



TIRUMALA TIRUPATI DEVASTHANAM

# SAPTHAGIRI

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JULY 2021

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## BHAGAVADGITA



Evam ukto hr̥ṣikeśo  
Guḍākeśena bhārata  
Senayor ubhayaor madhye  
Sthāpayitvā rathottamam

Sanjaya Said : O Dhrutarashtra,  
having thus been addressed by  
Arjuna, Sri Krishna then drew  
the magnificent chariot between  
the two armies.

(Chapter- I, Sloka-24)

## INVOCATION



Nityātmuḍai yuṇḍi nityuḍai velugondu  
Satyātmuḍai yuṇḍi satyamai tānuṇḍu..  
Pratyakṣamai yuṇḍi brahmamai yuṇḍu saṃ  
Stutyuḍi tiruvēṅkaṭādrivibuḍu ..nityā..

ēmūrti lōkambulella nēleḍu nāta  
ḍēmūrti brahmādulella vedakeḍu nāta  
ḍēmūrti nijamōkṣa miyyajāleḍu nāta  
ḍēmūrti lōkaikahituḍu  
ēmūrti nijamūrti yēmūrtiyunugāḍu  
yēmūrti traimūrti lēkamaina yāta  
ḍēmūrti sarvātmu ḍēmūrti paramātmu  
ḍāmūrti tiruvēṅkaṭādrivibuḍu.. ..nityā..

ē dēvu dēhamuna ninniyunu janmiñce  
nē dēvu dēhamuna ninniyu naṇaṅge mari  
yē dēvu vigrahaṃ bīsakala mintayunu  
ē dēvu nētrambu lina candrulu,  
ē dēvu ḍijivu linninṇiḷō nuṇḍu  
nēdēvu caitanya minniṇiki nādhāra  
mēdēvu ḍavyaktuḍē dēvuḍadvandvu  
ḍā dēvuḍi vēṅkaṭādrivibuḍu.. ..nityā..

ē vēlpu pādhayuga milayu nākāśambu  
ē vēlpu pādakē śāntaṃ banantambu  
ē vēlpu niśvāsa mī mahāmārutamu  
ē vēlpu nijadāsulī puṇyulu  
ē vēlpu sarvēsuḍē vēlpu paramēśu  
ḍē vēlpu bhuvanaika hitamanōbhāvakuḍu  
ē vēlpu kaḍu sūkṣma mēvēlpu kaḍu ghanamu  
ā vēlpu tiruvēṅkaṭādrivibuḍu.. ..nityā..

Being the eternal indweller, shining effulgently as the eternal being,  
Being the true self, and existing as the truth,  
Being manifest, and being the Supreme Brahman,  
He is the one who is the most adorable, this Lord of Tiru Venkatadri !

Who is the deity who rules over all worlds,  
Who is the deity sought by Brahma and others,  
Who is the deity who can bestow true salvation,  
Who is the deity who is the sole well wisher of the Universe,  
Who is the deity who possesses a true form,  
Who is the deity who cannot be described in any form,  
Who is the deity whose form includes the trinity,  
Who is the deity existing as the inner self of all,  
Who is the deity who is the Paramatma?  
That deity is the Lord of Venkatadri !

Who is the Lord from whose body everything emanated  
Who is the Lord into whose body everything finally merges,  
Who is the Lord whose form constitutes everything,  
Who is the who has sun and moon as eyes,  
Who is the Lord existing within all Jivas,  
Who is the Lord whose vitality supports all,  
Who is the Lord who is unmanifest,  
Who is the Lord who has none as a second?  
That Lord is the Lord of Venkatadri !

Who is the God whose feet are the earth and sky,  
Who is the God whose entire form is limitless,  
Who is the God whose exhalation is the powerful wind,  
Who is the God whose true servants are the meritorious ones,  
Who is the God who is the ruler of all,  
Who is the God existing as the Supreme Overlord,  
Who is the God who eternally thinks about the welfare of this world,  
Who is the God who is most subtle and also the most extraordinary?  
That God is the Lord of Tiru Venkatadri?

- Annamayya





## TIRUMALA TIRUPATI DEVASTHANAMS, TIRUPATI



### PLACES OF INTEREST IN AND AROUND TIRUPATI

**SRI GOVINDARAJASWAMI TEMPLE** : This temple is situated at the foot of the Tirumala Hills. It is an ancient town associated with the Vaishnava preceptor, Sri Ramanuja. He founded Govindaraja Swamy temple in 1130 A.D. and started a small settlement round it and named it Tirupati. Sri Govindarajaswami Temple, is very near to Tirupati Railway Station. The Deity Sri Govindaraja is in a reclining pose. There are shrines of Sri Andal, Sri Parthasarathi and Sri Venkateswara in the Temple.

**SRI KODANDARAMASWAMI TEMPLE** : This Temple dedicated to Sri Rama is situated within a distance of about a kilometre from Tirupati railway station. The temple was built to commemorate the visit of Sri Rama, Lakshmana and Sita to Tirupati, while returning from Lanka. According to inscriptions, the temple was built by one Narasimha Mudahan for the benefit of Saluva Narasimha in sixteenth century.

**SRI KAPILESWARASWAMI TEMPLE** : This shrine for Lord Siva is located at about 3 kms from Tirupati town. As Kapila Maharshi installed the Sivalinga here, the deity is called Kapilesvara and the Tirtham is known as 'Kapilathirtham'.

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

**SRINIVASAMANGAPURAM**: Srinivasa Mangapuram, a small village, is 12 kms. to the west of Tirupati. Legends say that Lord Venkateswara after his marriage with Padmavathi Devi stayed here for sometime before proceeding to Tirumala. The shrine was renovated by Tallapaka Chinna Tiruvengatanatha in the 16<sup>th</sup> century.

**NARAYANAVANAM** : Narayanavanam is a small town about 22 kms. south east of Tirupati. A shrine dedicated to Kalyana Venkateswara is located here. Puranas and legends claim that Lord Venkateswara married Padmavathi Devi, the daughter of Akasa Raja, at this hallowed place and that to commemorate this great event, Akasa Raja built the temple.

**NAGALAPURAM** : The sacred temple dedicated to Lord Veda Narayanaswamy is situated here. Nagalapuram is about 65 kms. south east of Tirupati. The sanctum sanctorum houses an image of the Matsyavatara form of Vishnu accompanied by Sri Devi and Bhu Devi on either side.

Sun worship is an important aspect at this temple. Every year in the month of March the rays of the Sun pass through the Gopuram entrance for three days and fall on the idol in the sanctum and this is considered as an act of adoration by the Sun.

**APPALAYAGUNTA** : The temple of Lord Prasanna Venkateswaraswami is located at Appalayagunta, 15 kms. from Tirupati. Festivals like Brahmotsavam and Teppotsavam are being celebrated on a grand scale. The idols of Goddess Padmavathi and Sri Andal are also seen in this ancient temple. The temple constructed by the Rajas of Karvetinagar consists of a shrine for Anjaneya. The imposing mammoth image of the wind-god is worshipped by devotees for relief from 'chronic diseases'.

**KARVETINAGARAM** : This temple, situated near Puttur at a distance of 58 kms. from Tirupati, is dedicated to Lord Venugopalaswami with Rukmini and Satyabhama. This was maintained by the Narayanavanam rulers in the olden days. It also houses a shrine with monolithic idols of Sita, Rama, Lakshmana and Anjaneya.

**VAYALPADU** : The ancient Temple dedicated to Lord Sri Rama is located here. Vayalpadu is about 100 kms. from Tirupati.

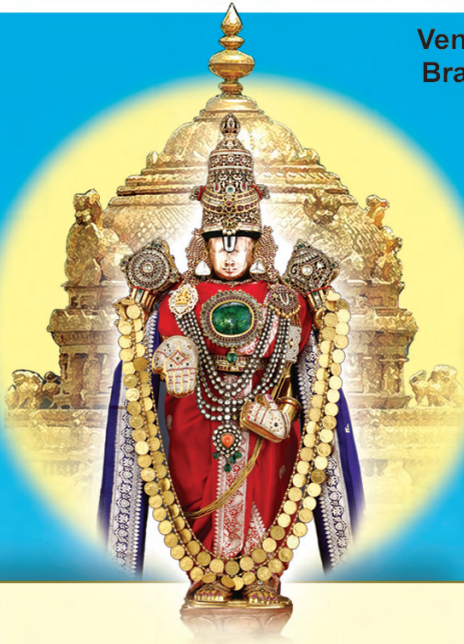
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Venkatadri Samamsthanam  
Brahmande nasti kinchana



Venkatesa Samo Devo  
Na Bhuto na Bhavishyati



# SAPTHAGIRI

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## EDUCATION THEN AND NOW

Nowadays we often hear the words ‘Work from Home’ and ‘On-line’ teaching. Even we note examinations are being cancelled or postponed and ‘All Pass’ decisions are being taken in schools. Of course, these are enforced to control the effect of Corona Virus prevalent everywhere. Period of learning is reduced due to on-line teaching. This may be a temporary inconvenience till the virus is completely wiped out. In spite of the difficulties, the system is somehow managing to provide education. This makes us wonder what could have been the system of education in ancient days and how it had functioned.

In olden days, Ashrama system of education (Gurukulam) was followed. The children were sent to the ashram of the Guru (preceptor) for learning. The Guru often lived in a hermitage away from the hustle and bustle of life. The pupils, whether they were sons of kings or ordinary people, had to live with the Guru. The Guru taught his pupils what they needed to lead their future life. A prince would get training in the skills of warfare, weaponry etc., while the son of a merchant would learn the skills of doing business. He would also impart morals and ethics to all them for fruitful co-existence in the society. The pupils were impressed not only by the Guru’s moral and social responsibilities but also his spiritual responsibilities. The Guru would teach each student according to his capabilities, not according to his father’s status or the caste or creed to which he belonged. Haridrumata Gautama, the Guru of Satyakama Jabala was such an illustrious guru. The word ‘Guru’ in fact has a very special meaning. ‘Gu’ means ‘ignorance’ ‘Ru’ means ‘dispelling’; and thus Guru means ‘one who dispels ignorance’. The pupils too regarded the Guru with reverence and executed each and every task assigned to them without any grumbling. They considered it their good fortune to serve the Guru. No wonder the scriptures proclaim “Acharya devo bhava” meaning that the teacher is God. The importance of learning under a Guru is evident from the fact that even Rama and Krishna who are none other than Vishnu’s incarnations on earth have gone to live with their gurus to complete their education.

It is not out of place here to remember that Tirumala Tirupati Devasthanams is doing yeoman service in the field of education. While Sri Venkateswara Vedic University in Tirupati, Dharmagiri Veda Pathasala in Tirumala are preserving and propagating the knowledge of the Vedas and Upanishads. The Junior colleges, Degree colleges, professional colleges run by the TTD cater to the needs of modern education of the people. With a view to propagating Sanskrit and other ancient languages, TTD has established S.V. Oriental High School and S.V. Oriental College. TTD is also at the forefront in preserving the ancient system of Ayurvedic medicine by establishing S.V. Ayurvedic College at Tirupati. It also has a Sculpture Training Centre to teach disappearing art of Indian Sculpture to the interested students. S.V. Music and Dance College in Tirupati is preserving Indian art forms for the posterity. All these efforts are undertaken by the TTD as it believes in letter and spirit that “Knowledge is Divine”.

Sri Gurubhyo Namaha!!



# THE HOUSE OF LAC

- Smt. T.S. Rajalakshmi

**T**he Mahabharata is the greatest epic forever. It is also called the “Fifth Veda”. It is the largest work ever written. It has 18 volumes called “**Parvas**”. In that, Adi Parva (the book of the beginning) has many incidents like the birth of Kauravas and Pandavas, description of Kuru Kingdom and many more. In Jatugriha Parva there is an incident which leads to one of the greatest escapes in the Mahabharata. The twist involved leads to a sequence of events which ultimately brought glory to the Pandavas.

In the court of Hastinapur, Yudhishtira was announced as “Yuvaraj” of Hastinapur and the future heir-apparent to the kingship. He was also the choice of the people because of his good qualities.

Duryodhana, who was full of vengeance against the Pandavas, charted out a plan along with his uncle Sakuni. So, he went to meet Dhritarashtra his father who is the current king and said, “Father, as you have already chosen elder brother Yudhishtira as the king, I want them to

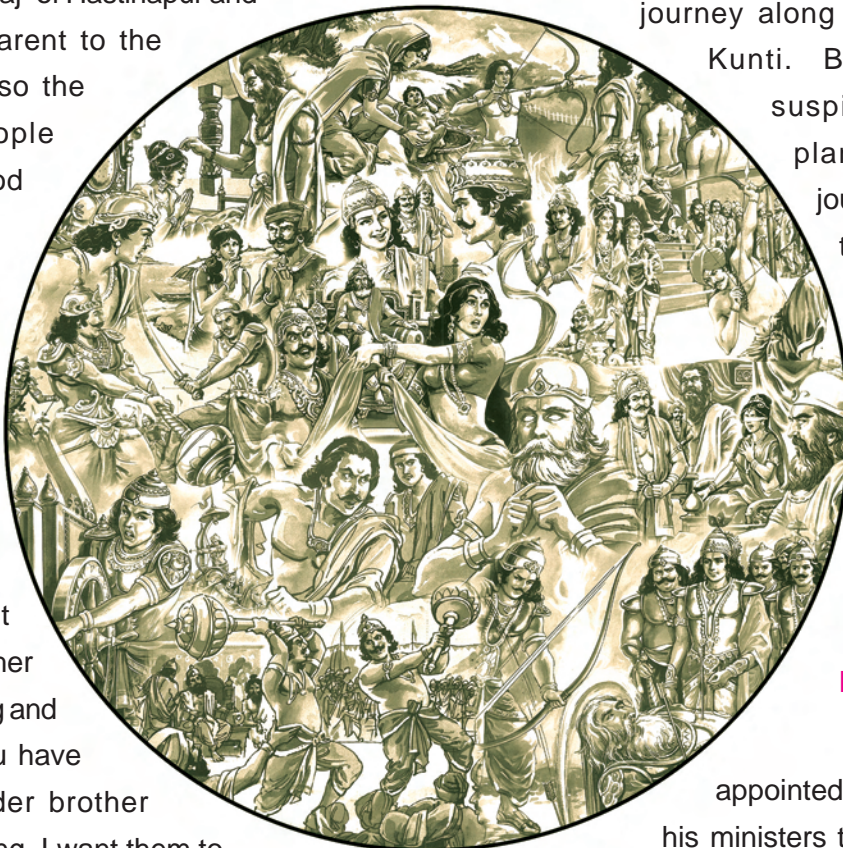
get the grace of Lord Shiva”. Dhritarashtra said, “I am very happy to hear that, do you have any idea?”, Duryodhana replied “Yes father, Varanavata is a beautiful place where Lord Shiva resides, they can visit it and worship the Lord there”. Dhritarashtra was brainwashed by Sakuni and was made to agree. He did not know that it was a plot to kill the Pandavas at Varanavata.

Meanwhile, the people of Varanavata also came to the Pandavas to extend the invitation to attend the annual festival in honour of Lord Shiva.

The Pandavas accepted and prepared for the journey along with their mother Kunti. But, Vidura was suspicious about this plan. At the start of journey, Vidura spoke to Yudhishtira and warned that there could be some conspiracy by Duryodhana, hence to be careful during the stay.

**The Secret Message**

Duryodhana appointed Purochana, one of his ministers to be available with





the Pandavas during their stay in Varanavata. Vidura told Yudhishtira, “Beware of Purochana as he is the representative of Duryodhana, he might harm you”. Vidura added “The fire, that is capable of burning the whole forest cannot burn the rat which is hiding in its hole, or a porcupine which burrows the earth for safety”. Yudhishtira was a sharp person, so he understood the words and interpreted that “it is a death trap”. Vidura also told that “A weapon may be made of steel or any other material which is capable of killing the enemy, but if he knows he cannot be killed”. Yudhishtira caught the point. He sought blessings of elders – Bhishma, Drona and Vidura and started the journey.

### The Journey

**Varanavata** was also considered as an ancient capital of Kuru clan. Varana-vata (Varana- elephant, Vata- region) was where one could see herds of elephants. It is a combination of hilly regions and plains with beautiful forest. The journey was very pleasant with serene beauty near the river side. The Pandavas and their mother Kunti enjoyed the journey.

### Heart-warming Welcome

When the chariots from Hastinapur arrived, the people of Varanavata welcomed the Pandavas with pomp and glory. Purohits recited Vedas and costly gifts were offered to them. The Pandavas were taken to a temporary guest house as the main palace was yet to be completed. The rest house was excellent. After some time, Purochana took them to the new rest house. “Welcome, Mother Kunti and Sons of Pandu”, please enjoy the special palace for your visit. I had named it as the “Blessed Home”.

### The Lac Palace

The Pandavas roamed around the palace. Kunti wondered “Yudhishtira! The palace is very artistically made, it is very different from the usual style”. Yudhishtira asked “My dear brothers, do you see anything different in this house?” Bhima replied “Yes, the construction seems to be more of wax in nature”, Arjuna added “I could sense the smell of ghee, hemp”, Nakula sensed “also tallow, resin”, Sahadev said “and Jute, lac too....”. Yudhishtira whispered “these all are combustible items and it is purposefully built for us to burn to death”. “Alas!...Oh!” Kunti busted into tears! How can we escape?” Arjuna replied “Don’t worry mother, we will chart out a plan”. Yudhishtira then revealed the secret message that Vidura had conveyed while starting. Bhima screamed “I will kill Duryodhana for this death plot”. Yudhishtira calmed Bhima and told that this finding should not be revealed to Purochana.

Yudhishtira convinced everybody not to worry and asked them to be extremely cautious. Bhima spoke “I will guard at night so that you all can take rest”, Yudhishtira replied “that each one can take turns”. “Every night, we need to be watchful, so we will sleep with the arms nearby”, said Arjuna. He also told that they must first complete the Siva Puja successfully and then try to solve this problem. Until then, all of them to behave as though nothing was found about this palace.

### The Festival

The whole city was decorated with flowers and lighted lamps glowing. The Pandavas diligently performed Abhishekam to Lord Shiva with milk, ghee, honey and Ganga water. Decorated the Lord with “Vilva” garlands and offered sweets. After that, they gave gifts and alms to the residents and Brahmanas. The residents of Varanavata was very



happy that they found all the good qualities in their future ruler Yudhishtira. The Pandavas were very friendly towards all the people and helped them during the stay. They roamed in and around place so that they became familiar with the surroundings which would be useful in their escape.

### The Secret Tunnel

Secretively, Vidura sent a clue note along with an engineer to dig a tunnel so that the Pandavas could escape during an emergency. The clue note was a wheat sac with a rat inside. Yudhishtira was able to interpret it and asked the engineer to start the work without anybody's notice. The Pandavas would help the engineer without others noticing them. Everything appeared normal to Purochana. The opening of the tunnel inside the palace was well-designed so that nobody could find it as it was very small. It was covered very neatly beneath the floor. The tunnel was dug 3 to 4 meters a day and was approximately 2 kms long. The tunnel led to the river nearby and was completed within a year's time.

Yudhishtira and the Pandavas thanked the skillful miner "We are grateful to Vidura, kindly inform him that we will escape and meet him later".

Purochana was waiting for the day to burn the Pandavas and make it look like an accident. All these days Purochana behaved extremely well in serving them so that nobody suspected him. He in fact earlier tried to kill the Pandavas by giving poison but failed.

