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TIRUMALA TIRUPATI DEVASTHANAMS

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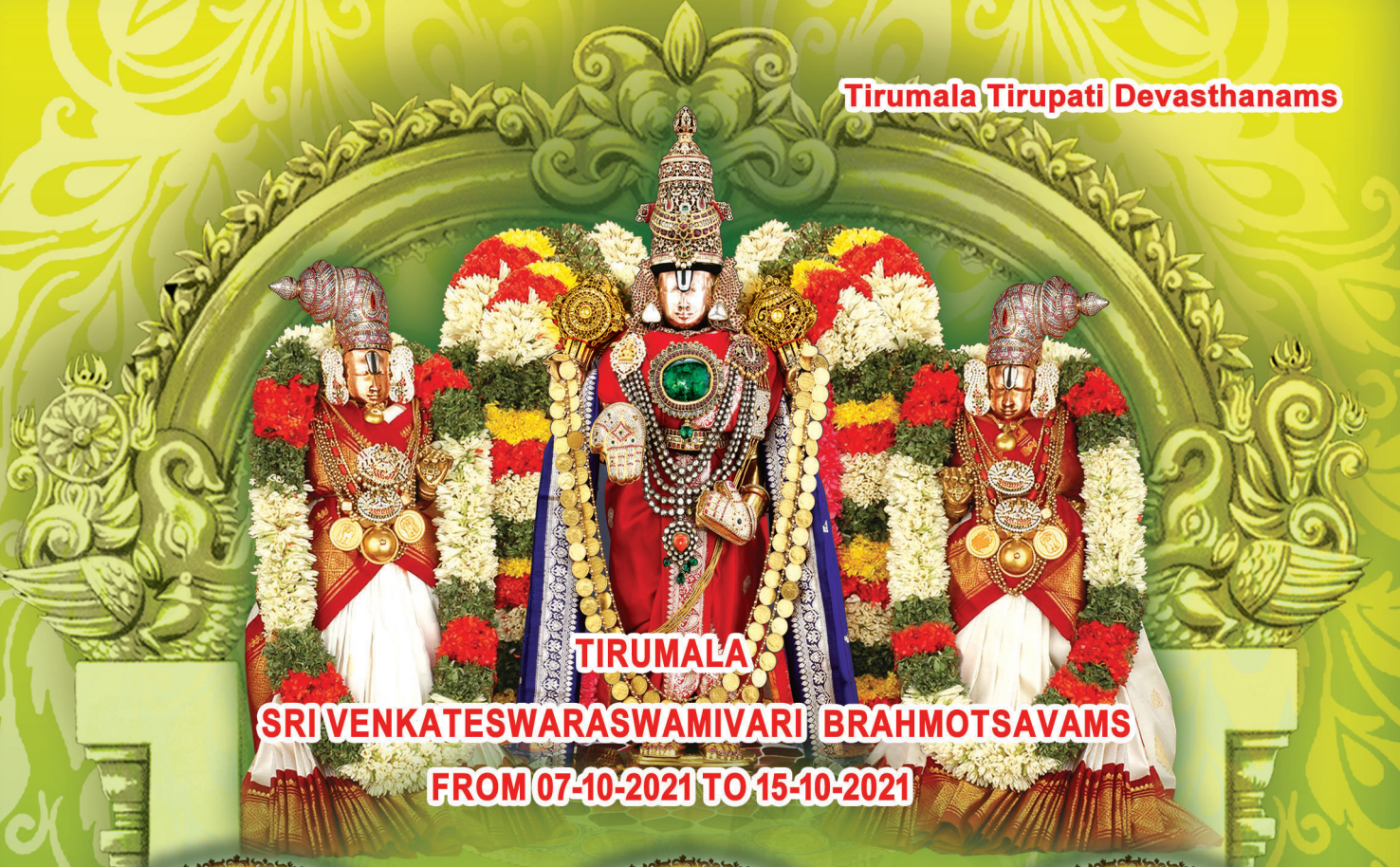
SEPTEMBER 2021

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**Namaste devadevesa
Varahavadanaachyuta |
Ksheerasagarasamkasa
Vajrasruna Mahabhuja ||**

SAPTHAGIRI



TIRUMALA
SRI VENKATESWARASWAMIVARI BRAHMOTSAVAMS
FROM 07-10-2021 TO 15-10-2021

07-10-2021

Thursday

Day: Dwajaroanam

Night : Peddaseshavahanam

08-10-2021

Friday

Day: Chinnaseshavahanam

Night : Hamsavahanam

09-10-2021

Saturday

Day: Simhavahanam

Night : Muthyapupandirivahanam

10-10-2021

Sunday

Day: Kalpavrukshavahanam

Night : Sarvabhupalavahanam

11-10-2021

Monday

Day: Mohini Avataram in Pallaki

Night : Garudavahanam

12-10-2021

Tuesday

Day: Hanumadvahanam

Night : Gajavahanam

13-10-2021

Wednesday

Day: Suryaprabhavahanam

Night : Chandraprabhavahanam

14-10-2021

Thursday

Day: Rathotsavam

Night : Aswavahanam

15-10-2021

Friday

Day: Chakrasnanam

Night : Dwajavaroanam

BHAGAVADGITA



**Tatrā paśhyat sthitān pārthaḥ
pitṛn atha pitāmahān
ācāryān mātulān bhrātṛn
putrān pautrān sakhīns tathā**

**There saw Arjuna standing
fathers and grandfathers,
teachers, uncles, brothers,
sons and grandsons as also
companions.**

(B.G. Chapter- I, Sloka-26)

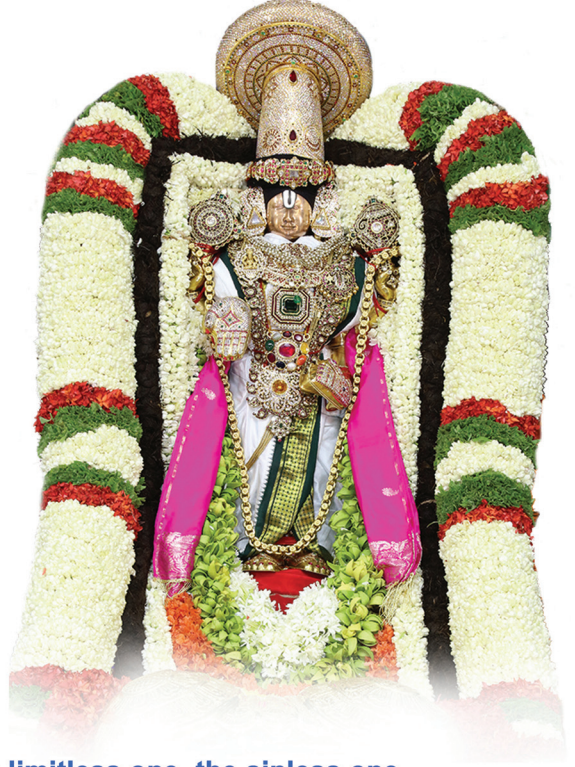
INVOCATION

**Ādimapūruṣu ḍacyutu ḍacalu ḍanantum ḍamaluḍu
ādēvu ḍītaḍēpō hari vēṅkaṭavibhuḍuadi..**

**ēkārṇavamai udakamulēcina brahmāṇḍamulō
baikoniyuṇḍaga nokavaṭapatramulōpalanu
cēkoni pavaḷimpucu nokaśīśuvai vaḍi dēlāḍina
śrīkāntu ḍītaḍēpō śrīvēṅkaṭavibhuḍuadi..**

**aruduga balimada maḍapaga nākasamaṇṭīnarūpamu
sarugana bhūmintayu nokacaraṇambuna golaci
paraginapādāṅguṭamuna brahmāṇḍamu nagiliṅcina
paramātmu ḍītaḍēpō pati vēṅkaṭavibhuḍuadi..**

**kṣīrapayōnidhilōpala śēṣuḍu paryaṅkamugā
dhāruṇīyanu siriyunu bādamu lottaganu
cēruva danu brahmāḍulu sēvimpaga jeluṇvondeḍi
nārāyaṇu ḍītaḍē vunnata vēṅkaṭavibhuḍuadi..**



**The Adi-Purusha, Achyutha, the firm one, the limitless one, the sinless one
That Lord himself is Hari, this Lord of Venkata!**

**During the apocalypase, when the waters inundated
the entire universe, the Lord who was afloat, reclining upon
a tiny banyan leaf, as a baby,
that Lord of Sree is the Lord of Venkata!**

**To destroy the arrogance of king Bali, taking a form which reached
up to the sky, the Lord who measured the entire earth in one step,
and shook the entire universe with the powerful big toe,
that Paramatma is the Lord of Venkata !**

**In the milky ocean, with Sesha as the couch,
As Sree devi and Bhudevi press His feet lovingly,
With Brahma and others serving Him closely, the Lord who
Rejoices thus, that Narayana Himself is this Supreme Lord of Venkata!**

SRI PADMAVATI AMMAVARI NAVARATHRI UTSAVAMS, TIRUCHANUR

Date	Day	Day Utsavam	Night Utsavam
06-10-2021	Wednesday	Sri Padmavathi Ammavari Utsavam Starts at Tiruchanur	To be Performed in Aswayujamasam
15-10-2021	Friday	Sri Padmavathi Ammavari Utsavam Ends at Tiruchanur	

PAVITHROTSAVAMS TO SRI SWAMIVARLU AT APPALAYAGUNTA, BANGALORE, KEELAPATLA

Date	Day	Day Utsavam	Night Utsavam
01-10-2021	Friday	--	Ankurarpana
02-10-2021	Saturday	Pavithra Prathista	To be Performed in Badrapadamasa
03-10-2021	Sunday	Pavithra Samarpana	
04-10-2021	Monday	Poornahuti	

SRI PATTABHIRAMASWAMIVARI PAVITHROTSAVAMS, VAYALPADU

Date	Day	Day Utsavam	Night Utsavam
18-10-2021	Monday	--	Ankurarpana
19-10-2021	Tuesday	Pavithra Prathista	To be Performed in Aswayuja Poornima
20-10-2021	Wednesday	Pavithra Samarpana	
21-10-2021	Thursday	Poornahuti	

SRI KARIVARADARAJASWAMIVARI PAVITHROTSAVAMS, SATHRAVADA

Date	Day	Day Utsavam	Night Utsavam
19-10-2021	Tuesday	--	Ankurarpana
20-10-2021	Wednesday	Pavithrotsavam, Poornahuti	To be Performed in Aswayuja Poornima

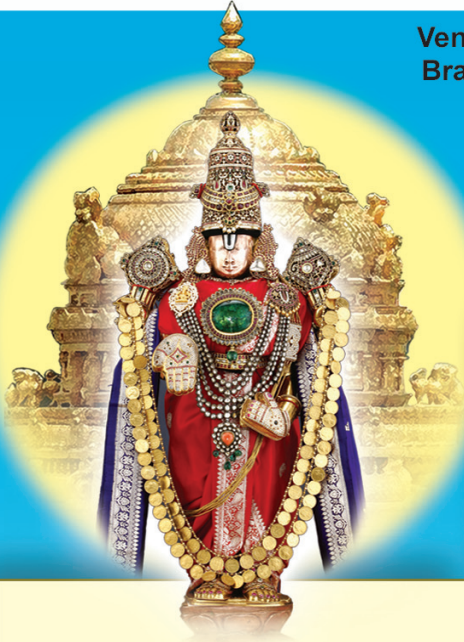
SRI KALYANA VENKATESWARASWAMIVARI PAVITHROTSAVAMS, SRINIVASA MANGAPURAM

Date	Day	Day Utsavam	Night Utsavam
30-10-2021	Saturday	--	Ankurarpana
31-10-2021	Sunday	Pavithra Prathista	To be Performed in Aswayuja Bahuladwadasi
01-11-2021	Monday	Pavithra Samarpana	
02-11-2021	Tuesday	Poornahuti	

Venkatadri Samamsthanam
Brahmande nasti kinchana



Venkatesa Samo Devo
Na Bhuto na Bhavishyati



SAPTHAGIRI

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THE SPIRIT OF THE VEDAS IS DHARMA

Maharishi Veda Vyasa bifurcated the entire eternal knowledge into four Vedas. The knowledge has been transmitted from the Guru to the disciple over the ages. The great seers namely Manuvu, Goutama and Parasara emphasized that “for all Dharmas Vedas are the roots”. The Upanishads, Puranas, and several Historical stories are the offshoot of this knowledge contained in the Vedas. The Vedas contained primordial knowledge about Dharma. Besides, the Puranas, Historical stories and the Dharma Sastra also evolved out of the Vedas. The Vedas are the source of music, dance, architecture, medicine, poetry, drama and sculpture. They have grown in magnitude due to their support. Even the mantra sastra and temple rituals were also derived from the Vedas. The forms of dance and music also evolved from the Vedas. The greatest divine classical singer Thyagaraja pronounced that the celestial music is derived from one of the Vedas, namely Sama Veda.

The Ramayana contains the righteous deeds of Lord Vishnu’s incarnation. Lord Rama stands as a testimony for keeping the Dharma intact and through various slokas. The Mahabharata is described as the fifth Veda and the Bhagavatam is proclaimed as a fruit of the mega tree called Vedas. These texts extensively relied on the knowledge contained in the Vedas. Lord Krishna’s advice to Arjuna was exponentially derived from the Vedas.

The spirit behind the Vedas is one should lead righteous life by imbibing the prescriptions in the Vedas and other religious texts. They should not be considered like knowledge contained in other secular books. By interpreting the knowledge of the yore to the present times, one can easily find the knowledge for better living leading to the salvation, dismantling of fears, saving ourselves from the dreaded diseases, famines, and many nature-made tragedies.

Our country is called the Land of Vedas. The present generation is now looking into these texts more precisely for finding a solution for any of the obstacles. Such is the power of Vedas which offer solution to all problems.

The Tirumala Tirupati Devasthanams has been successfully running Sri Venkateswara Vedic University, Veda Patashala at Dharmagiri in Tirumala propagating the spirit of Vedas. All these draw the knowledge contained in the Vedas extensively. T.T.D. is also maintaining Sri Venkateswara Veda Parirakshana Trust to perpetuate the Vedic tradition. T.T.D. is telecasting several programmes through SVBC TV channel such as Vedaparayanam, series of lectures on Bhagavadgita, recitation of slokas from the Ramayana and it has been endeavouring to propagate the knowledge of Vedas to reach the common man in easy and understandable manner.

The Vedas teach the mankind how to protect Dharma and how the Dharma helps them in return. Let us protect the Vedas and understand them for a better mankind and a better today and tomorrow.

The 'Bhusuktam' (Invocation to Bhudevi - Goddess of Earth, the consort of Lord Varaha, one of the incarnations of Lord Vishnu) comprises the twelfth chapter of 'Atharvana Veda'. It is mankind's first ever invocation, reverence and gratitude towards Sri Bhudevi – Mother Earth. Let us explore the essence of 'Bhu Suktam' to envisage the greatness of Mother Earth.

O' Mother Earth! You are endowed with all kinds of riches in bountifulness. You are vast, lofty and glorious in space. Your mother is the divine Aditi. You take every care of us by being with us and being compassionate towards us. You possess brimming attitude of forbearance towards us. You cannot be broken into smaller entities by any force. We offer 'Havis' to you through Agni, so that you produce food for us in abundance and to nourish us all. The Sun God with his rays comes to our side and nourishes with food like an all caring mother. The Sun blesses with most fertile fields which

produce crops in abundance. Also, the Sun blesses with sumptuous rains by raising up in the sky like a responsible father.

