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TIRUMALA TIRUPATI DEVASTHANAMS

# SAPTHAGIRI

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Muddugaare yasoda  
Mungita muttemu veedu  
Diddharaani mahimala  
Devaki sutudu..

- Annamacharya

SAPTHAGIRI



TIRUMALA TIRUPATI DEVASTHANAMS



**Ksheeraabdhi kanyakaku  
Sri Mahalakshmikini  
Neerajaalayakunu  
Neeraajanam..**

**- Annamacharya**



## BHAGAVADGITA



Bhīṣmadroṇapramukhataḥ  
sarveṣāṁ ca mahīkṣitām  
uvāca pārtha paśyai tām  
samavetān kurūn iti

In front of Bhishma, Drona and all  
the chiefs, Sanjaya said : “Behold,  
O Partha (Arjuna), these Kauravas  
assembled here”.

(Chapter- I, Sloka-25)

## INVOCATION

Tolliyunu marṛāku toṭṭelane yūge gana  
cellubaḍi nūḡini śrīraṅga śīśuvu

kaliki kāvēri taragala bāhu latalanē  
talagakiṭu raṅgamadhyapu toṭṭelan  
palumāru tanu jūci pāḍagā nūḡini  
cilupāla selavirtō śrīraṅga śīśuvu

adivo kamalajuni tiruvāradhanaṁ banaga  
adana kamalabhavāṇḍamanu toṭṭelan  
udadhulu taraṅgamulu nūcagā nūḡini  
cedarani sirulatōḍa śrīraṅga śīśuvu

vēdamule cērulai velayaṅga sēṣuḍē  
pādukōnu toṭṭelai paragagānu  
śrīdēvitō gūḍi śrī vēṅkaṭēsuḍē  
sēdadēraḍi vāḍe śrīraṅga śīśuvu



Since, at the very beginning, He was swinging in the banyan leaf cradle  
So, with supreme authority, he is swinging, this baby of Srirangam !

On the waves of the beautiful damsel Kaveri's encircling arms,  
in the middle of the cradle like island,  
as she sang beholding Him again and again, He is swinging  
with milk drooling from the corner of His smiling lips, this baby of Srirangam !

Behold ! As though Lord Brahma was performing the Tiruvaradhanam,  
in the cradle of the lotus like Universe,  
when the waves of the ocean were swaying,  
with undisturbed glory, is swinging this baby of Srirangam !

With the Vedas as the ropes of the cradle,  
with Sesha spreading out firmly as the cradle,  
along with Sree-Devi, Sree Venkatesha Himself  
is the one who is relaxing as the baby of Srirangam !!

- Annamacharya



**SRI VENUGOPALASWAMIVARI PAVITHROTSAVAMS, KARVETINAGARAM**

Date	Day	Day Utsavam	Night Utsavam
02-09-2021 03-09-2021	Thursday Friday	-- Pavithrotsavam, Poornahuti	Ankurarpana (Performed in Sraavanamasa)

**SRI GOVINDARAJASWAMIVARI PAVITHROTSAVAMS, TIRUPATI**

Date	Day	Day Utsavam	Night Utsavam
15-09-2021 16-09-2021 17-09-2021 18-09-2021	Wednesday Thursday Friday Saturday	-- Pavithra Prathista Pavithra Samarpana Poornahuti	Ankurarpana

**SRI LAKSHMI VENKATESWARASWAMIVARI PAVITHROTSAVAMS, DEVUNI KADAPA**

Date	Day	Day Utsavam	Night Utsavam
17-09-2021 18-09-2021 19-09-2021 20-09-2021	Friday Saturday Sunday Monday	Pavithrotsavam begins Pavithra Prathista Pavithra Samarpana Poornahuti	Ankurarpana (Performed from Badrapadamasa Sudda Dwadasi to Poornima)

**SRI KALYANA VENKATESWARA SWAMIVARI PAVITHROTSAVAMS, NARAYANAVANAM**

Date	Day	Day Utsavam	Night Utsavam
19-09-2021 20-09-2021	Sunday Monday	-- Pavithrotsavam, Poornahuti	Ankurarpana (Performed in Badrapadamasa)

**SRI PADMAVATI AMMAVARI PAVITHROTSAVAMS, TIRUCHANUR**

Date	Day	Day Utsavam	Night Utsavam
18-09-2021 19-09-2021 20-09-2021 21-09-2021	Saturday Sunday Monday Tuesday	-- Pavithra Prathista Pavithra Samarpana Poornahuti	Ankurarpana (Performed in Badrapadamasa)



Venkatadri Samamsthanam  
Brahmande nasti kinchana



Venkatesa Samo Devo  
Na Bhuto na Bhavishyati



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Front Cover : Lord Krishna at Tirumala

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## OUR TEMPLES –REPOSITORIES OF HINDU CULTURE

We often see sign boards of some public institutions like Vidyalaya, Nethralaya, Oushadhalaya, Viswavidyalaya, Natyalaya, and Sangeethalaya. In them, we find the common word 'Alaya' as the suffix to denote the main function of the institution. The word 'Alaya' normally means a dwelling place. It also indicates a place of worship, a temple. It has a spiritual connotation where the devotees get the graceful blessings of the Lord. Some old sayings emphasize the fact that one should not live in a place where there is no temple. By all means, worshipping God in a temple is a good and divine practice.

Our temples symbolize 'Sacred culture and Sanathana Dharma'. Temples are the repositories of sculpture, paintings, music, literature, dance and other art forms built for the prosperity and welfare of the people. A Hindu place of worship is called 'Alayam' or 'Devasthanam.' In English, it is temple. A temple is usually dedicated to a particular God or Goddess. The God or the Goddess is consecrated after conducting regular rituals as prescribed in our ancient scriptures. Such enshrined gods or goddesses have the same power as they have in their divine places like Vaikuntham. Lots of people come to such temples and offer prayers to mitigate their sufferings and get their wishes fulfilled with perfect devotion and revisit them again. God is merciful. He listens to their prayers just as a parent listens to the requests of his children and fulfills their wishes. In olden days, a temple was considered the seat of learning. The Vedas, the Prabandhas, the stotras were taught in the premises of a temple. Even devotional lectures were conducted in temples for the benefit of the common man. Even today, the same is followed in some temples. Hindu temples have towers called 'Gopurams' which can be seen from a long distance. Our temples stand as icons of our ancient and glorious culture with lovely architectural structures. Carvings and sculptures in many temples were erected thousands of years ago before the advent of science and technology. Temples are not only meant for individual worship but also collective worship during festivals, thus paving the way for good relationship among different sets of devotees.

High appreciation is due for the TTD for its commendable activities in connection with the divine concept of temple and God. Lakhs of devotees throng the Tirumala temple and have the glorious 'Darshan' of the Lord at their stipulated time. The arrangements made by the TTD for organizing various types of 'sevas' in the temple without causing any inconvenience to the public are creditable. The sanctity of the temple and the holiness of the rituals are preserved without any compromise by the sophisticated management. The TTD has been offering a helping hand to various temples running with poor income, by donating liberally and it has taken up many temples which are in dilapidated condition for reviving their past glory. TTD is also maintaining many trusts. One of them is Sri Venkateswara Heritage Preservation Trust which is related to temples. The TTD is constructing several temples of Lord Venkateswara with adequate facilities in different towns in the county. It enables people to see Lord Venkateswara in their nearby places and get His abundant blessings, as Lord Venkateswara is worshipped as the Supreme Deity in the Kaliyuga.

Sri Kulasekhara Alwar rightly remarks that our legs go to the temples. Our heart, mouth, and hands intend to worship Lord Venkateswara. Our primary aim of life i.e., salvation will be accomplished only if we prostrate before the Divine Embodiment with utmost devotion.

**Om Namo Venkatesaya!**



# SRI KRISHNA KARNAMRUTAM

A Mellifluous Sanskrit Verse

- Smt. Ambika Ananth

## Poet's Nativity and period:

Lila Suka's parents were Neevi Devi ( Neeli Devi ) and Damodara. His teacher was Ishana Deva, the author of 'Tantra Paddathi'. The commentator of Bhagavata. Lila Suka was a devotee of Mrityunjaya Swamy of Swetaranya Kshetra popularly known as 'Dakshina Kailash'. In 'Sri Krishna Karnamrutam', Lila Suka clearly proclaims his devotion to Lord Shiva and that he recites Panchakshari Mantra (OM NAMA SHIVAYA). But his mind was fixed on the most adorable form of adolescent Sri Krishna and composed the verses of Sri Krishnaamrutham in a state of deep submission and adoration for Sri Krishna. According to some, 'Mukthi Stala', now known as 'Mukkuthallyi' on the banks of River Bharati in the Malabar region was the birth place of Lila Suka. Some believe that he lived on the banks of River Krishna (Srikakulam) of Andhra Pradesh.

'Sri Krishna Karnamrutam' is a very famous, popular and a very mellifluous Sanskrit verse. It was composed by 'Lila Suka' or 'Krishna Lila Suka' or 'Bilva Mangala', a great poet belonging to the 11th century. The poet who had written it was continually immersed in the ocean of Sri Krishna devotion, so every sloka of this divine verse sounds ambrosial to the ears of the listeners. Hence, it is 'Sri Krishna Karnamrutam'. The meaning of 'Lila Sukam' is 'an amorous parrot'. The fame of Sri Krishna is like a flower-bunch. The parrot eagerly waits for the flower to turn into fruit so as to eat it. The same way, seeking Liberation, the poet who contemplated on Sri Krishna became 'Lila Suka' (suka means a parrot). Since he is a personification of devotion to Lord Krishna, he is often referred to as 'Krishna Lila Suka'. He has another name called 'Bilva Mangala.' Since there was an auspicious tree of bilva in his house, it is said that he was called 'Bilva Mangala'.





When Lila Suka turned into a hermit, the name 'Bilva Mangala' became popular. In Tiruchhur he established a Mutt by name 'Nativile Mutt'. The Heads of this Mutt carry the name 'Bilva Mangala'. In the treatise called 'Sampradaya Kula Deepika', there is information about 'Lila Suka Bilva Mangala' which is as follows—

“There were some devotees by name 'Bilva Mangalas' of whom, one lived in Tamil Nadu, one in Varanasi, and one lived in the state of Orissa. All of them with the name Bilva Mangala were devotees of Lord Vishnu. The Bilva Mangala born in Varanasi was known as 'Madhava Nala' in his first birth, in his second birth as 'Bilhana', in his third birth as 'Bilva Mangala' and in his fourth birth as 'Jaya Deva', who composed the 'Geeta Govindam'. There were many followers to Bilva Mangala who propounded devotion to Lord Vishnu.” We can understand based on this that Lila Suka belonged to the 11th century AD. Some feel that he belonged to the 12th century AD, but right from early part of 12th century, his slokas were compiled in the Compendium of Hymns. Shridhara Dasu, who belonged to the period around 1206 AD, quoted Lila Suka Bilva Mangala's slokas in his 'Sadukti Karnamrutam'. So, it is obvious he belonged to the earlier period. Lila Suka perhaps lived during 1150 AD—1250 AD.

### Turned to a great devotee

There is a popular story in 'Jana Sruthi' which tells how Bilva Mangala turned into a great devotee.

'Sri Krishna Karnamrutam' a mellifluous Sanskrit verse contains poems dedicated to Lord Krishna.

Bilva Mangala had a concubine by name 'Chintamani'. She was a highly disciplined woman and a strong devotee of Lord Krishna. One day it was her father's ceremony and so she refused to give company to Bilva Mangala on that day. But, Bilva Mangala who loved her too deeply and pined for her continuously, could not bear the separation, even for a moment. That night, he tried to climb the wall, mistaking a snake for a rope. The snake bit him and he fell unconscious on the ground. Seeing that, Chintamani came running and revived him from his unconscious state. Then after the effect of the venom passed away, Chintamani stood in front of him in an ugly and grotesque form and told him not to waste his life on physical body and blindly crave for love, instead to direct that deep love for devotion of Krishna. She preached him Krishna Bhakti and then great enlightenment dawned on Bilva Mangala. From there he went to serve a teacher by name 'Somagiri' from whom he got initiation to Sri Krishna mantra. Later he became a sage.

He composed hundreds of slokas. Those slokas which are full of devotion to Lord Krishna were preserved by his disciples. Later in Brindavan, Bilva Mangala left his mortal existence.

### Lila Suka, a great poet and a great scholar:

Lila Suka was not merely a poet, but a great scholar of grammar and philosophy. He had written commentary on 'Paanini Ashtadhyayi' and to King Bhoja's 'Saraswati Kanthabharanam'. He also penned a philosophical work by the name 'Purushakaram'.

To name few of his other works- 1). Tribhuvan, 2) Karkataka Stuti 3). Ramachandra Stuti 4). Abhava



Stuti. 5) Krishna Stuti 6).Vishvadhika Stuti 7) Sumangala Stuti 8) Krishna Charitam 9) Krishna BalaKreedha 10) Abhinava Kausthubamala 11) Krama Deepika 12) Shankara Hridayaanganam 13) Brindavana Stuti 14) Kaala vadha 15) SriKrishna Karnamritam.

Among all these works, it is 'SriKrishna Karnaarutham' which got Lila Suka great fame and name. The poetic beauty in this verse is of the highest order. It sings of Lord Krishna's life and its special features. Many do daily recitation of this great work.

Sri Mutnuri Sangamesham said "He,( Lila Suka) has a sensitive imagination. His heart is like butter, soft with tender feelings. His style and expression has a beautiful flow of words. Lila Suka is unparallel in his devotion to Sri Krishna, who can view him constantly in his mental picture, who can immerse himself in that pure blissful state, and sing songs describing the beauty of the Lord. His unintentional alliteration adds natural ornamentation to his poetry." (Source - 'Suvarna Chashakam' by Prof. TV Subba Rao)

(Here are three slokams from Sri Krishna Karnamrutham in English Translated by the author)

Astisvastarunikaragravigalatkalpaprasunaplutam  
Vastuprastutavenunadalarinirvananirvyakulam |  
Srastasrastaniruddhanivivilasadgopisahasravrtam  
Hastanyastanatavargamakhilodaramkisorakrti ||

Here is the form of little Krishna, that excels everything else in divine supremacy, He is being inundated by the shower of 'Kalpatharu' blossoms, from the fingertips of delicate hands of heavenly maidens, who are reaching the heights of bliss and

ecstasy by enjoying the flowing melodious notes of his flute, The cowherd girls thousands in number, struggling to stop their slipping and loosening waist garments, surround the munificent form of His, that holds in the hands, the bliss of liberation, to be bestowed on those who readily surrender.

Madhuratarasmitamrtavimugdhamukhamburuham  
madasikhipinchalanchitamanojnakacapracayam |  
visayavisamisagrasanagrhdhnuhucetasi me  
vipulavilocanamkimapidhamacakasticiram ||

Our minds are filled with the charming, smiling lotus like face, whose curly tresses are decorated with proud peacock feathers, who has large, beautiful eyes, whose attractive countenance pours forth soft sweetness, whose playing on flute exudes ambrosial notes, who is surrounded by buxom cowherd maidens. That refulgence is illuminating our minds to help us come out of the snares of the world.

Pallavarunapanipankajasangivenuravakulam  
Phullapatalapataliparivadipadasaroruham |  
Ullasanmadhuradharadyutimanjarisarasananam  
Vallavikucakumbhakunkumapankilamprabhumasraye ||

I pay obeisance to Him who is deeply immersed in the sweet divine musical notes of his flute held in his lotus-like hands that have a pinkish tint of tender sprouts His every step has lotus like lustre much more darker than the red trumpet flower His face so delectable, has the added splendour of his shining ruby lips He looks bright and dazzling with saffron smeared and smudged all over from the pot like breasts of the cowherd lasses as they cuddle and embrace him. I pay obeisance to that Lord and surrender onto him.





# TIME IS PRECIOUS

- Prof. S. Laxmana Murthy

God has created this beautiful world and placed man on this planet earth. Human life span is said to be one hundred years (Sataayurvai Purushah). Man is supposed to live a happy life managing his time in fact life and time are inseparable. That is why we call it lifetime. Time is precious. If a second of time is wasted, it cannot be bought back even by paying billions of dollars. Time wasted is life wasted. Therefore one should always be careful while spending Time on what one does. He should consider seriously if what he does is worth the time spent on it.

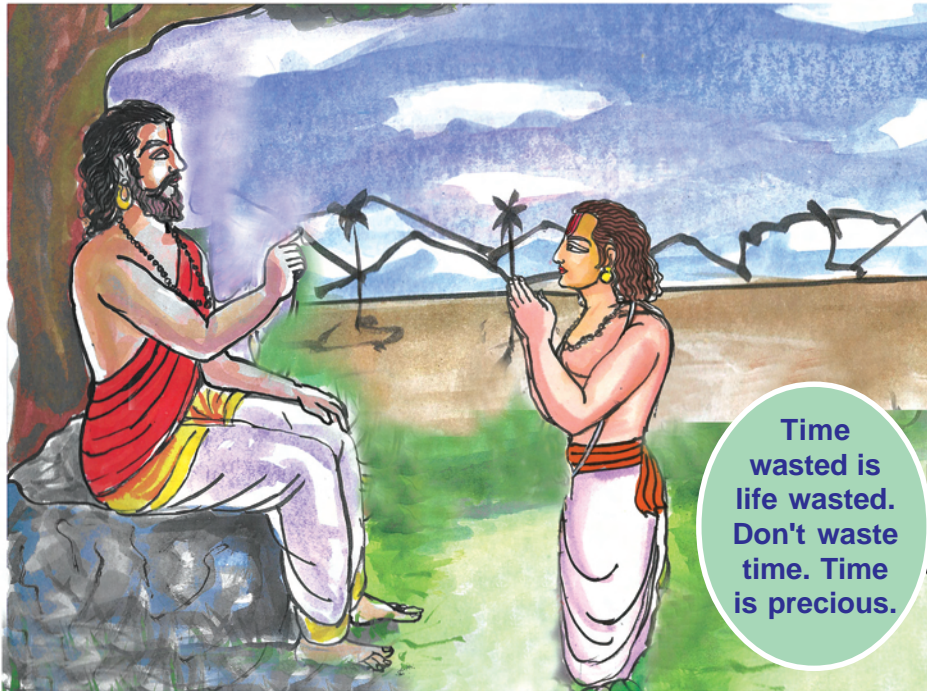
There are countless things in the world tempting his attention. All the things tempting him are not good. While certain things are good and beneficial, many other are evil, enervating and negative. Man should seriously consider whether he should indulge in them at all because what

one does determines his character and quality of life. Katopanishad says that there are two categories of things in life Preya (pleasant) and Sreya (good).

Man is advised to shun tempting pleasant (Preya) things. He is urged to opt for Sreya things because they are life enhancing, noble and beneficial. The work one does defines one's character. Evil-minded men do cheap, pleasant and ignoble things while the good people do noble and life-affirming ones. Hitopadesha, a Sanskrit poetic work, says:

*Kavya sastra vinodena  
Kalo gacchati dheemataam  
Vyasanenacha murkhaanaam,  
Nidraya kalahenavaa*

The sloka defines two types of people in the world. The wise people spend their time delighting in intellectual discussions. The stupid and the lazy people while away Time in useless pursuits like indulging in evil practices or sleeping or quarreling. Therefore, the person who wants to live a noble life should always make it a point to cultivate desirable habits. He should keep away life-consuming, debilitating and bad practices like lethargy, bad habits and needless discussions or quarrels.