### The Fateful Day

Arjuna asked Yudhishtira, "Brother, when are we planning to leave this place?" We will choose a dark midnight replied Yudhishtira. All agreed and arranged a feast where many were invited. Among them were a nishada woman and her five sons who

drunk to the core and slept in the palace. The Pandavas planned to escape that day as Purochana was busy. On that night, they set fire to the palace and entered the tunnel which was built from the palace to the river nearby.

As the house was built on wax, it caught fire easily. Purochana was shocked to see the fire spreading all over the palace and could not escape it. The villagers came to put out the fire but in vain. Villagers were shocked to see that Pandavas died in this accident. They mistook the nishada and the five sons to be the Pandavas and lamented that they were charred to death.

The news spread to Hastinapur and all were grief-stricken. Bhishma, was unable to bear the loss, but Vidura convinced him that they would have escaped as he had already alerted them. Bhishma's sorrow subsided and he waited for their safe return.

### The Great Escape

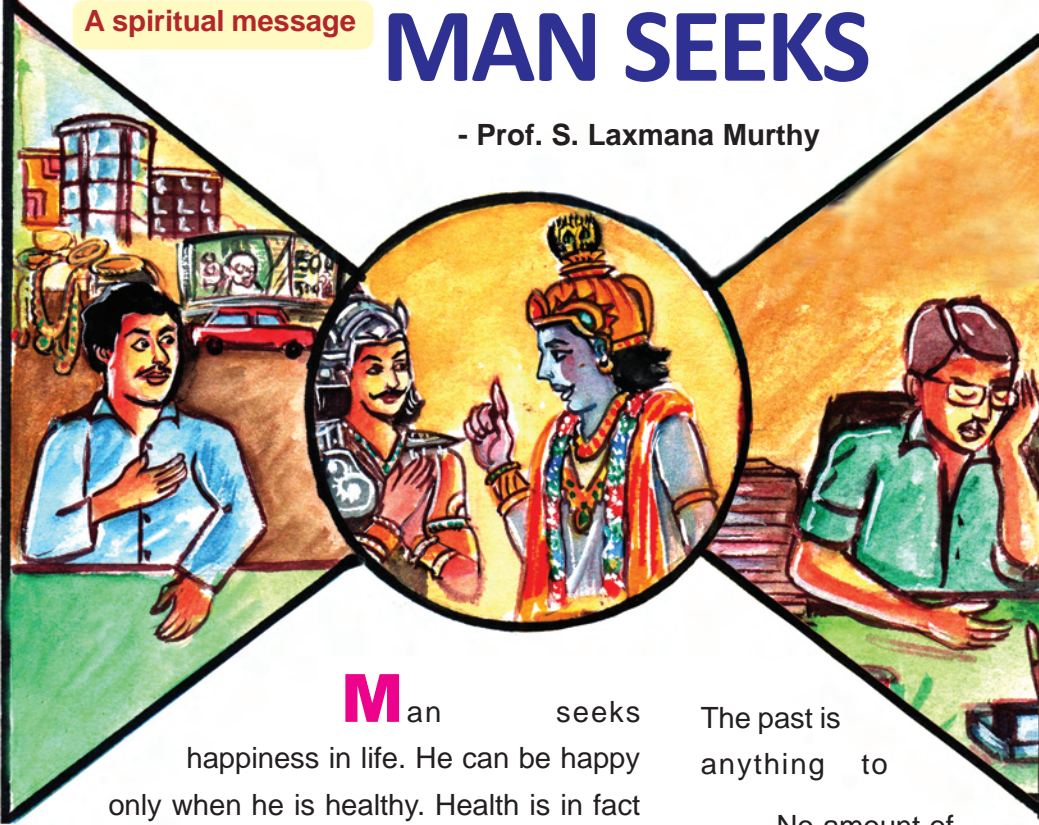
The tunnel was only big enough for six of them to move and escape. The Pandavas had to walk all the way till the river which could be more than a kilometer. As it was narrow and dark, everybody got exhausted. Bhima, then started to carry them especially Mother Kunti and walked fast. They were holding a torch for light and safely reached the banks of the river. They were able to see the smoke that emerged from the palace. They thanked God for their safety. Vidura had arranged a strong boat which can withstand Kunti and the Pandavas. They all took the boat and crossed the river. The boat was so strong, that it can withstand floods or winds. The path led to the Pandavas to the forest controlled by Rakshasa Hidimba and also the narrative to the next twists in the Mahabharata which is the run of Pandavas in secrecy.





# MAN SEEKS

- Prof. S. Laxmana Murthy



**M**an seeks happiness in life. He can be happy only when he is healthy. Health is in fact the most valuable Wealth. But health is not only that of body but it is also that of mind. Man chooses or desires to consume only wholesome food in order to keep his body fit as a fiddle. Just as it is required to take good food for the health of the body, Man needs to entertain positive thoughts, compassion and good emotions to keep a healthy mind. Fear, hate, anxiety, anger, jealousy, and worry make the mind troubled and unhealthy. It makes man miserable.

Therefore, Bhagavad Gita lays great emphasis on mind stating that Mind is the reason for MAN being either bound or free. MANA EVA MANUSHYANAM KARANAM BANDHA MOKSHAYOH.

## Forces shape the future

Man is needlessly worried. In his daily dealings with other men he is fearful or jealous. He hankers after certain pleasures and accordingly plans for their realization. Most often he fails in his attempts

to get something difficult to attain. His failure makes him angry which in turn makes him hard-hearted and jealous. Consequently, he becomes miserable—a bundle of needless worries. He frequently thinks of the past, regrets his acts, and becomes remorseful. He is in addition full of anxiety for the future. gone and he cannot do change it a whit.

The past is anything to

No amount of wailing and shedding of tears will affect the past. The future is not in his control. So many forces are active in the world, and these forces shape the future.

Therefore, man is helpless in regard to the past and the future. Once he realizes this fact, he will be set free from worry about the past and anxiety for the future. There is a sloka by the poet in VIKRAMARKACHARITHA—a Sanskrit poem:

GATHE SOKO NA KARTHAVYAH  
BHVISHYAM NAIVA CHINTHAYETH  
VARTHAMANENA KALENA  
PRAVARTHANTHE VICHAKSHNAAH

It means that man should neither feel sorrow for the past nor anxiety for the future. The wise men live and act in the present and they are concerned with the present. They would not worry about the past. They do not feel anxious about the future. Being mindful of the present will set man free from worries, fears and anxieties. This leads to the health of mind.





# SARVESHAAM BHUSHANAM DHARMAHA

Dharma is the real jewel of all

- Smt. D.K. Ahana Lakshmi

A great scholar often recounted an incident from his younger days. He had just arrived at Visakhapatnam (Waltair in those days) station from Chennai and had to take a rickshaw to the Uplands. He had only a five rupee note to pay the fare. The rickshaw puller searched through his pockets and insisted on returning the change, to the last paisa. When asked why he was taking so much trouble to return the change, the rickshaw puller said, “*adhidharmam kaadandibabu!*” (Not returning the change is not dharma).

Right conduct has been a part of the Indian psyche. “*Sukhasyamulam dharmaha*” or the root of happiness is righteous conduct, said Chanakya. After all “*sarvesaambhusanam dharmaha*”, dharma is the real jewel of all. One can say that he who knows his duties and responsibilities is a veritable gem of the society. And we must all strive towards being that.

Chanakya (also known as Kautilya and Vishnugupta), is best known as the author of *Arthashastra*, a compilation of guidelines on governance – on the behavior of the leaders, the need for diplomacy and the importance of economic stability. He was a multi-faceted personality, king maker, thinker and nationalist. A couple of thousand years may have passed but most things he has written down regarding statecraft and state actions remain the same.

Apart from the *Arthashastra*, compilations of Chanakya’s sayings have come down to us, known as ‘Chanakya Sutra’ and ‘Chanakya Niti’. Many of these are familiar for they draw upon the wisdom of the ages and many of them are quite contemporaneous – fit in the situation even today.

For example, in February-March last year (2020), we had just heard of coronaviruses and people falling ill. Yes, we would have to take precautions, because it appeared to be quite contagious. But the situation was not really scary as it appeared to be something rather remote. In Chanakya’s words, it was more like this: *tavadabhayesubhetavyamyavadabhayamanagatam: be apprehensive of the cause of fear when the fear is still far off*. But as time went by, the second half of the sloka became relevant - *agatamtubhayamviksyaprahartavyamsankaya: as it approaches you, take it on with all your might, fight undaunted*.

It has been more than eighteen months since the Covid-19 pandemic started and after two waves, the consequences to life and society have been quite terrible. It has even been described as a war-like situation. ‘Lockdowns’ have become a part of our life. Educational institutions have been closed and work from home has become the norm. There have





been ups and downs, with the situation appearing to become normal and then the cycle begins all over again. One is reminded more and more of the story from the Panchatantra.

Once there were three fish friends living happily in a pond. Though they were friends, they were quite unlike each other in character. 'Anagatavidhata' (forethought), as his name stated, was prudent and preferred to anticipate problems and act in advance. 'Pratyutpannamati' preferred to have faith in his quick reflexes. 'Yadbhavishya' of course was a fatalist. It so happened that Anagatavidhata heard a group of fishermen talking by the pond that they could easily get a good harvest on the morrow. Being prudent by nature, he called his two friends and said, "Let us escape under cover of darkness and go away to another pool that I know is much safer". The other two pooh-poohed him. Mr. Forethought quietly went off to the other pool and hid himself. The next morning, the fishermen came and spread their net. Pratyutpannamati was quite prepared and he wiggled into the mud and was

saved though the net sliced his tail and hurt him. Mr Fatalist was caught as he had expected to be, along with a whole lot of other small fish that lived in the pond.

Millions today appear to be behaving mostly like Yadbhavishya and many like Pratyutpannamati in this disaster like situation. Chanakya says that when a disaster strikes, one needs to remain cool and collected: *daivam santikarmana pratirsaddhavyam* and also resolve man-made crises with wisdom, *manavim karyavipitta kausalenavinivarayet*. Most important, *karyantaredhargasutratanakartavya*, do not slack before completing the work. We cannot let down our guard thinking the problem of the virus has been overcome.

As we have learnt in the last one and a half years, the key to overcoming the Covid-19 virus calls for a behavioural change in us. Being disciplined – staying away from crowds, maintaining distance, wearing a mask properly in public, getting vaccinated, listening to and following health and social advisories from the authorities – is what we need to ensure.

It is said in Manu-Smriti - *sarvamatmava samsukham*, happiness in one's self control. It is for us to change. And we can do so by following what Chanakya said: *gunenamatsarahkaryah* - Be not lazy in adopting good qualities - of appropriate behaviour and action and let us bring our lives back to normalcy.





## PHYSIOLOGICAL MECHANISM OF SANSKRIT SPEECH SOUNDS IN THE PRE PANINIAN TIMES

- Prof. Rani Sadasiva Murty



Lord Sri Venkateswara is Veda Vedyā (One who can be known through the Vedas), Veda Priyā (One who likes the Vedas the most),

Veda Vandya (One who deserves to be worshipped by the Vedas) and praised with such epithets related to the Vedas. The Vedic chanting has a major role in all the daily and occasional rituals of Sri Venkateswara. Hence it will be useful to learn some basic concepts of Vedic Phonetics to appreciate the significance of phonetics in pronouncing the Veda Mantras.

Phonetics is one of the four major constituents of linguistics. The other three are Morphology, Semantics and Syntax. The human search for the origin of speech sound is as old as the Rigveda. The structure and nature of the Rigvedic hymns and Rigveda Katyayana Sarva Ankuramani are the first suggestive elements of this fact. A keen observation reveals that a well developed phonetic system was known to the seers of the Rigveda. The Suktas like Jnana Sukta interestingly found to have made a curious and systematic pursuit to trace out the origin of Speech. This tendency of studying about the origin and development of speech and speech sounds had been very faithfully accepted by the later schools of writers till the age of Panini. Panini, the author of Ashtadhyayi, was the first universally known grammarian whose text gives a detailed account of the study of

language on scientific principles. But there are a plethora of books belonging to the Pratisakhya literature, Anunkramanika Literature and Literature on Indian classical Dance and Dramaturgy respectfully bringing down the outcome of the Vedic linguistic observations to the age of Panini. A few from this grand range of treatises found in the pre-Paninian times are consulted here to present the physiological mechanism of Sanskrit Speech sounds. The main texts taken for the present purpose are : Katyayana's Suklayajuh Pratisakhya, Saunaka's Rigveda Katyayana Sarva Ankuramani, Pratisakhya and Bharata's Natyasastra. All these three sages were the masters of pre-Paninian times.

### The Two Branches of Phonetics

Articulatory Phonetics and Acoustic Phonetics are the two branches of phonetics given much importance in the study of any and every language. Of these two Articulatory Phonetics is a branch of human physiology and Acoustic Phonetics is branch of physics. Of these two types of Phonetics the former one is more prominently discussed in all these texts. Hence in the present pursuit main concentration is focused upon the Physiological aspects of Sanskrit Speech Sounds only.

Among the physiological aspects available in these texts a) *The origin of speech sounds*, b) *Classification of Speech sounds*, c) *Quantitative Characteristics of Vowels and Consonants*, d) *The organs of Pronunciation* and e) *Specific Points of Articulation*



as recommended in *Vajasaneyi Pratisakhya* are dealt with in detail in the present article.

## A) Origin of Speech Sounds

There are very interesting observations in both *Vajasaneyi Pratisakhya* and *Rigveda Katyayana Sarva Ankuramani*, *Pratisakhya* with regard to the origin of Speech sounds. Both the texts accept the Vital air as the cause of all speech sounds. The respective views of both the texts are presented here.

### a) Views of Katyayana

In the aphorism *Vāyuh Khāt* (1.6) *Katyayana* says that the Vital Air that springs from the lungs flows through the *glottis* (kh) to produce various speech sounds. Such Air which comes out through glottis is a phonetic sound unit. *Śabdastat* (1.7) That Sound may be in the form of breath or voice. An appropriate mode of articulation helps in producing such sound (*Saṅkarōpaḥ* 1.8). That assumes the form of speech having come into contact with different organs of pronunciation (*Sa Saṅghātādīn Vāk* 1.9). Three stages of articulation Soft (Mandra), Middle (Madhya) and Loud (Tara) are accepted for every speech sound (*Trīṇi Sthānāni* 1.10). The passage of Air takes two means for its manifestation as sound. They are Breathing and Voicing (*Dvē Karaṇē* 1.11).

### b) Views of Saunaka

Saunaka also agrees with *Katyayana* in declaring that VAYU or the Vital Air is the source of all speech sounds. But he maintains more clarity in his language. He explains every thing in detail while *Katyayana* follows the Sutra method clinging to brevity. According to Saunaka -

*Vāyuh Prāṇaḥ Kōṣṭhyamanupradānam*

*Kaṇṭhasya Khē Vivūtē Saṁvūtē Vā.*

*Āpadyatē Śvā, Tām Nādatām*

*Vā Vaktrīhāyām..*

(*Rkprātisākhya* 13-1)

The Vital Air (*Prāṇaḥ*) is the offspring of lungs. It assumes the form of BREATH (*Śvāsātā*) when comes out through Larynx while the GLOTTIS is widely opened and assumes the form of VOICE (*Nādatā*) when the glottis is closed depending on the option of the speaker.

Lungs - Vital Air - Through Glottis - *Vivūtē* - *Śvāsātā*  
*Samvūtē* - *Nādatā*

*Ubhayaṁ Vāntarōbhau* (*Rkprātisakhya* 13-2)

When the GLOTTIS is neither fully opened nor fully closed the AIR assumes the form of *Ubhayaṁ* (Simultaneously assumes the features of both *Svasata* and *Nadata*).

Thus these three *Śvāsātā*, *Nādatā* and *Ubhayaṁ* are the generators or prime roots or the external causes for all phonetic sounds (*Tāḥ Varṇānām Prakūṭayō Bhavanti* RP 13-3).

*Śvāsātā* – generates Surd Consonants (*Aghoshas*)

*Nādatā* - Sonant Consonants (*Saghoshas*)

*Ubhayaṁ* - Sonant and Breathings (*Saghoshoshmas*)

### c) Yogic Model

Even in the ancient Yoga Sastra and Sakteya Agama Texts there are references to the origin of speech sounds.

*Muladhara - Svadhisthana - Manipura - Anahata - Vishuddhi*

Nada	Vijimbhita	Varnamaya	Vikhara yukta	Kanthadeshaga
(Para)	(Pasyanti)	(Madhyama)	(Vaikhari)	

*Mūlādhārē Samutpannaḥ Parākhyō Nādasambhavaḥ.*

*Sa Ēvōrdhvatayānītaḥ Svādhiṣṭhānē Vijjumbhitaḥ..*

*Paśyantyākhyāmayāpnōti Tathaivōrdhvaṁ Śanaīḥ Śanaīḥ.*

*Anāhatē Buddhitattvasamētō Madhyamābhidhaḥ*

*Tathā Tayōrdhvanunnaḥ Sanviśuddhau Kaṇṭhadēśataḥ*

*Vaikharyākhyāḥ*

– Sri Lalitha Sahasranama  
*Saubhagyabhaskrabhasya* of Baskaracharya



This Yogic Model of origin of speech sounds begins its exploration from Muladhara. As it advocates the source of all speech sounds is Muladhara. There the faculty of human language is in PARA or Inexpressible state. There it is in the form of Nada. Having started its journey when it reaches the region of Svadhisthana and Manipura it gets clarity. There the single NADA acquires manifold manifestation. That state is called Pasyanti. Here the speech sounds get distinguishable identity but without any perceivable forms. This appears particularly in the region of Manipura. The yogins call this region by the name MANIPURA because of this reason only. In this connection a definition of Manipura “*Manibhi Varnamanibhih Puryate iti Manipurah*” can be seen in the Jayamangala Commentary on Lalita Sahasra nama. From Manipura when it travels further the Nada being driven by the will of the speaker gets united with his intellect’s command takes the help of the Vital Air Vikhara. This Vikhara is the source of its ultimate manifestation having passed through the region of Visuddhi where Glottis is situated. When it is delivered out through mouth the sounds are heard and called articulated.

The same thought is supported in some ancient texts on phonetics as it is read in the following manner.

Mūlādhārē Parā Prōktā Paśyantī Nābhisamsthītā.

Madhyamā Buddhisamṣyuktā Aṣṭasthānēṣu Vaikhari..

(Iti Śikṣāvacanam Ca)

Perhaps keeping this Yogic model in view the text of Taittiriya Pratisakhya mentions seven stages of Articulation. Upāṁśuḥ – Soundless utterance, Dhvānam – Utterance with slight sound without syllabic distinction, Nimadaḥ – Utterance with slight sound with syllabic distinction, Upabdimat – Audible utterance appealing to ears but not loud, Mandram – Gentle utterance from the chest, Madhyam – Utterance from throat with raised voice level and Tāram – very loud voice produced from the pinnacle of the head.

(Karaṇavadupāṁśuḥ dhvānanimadōpabdimanmandramadhyamōttamasthānēṣu Japādiṣu Karmasu Yatprayujyātē Śabdākhyam.)

(to be contd...)