The Mother Earth is praised with names – medinee, devi, vasundharaa, vasudhaa and vaasavee. She is the 'chaitanya' and she is endowed with 'Spiritual Splendour'. She is the ear, eye and mind of pitars (ancestors). The Mother Earth, in her womb has conceived 'Universal Golden Egg', because she alone is the creator as well as sustainer of all the created beings. O'Mother, may you reside in my tongue to invoke this truth. O' Mother Earth, you are praised as 'samudravatee' because in you exist all seas like the garland to you. We invoke you as 'saavitree' because you are associated with 'Sun' along with your splendid aura. You are our chief deity 'adhidevata'. You are benevolent, charming and our true nurturer at all times.

The Essence of SRI BHUSUKTAM

- Sri K.V Murali Krishna

On the occasion of
Sri Varaha Jayanthi
on 09-10-2021

SEPTEMBER- 2021 :: SAPTHAGIRI

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O' Mother Earth, you with much forbearance stand on firm footing on the top of creation lifted loftily by Lord Varaha Moorthy with his horn. O' Mother Earth, you bless every sacrifice with assurance to provide everything and also to provide complete protection from evil forces. You at all times protect us. You are all pervading – omnipresent. You are the divine river that purifies the souls which are stained by sins. O' Mother Earth, you are as dynamic as air is very agile in movement and breath of all living beings; hence we praise you as 'vaayumatee'. You are invoked by us as 'jalashayane' because you seek seas as your abode.

O' Mother Earth, you bestow upon us riches in abundance along with Sri Lakshmi, the goddess of fortune. You are truly that 'dynamic entity –

Lord Varaha slayed the demon Hiranyaksha and rescued Mother Earth from the deep oceans for the human welfare.



chaitanyam' which enwraps you from all directions and also on the top of you. We salute to that 'Madhavee' - a tender and graceful lady who is loved by 'Madhavan'. Our salutations to Mother Earth, who spreads her charm over 'Achyutan', who is none other than Lord Vishnu Himself. O' Mother Earth, we invoke you as 'dhanurdharaayi' because you appear as if holding the bow being lean in the middle. We praise you as 'sarvasiddhayai', since you with much benevolence bestow upon us all kinds of successes. O' Mother Earth, 'dharaNee' may you with your divinity guide us to meditate upon you.

O' Mother Earth, you being very kind, you patiently listen to our appeals at all times. You are the unseen holy river brimming with nectar. O' Mother Earth, you take us closer to console us with your kind words and thereby impart comfort to our hearts. We offer you sacrificial oblations (havis) through Agni during sacrificial rituals, pleased by our offerings you benevolently grant us several boons. Lord Vishnu during his incarnation as 'Vaamana' with three strides occupied fourteen worlds including 'bhoomi – earth' and also the space. O' Mother Earth, you truly pay attention to all our prayers and with utmost commitment relieve us from our troubles. Also, you mediate on behalf of us with Lord through holy eulogies – divine praises, so that he blesses us all with prosperity.

The shlokas of 'Bhu Suktam' reveal 'Bhu Devi's commitment towards the Lord being His consort. Lord Vishnu is the 'sthitikaara – maintainer' of the Universe. Bhudevi stands by His side and assists Him in all His activities. She takes care of all the entities associated with her such as oceans, rivers, mountains, air, fire, lands, flora, fauna, climatic conditions and so on.

Think it over...

Q1. Name the 'Suktam' that praised the Mother Earth?

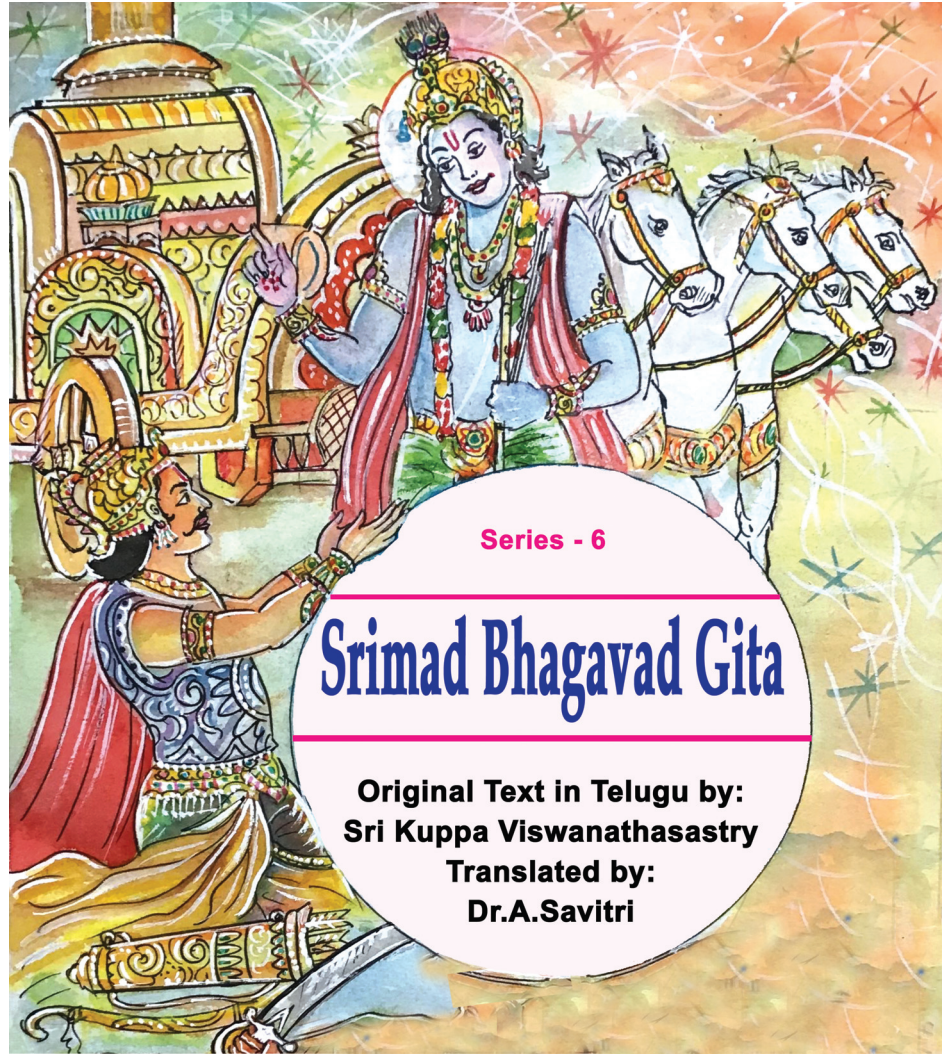
Answer at Page No. 42



Continued from the previous issue

August Edition–

In the previous episode, the significance of the teacher is clearly explained. There are three kinds of teachers. The first kind of teacher corrects the children when they commit mistakes, the second kind of teacher calls the child and clearly explains how to understand the concept and how to read a concept thoroughly and the third kind inspires the children to move in their direction practically. They get inspired and motivated by the teacher. Duryodhana's teacher Dronacharya belongs to the third kind, but Duryodhana does not realize his importance.



Duryodhana blamed Dronacharya, "You have given the Pandavas good training in all the skills but very less training to other including your son in using weapons. But here, they are standing in front of you as if to kill you. What an intelligence you have!"

Duryodana was thinking about Pandavas' large infantry (seven Akshohineelu) and their supporters (ten Akshohineelu). He was assessing the strength of Pandavas and comparing them with his strength. He was quite jealous of them. Why was he jealous? He underestimated the Pandavas. As they were without any kingdom, he thought no one would support them. But, they could muster support of their neighboring countries by following Dharma. Especially, Sri Krishna stood behind them.

He was unable to control himself and so used the word 'Mahitimchamum' with reference to his teacher. Generally, he should have more confidence in his army. Instead, he was displaying confidence in the Pandavas. We can think that it is natural to speak like that when someone is furious or sad. But the words that were used by him later were unbearable to common people.

He said, "Vuydham Drupadaputhrena". Here "Drupadaputhrena" means Drustadhyumna. The word Drupada actually was used by him with the intention to torture Dronacharya. Drupada was a king and also an uncle of Pandavas. Drupada and Dronacharya were colleagues at Dronacharya's father. They were also good friends. Drupada told

Dronacharya to come to him anytime as he would become a king and could give him happiness. Both friends laughed and took the word casually.

After completing education, they left to their places. Drupada became a king. In the mean time, Dronacharya was married to Krupi. She gave birth to a child named Aswathama. Dronacharya who belonged to a big clan was living in a deep forest with his family. Not even a cow was found there as cows generally live in villages or towns. Once, the child was given milk. The child felt that it was like water but white in colour. To satisfy his child, Dronacharya gathered the rice grown in forest, crushed its powder and mixed it in water and gave it as milk to his son. His son did not accept it. He said openly that it did not have the taste of milk.

Out of love for his son, Dronacharya decided to bring a cow. He questioned himself where to go. It struck to him that his friend Drupada promised to make him happy. He was hopeful that Drupada would give him a cow with which he could save his son's life. He went to Drupada. Drupada who was a king at a very early age developed arrogance. He did not care for his friend. He objected to Dronacharya addressing him as a friend. He pretended as though he did not recognize him and questioned who he was. He asked how a beggar like him could be a friend of a king like him. Dronacharya felt insulted. Generally, a great person like Dronacharya who stayed in an isolated place should not bother about such kind of words. But here Dronacharya felt neglected and insulted. He was quite furious at the crude behavior of Drupada. He challenged Drupada that he would become equal to him and then he would make friendship with him.

(to be contd...)

UPAMAKA
Sri Lakshmi Venkateswaraswamivari
Brahmotsavams
From 07-10-2021 to 15-10-2021

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15-10-2021, Friday

Day : Chakrasnanam

Night : Dwajavarohanam



KEERTHANAM

A Path to Reach the Lord

- Dr. Deepak Nair

and (9) *Atma-nivedanam* (self-surrender to the divine). There are numerous examples in our *puranas* that validates *Navavidha Bhakti* which takes devotees nearer to God and salvation. But such practices should be the outcome of a pure heart, and they should not be merely a show.

Among nine forms of *bhakti*, Keerthanam is considered to be the easiest of all modes of approach to God. The pure form of Keerthanam is when the mind is ever intent upon singing or reciting God's names and glories and it has no occasion to take interest in things of the world.

In Srimad Bhagavatam, Keerthanam or chanting of holy name of Lord is considered to be equal to yagna. It purifies our body and soul and helps to release stress and worries. It also raises us closer to the Lord.

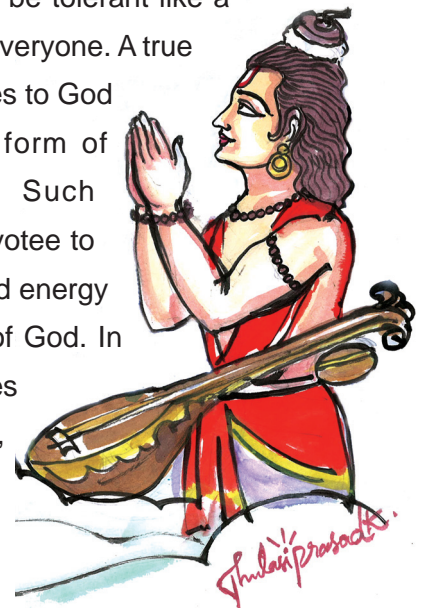
Devotees like Dhruva, Prahlada etc. chanted the Lord's name and achieved God realization. Keerthanam is the best form of bhakti to get salvation.

Day and night the devotee feels the presence of God and thus thins out his ego and thereby becomes pure at heart.

A devotee should peacefully chant the holy name of God by behaving as humbly as he or she can.

Srimad Bhagavatam advocates *Navavidha Bhakti* (nine forms of *bhakti*) as ways to reach God and express one's devotion to God. They are: (1) *Sravanam* (listening to ancient texts), (2) *Keerthanam* (praying), (3) *Smaranam* (remembering teachings in ancient texts), (4) *Pada-sevanam* (service at the feet), (5) *Archana* (worshipping), (6) *Namaskar* or *vandanam* (bowing to the divine), (7) *Dasya* (service to the divine), (8) *Sakhyatva* (friendship with the divine),

He or she is expected to be tolerant like a tree offering respects to everyone. A true devotee offers his services to God without expecting any form of honor from anyone. Such qualifications make a devotee to devote his or her time and energy to chant the holy name of God. In this kali yuga, people's lives are generally short-lived, follow certain ill habits, and some are even inclined towards such



methods of devotional services that are not genuine. Also, most human beings are disturbed by material conditions which they strive to fulfill without caring if the path they are adopting and following is right or wrong. Under such circumstances, especially troubled by the pandemic times like this, the performance of other practices like yajna, dana, tapah and kriya - sacrifices, charity and so on are not much possible. Therefore, one must practice Keerthanam so that a person can free or limit him/herself from the unwanted pursuit and needs.

The significance of chanting is stressed in the Second Canto, First Chapter, verse 11, of Srimad-Bhagavatam in the following way. Sukadeva Gosvami tells Maharaja Parikshit, "O King, constant chanting of the holy name of God after the ways of the great authorities is the doubtless and fearless way of success for all.

Sri Krishna says to Arjuna- 'Anyone who is engaged in chanting My name must be considered to be always associating with Me'.

Keerthanam also cleanses the heart of all sinful impressions and desires. It destroys all kinds of suffering by ending the cycle of birth and death. It awakens the highest bliss. Good fortunes are awakened by Keerthanam. Keerthanams purify all forms of selfish desires that are aroused due to pleasure.

"The ritualistic ceremonies of atonement recommended in the religious scriptures are insufficient to cleanse the heart absolutely because after atonement one's mind again runs toward material activities. Consequently, for one who wants liberation from the furtive reactions of material activities, the chanting of the Lord's mantra, or glorification of the name, fame and pastimes of the God, is recommended as the most perfect process of atonement because such chanting eradicates the dirt from one's heart completely." (Srimad-Bhagavatam; Canto 6; Chapter 2; Verse 12)

Narada Muni, in Srimad Bhagavatam, describes his travel all over the world, chanting the holy name of God. We all know how relentlessly he chants the name of God irrespective of the place and situation he is in. He does so, as affirmed by Srimad



Bhagavatam, because, By chanting the holy name of the Supreme God, one comes to the stage of devotion towards Godhead. Then the devotee is fixed in his vow as an eternal servant of God, and he gradually becomes very much attached to a particular name and form of the Supreme Personality of Godhead. (Srimad Bhagavatam Canto 11, Chapter 2; Verse 40)

As we all know, Devarshi Narada is a great worshipper of Sri Vishnu and he keeps chanting "Narayana-Narayana" all the time. Narada Muni is respected not only by gods but also by the Asuras. His mention is found in almost all the Puranas. He is an ardent worshipper of Sri Vishnu and used to

Benefits of Keerthanam : 1. It helps to develop inner peace 2. It provides a different kind of happiness. 3. It helps to connect with the God, 4. It opens the heart with feelings of love and affection. 4. Keerthanam destroys the negative energy. The Yoga Sutras state that chanting of *Om* can destroy diseases, laziness, doubts, nervousness, and lamentation. It destroys all the seeds of negativity. It helps the person to be free from the burden of negativity so that they can live life peacefully. 5. Keerthanam is easy to perform. Chanting the name of God can grant liberation if chanted with pure heart. 6. It awakens blissfulness and natural joy within the heart. 7. Keerthanams are described as one of the topmost spiritual processes. According to the Bhagavad Gita, it is the topmost form of sacrifice. 8. Keerthanam creates a divine connection. It is considered the greatest of all benefits.

Think it over...

Q2. The nine ways to express devotion towards God according to the Bhagavatam is called ?