## ALVARS ON LORD VENKATESWARA - 5

# FIERY POET OF VISHNU-BHAKTI: BHAKTISARA

- Smt. Prema Nandakumar

Well-known as Tirumazhisai Alvar as he came from a village of that name, Bhaktisara had a colourful life according to traditional lore. He was born to Bhargava Muni and an apsaras called Kanakangi. But, the babe was just a lump of flesh, and so he was abandoned in a forest. However, the babe's limbs began to grow. Tiruvalan, belonging to a low social status, happened to see the child and adopted him. Soon, he and his wife were blessed by the Lord with a boy. The two brothers grew up together and became life-long companions. Kanikannan turned out to be a devoted assistant to his elder brother who was generally known as Tirumazhisai.

Though the approach of the Alvars cannot be categorised into the traditional divisions, Bhaktisara is usually hailed as a Siddha yogi, who had mastered occult capacities like flying

in the air. Peyalvar took a liking to him and gradually weaned him from such ways that lead the practitioner to purposeless egoism and taught him the glory of Lord Vishnu. Gradually Bhaktisara went deeper and deeper into Bhakti Yoga and began to indite powerful hymns marking the glories of Lord Narayana. Finding this transformation in him, Peyalvar named him Bhaktisara, one who has mastered the very essence of bhakti to the Lord. Bhaktisara's contributions to the Nalayira Divya Prabhandham are Nanmukhan Tiruvanthathi and Tiruchchanda Viruththam.

Nanmukhan Tiruvanthathi which is a flood of unswerving devotion to Narayana, has twelve verses that refer directly to Sri Venkateswara. The Alvar makes it clear that just because the names and residences are different, one should not consider the divinity to be different.



“Of course I praise the Lord  
Residing in Tirukoshtiyur  
For receiving his kindnesses;  
But does it mean I reject  
The Lord of Venkata Hill?  
His feet have the power to save  
My body from all sicknesses.” (Verse-34)

From here onwards there is a bunch of ten verses that bring to us the creative exuberance of Bhaktisara in describing Lord Venkateswara, as though he cannot see or think of anything else. For instance, the 39<sup>th</sup> verse has a touch of bridal mysticism when the poet says he is drawing the circle of ‘kudal’ (meeting) to find out whether Lord Venkateswara will meet him. The ancient Tamil custom of drawing a circle to learn of the possibility of the beloved coming to meet the lover has been used by Andal in her ‘Nachiyar Tirumoli’. When the love-lorn girl waits for the coming of her beloved, she draws a circle on the sand. If the ends of the circle meet properly, it would mean the meeting would take place soon.

A little later, the Alvar refers ecstatically about the grand festival of Tiruvonam in Venkata Hill.

As the waterfalls of Venkata Hill  
Rain down as shining pearls,  
As the sounds of Onam festival  
Resound everywhere, you come forth  
And entered my heart! I wish to go  
And watch the festival.”(verse-41)

Even today we can enjoy the festivities in Tirumala which follow the Brahmotsavam on Sravanam day which happens to be the asterix of Lord Venkateswara. Tradition says that this festival is to guard earth from natural calamities, killer epidemics and other enemies of mankind and is related with the Lord’s incarnation as Vamana in the Sravana star.

Typical of Bhaktisara, most of his verses give us interesting portraits of the Lord. We see Him as a baby sitting on the lap of Brahma when Ravana comes into ask for boons. As Ravana and Brahma engage in a conversation, the babe starts counting the ten heads of the Lanka king with his lovely, tiny toes! (verse- 44). Yet, such is the simplicity of Lord Venkateswara that he enjoys living with a strange amalgamation of men, birds and beasts:

“Here on the Venkata Hill  
Where the mythical Yalis, lions,  
And their kind move around,  
The waterfalls rush down with gems,  
Pearls and gold nuggets, the forests  
Of flowering trees, hunters, monkeys,  
Is the home of the gem-sheened Lord.” (verse-47)

Such is Bhaktisara’s view of Lord Venkateswara as a perfect democrat. Unmoving trees, moving animals, men who belong to any social status you name, are welcome to the Lord’s kingdom where they can move freely and follow their work. Lord Venkateswara is medicine unto all our ills created by our past deeds. He is the Supreme Lord of all the heavenly divinities is the assurance given to us by Bhaktisara.

As we move towards the end of the Nanmukhan Tiruvanthathi the Alvar assures us that whichever celestial wants to be the king of heaven as Indra, should worship Lord Venkateswara; these celestials are humble towards even ordinary people once they realise that these are deep devotees of Venkateswara. Such is the kingdom of bhakti to which the Alvar leads us firmly to show us the easiest pathway to reach the presence of the Lord of Venkata Hill.

Tiruchchanda Viruththam by Bhaktisara has 120 verses and is a musical treat, where bhakti flows in rhythmic joy. Only two verses speak of



Venkata Hill in this work. But they are gems indeed. The 60<sup>th</sup> verse points out to the bamboos on the hill which worship the Lord of Venkata Hill by bowing at dawn their heads heavy with dew! In the other verse, Ramavatara gets a charming space:

“You rest on the churned milk ocean,  
You organised Kalanemi’s end;  
Incarnating as Rama to help Sugriva  
You shot through the seven shala trees  
A single arrow. He reached Venkatam;  
His Feet are our refuge forever.” (Verse-81)

The verse is full of Ramayana. Kalanemi was the son of Maricha. Rama shot a single bow through

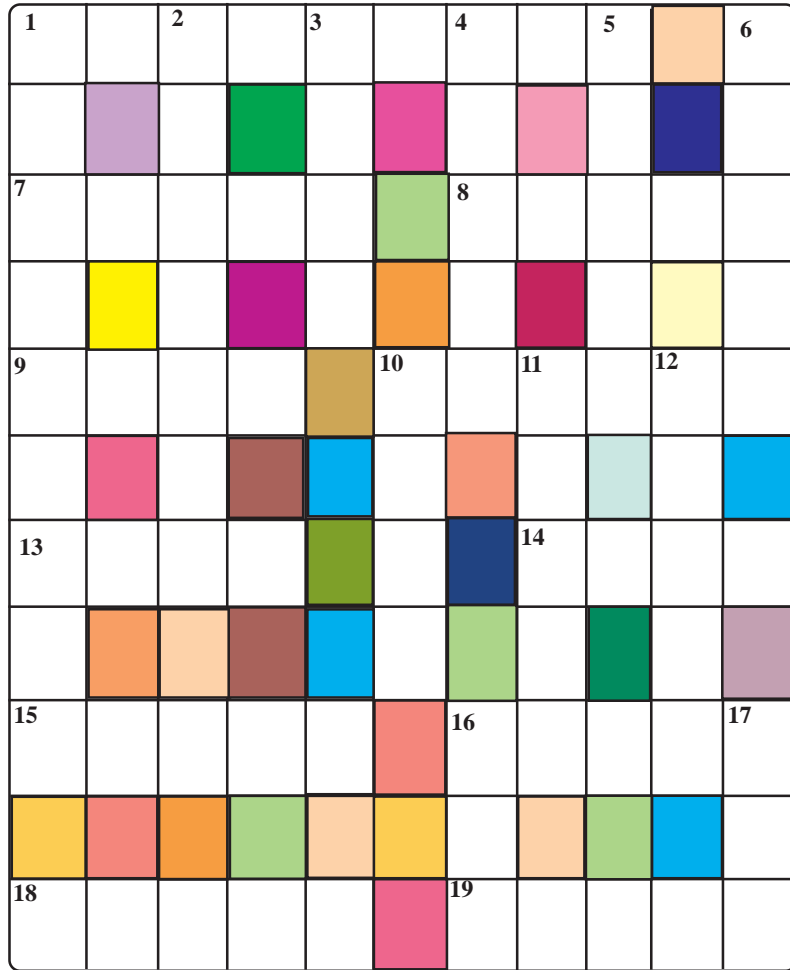
seven trees at one go to assure Sugriva that he will kill Vali and help Sugriva to gain Kishkinda.

The Siddha born in Tirumazhisai thus became Bhaktisara, and poured the very essence of devotion to Lord Narayana in his hymns and remained submerged in bhakti and came to be hailed as an Alvar.

(Message - It would be good to learn at least a few hymns of Bhaktisara in the original and sing them to rhythmic movement of the words for music is an infallible help to undertake Bhakti Yoga.)

(to be contd...)

## PUZZLE



01. Father of Ravana (9)
02. Son of Uparicharavasu (7)
03. Group of People (4)
04. Goddess Lakshmi (5)
05. Goddess Parvathi (5)
06. Sanskrit Dramatist (5)
10. Balarama (4)
11. Daughter of Daksha (5)
12. A famous hindustani Raga (5)
16. Family relations (3)
17. Help (Jumbled) (3)

DOWN

## CLUES FOR PUZZLE

01. Father of Bali (9)
07. Sudden Movements (Jumbled) (5)
08. Agni (5)
09. Close (4) (Jumbled)
10. Wife of Gautama (Jumbled) (6)
13. A cry of Unhappiness (4)
14. Move quickly in a specific way (4)
15. Lord Siva (5)
16. Son of Radha (5)
18. Husband of Krupi (5)
19. Son of Silada (5)

ACROSS

Presented by  
Sri T.S. Jagan Mohan



# ANNAMAYYA'S VIGNETTES OF WISDOM-3

- Prof. M. Rajagopalachary

**kaDupenta tA kuDucu .....**

kadupenta tA kuDucu kuDupenta dInikai  
paDani pAtla nella paDi porala nEla!!

parula manasunaku Apadalu kalugagacEyu  
paritApakaramaina bratukEla  
soridi itarula mElucUci saipagalEka  
tirugu cunDE kashTa dEhamadi Ela!!

edarikkeppuDu cEyu hitamella tanadanucu  
cadivi ceppaniyaTTi caduvEla  
podigonna yAsatO bunguDai satatambu  
sadamadambai paDayu cavulu tanakEla!!

srivEenkaTeshvaruni sEvAniratiki gAka  
jIvanabhrAntipaDu sirulEla  
dEvOttamuni yAtmateliyanollaka pekku  
trOvalEgina dEhi doratanambEla!!

## Meanings

kuDucu = to eat; to suck; kuDupu = food;  
eating; pAtlu = hardships; paritApamu =  
pain; anguish; affliction in the eyes of others;  
soridi = properly; plentifully; saipaga =  
tolerate; withstand; podigonna = to  
assemble in a crowd; yAsa = attachment;  
passion; avarice; inclination; curiosity;  
bunguDai paracu = to cause to fall down;  
bunguDai = sink; sadamadambai = to be  
bruised; sadamadamu = destruction;  
annihilation; cavulu = taste; bhrAnti = whim;  
error; delusion; fancy; dEhi = the corporal  
or embodied spirit; man; doratanamu =  
lordship)

## Why this Pitiable Life?

Why take so much trouble  
For this little belly and meagre food?

Why lead a pitiable life  
Of hurting others?  
What is the use of this  
burdensome body  
Which is envious of  
other's prosperity?

What is the use of study  
Which does not see one's  
welfare in that of others?  
Why struggle to wallow in  
mean pleasures constantly



Nursing fond hopes?

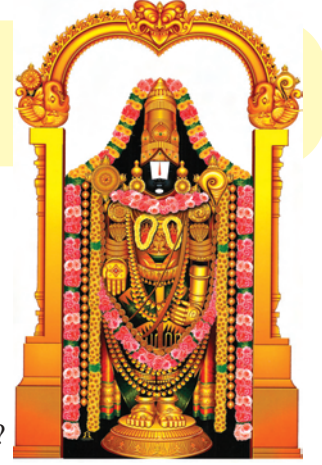
Why hanker after wealth

That engulfs you in the delusion of life  
Rather than serve Lord Venkateswara?  
Wherefore is the lordship of the embodied spirit  
Which gropes in the dark for the Supreme Lord  
Without recognising Him in his own being?

## Message

Man struggles very hard to earn more and more throughout his life without any contentment only to feed this little belly. Annamayya questions, how much does this belly need? Obviously, very little. Naturally, all our struggles on this earth are futile. Man should realize that there is a higher purpose for his life rather than living the life of an animal for the sake of food, sleep and sensual pleasures. That is *Atma-sAkshAtkAra*, self-realisation, to seek God Venkateswara in his own soul. The irony is man does everything except this.

What is the sort of life man is leading? Is it any the better? No, it is quite pitiable and troublesome. He struggles to serve all sorts of people for the sake of his livelihood. Annamayya suggests a code of conduct and the do's and don'ts in life. Man should not hurt others. He should shed his envy for them. He should not go astray trapped in the illusion of desires and pleasures. Even if he becomes a king, it is useless if he does not understand the true purpose of his life. He should visualise his welfare in the welfare of others. According to Annamayya, this is the purpose of studies. A well-read man does not mean that he has read a large number of books and gathered a lot of information. The essence of education is to lead a principled life and strive for the welfare of the humanity. Little do our present studies emphasise the aspect of moral edification. The sankirtana seems to refer to the essence of all the epics which state that "*Atmavat sarva bhUtAni yah pashyati sA pashyati*." According to *Bhagavad Gita*, a wise man is one who has an equanimity of vision that the same soul that is in himself lies in all the other creatures. It is said: "*bhagavadbhakti hInasya jAti sshAstram japastapah! aprANa syEva dEHasya manDanam lOkaranjanam!!*" which states that in the absence of devotion to the lord, all the pride in one's social status, knowledge of shastras, telling the beads, and penance are like the adumbrations to a corpse (Samudrala Laxmanaiah's Annamacharya Sankeerthanamrutham p.81-82). Let us understand Annamayya's message and lead a fulfilling life.



## Pilgrimage

Kanchipuram (about 70kms west of Chennai) is a temple town. You cannot walk 5 minutes without encountering a temple. Amongst the many temples in Kanchipuram are three which are regarded as the oldest temples. Amongst these three is a temple with a curious name – 'Yathothkari' (in Sanskrit) or Sonna vannam seida Perumal (in Tamil). The name simply means the Lord did as he was bidden. There are references to the temple in Prabhandas from around 6-9 century. The temple is located just a couple of kilometers due west from Sri Varadaraja Perumal temple just off the main road in a locality called Tiruvekka. Poigai Alwar was born near here. As we will see Tirumazhisai Alwar is also connected to this temple.

## Legend

Long long ago Lord Brahma had a disagreement with His wife Goddess Saraswati. He decided to perform a yajna to Lord Narayana. He did so at Athigiri (the site of Sri Varadarajaswamy temple) in Kanchipuram without his wife present and that angered Saraswati. She decided to destroy the yagasala by flooding the place. The river Vegavati came in full flood at Saraswati's command set on flooding the Yagasala. Lord Brahma

# The Lord Who Obeyed!

- Sri Ramesh Kandadai





promptly prayed to Lord Narayana for protection. Hearing his pleas, the Lord came and laid down in the path of the river on his Adhishesha! The river Vegavati, saw a man in her path who is not her husband and so went underground to avoid touching him. Thus, the yagasala was saved. The Lord in that temple is named Vega-setu meaning dam across the river Vegavati!

Lord Narayana and his divine weapons are born in this world to promote Dharma. One such birth was by the Discus 'Sudarshana Chakra' (the wheel). He was born in a small village west of Chennai called Mazhisai. Consequently, he is referred to as Tirumazhisai Alwar. In the fullness of time, he also had a sishya by name Kanikannan. They were both living in Kanchipuram not far from Yathothkari temple. Hearing the power in the Alwar and his shishya's words the local king asked Kanikannan to write a poem about him. Kanikannan refused saying that as a bhakta of Lord Narayana he and his teacher would write only about their Lord. All this angered the King who told Kanikannan to leave the town. Both Alwar and Kanikannan left town stopping long enough to see the Lord in the temple.

Alwar told the Lord that Kanikannan is leaving Kanchipuram along with him. So, there is no need for the Lord to stay there. He also invited the Lord to roll up his snake bed and follow him. The Lord did just that. In Alwar's own words:

Kanikannan is leaving the lovely flower laden town of Kanchi! Manivanna! You need not stay here as I, the poet, am also leaving. Roll up your snake bed and come. (translation by the author)

Once the Lord left, Kanchi lost its luster. So, the King realized his egotistical blunder. The Alwar,

Kanikannan and the Lord had settled down at a place nearby that became named as Or iravu irukkai (or Orikka) which translates to 'one night stay'. The King appealed to them to return to the town. Alwar relented and told the Lord that he is returning to Kanchipuram.

Kanikannan is not leaving the lovely flower laden town of Kanchi! Manivanna! You need to return as I, the poet, am also returning. Spread your snake bed (Adi Sesha) and rest. (translation by the author)

The Lord returned and as an indication of having obeyed His bhakta's request He reversed His direction of lying down. Because of His implicit support to His bhaktas, He is known as Yathothkari or Sonna vannam Seidha Perumal or the Lord who did as he was bidden!

All of this goes to show that Sriman Narayana is very protective of His bhaktas. He will support them against those who threaten the bhakta's well-being.



**Tirumala Tirupati Devasthanams, Tirupati**

**ATTENTION !!**

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

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



(continued from the previous issue)

### Sayana mandapam

Further to the west is the Sayana mandapa which must have been the original antarala. This is a room about 18'-6" square. This mandapa is devoid of any note-worthy sculptures or structures. The Lord is put to sleep in this mandapa during the Ekantaseva at night.

### The Garbha griha

To the west of the Sayana mandapa is the Garbha-griha. The stone step between the Sayana mandapa and the Garbhagriha is called the Kulasekharapadi in honour of Kulasekhara Alvar. Devotees are not allowed to step on this or enter the Garbhagriha of the Lord.

The Garbhagriha is almost a square shaped structure 12 feet square. Its walls as well as the walls of Sayana mandapa are really double structures, with two separate sets of walls enclosing some air space between them. The walls of the Garbhagriha as they exist at present are made of cut stones and may belong to the

8th or 9th century A.D. The temple type consisting of a Garbhagriha with a mukha mandapa and pradakshina got established in South India by about 8th century A.D.

### Architectural features of the main shrine complex

The architectural features found on the outer walls of the sayana mandapa, the antarala and the garbhagriha walls are different. The walls in the north and south are in four sections from west to east. The two central sections are wider. Sections 1, 2 & 4 stand on a high adhishtana which contains upana, patta, ardhapadma, two pattas, gala, patta, tripatta, urdhvapadma, patta, gala, kapota adorned with nasikas surmounted by simhalalatas, and a patta containing a row of makaras. The decoration of the walls of these three sections is also different. The walls of section 1, contain the series- sala- koshta, two pilaster and kuta-panjara. The walls of section 2 contain the series-pilaster, kumbhapanjara between two pilasters, kutapanjara, pilaster and kumbhapanjara. The walls of section 3 are adorned with a sala-koshta between two pilaster; . The walls of section 4 are decorated with the series- kumbhapanjara, pilaster, kutapanjara, pilaster, kumbhapanjara, pilaster and pilaster. The back wall of the Garbhagriha is in three sections, the central one projecting a little to the west. The southern section contains the series-pilaster, pilaster, kumbhapanjara, pilaster, kutapanjara,



# THE TIRUMALA TEMPLE

- Dr. N. Ramesan

Part  
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pilaster and kumbha- panjara. The central section contains a sala-koshta between two pilasters. The northern section contains the series-pilaster, kumbhapanjara, pilaster, kutapanjara, pilaster, kumbhapanjara, pilaster and pilaster.

