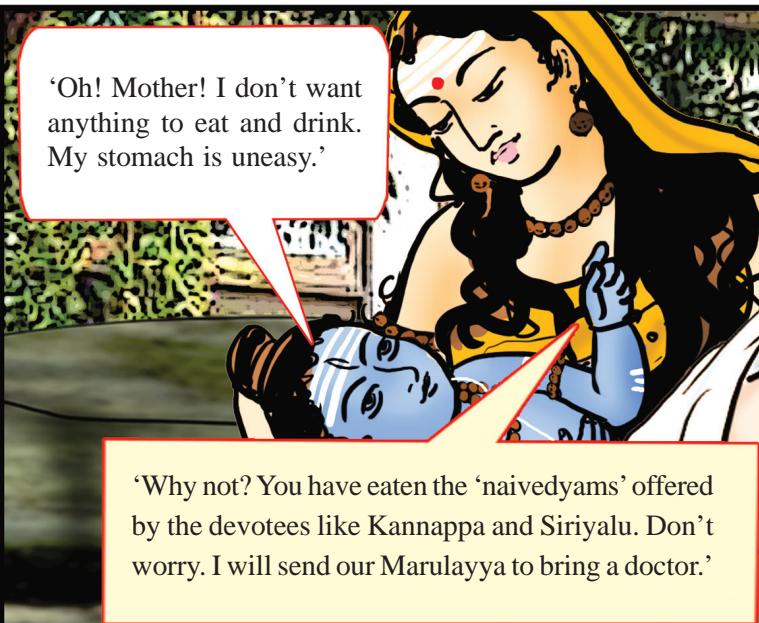
The time had come to give an eternal place to my devout devotee Bejja Mahadevi in Kailasam as she used to caress me like a mother and Lord Shiva wanted to give her a test.

In Bhuloka, Lord Shiva is receiving worship from Bejja Mahadevi in the form of a boy.



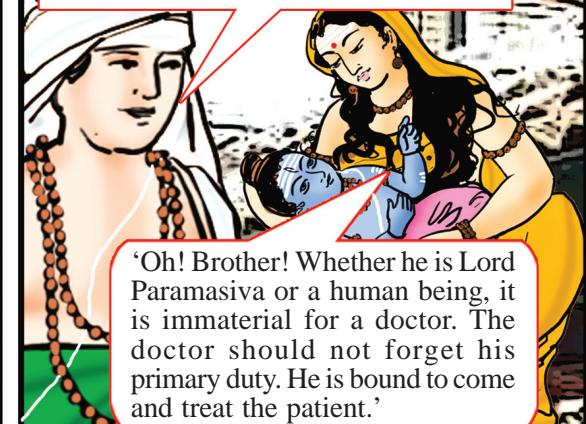
'Oh! My boy! Paramashiva! Have you not woken up yet? Alas! Your body is very hot. How does it become hot even though you have kept Ganga on your head? Please get up to drink some milk.'

'Oh! Mother! I don't want anything to eat and drink. My stomach is uneasy.'



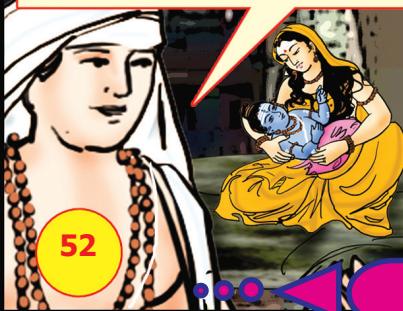
'Why not? You have eaten the 'naivedyams' offered by the devotees like Kannappa and Siriyalu. Don't worry. I will send our Marulayya to bring a doctor.'

'Sister! The doctor has refused to come here to treat the boy. He satirically has said that he cannot treat the boy since he is none other than Lord Paramasiva.'



'Oh! Brother! Whether he is Lord Paramasiva or a human being, it is immaterial for a doctor. The doctor should not forget his primary duty. He is bound to come and treat the patient.'

'Sister! You are a staunch devotee of Lord Shiva. You should not feel any tension. This may be the test of Lord Shiva.'



Marulaiah and his wife Manthamma along with the close members of his family namely Somaiah, Bommaiah, Dedara Dasimaiah arranged a meeting to find a solution to this problem.



Almost, two months passed. The child's illness did not come under control. Bejja Mahadevi strongly declined to drink even water. 'I will eat and drink anything if only the boy's (Lord Shiva) health comes to normal.'



'We will go to the house of Bejja Mahadevi. Let us sit and chant the 'Panchakshari' till the recovery of the boy's health.'



We will do our best. All of us will perform 'Istalinga Puja' strictly without taking even food and start our procession chanting his name and eulogizing Lord Shiva continuously.'



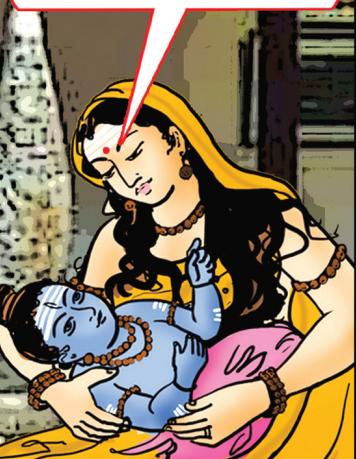
Bejja Mahadevi used to chant 'Panchakshari' even during the times of her work. She never forgets 'Panchakshari' even in her sleep. She is a blessed devotee of Lord Shiva. She is always in meditation.'