Answer at Page No. 42

worship him with great reverence and devotion. He spends most of his time singing and chanting the name of God. The spiritual scriptures states that when he was born, his mother served rishis in an ashram. She did most of the chores of the ashram. When the rishis were not in meditation or study, Narada's mother sent him to them. He was very fond of the Keerthanams sung by the rishis. Whenever the rishis sang Keerthanams, little Narada would listen carefully and tap the rhythm with his little hands. Thereupon he developed his devotion and love for God which elevated him to the position of Brahmarishi.

Keerthanam provides us the inner peace and tranquility. In this Kaliyuga, Keerthanam is the only way to achieve salvation. Chant the glories of the Lord and be blessed.



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
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ALVARS ON LORD VENKATESWARA - 6

THE MASTER AND THE DISCIPLE

Nammalvar - 1

- Smt. Prema Nandakumar

The first thing that strikes us when we take up the life and works of Nammalvar is the gurubhakti of his disciple, Madhurakavi. Madhurakavi sang only of his master, Nammalvar but is considered an Alvar which gives us a clear idea of the greatness of Nammalvar himself and how the Guru-sishya parampara has been the unique format for the educational system nurtured by Indian culture. This is the reason why the decad, "kanninunchiru-thambu" by Madhurakavi Alvar on his guru, Nammalvar is recited as the gateway to a life of devotion.

The legend regarding this guru and disciple takes us to Tirukolur, on the banks of Tambraparni River. An elderly resident of the village, Madhura kavi decided to go on a pilgrimage to the Himalayas in search of enlightenment. When he was engaged in tapasya aspiring for a spiritual preceptor, a rare brilliance appeared before him. Curious, he proceeded towards it but it kept

retreating even as the tapasvin moved forward. To his immense surprise the brilliance led him through the length of India to an area close to his ancestral village!

This happened to be Alvar Tirunagari, then known as Kurukur. The brilliance led him on into the temple of Adinatha and disappeared into a tamarind tree. Beneath the tree was seated a very young man, his face glowing with knowledge. The elder tried to engage the young man in talk, but there was no response from the silent, seated figure. On an impulse, the visitor asked: "Should the small one be born in the body of death, what would it eat and where would it rest?" Pat came the answer from the young man: "It would taste that and rest there." Madhurakavi's intuition realized that 'that' meant the Divine and 'there' meant the mortal body. It was thus that the young man, Satakopa, began to speak and compose hymns which carried out a spiritual revolution.

He is fondly called, Nammalvar (our-Alvar), and prapanna jana kootastha (first among the race of aspirants).

Nammalvar was born in Kurukur on the banks of the Tambraparni river in Tirunelveli District. From the moment of his birth, his limbs would not move, nor did he take any nourishment. His parents were tantalized by this effulgent and silent being, and left him under the tamarind tree in the local temple. He was still in his teens when Madhurakavi Alvar met him. Nammalvar lived in Kurukur all his life and cast off his earthly bonds at the age of thirty-five.

Fortunately for the future of Indian culture and spirituality, Nammalvar's greatness was instantly recognized by his contemporaries. The ten verses of Madhurakavi included in the Divya Prabandham are in praise of Nammalvar and the latter's services for the cause of Vaishnavism.

"Better than learned Brahmins
He garnered the meaning
Of Scriptures; in a poetic form
He fixed Truth in my heart.
Is there any wonder
That I am a consecrated slave
Of Satakopa the great?"

(Kanninun Siruthambu, verse, 9)

Nammalvar's rendition of Vedic truths through simple language was a boon to the common man. The mysticism of the Vedas percolated into Nammalvar's poetry in full. It is in the background of this approach that the student of Nammalvar tends to identify each of his four works with a particular Veda. Nammalvar's *Tiruviruttam* is associated with Rig Veda; Tiruvasiriyam with Yajur Veda; Peria Tiruvantadi with Atharva Veda and Tiruvaimoli with Sama Veda. All the works are very close to the heart of Ramanuja Sampradaya. Annual festivals known as 'Araiya Sevai' are held in the temples of Ramanuja Sampradaya when the verses are recited.

Tiruviruttam is so called because it is written as the biography of a devotee in the style of bridal mysticism where the devotee thinks of himself as a girl anxious to be united with her Lord. Some of the verses in this work are directly addressed to Lord

Venkateswara. Sometimes, the Lord himself speaks of his attachment for his devotee, again in terms of this style. Here is the girl (devotee) trying to send a message through the clouds to Lord Venkateswara:

"The clouds sail on top of Venkata Hill,
Glowing like gold and rubies. If I ask,
They won't carry my message; but if I
Prayed with bowed head,
Would they not oblige me?"

(verse 31)

To remind us that the Lord is always thinking of his devotee, here is a verse

"She is like the swans on Venkata Hill,
Owned by Lakshmi's Lord, the demon-killer;
Her eyes surpass lotuses, lilies, spears,
And gazelle's looks, but will not destroy me."

(verse 67)

The eight verses on Venkata Hill are indeed gems in portraying Nayaka Nayakibhava. Nammalvar's Peria Tiruvanthathi has but a solitary verse on Venkata Hill. But it marks the pride of the lover(devotee) that the Lord has been imprisoned within his heart, and will not wander anywhere else. And, though the term 'Venkata' is not specifically mentioned here, in Srivaishnava terminology 'malai' (hill or mountain) is always Venkata Hill. Nammalvar exults that though there are ever so many areas like huge mountains, the Milky Ocean and heavenly Vaikunta itself, the Supreme Lord prefers only Venkatam that is associated with the heart of a pure devotee:

"I wonder at what has happened.
Is it possible the rocky mountains,
The wide skies that are spread above
And the roaring milky ocean
In the heavenly spaces of Vaikunta
Have become tiresome for the Lord?
The Tall, dark-sheened Narayana
Having entered my heart,
Remains here forever."

(Peria Tiruvanthathi, verse 68)

(Message: Always remember that if we meditate upon the Lord, He also responds by remaining in our heart.)

(to be contd...)

ANNAMAYYA'S VIGNETTES OF WISDOM - 4

- Prof. M. Rajagopalachary

TrikaraNa-shuddhigA cEsina panulaku

TrikaraNashuddhigA cEsina panulaku dEvuDdu meccunu lokamu
meccunu

OkaTi kOTi guNitambagu mArgamulunDaga prayAsapaDanEla

TanamanasE paripUrNamaina GOdAvari gangA kAvErI
Kanakabindu yamunA gayAdi mukhyakshEtrambula santatamun
Dinakara sOma grahaNakAlamula tlrthAcaraNalu cEsina phalamulu
Tanu dAnE siddhincunu vUraKE davvulu tirugaga mariyEla!!

Hariyanu renDaksharamulu nuDivina akhila vEdamulu mantramulu
Garima dharmashAstra purAnAdulu kramamuna cadivina puNyamulu
Parama tapOyOgambulu modalagu bahusAdhanamula sArambu
Paripakvambai phaliyincagA baTTabayalu vedakaga nEla!!

Modala sri venkatapatikini cEyetti mokkina mAtramu IOpalanE
Padilapu shOdasha dAna yAgamulu panchamahA yagjnambulunu
Vadalaka sAngambulugA cEsina vaDEkAdA palumAru
Madi madi nunDE kAYakIEshamu mAATiki mAATiki tanakEla!!



Glossary

trikaraNa shuddhigA = manO vAkkAya karmala; with thought,
word and deed in accord; santatamu = continuous; constant; davvu =
distance; guNitambagu = adhikamgA labhincu; santatamu = ella
vELaLA; shodasha dAnAlu = sixteen charities, viz,— godAnam, suvarna dAnam, rajata dAnam, ratna dAnam,
saraswatI (books) dAnam, dhAnyA dAnam, payasvinI dAnam (pAliccE shakti unna Inani gOvu), chAtra
dAnam, griha dAnam, tilA dAnam, kanyA dAnam, gaja dAnam, ashva dAnam, shayya dAnam, vastra dAnam,
bhUdAnam, etc.; panca mahA yagjnAs = Five Great Sacrificial Fires, i.e.—dEva mahA yagjnam (offering
food or samidhas to the sacrificial fire before taking food, as done by a nityAgini hOtra), pitru mahA yagjnam
= taking care of parents as they did us in our childhood, bhUta mahA yagjnam = offering food to any of the
creatures of this creation before taking food, manushya mahA yagjnam = offering due hospitality to the
guests and visitors to our house selflessly; brahma mahA yagjnam = studying vedic hymns, shastras, etc.;

Translation

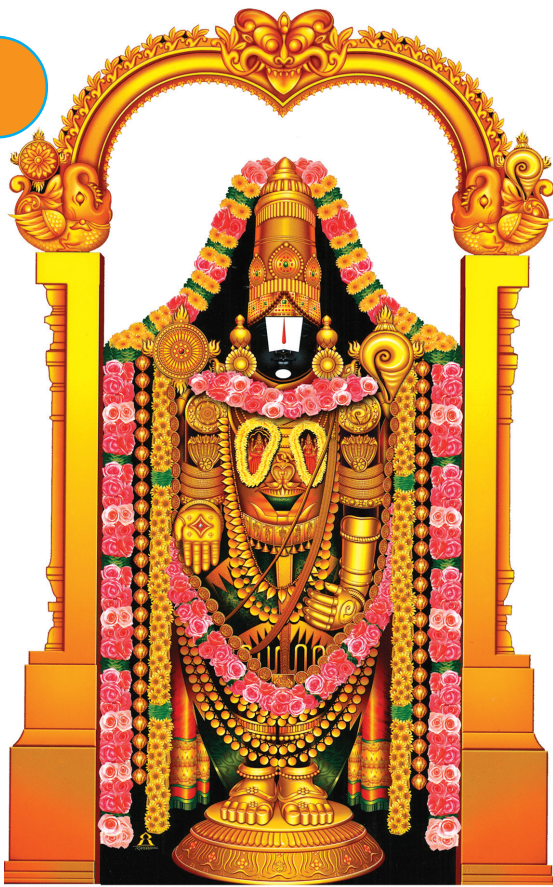
In Thought, Word and Deed

Act sincerely with your thought, word and deed in
unison,
You will find the favour of God and humanity.
When there are ways of multiplying results,
Why struggle in vain?

Your mind itself is the Godavari, Ganga, Kaveri,
Kanakabindu, Yamuna, and holy places like Gaya.
Why go on far-off pilgrimages,

When you gather here itself the merits of
Bathing in holy rivers during Solar and Lunar
eclipses?

Just chant two syllables of Hari
You'll reap the merits of
Studying all the Vedas, hymns,
Great religious scriptures, epics
And realizing penance and yoga and their essence.
Why go out in search of other expedients then?



Just raise your hand and salute Lord Venkateswara first.
You will reap the benefit
Of sixteen kinds of charities and the five great sacrificial fire-rituals
Meticulously performed.

Why this recurrent physical suffering then?

Message

Generally, people prefer to go on pilgrimage to distant temples in the country like Haridwar, Kedarnath, Amarnath, Gaya, etc. and sometimes out of the country like Pashupatinatha temple in Nepal. They visit different holy rivers like the Godavari, Krishna, Tungabhadra, Ganga, Kaveri, Kanakabindu, Yamuna and the seas for a holy dip especially during the eclipses of the Sun and the Moon or the Pushkaras of the rivers which occur once in twelve years. They undergo a lot of physical and mental strain for this. It is traditionally believed such acts absolve us of all our accumulated sins and obtain merits. It may be true to some extent according to our scriptures. But,

Annamayya in this sankirtana suggests that there are several easy methods of obtaining punya (merits) and asks why they take so much trouble unnecessarily? If there is unanimity between one's thought, word and action, there is no need to go to any pilgrimage or bathe in the holy rivers or seas. This is the easiest way to free oneself of all sins and obtain virtues and merits for the other world. If one does not adhere to this simple code of conduct, all the pilgrimages and holy dips one conducts are futile. Now-a-days, we notice generally a split personality among many people. What one wants to do is different from what one says and again what one says is different from what one does. There is no harmony between one's thoughts, speech and actions. This is called lack of *chittasuddhi* or *trikarana suddhi*. This lack results in bad faith. Man suspects man. Promises are not kept. We find this kind of strict code of conduct in great people. The youth have to follow the example of such great people.

Some people undertake *sodasa danas* or sixteen charities (donations) like— *godana* (cows), *suvarna dana* (gold), *rajata dana* (silver), *ratna dana* (jewellery), *saraswati* (books) *dana*, *dhanya dana* (rice and corn), *payasvini dana* (the cow feeding its new-born calf), *chatra dana* (umbrella), *griha dana* (house), *tila dana* (gingelly seeds), *kanya dana* (bride), *gaja dana* (elephant), *asva dana* (horse), *sayya dana* (cot and bed), *vastra dana* (clothes), *bhoodana* (land). Some undertake *Panca maha yajnas* (Five Great Sacrificial Fires) are *Deva maha yajnam* (offering food or *samidhas* to the sacrificial fire before taking food, as done by a *nityagnihotra*), *pitru maha yajnam* (taking care of parents as they took care of us in our childhood), *bhoota maha yajnam* (offering food to any of the creatures of this creation before taking food), *manusya maha yajnam* (offering due hospitality to the guests and visitors to our house selflessly); *brahma maha yajnam* (studying vedic hymns, *sastras*, etc.). They are all good. But, by restraint of mind and actions, one can get everything here itself. If you chant the two syllabled name of Lord Hari itself, one can attain the merits of studying all the Vedas and doing all the penances and charities. Man's mind itself is all the holy rivers and pilgrimages.

Think it over...

Q3. In this Sankeerthana, according to Annamacharya, what should a man needs to follow from the great people?

Answer at Page No. 42



A spiritual message

Indian tradition has prescribed PURUSHAARTHAS (four chief values) to guide human life. They are known as DHARMA, ARTHA, KAMA AND MOKSHA. They are essential for a meaningful human life. DHARMA is the term which sums up all religious, ethical, moral and social duties. Dharma should never be neglected while living in the world. Then comes ARTHA which means wealth or earning enough to live a happy life. Without ARTHA man cannot sustain himself. The third one is KAMA which means Desire. The fourth one is Moksha or Liberation, freedom from all obligations. Man should take note of these four values throughout his life.

DHARMA guides him in all his endeavors to live a life without conflict.

ARTHA makes him financially secure ensuring sustenance without worry. Artha provides economic stability and independence to society.

KAMA is desire in all its manifestations. It is in fact the source of all human effort. There can be no human enterprise without desire.

MOKSHA is cessation of all worldly obligations and freedom to pursue spiritual practices to achieve liberation.

The first three Purusharthas make for a balanced and harmonious human life in society. All the three are necessary for individual life and social stability.

The ultimate purpose of Dharma, Artha and kama is Moksha. If Dharma guides Artha and kama, it paves the way for Moksha.

In the absence of DHARMA, there will be lawlessness and injustice in every walk of life. It is in fact a light to lead man from darkness and guide him to decide right or wrong in his efforts. Without ARTHA, man cannot live independently and sustain his life enjoying even with a modicum of happiness. Then comes KAMA, the third Purushaatha. It is responsible for every comfort and conflict in human society. Therefore, it is necessary to be

very cautious and practise self-discipline to restrain oneself from unhealthy and harmful desires. There are countless temptations in the world and many of them are harmful to man in the long run. He may mistakenly believe that gratification of desires is the goal of life. Multiplication and gratification of desires should not be the purpose of life. Neither does the suppression of desires lead to a healthy life. Sage Manu says the following in Manusmriti:

*Na jaatu kamahkaamaanaam
upabhogena shaamyathi
havisha krishnavarthmeva
bhooya evaabhi vardhathe*

One may mistakenly think that gratification of desires will end desires once and for all. That is not true. It is like pouring ghee or clarified butter into a blazing fire in an attempt to put it out. The multiplication and gratification of desires will only lead to unhealthy consumerism, competition and conflict, taking a heavy toll of man's inner peace. The society has begun to take note of the menace to its stability. Therefore the insistence on minimization of needs.