The garbhagriha and the antarala are square in shape and many architectural features are noticed on the outer walls.

The effective thickness of the walls of the Garbhagriham is found to be about seven feet two inches. This overall thickness is about five 'hasthams'. The inner measurement of the Garbhagriham is about 12 feet 9 inches square; or nine hasthams (chaturasram sama vritam) square. This is the largest size mentioned in the agamas, and is adopted for this temple as the Dhruva Beram is very tall. The extraordinary thickness of the walls shows, as already mentioned, that there are two walls with some air space in between. Renovations have always taken place in temples and Tirumala is no exception. 17-TT refers to such a renovation by Sri Vira Narasimha Yadavaraya in his 40<sup>th</sup> regnal year. Hence it would be correct to presume that the existing garbhagriha was preceded in olden days by structures which did not last long and which were renovated and replaced subsequently. This double wall on the Garbhagriha thus presents an interesting problem in the history of the evolution of the architecture of the temple. This is being discussed in full elsewhere.

The sanctum houses, only one mula murthi and the Tirumala temple is thus unique, in that it is the only Vaishnava temple in the country which is an eka-murthi temple.

### **The Idol of Lord Venkateswara and other murtis in the Tirumala Temple**

A Hindu temple is always conceived as a miniature universe revolving around the creator who is represented by the presiding deity within the garbhagriha. Hence the temple precincts normally display all the various facets of the universe like the

animals, trees and planets, human beings and their various forms, demi gods, kinnaras, gandharvas, the nadi devatas, the vana devatas etc. Hence in a Hindu temple almost all the aspects of the panorama of life with its variegated changing patterns are represented in the sculptured panels.

The temple of Tirumala is no exception to this rule. Since in a Vishnu temple, the major theme is the various forms and avatars of Lord Vishnu, these have repeatedly been shown in the sculptures of this temple. Various forms of Narasimha, well known scenes from the Ramayana, the Krishna Leela scenes, scenes from the legends connected with the Dashavataras, and a host of other connected vaishnava themes and legends, are all represented in the sculptures of the various pillars of the Tirumala temple. Among the various forms of Vishnu, Narasimha and Varaha became extremely popular under the Guptas, the Cholas, and the Pallavas and other dynasties and this tradition is continued right till today. Hence at the Tirumala temple there is a separate shrine for the Varaha avatara, which is also called Gnanappiran by the great vaishnavite alvar teachers. There are separate shrines for Yoga Narasimha at Tirumala and for Laxmi Narasimha at Alvar Tirtham. These forms are also repeatedly found as vimana devatas and gopura devatas in accordance with the rules laid down in the Agamas.

Similarly the Ramayana story which has influenced Indian life and culture for well over 2000 years, is also well represented in this temple. There are separate shrines for the utsava murtis of Rama, Laxmana and Sita at Tirumala. During the Vijayanagara period, bhakti towards Hanuman reached a new height. This Lord became so popular that he came to be worshipped as Panchamukha Hanuman and these are also represented in the sculptures of the Govindarajaswamy temple.

If at all any one particular vaishnavite theme or legend can be said to be the most dominating and popular in the Tirumala temple, it is the story

of Krishna as depicted in the Bhagavata. The legends connected with the Krishna avatara provide as much scope for the sculptor as for the poet. Rural scenes like living quarters of the shepherds, the day to day life of gopikas, the milking of cow or churning of butter-milk, playful scenes of the Lord as a child, are all depicted true to the popular Indian tradition and culture of a rural atmosphere.

Other agamic aspects of Lord Vishnu, such as Hayagriva, Adimurti, Varadaraja and Srinivasa are also well represented. The holy weapon of the Lord, Chakra is worshipped in a separate shrine as Sudarshana chakra and some powerful representations of this are found at Tirumala.

Also in accordance with Sri Vaishnava tenets, great importance is given to Sri or Laxmi in this temple. According to Ramanuja who laid down the basic tenets of Vaishnava worship, which are known as Sri Vaishnavism or Sri Sampradaya, Sri or Laxmi is the Supreme goddess who pleads like a mother with the Lord of the universe to shower his grace on his devotees, since she being the universal mother, is the very embodiment of compassion. This aspect of the mother, and the reverence and affection with which she is held by the devotees, is brought out in the well known suprabhatham of which one verse is given below:

“O’ Mother of all the worlds! You dwell permanently at the Vaksha-sthala of Lord Vishnu who destroyed the demons Madhu and Kaitapa; you are the beloved of supreme Lord Venkateswara; You with effulgent divine beauty are our eternal mother; You grant all the wishes of your devotees; O’ supreme consort of the supreme Lord Venkateswara, may the awakening (suprabhatam) be an auspicious one to you.”

Another peculiarity of Sri Vaishnava temples is the existence of a separate place of worship and honour to the alvars and the acharyas of whom the famous saint andal is one. There is a temple of andal in the Govindaraja swamy temple. The Amuktamalyada of Krishnadevaraya pays special

homage to her. Her soul-stirring compositions of Tiruppavai are still sung every day in the shrine of Tirumala. Her divine marriage with the Lord of the universe is an important festival held on the Panguni-uttiram day.

The saints of Sri Vaishnava tradition are called divya suris. Their compositions are divyaprabhandas and the places prescribed by them are divya desas. Tirumala is a divyadesa, since all the saints have poured out the devotion of their hearts in exquisitic poetry to the Lord of Vengadam. In the Tirumala temple though there are no separate shrines to them, they are all represented by sculptures on the pillars and their hymns are also regularly sung.

In consonance with the tradition of the Ramanuja school of thought, there is in the temple of Tirumala a shrine for Ramanuja the apostle of Sri Vaishnavism.

Another special feature of Sri Vishnu temples is the importance given to Vishvaksena, ananta, and garuda. Vishvaksena whom the Sri Vaishnavites call by the name Senaiyarkon is the custodian of the household of the Lord and occupies an important place in the Acharya parampara line. His icon is found in the temple of Tirumala. Similarly, Ananta the divine couch of the Lord and Garuda the divine vahana are constant attendants on the Lord. Sculptures of Garuda can be seen almost everywhere in the temple. Similarly, sculptures of the ashtadikpalakas like Indra, Varuna, Kubera, Agni etc., vidyadharas, apsaras etc., shankhanidhi and padmanidhi two of the navanidhis of Kubera the Lord of Wealth, kamadhenu, gajendra, simha, hamsa, kalpalatika etc., are all seen in the Tirumala temple.

The sanctity of the temple is so great that it is said that Siddhas and Yogis and Rishis who have attained great spiritual heights, as well as emperors and ordinary folk are present in the temple premises waiting to worship the Lord. These ideas have been fully brought out in this famous verse of Tiruppan alvar.

(to be contd...)



# SRI GAYATRI MANTRA and Its Divine Energy

- Sri K.V. Murali Krishna



A Sanskrit syllable or a characteristic sound which is endowed with an ability to elevate the spiritual and psychological levels in human beings through meditation and chanting is known as “Mantra”.

The word ‘Mantra’ literally means ‘tool of thought’. The mantra will calm the mind of the chanter and prepares it for meditation. There are about 70,000 mantras and each mantra has a characteristic sound and vibration. The chanter of mantra experiences the reverberation of this vibration in the body. These vibrations of mantras penetrate deep into the cells and cause healing effects.

The Rigveda has a verse which is composed in ‘Gayatri Vedic meter’. This verse is called “Gayatri Mantra”. This mantra is dedicated to “savitr”, the Sun deity. Sage Viswamitra created this mantra. In view of its reverence, prominence and maximum vibration energy, Gayatri mantra is referred to as “Maha Mantra”. The nobility of Gayatri mantra is that it is a request to “Savitr”, the Sun deity to sumptuously enlighten and empower all of his creations. The Gayatri mantra is an ever depleting sea of knowledge. Each word of Gayatri mantra is by itself is a mantra.

## Gayatri Mantra – Word by Word meaning:

### Sanskrit word - English Meaning

AUM - The Supreme Consciousness,

Shabda - Brahman / Nada-Brahman.

Bhur - Embodies & protects spiritual vital energies.

Bhuvah - Eliminates suffering.

Svah - Embodies happiness.

Tat - That(Aum).

Savitr - Bright, self luminous, brilliant source like Sun.

Varenyam - Most virtuous.

Bhargo - Destroyer of all imperfections.

Devasya - Having all divine virtues and strengths.

Dheemahi - Imbibe, impregnate.

Dhiyo - Intellect.

Yo - Who supreme consciousness.

Nah - Our - all inclusive.

Prachodayat - Propel our intellect on righteous path.

### Meaning of Gayatri Mantra:

“Aum! the Brahma, the Universal Divine Energy, vital spiritual energy, the essence of our life existence, Positivity, destroyer of sufferings, the happiness, that is bright, luminous like the Sun, best destroyer of evil thoughts, the divinity who grants happiness may imbibe its Divinity and Brilliance within us which may purify us and guide our righteous wisdom on the right path”.

### Sri Gayatri Mantra – From The Perspective of Chemistry:

Gayatri mantra comprises of three ‘Paadaas’ (lines) with eight syllables each (total 24 syllables). The chanting of Gayatri mantra generates vibrations which reverberate in the ‘atoms’ contained in the body of the chanter of mantra. Each Syllable of Gayatri mantra is

endowed with a specific Vibration and as a whole the Gayatri mantra produces a Vibration in addition to vibration corresponding to each Syllable. The Vibration of Gayatri mantra produces Hues (colors) also for each Syllable.

S.No	Syllable	Gland (awakening) in human body	Vibration energy color (like)	Physical Quality gained
1	Tat	Tapini	Champaka flower	Fruitfulness
2	Sa	Saphalata	Vidruma	Valor
3	Vi	Vishva	Crystal	Perseverance
4	Tur	Tushti	Lotus	Well being
5	Va	Varada	Rising Sun	Yoga
6	Re	Revati	White conch	Love
7	Ni	Sukshma	Kunda flower	Wealth
8	Yam	Jnana	Prabaala, Lotus leaves	Brilliance
9	Bhar	Bharga	Padmaraaga	Protection
10	Go	Gometi	Indraneelamani	Wisdom
11	De	Devika	Pearls	Subjugation
12	Va	Varahi	Saffron	Allegiance
13	Sya	Simhani	Black cornea of the eye	Determination
14	Dhee	Dhyana	Red	Life –breath
15	Ma	Maryada	Vaidooryamani	Self-constraint
16	Hi	Sphuta	Ksaudra (Honey)	Penance
17	Dhi	Medha	Turmeric	Far sightedness
18	Yo	Yogamaya	Milk or Kunda flower	Awakening
19	Yo	Yogini	Rays of Sun	Production
20	Nah	Dharini	Tail of Suka bird	Sweetness
21	Pra	Prabhava	Satapatra	Ideal
22	Cho	Ushma	Ketaki flower	Courage
23	Da	Drashya	Mallika flower	Discrimination
24	At	Niranjana	Karaveera flower	Service

Generally, the human beings are able to utter a word from their mouth due to the involvement of various parts of the mouth such as throat, palate, lips, teeth and tongue. Since the nerves which are located in these parts spread throughout the body, the vibration of the utterance of a word is felt over the glands / ducts located in various parts of the body. Each such gland is a store-house of energy. Our ancients have formulated a set of utterances in the form of a ‘Mantra’ so as to awaken these glands which in response secrete a specific Chemical (enzyme / hormone) thereby bestowing a beneficial physical attribute to the chanter of ‘Mantra’. The Gayatri Maha Mantra is interwoven with 24 syllables. It is



### BENEFITS OF CHANTING

The regular chanting of Gayatri mantra provides the following health benefits to the chanter of mantra both at physiological and psychological levels.

- It keeps mind calm and cool.
- It strengthens body immunity system.
- It controls the emotional levels.
- It increases the concentration power and learning ability.
- It regulates body blood pressure.
- It relieves a person from breathing problems.
- Makes the skin shiny and bright by activating skin cells.
- Relieves a person from stress, fear, nervousness.
- Helps to mitigate heart problems.

very unique that in Gayatri mantra each syllable itself is a 'Mantra'. On chanting these 24 syllables of Gayatri mantra with a perfect into nation and intensity, in the chanter's body 24 glands get awakened, release energy and thus manifest 24 different positive attributes. Also the style of rendering, intensity pattern of mantra chanting will have impact on the magnitude of the outcome of the positive attributes experienced by the chanter of the mantra.

In the Gayatri mantra there is a word "nah" which means 'Our'. This word 'Our' in this context includes the entire universe with sun, planets, nature, five proto type elements - Panchabhutas (earth, fire, water, air, space), fauna and flora, human beings and all other living and non-living entities. The Sun with a companion-Star, Earth-Moon, Planets-Moons-ring objects, and the space are a part of an Atom. And everything you can see or sense on the earth or in space is made of atoms—consisting of proton(s), electron(s) and neutron.

The Atom in which we live must have a Neutron. The ancients knew the existence of the Neutron in our universe or Atom, giving it the name as god *Indra*—similarly, Sun is referred to as god *Surya* and Earth, goddess *Bhoomi*. In Gayatri MahaMantra it is this god 'Surya' (Sun) in the form of 'Savitr' is invoked to bestow good health and prosperity to the man kind.

The great 'Maharshis' of Vedic age with much benevolence towards mankind have included Sri Gayatri Maha Mantra and other mantras as well in the daily ritual and made it mandatory for the mankind to adopt it and get adapted to it for their own physical as well as psychological health benefits. In conclusion we can say that—"Sri Gayatri Maha Mantra encompasses everything and everything is embedded in Sri Gayatri Maha Mantra".



### Tirumala Tirupati Devasthanams, Tirupati

#### Health Department, Tirumala Instructions for Maintaining Sanitation

- ◆ Use dustbins-keep the surroundings clean.
- ◆ Segregate dry and wet waste materials and put in separate dustbins. Always make the surroundings clean.
- ◆ The use of plastic materials is banned – protect natural environment.
- ◆ Don't spit or throw waste materials on roads.
- ◆ Don't urinate and defecate in the open places. Use toilets and clean with water immediately after use.
- ◆ Maintain personal hygiene – Safeguard the Sanctity.



Part -5

# Tirumalai Ozhugu

## History of Rituals and Customs in Tirumala

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

(Introduction to the serial continued from the previous issue)

### Festivals

It is well known from the Puranas that the first Purattasi Festival in Tirumala was started by Lord Brahma Deva. Tiruvenkatamudayan, the Mulamurthi, is *swayambhu* as known from the texts.

After the period of Pallavas, Tirumala temple was in small shape. There was no expansion in the town. There is no evidence of the Brahmotsavam being held there in that period. At the end of tenth century A.D., Samavai, Queen of Pallava King, made a silver Idol of Azhagiya Manavala Perumal, besides donating lands in Tiruchchukanur for Purattasi festival. Then, the Purattasi festival was held with great splendor. According to Tirumalai Ozhugu, this festival was held in Tiruchanur only for a few

years. Then, during the period of Sri Ramanuja it was held in Tirumala.

Apart from Vaikasi and Margazhi months, there were festivals held in other ten months organized by different people. But Purattasi Festival was of great importance. As per inscriptions (Ins.Vol.IV.No.129), there was Dwajaroohanam in each month festival and this is called *Tirukkodi Tirunal*. During the month of Ani Tiruvonam star Ankurarpanam, in Satayam (Sathabhisham in Telugu) Star, (Tirumulai), Mrigaseersham Theerthavari and till *Vidayarthi* (concluding day) 13<sup>th</sup> day *Tirukkodi Tirunal* used to be held. Except Purattasi month, in other months, there was no need to conduct Theerthavari in Tiruvonam star.



In those days, Unjal Festival, Kodai Tirunal, Floating festivals and other festivals were held. Adhyayana Utsavam and Thanneer Amudhu Festivals were also held in those days. It is known from the inscription that during Adhyayana Utsavam, there was a festival for Kadaikozhi Nachchiyar Tiruvadhyayanam (Vol.II.No.95.27-9-1491). But its history is not known. According to Tirumalai Ozhugu, during Tiruvadhyayanam beginning from Iyarpa to Noorththandadhi were recited for 23 days. This is known from the inscription Vol.II 83 in 1485 A.D.

It is known that PushpaYagam used to be held before Vadayaththi festival. On that day Utsava Deity was fully decorated with flowers and twelve times Tiruvaradhanam was to be conducted. Now that Pushpa Yaga festival is not in existence. During 1546 A.D. Tiruvenktanathar, otherwise called Chinnanna, son of Periya Tirumalai Ayyengar arranged to conduct Kalyana Utsavam for five days. 120 Reka Gold earned from Mallavaram village was donated for the expenditure of this festival. Though this festival is not being held, Kalyana Utsavam is being held daily even today by the wishes of devotees.

All the festivals in Tirumala are being held as in the ancient years. This is well known in the history of Tirupati. As per the instructions of Sri Ramanuja, every year during Vaikasi month, Brahmotsavam is being held in Sri Govindarajaswami Temple, at Tirupati. Yadava Nachchiyar, wife of Veeranarasinga Yadavaraya, began this festival in 1245 A.D. She also arranged to build a Chariot besides some more services. Then Ani festival was held. Although festivals for Tiruvenkatamudayan and Govindaraja used to be held one way or other, for the devotees to worship, in different periods.

Once in fifteen days, Tiruvenaktamudayan was adorned with *Puzhugu Kappumurai* in 1496 A.D. *Puzhugu* or *punugu*, means unctuous substance of the civet-cat, which has good fragrance. It was decided in 1534 A.D., that this should be held on every Friday.

During Saluva Narasimha period, there was a wrangle by Mohamaddens. At that time, Lord Govindaraja, Nammalvar, Ramanuja and Tiruvenkatamudayan in Tirupati were safeguarded in a cave, performing daily puja for a year. This must be during 1483-84 A.D. when Bahmini Raja Sultan-III Mohammadush's invasion. At that time Saluva Narasimha closed Tiruvenkatamudayan sanctum sanctorum at Tirupati with stone-fence (*kalveli*) to safeguard Periya Perumal. Now, it is not known where that stone fence is.

### Tallapaka poets

Tallapaka Poets were Nandavareeka Brahmins. They belonged to Bharathwaja Gothra, Asvalaya Sutra with Rig Sakha. Among them, Annamacharya is superior. From the age of 16 (1424 A.D.) till the age of 92, he used to sing songs on Tiruvenkatamudayan and propagated bhakti. At the age of 16, he got revelation of Tiruvenkatamudayan and His blessings. Kandadai Ramanuja Iyengar also lived during this period. Annamayya wrote Adhyathma Sankeerthanas, Sringara Sankeethana and *Sringara Manjari*. These songs enrich bhakti. These were inscribed in inscriptions in beautiful Telugu language. Some were published by Sri Venkateswara Oriental Institute. Annamacharya's eldest son Pedda Tirumalacharya also wrote songs which reflect literature and bhakti. Pedda Tirumalacharya's son Chinna Tirumacharya also wrote songs. These three poets' songs comprise more than 15000. Among these three, Annamacharya, a smartha,

practiced Sri Ramanuja Siddhantha later. King Saluva Narasimha and Krishnadeva Raya donated several villages without any tax for them. From the earnings of those villages, they made several kainkaryams to Tiruvenkatamudayan, Govindaraja and Alwars and propagated the greatness of Tiruvenkatamudayan.