## APPEAL TO DEVOTEES



- ✳ **Kalyanakatta is a sacred place.**
- ✳ **One should not enter inside wearing footwear.**
- ✳ **Tonsuring facility is available in Kalyanakatta at free of cost.**
- ✳ **Devotees shouldn't give any amount to the tonsurer after tonsuring.**
- ✳ **If any barber demands money, complaint the same by mentioning the number of that barber to the A.E.O / Supervisor on duty either in person or put a written complaint in the complaint box.**
- ✳ **Necessary action will be initiated against the concerned person.**
- ✳ **One should not spit in the premises of Kalyanakatta.**
- ✳ **Separate bathrooms and Lavatories for male and female devotees were provided by T.T.Devasthanams. Hence the devotees are requested to utilize them.**

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## ALVARS ON LORD VENKATESWARA - 4

# HEAVEN ON EARTH SEEN BY PEYALVAR

- Smt. Prema Nandakumar

**W**hen we visit famous botanical gardens like those in Ooty or Kodaikanal that are well-planned and looked after with great care, our first reaction is, "Aha! So heavenly!" None of us has seen the heavens above in person. But the reaction proves that the garden we see on earth is very much the sketch of the beauty, divinity, peace and restful pleasure of Swarga. We have always enjoyed the scenario of Vishnu and Lakshmi playing dice in the garden-bower of Swarga. All of us who have loved Pothana's Bhagavatham read the verses describing the incident when the call of the elephant-king in distress was heard by them and Vishnu rushed out without even informing Lakshmi: "Sirikin cheppadu ..."

Yes, flowering gardens, especially in mountainous regions and the persons and animals living there are always linked with the Divine in Indian culture. The Alvars have given us enchanting picture post-cards of the Bhooloka

Swargam that is the Venkata Hill. Obviously Peyalvar is setting down some of the finest of such scenes which he must have encountered in his trips to worship Venkateswara.

Peyalvar literally teaches us how to experience heaven on earth and feel Vishnu's presence everywhere. Vishnu is one who pervades the entire Prakriti we see and experience: *vishanti iti Vishnu*, He is Vishnu because He pervades the entire creation. If we see trees and bushes, animals and birds, we see that they are but masks worn by Vishnu. In the 45<sup>th</sup> verse, the poet sees a huge elephant piercing the mountain angrily to get over its frustration after a domestic quarrel with its cow-elephant! About a dozen verses later we watch the charming drama where a female monkey sitting upon a jutting rock holds out its hand to its male companion, challenging it to dare and bring the moon shining above as a gift to his beloved.



“The female monkey seated on a rock  
That shines clear, holding out its hand  
To its male friend saying: “Get me the moon  
shining above’. Such is the Venkata Hill,  
Home of the Lord who once gained the earth.” (58)

A set of three verses (61-63) speak of the glory  
of Vishnu’s residences in Venkatam, in the milky  
ocean and holy spaces like Tirukoshtiyur, Tiruvehka  
and Tiruvinnagar. Suddenly we are in for a  
challenging description of the figure of Narayana:

“Matted hair flowing down,  
Crowned top rising high,  
Matchet and discus in hand,  
Wearing a snake and a golden  
Holy thread: wondrous sight  
Of my twin-imaged Lord, residing  
On Venkatam girt with water-falls.” (63)

This is a charming problem to which we are  
not able to find an easy answer. Of course we realise  
this creation is by the Supreme, and the nature  
around tries to help us understand by its varied living  
flora and fauna. But who is this creator? Does he  
possess a form that we can hold on to?

Long, long ago, coming in the Vedic tradition,  
the Alvar knew of Vishnu striding across the three  
worlds in three steps. For, Rishi Medathithi says:

“May the Devas bless us from where Vishnu  
strode forth through the seven regions of the earth.”  
(Tr. A.C.Bose)

The Vedas speak also of Rudra. It is not  
surprising, then, that the Supreme was seen in  
different forms when the poet was watching nature  
in meditation. Sometimes the Lord blazes brilliantly  
like Shiva. Look at the shining snakes slithering on  
the rocks of Venkata Hill, they seem the natural  
decorations of the Dancer in Kailas. As he dances,  
his matted hair also fans around. Look, look at the  
punishing axe in his hand, the Rudra in action amidst  
all this wonderful beauty of nature.

But then, you just shift your attention a little:  
Venkata Hill itself rises like the gem-studded crown  
of Vishnu who pervades all this creation. And what  
seemed like an axe is now like the Sudarsana  
Chakra, with fiery spokes, as the spires of the  
Venkata hill do when you gaze at them when the  
sun at noon shines above. So, by what name shall  
we call the Supreme? One also remembers the  
controversy regarding Venkateswara’s form,  
whether it was Shiva or Vishnu. Tradition avers that  
Sri Ramanuja set the controversy at rest by proving  
Venkateswara had the form of Vishnu.

Again in the six verses (68-73) we go around  
Venkatam following Peyalvar’s evocative pasurams.  
A monkey near a pond sees its own reflection in the  
water and mistakes it to be a rival (68), devotees  
wear Tulsi in their tresses and praise Venkatam’s  
water sources as the milky ocean itself (69); some  
elephants in rut clean their hands and feet to go to  
Venkateswara to offer fresh flowers (70); there are  
also rogue elephants that run amok and create  
havoc by trying to pierce the clouds above and are  
struck down (71); gypsy-girls play with bamboo  
shoots in moonlight (72); and the Lord of Venkatam  
danced with pots in hand when he was a little boy in  
Gokulam (73).

In truth, the Divine is all the time around us as  
Prakriti, taking many forms, engaged in constant  
action. Prakriti is the shawl with which the Divine  
covers Himself and with this Vishnu-maya (the  
Divine illusion) he keeps escaping from us most of  
the time! This truth dawns upon us when we wander  
on the Venkata Hill:

“Aged gypsies sow corn in the holes  
dug up by wild boars. Luscious bamboos  
rise high reaching out to the skies above.  
Ah, here Krishna played his bamboo flute!” (89)

(Message: Recite the 100 verses while  
wandering on this hill; you will understand the need  
for conserving our environment.)

(to be contd...)



# ANNAMAYYA'S VIGNETTES OF WISDOM-2

- Prof. M. Rajagopalachary



enta chadivina Emivinina tana  
chinta ElamAnu sirulEla kalugu

itara dooSHaNamulu eDasina gAka  
ati kAmukuDu kAniyappuDu gAka  
matichanchalamu konta mAninagAka  
gatiyEla kalugu durgatu lElamAnu!!

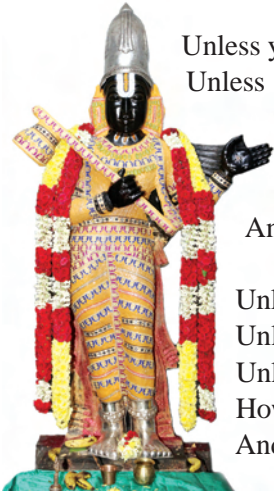
paradhanamula yAsa pAsinagAka  
aridi nindalu lEniyappuDu gAka  
virasavartanamu viDichina gAka  
paramEla kalugu nApada lElamAnu!!

vEnkaTapati nAtma vedakina gAka  
kinka manasuna tolagina gAka  
bonkumATa leDasi pOyinagAka  
shanka yEla mnu jayamEla kalugu!!

(dooSHaNamulu = disparagement, reproach;  
eDasina = to stand aside, to separate;  
kAmukuDu = a lustful man; matichanchalamu =  
unsteadiness of mind, fickle-mindedness; durgati = ruin,  
perdition, misfortune; aridi = rare, seldom, wonder,  
surprise; ninda = blemish; virasa = unpleasantness,  
bad terms, ill-will; disagreement; paramu = the other  
world; kinka = anger; bonku = lie, untruth; shanka =  
doubt)

## For an Enriched Life

Whatever be your learning or listening,  
How do you get rid of your grief  
And be enriched?



Unless you abstain from calumny,  
Unless you are free from excessive lust,  
Unless you control your fickle-  
mindedness,  
How can you avoid misfortune  
And attain good fortune?

Unless you are free from greed,  
Unless you are unblemished,  
Unless you are free from ill-will,  
How can you overcome adversities  
And attain the other world?

Unless you seek Lord VenkatEsha in your soul,  
Unless you are free from anger,  
Unless you abstain from telling lies,  
How can you overcome your uncertainty  
And attain success?

## Message

Now-a-days, the youth seem to suffer from a feeling of insecurity, fickle-mindedness and uncertainty due to the neck-to-neck competition everywhere in studies and employment opportunities. Some of them, though highly educated, are sadly ending up their lives in depression. Discontentment, inability to understand the purpose in life, excessive ambition, greed, envy, lack of social consciousness and lack of proper guidance from the elders are leading to psychological problems among the youth.

There is something to learn for such misguided youth in this keerthana, Annamayya seems to give a message to them. He gives the necessary code of conduct to be emulated by everyone, especially the youth for enriching their personality and attaining success in life. Annamayya contemplates on how to get rid of grief which is inevitably linked to human life and gives his own solution. The remedy does not lie in one's learning or listening to the speeches of wise men without understanding their true import or practicing it. What is important is the transformation should come from within. Education sans morality and life skills is of no use.

Annamayya prescribes here the do's and don'ts for success in life. How can one attain good fortune and avoid misfortune? One should be free from calumny, lust, fickle-mindedness, greed, ill-will, blemishes, anger and lies. These tarnish one's personality and mar one's credibility in the society. It requires a lot of discipline on the part of the youth, who suffer from irresponsibility and instability, to abstain from such evil traits. The parents have a significant role in imparting these virtues to the children right from their childhood. Devotion to God helps one to overcome frustration and depression. As a bhakti poet, Annamayya suggests refuge with Lord Venkateswara as the ultimate goal for success in life as well as the after world.



## VISHNU KANCHI TEMPLES RELATED TO THEIR STHALAPURANA

- Sri Ramesh Kandadai

**‘N**agaresu Kanchi’, said Kalidasa, singling out Kanchipuram as the best of all cities. This city with a fascinating past is located in Tamil Nadu, some 70 km from Chennai.

### Athivaradar Swami

The famous temple dedicated to Lord Varadaraja is located in Vishnu Kanchi, in the eastern part of Kanchipuram, also known as Chinna Kanchipuram. Thus, as one enters from Chengalpattu, one encounters first the eastern gopuram of this grand temple. The temple was in the news in 2019 for the divine idol of Athivaradar, made out of the wood of the fig tree, emerged from the depths of ‘Ananthasaras,’ the temple tank and gave darshan to thousands of people who came from all over the world for over forty days, before being restored to his underwater abode. The moola vighraha of Lord Varadaraja in worship today at the temple is an impressive replacement made of stone.

Perundevi Thayar, the divine consort of Lord Varadaraja, has a separate shrine to herself, and does not cross the temple precincts.

The Kanchi Varadaraja temple is important also because it is related to many spiritual luminaries of the Vaishnavite tradition such as Sri Ramanuja, Kuresa, Vedanta Desika, Nadathur Ammal and Tirukachchi Nambi. But what is special about the temple is that this temple is the point in Kanchi where the sthala-purana of other temples conclude. The reason for their existence begins in their respective temples (Deepaprakasara, Ashtabhuja and so on) and the culmination of their stories is here at the Varadarajaswamy temple.

The puranic legend goes as follows:

Long, long ago, Goddess Lakshmi and Goddess Saraswati went to Indra to find out who between them was superior. Indra said Lakshmi. Angry Saraswati cursed him to be born as an





elephant. She went to Brahma and he too said the same, with the result that his Creator's staff was taken away. Lord Vishnu appeared to Brahma and said that if he performed a yagna in Satyavrata Kshetra (Kanchipuram), he would be able to retrieve his staff.

Now, Saraswati, Brahma's consort, saw that he planned to perform the yajna without her involvement and so got very angry. She decided to prevent him from concluding the yajna by putting many obstacles in his path. Lord Brahma realized what was about to happen and prayed to Lord Vishnu for the success of his undertaking. The result is that for each obstacle she placed in his path, there now exists a temple and Lord Vishnu is worshipped in the form in which he came to help Lord Brahma.

The first obstacle was utter darkness. Nothing was visible. Nothing could be done. Lord Vishnu appeared as a source of light and banished the darkness. Thus, we have the Deepaparakasha temple located in a part of Kanchi called Thiruththanka or Thoopul. It is also the birth place of Vedanta Desika; a well dug by Desika is located next to the temple.

Next, Saraswati sent demons and a ferocious snake to disrupt Brahma's yajna. Lord Vishnu took a form with eight arms, ashtabhuja, to hold weapons and destroyed the demons and the snake. The Ashtabhuja perumal temple is located a couple of kilometres to the west of the Varadaraja temple.

Undaunted, Saraswati appeared as the River Veghavati in full flood to wash away the yajna sala. Knowing this, Lord Vishnu appeared in the path of the river resting on Adhishesha. Seeing someone who

was not her husband on the path, Veghavati plunged underground to avoid coming into contact with a stranger. Hence, one of the names of the Lord here is Vegasethu. This temple is in Tiruvekka in Kanchipuram, approximately 2 to 3 km west of the Varadarajaswamy temple.

Next Saraswati sent Kapalika, the demoness to disrupt the yajna. Lord Brahma once again prayed to Lord Vishnu for protection. Lord Vishnu promptly appeared as Azhaghiyasingar (Nrusimha) and stopped the demoness. The Lord is worshipped in this form at another suburb of Kanchi called Tiruvelukkai about 3km west of Varadarajaswamy temple, fairly close to the Tiruththanka temple. The name of the locality, vel + irukkai, means "desired place of stay" and it is the location where the Lord wished to stay.

After overcoming all these hurdles created by Saraswati, Lord Brahma with the support of Lord Vishnu completed the Yajna. Upon completion of the yajna, it is said, Lord Brahma got back his Creator's staff, *sristi danda*, and Lord Narayana himself came in person to accept the offerings. At that moment, Lord Indra who had become the Hasti (Elephant) Hill, got Viswakarma to construct a temple atop the hill for Lord Varadaraja. As the Yajna ended, Lord Varadaraja rose in golden glory from the sacrificial fire. Even today, one can see the scars of fire on his face when one worships Lord Varadaraja's processional form.

Thus, these Vishnu temples of Kanchipuram are connected to Lord Varadarajaswamy temple through a common thread in their stalapurana. This is indeed a unique feature.





Part -4

# Tirumala Olugu

## History of Rituals and Customs in Tirumala

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

(Introduction to the serial continued from the previous issue)

**A**s directed by Tirumalai Ananthalwan, Kattiyam Yadavaraya, constructed a Mandapam for weaving flowers to the deity. That Mandapam is called Yamunaiththurai Mandapam. Even today that Mandapam is used for arranging flowers for the deities.

The idol of Sri Ramanuja in Tirumala temple was created during his life time i.e. at the age of 40 years and it is said Sri Ramanuja embraced the idol and presented to Tirumala Ananthalwan. Later, with the help of Yadavaraya, he had this idol established in the temple to the left of Tiruvenkatamudayan near that of Yoga Narasimha. Here the idol of Sri Ramanuja is with *jnanamudra* whereas in Sriperumbudur, the idol of Sri Ramanuja is worshipping with both hands. Since, Sri Ramanuja gave Chakra and Conch to Tiruvenkatamudayan, he is considered as Acharya and hence it might be the cause to worship Sri Ramanuja with *jnanamudra*.

The idol of Sri Ramanuja in Tirumala temple is the earliest one,

i.e. before establishing the idol in Sriperumbudur. In Tirupati Sri Govindaraja Swami temple and in Sri Kodandaramaswamy Temple, the idol of Sri Ramanuja is in *jnanamudra*.

In the inscription (some decayed) (T.T.Ins.vol.I.No.89), it is said that Veeranasimha Yadava Rayan during 1220 instructed the Vaishnavas to donate garlands and Tiruvilakku for Ramanujar temple in Tirumala. It may be before the year 1220 also. Hence Sri Ramanuja temple exists before 1220. There is no evidence in the inscriptions about its existence and donation may be arranged after several years of the temple construction.

### Tirupati Temples

After Ramanuja's consecration of Govindaraja Swami in Tirupati, Kattiyam Yadavarayan constructed a Mandapam before Govindarajaswami. That Mandapam is called Tiruchchitirakuda Mandapam and also Tillaikku



Vayyththan Mandapam. Further, he constructed several Mandapams besides Ramanuja temple in Tirupati, Tirumamani Mandapam, otherwise called Kalyana Mandapam and also Gopurams. This king lived after Ramanuja's period also.

Veera Narasinga Yadavaraya also made a Vighraha for Veera Narasinga Perumal in 1240. This is consecrated near Narasinga Theertham. This area in those days was called Narasingarayapuram. Since in the inscription the name of Perumal is "*Melaissingar*", this deity is consecrated in the western part of Tirupati.

In 1482 A.D. Saluva Narasimha built the first Gopuram at the foot of the Hill. This is being called Rayar Gopuram. (The upper portion of this Gopuram fell down due to thunder recently and TTD is renovating the same). This King also built some of Gopurams and Mandapams both in Tirumala and Tirupati (vol.II.28). In 1482 A.D. (273-G.T) as advised by Kandadai Ramanuja Iyengar, the King consecrated Alagiya Singar deity at the foot of the Hill for safety of Tirumala. This deity is called *Adippuli* Azhagiya Singar and Srinivasapuram Azhagiya Singar as mentioned in the inscriptions. *Adippuli* has another name called Srinivasapuram (vol.III.No.11) The nomenclature of *Adippuli* is now wrongly called *Alipiri*. Sri Ramanuja was listening to Sri Ramayana at the foot of the hill under a Tamarind tree. The place is called *Adippuli*. (In Tamil *Puli* means Tamarind). Some people not knowing the truth coined the name *Adippadi*.

In Tiruvenkata Ula, there is a mention about this in the words "*Tiruppathiyum Azhwar Theerthamum Poongaviruppum Adippuliyin veerum*" (kanni.98).

In Tirumala Olugu, it is said that Rangabhoopalan, a Pandya King conquered several Kings in all places and in memory, he built a Tower in Tirumala. He also constructed Raghunathan temple and consecrated Sri Rama, Lakshmana and Seetha. This Pandya King must be Maravarman Sundara Pandyan I. Since the inscription (T.T.172) reveals that in 1245 A.D. the same King offered

golden *Kalasa*, he must have first constructed that temple. After several years, this temple descended down from normal height. The reason for this is increasing the level of roads in the town. Having noticed this, Kandadai Ramanuja Iyengar, as per the instruction of Saluva Veeranasimha Rayan, in 1480, raised the level of the temple and placed the deity above the road level and also built a Mandapam. This is referred in the inscription vol.II.73-74.

With the donation of Achyuta Devaraya, Kumara Ramanuja Iyengar arranged a Chariot for Lord Raghunatha in 1530 and performed Chariot festival on the eighth day of Panguni Utsavam. There is another idol of Raghunatha in Sri Govindarajaswami temple, consecrated in 1488 A.D. "...donation could have been arranged several years after the temple construction."

Since this deity is bigger than that Lord, He was called Periya Raghunathan. The temple and the surrounding place including streets were called Raghunathapuram.

The Pandya King built a temple for Kulasekhara Alwar near Periya Raghunathan temple. This place was called Kulasekharapuram. This is now called Thulasapuram.

The temple of Nammalvar in the Alwar Theertham was constructed by Pallavaraya, who was called Vanedutta Kaiyazhagiya in the beginning of 13<sup>th</sup> century and consecrated Nammalvar idol also. His name is Jadavarman, Tribhuvana Chakravarthigal Sundara Pandian II and it appears in the inscription of Nandalur, Cuddapah Dist. He was the descendent of Pallava kings, probably during 1285 A.D. There is also an inscription in Vol.I No.57 about this matter. In the inscription Vol.I No.58, appearing on the upper portion of compound wall in Alwar Temple, it is stated in Sanskrit that a Rishi was living on the banks of tank in Alipiri and felt the disorder of people from Dharma and he preached brahma vidya. With this, the researchers decided that the rishi mentioned in the inscription is only Nammalvar. Of course it may point out another

person also. During 1513 A.D Achyutaraya visited Tirumala. At that time he arranged to construct steps for Alwar Theertham on both sides between East and West, besides Sandyavandana Mandapams. He also installed on the four corners of the tank the stone engraved Tiruvazhi (Chakraththalwar) and also named this tank, Chakra theertham and that it belonged to Tiruvenkatamudayan. The inscription also mentions reason for installation of Thiruvazhi in four corners (Ins.vol.IV.No.10) as to attain Dharma, Artha, Kama and Moksha.