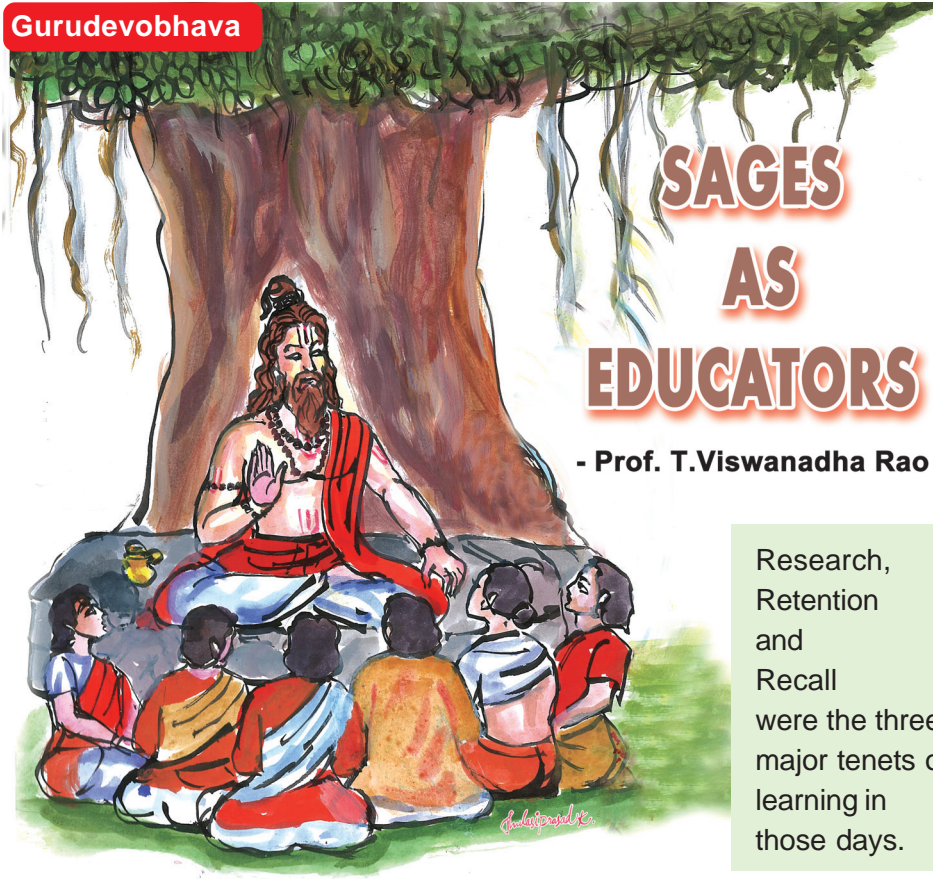
PURUSHAARTHAS Essential for Human life

- Prof. S. Laxmana Murthy

Think it over...

Q4. What is essential for a meaningful human life?

Answer at Page No. 42



Exchange their expertise

Sages who were proficient in one or more branches of learning, never hesitated to approach others to educate themselves in other branches or even to better their understanding of branches of learning they themselves knew. Students of several strata of society had to adopt various means of acquiring education from the Guru. The poor among them would obtain instruction by serving the Guru, the aristocrats and kings would obtain instruction by offering huge sums of money to the Guru to be utilized by him for his maintenance and the learned would exchange their expertise in one discipline or branch of learning with another's knowledge in another branch ('*Gurususrushaya vidya pushkalena dhanenava adhava vidyaya vidya chaturdhonopalabhyate*').

The process of learning was steady and evolved through more means than one. The acharya or Guru was credited with giving a quarter

Ancient sages have done yeoman service to education, serving as a role model to the younger generation, as trend-setters. They employed several tools of learning among which mention may be made of classification, analysis and interaction by means of debate and discourse.

Vedic knowledge continued to be transmitted orally, but till Dwapara yuga, it was waiting to be classified. The arrival of Veda Vyasa breathed a new life into the huge mass of Vedic tradition. The great sage Vyasa classified the Vedas into four-the Rigveda, the Yajurveda, the Samaveda and the Atharvaveda. In fact he entrusted each Veda to a disciple for him to master it and spread its message to the future generations for their benefit. Vyasa entrusted the Rigveda to Pyla, the Yajurveda to Vyasampayana, the Samaveda to Jaimini and the Atharvaveda to Sumantha. While the holistic nature of wisdom was never lost sight of, these classifications were necessary for the vast body of knowledge to be understood, without strain. Vyasa also composed eighteen *Puranas*, *Brahma Sutras* and *The Mahabharatha* in Sanskrit. The *Bhagavadgita*, we know, is a part of *The Mahabharatha* and along with the *Brahmasutras* and the *Upanishads* it constitutes the well-known *Prasthanatraya* of the sanatana dharma.

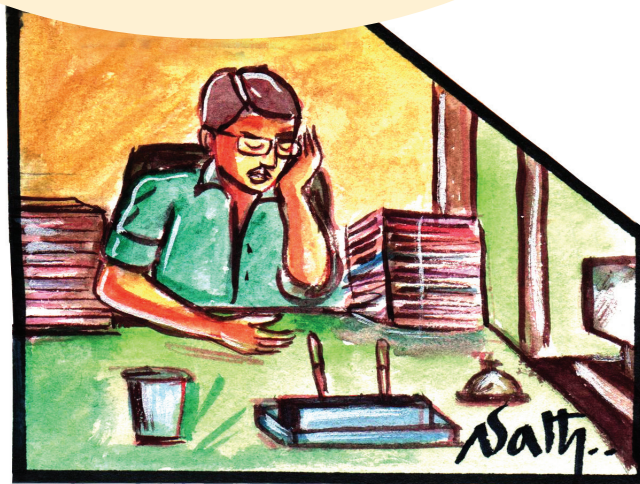
of learning, the disciple had to absorb a quarter of learning with his own competence, another quarter of learning he would obtain in the company of his fellow students by way of joint study, waiting ultimately for mature wisdom to be gained through age and experience, to complete the last quarter of learning ('*Acharyan padamadhatte padah sisyyah svamedhayah padam sadbrahmacharinah padam kalakramenacha*').

Great caution was exercised by the Gurus in selecting students to receive instruction from them, more than in any common entrance test, these days. Memory or dharana being a great adjunct to learning in those days when the printing press and paper were yet to be born, teachers preferred students with good memory. Reception, retention and recall were the three important tenets of learning. What was received by the student had to be retained by him to be recalled in places where it was required. The gurus therefore had no option but to pick and choose rather than admit students to their school indiscriminately. However when all is said and done, a sage as a true guru has always worked for the good of the student-'*sisyyahita*' being the guru's first and primary goal. To this was added 'the *lokasangraha*' or the benefit of the world at large.

In his *Prasnottaramalika*, Jagadguru Adi Sankaracharya defines the guru as one with a perennial desire for the welfare of the student as his primary objective or goal. A certain amount of inalienable discipline was always insisted upon by the gurus. There was a moral code of conduct for both the guru as well as the student. '*sadgurum brahmanishtam*' as they say, a good teacher was

one with good conduct and discipline, both worldly and spiritual. A student had to be dedicated, accustomed to practice and revision of what he used to learn, almost daily, not given to unnecessary chitchat, full of the power of memory, and able to encapsulate or absorb knowledge with an eye on its essentials ('*Vineetho abhyasavanscheti mounee dharanavan sthatha gyatasarascha vidyayaam vidyarthee panchalakshnahah*'). The knowledge obtained by listening to the teacher was to be fortified by reciting the same. Thus '*sruti*' was transformed into '*smruti*'. *Sruti* and *smruti* were the two inalienable aspects of learning in ancient times, the

In these days, our natural memory is blunted by an excessive use of calculators and computers. We should never forget that the human brain is the God-given computer. We should make use of the computer for situations that require it but not to the detriment of our natural abilities, a point often forgotten by the present generation excessively dependent on machines. Ancient sages, on the other hand, exploited their natural faculties to the optimum and taught their students in turn, the same skill. Vedic mathematics as it is obtained from ancient times is an undeniable example of this truth. We must thank our sages for such a contribution.



adhyayana of Veda being a regular practice in the ashramas of sages. Adi Sankara was therefore rightly described as a temple of *sruti* and *smruti* ('*sruti smruti puranam alayam*').

Fine arts were given due place

Sage Bharatha or Bharatha muni who gave us the *natyaveda*, enunciating the principles of dance and drama is the best example of this. Natya or dance, a fine art was given a divine sanction by being associated with the name of Lord Siva as its progenitor. Nataraja or the king of dance was the name given to Lord Siva. The art of natya or drama itself was described as the fifth Veda ('*natyakhyam panchamam vedam*'). The joy and sorrow of human life find their reflection in drama ('*yoyam loko swabhavasya sukhadukkha samanvitah*').

The sages also composed Bhashyas or explications or commentaries of texts, scriptural or otherwise. Patanjali and Adi Sankara among others served this purpose, eminently. Patanjali's *Mahabhashyam*, whatever be its subject, might be cited here as an example of this practice. The Upanishads themselves served as a summary and commentary on the basic principles enunciated in the Vedas. Far from being a mere spiritual explication, Upanishads like the *Taittiriya Upanishad* laid down principles of conduct for the students with a gloss on what was expected of a guru. They set a standard for what these days would be called learner-oriented discourses. The method of the *Prasnopanishad* in which answer follows question is an instance worth quoting. Plato's Dialogues in which Plato records his debate with his master may be cited as a distant parallel to such Indian methods.

The *Taittiriya Upanishad* exhorts students not to be lazy, not to be negligent of their primary duty, namely study. Quiet contemplation was the duty of

the guru more than that of the student. It is unfortunate that many educational institutions of today do not seem to recognize the benefits of quiet contemplation. They merely hurry the student through course after course. They shorten the labour to snatch the profit.

Silent Meditation

The discoveries of many scientists of the modern times have revealed the uses of quiet contemplation that formed a part of precept and practice of ancient sages. The uses of meditative silence have been experienced both by the ancient sages and the modern scientists. Ruminating over a problem constantly can sometimes yield a solution in a flash. This is what silent meditation is all about, a meditation which many sages have performed for ages and hence the solidity of their intuitive discoveries. Wagner, a musical composer, a renowned composer of operas, Poincare, a great mathematician among others, were blessed with results and solutions that they sought in vain, just at a time when they wanted to give up, the solutions required by them having come to them in a flash, a fact registered by them and attested by them. In the case of Wagner, he narrates how the solution he desired, greeted him in a dream that took 'a musical shape', as he calls it. There are many such instances which we may not record here, but all of them would only prove the precept and practice of the ancient sages of India, right!

Think it over...

Q5. Name the sage who entrusted the vedas to spread its message to the future generations?

Answer at Page No. 42



UNIVERSAL WISDOM OF VEMANA - 1

- Prof. K. Damodar Rao

The poet-saints of India are great integrators. They propagated humanistic tradition and universal values in simple, vernacular languages. They composed poems and songs in various parts of the country extolling the virtues of righteous path and inclusiveness. Kabir, Tukaram, Thiruvalluvar and Vemana etc. are good examples of this unique tradition. They offered an ideal way of life in capsular form. Brevity formed the essence of their message. They ushered in reform in contemporary modes of thought. Their lives offered ideal fusion of idea and expression at one level, thought and practice at another level. In that sense, their poetic utterances have universal appeal. These poet-saints are far ahead of their times in that they hold contemporary relevance and appeal for any age and any place. For instance, the verses of Vemana, in course of time, became a part of the corpus of Telugu peoples' lives and sayings. One such example is the following poem with its translation in English:

*Kasuvu basiki jese gaali phani ki jese
Manneralku jese maravaketlu
Kumbhini janulakunu kudatlu chesera
Vishwadabhirama vinura Vema!*

(Poem 13. *Vemana Padyalu (poems)*, C.P. Brown Collection, 1839. Edited Bangore Published by TTD, Tirupathi, 1992.)

In this world He has created grass for the cattle
Fine soil for the earthworms, wind for snakes.
And for humans He provided food-grains.
Vema, the one endeared to the Creator, listen!

God's Plenty - Message from the poem

The God manifests in many ways. Humans may not see Him in concrete form but His presence is felt everywhere. One such manifestation is the nature around us. He is always there for us all. Both animate and inanimate beings owe their existence to Him. Humans



The poet here imply that we should be grateful to God for all his gifts.

and all other living beings need food for their survival. He has not forgotten to provide means of survival and nurturing for all creatures. Grass is meant for cattle, soil for earthworms and staple diet for humans. Snakes have the ability of hissing and finding its prey. Nature is the biggest gift of God to his Creation, especially humans. It offers plentiful resources to man.

Man is bestowed with the unique ability of using natural resources to his needs as well as comforts. One should forget that man, given his expertise, can take advantage of the natural resources around, but need not exploit them in an aggressive manner. With wisdom he needs to maintain harmony and balance in nature.



Think it over...

Q6. According to the poem, What is the gift created by the God to us?

Answer at Page No. 42

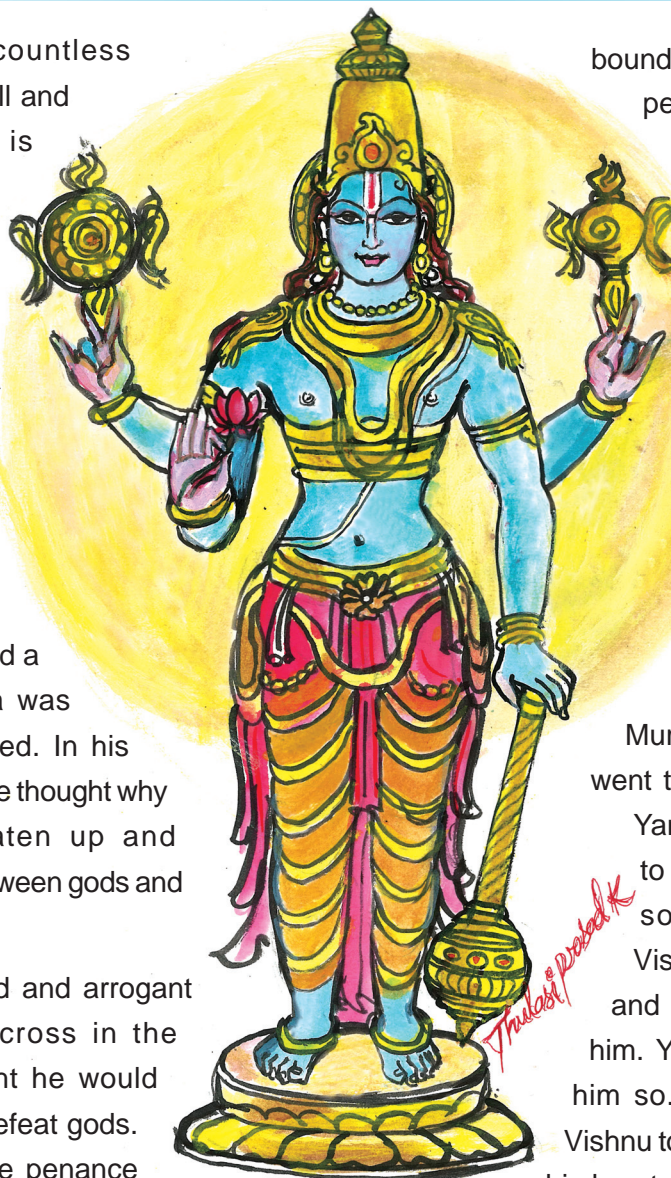
WHY IS LORD VISHNU CALLED MURARI?