During the period of Sri Ramanuja, there were several Ekangis like Ananthalar, doing Tirunandavana (growing the flower garden) kainkarya in Tirumala. Later also several acharyas did *Nandavana kainkaryas*. Among them, Mullai Tiruvenkata Jeeyar was in charge of Arisanalayan Tirunandavanam (T.T.4357) from 1387 A.D. to 1392 A.D. as shown in the inscription. Earlier to this, there was no inscriptions available. It is not definite to say that those Jeeyars who safeguarded Tirunandavanam were responsible for Koil Kelvi. With a view to enriching the wealth of Tiruvenkatamudayan besides enrichment of kainkarya to the deity, Sri Ramanujacharya introduced Jeeyar system. In the existing Periya Jeeyar Mutt in Tirumala, Sri Ramanuja was first Periya Jeeyar in 1053 A.D. and later he appointed Appan Satakopa Ramanuja Jeeyar in his place. Their names and their period of service as Jeeyars were recorded and now available in Periya Jeeyar *paramparaipattayam*.

In the inscription (Vol.I., No. 187) it is said during 1390 A.D. Mullai Tiruvenkata Jeeyar, the Sthalaththar of Tirumala gave a general sasana "*Koil Ketkkum Jeeyargal NirvakamIrandum*" wherein it is stated that Jeeyar must be questioning the temple matters and for his deputy, there must be another Jeeyar. The word "*koil ketkum*" appeared for the first time in the inscription. Later in 1445 A.D. Emberumanar Jeeyar was Koil Kelvi Jeeyar as said in T.T.369. He was in kainkarya till 1493 A.D. Earlier

to this Jeeyar and after Mullai Tiruvenkata Jeeyar, there was no evidence about Jeeyars in the inscriptions. This Emberumanar Jeeyar was *Dharmakarta* (one who looks after a temple) for Tirumangai Alwar Koil (temple) in Tirupati. He must be Chinna Jeeyar at that time. Even today, for Tirumangai Alwar temple, Chinnajeeyar is *Dharmakarta*(trustee). Later, Periya Jeeyar, called Ethiraja Jeeyar, was *Dharmakarta* for Tirupati Udayavar temple.

The Jeeyar *parampara* as seen in Tirumalai Ozhugu is set out in inscriptions. The *parampara* of Jeeyars were in order since the period of Manavala Mamunigal as in inscriptions. Manavala Mamunigal was Periya Jeeyar from 1503 to 1506 A.D. (3 years) in Tirumala and was doing service for Tiruvenkatamudayan and heading His Isvarya and kainkaryams. The Kings built Mutts for Periya Jeeyar and Chinna Jeeyar Swamijies and praised them. In those days, the temple management was under Jeeyars' control, as laid by Sri Ramanuja.

As said earlier, there were Jeeyars who did *nandavana kainkarya* without management of temple. Among those Jeeyars, Adivan Satakopa Jeeyar constructed a Mutt in Tirumala prior to 1506 A.D. and propagated religious truths to several people. He made a *Nandavana* on the banks of Rayar Kulam in Tirumala and doing flower weaving service. In 1528 A.D. he was offered 260 panam for *naivedyam* to Tiruvenkatamudayan (Lord Srinivasa) and Lord Govindaraja. One of his disciples receives his share after *naivedyam*. After this Jeeyar, Narayana Jeeyar, Parankusa Jeeyar, Srinivasa Jeeyar and others were propagating religious truths to several people.

The sale of Koil Prasadam was in existence for centuries. This was not new. In 1536 A.D. Saluva Timmayya, son of Rajaraja, received 1900 panam



from Tirumalai Ayyangar, son of Tallapakkam Annamayyengar by selling daily prasadam and 13 adhirasams (sweets) Ins.vol.IV.No.93).

In Tirumala, several devotees tonsure their hair in token of their vow. We do not know when it was introduced and the reason for this. But, there is a mention in the text Tiruvenkata Ula (written in 15<sup>th</sup> century A.D.) line 390 that those devotees who are visiting Tirumala, Tiruvenkatamudayan made the bhaktas His servants and in token of this they tonsure their hair. In earlier days, tonsuring one's hair is in token of servitude to other. Some say that if one gives his hair to the Lord, they feel that they gave his head. Such was a vow for some. There is no reference for tonsuring hair earlier. However, it is clear that 600 years ago tonsuring hair was in existence. Sri Vaishnavas do this at the foot of the hill. This is known from the inscription TT.Ins.vol.I-165). The reason is that they should not step on the hill and considered it sin. Even Sri Ramanuja also did not step on the hill first and heard Sri Ramayana at the foot of the hill or one can say that there might be no facility to step up the hill at that time.

There was a practice of putting some coins in the Hundi for a long time.

There is a mention in the above mentioned text Tiruvenkata Ula (414, 49) during 15<sup>th</sup> century and stone inscriptions say that this is called '*Tirumunkanikkai*'.

According to inscription (vol.III pages 112 and 137), there is a mention that in Tiruvenkatamudayan Sannidhi, firewood (Eri Karumbu) is being used for preparing prasadams in the kitchen. This serviceman is called *Singamurayan*. Even now, the cooks called the firewood as Singan Murai.

Tirupati has several parts called Srinivasapuram, Narasingapuram,

Achutarayapuram, Ramanujapuram, and Raghunathapuram. Among these, Ramanujapuram, next to Govindaraja temple, was formed by Kattiyam Yadavaraya. Achutharayapuram, near Alwar Theertham, was ruined. Raghunathapuram is the place round Periya Raghunatha Temple. Srinivasapuram is formed south of foot of the hill. Narasingapuram is attached to Narasimha theertham. Apart from this, Periya Raja veedhi, now called Gandhi Road, spreading East and West, was in existence.

In 1552 A.D. Tirumala Raya, in his Royal Palace, says that he witnessed the cowherd daily supply ghee by measuring properly for Tiruvenkatamudayan (G.T.No. 372).

The front Gopuram in Tirumala is called *Avavarachchuzhnanthan Tiruvayil*, Dwarapalaka Mandapam is called *Vendri Malailttan Mandapam*. In this temple there are five murthies – They are 1. Mulamurthi - Tiruvenkatamudayan. He is called Periya Perumal. 2. Venkataththuravar, otherwise called Ugra Srinivasa. 3. Manavala Perumal, otherwise called Bhoga Srinivasa. 4. Malaikuniya Nindra Perumal, otherwise called Malayappa Utsava Murthi. 5. Bali Bera Murthi, otherwise called Koluvu Srinivasa.

In the sixth decad, sixth pasuram of sixth centum of Tiruvoymozhi “vem katankal meymel vinai muttravum”, Nammalwar says that by pronouncing “Venkatesaya namah”, our past sins just get burnt in this act of chanting the mantra and those yet to come will not in any manner clutch to one.

In this way, Lord Srinivasa will wipe out all sins to his devotees when one utters “Sri Venkatesaya Namaha”. Such is the greatness of the deity.

(to be contd...)



## SANKATA NAASANA GANESH STOTRAM



Narada Uvacha:

Pranamy Sirasa Devam Gauri Putram Vinayakam  
Bhakhthaa Vyaasam Smaren Nithyam Aayuhu Kaamaartha Sidhaye ॥

Prathamam Vakra Thundam Cha Ekadantham Dvitheeyakam  
Trutheeyam Krushna Pingaaksham Gajavakthram Chathurthakam ॥

Lambhodaram Panchamam Cha Sashtam Vikatameva Cha  
Sapthamam Vignarajam Cha Dhoomra Vamam Thadhashtamam ॥

Navamam baalachandram Cha Dasamam thu Vinayakam  
Ekaadasam Ganapathim Dwadasam thu gajaananam ॥

Dwadhasaithaani Naamaani Trisandhyam Ya Paten Naraha  
Na Cha Vigna Bhayam Thasya Sarva Siddhi Kaarakam Dhruvam ॥

Vidyarthi Labhathe Vidhyam Danaarthi Labhathe Danam  
Puthraarthi Labhathe Puthraan Mokshaarthi Labhathe Gathim ॥

Japeth Ganapathi Sthothram Shadbhir Maasai Phalam Labeth  
Samvatsarena Sidhim Cha Labhathe Naathra Samsayaha ॥

Ashtanam Braahmaneyas Cha Likithwa Ya Samarpayeth  
Thasya Vidhya Bhaveth Sarvaa Ganesasya Prasaadathaha ॥

Ithi Sri Narada Purane  
Sankata Naasana Ganesh Stotram  
Sampoornam ॥



## SRI KRISHNA ASHTOTTARA SATANAMAVALI

Om Krishnaaya namah		Om Uthaalothaalabhetre namah	
Om Kamalaanaathaaya namah		Om Thamaala syaamalaakrutaye namah	
Om Vaasudevaaya namah		Om Gopagopeeshvaraaya namah	
Om Sanaatanaaya namah		Om Yogine namah	
Om Vasudevaatmajaaya namah		Om Kotisoorya samaprabhaaya namah	40
Om Punyaaya namah			
Om Leelaamaanusha vigrahaaya namah		Om Ilaapataye namah	
Om Srivatsa kaustubhadharaaya namah		Om Param jyotishe namah	
Om Yashodaavatsalaaya namah		Om Yaadavendraaya namah	
Om Haraye namah	10	Om Yadoodvahoya namah	
Om Chaturbhujaatha chakraasigadaa		Om Vanamaaline namah	
shamkhaamdaayudhaaya namah		Om Peetavaasase namah	
Om Devakeenandanaaya namah		Om Paarijaataapahaarakaaya namah	
Om Srisaaya namah		Om Govardhanaachaloddhartre namah	
Om Nandagopa priyaatmajaaya namah		Om Gopaalaaya namah	
Om Yamunaa vegasamhaarine namah		Om Sarvapaalakaaya namah	50
Om Balabhadra priyaanujaaya namah			
Om Poothanaa jeevitaharaaya namah		Om Ajaaya namah	
Om Shakataasura bhamjanaaya namah		Om Niranjanaaya namah	
Om Nandavraja janaanandine namah		Om Kaamajanakaaya namah	
Om Sachchidaananda vigrahaaya namah	20	Om Kanjalochanaaya namah	
		Om Madhughne namah	
Om Navaneeta viliptaangaaya namah		Om Madhuraanaathaaya namah	
Om Navaneeta nataaya namah		Om Dvaarakaanaayakaaya namah	
Om Anaghaaya namah		Om Baline namah	
Om Navaneeta navaa haarine namah		Om Brundaayanaanta sanchaarine namah	
Om Muchukunda prasaadakaaya namah		Om Tulaseedaama bhooshanaaya namah	60
Om Shodashastree sahasreshaaya namah			
Om Tribhanga madhuraakrutaye namah		Om Samamthaka manerhartre namah	
Om Shukavaaga mrutaabdheemdave namah		Om Naranaaraayanaatmakaaya namah	
Om Govindaaya namah		Om Kobjakrushnaambaradharaaya namah	
Om Yoginaam pataye namah	30	Om Maayine namah	
		Om Paramapurushaaya namah	
Om Vatsavaatacharaaya namah		Om Mushtikaasura chaanoora	
Om Anantaaya namah		mallayuddha visaaradaaya namah	
Om Denukaasura bhanjanaaya namah		Om Samsaaravairine namah	
Om Truneekrutha trunaavartaaya namah		Om Kamsaaraye namah	
Om Yamalaarjuna bhanjanaaya namah			



Om Muraarayē namah

Om Narakaantakaaya namah

70

Om Anaadi brahmachaarine namah

Om Krishnaavyasana karshakaaya namah

Om Shishupaala shirashchetre namah

Om Duryodhana kulaantakaaya namah

Om Viduraakroora varadaaya namah

Om Vishvarooapa pradarshakaaya namah

Om Satyavaache namah

Om Satya samkalpaaya namah

Om Satyabhaamaarataaya namah

Om Jayine namah

80

Om Subhadraa poorvajaaya namah

Om Vishnave namah

Om Bheeshmamukti pradaayakaaya namah

Om Jagadgurave namah

Om Jagannaathaaya namah

Om Venunaada visaaradaaya namah

Om Vrushabhaasura vidhvamsine namah

Om Baanaasura karaanthakrute namah

Om Yudhishtira pratishtaatre namah

Om Barhibarhaavasanthakaaya namah

90

Om Paarthasaarathdhiye namah

Om Avyaktaaya namah

Om Geetaamrutha mahodadhaye namah

Om Kaaleeya phanimaanikya ranjita

sripadaambujaaya namah

Om Daamodaraaya namah

Om Yajnabhokrthe namah

Om Daanavendra vinaasakaaya namah

Om Naaraayanaaya namah

Om Parabrahmane namah

Om Pannagaasana vaahanaaya namah

100

Om Jalakreedaasamaasaktha

gopeeustraapahaarakaaya namah

Om Punyashlokaaya namah

Om Teerthakruthe namah

Om Vedavedyaaya namah

Om Dayaanidhaye namah

Om Sarvateerthaatmakaaya namah

Om Sarvagraharoopine namah

Om Paraatparaaya namah

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Iti Sri Krishna Ashtottara  
Shatanaamaavali Sampurnam ||







The Chaturmasya Deeksha by H.H. Tirumala Pedda Jeeyar and H.H. Tirumala Chinna Jeeyar Swamis commenced on 25<sup>th</sup> July 2021. On this occasion, T.T.D. Executive Officer Dr. K.S. Jawahar Reddy, I.A.S. offered fruits to the Jeeyar Swamis. Later, Jeeyar Swamis along with T.T.D. Executive Officer Dr. K.S. Jawahar Reddy, I.A.S., T.T.D. Additional Executive Officer Sri A.V. Dharma Reddy and other officials had Darshan Lord Venkateswara.



The unique Kanakambara Sahita Koti Mallepushpa Maha Yagam was held from 16<sup>th</sup> to 24<sup>th</sup> July, 2021 in Sri Padmavathi Ammavari Temple at Tiruchanur. On this occasion, T.T.D. Executive Officer Dr. K.S. Jawahar Reddy, I.A.S., C.V. & S.O. Sri Gopinath Jatti, I.P.S. and other officials participated.

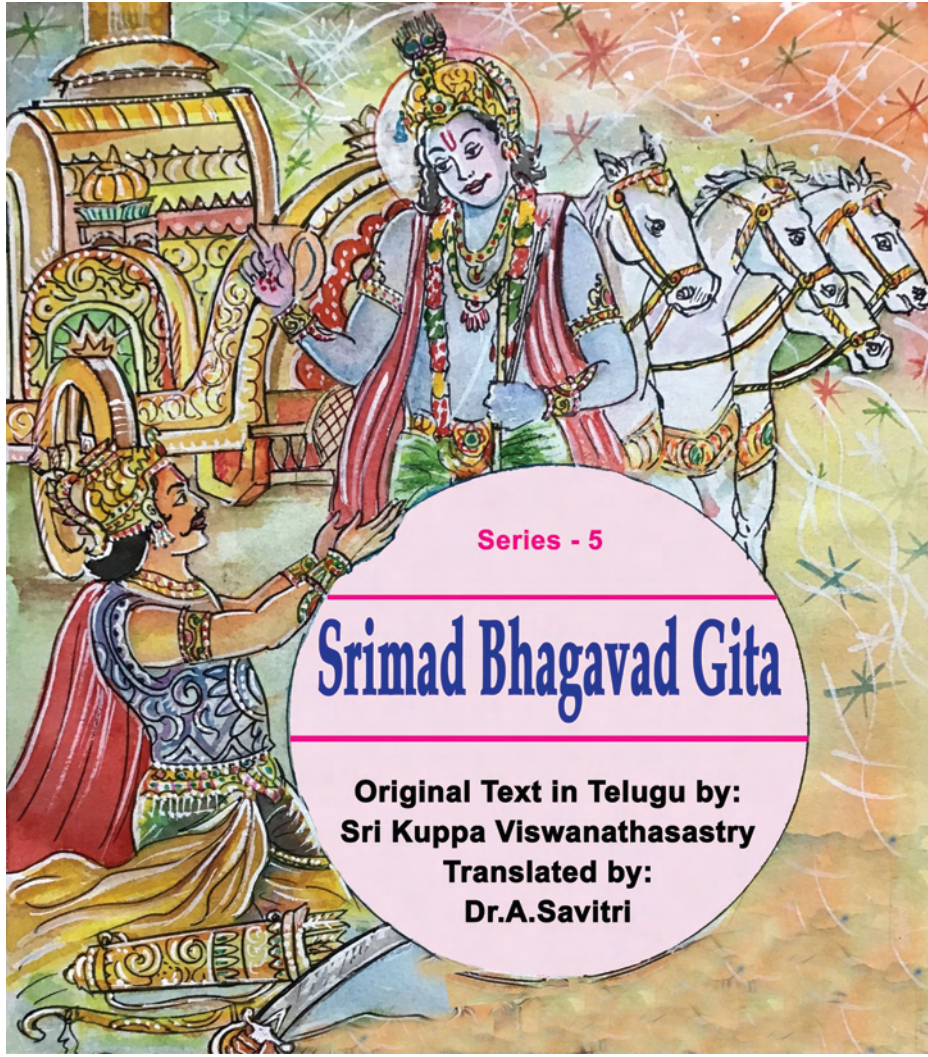


A view of Sri Sundarakanda Parayanam held at Tirumala.



Pushpayagam was held to Sri Prasanna Venkateswara Swamy with His Consorts at Appalayagunta on 25<sup>th</sup> July 2021. On this occasion, T.T.D. Joint Executive Officer Smt. Sada Bhargavi, I.A.S., participated.





### In July Edition–

Drutharastra was enquiring Sanjaya about Duryodana and Pandavas. Sanjaya used a sentence ‘Acharya mupasangamya Raja vachana Mabraveeth’. He said that Raja (Duryodana) had gone to his guru Dronacharya to talk. The smart answer of Sanjaya made us understand the significance of the teacher. It is explained clearly how important it is to start any work with the blessings of a Teacher.

In this episode, we learn what Duryodhana learnt from his teacher and the discussion that had gone between the teacher and the student.

(Continued from the previous issue)

Lord Srinivasa (Srivaru), the Omnipotent King of kings and Almighty, is the father of the universe and Srimad Bhagavadgita, the great instructions that have come from His mouth like the mother of Universe. Such great mother is instructing us to change like Arjuna and possess the qualities of Arjuna. If we possess the worthiness of Arjuna, we can observe, absorb and adopt good instructions. Hence, we all should change ourselves like Arjuna but not like others, i.e. Duryodana by any means. Why should not we change like Duryodana? What is wrong in changing ourselves like Duryodana? Srimad Bhagavadgita explains it vividly. As we had

discussed in the earlier episode, Duryodana went to Dronacharya and started his discussion. Usually, when we go to the teacher of our childhood days, we greet them, respect them and we also like to prostrate before him when we gain the highest knowledge from him. We treat him as the eternal (God). But Duryodhana went and said,

*“Pashyaitaam Paanduputhraanam  
Acharya mahatheemcha mum  
Vyudham Drupada putrena  
tava shishyena dheemataam”*

the sons of Pandavas brought large army, placed in front of us and are standing with the required strategy in the battlefield. Who is leading



the army strategically in the battle? Dhrishtadyumna is leading it. Who is Dhrishtadyumna? He is the son of Drupada king and brother-in-law of Pandavas. “Thavashisyani”, scholar of yours (Dronacharya). He has gained skills from you and is standing before you with the desired strategy. Pandavas who received education from you are in the battlefield with various techniques. What kind of person is Dhrishtadyumna? “Dheemathee” – very intelligent. One can understand him by his strategies. He is standing in good strategic frame. He is exactly standing in such strategy which is required in the battlefield. So look into it intensely.