Having known the death of the King of Tiruvenkata Nadu, the Saivites in Kalahasti took advantage and named Alwar Theertham as Kapila Theertham and its deity as Kapileswara. When they claimed their right to this, Ekangi Narayana Iyengar had an argument with Saivites and established the Theertham named as Alwar Theertham and also installed four Tiruvazhi Stones in four corners.

As ordered by Sri Ramanuja, on the Upakrama Day, Lord Govindaraja with His Consort Sreedevi and Bhudevi visits this Theertham for Abhishekham, where celestial gods purify this theertham by taking bath in it. This was first held in 1467 A.D. (Vol.II.No.29).

According to this inscription, even this day, Lord Govindaraja visits this theertham for abhishekam. It is said that there is no sanctified theertham than this in Tirupati. Hence Sri Ramanuja arranged Alwar Theertham for Lord Govindaraja's abhishekam. But, in inscriptions prior to 1531 A.D., there is no mention about Alwar Theertham or Kapila Theertham, but it is only mentioned this is a much sanctified place. Hence, there is no doubt that this theertham is for Lord Govindaraja as arranged by Sri Ramanuja. Since there is a temple for Nammalvar on the bank of this theertham or doing abhishekam for Chakraththalwar, this theertham is called Alwar Theertham. In 1531 A.D. Achyutaraya named this as Chakra Theertham.

It is said that on the western bank of this theertham, Tondaman Chakravarti used to visit Tirumala through a cave. In that cave, Kandadai Ramanuja Iyengar consecrated idols of Narasimha and on the south side, Lakshmi Narayana, with a view to provide relief from any disturbance from other religions.

In the inscription dated 2.6.1546, Tallapakkam Tirumalai Iyengar constructed Theerthavari Mandapam on the south side of Alwar Theertham and also consecrated Lakshmi Narayana Perumal (vol.V.No.97).

There is an inscription in Kapileswara koil where Rajendra Chola II, otherwise called Kuloththunga I (1070-1075) built a Tirumaligai which may be Kapileswara koil, as he is staunch bhakta. Hence, this is called Siva Temple. Some say that here, Tirumaligai does not mean koil or whose koil is not mentioned, it is not acceptable for temple. In Vaishnava tradition, Tirumaligai means the living place of an Acharya. Hence, this must be the place of Nammalvar.

As per inscription (vo.IV.No.10) the Alwar Theertham is in possession of Tiruvenkatamudayan. There were several choultries near this theertham. On the tenth day of Adhyayana Utsavam, on the day of Visaka Star of Nammalvar, the Alwar is placed in the chariot and taken round the temple. This was in existence till 1544 A.D. Now this festival is not in custom.

In Tirupati, Araveedu Konda Raja built a temple for Nammalvar in the Govindaraja North Mada Street of Bhashyakara agraharam in 1544 A.D. Next to this temple on the eastern side, Periya Jeeyar Mutt was existing. This Raja made arrangements by donating ten villages which valued about 5713 Rekai gold for the sake of food arrangements to those who visit Tirumala. In that Mutt, for a day approximately 500 Marakkal (a grain measure = 8 *pati*) rice was used to feed the pilgrims (Vol.V.No.125). This Nammalvar temple is called Ramanujakootaththu Nammalvar temple. In 1553 A.D. a twelve day festival was held.



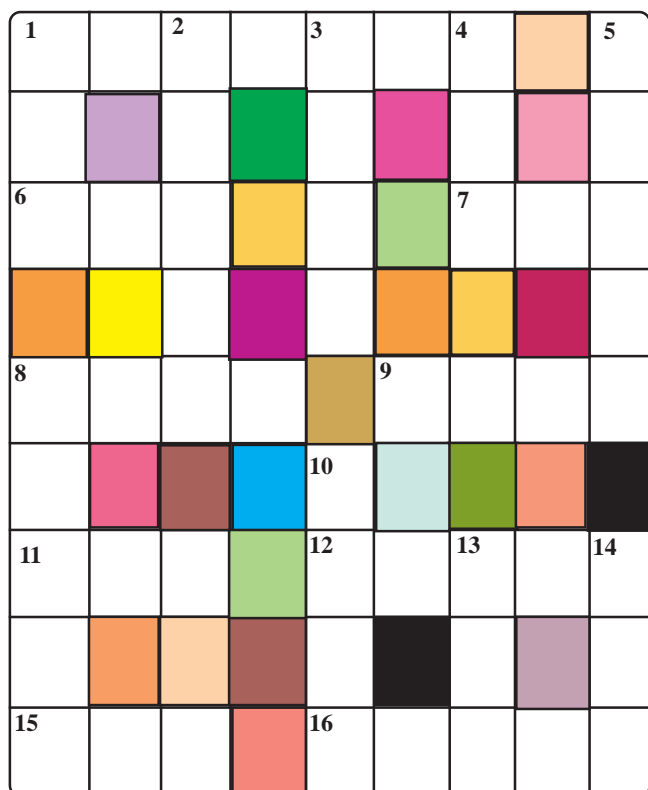
On the way to Alwar Theertham, one can witness a tower on the eastern side. That is Achchuta Perumal temple. This was constructed by Achyuta Devaraya and consecrated Achyuta deity. Around the temple there were 120 houses comprising an Agraharam called Achyutarayapuram. He remitted 400 panam in Sri Bandaram of Tiruvenkatamudayan for constructing Achyuta Perumal and Agraharam in Kottur by purchasing land (Vol.4 No.108). After Achyuta Devaraya period, the temple land and villages worsened. But, the tower is in existence to know the truth. Now, one can see on the bank of Narasimha Theertham, the idol of Achchuta Perumal is in dilapidated condition. One can enjoy the beauty of that idol that is placed in Narasimha Theertham.

The temple for Tirumangai Alwar, Nathamunigal, Tirukkachchi Nambi, Varadaraja Perumal and others were constructed in different periods. In Govindaraja Swami Temple, temples for Tirumalai Nambi, Ramanuja (1220), Kuraththalwan, Madhurakavi Alwar and others were constructed in different periods. Before 1300 A.D. there was a temple constructed for Periyalwar at the foot of the hill. Now TTD has reconstructed.

Saluva Narasimha constructed several Ramanuja Kootams in Tirumala and Tirupati during his period and appointed Kandadai Ramanuja Iyengar, who is his Acharya, as Head.

(to be contd...)

## PUZZLE



Presented by  
Sri T.S. Jagan Mohan

### CLUES FOR PUZZLE

01. Very stupid (3)  
02. Foster father of Lord Krishna (5)  
03. Husband of Swahadevi (4)  
04. Sun God (3)  
05. Goddess Parvathi (5)  
08. Manmadha (5)  
10. Son of Dasaratha (4)  
13. Daughter of Himavantha (3)  
14. Wife of Dhruva (3)

DOWN

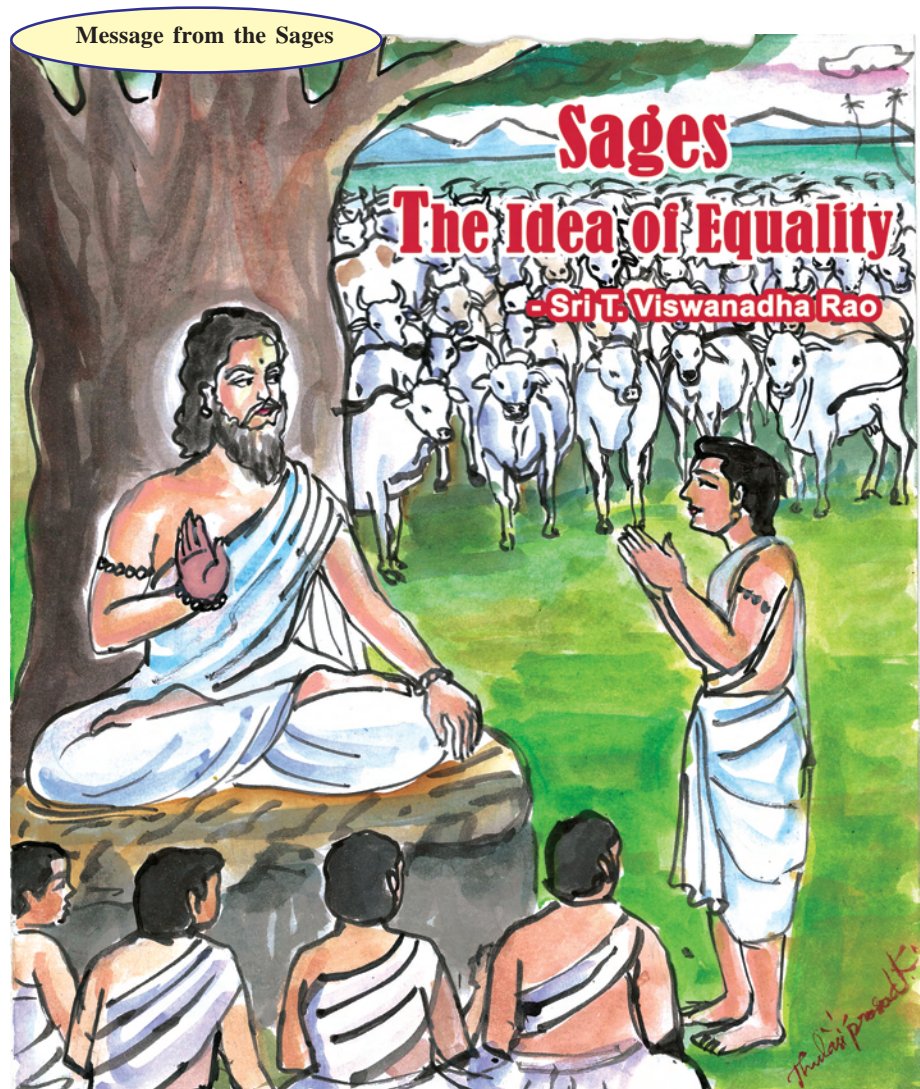
01. Wife of Bharatha (7)  
06. Loud Noise (3)  
07. Battle (Jumbled) (3)  
08. Not leave (4)  
09. Lord Vishnu (4)  
11. Lord Brahma (3)  
12. Lord Yama (5)  
15. Do something (3)  
16. Goddess lakshmi (5)

ACROSS

**R**ishis never hesitated to impart wisdom, spiritual or otherwise to the deserving as and when they desired it. The story of Satyakama Jabala, initiated into spiritual wisdom, is a shining example of such a practice. We find the story in Chandogya Upanishad. Many of the sages never took into consideration whether an aspirant, disciple or sadhaka is lowly born or born in an upper caste. The conduct and character along with the intensity of the student's aspiration and his burning desire to learn were far more important than one's birth and lineage.

### The Seeker of Truth

Satyakama Jabala was the son of a maid servant. When the child grew up, he wanted to go to a guru to acquire knowledge of the sastras. His mother sent him to sage Gautama. The sage asked him to identify himself, by revealing his parentage. Satyakama was truthful and did not hesitate to tell the sage his name as well as the name of his mother. But when the sage asked him about his father, he went back to his mother and asked her the same. His



mother told him that she was a maid servant in the house of many and she was not certain as to who his father was. Satyakama went back to Gautama and did not hesitate to tell the sage what his mother told him. The sage was highly impressed by the sincerity and truthfulness of the boy. He praised him and said that the boy had the qualities of a well-behaved Brahmin, a true Brahmin and accepted to take him as his student. But then he put his student in charge of some lean cows. Satyakama said he would return to the guru's ashram, only after he could gather or collect a thousand cows.

Eventually, Satyakama raised the herd of a thousand cattle. One of cattle tells Jabala that it will teach a quarter of the nature of Brahman. It uses the expression 'prakasavan' with regard to the nature of the divine. Agni gives the second quarter of the nature of Brahman which he





describes it as 'ananthavan', infinite. Next a swan comes his way and gives out the third quarter of the nature of the Brahman as 'jyotishman'. A waterfowl gives the fourth quarter of the nature of the Brahman as 'ayatanavan', that is, capable of supporting anything or anyone. Receiving such instruction from these four, Satyakama becomes highly enlightened and a divine glow adorns his face. Gautama notices and elicits the cause for the same. He is delighted, but Satyakama, an ardent disciple, humbly submits to his guru that only with his help, his education will be complete. Thereupon a highly pleased Gautama educates him completely. Satyakama became a great scholar and sadhaka in later times. An Upanishad called *Jabala Upanishad* is named after him. This is an excellent example of equalitarianism as they were put into practice by ancient sages.

### The true nature of Dharma

Yet another story that comes to one's mind is the legend of the young sage-like Kausika and the butcher Dharmavyadha. Kausika the Brahmin, it is true, is well versed in the sastras and is accustomed to deep penance but he has no control over his anger. One day he sits in deep meditation but it is disturbed by a crow whose shit falls on his head from the branch of a tree on which it perches. The enraged Brahmin opens his eyes and looks at the crow, angrily. The crow dies on the spot and the sage gets up and walks away as if nothing has happened. Presently, he goes to beg for alms as was the daily practice of sadhakas. He stands in front of a house and utters the traditional words 'bhavathi bhikshan dehi'. None responds however as the homemaker or housewife of the house is busy attending on her husband who has just

returned from his daily work, a tired man. After sometime, she comes out to offer bhiksha to Kausika. An angry Kausika asks her the cause for her delay, but before he could continue, the woman tells him that she had first to look after her husband. When Kausika wants to show his anger, the woman says that she knows all about his killing of a crow and asks him to control his anger and meet Dharmavyadha, a butcher in the city of Mithila and receive spiritual instruction from him. Kausika, who by now is convinced of her ability, agrees to follow her advice. He goes to Mithila and on inquiry, people show him the butcher whom he wants to meet. The flesh market is a place which Kausika would have loved to avoid, but he has no option. After sometime the butcher closes his shop and takes Kausika along with him to his house. After serving his parents as he does it daily, he instructs Kausika the Brahmin as to what he understands about the true nature of dharma. This is a lesson wherein it is established that even spiritual wisdom is not the property or birthright of anyone in particular.

We have other classic instances like the birth of *Manisha Panchakam* wherein Adi Sankara, the great Acharya is confronted by Shiva in the disguise of a lowly-born who desires to establish the presence of a spark of the divine in everyone irrespective of birth or lineage. The story is a symbolic message of equality to be conveyed to people.

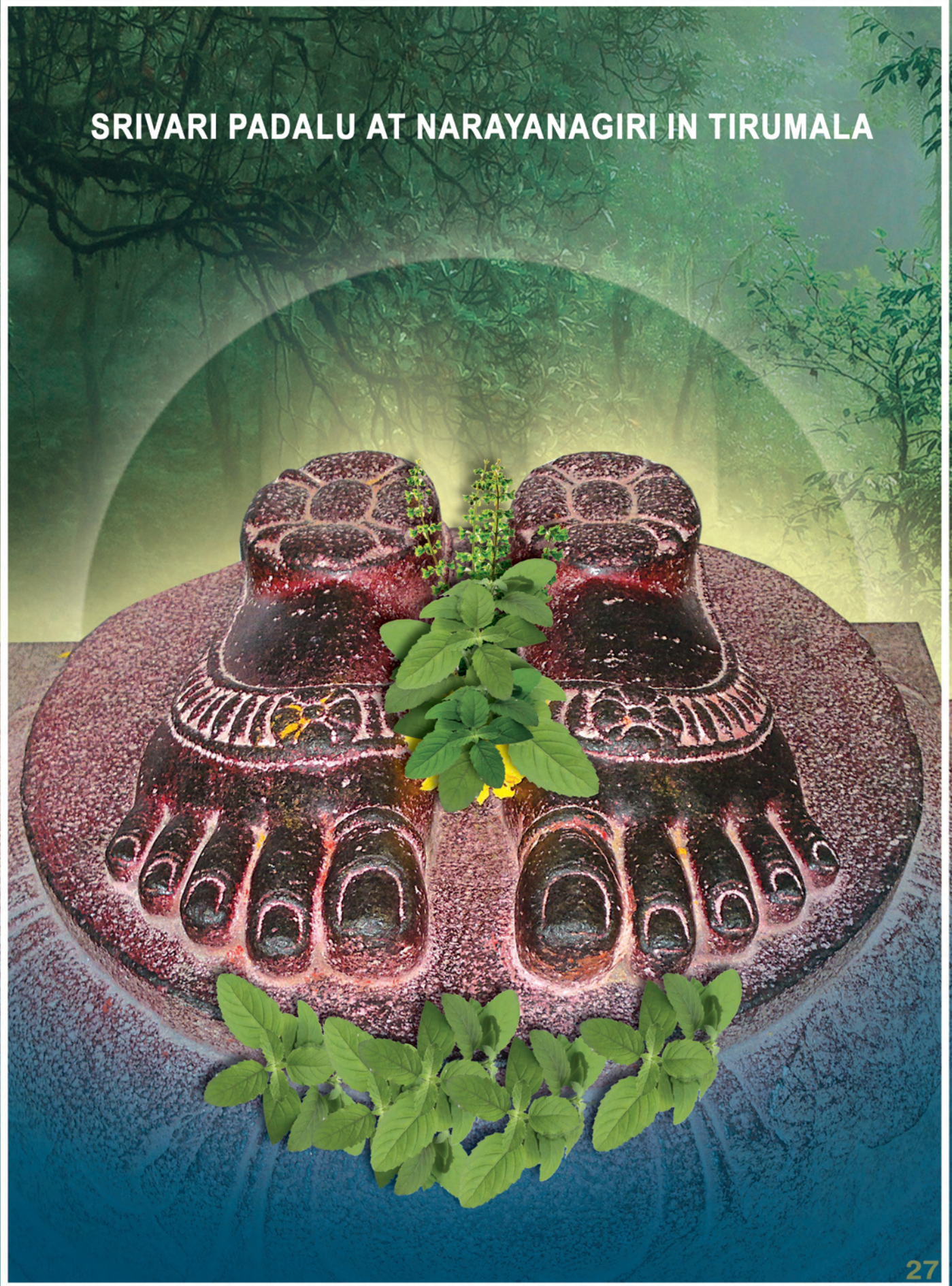
The stories in ancient scriptures are allegories, symbols or parables full of messages for people of all ages for ages to come.

Thus, we have several instances conveyed directly or indirectly in precept as well as practice of many sages.





## SRIVARI PADALU AT NARAYANAGIRI IN TIRUMALA







**Sri Sundararajaswami Avatharotsavam was performed in  
Tiruchanur temple from 29-06-2021 to 01-07-2021**



**Pathrapushpayagam was performed to  
Sri Kapileswaraswami, Tirupati on 26<sup>th</sup> May, 2021**



**Pavithrotsavams to be held at Srivari Temple, Tirumala**  
**From 17-08-2021 to 20-08-2021**







**Foundation stone ceremony was held for the Sri Venkateswara Swami temple of Jammu on 13.06.2021. On this occasion, Jammu & Kashmir Lieutenant Governor Sri Manoj Sinha, Ministers Sri G. Kishan Reddy and Sri Jitendra Singh, T.T.D. Trust Board Chairman Sri Y.V. Subba Reddy, T.T.D. Executive Officer Dr. K.S. Jawahar Reddy, I.A.S., and other officials participated.**



**T.T.D. Executive Officer Dr. K.S. Jawahar Reddy, I.A.S., took Oath as Specified Authority Chairman on 24.06.2021. T.T.D. Addl. Executive Officer and Convenor of Specified Authority Sri A.V. Dharma Reddy, I.D.E.S., giving Srivari Prasadams to him. T.T.D. Joint Executlve Officer, Smt Sada Bhargavi, I.A.S. also participated.**



**T.T.D. Executive Officer Dr. K.S. Jawahar Reddy, I.A.S., inspected S.V. Gosamrakshanasala and also observed palm leaves in National Sanskrit University in Tirupati on 30-06-2021. On this occasion, other higher officials participated.**



## Kalyana Mandapam

On the south-western corner of the Vimana pradakshina is a spacious Kalyana Mandapam noted for its exquisite sculptures. It is 80 feet x 36 feet. Architecturally it is similar to the Tirumalaraya mandapam. At its western end is situated a small shrine of black granite containing four pillars each with three pillarets projecting. Behind this shrine is a raised portion called the Yagasala.