- Prof. R. Deeptha

One of the countless names with which we call and pray to Lord Vishnu is Murari. Have you ever thought why is the Lord called so? Even Sage Narada wanted to know. So, he went to Sage Pulastya and asked him. Then, Sage Pulastya explained to him the reason.

Sage Kashyapa had a son named Mura. Mura was headstrong and conceited. In his arrogance and stupidity, he thought why only demons get beaten up and defeated in the battles between gods and demons.

Like many a stupid and arrogant individual we come across in the Puranas, he too thought he would change this. He would defeat gods. So, he did a very severe penance and got a boon from Brahma that whoever he touched in the battle even if it is an immortal, he would die. Armed with seemingly invincible boon, Mura began to attack everyone – kings and gods alike. Every one including Indra got scared and surrendered to him. Mura's arrogance knew no



This tale like many other tales that we come across in the Puranas emphasizes that 'Evil is self-destructive'.

bounds. Once he saw King Raghu performing a yajna and went to challenge him. Sage Vasishtha who was present there, who knew about the boon of Mura, thought of an idea to avoid battle between him and Raghu. He told Mura that as he had already conquered most of the kings on the earth, he better challenge Yama who is the God of Death. Mura, thinking no end of himself went to Yamaloka and challenged Yama. Yama did not know what to do and fled to Vaikuntha and sought refuge there. Lord Vishnu assured him not to worry and asked him to send Mura to him. Yama went to Mura and told him so. When Mura went to Lord Vishnu to fight, Vishnu asked him why his heart was beating so fast and why he was trembling as if he was frightened. Confused by it, Mura put his hand to his heart to check his heart beat. The moment he placed his hand on his heart, he fell dead.

"Ari" in Sanskrit means 'enemy'. Lord Vishnu was Mura's enemy

and the one who has slain Mura. So, he is called 'Murari'.

This tale also shows 'demons' are not separate clan by themselves. They are none other than ourselves if we in our own stupidity and arrogance trespass dharma and cause pain to fellow beings in the Universe. Whenever such transgressions happen Lord Vishnu would appear to vanquish the 'demon' and to restore 'dharma'.

So, let us pay our obeisance to Lord Venkateswara of Tirumala, the Lord of the Seven

Hills, an incarnation of Lord Vishnu and pray to Him to rescue us from our ignorance and instill in us enlightenment so that we follow 'dharma'.

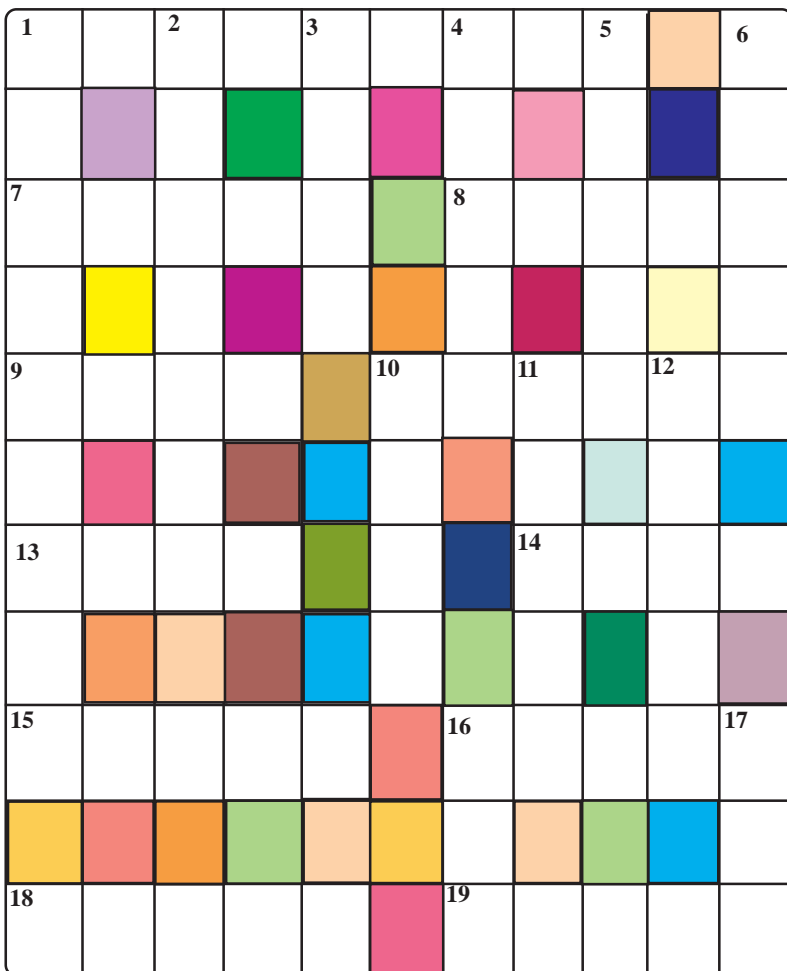
Think it over...

Q7. Name the God, who gave the boon to Mura?

Answer at Page No. 42



PUZZLE



- 01. Renuka's Husband (9)
- 02. Wife of Sri Krishna (7)
- 03. Work Hard (4)
- 04. Goddess Lakshmi (5)
- 05. Karna (5)
- 06. Loud Sound (Jumbled) (5)
- 10. Lord Brahma (4)
- 11. Husband of Yasodha (5)
- 12. Sudevi's husband (5)
- 16. Unhappy (3)
- 17. Order (Jumbled) (3)

DOWN

CLUES FOR PUZZLE

- 01. Father of Aastheeka (9)
- 07. Salvation(5)
- 08. Bad language (5)
- 09. Fall in small drops (4)
- 10. Sanskrit Grammarian (6)
- 13. Profit (4)
- 14. Sudden Blow (Jumbled) (4)
- 15. Husband of Sachee (5)
- 16. Goddess Saraswathi (Jumbled) (5)
- 18. Lord Siva (5)
- 19. Son of Sarmishta (5)

ACROSS

Presented by
Sri T.S. Jagan Mohan

Sri Paataala Vinayaka Swami Temple PADAGIRI

- Sri I.L.N. Chandra Sekhar Rao

There are a very few temples of Lord Vinayaka in Andhra Pradesh. Padagiri Sri Paataala Vinayaka swamy Temple is one of the ancient historical temples in Andhra Pradesh. It is situated in Irala Mandal of Chittoor District, twenty kilometers away from Chittoor district, Andhra Pradesh.

LEGEND

There is an interesting Sthalapurana about Padagiri temple and the presiding deity Sri Paataala Vinayaka. About two centuries ago, a man named Ramachandraiah lived in a village called 'Kangundi' in the Kuppam Mandal of Chittoor district. By profession, he was a Harikatha (It is a composite art form composed of story

telling, poetry, music, drama) artist. He used to spend nights in Kanipakam (near Chittoor district, A.P.) and tell Harikathas in the surrounding villages during day time. One day he told a harikatha on Lord Shiva in the village Gopalakrishnapuram and stayed that night in the village. He got a dream wherein Lord Vinayaka appeared before him and told about Padagiri and ordered that a temple be built and arrangements be made for His worship.

The next morning Ramachandraiah informed the villagers about the dream, went to Padagiri Gutta near Pandigottur and found a well there. When people poured out all the water of the well, the idol of Sri Vinayaka appeared in the form of a linga in the well. The people were



Lord Vinayaka is the remover of obstacles. Lord Ganesha is worshipped first before starting of any puja / work etc. Paves the way to move forward without any obstacles.

extremely rejoiced by it and worshiped the Lord. They all decided to build a temple together.

A small temple was built for the Swami and regular worship was arranged. However, the temple has been recently renovated with the help of devotees. The number of devotees coming to the darshan has also gradually increased with the arrangement of regular special pujas. As the devotees visited and worshipped, the deity has become famous far and wide as the God who removes all sins, diseases and endows longevity.

TEMPLE STRUCTURE : The temple of Padagiri Sri Paataala Vinayaka Swami is located on a small hillock. The main temple faces south. There is Dwajasthambam in front of the main temple. The main temple consists of two mandapas i.e., Mukhamandapa and Garbhagruha. There is a large Mandapa on the left side of the temple. Homas like Nitya Ganapati Homa and various vratas are



performed in it. Above the sanctum we can see Vimanam with one Kalasam.

In main sanctum sanctorum, we find the idol of Sri Paataala Vinayaka Swami in the form of a linga. We can see a small well around Sri Vinayaka Swami in Garbhalayam. It is said the eyes of Sri Vinayaka Swami idol in the temple are not carved but are formed naturally. The locals also say that the base of the Swami is constantly growing. There is also a Sri Nagadevata temple near the main temple.

HISTORY OF THE TEMPLE : This temple was not built by the kings. It was built by the people out of pure devotion with their hard-earned money. According to local sources, the idol has been worshipped since many years. The recently beautified and renovated temple is attracting more number of devotees.

BRAHMOTSAVAMS : Padagiri Sripaataala Vinayaka Swami Brahmotsavams are performed every year in the month of Bhadrapada masam for 5 days. Apart from daily poojas, Ganapati Homas are also performed every month on the occasion of Sankashtahara Chaturthi. Thousands of devotees take part in these activities to perform the Sankashtahara Chaturthi vrata and receive the blessing of the Lord. During the Festivals like Ugadi, Sankranti, Dussehra, Diwali special pujas are performed.

ACCOMMODATION AND TRANSPORT FACILITIES : Padagiri Kshetra is located at a distance of 20 km from Chittoor. It is 7 km from Kanipakam and 64 km from Tirupati. So, it is better to go from Kanipakam or Chittoor. If one takes a bus, one can get off at the Padagiri road between Gopalakrishnapuram and Pandigottur villages and reach Padagiri. Private vehicles ply from Kanipakam and Chittoor.

It can be stated unequivocally that a visit to 'Padagiri' generates peace and joy to the pilgrims.

Think it over...

Q8. According to the temple legend, the idol of Sri Vinayaka is appeared in the form of

Answer at Page No. 42





DHANVANTARI DHYANAM

Achyuthananda Govinda, Vishno Narayanamrutha |
Roganme Nasaya Asheshan, asu Dhanwanthare Hare || 1 ||

Aarogyam Dheergamayushyam, balam tejo dhiyam sriyam |
Swabhaktebhyo Anugruhantham, vamde dhanwantharim harim || 2 ||

Dhanwantharerimam slokam, bhakthya nithyam patanthiye |
Anarogyam na thesham syath, sukham jeevanthi the chiram || 3 ||

Om Namo Bhagavate Vasudevaaya, Dhanvantaraye
Amritakalasaastaaya, Vajrajalaakasthaya
Sarvaamayavinasanaya, Trailokyanaathaya Mahavishnave Swaha ||

Om Vasudevaya Vidmahe,
Sudhahastaya dheemahi ||
Thanno dhanvantharihi prachodayat |

SRI VARAHA ASHTOTTARASHATA NAMAVALI

Om Srivarahaya Namah
Om Mahinathaya Namah
Om Purnanandaya Namah
Om Jagatpataye Namah
Om Nirgunaya Namah
Om Nishkalaya Namah
Om Anantaya Namah
Om Dandakantakrute Namah
Om Avyayaya Namah
Om Hiranyakshantakrute Namah ||10||

Om Devaya Namah
Om Purnasadgunyavighrahaya Namah
Om Layodadhiviharine Namah
Om Sarvapranihiterataya Namah
Om Anantarupaya Namah
Om Anantasriye Namah
Om Jitamanyave Namah
Om Bhayapahaya Namah
Om Vedantavedyaya Namah
Om Vedine Namah ||20||

Om Vedagarbhaya Namah
Om Sanatanaya Namah
Om Sahasrakshaya Namah
Om Punyagandhaya Namah
Om Kalpakrute Namah
Om Khsitibhrute Namah
Om Haraye Namah
Om Padmanabhaya Namah
Om Suradhyakshaya Namah
Om Hemangaya Namah ||30||

Om Daksinamukhaya Namah
Om Mahakolaya Namah
Om Mahabahave Namah
Om Sarvadevanamaskrutaya Namah
Om Hrusikesaya Namah

Om Prasannatmane Namah
Om Sarvabhaktabhayapahaya Namah
Om Yaj nabhrute Namah
Om Yajnakrute Namah
Om Sakshine Namah ||40||

Om Yajnaya Namah
Om Yajnavahanaya Namah
Om Havyabhujaya Namah
Om Havyadevaya Namah
Om Sadavyaktaya Namah
Om Krupakaraya Namah
Om Devabhumigurave Namah
Om Kantaya Namah
Om Dharmaguhya Namah
Om Vrushakapaya Namah ||50||

Om Sravathundaya Namah
Om Vakradamstraya Namah
Om Nilakesaya Namah
Om Mahabalaya Namah
Om Putatmane Namah
Om Vedanetre Namah
Om Vedahantrusiroharaya Namah
Om Vedantavede Namah
Om Vedaguhya Namah
Om Sarvavedapravartakaya Namah ||60||

Om Gambhirakshaya Namah
Om Tridharmne Namah
Om Gambhiratmane Namah
Om Amareswaraya Namah
Om Anandavanagaya Namah
Om Divyaya Namah
Om Brahmanasasamudbhavaya Namah
Om Sindhutiranivasine Namah
Om Khsemakrute Namah
Om Satvatam pataye Namah ||70||

Om Indratratre Namah
Om Jagattratre Namah
Om Indradhorddandagarvaghne Namah
Om Bhaktavasyaya Namah
Om Sadodyuktaya Namah
Om Nijanandaya Namah
Om Ramapataye Namah
Om Srutipriyaya Namah
Om Subhangaya Namah
Om Punyasravanakirtanaya Namah ||80||

Om Satyakrute Namah
Om Satyasankalpaya Namah
Om Satyavache Namah
Om Satyavikramaya Namah
Om Satyenigudaya Namah
Om Satyatmane Namah
Om Kalatitaya Namah
Om Gunadhikaya Namah
Om Parasmai jyotise Namah
Om Parasmai dhamne Namah ||90||

Om Paramapurushaya Namah
Om Paraya Namah
Om Kalyanakrute Namah
Om Kavaye Namah
Om Kartre Namah
Om Karmasaksine Namah
Om Jitendriyaya Namah
Om Karmakrute Namah
Om Karmakandasya
Sampradayapravartakaya Namah
Om Sarvantakaya Namah ||100||

Om Sarvagaya Namah
Om Sarvarthaya Namah
Om Sarvabhakshakaya Namah
Om Sarvalokapataye Namah
Om Srimate srimushnesaya Namah
Om Subhekshanaya Namah
Om Sarvadevapriyaya Namah
Om Sakshine Namah ||108||

Iti Srivarahastottarasatanamavali
Sampoornam ||



Tirumala Tirupati Devasthanams



The Ayana Mahal (Mirror Mandapam) was renovated and inaugurated at Sri Govindaraja Swami temple in Tirupati on 22.08.2021. On this occasion, H.H. Sri Pedda Jeeyar Swami, T.T.D. Executive Officer Dr. K.S. Jawahar Reddy, I.A.S. & Tirupati Joint Executive Officer Smt. Sada Bhargavi, I.A.S. and other officials participated.



The annual three-day Pavithrotsavams were conducted to Sri Malayappa Swami along with His Consorts at Tirumala from 18.08.2021 to 20.08.2021. On this occasion, T.T.D. Executive Officer Dr. K.S. Jawahar Reddy, I.A.S. Addl. Executive Officer Sri A.V. Dharma Reddy, I.D.E.S. along with his wife and other officials participated.



The T.T.D. has commenced manufacture of Agarbattis (incense sticks) from used garlands of T.T.D. temples. As part of this, T.T.D. Executive Officer Dr. K.S. Jawahar Reddy, I.A.S., inspected the Agarbatti-making unit at S.V. Goshala in Tirupati on 30.08.2021.