Generally, we can understand the above words of Duryodana as casual words but we need to understand the actual opinion of Duryodana from the said words. To understand it more clearly, we have to take the prominent and the beginning word in the Sanskrit sloka. The most important word in the sloka is “Acharya”, “Acharyaha” Who is Acharya? Generally, we call teacher as Acharya. In some of the Sastras, the word ‘Acharya’ is referred with various meanings like teacher, lecturer and professor. Whatever may be the meaning, we take the word Acharya as a teacher. Who is called teacher? Mother is the first teacher. Father is the teacher bestowed by nature (Nisarga guru) which means he is a teacher blessed by God naturally and he is by birth a teacher. Along with them, we have teachers who teach lessons and also the teacher who grace wisdom to us. All of them are called Acharya. There is daintiness in the word ‘Acharya’. The word ‘Acharya’ is defined as

*“Achinothihi sasthrardham  
aachare sthpayathyapi  
Syamaacharathevasthu  
utthmacharyam prachakshathe”*

### Teachers are of 3 kinds

Who is Acharya? Acharya is a person who learns everything appropriately, gathers all the different views on different subjects, thinks how to fabricate all, what to use and what to leave. He knew the responsibility of his. He fulfills exactly his responsibilities, blesses his students and also those who expected something from him and leads them in right direction with proper guidance. Acharya means Teacher or Guru. Teachers are of three kinds. One kind of teacher corrects the children when they commit mistakes, when they read incorrectly and instructs them to grow in systematic manner. It is the fortune to have a teacher who gives us many opportunities to change ourselves. The second kind of teacher calls the child and clearly explains how to understand the concept and how to read a concept thoroughly. To have a teacher of this kind is also a great fortune as he helps not only to go in the right direction but also brilliantly explains why they are going in that route. The third kind without asking the children to do this and not to do this, does the work and inspires the children to move in their direction practically inspiring in the sense, motivating them. For an instance, the teacher who reads Bhagavadgita, Sundarakanda, Ramayana, Mahabharatha, will also guide the child to read the books. Then the child observes the teacher, gets inspired to read the books.

Duryodana got the third kind of teacher. He called Dhronacharya as Acharya. He talked very politely with his teacher. It is very good to hear ‘Acharya’. But there was no depth in his respect. The word ‘Pashyaitham’ that was used by him reveals his nature. He said, ‘Look at the army that is standing in front of us’. He did not stop with that. He said, ‘Pandu Puthranam Acharya’.

(to be continued)

# SAGES AND ECOLOGY

- Prof. T.Viswanadha Rao

The sages respected what these days we advertise as eco-consciousness and eco-friendliness. The ashramas were always situated far away from the humdrum of human life, the sick hurry and the divided aims of the world and far from the madding crowd and ignoble strife. Even kings who went to visit the sages for advice, blessings or courtesy would respect the eco-consciousness and environment-friendly attitude of the sages.

**What is Ecology :** Ecology is a science dealing with the preservation of environment by maintaining the desirable harmony among various aspects and components of nature. The Brihadarayaka Upanishad makes a mention of the importance of this earth which the living creation uses as its habitation. The earth, says the Upanishad, is honey to all living creation and all living creation in turn happens to be honey to the earth as well ('Iyam prithivi sarvesham bhutanam madhuh, asyai prithivyai sarvani bhutani madhuh'). The sages who knew this and also the fact that an ashram or tapovan would give them the desired tranquility for study and quiet contemplation, built their hermitages far away from the busy centres where common people preferred to live. It is not for nothing that Kalidasa describes Dushyanta as leaving his retinue, his pomp and fanfare behind when he wants to visit Kanva's ashrama. He leaves strict instructions with his retinue not to make noises that would in any way endanger the peace and serenity of the ashrama, nearby. Kanva's ashrama also is a living picture of environment-friendliness. Anasuya, a companion of Sakuntala rightly says that Kanva the sage loves the plants in the ashram more than even Sakuntala does, that being the reason why he entrusts the

At present, we are very afraid of Covid-19 and accordingly we are maintaining social distance, wearing masks etc. But, in olden days, great sages done the same namely eco-consciousness and eco-friendliness.

work of watering the plants to her. When Sakuntala is about to go to King Dushyanta's place, Kanva makes a moving speech to the plants in his ashram. Sakuntala used to drink water only after she used to water the plants. She would not disturb even the leaves of the plants by trying to pluck them. She would celebrate the day the plants would blossom. Such is her fondness for the plants in the ashrama.

**Clean Nature and Green Nature :** Kanva says that she wants to go to her husband's place now and hence he pleads with them to give her their permission to leave (paatum na pradhamam vyavasyati jalam ushmaswapeeteshu ya/ naadatte priyamandanapi bhavataam snehena ya pallavam/ adyeva kusuma prasuti samaye yasya bhavatyutsavah/ seyam yanti Sakuntala patigruham sarveranugyayataam). Thus preserving nature was done as a matter of routine by ancient sages who maintained ashramas. This is a lesson people of all walks of life have to learn from them in these days of environment pollution without end and the much-desired quest and slogans for clean nature and green nature. 'Protect the tree and the tree will protect you' ('vruksho rakshati rakshitah'). Not only plants but also animals were protected with kindness and care as every ashrama was an 'abhayaranya', those days.

The fun and frolic of the animals in Kanva's ashrama in Kalidasa's Abhijnana Sakuntalam is a commendable picture and record of the preservation of nature, preservation of flora and fauna without much ado and without any advertisement, without what's apps and T.V.channels, trying to din into the ears of people and advertising the same as the need of the hour. Some sages would construct ashramas



on the banks or near fresh and placid waters in the form of lakes or rivers. Some sages would live on mountains to avoid quotidian transactions common to humanity in general. Sages who were invited by the kings to give them advice on matters of spiritual significance or requested or invited to perform Vedic rituals like yagnyas, would go out of the ashramas for a short spell. Sometimes the sages would conduct yagnyas in their own ashramas, preferring the quiet of their own ashramas to other places.

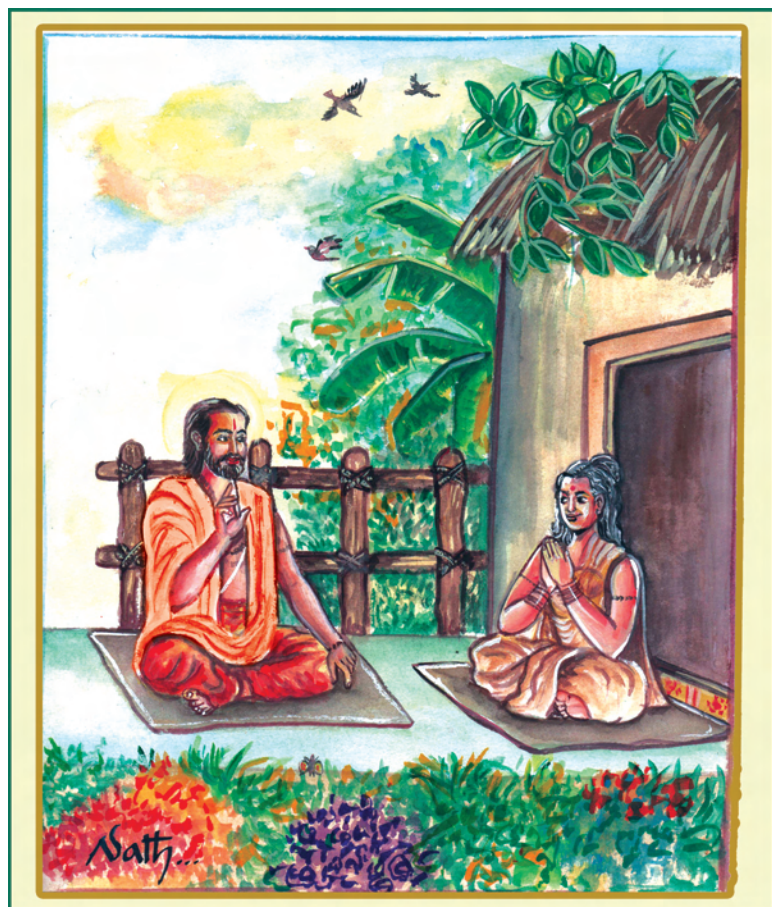
**Lord Krishna Punishes Kaliya :** Fresh and pure water sustains human life. Its absence or deficiency makes life difficult for the human beings. What is even worse is its pollution, rendering it unusable. Lord Krishna punishes Kaliya the serpent precisely for this reason. The presence of the serpent renders the water, poisonous. Hence Lord Krishna asks him to leave the place for the good of the cowherds or 'gopakula' where he lives.

Absence of atmospheric pollution and the presence of a clear sky would enable the sages to arrive at an estimate

of time during day or night, in particular at night. When Indra wants to deceive Gautama and assumes the form of a cock to crow as though it was about to dawn, Gautama comes out of the hermitage with a view to start his daily chores. But in reality it was not even past midnight, a fact that comes readily to the mind of Gautama as he, like many sages of his day, was a star-gazer and could reckon like other sages, the time of the night. He returns immediately to his ashram to discover the deceit of Indra and curses both Indra and Ahalya, his wife in the well-known story.

Kings would start their military campaigns in a season when the sky would be clear. When an angry Lakshmana in the mistaken belief that Sugriva is negligently delaying the search for Sita, rushes to Sugriva, he is politely asked to wait for a better season that was to start very soon.

Thus we have a lesson here of what we are trying to achieve with great labour these days, being obtained as a matter of routine without fuss in ancient times under the able guidance of great teachers, the ancient rishis. Had we respected such practices no epidemic or even an endemic like Corona could ever dare to step into the precincts of human habitations. The ashramaas of the rishis enabled social distance without any law being made by monarchs for this purpose. They were free of sound pollution besides other kinds of pollution. There the sages could debate in quiet diverse aspects of various branches of learning in addition to the perennial spiritual quest for the divine towards which their major efforts were directed.





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

- Prof. Rani Sadasiva Murty

(Continued from the previous issue)

### Classification of Speech Sounds

Varna, Svara, Vyanjana and Aksahra are the frequently heard words in all the pratysakhya and the other ancient treatises on Phonetics to represent the speech sounds. Each of these words have their significance and distinct nature and purpose.

Varna is any letter irrespective of its nature may it be a single vowel or a consonant.

Svara is any vowel short, long or prolated in any of its three pitch variations.

Vyanjana is any mere consonant.

Akshara is a mere Vowel or any Vowel with a Consonant or Anusvara. It can be otherwise called a syllable. Hence in the Rkpratisakhya it is said that Savyañjanaḥ Sānusvāraḥ Śuddhō Vāpi Svarōkṣaram. (Rkprātiśākhya 18- 32) and in the Atharvapratisakhya and Vajasaneya pratisakhya also even an exclusive vowel is said to be an Akshara because of its capability of being pronounced independently in a single attempt. (Atharvaprātiśākhya-1-93, Vājasaneyaprātiśākhya - 1.99).

Saunaka gives independent entity to Anusvara. He calls it optionally dual natured. (Anusvāraṃ Vyañjanaṃ Vā Svarō Vā.)

Further there two types of vowels viz. *Samanaksharas (Monophthongs)* A Ā I ī U Ū Ṛ Ṝ and *Sandhyaksharas (Diphthongs)* Ē Ō Ai Ou (Aṣṭau Samānākṣarāṇyāditaḥ. Tataścātvāri sandhyakṣarāṇi. Rkprātiśākhya Rkpratisakhya – I.1,2) While Rkpratisakhya accepts only 12 vowels Vajasaneyi Pratisakhya and Natyasastra mention 14 vowels. i.e. A Ā I ī U Ū Ṛ Ṝ Lū Lṝ Ē Ai Ō Ou. In addition to the 12 vowels of RP these texts read Lū and Lṝ also. So the number is up to 14.

The Vyanjnas or Consonants have different names of classification in different texts. According to Rkpratisakhya –

Kādayō Māntāḥ (letters from Ka to Ma) (25) Sparśāḥ (Contact Consonants) (Stops)

Ya Ra La Va

Antasthāḥ (Semi- vowels)

Ha Śa Ṣa Sa Aḥ Kaḥ Pa

Ūṣmāṇaḥ (Spirants or Breath-Sounds)

Kakha, Cacha, Ṭaṭha, Tatha, Papha,

Śa Ṣa Sa Aḥ Kaḥ Pa Aṃ

Aghōṣau (Sonants or Voceless letters)

Gaghaṇa, Jajhaṇa, Ḍaḍhaṇa,

Dadhana, Babhama, Ya Ra La Va Ha

Saghōṣau (Voiced letters)

Kaga, Caja, Ṭaḍa, Tada, Paba

Alpaprañāḥ (Unaspirates)

Khagha, Chajha, Ṭhaḍha, Thadha, Phabha

Sōṣmāṇaḥ (Aspirates)

Ña Ña Na Ma

Anunāsikāḥ (Nasals)



All these variations in the Consonants and some of the vowels shown above are due to the pressure-variation of Air distribution in the articulating process of them. This model of Rkpratisakhya has been adapted by Bharata in Natya sastra and even in Panini's System also. But Vajasaneyi Pratisakhya has some deviations from these three.

### Quantitative Characteristics of Vowels and Consonants

Quantitatively Vowels have three lengths i.e. Short (*hrasva*), long (*dirgha*) and prolated (*pluta*). Due to pitch variants Udaatta (High pitch), Anudaatta (Low pitch) Svarita (Circumflex) the said three lengths have three variations in each. Thus these six are said to be the characteristics of Vowels.

As far as Consonants are concerned all the texts say that they are of Half Mora length. But an interesting observation is found in the Vajasaneyi Pratisakhya regarding further divisions in the consonants. It speaks of less quantitative lengths of consonants also such as 1/4<sup>th</sup> Mora which called Anu and 1/8<sup>th</sup> Mora which is called Pratyana. Consonants of such smaller lengths are found in the clusters of consonants used in any words.

### The Organs of Pronunciation of Speech Sounds

As it has been mentioned in the aspect of Origin of speech sounds the Vital Air which passes through the Glottis comes into contact with different parts of the mouth like Larynx, Root, Tip and Centre of the tongue, Cerebral dome, Alveolar Ridge, Palate, Lips and Nasal Cavity for its final manifestation in the process of communication. In the such efforts of touching various parts of mouth various groups of sounds are produced. Hence those respective parts are known as the organs of pronunciation. There are some striking similarities and dissimilarities among these three texts in identifying various organs of Pronunciation of various speech sounds. Here is a comparative table between Shuklayajuspratisakhya and Natyasastra.

	Shuklayajuh Pratisakhya of Katyayana	Natyasastra of Bharata
A Ka Kha Ga Gha Ṇa Ha ḥ	.....	Gutturals
I Ca Cha Ja Jha Ña Ya Śa	Soft Palatals	Soft Palatals
Ṛ Ṭa Ṭha Ḍa Ḍha Ṇa Ra Ṣa	Cerebrals(except @)	Cerebrals
Lū Ta Tha Da Dha Na La Sa	Dentals	Dentals
U Pa Pha Ba Ṇa Ma Va	Labials	Labials
Ē Ai	.....	Palate-Gutturals
Ō Ou	.....	Labio-Gutturals
Ra	Root of Teeth	.....
Ṛ Ka Kha Ga Gha Ṇa	Root of the Tongue	.....
A Ṇa ḥ	Gutturals	.....

### Specific Points of Articulation as recommended in Vajasaneyi Pratisakhya

After stating the relation of various speech sounds and their respective organs of articulation the text of Vajayasaneyi Pratisakhya specifically identifies the exact point of articulation in each of the speech organ.

It is already known that Ai and Ou are sandhyaksharas. So they have two moras length in each of them. Out of the two moras the first mora of each is necessarily guttural while the later mora of Ai is palatal and the later mora of Ou is labial. (Aikāraukārayōḥ Kaṇṭhyāḥ Pūrvā Mātrā Tālyōṣṭhyōruttarā.)

It is generally known that the following five groups of consonants Ka Kha Ga Gha Ṇa, Ca Cha Ja Jha Ṇa, Ṭa Ṭha Ḍa Ḍha Ṇa, Ta Tha Da Dha Na and Pa Pha Ba Bha Ma are called varga varnas. Of these five vargas excepting the nasal of each varga the rest of the letters are called YAMAS (twin letters). Ex. Kakha, Gagha, Cacha, Jajha, Ṭaṭha, Ḍaḍha, Tatha, Dadha, Papha and Babha. Nose is said to be the exact place of origin for YAMAS, Anusvara and the 5<sup>th</sup> letters (Ṇa Ṇa Ṇa Na Ma) of the five classes. (Yamānusvāranāsikyānām Nāsikē.) Any Nasalized sound is produced from the mouth and nose. (Mukhanāsikākaraṇōnunāsikaḥ.)

All the dentals (Lū Ta Tha Da Dha Na La Sa) and Ra are to be pronounced from the tip of the tongue. (Dantyā Jihvāgrakaraṇāḥ. Raśca.)

While uttering the cerebrals (Ṛ Ṭa Ṭha Ḍa Ḍha Ṇa Ra Ṣa) the tip of the tongue has to be rolled back. (Mūrdhanyāḥ Prativēṣṭyāgram.) The Palatals are uttered from the middle of the tongue. (Tālusthānā Madhyēna.) The place of articulation and the organ of utterance are same for Nasals and labials. (Samānasthānakaraṇā Nāsikyaṣṭhāḥ.) Va is produced from the tip of the teeth. (Vō Dantāgraiḥ.) The root of the nose is the right point of articulation for all the letters of YAMAS. (Nāsikāmūlēna Yamāḥ.) Jihvamuliyas (ḥKa ḥPa) and Anusvara are to be

articulated from base of the jaw. (Jihvāmūlīyānusvārā Hanumūlēna.) All the gutturals are to be articulated from middle of the jaw. (Kaṇṭhyā Madhyēna)

This is just a surface study of those texts. The knowledge of phonetics as specified above helps us to maintain perfect standards of pronunciation for bringing uniformity in the language usage. There are many other benefits behind such standardization which can be found out in the further pursuits.

The detailed study of them will ensure us a wider knowledge in the field of phonetics which is much advanced than the research outputs of the modern pursuits in our contemporary world.

(to be contd....)