The pillars show a variety of patterns some with alternate square and octagonal sections and some with very intricately chiseled tops having heavy capitals. The four pillared central sub-mandapa built of polished black granite has extremely beautiful florid workmanship.

Its side walls are decorated with the series, pilaster, pilaster kumbha panjara, salakoshta. The array of female dancers that crowd the inner fringes of the roof and the exquisite miniature sculptures that adorn all faces of the pillars lend a touch of delicacy and charm to the structure. Perhaps this intricate workmanship is taken over from the art of ivory carving for which the Hoyasala art is so famous.

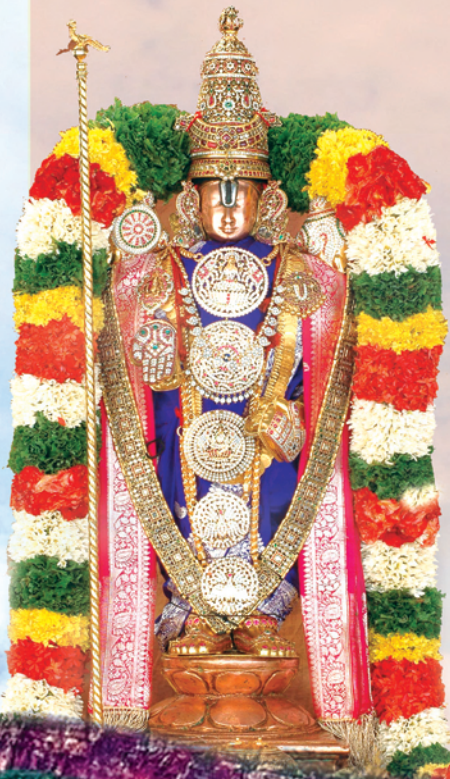
The Kalyana mandapa and its sub-mandapa contain numerous has relief sculptures on their pillars like Trivikrama sudarshana, sixteen-armed Narasimha, Laxmi Narasimha, Hayagriva etc.

From the day of the Dhvajarohanam of the Brahmotsavam, to the Dipavali day, Lord Malayappan resides here and not in the sanctum sanctorum. Similarly for a period of twenty three days, in December in connection with the adhyayanotsavam also the asthanams take place in this mandapa only.

## Sri Ramauja shrine

Next to the Sangita Bhandaram in the northern corridor of the Vimana pradakshina is a shrine of Sri Ramanuja the great Vaishnava Acharya. No independent puja is done to this acharya but a portion of all the prasadam offered to the Lord is first transmitted to this shrine to be offered to the great acharya. Special honours are also shown on certain festival occasions as Sri Ramanuja was mainly responsible for placing the worship and other affairs of this temple on a sound working basis.

The shrine proper seems to have been built in the 13th century as can be guessed from its architectural design. The Pandyan emblem namely two fish and hook are carved on the wall next to the entrance door. Perhaps this shrine could have been built in the 13th century when Yadava Raya was serving under the authority of the Pandyas. The mukha mantapa in front of the shrine however would appear to have been added a couple of centuries later during the Vijayanagara times. The deification of Ramanuja and construction of a separate shrine for



# THE TIRUMALA TEMPLE

- Dr. N. Ramesan

Part  
IV



him in the temple was done in recognition of his great services to Tirumala and Tirupati. According to tradition, the shrine of Ramanuja in Tirumala and Tirupati were constructed more or less at the same time soon after the passing away of the great teacher. Ramanuja's Pancharatra form of worship did not stand in the way of the recognition of his shrine by the Vaikhanasa Archakas who serve him every day with holy tirtham and prasadam.

### **Sri Narasimhaswamy temple**

This shrine is in the north-east corner of the courtyard built in a pillared varandah touching the eastern wall of the prakara. This is surrounded by a



polished mandapa and built probably in the 15th century. We see some interesting dance poses in the pillared sculptures.

The earliest reference to this god who is popularly known as alagiya-singar, is found in an inscription, dated 1469 A.D., which refers to an offering made to him (70-A T.T.). Another record mentions offerings made on the thirty days of the Dhanurmasa-puja, on Vasantapanchami and Sri Ramanavami days and on the 7th day of each of the Tirukkoditirunal (280 T.T.). Another refers to offerings made on the Vasantapanchami day (599 T.T.). Kandadai Ramanuja-ayyengar provided for the tirumanjanam of this god and for offerings to be made to him on the Panguni-amavasya and Vasantapurnima days (T.T. 70).

Originally there were two other rooms like the Chandana room and the Parimala room where sandal paste and perfumery articles were being kept. But these have now been removed.

### **The structural complex of the main shrine**

The main shrine which contains the Garbhagriha is a complex of structures. It starts with the Tirumamani mandapa at the eastern end and goes on to the Bangaru Vakili, the Snapana mantapa, the Ramar Meda, the Sayana mandapa and the Garbhagriha in that order. Part of this area, ending with the northern and southern wings of the mukkoti pradakshinam inside, is enclosed by a thick stone wall which is plain. The northern wall of the mukkoti pradakshina is longer and covers a longer distance. The Tirumamani mandapa and the Snapana mandapa project to the east from the front wall between the two side wings of the pradakshinam. Thus the main shrine appears to be in three sections if looked at from the north.

### **Tirumamani mandapa**

This is an open pillared hall whose northern and southern walls are in three sections, the central section being wider than the other two. The front and back sections stand on an adhishtana which contains upana, a broad and a narrow patta, padma, gala, tripatta, fluted horizontal all over, another gala cut into compartments by short pilasters, and kapota decorated with nasikas surmounted by simhalalatas. In the central section an alingapattika and a row of makaras found above the kapota. The walls of the central section are adorned by a salakoshta between two pilasters.

At the eastern extremity of this mandapa is the garuda shrine facing the Lord. On the outer wall of this shrine is the figure of Lord Vishnu in the Sayana pose. The garuda shrine is a crudely built structure opposite the Bangaru Vakili of the gate of gold which forms the western end of the Tirumamani mandapam.

The mandapa is 43 ft. x 40 ft. and contains 16 pillars with an overhanging kapota. The Hundi is kept at the north-west corner of this mandapa. At the south-west corner are located two huge bells of the temple which are inscribed and which give the name Tirumamani to the mandapa.

The pillars of the mandapa on the outer edge are of the complex type resting on lions. A unique bas relief on one of the pictures is the figure of Vishnu with four arms seated on an elephant. This is a rare sculpture of Vishnu as seated on a Gajavahana.

This 16 pillared mandapa was built by one Mallanna also called Madhavadasa of Chandragiri in 1417 A.D. The mandapa with its graceful pillars and their stylish corbels and kodungus (eaves) and sculptures is a very elegant example of early Vijayanagara style.

### **Bangaru Vakili**

From Tirumamani mandapa one enters the Bangaru Vakili to go to the inner sanctum sanctorum. We find two tall images of dvarapalakas Jaya and Vijaya on either side made of copper. The door which is covered by a resplendent gold plate, from which the name Bangaru Vakili is derived displays small figures of Vishnu in different forms. It is significant to note here that the suprabhatam is sung in front of this golden door in which Vishnu is depicted in his five forms para, vyuha, vibhava, antaryami and archa, and not before the archa form only obtaining in the Garbhagriha.

### **Snapana mandapa**

Crossing the Bangaru Vakili one enters a semi dark room called Snapana mandapa or Tiruvilankovil. This contains four central pillars. The front part of this mandapa has been converted into two rooms one on either side. The Snapana mandapa in its present form can be ascribed to Vijayanagara times. The pillars have good bas reliefs and are in typical Vijayanagara style. They bear sculptures like those of Bala Krishna, Yoga Narasimha, Kaliyamardana etc. A particularly impressive bas relief is that of Maha Vishnu in the seated pose. He has four arms, the upper arms holding the Chakra and the Shankha. The Lord's

consorts are also shown seated in the sukhasana pose on the right and left.

### **Ramar Meda**

Crossing the Snapana mandapa we enter the Ramar Medai. Originally the Ramar Meda and the three pathways of the first pradakshina path, viz., the mukkoti pradakshina must have formed one continuous circumambulatory passage. This passage seems to have been closed by about 1262-1265 A.D. and the Ramar Meda converted into a closed room. The Ramar Meda now has two small platforms on which figures of Angada, Hanuma etc., are exhibited. There is also a figure of Paricharaka holding the lights. One particularly interesting bronze is that of a Vanara god holding his right forefinger on the tip of his nose in a pose of complete wonderment. This has been correctly identified by Dr. C. Sivarama Murthy, the noted art historian as the image of Sugriva the brother of Vali and the king of the Vanara Sena. This bronze is identical in technique and style with the bronzes image of Hanuman from Vadakkupaniyur village of Thanjavur district which are now housed in the Madras Museum. This would take these bronzes to the early Chola period.

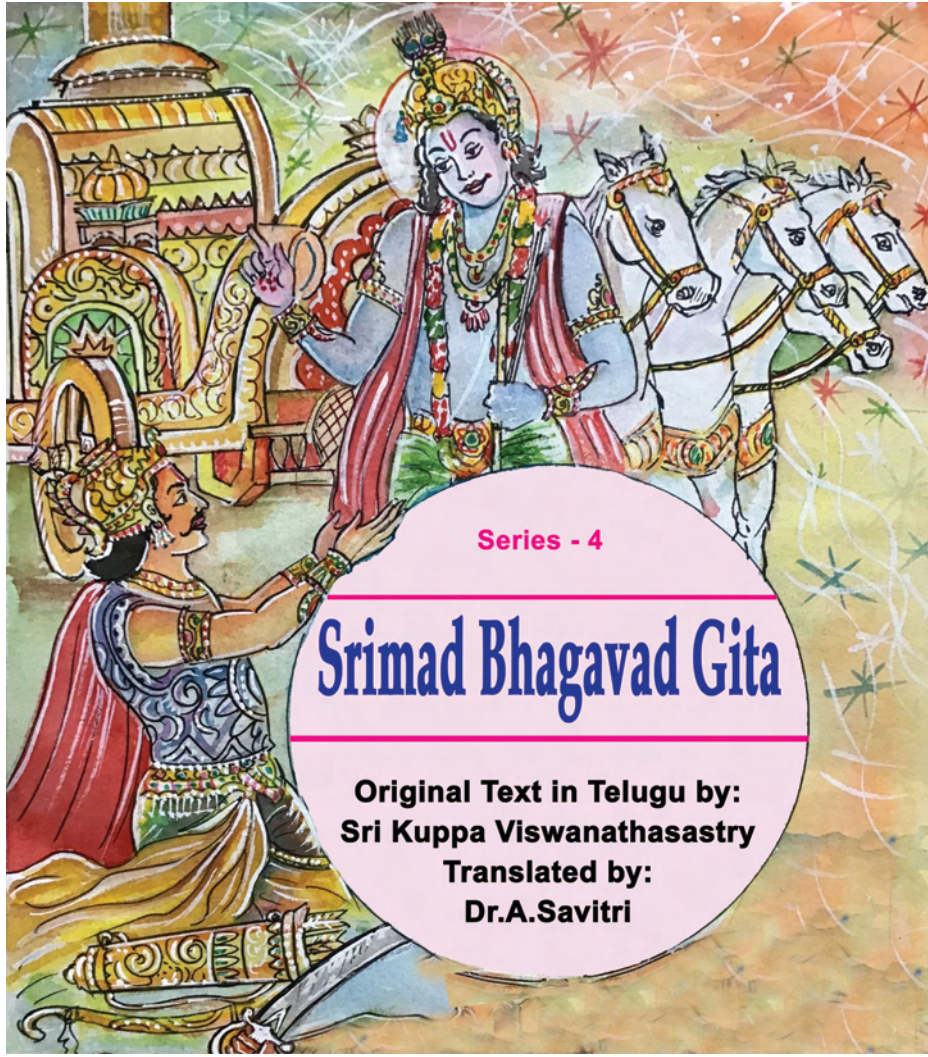
### **The Mukkoti Pradakshina**

The Mukkoti pradakshina is the first circumambulatory path around the original central shrine comprising of the garbhagriha and its mukha mandapa called Sayana mandapa. This pradakshina is open in the temple only one day in a year that is on Vaikunta Ekadasi day. The pradakshina is open only at the north, south and western portions. This is a pillared varandah in three sections. The southern section has a row of six pillars, the western section four, and the northern two rows of seven pillars each. All the pillars are round and have Chola capitals with the broad faces fluted and with a circle in the centre. There is a shrine of Vishvaksena (Senai Mudaliyar) on the northern side. The walls on the northern side have some sculptures and ornamental niches.

Note : The present serial is based on the renowned book written by Dr. N. Ramesan. In the present times, there may be some slight changes regarding the structure and environment in the Tirumala temple.

(to be contd...)





**(June Edition –**

Sages and other virtuous people confirmed the meaning of three ‘Dha’s’ that were suggested by Lord Brahma. In their discussion, they brought out the point how Sri Krishna used Arjuna to give the elixir of Srimad Bhagavad Gita to people. They also included the point how Dhritharashtra enquired Sanjaya about the battle and Sanjaya was answering very smartly to all the questions that were raised by Dhritharashtra. )

**(Continued from the previous issue)**

The intention behind Dhritharashtra’s enquiry was to know about what each of them (Kauravas & Pandavas) doing? Did the Pandavas stop the war and left the battlefield or else his sons had stopped the war and returned their kingdom? Sanjaya in his answer used the word Dharmakshetra. The way Sanjaya answered reveals his intelligence and smartness. A trustworthy servant always guesses what his king is about to instruct him. Then only the servant understands whether the administration is in right order or wrong route. For the second question of Dhritharashtra, Sanjaya answered that he need not worry as his sons did not renounce the war and are also resolved to continue the war. Sanjaya convinced Dhritharashtra that he could stay brave in that regard. What actually Sanjaya wanted to answer? May be it was about Bhisma’s demise and Bhisma was no more in the battle. Sanjaya did not want to worry Dhritharashtra with such information and so he started his answer using

the name of his beloved son Duryodhana, with which Dhritharashtra’s worry was reduced. This reveals the good nature of Sanjaya. As for the third question of Dhritharashtra, Sanjaya answered ‘Raja vachana mabraveeth’. The whole life of Dhritharashtra’s dream was to see his son as a king. Sanjaya knew it was impossible as his son had already lost a great person Bhisma in his team. Being the loyal servant of Dhritharashtra, Sanjaya



wanted to satisfy him by at least uttering Duryodhana as a king though there were less chances for practical possibility. It was a smart answer 'Raja vachana mabraveeth. Dhrityathu pandavaneekam vyudam Duryodhanasthadhaa.'

(Acharyamupasangamya Raja vachanamabraveeth) – which means "Raja had gone to his guru Dronacharya to talk". Sanjaya wanted to clear the doubt of Dhritharashtra that why he approached Dronacharya instead of Bhishma, the commander of his troop. He said that he had gone to Dronacharya as he was his teacher. What was there in it whether Bhishma or Dronacharya? Duryodhana approached Dronacharya as he was about to become the commander of his troops due to Bhishma's demise. Otherwise he would not have gone. It reveals his nature. Sanjaya knew well about Duryodhana's possessive nature, even then, he responded smoothly to all the questions of Dhritharashtra.

We have to understand the subtleness in Sanjaya's answer. Before one takes up any notion or resolution to do something, one has to entreat the teacher and then Lord Srinivasa. Only teacher can show us the path that leads to Lord Srinivasa. In other sense, we have to understand that God comes to us in the form of a teacher to lead us in the right path. He stays with us, guides us and eventually take us to His original form. That's why, we always pray to the teacher. How do we come to know about this? It is only through Bhagavad Gita. We can understand this through the sloka that is used in the beginning of Sanjaya's answer to Dhritharashtra (Acharyamupasangamya). Actually, the sentence 'Acharyamupasangamya' looks very small sentence but it is mentioned as a very big subject in the Upanishads with the names 'Gurupa sandhanam' and 'Gurupa agamanam'. We have to

take the shelter of a teacher then only we attain spiritual knowledge. It is not enough, if we simply go to a teacher. It is important to know what we have to do once we go to the teacher. It is mentioned in the Upanishads very clearly. Paramathma told the same in Bhagavad Gita vividly.

Duryodhana did not follow all these principles and that was the reason he did not receive the benefit that comes from his teacher. He had not won the war. Even before, he approached Bhishma, he had to go to the teacher. It is only the right path. If he had gone to his teacher and requested him to give some suggestions, he would have given him. There was no such thing that Dronacharya did not have. Did he not have weapons, clothes, armour, education and strategies? The Pandavas, the great heroes were also his students. Including Duryodhana, everyone was his student. Neither had Duryodhana prayed to his teacher to bless him for victory nor requested him any day to suggest him some strategies or some philosophical truths. So, for every big or small thing, we have to approach the teacher, listen to his suggestions keenly and imbibe them. (That's why the phrase 'Acharya mupa sangamya' is used in the Upanishads.)

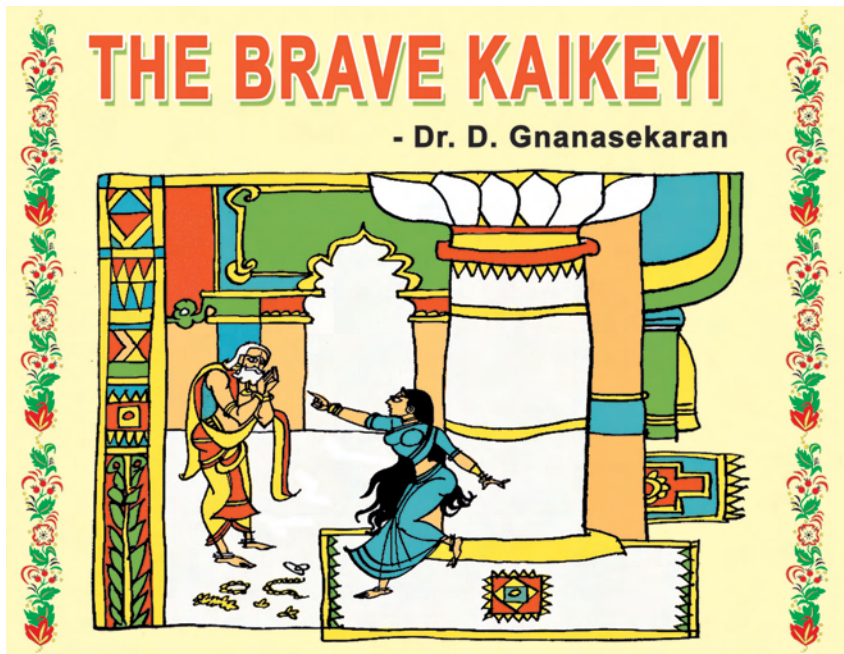
Srimad Bhagavad Gita is the elixir of life. Why does it called the elixir? Bhagavad Gita specifically is called the elixir as each word and each letter in it gives profound and unfathomable meaning that is related to Life. Such magnificent instruction (Bhagavad Gita) is also started with the word teacher 'Acharyayopasadhanam'.