The Executive Officer Dr. K.S. Jawahar Reddy, I.A.S., is seen churning the curd into butter for use in 'Navaneeta Seva' to Lord as part of Sri Krishnashtami at Tirumala. On this occasion T.T.D. Trust Board Chairman Sri Y.V. Subba Reddy and other officials participated.

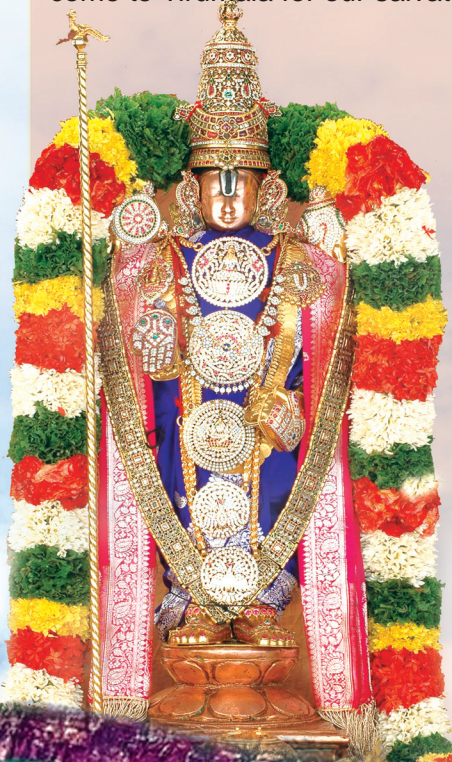
(continued from the previous issue)

THE DHRUVABERA OF THE IDOL OF LORD VENKATESWARA

Tradition of a self-manifested idol:

The Dhruvabera of Lord Venkateswara and the complementary bronzes, with the Utsava murtis of Sri Rama and Sri Krishna make up the pantheon of Tirumala.

Tradition has it that the Dhruvabera of Lord Venkateswara was not wrought by the hand of man and that the supreme Lord manifested himself in a form which could easily be comprehended by human beings. Thus we have Nammalvar's assurances that param has come down to Tirumala from his Divya Loka out of his own choice for our spiritual benefit. All the earlier alvars have also stated that the devas headed by Brahma daily worship Sri Venkateswara on this hill as we do even now. Sri Ramanuja the great Vaishnava teacher in his mangalasloka of his great work "Sribhashya" lays stress on the great solace of the Lord for the salvation of mankind, and equals Brahma with Srinivasa. Hence traditional belief is that Sri Venkateswara is self-manifested Brahma come to Tirumala for our salvation.



The Agamic rule for making a deity

The agamas like vaikhanasa agama, the pancharatra agama, the tantras, and vishnu dharmottara, are the basic texts which lay down in precise detail the rules regarding the construction of a temple and the installation of murtis therein. In agamas the relative proportions of the idol, the posture of the body, the hands, the weapons to be borne by it, the jewellery to be adorned on it, are all laid down. If there is the slightest defect in execution or even a minute variation from the prescribed rule, that image would be considered unsuitable for consecration or worship and not used.

According to Sukraniti an image is ideal only when it elevates the lookers on to a higher plane of action and meditation. The eyes of images have particular appeal to the devotee, and as such the eyes should be perfect, be speaking satisfaction, and should neither be directed upwards, downwards or remain closed. According to the Pratima Mana Lakshna, the mouth should be 'slightly smiling, pleasant and possessed of all good signs'. The mouth should also not be sculptured as one that is 'passionate, impetuous, wrathful, sour, bitter or circular'. Again, according to the Pratima Mana Lakshna, the head sculptured like an umbrella brings prosperity. Eternal prosperity is assured by an image with beautiful lines of eyebrows and fore-head. The neck has to be conch like, the body in the posture of a lion, the arms like the trunk of an elephant, and thighs

THE TIRUMALA TEMPLE

- Dr. N. Ramesan

Part
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like the plantain tree. A beautiful belly and beautiful feet are symptoms of excellences in any idol. Sukraniti also lays down that images should be beautiful. Considerable freedom was however given in many cases to silpis to carve images while at the same time following the Sastraic principles. They had however to keep in mind that 'the characteristic of an image is its power of helping forward contemplation and yoga' while making idols and images.

The agama Maricha Samhita broadly defines the Vishnu image into three types: Sthanaka (standing), Asana (sitting), and Sayana (lying) poses. Each of this is again divided into four classes depending on the physical and other attitudes of the Lord. These are Yoga, Bhoga, Vira and Abhicharika. The environment and purpose for which a murti is installed, decide the kind of idol which should be used. If for example the devotee prefers to follow the yoga marga, a yoga murti would be selected. Such a murti should be installed outside a village, or in the midst of forests, on mountain and hill tops, or at the confluence of rivers and on river banks. It should not be constructed in the heart of a town or village, as such a murti would bring about destruction of the place. A Bhoga Murti should invariably be installed in the heart of a town or village. A Vira Murti should be on the outskirts of a village. An Abhicharika Murti would be installed in forests, mountains, fortresses, at the outer limits of a Rashtra and facing the enemy country. The Tirumala temple is on a hill and in the midst of forests. It does not appear that at any time there was a fortress, or a village there. It might perhaps have been politically the boundary line between one country and another. The kind of image chosen would therefore be either Yoga or Abhicharika, and not Vira. Bhoga would be out of consideration.

The features of the Murti for each situation and type are also prescribed in the Agamas. There are three grades of temples depending on the complementary deities. These are called Utthama, Madhyama and Adhama (best, middling and low type). In the Utthama temple the Murti would be associated with the complimentary deities, Brahma,

Sankara, Markandeya, Bhrgu, Sanaka, Sanandana, Sanatkumara etc. In the Madhyama type Markandeya etc., would be omitted but Brahma and Siva retained. In the lowest type Brahma and Siva also would be omitted, leaving the Murti to stand alone. The above rule governs the installation of Yoga, Bhoga and Vira Murtis alike. In the case of an Abhicharika Murti. However, there is only one type, the Adhama type and therefore, the principal Murti alone would be installed. Further, in the former types the temple would have Vimanams and the consecration would be on an all auspicious day in Sthira Lagna (at any rate not in a chara lagna). For the Abhicharika Murti the installation should be at an inauspicious moment and in Chara Lagna. The temple should not have a Vimanam.

General features of an idol of Vishnu

Vishnu images have usually four arms, the ayudhas or weapons held in the hands usually being the Chakra, Sankha or conch, the Bow and arrows and the Gada or club. The other weapons of Vishnu include the khetaka or the shield, the katari or the sword, the parasu or the battle-axe, hala or the plough, and some times the whip (for Gopi-Krishna) images. The hands are usually in the abhaya, varada or katyavalambita poses. It is however relevant to note here that the Yogasastra recognises twenty five kinds of mudras in images. The Abhaya pose is the one in which the Lord holds his hand aloft, with the right palm facing the devotee with all the fingers of the hand pointing upwards. This is a pose in which the Lord assures his protection to the devotee-relieving him from fear *i.e.*, Bhaya. The Varada hasta is the pose in which the Lord holds his hand with the palm facing the devotee with all the fingers of the hand pointing downwards. This pose signifies that the Lord is a giver of boons. According to the Maya sastra however, "when the tip of the thumb is placed at the end of the breast, it is the attitude of abhaya or protection of God. If the hand is on the waist, it is said to be the attitude of giving vara or boon". The Katyavalambita hasta pose is the one in which the Lord keeps his hand (left hand) on the kati or waist. This is a pose that indicates that the Lord's protection and grace is

available to those worshipping him with constant devotion. According to another interpretation, it indicates that Samsara is knee-deep only to those devoted to the Lord's feet. Vishnu images are shown to carry several ornaments such as the Padma or the lotus, Kirita or the crown, Makara Kundalas or crocodile ear ornaments, Keyura or armlets, Kankanas or wristlets, Udarabandhas or ornaments around the waist, Katibandhas or ornaments around the waist and the hips, the sacred thread etc. There is usually a mole on the right chest called the Srivatsa, and a garland reaching up to the knees called the Vijayantimala. Sri Kaustubham is a gemstudded jewel on the chest which is sacred to Lakshmi. The consort of the Lord is usually carved or exhibited near the Srivatsa and the Sri Kousthubam.

The Yoga murtis are depicted generally in the yoga mudra, and in the sthanaka pose. The Lord has four arms with Sankha and Chakra in the upper two hands. The other two hands are in the abhaya and katyavalambita poses. Yoga sitting idol is described in the Gherandasamhita as follows:-

"While squatting turn the feet upwards; place them on the knees; then place the hands on the asana with the palm turned upwards; inspire and fix the gaze on the tip of the nose."

A fine example of this pose is Sri Badrinarayana of Badrinath. The Sayana or reclining Yoga murti has only two hands of which the right is placed near the pillow under the head. The typical yogasana sayana murti is the image of Sri Ranganatha of Srirangam in South India. The Bhoga image of Lord Vishnu has also four arms with the Sankha and Chakra in the sthanaka pose. The hands are usually in the Abhaya, Varada, or Katyavalambita poses. As a Sayana murti the Bhoga form is sculptured as seated in the sukhasana, in which the right leg hangs down and the left leg is folded to touch the right thigh. The reclining Bhoga murti has two or four arms and a well built body. In this type Laxmi is depicted as seated near the shoulder of the Lord; Brahma near the naval of the main idol; and Bhudevi near the feet of the Lord.

The Vira type of Vishnu image in the sthanaka pose is practically similar to that of the sthanaka yoga murti except that he stands alone or is surrounded by the sun, the moon, Brahma and Siva. The sitting Vira murti is seated on a simhasana, with the left leg bent and the right leg extended in front. The reclining Vira murti has four arms of which one is used as pillow and the other holding the Chakra with one of the left hands stretched out parallel to the reclining murti and the second left hand holding the Sankha.

The Abhicharika variety is usually dark complexioned and the sculpture shows the angry pose to exhibit ugra rasa. The sthanaka image has two or four arms; the seated image has either two or four arms and is on an unornamented plain pedestal; the reclining idol is shown lying on the floor with two or four arms. The consorts of the Lord are not in attendance in this type of image, but the rishis and the demons Madhu and Kaitaba are shown in the act of supplication.

Thus we have in the agamas, three types, the sthanaka, asana and sayana form of the idol, each of which is divided into four classes namely Yoga, Bhoga, Vira and Abhicharika, each of which has also three grades of temples like Uttama, Madhyama and Adhama. Thus there are in all 36 different types of Vishnu image out of which any particular image has to be specifically identified.

The type of idol of Lord Venkateswara as per Vaikhanasa agama

The idol of Lord Venkateswara at Tirumala is clearly seen to be a standing one which makes it fall only under the sthanaka type. Hence a sthanaka image, according to the agamas, can be of the Yoga, Bhoga, Vira or Abhicharika type, each of which would have three Subtypes namely Uttama, Madhyama and Adhama murtis. Hence the image of the Lord of Tirumala could fall only under one of the above twelve divisions.

The details of an image of any of the above twelve types mentioned according to the Marichasamhita are detailed here in a tabular form.

S. No.	Type of Idol	Colour of Idol	Number of hands, what they should hold and their pose	Other deities or parivara devatas to be sculptured near the main idol
1	2	3	4	5
1	Yoga sthanaka uttama	Shyama (dark)	Four arms. Sankha chakra to be shown. Right hand in abhaya pose and one of the left pose in katyavalambita pose.	Brigu and Markandeya to the right. Brahma with four arms in the right. Siva whose complexion should be white facing south.
2	Yoga Madhyama Sthanaka	do	do	Parivara devatas Brahma and Siva to be absent.
3	Yoga Adhama sthanaka	do	do	Brigu and Markandeya to be absent.
4	Bhoga Uttama sthanaka	do	Four arms, Sankha and Chakra to be shown. One of the right hands in abhaya or varada pose and one of the left hands in katyavalambita simha karana pose.	Siva and Brahma to the right. Sri Devi with a lotus in the left and prasaritha dakshina hastha (extended right hand to the right). Bhudevi with prasaritha and dhruthotpala hastha on the left. Bhrigu, Vyasa, Tumbura, Narada, Sanaka, Sanatkumara, Surya, Chandra, Maya, Samhaldini, Vyayagini, Kinnara Mithuna and Vidyadhara yaksha.
5	Bhoga Madhyama sthanaka	do	do	Tumburu, Narada Yaksha and Vidyadhara to be absent.
6	Bhoga Adhama Sthanaka	do	do	Surya and Chandra are absent.
7	Vira Uttama sthanaka	Shyama (dark)	Four arms. Sankha and Chakra to be shown.	Brahma and Siva to the right and left. Bhrigu, Markandeya, Kishkinda, Sundara, Vyajaka, Sanaka, Sanatkumara, Surya and Chandra to be shown.
8	Vira Madhyama Sthanaka.	do	do	Kishkinda, Sundara, Sanaka and Sanatkumara to be absent.
9	Vira Adhama sthanaka.	do	do	Surya, Chandra and the sages to be absent.
10.	Abhicharika Uttama Sthanaka.	Dhuma (colour of smoke).	Two or four. The idol should have dark lips, withered and dried up limbs, eyes turned upwards, exhibiting thamoguna.	All parivara devas and Brahma to be absent. To be surrounded by Paishachas and should be bereft of all auspicious gunas.
11.	Abhicharika Madhyama Sthanaka.	do	do	do
12.	Abhicharika Adhama Sthanaka	do	do	do

With the above details we can now try to pinpoint the type of the image of the Lord according to the Agamic rules.

(to be contd...)

SCIENTIFIC INPUTS FROM THE MAHABHARATA

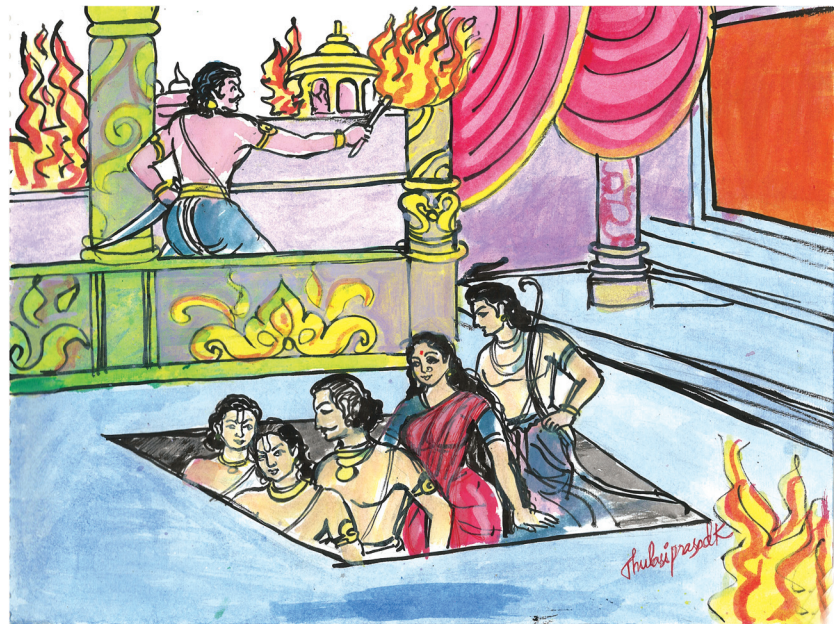
- Smt. P. Sujatha

The greatest epic, Mahabharata written by Veda Vyasa is considered the fifth Veda. The four Vedas also compiled by Veda Vyasa distinctly cover one aspect of wisdom each. The Rigveda contains hymns (slokas) in the praise of the Gods and about their mythology; the Sama Veda contains details about various religious rituals to be performed to appease the Gods; the Yajur Veda consists of recitations, ritual worship formulas, mantras, and chants directly involved in worship service; and the fourth Veda, Atharva Veda details the magical spells, chants, hymns, prayers and rituals such as marriage and day to day principles of life. Contrary to all these, Mahabharata embodies in itself the essence of the Vedas and a true historical chronology of events that took place during the Dwapara yuga.