## TRADITIONAL DRESS CODE is Compulsory

**Tirumala Tirupati Devasthanams made it compulsory for the devotees to wear Traditional Dress while coming for Darshan of Lord Venkateswara in the Tirumala temple. As part of this, T.T.D. implemented Traditional Dress Code to the devotees coming for Arjita sevas and Rs.300/- darshan also.**

### DEVOTEES COMING FOR SWAMI DARSHAN MUST WEAR THE FOLLOWING DRESS

- Women :** Saree with blouse,  
Halfsaree, Punjabi Dress  
with Duppata and  
Chudidhar with Duppata
- Men :** Paijama–Kurtha,  
Dhoti– Uttariyam



# The Greatness of the DIVINE MOTHERS

- Smt. P. Sujatha

Mother Earth, Mother Ganges, and Mother Cow are revered as the most pious and venerated mothers to every human in this world. The commonality amongst these mothers like mortal mothers of us is to sacrifice themselves for the welfare of the others without reward. They continue to provide succour to humanity for their well-being and to lead a sumptuous life. All three provide stability, life and means for staying healthy. They need to be protected and taken care of by us to reap the umpteen benefits from them for our growth, prosperity, and health. They are the protectors of righteousness and if we protect them, they protect us. *Dharmo rakshati, rakshitah*. The righteousness provides a shield to us, provided we cover it.

## Mother Earth

In *Bhu Suktam*, Mother Earth has been praised as the beloved consort of Lord Vishnu, ruler of this universe, and close associate of Goddess Lakshmi. Hymns dedicated to Prithvi in the Vedas praise her for her sustaining fecundity as well as her incredible stability. She provides life to all living and non-living beings on this earth. In each yuga, the dharma depletes due to immoral things and harm done to spirituality. She would

virtually mourn and plead all known gods to take incarnations and reduce her liability of bad people who are in the form of demons. Listening to her prayers which are unflinching, Lord Vishnu incarnated in ten forms from the primordial times. While in Kaliyuga, Lord Vishnu himself set his foot on the earth as Lord Venkateswara to protect the good and destroy the evil. He had given equal status to Bhudevi with Sri Lakshmi to denote that he cares for this universe which is represented as a form of Mother Earth.

We have to give prodigious status to her by keeping intact what she had created for us. The flora and fauna, the animals, the birds, and all living and non-living creatures she provided for our comfortable living. We need to respect them with



great reverence. While creating earth for mankind to live peacefully, Mother Earth has provided plenty of everything, in the form of natural resources. She wanted us to live in harmony sharing equally with each other without inhabitations of ownership and possessiveness.

In 'Bhusuktam', Mother Earth is praised. In 'Ganga Stuti', written by Sri Adi Sankaracharya Mother Ganga is praised. In 'Gita Dhyana slokas', significance of the Mother cow is mentioned.

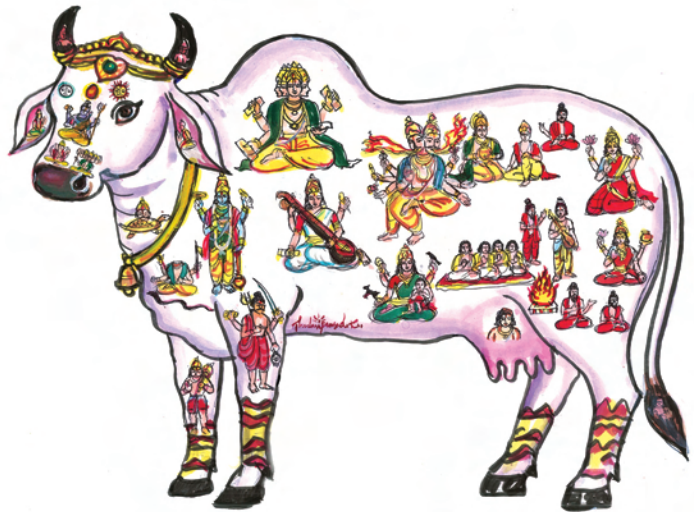
## Mother Ganga



Sri Adi Sankaracharya in his *Ganga Stuti* praised Mother Ganga as the Goddess of all the Devas. She liberates people in the three worlds with her merciful eyes which flow in the form of water. She is considered as the mother for providing salvation to the sinners, and prosperity to all who take her shelter. She is considered the garland of the Earth. The river Ganga descended from Heaven through the locks of hair of Lord Shiva to protect, purify and bless the people. Hindus consider it a great boon if they can sprinkle the waters of Ganga on themselves which they believe will cleanse and purify their sins. The grandeur of Kumbha Mela on the banks of river Ganges is an eventful celebration to the glory of the Mother. But, pollution is taking a great toll on this beautiful, gorgeous and mighty river. We need to protect the sanctity and cleanliness of the Ganga to have her unstinted blessings.

## Mother Cow

In the Gita Dhyana slokas it has been mentioned that all the Upanishads are the cows, Krishna is milker, Arjuna is the calf and Gita is the milk which is enjoyed by the knowledgeable. It is said that all gods, demi-gods dwell in the body of the cow. It symbolizes righteousness. The Kamadhenu (a wish-fulfilling cow) has been considered the Mother which fulfils all the wishes of the people who worship her. The cow is said to have come out when the churning of the Ocean was done by demons and devatas. One who donates a cow becomes free from sin and achieves liberation. The *Atharva Veda* mentioned that the cow is the mother of all living beings and giver of earthly pleasures. She nourishes the thirst

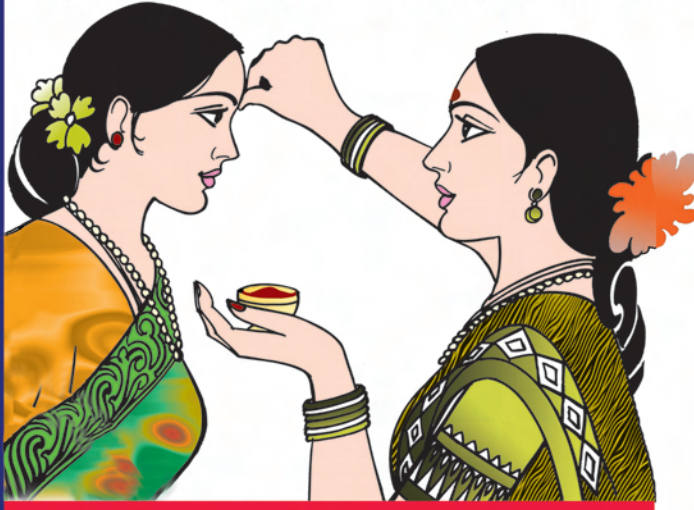


of people with her holy milk. The cow's urine is the best medicine for many diseases. A simple perambulation of the Cow is considered as having toured all the worlds and prayed an entire segment of gods. The cow is the mother of all living beings which confers happiness, health, and prosperity.

The Vedic texts are replete with several slokas describing the importance, relevance and need to protect the three Mothers. If we keep them safe, clean, and happy, our survival will be smooth and rejoicing. The reverence to all the three Mothers is honouring ourselves altruistically.

Hail the Mothers!!





## The Holy Month of SRAVANA

- Sri R. Narasimhan

The month of "Sravana" is one of the holiest months of the Telugu calendar. It is called so because the full moon in this month falls in the Sravana Nakshatra. In the Tamil calendar, it is known as Avani and is the fifth month of the solar year. It comes after the Ashadha month and before the Bhadrapad month as per the Telugu calendar.

The month of Sravana is very important for the rituals. This month is full of festivals and holy occasions. It is a time of celebrations and festivity and is totally filled with happiness and joy.

**Month of Celebrations :** Sravana Masa celebrates the divinity of Lord Vishnu, Lord Krishna, Lord Shiva, and Goddess Lakshmi. Lord Sri Vamana and Lord Sri Krishna took Avatar in this month. The Lord chose Sravan Shukla Dwadasi, with Star Sravanam occurring on that day as the day for his incarnation. Lord Sri Krishna too, took his Avatar during this month on the Krishna Ashtami with Star Rohini on this day, at midnight.

### Significance of Each Day During Sravanamasa :

All days of Sravana month are considered auspicious. This is the most auspicious month of the Chaturmasa. Mondays (or Somavaram) of Sravana month are especially observed with austerity and women generally fast on this day. All Mondays are devoted to the worship of Shiva as this day is sacred to Lord Shiva. Tuesdays are devoted to the worship of Goddess Gauri. Women observe Mangala GauriVratha on these days. Wednesdays are dedicated to Lord Krishna or Lord Vishnu. Thursdays are days for worshipping Guru. Fridays are for Goddess Lakshmi. Married women observe Sravan Sukrawar (Friday)Vrat for the well being of their family. Lord Sani or Saturn is worshipped on all Sravana Saturdays, with the objective of obtaining wealth and these Saturdays are known as Sampat Sanivara (wealth Saturdays). Sampat Sanivara Vrat is followed by those who want to reduce the harmful effects of Sani. Sundays in the month of Sravana are dedicated to Surya Bhagawan. During Sravana month, it is good to worship the Sun every single day.

**Major Festivals During the Month :** This month is considered very auspicious and full of blessings. As a result, several important festivals are celebrated in this month. Let's savour some of them:

Sri Krishna Janmashtami celebrates the birth of Lord Sri Krishna. As per the Hindu mythology, Lord Krishna had descended on earth on the 8<sup>th</sup> day of the dark half of the month, which is celebrated as Janmashtami. One of the biggest religious festivals

The holy month Sravana is most auspicious to seek the blessings of Goddesses Lakshmi and Gowri. Women are blessed with Sowbhagyam by performing Poojas and Vratas during this month.

in the world, it is celebrated by millions of people all around the world.

Shravana Purnima / AvaniAvittam / Upakarma is one of the very significant rituals celebrated mainly in the southern Indian states of Tamil Nadu, Kerala, Telangana, Andhra Pradesh and Odisha. Avittam is one of the 27 nakshatras or Stars. This day holds great importance for the Rig, Yajur, and Sama Vedic Brahmins as on this day the sacred thread which is worn by the Brahmin men is changed. It is held on the banks of a river or a pond or at temples. On this auspicious day, a Mahasankalpam or a vow is taken for propitiation of all the sins committed in the past year. The Brahmin stake a holy dip and then wear a new sanctified thread known as Yajnopavitam. The next day of Avani Avittam, Gayatri Japa sankalpam is held. It also signifies the day to commence learning and recital of the Vedas.

Raksha Bandhan or Rakhi Purnima is also celebrated on Shravana Poornima in many parts of India. The festival signifies and celebrates the bond between brothers and sisters. In simple words, Raksha Bandhan means "Bond of Protection." Raksha Bandhan is a day to experience childhood, a day of sweets, a day to add sugar and spice up the blessed bond with your sister and a day to promise your sister to help her out in any event.

Varamahalakshmi Vrata is a Vrata which implies the worship of Goddess of Wealth. The Vrata is observed on a Friday immediately preceding the full moon day of the month

of Shravana. Goddess Mahalakshmi is the embodiment of prosperity and auspiciousness. It seems the glory of this Vrata is eulogized in the Skanda Purana by Lord Shiva Himself. The worship of Goddess Mahalakshmi is performed by married ladies to obtain good progeny, and for the long life of the husband. Since Mahalakshmi as Vidya Lakshmi bestows divine wisdom also, great prophets have worshipped her for success in their spiritual work.

Naga Panchami falls on the fifth day of Shravana and is held in honour of Nagas or snakes. Hindus worship snakes and regard them with the same veneration given to other deities. The King of serpents Vasuki adorns the neck of Lord Shiva forming a crest over the Lord.

The Shravana Month is a month of immense significance, festivities and celebrations. Let's enjoy the same and seek the Divine blessings of Sri Maha Lakshmi.



## SOLUTION TO PUZZLE

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



# TIRUMALA THROUGH THE EYES OF LITTERATEURS

- Sri Atthi Rangarajan



The popularity of 'Tirumala' or 'Tiruvengadam' needs no elaboration. The sacred seven hills have been referred to across time periods and literary eras. From classical texts to modern literature, the word 'Tirumala' has found a mention several hundreds of times.

'Tholkappiyam', belonging to the early common era, is considered the earliest Tamil work to mention Tirumala. Tirumala is described in the line mentioning the area where Tamil is spoken. The line 'Vadavengadam Thenkumari Yayidaitthamizhkoornallagam' is considered the oldest reference to Tirumala, which means "Tamil language is spoken in the land lying between the northern Vengadam (Tirumala) and the southern Kumari (the present day 'Kanyakumari').

**Discusses Elaborately :** Similarly, 'Silappathikaram' is a classical epic which discusses Tirumala, rather, more elaborately for the first time. It belongs to the classical era of Tamil literature dating to a period between the 2<sup>nd</sup> and 8<sup>th</sup> century. The line 'Vengada menu monguyar malai' means 'The tall hill ranges called Vengadam'. Lord Vishnu is mentioned as 'Nediyon', which roughly translates to 'standing tall'. Thus,

'Silappathikaram' not only clearly refers to Lord Venkateswara found in standing posture in the sanctum sanctorum of Tirumala temple, but is also proof that it was considered as a sacred place even in those days.

Tirumala gained wider popularity in the land spread far and wide after the advent of the Alvars and Acharyas. 'Nalayira Divyaprabandham', the holy text containing 4000 verses or 'Pasurams' (Tamil hymns) hailing the various Sri Vaishnavite deities and shrines, is considered a major yardstick to determine the sanctity of a temple/place. A place or shrine gains the official stamp called 'Alwar Padal petra Sthalam' (the place about which an Alwar has sung), if one of the Alvars set foot on that soil and composed Pasurams about the deity. In such a case, Tirumala's sacredness is on a high pedestal, as ten of the twelve Alvars, visited this holy place and composed 'Pasurams' hailing the hills and Sri Venkateswara.

Thondai mandalam is the region spread between the modern day Tirupati and Cuddalore. Poigai Alwar, Bhoothath Alwar and Pey Alwar are hailed as 'Mudhal Alvars' (the first three) and were born in this Thonda mandalam or 'Thondai Nadu', the kingdom close to Tirumala. Poigai Alwar wrote nine Pasurams on Tirumala in 'Mudhal Tiruvandhadhi', referring it as Vengadam. He called it one of the four great and divine places to be worshipped. He praised Vengadam as giving enlightenment even to the Gods and Lord Venkateswara as the Lord to even the Lord of four Vedas.

Boothath Alwar dedicated 'Pasurams' to Tirumala in the 'Irandaam Tiruvandhadhi'. He also uses the word 'Vengadam' extensively, which was the only name by which the hills were known then. According to him, Vengadam is the ultimate thing to be aimed at and there is nothing that can satiate one's desires other than scaling the hill and having an eyeful glimpse of Lord Venkateswara. While the first two Alvars referred to the place only with the word 'Vengadam', Pey Alwar was the first to use the word 'Tirumalai' (holy hills) in two stanzas. He

describes the Lord and the hill thus: 'Thaazh sadai yumneel mudiyum on mazhuvum sakkaramum, Soozhara vumponnanumthon rumaal, Soozhum Thirandaruvipaayum Tirumalai melenthaikku, Iranduruvu monraaisainthu'.

**Kshetrams Par Excellence :** Tirumazhisai Alwar comes next to the Mudhal Alwars as per chronology. He composed Tiruchanda virutham and Nanmugan Tiruvandhadhi and interestingly, both of them have references to Vengadam. In 'Nanmugan Tiruvandhadhi', he called Vengadam as the place worshipped by the celestial beings and the place that rids one of all sins and diseases. Tiruppanalwar has dedicated one Pasuram to Vengadam in his 'Amalanadhipiran'. Interestingly, he has sung only about Tirumala and Srirangam, celebrating them as Kshetrams par excellence.

Tirumangai Alwar, who has contributed the highest number of Pasurams among the twelve, has dedicated 64 of them to Tirumala. His Pasuram 'Thayethanthai enrum' shows how man is caught in worldly bondage in the form of attachment to father, mother, wife, children and relatives and fails to see the ultimate goal of reaching the divine. This hymn urges a devotee to look beyond the mundane and unshackle himself from the bondages to reach Vengadam.

Kulasekhara Alwar, an emperor who quit his royal lifestyle to become a saint, called birth and life on Tirumala as a blissful experience and prayed for next rebirth on Tirumala hills, be it in the form of a bird, fish, animal, tree, stream or a rock. He appealed to the Lord to at least make him the step at the threshold in front of the sanctum sanctorum at Tirumala temple. The Lord granted his wish and that is why the step at the entry point of any Sri Vaishnavite Sannidhi is referred to as 'Kulasekhara Padi'.

**The truth and essence of all vedas :** Perialwar, who is believed to belong to an era after Tirumangai Alwar, going by his writing

Alwars are 12 in number in total. Among them, 10 alwars composed pasurams praising the Seven Hills and Sri Venkateswara in Tirumala.

style, has written about sixteen Vaishnavite shrines, Tirumala being one of them. He called the Lord of Vengadam as the truth and essence of all Vedas. Perialwar's daughter Andal is the only woman among the Alwars. Her contribution to the Divya Prabandham is 173 Pasurams out of the 4000. She describes a cloud as 'Vinneela Melapu' (sky blue coloured upper cloth) and sends it as a messenger to the Lord of Tiruvengadam, which describes her affection for Lord Venkateswara.

Nammalwar, whose contribution to the Nalayira Divyaprabandham is huge, has sung 54 Pasurams on Tirumala. It was his verse containing the line 'Alarmel mangai uraimarbaa' that is said to be the first reference to Tiruchanur temple, which was known earlier as Alamelu Mangapuram. He has accorded the highest reverence to Lord of Vengadam by hailing him as 'Adhimoorthy'.

**Emergence of Literature on Tirumala :** After the period of Alwars, the era of various dynasties that ruled the southern region saw the emergence of profound literature on Tirumala or Lord Venkateswara. Sri Krishna Devaraya, the emperor of Vijayanagara dynasty, wrote *Amuktamalyada* in 1516 AD, drawing inspiration from Andal's act of garlanding herself before offering the same to the Lord. An ardent devotee of Sri Venkateswara, he even dedicated his work to the Lord of Seven Hills.

**Dedicated to the Lord :** Tallapaka Annamacharya is known to have written 32000 compositions on Tirumalanatha, apart from 'Venkateswara Sathakam'. The vastness and depth of Annamacharya's literature dedicated to Tirumala is immeasurable. The saint poet leaves one awestruck by not only the sheer number of compositions, but also in the variety exhibited in content. His works, at times, dwelt in a romantic style on the grandeur of Tirumala and the beauty of the Lord and at times, unravelling the deep philosophical values enshrining the purpose of life. In some compositions, he highlighted the Saranagati Tattva, intended to clasp His feet to attain liberation and in some, presumably written in the later part of his life, on the importance of practising renunciation and leading a contented life. Tarigonda Vengamamba, who lived in the late eighteenth century, wrote several Sathakams, Yakshaganam, Padya Kavyam and Dvipada Kavyam on the Lord.