In the next episode, we learn what did Duryodhana learn from his teacher and what was the discussion that had gone between the teacher and the student?

(Krishnam Vande Jagadhgurum)

(to be contd...)





**K**aikeyi's action can be construed to be that of just a human being with all the foibles of an average mother, trying to get by in the world by asserting her rights. Kaikeyi's parents faced the problem of having no children for years after marriage. But Kaikeyi's father, Ashwapati, did not prefer to marry again and again. After some special worship, he had got twins, one boy called Yudhajit and a girl called Kaikeyi. Later he had got six more sons. Kaikeyi was thus the only sister with seven brothers and learned how to fence, ride and fight alongside them. Her brothers treated her as an equal and never babied her if she was hurt. This made her stronger than any other girl in the land. At this point it is useful to know that we have to treat our sons and daughters as equals. It is really a painful paradox that our society pushes for sons but it is daughters who can give birth to sons. Parents should never let anyone underestimate the power of their daughters and it is likely that daughters will excel in studies and extra-curricular activities much better than sons. It is very important to stay strong in the face of adversity, no matter how old one is or what one's gender is. Kaikeyi's bravery as a warrior came in handy when King Dasharatha had to go for a military campaign against Sambarasura. Kaikeyi, who was acting as Dasharatha's charioteer, quickly repaired the broken wheel and then drove the chariot away from the battlefield.

She nursed her husband back to health. Touched by her courage and timely service, Dasharatha offered her two boons that caused a tragic turning point later in the narrative of the *Ramayana*.

However, circumstances had forced Kaikeyi to grow up without a maternal influence since her childhood because when she was young, her father banished her mother to her parents' home for a mysterious reason. Ashwapati had acquired a unique skill of comprehending the language of birds but was prohibited from revealing what birds communicate to one another. If he violated the condition, his life would be in danger. Once when his wife insisted on his coming out with the truth behind his secret stubbornness, he was more scared of his death than his observance of steadfastness to his spouse. When Ashwapati realized that his wife cared little for his life or well-being, he was forced to keep her away for life. Poor Kaikeyi, the royal princess of Kekeya, missed her maternal care, love and affection almost throughout her lifetime. Mandhara, being her nursemaid, filled the void. So she was no mere maid whom Kaikeyi could dismiss easily. Mandhara taught Kaikeyi that



the world was an unsure place for women. Later, when Kaikeyi was married to King Dasharatha, who already had got two wives, she felt insecure about her position. So she did everything she could to become the favourite queen of Dasharatha, because she never wanted what happened to her mother to happen to her. She was an astute politician too and helped Dasharatha make important political decisions. Despite Mandhara's frequent annoyances, she was still like a mother to Kaikeyi. Naturally, Kaikeyi trusted her nursemaid more than she trusted anyone else.

Kaikeyi was beautiful and Dasharatha's favourite wife and no doubt theirs was a marriage of true soul-mates. It does not mean that his love for his other two wives was less. He respected the other two, but we are given to understand that he loved Kaikeyi more for two reasons: she was beautiful and she was brave as a true warrior. So naturally it was to Kaikeyi Dasharatha turned whenever he needed comfort or guidance. Mandhara lost no opportunity to feed young Kaikeyi's insecurity and jealousy of Kausalya, the chief queen. Mandhara was aware that Kaikeyi was prettier and younger than the two senior wives of Dasharatha. Dasharatha himself admitted that Kaikeyi was astoundingly beautiful. When Kaikeyi asked him to grant two boons that he once promised to grant, one, crowning her son Bharatha as his successor and the other, sending Rama into exile for 14 years, Dasharatha tearfully said: "You are beautiful, O Kaikeyi. You have taken captive of my heart. You have entrapped me with the bait of your beauty. How can this evil desire of sending Rama into exile dwell in your heart and darken it with guile?" On the eve

of the proposed coronation, while tempting Kaikeyi to ask for the two boons, Mandhara said, "Speak your mandate to the Maharajah, whose heart has been captivated by your beauty. Any other woman but you would rather die than suffer a rival wife to triumph over her." Mandhara's statement too proves beyond doubt that Kaikeyi was really beautiful.

No doubt, Kaikeyi was innocent and unpolluted till the temptation scene. In a way, we can draw a parallel between Mandhara of the eastern epic *Ramayana* and Satan of the western epic *Paradise Lost* who tempted Eve to disobey God. Despite her insecurities and pride, Kaikeyi was good at heart. Dasaratha had already decided to make Rama king and started preparations for the coronation. Kaikeyi was initially delighted about the coronation preparations as she loved Rama as if he were her own son. But Mandhara conspired to stop the coronation, and highlighting the danger for Kaikeyi, tempted Kaikeyi with the attractive prospect of the queen mother only if Bharata ascended the throne. She said that if Rama was crowned the next king of Ayodhya, Kaikeyi would lose her edge and must be content to toe the lower rungs in the palace. Never before did such an idea cross Kaikeyi's mind till Mandhara raised the issue.

Kaikeyi chided Mandhara for her jealous feelings. Kaikeyi's spontaneous response reflects her basic noble nature. She asked how anyone could be disappointed when the entire kingdom of Ayodhya rejoiced at the joyful tidings of Rama's coronation. She asked, "How can I prevail upon Dasharatha to exalt my son and exile Rama?" Despite Mandhara's manipulative counselling, Kaikeyi asked Mandhara, "Why do you hate Rama? He is the eldest son of

the chief queen, and Bharata could not become Yuvaraja without the consent of Kausalya's son, who honours me as he honours his own mother." While she exudes a mother's innocent selfishness and reveals unalloyed love for her son Bharata, she assesses Rama remarkably by saying that Rama is as dear as Bharata, if not even more. She found great pride in the way Rama served her, despite her being a stepmother, on a par with the way he served Kausalya. But ultimately Mandhara could brainwash Kaikeyi into enacting a drama of feigning sorrow in order to emotionally blackmail the king. In its aftermath, Kaikeyi won and Rama went into exile. Here, Kaikeyi proves to be a very earthly woman in the presence of the other women characters of the epic.

Since Dasharatha was too old and mental agony affected him too hard, he died six days after Rama was sent to the forest. Time passed and when Rama returned to Ayodhya from exile, Kaikeyi apologized to him and appeared to have realized the error of her earlier actions and regretted her mistake deeply. She said tearfully: "I never wanted to be hated or to cause anyone pain. I just wanted the best for my son and the king's love. I hope that others may learn from my mistake. Don't be selfish and don't hurt the ones that you love. The most important advice is to be a selfless mother. Always make decisions in the best interest of your children. Don't be selfish. It may cost you your relationship with your children." Though Kaikeyi is thus a flawed woman a bit, she is the most human of all the characters we encounter in the *Ramayana*.



#### Tirumala Tirupati Devasthanams, Tirupati

##### DO'S AT TIRUMALA

- ✓ Worship your Ishta or Kula daivam before you start for Tirumala
- ✓ Bathe in the Pushkarini and worship Varaha Swami before you go to worship Lord Venkateswara.
- ✓ Observe absolute silence and chant "Om Sri Venkatesaya Namaha" mantram inside the temple.
- ✓ Respect ancient customs and usages while at Tirumala and promote religious sentiments among co-pilgrims.
- ✓ Deposit your offerings in the Hundi only.
- ✓ Keep Tirumala clean, use Bio-degradable plastics.

##### DONT'S AT TIRUMALA

- ✗ Don't carry much jewelry or cash with you.
- ✗ Don't rush in for darshan but take your chance in the queue.
- ✗ Don't enter the temple, if, according to customs or usage you are prohibited to enter.
- ✗ Don't wear flowers at Tirumala, all flowers are for the Lord only.
- ✗ Don't waste water and electricity.
- ✗ Don't allow strangers into the cottages or hand over keys to them.
- ✗ Don't use non-degradable plastics.
- ✗ Don't wear footwear in the four Mada streets.

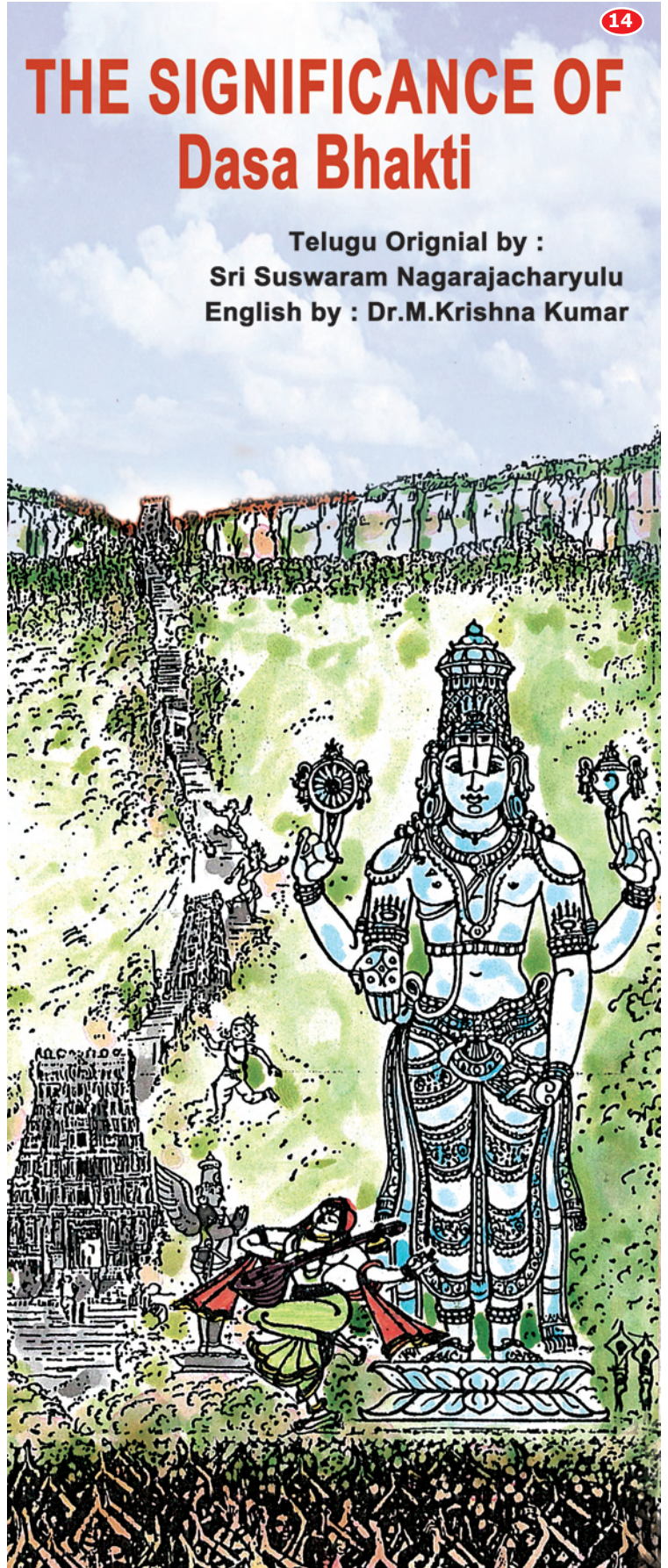


(Continued from the previous issue)

**T**he devotional compositions of Sri Vijayadasa, the renowned Kannada saint and philosopher evoke magnificent spiritual values in the hearts of the devotees of Lord Venkateswara and make them attain spiritual bliss. In the present edition, Sri Vijayadasa eulogizes the glories of Lord Venkateswara as Lord Vijaya Vittala. His book 'Srinivasakritulu' is very famous. In it there is an easy and simple song entitled 'saranu saranu.' The Bhajan groups and even the common people can also sing it collectively with devotion in a rhythmic manner most conveniently. The song is very popular because it is full of Sanskrit words. This feature makes the people very comfortable in singing it. The song is a fine illustration to 'Vandana.' 'Vandana' is a devotional gesture of prostration before a deity, expressing gratitude. It is one of the nine kinds of 'Dasya bhakti.' It is a kind of attitude of the devotee in doing devotional service to God.

Describing the auspicious and glorious features of the resplendent image of Lord Venkateswara, Sri Vijayadasa prayed to the Lord to put His image in his heart for ever as it could be visible through meditation only. He says: 'O! Lord! I want to hold the image of 'Vatapratrasai' in my heart. You have kept the entire Cosmos in the nail of Your big toe. You are the Emperor of all deities. You are the Protector of all refuges. You are like an elephant to the banana tree of sins.' In another 'keerthana,' he praises the Lord who grants auspiciousness. The Lord is ever-smiling. He is 'Chintamani' and 'Kalpavruksha' to His devotees. He is the source for granting wisdom.

'Vyajanindastuti' is a form of literature in eulogizing the Almighty. Ancient devotional



poets did 'nindastuti.' The 'dasulu' have kept Sri Hari in them both internally and externally. They have worshipped Him with 'sakyabhakti.' In their 'kriti', they also referred to the 'puranic' situations indirectly. Sri Vijayadasa says: 'You are responsible for the entire Creation, Existence and Annihilation of the world. Please hold Your image in my heart as Vijaya Vittala as You are the Lord and the Protector of the Universe.' He is the Omnipresent. The Lord is Vedavedya. In the past, He took three feet from King Bali as charity and fulfilled his wish in 'Vamanavataram.'

Sri Vijayadasa further says: 'All the devotees like the child Dhruva, the sluggish Gajendra, the deformed Kubja, the immoral Ajamila, the poor Kuchela, the sinner Valmiki, untraditional Sugreeva, unethical Pundareeka, who gave the brick to You, King Bhishma, who wanted to shoot at Your head, Yasoda, who tied You to the mortar did mistakes in the beginning but they had pure devotion in their hearts. So You blessed them.'

Every devotee feels that he is the servant of the Lord. The Lord blesses His devotees who offer salutations as mark of devotion to Him. What can a devotee offer to the Lord to satisfy Him and win His favour? This kind of conception was found in one of his 'keerthanas.' Sri Vijayadasa feels: 'O! Lord! How can one win over Your admiration? In fact, You are beyond all admiration. I wish to dance and try to win Your admiration but there is Nataraja. I want to bow my head and pray to You and admire but there are already the great saints, Sanakadulu. I want to pray to You as father but You are already the father of Lord Brahma. I want to satisfy You with milk but You are the resident of the Ocean of Milk. I want to offer the grand garland to You but You have already 'Koustubha vanamala' around Your neck. I want to do devout service but there is Lord Hanuman to do it. So I am helpless in all my attempts. O! Vijaya Vittala! Please protect me.'

Sri Vijayadasa visited Tirumala many times during the Brahmotsavams and was enthralled by the grandeur of Lord Srinivasa. He felt very happy on seeing the grand and glorious 'utsavams' especially 'Simha Vahana utsavam.' He eulogized the Lord seated on the 'Simhavahanam'. Lord Nara Hari was scintillating on the 'vahanam' while taking rounds along the four 'mada' streets resplendently. The Lord wore pearl crown covered round by the shining silk cloth. All the deities in their respective chariots and all the devotees in Tirumala followed Him. The great saints Sanaka Sanandanadulu and the 'rishis' were chanting the Vedas. The singing of the Gandharvas, the song of the divine saint Narada, the divine dance of Lord Shiva and the great saint Tumbura and others were rapturously absorbed in singing the divine songs in praise of the Lord.

Sri Vijayadasa has eulogized the Lord: 'Seated on the brilliant vahana of Lord Sesha who has innumerable hoods and innumerable tongues, Lord Venkateswara, the consort of goddess Alamel Manga is wandering along the grand streets of Tirumala while Lord Brahma, Lord Rudra and Lord Indra and all great saints are performing 'bhajans'. The concerts of Gandharvas are singing with deep devotional involvement. Besides there are many renowned music instruments are at work. Holding the 'chatra' and 'chamara,' the devotees are singing very melodiously. The brilliant illumination of the torches is being focused on all four sides and the entire universe is charged with the divine music. The panorama of the Brahmotsavams is very marvellous.'

In one of his 'keerthanas,' Sri Vijayadasa directly described the glorious procession of the Lord Srinivasa on His various 'vahanas' like Hanumantha, Garuda, Sesha, Simha, Pushpamantapa, Surya, Chandra, and Aswa during the Brahmotsavams in a single 'charana.' May Lord Srinivasa shower His graceful blessings on His devotees.

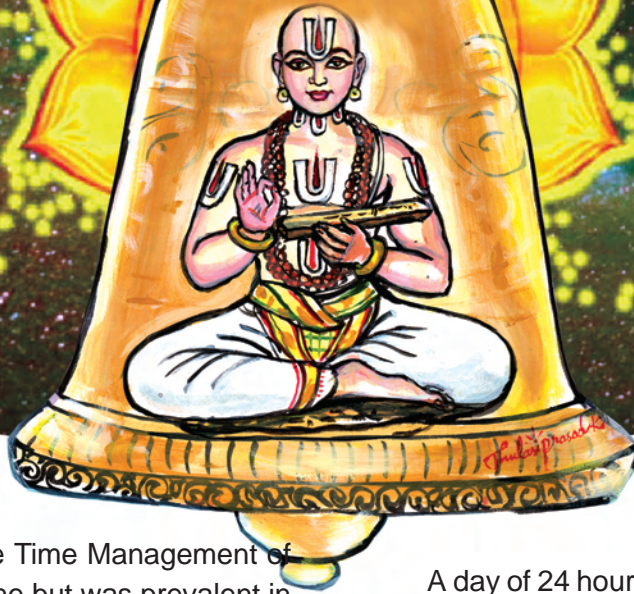
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# TIME MANAGEMENT

## A Treatise from Sri Vedantadesika

-Smt. Lakshmi Kannan



**T**he Concept of the Time Management of modern age is not a new one but was prevalent in the past also and practiced from time immemorial. In Sastras (scriptures), time schedule has been clearly indicated for every act of a person, on hourly, daily, weekly, fortnightly, monthly, quarterly, half yearly and annual basis.

Sri Vedanta Desika of the 13<sup>th</sup> Century, the great polymath, poet, philosopher, exponent cum dialectician par excellence and the greatest organiser of Sri Ramanuja Darsana, has to his credit authored of hundreds of works related to spiritual issues. He has also authored on mundane matters like Time Management etc. through his treatises such as *Sri Vaishnava Dinachari* and *Ahrara Niyama*.

*Sri Vishanava Dinachari* deals with the routine of a Sri Vaishnava. The word Sri Vaishanava is erroneously thought by some people as the one belonging to a sect. Lord Vishnu means all pervading. The whole universe is said to be born Lord of Vishnu and He is all pervading. From this it may be noted all human beings belong to Lord Vishnu and this treatise is applicable to all.

A day of 24 hours has been divided into five periods or parts known as PANCHAKALA PRAKRIYA. By carrying out the duties conforming to each period of time people will not only be pleased with himself but also pleases the Lord who will show the path of salvation or liberation from this material world. Thus, we will have what is called 'self-actualization' in his day-to-day life and also rid himself of needless attachments and bondages which lead to repetition of his entry into and from this world.

The Five periods and the duties to be carried out by everyone are; ABHIGAMANA- entreating the Lord for perfect conduct of oneself through the whole day; UPAADAANA- preparation and collection of all materials including spiritual knowledge for the worship of the Lord; IJJYAA-the actual worship of the Lord as prescribed in scriptures; SWAADHYAAYA-reading, acquiring as well as imparting the spiritual knowledge as contained in scriptures and YOGA- meditation on the Lord and feeling the proximity of the Lord during sleep at night.

Let us go through the above five periods and daily routines briefly as put forward by Swami Desika.