This work is story-in-story form (frame tales) providing the reader with the knowledge of spirituality through Vishnu Sahasranama, duties of a

seeker of God through the Bhagavadgita and the mentalities, behaviours, treachery of the individuals for name, fame and glory. At the same time several scientific inventions we found today have umpteen references in this work. Since many of them have not been elaborated to make the present generation understand, they consider it a myth. But comparative examples of the methods and references found in Mahabharata with the present-day terminology will make us proud that ancestors could predict, use and master those a few thousand years ago.

Theory of time and presence : The Lord appears to his devotees in a fraction of a second to fulfil their wishes. We find Lord Krishna helping the Pandavas during their hard times in the



forest at the time of burning the Lac house, feeding Durvasa, and providing saree to Draupadi. This was possible because they used to move at the speed of light.

Einstein's Theory of Relativity is based on non-linear time dilation and its relation to the speed of light. Space scientists can reach outer space at jet speeds in a few seconds.

Does the baby in the womb learn? : When Abhimanyu was in the womb of Subhadra, Arjuna narrates the warfare to her

Evolution is a process, and we should extend and carry forward those theories that enunciated the great epics and Vedas to the welfare and benefit of modern society.

especially the concept of Padmavyuha (Lotus formation strategy). The unborn child in the womb learns the techniques while his mother was asleep.

In a study conducted by scientist Paul on the reaction of the fetal organs to the outside influence whether it is physical, mental or emotional development of the baby in the womb. She wrote in her book "Origins" that the unborn will be receptive and influenced by the things happening around him in the outside world.

Visual Media – Television : During the war of Kurushetra, the blind king Dhritarashtra requested his follower, Sanjaya to narrate all events unfolded during the war. Sanjaya was able to narrate the incidents seriatim as if he was physically present in the war field.

With the present visual media through Television, we can watch events happening in real-time all across the globe sitting comfortably in our homes. The presentations will be giving details through commentary, visuals and live telecast what is happening at the ground level and we feel that we are there.

Illusion : The description of 'Maya Sabha' (illusionary hall) is a clear indication of optical illusion. Duryodhana caught in the mystified illusion when he visited the palace of the Pandavas. How brutally his vision could visualise things not there as present and vice versa.

The optical illusion, three-dimensional arts and pictures which are being developed today replicate the concept of Maya Sabha narrated in the Mahabharata.

Yoga practices of resistance : Duryodhana hid under the water for several days by observing the yoga practice called 'Jalastambhana'. Bheema had to bring him out challenging his valour. Now-a-days, it is proved with 'yoga practices'.

Warfare : We have several instances wherein the warriors of both sides of the war, used warfare such as fire, water, gases, smoke, and representative

reptiles like snakes etc. They also used weapons that destroyed en masse and also made them unconscious. The missiles and arrows used would return to the sender after the action is accomplished.

After the invention of the Atomic bomb and the consequent dreadful warfare replicate the same type of war ammunition used in the Mahabharata. ISRO is also using reusable missiles in the Indian army. It may be like the GPS and drones which are extensively used now.

Virtual meetings : We have an interesting episode wherein a jukebox called 'Priyadarshini' is shown where the people watching it can see whatever their inner consciousness desires. It is like a virtual meeting conducted nowadays to watch and participate as per the person's interests.

Bulletproof jackets : Karna was said to be born with the shield to protect him from all missiles, arrows and swords. None of these can pierce through the shield.

The bulletproof glasses on the vehicles, jackets worn by the people represent the same.

Artificial Intelligence : Sakuni used the dice in the Chess game played with Dharmaraja. He could manipulate the numbers by using his vision of how the opponent would use his next move in the game.

The artificial intelligence being extensively developed today answers the questions anticipating the question from the seeker.

Not one, but there are plenty of instances we can draw from the great epic Mahabharata to understand in parallel to the present-day inventions and discoveries.

Think it over...

Q9. Name the Sabha (illusionary Hall) narrated in the Mahabharata?

Answer at Page No. 42





PHYSIOLOGICAL MECHANISM OF SANSKRIT SPEECH SOUNDS IN THE PRE PANINIAN TIMES

- Prof. Rani Sadasiva Murty

(Continued from the previous issue)

Some more details of what has been introduced in the previous issues are now being introduced here. Some of the concepts which have been mentioned just by names are also being presented here with more details.

Sound (Śabdaḥ) is said to be one the of the five Subtle Elements (Pancha Tanmatras). It is defined as the quality of Space perceivable by the sense organ of Ear (Śrōtrēndriyagrāhyō Ākāśasya Guṇabhēdaḥ Śabdaḥ.) This Sound is broadly two fold as Willful (Buddhihētuḥ) and Natural (Abuddhihētuḥ). Sounds such of lightening clouds etc., come under the class of Natural sounds. The Willful Sounds are again of two kinds as sounds common to all animates and purposefully generated sounds. The sounds of weeping, laughing, anger etc., representing any sudden feeling are common animate sounds. The quantity or quality of such sounds is not the same always. They vary from time to time. So these sounds also a kind of inarticulate sounds only though they are not natural but artificial and purpose driven. Next comes the kind of the sounds purposefully generated. These are again threefold as Sounds produced by Human beings on instruments, Sounds produced while singing and The Speech sounds. Of these three the first two also come under the sounds of inarticulate class and. all Speech sounds come under the class of Articulate Sounds. This is the classification popular in all ancient Indian classical texts dealing with Grammar, Phonetics, Music etc.,

Sa Ca Śabdaḥ Dvividhaḥ Buddhihētura buddhihētuśca. Tatrābuddhihēturmēghādīśabdaḥ Buddhihētuśca Dvividhaḥ. Svābhāvikaḥ Kālpanikaśca Ubhayatrāpi Dhvanērupakāraakatvāt Dhvanyātmakatā. Tatra Svābhāvikō Varṇaviśēṣānabhivyañjakō Hasitaruditādirūpaḥ

Prāṇimātrasādhāraṇaḥ. Kālpanikōpi Trividhaḥ Vādyādīśabdaḥ Gītirūpaḥ Varṇātmakaśca

- Paṇḍitatārānāthavācaspativiracitē Śabdaratnākhyaḥ Granthē.

Here in the present context the sole focus is shed on the Speech sounds only.

Regarding the Articulation techniques and Articulation points Paninian model is in wide use and famous also. But in the pre-Paninian times a lot of work was done in this field. Particularly the Pratisakhya texts give us abundant information about the Indian phonetics.

According to the Pratisakhya texts the efforts are twofold for the articulation of speech sounds.

1. Bahya Prayatna and Abhyantara Prayatna

The Bahya prayatna is said to be the external effort. Though this effort for the production of the Articulation process takes place with in our body this is called Bahya prayatna for the reason that at the time of this activity still the speech process does not begin. So this effort is said to be Bahya prayatna.

Here is a very interesting observation of the Vedic seers who could trace out the source for origin of speech sounds as said by the celebrated sage Saunaka in the following Karika:

Vāyuh Prāṇaḥ Kōṣṭhyamanupradānaḥ Kaṇṭhasya Vivṛtē Samvṛtē Vā.

Āpadyatē Śvāsatām Nādatām Vā Vaktrīhāyām..

(Rkprātiśākhya 13-1)

The Vital Air (Prāṇaḥ) is the product of lungs. It assumes the form of Breath (Śvāsatā) when comes out through Larynx while the Glottis is widely opened and assumes the form of Voice (Nādatā) when the glottis is closed depending on the option of the speaker.

Ubhayaḥ Vāntarōbhau. (Rk Pratisakhya 13-2)

When the Glottis is neither fully opened nor fully closed the Air assumes the form of Ubhayatā (At once the features of both Svasata and Nadata).

Thus these three Śvāsātā Nādatā and Ubhayatā are the progenitors or prime sources or the external causes for all articulatory sounds. (Tāḥ Varṇānām Prakṛtayō Bhavanti. RP 13-3).

Mode of Articulation (Varna Nishpattau Abhyantara Prayatna)

Once the process of Bahya prayatna is completed in its continuation the process of Abhyantara Prayanta commences. It is called Abhyantara Prayatna or Internal Activity because all this process takes place within the purview of the activity of uttering speech sounds. This process mainly relies up on the response of the Tongue to the Vital Air reaching it having begun from Kosthya (Lungs). In this process the Function of the Air and the response of the tongue to it play a very prominent role. The modification of the Vital Air into speech sounds is three fold in this process as SpRṣṭam, DuḥspRṣṭam and AspRṣṭam.

SpRṣṭam

Here the tongue does maintain a non stationary contact with the corresponding places articulation. Hence it is called SpRṣṭam.

In such contact the tongue does not rest on the place or point of articulation. So it is called Asthitam. Thus in this process of the tongue and the point of articulation touch each other, prevent the Air and immediately separate themselves from each other and allows the free passage of Air.

The letters from Ka to Ma are the progenies of this Abhyantara prayatna. [Yatra Varṇasthānamāśritya Madhyē Jihvā Na Santīṣṭhatē Tat Asthitam (Ka Taḥ Ma Paryantam)]

DuḥspRṣṭam

Another name of this is ĪṣatSpRṣṭam. In this mode of articulation the tongue touches the respective articulating points very slightly allowing the partly flow of air. So this mode is called DuḥspRṣṭam. The four letters prior to Ha i.e. Ya Ra La and Va are produced through this mode. (DuḥspRṣṭam Tu Prāghhakārāt Caturṇām.)

AspRṣṭam

If the tongue rests on the place of articulation it is called AspRṣṭam or Sthitam. (Yatra Varṇasthānamāśritya Jihvāvatiṣṭhatē Tatsthitamityucyatē.)

All the vowels (Svarāḥ), Anusvara (Anusvāraḥ) and Ushmāns (Śa, Ṣa, Sa,) (Ūṣmāḥ) are produced through this mode of articulation SvarānusvārōṣmaṇāmaspRṣṭam Sthitam. In this process the passage of Air is uninterrupted. Some teachers say that the guttural breathings 'Ha' and 'aHa' also are Sthitaḥ s. (Naikē Kaṇṭhyasya Sthitamāhurūṣmāṇaḥ.)

The Seven Stages of Articulation

In some of the Pratisakhya texts some interesting information about various stages of articulation are accounted. They are seven in number. The readings in the Taittiriya Pratisakhya have much to say in this regard. As it is mentioned there, the seven stages in the articulation of sounds viz. Upāṃśuḥ, Dhvānam, Nimadaḥ, Upabdimat, Mandram, Madhyam Tāram.

(Karaṇavadupāṃśuḥ śudhvanimadōpabdimanmandra madhyamōṭta masthānēṣu Japādiṣu Karmasu Yatprayujyatē Śabdākhyam)

1. Upāṃśuḥ

An attempt to utter without sound but not within the mind is called Upamsu. (Karaṇavadaśabdamananaḥ Prayōgamupāṃśuḥ.) Tai. Prā. 23.6

2. Dhvānam

Slight sounding utterance without any clear distinction between vowels and consonants is called Dhvanam. (Akṣaravyañjanāṇā manupalabdhidvaniḥ.) Tai. Prā. 23.7

3. Nimadaḥ

Slight sounding utterance with clear distinction between vowels and consonants is named Nimada. (Upalabdhinimadaḥ.) Tai. Prā. 23.8

4. Upabdimat

A good soundful utterance is called Upabdimat. (Saśabdamanupalabdhimat.) Tai. Prā. 23.9

5. Mandram

Utterance from chest is called Mandram. (Uraṣi Mandram.) Tai.Prā. 23.10

6. Madhyam

Utterance from throat is called Madhyam. (Kaṇṭhē Madhyam.) Tai. Prā.23.11

7. Tāram

Utterance from the pinnacle of the head is called Taram. (Śirasi Tāram.) Tai.Prā. 23.12

Classification of Speech Sounds and their Spacio-Temporal Conditioning Factors

From the above detailed discussion it can very clearly be understood that the Sakti in the form of Para Akasa (Infinite Space) in the Muladhara region is the source of the endless human speech sounds. Through its journey upwards from Muladhara when the Citsakti assumes the Vaikhari form it is manifested in the form of Aksharams (Syllables). Svaras (Vowels), Vyanjanas (Consonants) with their particular characteristics of their own.

Svarāḥ Svaryantē Śabdyantē Iti Svarāḥ.

This is the most important phonemic form in language. It is called Svara as it is self effulgent. Hrasvatva (Mora length or Shortness) Dīrghatva (Two Moras length), Phlutaṭva (Three Moras length or Protractedness), Udāttatva (High pitch), Anudāttatva (Low pitch) Svaritattvāni (Circumflex) Svaradharmāḥ.

These six characteristic features of Svaras are conditioned by the Time required for their utterance. A Single Mora is the Time required for pronouncing a short vowel. Thus all the short vowels are of one Mora length. All the long vowels require a length of two Moras.

Time for their pronunciation. All the protracted vowels need three or more Moras Time for their utterance. Thus All the Svaras are conditioned by Time.

Akṣaram

Basically a Svara (A Vowel) by itself is Aksharam (Syllable). Because of their association with a Vowel even a Vyanjana or Anusvara also considered as a part of a syllable.

Svarōkṣaram. (Atharvaprātiśākhya - 1.93, Vājasaneyaprātiśākhya - 1.99)

Savyañjanaḥ Sānusvāraḥ Śuddhō Vāpi Svarōkṣaram. (Ṛkprātiśākhya - 18-32)

Vyañjanam

As it finds comfort in being manifested (uttered) only in the association of a succeeding Vowel it is called Vyanjana. (Consonant). Parēṇa Svarēṇa Vyajyatē Iti Vyañjanam (Tai. Prā.)

Having a length of Half Mora, Having the Pitch variations because of its association with Vowel and Getting Clustered are the Characteristics of a Vyanjana. (Ardhamātrākālātā, Svaravaśēnōdāttānudāttasvaritattvam, Saṃyōgaśca Vyañjanadharmāḥ.)

It can be observed here that a Vyanjana requires Half Mora Time for its utterance.

It is more interesting to learn about the account of Katyayana about the more minute classification of Vyanjanas. In the Vajasaneya Suklayajuh Pratisakhya he says that sometimes Vyanjanas take much less Time than that of a half Mora. Such situation takes place when there is possibility of uttering a cluster of 5 or 6 consonants at once. On such occasions some of the consonants take less than Half Mora time called Anu and Paramanu. Anu is the Time that is equal to that of $\frac{1}{4}$ th Mora. Paramanu is the Time that is equal to that of $\frac{1}{8}$ th Mora.

Thus the Citsakti or the Consciousness of Human beings through its journey from Muladhara to the Vishuddhi chakras transits from one stage to the other gradually and assumes different forms of speech sounds through its meeting and resting in various parts of human body such as Lungs, Glottis, Larynx etc., being conditioned by Space and Time. Its final manifestation in the form of Vaikhari is the end point of the Process of Articulation.





Part -6

Tirumalai Ozhugu

History of Rituals and Customs in Tirumala

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

(continued from the previous issue)

Tirumala Tirupati '*Aitihya Mala*' presented by the grace of Sri Ramanuja, who enriched the Bhagavat Dharmas as emerged in the Divya Desas like Srirangam and others with their Agamas, besides the Divya Desa Mahatmyam with the blessings of Supreme Being.