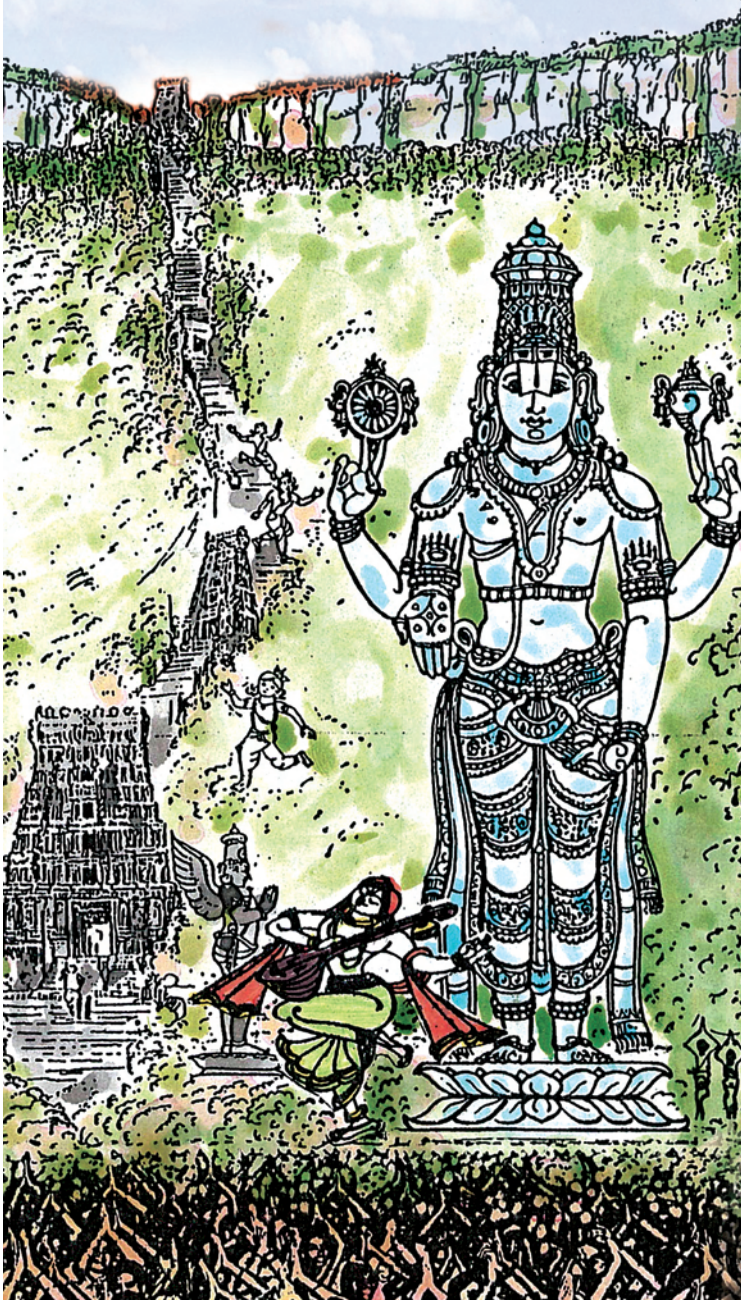
There are several compositions penned in the subsequent centuries on Tirumala and Lord Venkateswara that further added to their prominence, going by the adage 'Venkatadri samamsthanam brahmande naasthikinchana, Venkatesa samodevo nabhootho nabhavishyathi'...!





# THE SIGNIFICANCE OF Dasa Bhakti

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



(Continued from the previous issue)

Sri Vijayadasa, the renowned Kannada saint and philosopher, reveals splendid philosophy and spiritual values through his devotional literature regarding the glories of Lord Venkateswara which make the devotees attain spiritual happiness.

In the present edition, Sri Vijayadasa eulogizes the magnificence of the 'Venkatesa Mantra'. The divine 'Mantra' grants every devotee health, wealth and prosperity. During the most of his time, Sri Vijayadasa suffered from poverty and finally achieved spiritual prosperity by the grace of Lord Vijaya Vittala. Poverty is the consequence of the sins committed in the previous births. The previous sins are responsible for the hardships in the present life. In a 'suladi,' (poems) Sri Vijayadasa explains in the form of a message that Lord Venkateswara protects the devotee suffering from difficulties caused by his previous sins and simply punishes him like a mother who used to admonish her child with an empathetic heart without causing damage to the physical body.

Lord Srinivasa is very compassionate. Those who believe in the Lord would be free from all kinds of sins and the evil influence of the wicked people. The Lord makes his devotees happy both physically and mentally. The devotees are protected from the burden of 'samsara.' They would be taken out from the depth of the ocean of 'samsara' like a strong person pulling out a drowning person. The Lord has come to the world from Vaikunta for His devotees who have confidence and conviction in Him and has stood on the Seshadri hill. The power of chanting the

names of Lord Vishnu in Vishnu Sahasranama burns all sins. The Puranas emphasize the fact that the devotee who chants the 'Venkatesa Mantra' gets virtue i.e., 'punyam' which is more than the sixteenth part of virtue that comes from performing pilgrimages, charities, 'yagnas', penance, 'vratas' and worship. Sri Vijayadasa strongly believes that the 'Mantra' alone can root out the sins of the human beings and grants them prosperity. It is his great message to the devotees.

### The Glory of 'Venkatesa Mantra'

In Venkatachalamahatmyam which is an integral part of the Aditya Purana, the definition of 'Venkatesa Mantra' is given marvellously. In Garuda Purana, it is said that Lord Venkateswara is an embodiment of perfect knowledge and spiritual bliss. He is 'Chit Swarupa' and the Omnipotent. He is an inspiration to all the senses of a human being. He is the Lord of all living beings. He is capable of destroying the group of the wicked demons who have no knowledge. He is capable of annihilating the 'arishadvargas' like 'kama' and 'krodha' which are the great hindrances to spiritual bliss.

It is said in the Venkatachalamahatmyam which is an integral part of the Bhavishyottara Purana that 'Vem' means all sins. 'Kata' means the thing that can burn any entity. 'Vemkatamu' is 'paapanasakamu.' The 'Mantra' eradicated the sins of Balarama and King Bali. It killed the demon Vrushabhasura. In Kali Yuga, it is the 'Siddha Mantra' for the people. It brought immense wealth to the poor Brahmin, Kuchela. It is an easy 'mantra' that can create devotional concentration and protect people. It saved Lord Chandra from his sin of treachery done to his 'guru.' It blessed Lord Shanmukha. It protected the devotees like the king Gajendra. It is very pleasing and pleasant 'Mantra' which can destroy 'rajoguna.' It is an axe to the forest

of wicked people. One who chants the 'Venkatesa Mantra' in accordance with 'Pranavam' would accomplish salvation. The 'Mantra' is a unique and life-protecting one.

Describing the grandeur of Lord Venkateswara, Sri Vijayadasa has sung the auspicious song using the wonderful literary form of 'Vyajanindastuti.' He prays to the Lord: 'O! Vijaya Vittala! Auspiciousness to You!' He says that the Lord used to accept hand-pounded rice as 'naivedyam' placed in the brass vessels. He ironically says: 'O! Lord!! You used to take the money of the devotees offered in the 'hundi.' He further feels: 'After seeing Your grand 'darshan,' the devotees who come to visit You from very remote places with utmost devotion still want more and more time for their full satisfaction. You take away their gold and money and send them away from Your holy and scintillating spot early. You asked charity from King Bali previously. Though You are showing Your hand for taking money of the devotees, You drive away the trials and tribulations of the devotees who offer salutations by prostrating in front of You and bless them.'

The literature of Sri Vijayadasa based on 'suladulu' is profound and boundless. If one tries to analyze his 'suladulu' and 'keerthanas' one by one preaching devotion and knowledge and eulogizing Lord Tirumalesa, it will become a voluminous work automatically. Having the fear of its voluminous quality, Sri Vijayadasa begs pardon from Lord Srinivasa and His devotees for serving the flowers of letters of great writers in a humble way at the graceful and glorious feet of Lord Srinivasa like showing the hill in a mirror. May Lord Srinivasa shower His graceful blessings on His devotees who devoutly chant the divine 'Mantra!' .

(to be contd....)



# VARAVARAMUNI - A MASTER EXPONENT

- Sri Ananth Madabhooshi

It is said that Sri Ramanuja lived 120 years filled with grand contributions in the areas of Sri Vaishnava Literature, temple administration and meticulously ensured a definite continuity of what he had setup through a confederate of 74 handpicked scholars, called *Simhaasana Adhipathis*.

Sri Ramanuja ordained his followers to practice and preach the tenets of Vedanta through his works in Sanskrit or through the Divya Prabandham of Alwars. Thereafter, literature flourished with many erudite scholars and commentators who had successfully lived up to the words of Sri Ramanuja. The scholars after Sri Ramanuja, like Parasara Bhatta, Vishnuchitta, Nanjeeyar, Vatsya Varada, Nampillai, Krishnasuri, Lokacharya, Vadhikesari Jeeyar, Vedanta Desika and many more have all produced eminent works both in Sanskrit and Tamil.

## Excelled in Temple administration and doctrine of Vaishnava Literature

In the year 1370 there came a preceptor in the name of Manavala Maamunigal, also known as Varavaramuni, who had mastered the works of all his predecessors and

made lasting contributions. Available hagiographies suggest he was a descendant of Gomadattu Aazhwan, one of the chosen 74 of Sri Ramanuja. Varavaramuni lived for 73 years and his contributions bear stark similarity to those of Sri Ramanuja, who excelled both in Temple administration and doctrine of Vaishnava literature. Sri Ramanuja produced 9 works in Sanskrit in his lifetime and Varavaramuni produced 18 works in Tamil, Sanskrit and Manipravala, an admixture of Tamil and Sanskrit but written in Tamil. Varavaramuni, initiated by his preceptor Srisailesa, developed an intense devotion towards Sri

Ramanuja and resultantly authored *Yatiraja Vimsati*, a Stotra with 20 hymns rich in philosophy with an impassioned appeal for Sri Ramanuja's mercy. Varavaramuni also did a benedictive Stotra, *Devaraja Mangalam* on Lord Varadaraja of Kanchi.

The versatility, breadth and depth of Varavaramuni's assimilation of almost all the authentic texts prior to his time shows up in his own Tamil texts and Manipravala commentaries for Divyaprabandham and Rahasya texts. His Tamil prabandham, *Tiruvaymozhi Nutrandadhi* is a testament of his acumen in literary nuances. This prabandham is an abridgement of 1102 h y m n s of *Tiruvaymozhi* by



Nammalvar, containing a hundred hymns with a minimum of four rules devoutly followed for each hymn. Each hymn should represent a set of 11 hymns (called a *patthu*) of the Tiruvaymozhi, carrying the exact purport of what Nammalvar conveyed therein, along with an alias of Nammalvar besides being an andhadhi (where a hymn starts with the final word of previous hymn). This is a tough construct and even tougher is to follow these standards and yet make the content pleasing to recite and listen to. His other work in Tamil, *Upadesaratnamala*, as the name signifies, is a garland of gems where he deftly deals with a smooth flow on various topics like history of Alvars, their birth stars and places, Sri Ramanuja's greatness, other important preceptors after Sri Ramanuja and their works before finally concluding with hymns notifying the prescribed code of conduct on master-pupil relationships, outcome of good and evil company and finally settling with the core essence of abiding by the principles of our predecessors without independently venturing into eccentric exploits on our own.

### Honoured

Sri Ramanuja's wish of a detailed commentary for Tiruvaymozhi was addressed by 5 chief commentators who came after him. Among those famous five commentaries, *Idu* – an elaborate commentary by Nampillai occupies a significant place since he is believed to have experienced all the mood swings of Nammalvar. This commentary is in Manipravala and thankfully Varavaramuni's expertise did not leave this text untouched. Varavaramuni added the most profound notes for this commentary which makes it a feast

Manavala Maamuni also known as Varavara Muni wrote many works in Tamil and Sanskrit. He did a benedictive stotra, *Devaraja Mangalam* on Lord Varadaraja of Kanchi. He was honored with an obeisance hymn, by Namperumal, the presiding deity of Srirangam.

to relish for both the tutor and pupil. The notes enhance the value of the commentary as Varavaramuni draws references from the Sanskrit texts of vast oceanic magnitude ranging from the timeless Vedas, Upanishads, to the texts of his immediate predecessors lending more credibility to his additions. Besides writing the notes for *Idu*, Varavaramuni was known for his gift of gab in his traditional discourses of *Idu* which were so unmissable that the entire daily rituals of Srirangam temple were suspended for a year by a divine order to carry out uninterrupted flow of discourse. Varavaramuni was honored with an obeisance hymn, by Namperumal, the presiding deity of Srirangam after He savored the discourse for a year. On the day of Thirumoolam star in the Tamil month of Aani Namperumal came in the form of a boy and conveyed the following hymn amidst the august gathering of all the devotees who attended the discourse without fail.

*Srisailesa Dayapatram  
Dheebhaktyaadhi Gunaarnavam |  
Yatindra Pravanam Vande  
RamyaJamataram Munim ||*

During his time, commentary of Periyalwar Tirumozhi was partially unavailable and Varavaramuni undertook the work of writing the commentary only for the missing portion of about four hundred hymns, further establishing his credence of conforming to the standards he preached. Varavaramuni's commentary for many other works like *Srivachanabhushanam*, *Acharya hrudayam*, *Jnanasaram*, *Prameyasaram* etc all prove his command over the subject. His famous titles, *Visadavaak sikaamani*, is commensurate with the intellectual insights exhibited in his works.

Similar to Sri Ramanuja, his reincarnation, Varavaramuni too thoroughly planned for the continuity of this grand tradition beyond his time and established a set of eight scholars, *Ashtadiggajas*, to pass on the baton for the future generations.





# THE NINE CELESTIAL INFLUENCERS - I

- Smt. D.K. Ahanalakshmi

Suryascandro mangalasca budhascapi brahaspati  
Sukrahsaniscaro rahuh ketusceti navagrahah ||

Sun, Moon, Mars, Mercury and Jupiter  
Venus, Saturn, Rahu and Ketu are the nine planets.

When you are in a remote village and look at the sky at night without the light pollution of the cities, you become aware of the shining stars (and may even recognize the zodiac formations) in the Milky Way overhead. At certain times of the year, you become very aware of certain glowing bodies and feel that they are reaching out to you.

Our ancients counted five of these that were very visible to even the naked eye along with the sun and moon and the two shadow planets, rahu and ketu, as the nava grahas or nine planets. The planetary positions at the time of a child's birth are believed to influence the child's destiny. Thus, the navagrahas may be considered as celestial influencers.

It was believed that living beings pass through the periods and positions of these nine and hence, the hardships in life were linked to the position of the grahas. Remedial measures or pariharas to overcome any adverse effects due to the planets were also suggested. It is not surprising therefore that the worship of these nine celestials has prevailed through the ages with stories about them appearing in various Puranas. Why! Even the seven days of the week are named after them! Thus we have Ravivaram (Ravi = Sun), Somavaram

(Soma=Moon), Mangalvaram (Mangal=Mars), Budhavaram (Budha=Mercury), Brihaspativaram or Guruvaram (Brihaspati/ Guru= Jupiter), Sukravaram (Sukra=Venus) and Shanivaram (Shani=Saturn).

Worship of the navagrahas is pan-Indian though the way of worship may be different. In many places, they are carved on the roof of many temples. Temples dedicated to navagrahas are few. Around Tamil Nadu's Kumbakonam, there are nine temples, each dedicated to one of the nine grahas and hence they are collectively known as the navagraha temples.

On the other hand, in many Shiva temples in south India, especially in Tamil Nadu, there is a shrine exclusively dedicated to the navagraha, usually to the north east of the sanctum. The nine celestial influencers are usually placed on a square pedestal, about three feet off the ground. Surya, the sun, takes the central position, facing east, and the other eight deities are placed around Surya with no two facing each other. Each graha faces one of the four directions, the specific direction being defined by the *pratishta* (e.g. Agama or Vaidika) followed by the temple. In general, the navagrahas are to be worshipped after worshipping the main deity. No wonder Purandaradasa sang '*Sakala Graha Bala Neene Sarasijaaksha*'-

O lotus eyed, you wield power over all the planets  
You pervade the universe as its protector  
You are the sun, moon, mercury; you are Rahu, ketu  
You are Venus, Jupiter, Saturn and Mars.

Navagraha homam is performed to strengthen beneficial grahas and pacify maleficent grahas for removal of obstacles from one's personal or even professional life. The nine planets are invoked by chanting the navagraha stotram and shanti mantras, and offering nine types of grain, vastra and naivedya.

Let us pray to these nine celestial influencers to bless us all: *Arogyam savita tanotu jagatam induryasonirmalam...*

May we receive blessings for health from Sun, for fame from Moon. Be blessed by Mars for wealth, knowledge by Mercury, honour by Jupiter. Blessings for clear speech from Venus, for happiness from Saturn; and be blessed with a sound body by Rahu and family well-being by Ketu.





## IMMENSE MEDICINAL PROPERTIES OF BABUL TREE

Telugu Original by : Dr. C. Madhusudanasarma  
English by : Sri M.R.K Sateesh Babu

Babul tree is a medicinal tree which is found in villages, towns and also in other urban areas. As it grows in every place, it is often said 'There is no place without Babul tree and Mother.' (Thumma leni, amma leni vuru vundadhu in telugu). It is called as 'Babul' in Sanskrit, 'Nalathumma' in Telugu, Indian Gum Arabic Tree and Babul in English and in Hindi as 'Babool'. It belongs to the tree family of Mimosaceae and its scientific name is Acacia Arabica. It has the leaves like Prosopis Cineraria tree (Jammi tree) with big twin thorns. It gives yellow colour flowers and its pods are in ash colour. Its gum and its bark are available in Ayurveda medical stores as the bark, gum, leaves, seeds and pods of babul tree are used widely in Ayurvedic medicine.

**The benefits of Babul tree:** various parts of the Babul tree is used in Ayurvedic treatment for many ailments. Here are some of the following:

- The gum of Babul can be used as medicine by frying and crushing it with ghee.



**- For reducing Jaundice :** It reduces Jaundice. Soak Babul gum powder and cumin in water the previous night and drink the filtered water early in the morning. It brings immediate effect on the affected body.

**- For over sweating :** Crush the leaves of babul tree with sufficient water and apply it on body. Once it gets dried up, apply the paste of Indian hog plum on the body, wait for one hour and then take bath. The result of it is seen gradually.

**- For Bed wetting :** Prepare the paste with the equal amount of mixture of Babul gum powder, Babul Nut Grass (Thunga Musta) and Spikenard powder (jatamansi) and eat 1-3 grams of the paste twice a day with honey. It will bring good change.

**- For Dental healing :** To cure the problems in teeth, it is recommended to brush the teeth daily once with the paste prepared with the mixture of Babul bark ash -50 grams, roasted alum- 10 grams and rock salt powder – 10 grams. It stops tooth ache, dental cavities pain and bleeding in teeth.

**- For Burn wounds :** The paste of the bark of babul tree with coconut oil mixture heals the burn wounds, cuts and other injuries quickly.

**- For cracked feet and headache :** The crushed Babul gum powder paste heals the cracks in feet and also controls headache.

**- For reducing the health problems of women :** Fresh pods powder of a Babul tree with sufficient water mixture treats general disorders that often occur to women.

**- Low Back Pain :** The mixture of Babul gum powder - 50grams, Acacia Jaggery-50grams with milk heals the fractured bones. It strengthens the body muscles and reduces the inactiveness in body.





# LET US LEARN SANSKRIT

## LESSON - 10

Original Expression by : Mahamahopadyaya Kasi Krishnacharya

Modified Expression by : Mahamahopadyaya Samudrala Lakshmanaiah

English by : Dr. S. Vaishnavi

देवाः = Gods

अन्यत्र = Somewhere else

कुर्वन्ति = are doing (They)

देवं = to God (singular)

तथा = So, Such

कुरुथ = doing (You all)

देवान् = to Gods (plural)

सर्वत्र = Everywhere

कुर्मः = are doing (We)

## QUESTIONS

a १. यूयं तत्र किं कुरुथ? २. वयं तत्र आस्म। ३. किमपि नास्ति। ४. ते तत्र किं कुर्वन्ति? ५. न किञ्चिदपि। ६. वयं किं कुर्मः? ७. देवाः कुत्र आसन्? ८. कुत्रापि नासन्। ९. अग्रजाः के? १०. ते सर्वेऽपि अग्रजाः।

b 1. Who are doing what? 2. Are they somewhere else? 3. Is it so? 4. Alas! What are you all doing here! 5. There is nothing. 6. A few are not there. 7. Some are not there. 8. We all are also here only. 9. It is said, all these are also gods. 10. We all are also not doing anything.