**ABHIGAMANA-** One should rise from the bed early before Sunrise chanting Lord Hari seven times with a clear mind on the Lord. He should entreat the Lord to ward off any evils and hindrances so that the day could pass off peacefully. He should surrender at the feet of the Lord by thought, word and deed.

After taking bath, dressing, he should apply appropriate marks (wearing binde etc.) on the body, and perform morning prayers such as Sandhyaa Vandana, a prayer to the Sun god, the giver of energy.

It is essential to start the morning on the right note and hence a good Abhigamanam is essential for success during the day's activities.

**UPAADAANA** – During this period, one should collect and gather all materials required for the worship of the Lord in a righteous manner from righteous people. He should feel that all the collections made are for the purpose of the Lord and not for himself and his personal benefit. Earning money in a righteous manner for the worship of the Lord and His devotees also form part of the ritual. The learning of scriptures under a preceptor also comes under this category as the knowledge thus gained is used in the worship.

After getting into the right frame of mind during Abhigamanam, the next period is for the collection of appropriate materials for worship. Right means is insisted for the process, for, no good comes out of bad preparations.

Swami Desika enjoins on everyone the paramount need for the righteous, truthful and pious gathering of materials.

**IJJYAA-** During this period, the actual worship of the Lord, as prescribed in scriptures, is performed. The sacred bath (Abhishekam) and the decoration with clothes and flowers are offered to the Lord. The rendering of hymns from scriptures are carried out. Offering of cooked food and fruits

etc. follows. In fact, the Lord is worshipped carefully like an affectionate guest, a prince, a devoted son, an elephant (with fear and full attention) and treated as a precious diamond. The Lord will be highly pleased if the worship is done whole-heartedly without any lack of attention. Faith and self-confidence come through prayer and introspection alone.

Ijjyaa, therefore is very important in a man's routine. It is the summum bonum of his existence, the purpose of his life.

There is a saying that Prayer is the sovereign cure for all the worries in this world.

**SWAADHYAAYA-** During this period, that is, after partaking of the food etc. offered to the Lord, one should devote one's time in learning and acquiring the real knowledge from the scriptures. This is the actual period or productive occupation to the spiritually inclined, and studying high texts of philosophy and understanding the steps of God-realisation to the materially tuned people like us. In modern parlance, it is what is called personality development, resource development, gaining experience etc. While to the spirituals the goal is liberation or Moksha, it is the other way of comfortable living in this world for us. In this stage, where we use our senses, is the time for self advancement on right lines, free from selfish desires and devoid of bad qualities.

**YOGA-** As the day comes to a close, and the night time approaches, one should continue to devote his time on meditation. A good Sri Vishanava, will never devote his time in worldly attractions. He will meditate on Lord's idol form and enjoy the bliss within, with closed eyes and then slowly go to sleep. He will feel the proximity of the Lord within his heart.

The main idea of division of five periods of the day, is that one should feel that whatever one does is to please the Lord and that the Lord alone having been pleased will guide one's steps, alleviate the sufferings and grant the Bliss in due course of time.

Sri Venkatesayanamah





# VEDIC RITUALS AND THEIR SCIENTIFIC INSIGHTS

- Dr. Jyoti D. Vora

**T**he most appropriate manner of paying tribute to our emphatically rich and varied heritage as an adherent to spirituality is to notice the spectrum of its truly phenomenal salient features. The foremost in the details is to observe and study the underlying synergy between the most holy Vedas and principles of Science. There are several aspects which could be studied and all these enterprises are singularly enriching and self-enhancement oriented.

“Anna he purna brahma at the fulcrum of all genesis or creation *is* food”

It is truly rewarding for me to present to you the readers, my perspectives in the area of Food Science. The path of this exhilarating journey, is to revisit our rich and emphatic heritage through the single four letter word which unites us all namely Food. The Vedas are best described as repositories of sustainable wisdom, which originated in Ancient India. The language of composition is Vedic Sanskrit. They constitute the oldest scriptures of Hinduism and are timeless and contemporary in their relevance because they enunciate a philosophy of lifestyle management, if one has to define the content simplistically. The four Vedas carry in their kaleidoscope of enlightenment, a priceless treasure of scientifically endorsed facts related to Food, Food Culture and Food History. Moreover, these are being lauded emphatically the world over and the facts are being confirmed through research and experimentation in a context which is totally modern. We, the populace, who have endured the throes and woes of the Pandemic, would definitely agree that Food is the single commodity which is “recession free”. As a matter of fact, as long as there is life, there is an absolute and univocal requirement of Food. Hence, I decided to first give an overview relating to the magic of Food and Food as a Science

and then delve into the Ancient Vedic Food practices being actually adopted again because they contribute to Holistic Wellness. I would like to begin with five simple but extremely valid Food practices, which originated in the Vedic times and which hold good in their efficacy and effectiveness even today.

We usually begin the study of Food Science with this quote which has almost become a cliché, “We are what we eat”. This is certainly centred around the very name of our species: *Homo sapiens*. In Latin, it means “Wise man” and “Thinking species”. This results in several interesting extrapolations. Let’s take note of a few of them.

We are the only species in the evolutionary ladder who eat even when we are not hungry. This is because we are emotionally involved with food! A lot of our problems arise from our lopsided love affair with food. Obesity, eating disorders, food fads and food fetishes to name a few.

There are two groups of fascinating neurons in our brain the Hunger Centre and the Thirst Centre. As the names suggest, they govern the manifestation of Hunger and Thirst in a human subject. Of course, the projection is through hormonal secretions.

Hunger, Appetite and Satiety are benchmarks of Wellness and good health, in all biochemical and clinical contexts.

The role of Food in Holistic Wellness is Universally known. There is a psychosomatic dimension which underlines the functioning of the human body. Psycho (Mental) and Somatic (of the Body). Hence, one feels mentally at ease if the bodily profile is optimised and if the bodily orientation is proper, then the mind is at ease. A human being’s relationship to food is governed by his frame of mind. It is a quirky coincidence of language that

phonetically, Food rhymes with Mood and Hunger rhymes with Anger!

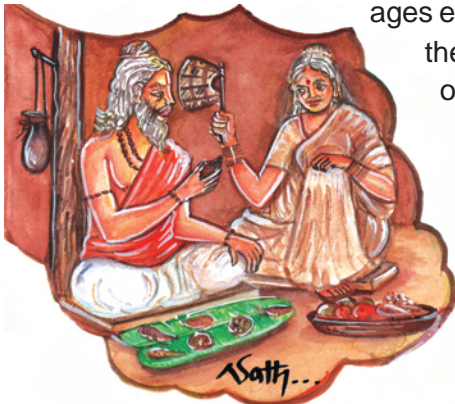
Interestingly, there is a direct connection between Diet and Disease. Food is recognised for its role in the preventive, curative and in the case of incurable disease, even in a managerial role. All these facts and more were well known to our Ancestors and the Lifestyle integration of the all rounded Food practices in Vedic times are lessons which are being valued globally in today's context.

### King Nala

We are a country of story-tellers and involved listeners. Hence, through the ages, symbolism, mythology, epics and fables have formed the mainstay of deep rooted philosophy through graphically portrayed characters. Mahabharat, has in its vivid fabric the colourful character of Bheem, whom every child loves and emulates. Besides bravery and courage, Bheem is endowed with culinary expertise. The same is true for Raja Nala. Bheem is believed to be the first to have cooked the famous dish "Aviyal". Similarly, Nala in his book "Pakadarpanam" had written that the guardians of the quarters Indra, Agni, Yama and Varuna sent Nala as a messenger to princess Damayanti with marriage proposal. Pleased with Nala, the deities conferred on him various powers and Nala utilised these powers in making different dishes and writing them in his book "Pakadarpanam" for humanity.

In ancient times, there was a firm belief that among all the domestic arts, none can stand in comparison with the art of palate. Generally, housewives practiced this art with skill and vigour, however, art of cooking has been practised over the ages even by men. Nala had the extraordinary power of cooking without fire.

Cooking is termed as the art which is very scientific and the science which is definitely artistic. As specified in the Vedas, the cook



has to have certain qualifications and attributes. Birth in the same country, self-control, soft spoken, knowledge about various ingredients, the details of the place and time of day as well. He has to wash his hands and feet before cooking. Cooking has several advantages in improving quality, digestibility and palatability. At the same time, cooking in a wrong manner can reduce the nutritional contents. Satisfaction of hunger is not the only primary criterion for adequate food intake. For sustaining healthy and active life, diet should be planned on sound nutritional principles. The most striking feature of ancient culinary is that it was based on a sound base of well-balanced diet because the base of food preparation is based on Ayurveda - balance of Tridoshas.

Saatvik, Raajsik and Taamsik Diets were classified according to their contents and active ingredients.

Saatvik: Derived from the Sanskrit word Sattva (extract), such a diet is characterised by its pure, clean, vital and energetic content.

Raajsik: Derived from the Sanskrit word for Royal flavours in this diet are self-indulgent in nature and ingredients are lavish.

Taamsik: Derived from the Sanskrit word for Fire, it is characterized by anger and vitriolic content. Such a Diet brings out the manifestation of negative emotions like rage, avarice, hatred and lust.

Yoga-Lifestyle Integration, was the order of the day in Vedic culture and in the Gurukul projection of life, seasonal adaptation, environment and cooking methodology and ecosystem preservation were paramount considerations. Usage of eco-friendly utensils and implements brought out the best from the produce of the Earth. Many forest tribes have continued practising the same to the best of their advantage.

Today however, there has been a reawakening a period of Renaissance is waiting to be unfolded and in this rejuvenation of societal ethos, Vedic traditions are beginning to find pride of place again.

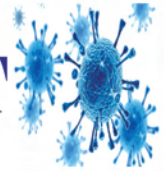






# CORONA VIRUS AND AYURVEDIC TREATMENT

- Dr. Suma Joshi



**A**yurveda is an old-age science and has many secrets hidden in it. *Ayurveda* the eternal life science of many centuries has proved itself to be the most efficient tool in the health management system. The principles of *Ayurveda* can be applied for both preventive and as well as curative aspects of diseases. The coronavirus disease is a novel disease as indicated by its nomenclature. The plural medical system approach is being implemented to combat the disease. Natural calamities including epidemics and pandemic diseases are described in *Ayurveda* under the heading '*Janapadodhwamsa*'. A disease having similar signs and symptoms affecting many people of town, state and country at a time and can destroy the whole province is named as *Janapadodhwamsa*. According to *Charaka Samhitha* factors involved in *Janapadodhwamsa* which in turn lead to vitiation of environmental factors like air, water, place and climate. War and other man-made calamities are also the causative factors for *Janapadodhwamsa*.

Four factors that have been described in *Ayurveda* treatises that are common and essential for every living being are *Vayu* (air), *Jala* (water), *Desha* (land) and *Kaala* (season). Any abnormal alteration in these four factors can significantly influence individual, community or environment or all of them together. There is a dedicated chapter in *Charaka Samhita* for *Janapadodhwamsa*. '*Janpad*' means group of people or community and '*Dhwamsa*' means destruction. Therefore, the literal meaning of the term '*Janapadodhwamsa*' may be considered as a condition with massive destruction or annihilation of people or community. Distinct terminology has been used for *Janapadodhwamsa*

by different *Acharyas*. *Acharya Sushruta* called it *Maraka* and *Acharya Bhela* called it *Janamaar*.

## **Causes of Janapadodhwamsa**

The foremost reason for *Janapadodhwamsa* as mentioned by *Acharya Charaka* is *Adharma* (immorality). Unethical and non-harmonious practices among the people come under *Adharma*.

## **General Treatment of Janapadodhwamsa**

- Proper ayurvedic therapies are advised in the effective management of *Janapadodhwamsa* (communicable diseases). For example: *Ashwagandha* (*Withaniasomnifera*), *Guduchi* (*Tinosporacordifolia*), *Shatavari* (*Asparagus racemosus*), *Amalaki* (*Phyllanthus embelica*) and *Yashtimadhu* (*Glycerizaglabra*) are potential immune-modulators.

• *Dhupanaa karma* (fumigation): In ancient time and even today *Yagaas* are done for the welfare of the people as it results in mass hygiene. It is also mentioned in *Ayurvedic* literatures regarding *Janapadodhwamsa*. In *Kashyap Samhita*, *Raksoghana Dhupana* is mentioned for protection from infections and *Gana Dhupana* for all diseases originating from *Bhuta* (microbes). In *Charaka* and *Sushruta Samhitas* different type of drugs are mentioned for different diseases that are to be used for *Dhupana Karma*. Like, *Guggulu* (*Commiphoramukul*), *Nimba* (*Azadiractaindica*), *Vacha* (*Acorus Calamus*), *Kutha* (*Saussurealappa*), *Haritaki* (*Terminalia chebula*), *Sarsapa* (*Brassica campestris*), *Yava* (*Hordeumvulgare*) with *Ghrita*. In *Sushruta Samhita*, *Rakshoghna Dravyas* like *Sarsapa*, *Nimba*, *Lavana* are mentioned with *Ghrita*

fumigation with them to be done twice a day for 10 days. Microbes are destroyed by *Raksoghana* drugs.

- *Vaad chikitsa*(sound therapy): *Acharya Sushruta* said that if food is contaminated with poison, then different symptoms arises due to that poison and to treat them apply different pastes on various types of instruments and produce sound from them.

- *Nasya*: *Ayurveda* recommends the application of medicated oils such as *Aanutaila*, *Shadbindutaila* in the nostrils. This may protect the respiratory tract from the entry of the pathogen. This procedure known as *nasya* is well described in *Ayurveda*. Application of pure sesame oil was found to be effective for the treatment of dry nasal mucosa. Nasal oil application possibly forms a bio-film and can help as a barrier to the entry of the virus particles.

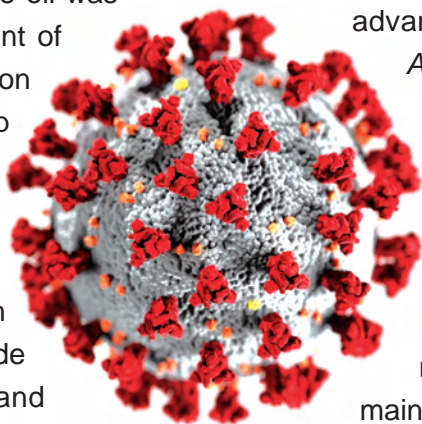
- Other treatments: Steam inhalation and hot fomentation (with aromatic oils such as menthol) provide satisfactory clinical relief in nasal and throat congestion, broncho-constriction, headache and sinusitis. It's role in improving nasal conditioning, improving nasal mucus velocity, and reducing congestion and inflammation has been reported in several clinical studies. *Ayurveda* advocates several non-pharmacological measures that are critical to overall health, including diet, sleep, mental relaxation, lifestyle behavior, and Yoga. Several studies have endorsed the role of *pranayama* (Yoga breathing techniques), *asanas*(postures), and *yogic kriya* procedures in improving lung health and exercise tolerance. The recommended daily diet includes fresh hot soups of vegetables (radish, trigonella leaves, drum stick vegetable pods) and pulses (lentils, green gram/ mung beans, chickpeas) seasoned with spices

such as Ginger, Garlic, Carrum seeds, and black mustard seeds.

To conclude if one who desires healthy and happy life, one has to follow regular preventive principle mentioned in *Ritucharya Adhyaya* of *Ayurveda* for the prevention of diseases. *Acharya Charaka* has divided the etiological factors into two different categories i.e. *Niyata Hetu* and *Aniyata Hetu*. The *Niyata Hetu* are the factors that affect commonly all the individuals in a particular community and include the harmful effects of sun, moon, stars, and planets such as floods, cyclones, landslides, earthquakes, and tsunamis. *Aniyata Hetu* are factors that include *Pragyaparadha* (War etc.),

*Shastra Prabhavaja* (nuclear weapons, advanced weapons like bio-weapons), *Abhisyangaja* (effects of pathogens, evil forces and unhygienic condition) and *Abhishapaja* (curse). These factors may affect the entire community and cause communicable disease known as *Janapadodhwamsa Rogas*. The main objective of *Ayurveda* is to maintain the health of a healthy person.

Prevention is the best way to avoid communicable disease. *Janapadodhwamsa* remedies like *Rasayana* therapy, *Panchakarma* procedures, *Sadvrit Paalan*(code of right conducts) and *Aachara Rasayana* i.e. behavioral therapy, *Homa* (Yagya) should be tried as preventive measure. Adoption of *Ayurveda* dietetics and lifestyle, may effectively contribute to prevent and manage situations especially like disease outbreaks like corona. These therapies adopted during spread of communicable diseases (*Janapadodhwamsa*) help to save the lives of individuals. Along with this truthfulness, compassion for living beings, charity, prayer to the God, good deeds, protection of the self by *Mantra* etc. are very effective.





(Continued from the previous issue)

### Varieties of Bhakti

Sri Ramana Maharshi says both the paths Jnana and bhakti have the same goal. While one discovers that "I" is nothing but Self through intellectual enquiry in the Jnana Marga, the very same "I" dissolves in the Self in the Bhakti Marga. Destination is same, but only the paths are different.

According to Narada there are nine Bhakti Sutras (Navavidha bhakti Sutras). They are:

1. Shravanam – Hearing the names and glories of the Lord
2. Keertanam – Chanting the glories of God
3. Smaranam – Remembering the Lord
4. Padasevanam – Serving the Lord's Feet
5. Archanam – Worshiping the Lord
6. Vandanam – Offering obeisance unto the Lord



## BHAKTI TRADITION

- Prof. P. Mallikarjuna Rao

7. Daasyam – Serving the Lord as his Servant
8. Sakhyam – Developing friendship with God
9. Aatma Nivedanam – Total surrender of oneself to the Lord

These are the different ways in which a bhakta worships his god. All the time he chants the name of God and sings paeans in his glory. Keertanam too means almost same. Here the devotee sings songs eulogising the glories of his Lord. Smaranam is an advanced stage where the devotee perpetually dwells in the thoughts of God. In Padasevanam he serves at the feet of God. Archanam is to perform puja either at home or in the temple. In Vandanam the devotee pays obeisance to God. Dasyam means serving the lord as a servant. Here the devotee assumes the role of a servant while serving God (Hanuman). Sakhyam is friendship where the lord is assumed as friend by the devotee, eg. Kuchela. In all these forms of worship we have seen the duality God and his devotee. In Atma Nivedanam, the ultimate form of worship, the devotee offers himself totally to God without holding back anything.

### Salokya, Samipya, Sarupya and Sayujya

There are four different stages in the evolution of a devotee before his final dissolution into God. They are: Salokya, Samipya, Sarupya and Sayujya. In the first phase the devotee is averse to everything except God. Here God does not live in heaven alone as is normally presumed; He lives amidst all like Krishna. This is Salokya that is being in the same world. Again as we see in the case of Krishna he lives very close to his devotees and becomes one with them. This is Samipya that is being near. In the Sarupya stage the devotee, through constant prayer, gradually

imagines to imbibe the features and qualities of his god. Thus, he fails to see himself as being different from his god. This can be seen in Jayadeva's *Gita Govindam* where Radha being drowned in the thoughts of Krishna, assumes the characteristics of her lord. In the final stage, Sayujya, the bhakta seeks to become one with the lord, by merging in him.

### Madhura Bhakti

There is also another streak of bhakti known as Madhura Bhakti. In this variety the relation between the devotee and the deity is similar. We have Mira Bai, Jana Bai, Chandidas, Jayadeva and Basavanna, Akka Mahadevi. This has also influenced arts like painting, besides poetry and music. The miniature paintings of Kangra Valley in Himachal Pradesh reflect the influence of Madhura Bhakti.