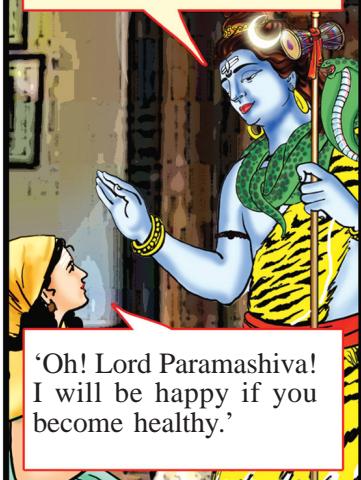
All of them reached Bejja Maha Devi's home chanting 'Om Namah Shivaya!'



'Oh! My dear boy! I cannot tolerate this kind of suffering any longer. I will die in your presence.'

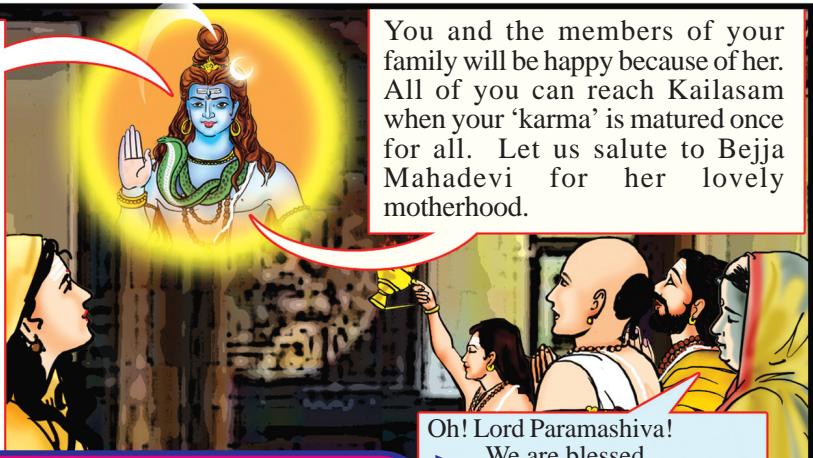


'Amma! Bejja Mahadevi! What boon do you want from me?'



'Oh! Lord Paramashiva! I will be happy if you become healthy.'

'My dear devotee! How will I get illness when your minds are as pure as 'Naivedyams'. Every mother treats her children as the incarnations of gods. She serves them and mould them in a disciplined way. Consequently, everyone will be good. Unlike Bejja Mahadevi, some of my devotees used to ask me for boons in one way or the other. Without any desire, Bejja Mahadevi has caressed me as an incarnation of my mother. So, I have to give her a fixed a place in Kailasam from now onwards.'



You and the members of your family will be happy because of her. All of you can reach Kailasam when your 'karma' is matured once for all. Let us salute to Bejja Mahadevi for her lovely motherhood.

Oh! Lord Paramashiva! We are blessed.



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Answers for the
QUIZ
 Published in the Month of
DECEMBER 2025

1. Dhanurmasa
2. Tiruppavai
3. Goda Devi
4. Lord Bruhaspathi and Lord Vayu
5. Margasheersha month
6. Sri Vedanta Desikan
7. Sri Goda Devi
8. 30.12.2025
9. Sage Gautama
10. Kathopanishad
11. Namperumal
12. Thiruppan Alwar
13. Srivatsam
14. Thiruppan Alwar
15. Sri Bhagawad Ramanuja
16. Margasheersham and Margali
17. The garland
18. Nammalwar
19. Swami Vedanta Desikan
20. Sri Manikkavasagar

KRISHNANAND A.

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FEBRUARY, 2026

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SAPTHAGIRI





TIRUPATI
SRI KAPILESWARASWAMIVARI
BRAHMOTSAVAMS

From 07-02-2026 to 17-02-2026

DATE	DAY	DAY UTSAVAM	NIGHT UTSAVAM
07-02-2026	Sat	-	Vinayakaswami on Mooshikavahanam, Ankurarpanam
08-02-2026	Sun	Pallaki Utsavam Dwajarohanam	Hamsavahanam
09-02-2026	Mon	Suryaprabhavahanam	Chandraprabhavahanam
10-02-2026	Tue	Bhutavahanam	Simhavahanam
11-02-2026	Wed	Makaravahanam	Seshavahanam
12-02-2026	Thu	Tiruchi Utsavam	Adhikaranandhivahanam
13-02-2026	Fri	Vyagravahanam	Gajavahanam
14-02-2026	Sat	Kalpavrukshavahanam	Aswa vahanam
15-02-2026	Sun	Rathotsavam	Nandhivahanam (Mahasivarathri)
16-02-2026	Mon	Purushamrugavahanam	Kalyanotsavam, Tiruchi Utsavam
17-02-2026	Tue	Natarajaswami in Suryaprabha Vahanam, Thrisulasanam	Dwajavarohanam, Ravanasuravahanam



TARIGONDA
SRI LAKSHMINARASIMHA SWAMIVARI
BRAHMOTSAVAMS

From 23-02-2026 to 04-03-2026

DATE	DAY	DAY UTSAVAM	NIGHT UTSAVAM
23-02-2026	Mon	-	Ankurarpanam
24-02-2026	Tues	Dwajarohanam	-
28-02-2026	Sat	-	Garudavahanam
03-03-2026	Tue	Rathotsavam, Muthyapupandirivahanam	-
04-03-2026	Wed	Chakrasnanam	Dwajavarohanam



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/ 2024-2026" Posting on 1st of Every month.

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Dhvamdhva vaathaahathaanaam
sutha dhuhithru
kalathrathraana bhaaraardhithaanaam
vishama vishayathooye
majjathaa maplavaanaam
bhavathi saranamaykoo
vishnupoothoo naraanaam**

- Mukundamala

VAKADISH