## ANSWERS

a 1. What are you all doing there? 2. We all were there. 3. There is nothing. 4. What are they doing there? 5. Not even a little. 6. What are we doing? 7. Where were gods? 8. (They) were not found anywhere. 9. Who are elder brothers? 10. They all are also elder brothers.

b १. के किं कुर्वन्ति? २. ते अत्राय सन्ति? ३. तथा वा? ४. हेतु! यूयम् अत्र किं कुरुथ? ५. किमपि नास्ति। ६. केचन तत्र न सन्ति। ७. कतिचन न सन्ति? ८. वयं कुत्रापि नासन्। ९. अग्रजाः के? १०. वयं सर्वेऽपि अग्रजाः।

# TRUE DEVOTION

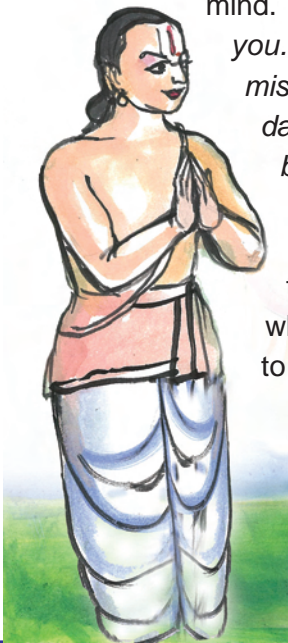
- Dr. G. Mohanacharyulu

Opening the main doors of temple, the priest entered the sanctum sanctorum. He is very feeble and weak. Nature is silent as if it knows the reason. He could not digest that the day is the last day of his sacred service to God. He does not know how to express his pain in heart. Who will listen to it? There is nothing wrong about him and there is no mistake of any one. It is just the natural phenomena that cursed him due to his old age.

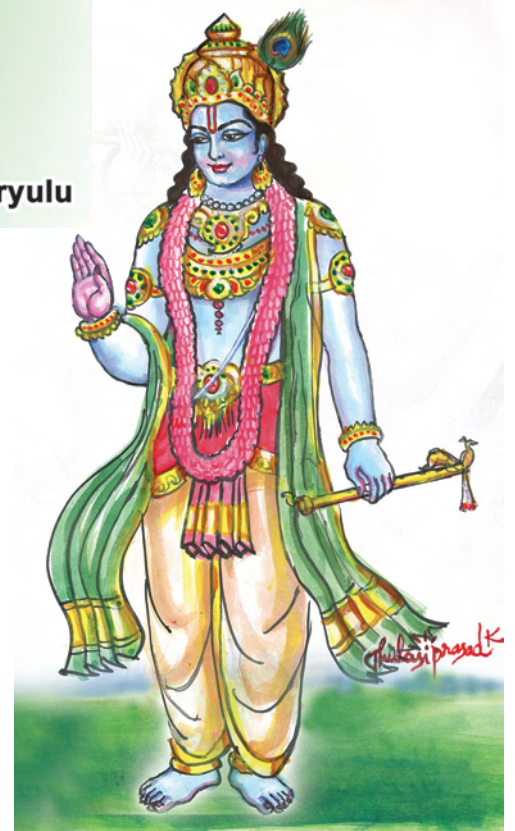
After performing the regular holy service, keeping the flowers at the feet of Lord Krishna with tears rolling down his cheeks, he completed all his daily rituals and was about to lock the temple. Immediately, he started to whimper remembering that he cannot come to service tomorrow. What may be the reason for the priest's psychological torment? He has been rendering services for the last three four decades with utmost devotion and dedication. His entire life was immersed in Lord Krishna's services. Everyone talks in the village about his divine love for the Lord.

But it is quite natural that, one however mighty he may be, has to bow one's head one day before Time. Because of old age, the priest was not able to render his services as actively as he did previously. He could not decorate idol with garlands and touch the face with holy perfumes without faltering. So, the management of the temple decided to retire him and give the responsibilities to his son. That is his last day of service and the cause of pain in his mind.

*"Oh Lord Krishna! This is my last service to you. Please excuse me if I had committed any mistakes knowingly or unknowingly for all these days. I failed to render services to you actively because of my oldage. Forgive me. I am moving away from your service."* Eyes brimming with tears, the priest locked the temple and moved towards his house. He could not sleep the whole night and the agony would not allow him to rest peacefully.



**True Devotion is the Key part  
to attain Salvation.**



The sun rose. The cool breeze was blowing around the temple. The son of the priest opened the doors of the temple. He started shouting "Father! Father! I A miracle! A miracle!" The old priest rushed to the temple and to his surprise, the standing idol of Lord Krishna was changed to sitting posture which is convenient to the old priest. The old priest thought Lord Krishna has showered his abundant mercy on him. The Lord blessed him by changing to his posture. Forgetting his old age and everything, the old man strongly hugged Krishna and began shedding tears.

One has to offer oneself completely to the lotus feet of the Lord in true devotion. If one does so, there is nothing surprising about experiencing God's greatest mercy oneself.







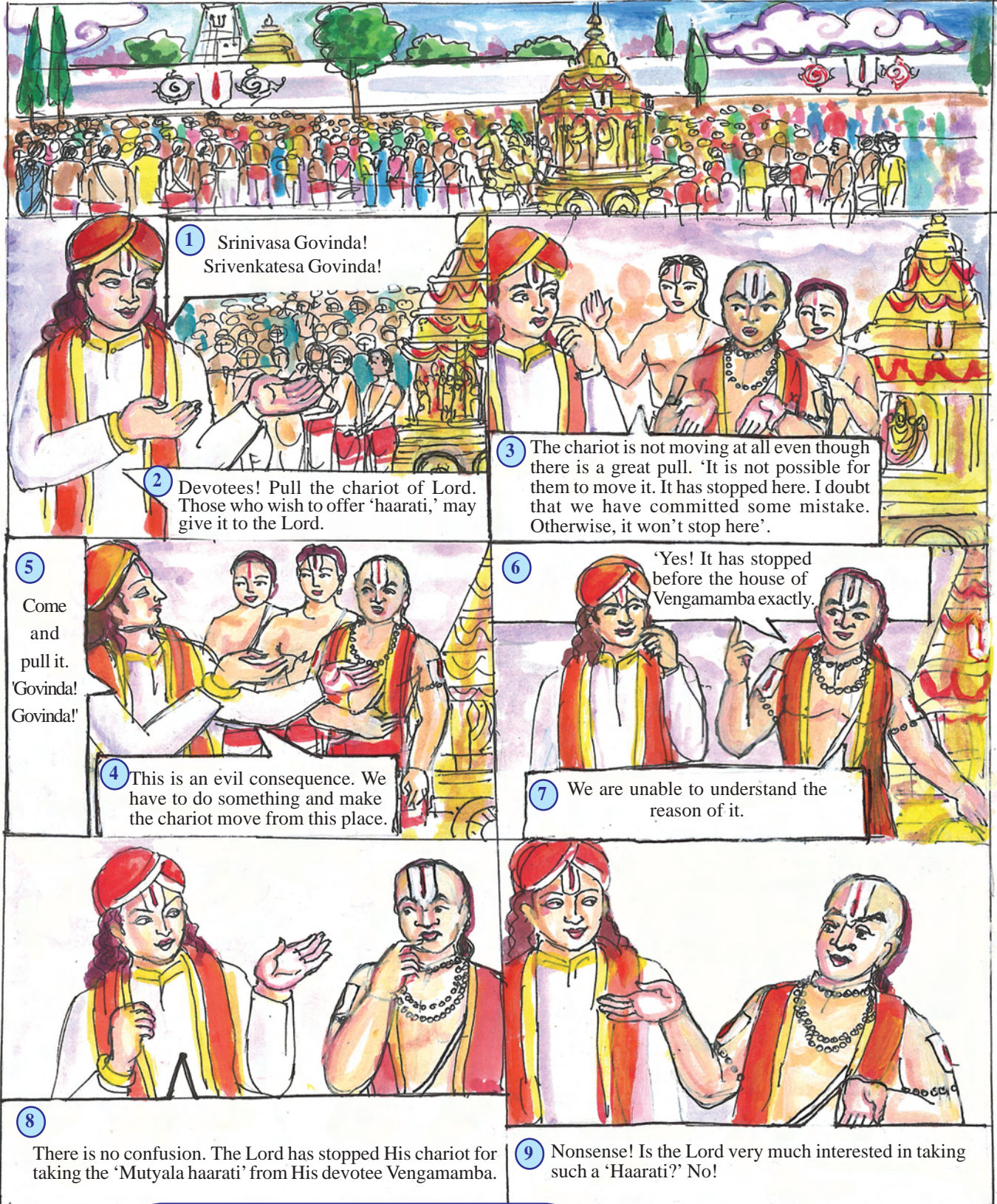
# UNIQUE DEVOTION

Original Story in Telugu by : **Dr. K. Ravichandran**

Pictures by : **Sri P. Thulasiprasad**

Translated by : **Smt. J.C. Gnanaprasuna**

There is a great bustle in the main street at Tirumala. All the devotees in the street are chanting Govinda! Govinda!  
Now here you can see the conversation between Mahant, priest with his sishyas and then with Vengamamba in this picture story.





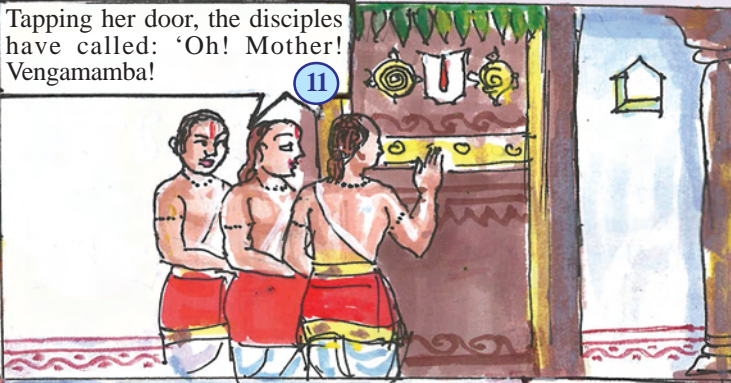
10

Don't say like that. Let us ask her once.



Tapping her door, the disciples have called: 'Oh! Mother! Vengamamba!'

11



13

'I am a woman. On the other hand, I am a widow. If I give 'haarati' to the Lord, some people may object. They may not like it'.



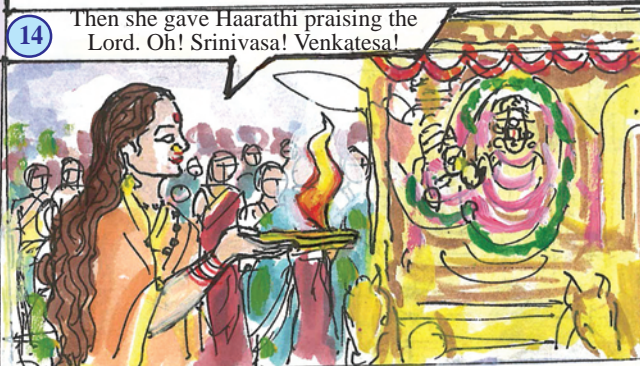
12

'Mother, bring 'Muthyala haarati' and give it to the Lord and make the chariot move from this place'.

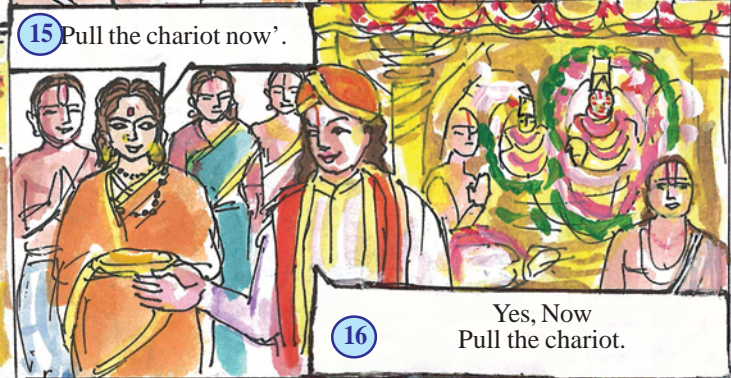


14

Then she gave Haarathi praising the Lord. Oh! Srinivasa! Venkatesa!



15 Pull the chariot now'.

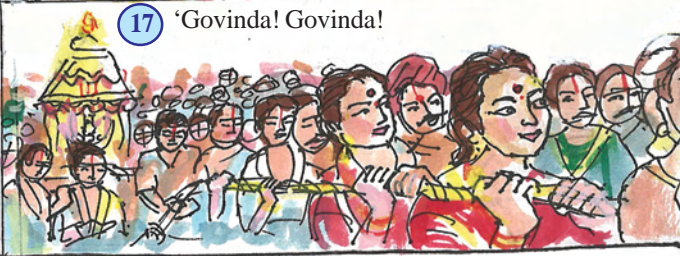


16

Yes, Now Pull the chariot.

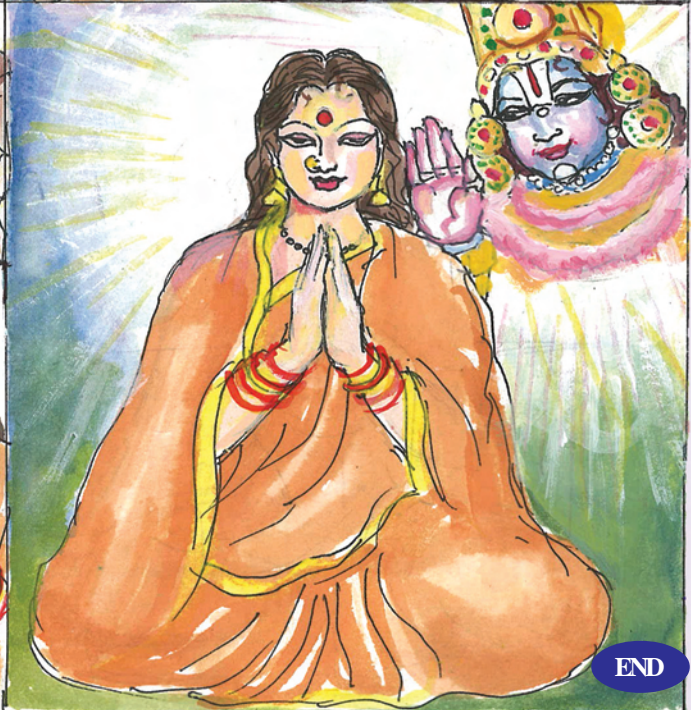
17

'Govinda! Govinda!'



18

'Mother! You are unique in your devotion. There is nobody who is equal to you in the world. The world has known the greatness of your magnificent 'Mutyala Haarati'. Hereafter, During the 'Ekanta Seva', please give the 'Mutyala haarati' to the Lord.



END

In the next issue, we will know about one more story.

AUGUST - 2021:: SAPTHAGIRI

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# Quiz

1. Which is not the name of 'GANAPATI'?

- A. Lambodar B. Siddhi Vinayaka  
C. Pavanputra D. Bhalchandra  
E. Gauriputra

Answer : C : Pavanputra

2. Name the Telugu Seasons:

Answer : Vasant, Grishma, Varsa,  
Sharad, Hemant, Shishir.

4. Unjumble The Words In This Universal Stotram

Suryakoti Samaprabha |  
Vakratunda Mahakaya  
Sarva Kaaryesu sarvadaa ||  
Nirvighnam Kuru me deva

Answer:  
Vakratunda Mahakaya  
Suryakoti Samaprabha |  
Nirvighnam Kuru me deva  
Sarva Kaaryesu sarvadaa ||

3. Match the words in Column A with the Column B:

A

MAHAVIDYA  
SHREEDEVI  
SITA  
CHANDRAGHANTA  
PARVATI  
SATI

B

NAVDURGA  
HAIMAVATHI  
DAAKSHAYINI  
KALI  
LAKSHMI  
JANAKI

MAHAVIDYA  
SHREEDEVI  
SITA  
CHANDRAGHANTA  
PARVATI  
SATI

MAHAVIDYA  
SHREEDEVI  
SITA  
CHANDRAGHANTA  
PARVATI  
SATI

Correct Series:

5. Name the Brother of Lord Sri Krishna

Answer :  
Balarama/Bala Deva/Haladhara/Sankarshana

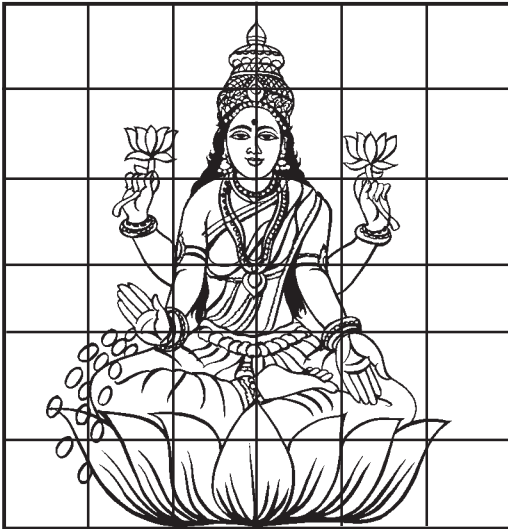
6. Riddle: Given below are Five Statements.....Guess the Riddle using the clues :

1. It occurred between the Devas and the Asuras  
2. Lord Vishnu in the form of Mohini.  
3. Halahal (poison) was produced in it.  
4. Vasuki as a churning rope.  
5. Goddess Lakshmi was emerged.

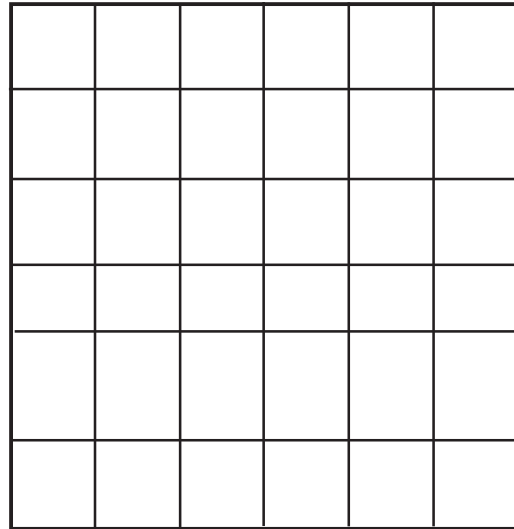
Answer : Samudra Mathan (Churning the Milky Ocean)

## DRAWING

Colour the Picture



Draw the Picture as given



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Om Bhur Bhuvah Swah Tatsavitur Varenyam  
Bhargo Devasya Dheemahi Dhiyo Yonah Prachodayat ॥





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**Jnananandamayam devam**  
**Nirmala sphaatikaakrutim**  
**Aadhaaram sarvavidyaanaam**  
**Hayagreevamupasmahe ॥**