### Nayanars

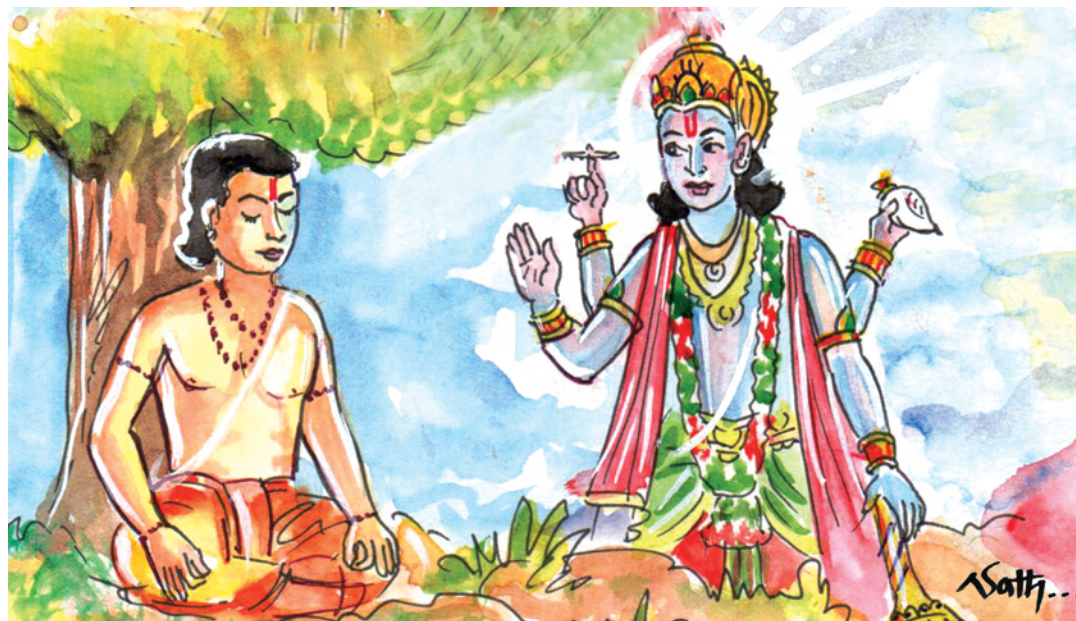
There were 63 saints called Nayanars who were great devotees of Lord Siva. Along with the Alvars, their contemporaries who were devoted to Lord Vishnu, they influenced the Bhakti movement in the early medieval South India. The names of the Nayanars were first compiled by Sundarar.

### Alvars

The Alvars were Tamil poet-saints of South India who espoused bhakti (devotion) to the Hindu god Vishnu in their songs of longing, ecstasy and service. They are venerated especially in Vaishnavism, which regards Lord Vishnu as the Supreme entity.

The devotional outpourings of Alvars, composed during the early medieval period of Tamil history, helped revive the bhakti movement, through their hymns of worship to Vishnu and his avatars. They praised the Divya Desams, 108 "abodes" (temples) of these Vaishnava deities. The poetry of the alvars echoes bhakti to God through love, and in the ecstasy of such devotions they sang hundreds of songs which

embodied both depth of feeling and felicity of expressions. The collection of their hymns is known as *Divya Prabandha*. The bhakti propounded here broke away from the ritual-oriented Vedic aspects stressing the devotion as the only path for salvation. In addition







greatest proponent of Varnadharmi bhakti. Kabir became the disciple of Ramananda and worshipped the Nirguna form of Rama.

Thus the bhakti tradition fostered the Saguna and Nirguna kind of worship; both supported and opposed the prevailing social system in the society. As the bhakti is rooted in the socially under privileged classes, worship in vernacular came to replace Sanskrit. While Tamil, Manipravalam, was used in Tamilnadu in Vishnu temples, Kannada was used by the Veerasaiva saints to write their Vachanas. Kabir says that Sanskrit is like stagnant water while the vernacular is like flowing water. Each sect has its own social ideology.



like bhakti movement in other places, they helped to make the Tamil religious life independent of knowledge of Sanskrit. As part of the legacy of the alvars, five Vaishnava philosophical traditions (sampradayas) have developed at the later stages.

Virasaivism, as the very name of the sect indicates, is militant Saivism. The Veerasaivites are also known as Lingayats for they wear the icon of Siva linga around their neck. They are great devotees of lord Siva. They articulated themselves in Kannada and richly contributed to devotional literature in the vernacular. They insisted upon unquestionable devotion to Lord Siva and considered the devotee of Lord Siva as a moving temple (Jangama) and Siva as stationary (Sthavara) seated inside.

Warkaris are a sect within the bhakti spiritual tradition of Vaishnavism worshipping Vitthala of Pandharpur regarded as a form of Lord Krishna. Tulsidas, the author of *Ramacharitamanas*, was the

### SOLUTION TO PUZZLE

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

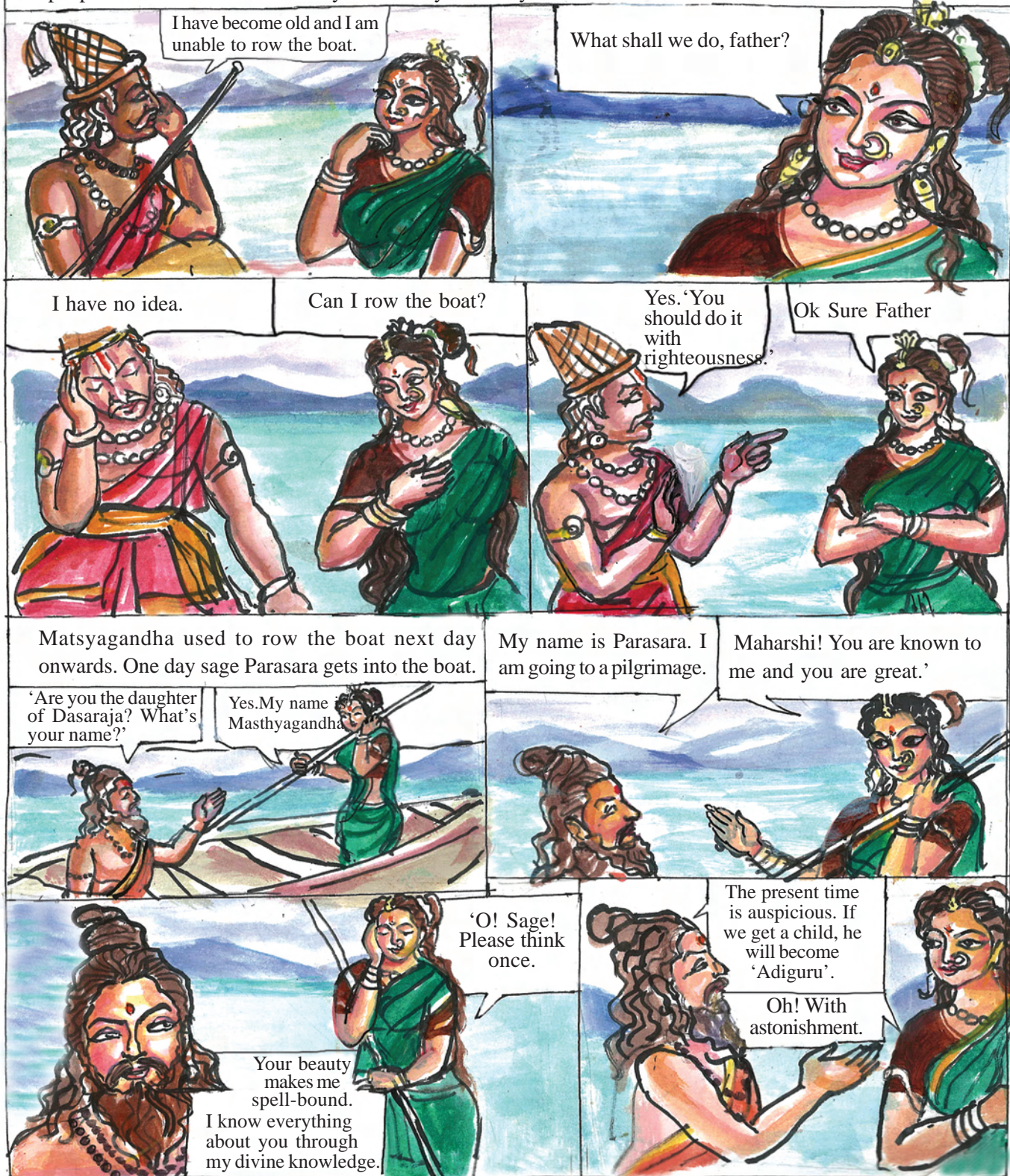




## SAGE VEDA VYASA

Original Story in Telugu by : Sri D. Srinivasa Deekshitulu  
Pictures by : Sri P. Thulasiprasad  
Translated by : Smt. J.C. Gnanaprasuna

Dasaraja is the king of fishermen. Masthyagandha is his foster-daughter. His profession is to help the people cross the river Yamuna by boat safely. One day..

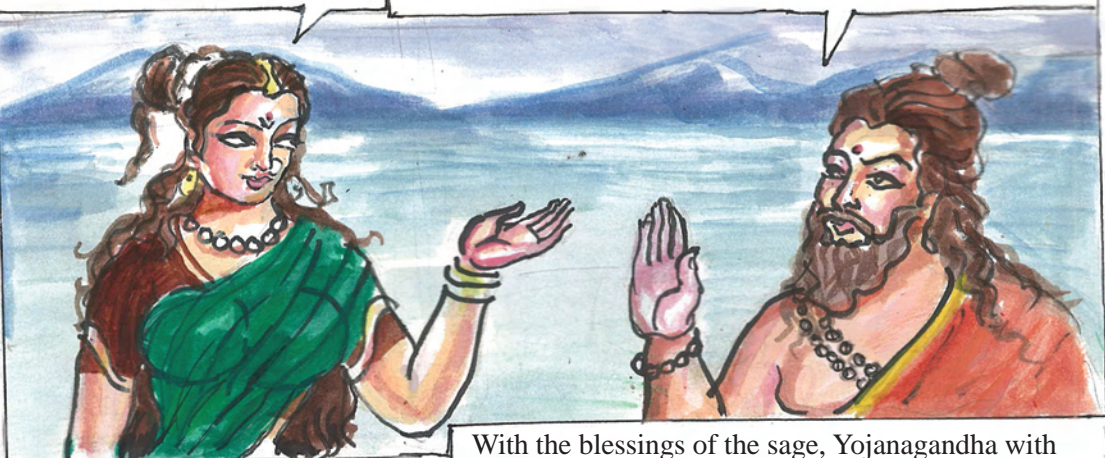




After deep thinking, Masthyagandha has taken a wise decision. She prays to the sage to grant her two desires and asks him if he fulfills her desires, she will definitely accept his wish.

O! Sage! My entire body is filled with the smell of fish. Can you bear it?

The smell of fish will be changed into fragrance. It will spread up to the distance of a 'yojana.' You will be called "Yojanagandha" hereafter. This is my first boon.



'O! Sage! Please see that my virginity should be preserved'.

'Sure! Your virginity will be protected. This is my second boon.'



With the blessings of the sage, Yojanagandha with divine charm rows the boat to a fine and sacred island.



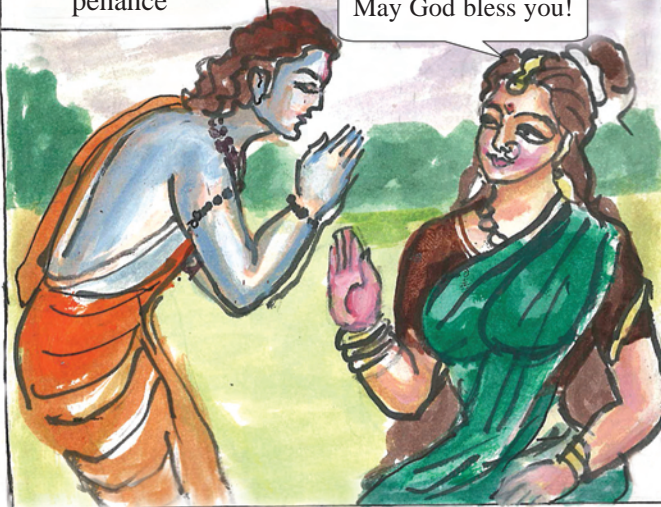
As a result, for the human welfare, they gave birth to a child. That child immediately grew up as a youth by name Krishna Dwaipayana.

He became Veda Vyasa and then became as 'Adi Guru'.

Sri Gurave Namaha!

'Mother! Salutations to you! I am going to do penance'

May God bless you!



Loka Samastha Sukhino Bhavanthu!

THE END

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# BALANCE YOUR LIFE

- Dr. G. Gopal

Once, there were two neighbours living in a village. One of them was a teacher who was calm and composed in nature, and another was an insurance agent interested in science and technology. Both of them planted different plants in the garden during rainy season. The teacher poured not much of water to his plants and didn't always pay full attention to them, while the other gave a lot of water and manure to his plants and looked after them well, paying more attention to them.

The teacher's plants were simple but looked good. The insurance agent's plants were fuller and greener. One day,

during the night, there was a heavy rainfall and minor storm. Next morning, both the neighbours came out to watch the condition of their plants in the garden. The insurance agent found his plants uprooted. But, nothing happened to the plants of the teacher and they stood straight and stable.

The insurance agent was surprised and asked his neighbour "we both grew the same type of plants at the same time here together. I actually took greater care of them giving more water than you did for yours. But, my plants got uprooted while yours didn't. Will you please tell me how it is possible?"

The teacher simply smiled and said, "True. You gave your plants more attention and more water than required. That was your mistake! As a result, there was no need for them to work on their own. You made life easy for them without any self-effort. But, I gave them just an adequate amount of water and let the roots search for more water from the soil on their own naturally, and consequently, their roots went deeper which helped them stand firm and stronger. That's the reason why my plants survived the storm". The insurance agent realised his mistake of over-attention and over-anxiety towards the plants

We must always adopt a "middle path" in all our activities which can produce a fruitful result in course of time. Extremities are not good at all to lead a meaningful life. It is said, *ati sarvatra varjayet*. We must balance our life well with a balanced state of body and mind.

If we get everything in life easily without any self-effort from our side, we do not understand the importance of hard work and happiness connected to it. Moreover, we won't learn to work on our own and value what we have. If we learn and earn things easily and effortlessly, they simply leave us sooner or later. If we deal with the persons and things in a balanced way, good results will automatically follow us, and we can lead a happy and fruitful life.





# LET US LEARN SANSKRIT

## LESSON - 9

Original Expression by : Mahamahopadyaya Kasi Krishnacharya

Modified Expression by : Mahamahopadyaya Samudrala Lakshmanaiah

English by : Dr. S. Vaishnavi

देवः = God

किमर्थम् = Why

करोति = is doing

जनकः = Father

एव = Only

करोषि = doing (you)

अग्रज = Elder brother (to address)

किल = isn't it

करोमि = am doing

## QUESTIONS

- a** १. देवः कुत्र अस्ति? २. सः अत्र अस्ति। ३. अग्रजः किं करोति? ४. किं वा? ५. त्वं किं करोषि? ६. अहम् अत्र आसम्। ७. यूयं किमर्थं तत्र स्थ? ८. ते एव तत्र आसन् किल। ९. यूयं तत्र किमर्थं नास्त? १०. अहं तत्रैव अस्मि।
- b** 1. God is in one place . 2. He is in many places. 3. Where are you all now? 4. Who is doing what? 5. There, they all may be there. 6. Are you only doing? 7. We all might be here . 8. No one is either here. 9. You aren't here. Isn't it? 10. I am here only .

## ANSWERS

- a** १. देवः एकत्र अस्ति। २. सः अनेकत्र अस्ति। ३. अग्रजः किं करोति? ४. किं वा? ५. त्वं किं करोषि? ६. अहम् अत्र आसम्। ७. यूयं किमर्थं तत्र स्थ? ८. ते एव तत्र आसन् किल। ९. यूयं तत्र किमर्थं नास्त? १०. अहं तत्रैव अस्मि।
- b** 1. Where is the God? 2. He is here. 3. What is elder brother doing? 4. Is it not? 5. What are you doing? 6. I was here. 7. Why are you all there? 8. They were only there. Isn't it? 9. Why were you all not there? 10. I am there only.

# Quiz

1. NAME THE VAHANAM OF LORD VISHNU

- A. HANUMA
- B. JATAYU
- C. MUSHIKA
- D. GARUDA

ANSWER: D: GARUDA

2. FATHER OF SRI PADMAVATHI DEVI

ANSWER: AKASARAJU

4. UNJUMBLE THE WORDS IN THIS PROVEB:  
GLITTERS ARE GOLD NOT ALL THE

ANSWER : ALL THE GLITTERS ARE NOT GOLD

5. WHEN DO WE PERFORM NAVARATRI FESTIVAL?

ANSWER: SEPTEMBER-OCTOBER

3. MATCH THE WORDS IN COLUMN A WITH THE COLUMN B

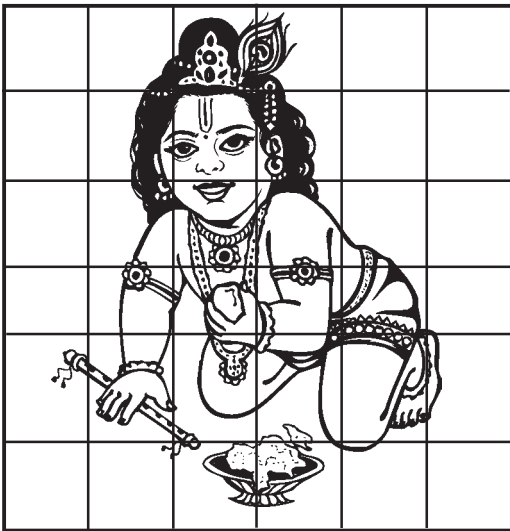
A	B
LORD SANI	NANDI
LORD GANESHA	SWAN
GODDESS GANGADEVI	RAT
GODDESS SARASWATI	PEACOCK
LORD SUBRAMANYA	CROCODILE
LORD SIVA	CROW

NANDI	LORD SIVA
CROW	LORD SANI
CROCODILE	GODDESS GANGADEVI
SWAN	GODDESS SARASWATI
PEACOCK	LORD SUBRAMANYA
RAT	LORD GANESHA

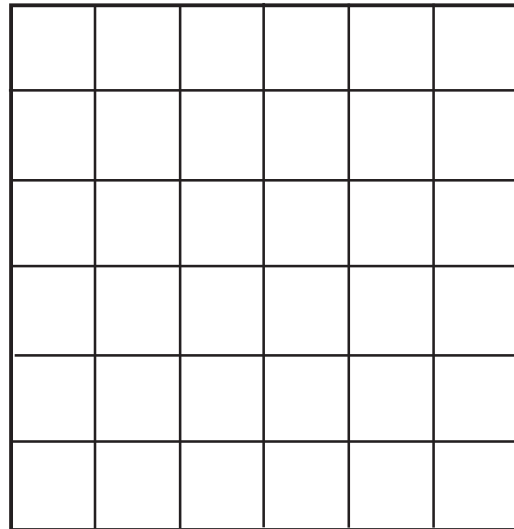
Correct Series:

## DRAWING

Colour the Picture



Draw the Picture as given



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**Hanuman jayanti fete at Akasaganga Theertam  
in Tirumala on 04-06-2021**



**Vishnu Archana was performed in Vasantha Mandapam at Tirumala on 20.07.2021.  
On this occasion, TTD Addl. Executive Officer, Sri A.V. Dharma Reddy, I.D.E.S. participated.**





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**Sakshatkara Vaibhavotsavam at  
Sri Kalyana Venkateswaraswami temple in Srinivasamangapuram  
From 13-07-2021 to 15-07-2021**