Sri Ramanuja establishing the supremacy of Tiruvenkata Mudayan (Lord of Tirumala)

In the beginning of Kali Yuga, Tiruvenkatamudayan gave away His Chakra and Conch to Tondaman Chakravarthi, a great devotee of Lord, who was in danger from the enemy. Since then, Tiruvenkatamudayan was appearing without Chakra and Conch in His hands. At that time Sri Ramanuja, an Acharya who established Vishnutatva, was stationed in Srirangam. The Vaikhanasas neglected the deity without doing any *upachara* and did evil things. Having noticed this, the King gave severe punishment to them. There were no elite Srivaishnavas in the town. At

that time, some Saivites approached the King and said that the third chapter of *Sri Venkatachala Mahatmyam* of *Vamana Purana* mentions that their deity Kumaraswami is doing penance on this Hill. Hence, the deity on the banks of Koneru (Tank) is Kumaraswami. Further, the deity doing penance, lack of weapons with Him and the nomenclature of 'Swami' in Swami Pushkarini denoting Subrahmanya Swami establish that the Hill was a holy place of Saivas. In the middle, some Vaishnavites influenced the King by misrepresenting the contents of Puranas, and obtained permission of the King to introduce Vishnu Deities along with related

festivals. They were not aware of the actual meaning of the shlokas of *Vanama Purana* and other *Puranas*, and imposed superficial meanings of their own on them. The King was confused to notice these two versions. Till then the Hill was known as Vishnu Kshetram with Vishnu as the principal deity, and Vishnu Theertham. Vaishnavites were doing *pujas* and Mahotsavams. The king was worried that Saivites were giving opposite version. At that time there were no well grounded / well-versed Srivaishnavites. Those who were there were not in a position to defend their position by referring to the original Puranas and convince the king. So, they invited Sri Ramanuja, who was in Srirangam at that time, sending a letter to him. Learning this, Sri Ramanuja reached Tirupati quickly. He blessed the King. With a view to establishing Tiruvenkatamudayan as Maha Vishnu, Sri Ramanuja gave a discourse on *Sri Venkatachala Mahatmyam*, pointing out references in the eighteen Puranas to Tirumala as a Vaishnava shrine without any ambiguity. Besides, he also referred to Alvars' sayings, without any contradictions and ambiguity.

Having heard the discourse of Sri Ramanuja on the Puranas, the King was wonderstruck but could not arrive at any conclusion. At that time, Sri Ramanuja referred to seventh Adhyaya of *Brahma Purana*, wherein it is stated that in the beginning of Kaliyuga, Tiruvenkatamudayan gave away His Conch and Chakra to Thondaman Chakravarthi to destroy his opponents and since then, He was without weapons in His hands. The King was still not in a position to reach a conclusion.

Sri Ramanuja wanted to establish the truth with proofs. He said as : "I call Him as Lord Mahavishnu; Saivites regard Him as Lord Subramanya. To clear the doubt, let us prepare Lord Vishnu's weapons – Conch and Chakra and also Subramanyan's weapons (mace and others) and place them in the *sanctum sanctorum*. Depending on the weapons the deity accepts overnight, his identity will be established". The King agreed to the

proposal. Accordingly, Saivites and Vaishnavites got their deity's weapons prepared and placed them in the *sanctum sanctorum* in the night and closed the sannidhi. It was duly locked and sealed with Rajamudra.

Astonishment

The next day early morning when they opened the temple door, the King was pleasantly surprised to see Tiruvenkatamudayan with the conch and discus. His respect for Sri Ramanuja grew enormously and he became his disciple. As instructed by Sri Ramanuja, the King punished the Saivites for presenting a false case and banished them from his kingdom.

Then Sri Ramanuja spread the truth of the supremacy of Tiruvenkatamudayan over the entire country and declared that He is none other than Sri Vaikuntanatha, Sriyahpathi and Sri Maha Vishnu. He performed Samprokshanam – purification ceremony according to Sri Vaikhanasa Agama and arranged for uninterrupted *Tiruvaradhana* (daily pooja) daily for Tiruvenkatamudayan.

As *Sri Vishnutatva Prathishtapanacharya*, Sri Ramanuja installed the deities of Varaha, Narasimha, Vaikunta Natha and Sri Venkatesa in the four corners of the temple besides the attendants of Vishnu viz. Garuda, Adishesha, Vishwaksena and Dwarapalakas as per Vaikhanasa Agama in their respective places on the elevated Vimana.

As mentioned in Varaha Purana, Sri Ramanuja wished Mahalakshmi, who is seated on the bosom of Lord in the *Padmasana* posture, to appear with two arms. He installed her on the bosom of the Lord in the auspicious yoga called *Ratnamanjarika* on *Sukla Dwasasi*, Friday with the ruling star of *Uttara Phalguni*. Sri Ramanuja made this permanent arrangement so that Tiruvenkatamudayan flourishes with unlimited wealth.

Holy bath (Tirumanjanam) to Tiruvenkatamudayan and face mark

Sri Ramanuja gave serious thought to the daily *abhisheka* being held to Mulamurthi in Tirumala. He felt that it is not good to offer various *upacharas* incompletely. In the *Ananda Samhita of Vaikhanasa Agama*, it is stated that on Fridays Tirumanjanam is to be performed first to Mulamurthi and then separately to Mahalakshmi, who is seated in the bosom of Mulamurthi, getting Her down for Tirumanjanam.

According to *Padma Purana* and *Vaikhanasa sastra*, Sri Ramanuja ordered that Mulamurthi be decorated with tirunamam with a base on the nose resembling the 8th phase of the moon. The next day was Friday. So, he ordered that the water from Akasa Theertham to be used first for Tirumanjanam. As the tirumanjanam was carried out, Sri Ramanuja noticed that the face mark was washed away. But the half circular base on the nose resembling the eighth phase of the moon was not washed off. It reminded Sri Ramanuja of Jaganmohini avatara whose face was adorned by a namam like half full moon after churning the milky ocean, and the Celestial Gods and Asuras were bewitched by the beauty of the face with such a namam. Tiruvenkatamudayan's face appeared like that of Mohini Avatara. This enthralled the hearts of the devotees. Sri Ramanuja thought that this type of mark on the face of the Lord should appear in a day or two by a miracle. The Lord approved it through the voice of Archaka. It was then decided that the namam starting from the base of the nose and reaching the forehead made of *pachakarpura* powder should adorn Tiruvenkatamudayan's face as soon as holy bath is over for three days consecutively.

In the 33rd Chapter of *Padma Purana*, it is stated that the sacred Avatara day of Tiruvenkatamudayan was in *Purattasi (Kanya)* month on *Sravana Dwadasi* Day, the Monday. Sri Ramanuja thought that on that day the Lord should be worn tirumani with just semicircular base on the nose and a tilak of turmeric powder. Two strings of white pearls should give the appearance of two white lines with a central red tilak. The eyes should be adorned with collyrium (*anjanam*). Such darsan should be there for the remaining days.

It is customary for the heroes to decorate heroic weapons first with sandal paste and flowers. Similarly, Sri Ramanuja ordered that the Vijaya parampara of Tiruvenkatamudayan is to be celebrated in the morning, noon and evening, decorating the Conch and Chakra, besides Sridevi, who is adorning the Lord's bosom, followed by garlanding Lord's crown.

On Fridays, when Tiruvenkatamudayan undergoes Tirumanjanam, Goddess Sridevi adorning His bosom is to be removed for Her bath. Since Sridevi cannot tolerate separation from Her husband (Tiruvenkatamudayan) even for a moment, Sri Ramanuja ordered that Andal's Prabandham – *Nachchiyar Tirumozhi*, a poem of 143 inspiring verses, should be recited on that occasion to diminish Sridevi's pangs of separation after *Purushasukta* parayanam, etc during Tiruvenkatamudayan's Tirumanjanam.

(to be contd...)

LET US KNOW THE ANSWERS

1. Bhusukta
2. Navavidha Bhakti
3. Chitha Suddhi or Trikarana Suddhi
4. Purusharthas
5. Vedavyasa
6. Nature
7. Lord Brahma
8. A Linga
9. Maya Sabha
10. Valmiki Ramayana
11. Arasavalli
12. Sorakaya
13. New vessels and many other things.

There are four Vedas 1. Rig veda 2. Yajurveda 3. Samaveda 4. Atharvanaveda. Generally, some assume that the Vedas are the texts that contain metaphysical knowledge only. But it is wrong. They also contain the knowledge of various sciences like Physics, Chemistry, medicine and Mathematics.

For illustration, let us discuss the mathematics in Vedic literature. Mathematics has earned the reputation as queen of all sciences in ancient India. Its significance was well recognised by our ancestors millenium ago. Lagadha, the great Mathematician and astronomer of India, stated in his book *Vedanga Jyotisha* that -

*Yathasikhamayuranam
Naganammanayoyatha
Tad dvedangasastranam
Ganitam murdhanisthitah*

Like the crests on the heads of peacocks, like the gems on the hoods of cobras, mathematics is at the top of vedangasastras.

The contribution of India to mathematics is highly remarkable and globally acknowledged. The concept of zero, infinity and number systems are a few among them.

As the alphabets are important for every language, the digits are important for mathematical language. We have only ten digits from 0 to 9. With the combination of these digits infinite numbers are formed. The infinite value of a number is called infinity or '*ananthorasi*'. Kha hara is the term used for infinity in ancient literature. 'Kha' means zero and 'hara' means denominator. A number having zero in its denominator is called infinity. The sloka and explanation is found in the following manner-

Mathematics is playing a significant role in every aspect of life starting from Vedic rituals to science and technology.

Number System in VEDIC LITERATURE - Dr. C.V. Sulochana

*Kale Ananthe Asmin Vikara Khaharena
raasaavapi praveshtesh vapini srutheshubahush
vapisyaallaya srushti Ananthe Athyuthe bhootha
ganeshuyaddhath II*

During the pralaya many things get dissolved in Maha Vishnu and after pralaya during srushti all those things come out of him. This happens without affecting the Lord himself. Like that, whatever number is added to infinity or whatever is subtracted from it the infinity remains unchanged.

The same concept of infinity is found in the following Shanti mantra also.

*PurnamadahPurnamidam
Purnatpurnamudachyate
Purnasyapurnamadaya
Purnamevavashishyate*

Usually we read the huge numbers by counting the places as ones, tens, thousands, lakhs, ten lakhs and so on. This mathematical system is called decimal system or base 10 system. At most we can go upto the places of millions, billions or trillions in reading. But our ancient Indians could go up to 10^{62} place.

In Vajasaneya samhita of Yajurveda we can find the references to the decimal system of numeration with various names given to the successive powers of 10 as follows.

Eka = 10^0 , Dasa = 10^1 , Sata = 10^2 , sahasra = 10^3 , Ayuta = 10^4 , Niyuta = 10^5 , Prayuta = 10^6 , Arbuda = 10^7 , Nyarbuda = 10^8 , Samudra = 10^9 , Madya = 10^{10} , Anta = 10^{11} , parardha = 10^{12} , Usas = 10^{13} , Vyuti = 10^{14} , Udesya = 10^{15} , udyata = 10^{16} , Udita = 10^{17} , Suvarga = 10^{18} , loka = 10^{19}

Moreover in Valmiki *Ramayana* too, we can find such names as -

Vrinda = 10^{22} , Mahavrinda = 10^{27} , Padma = 10^{32} , Mahapadma = 10^{37} , Kharva = 10^{42} , MahaKharva = 10^{47} , Samudra = 10^{52} , Ogha = 10^{57} , Mahaogha = 10^{62} .

In ancient India almost every data was represented in poetic style. In order to insert the numbers in padas of poems without affecting the rules, the Vedic people used to adopt the following four number systems. They are 1. Bhootasankya system 2. Katapayadi system 3. Aryabhatiya system 4. Aksharapalli system. Among these four systems,



In vedic literature, the numbers are represented with various objects that exist in nature uniquely. The numbers from 0 to 10 are represented in Bhootasankya system as -

- 0 = Akasa or sunya
- 1 = Prakriti
- 2 = Nayana (two eyes), Karna (two ears), Paksha (two fortnights)

Bhootasankya system is not only easy to represent the numbers but greatly mentioned in Vedic literature.

We can see not only the number system in Vedic literature but also Arithmetic, Geometry and mensuration in them.

Think it over...

Q10. The terms Vrinda and Mahavrinda are taken from

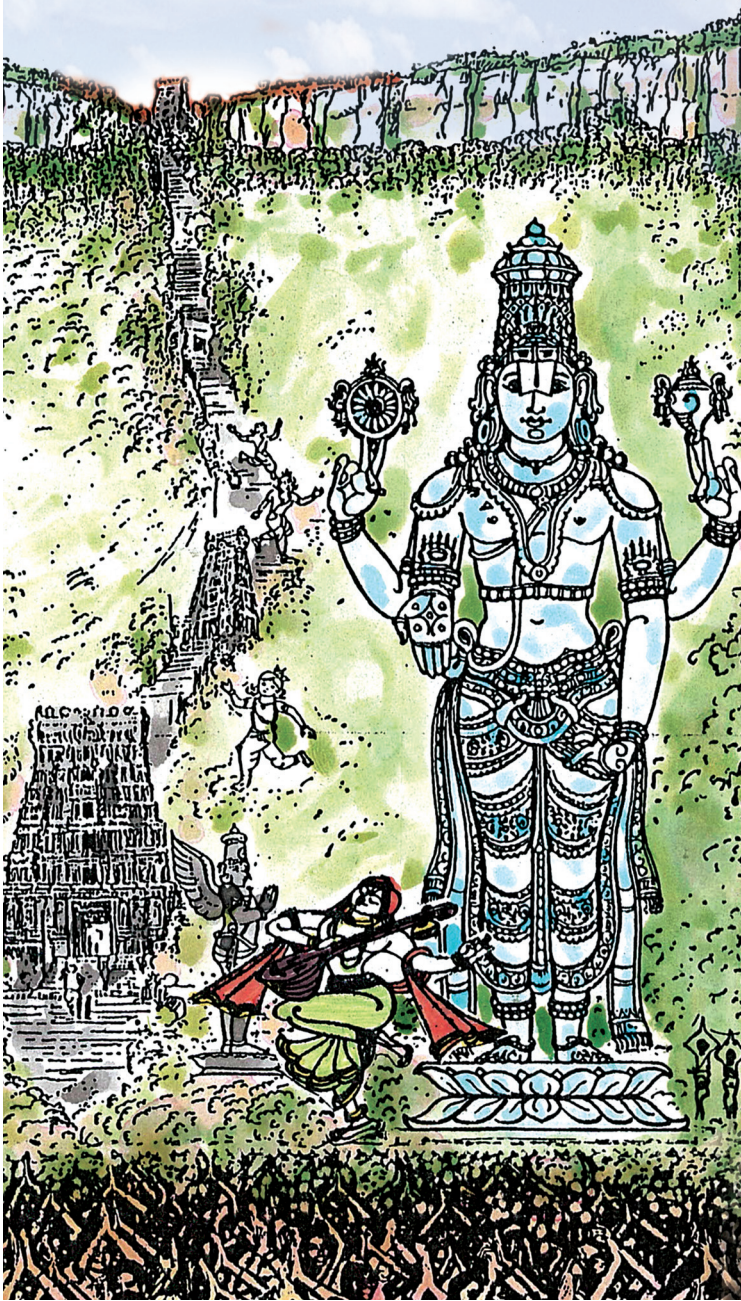
Answer at Page No. 42

- 3 = Agni, (Ahavaniya, Garhapatya, and dakshinagni), Rama (Sri rama, parasurama, Balarama), Eyes of Sankara, Three kalas (bhutakala, vartamanakala, bhavisyakala), three gunas (sattvaguna, rajoguna, tamoguna)
- 4 = Veda (RigVeda, YajurVeda, SamaVeda, AtharvanaVeda), Yugas (kritayuga, tretayuga, dvapara yuga, kali yuga)
- 5 = Bhutas (Akasa, vayu, agni, jala, pruthvi), Pranas (prana, apana, vyana, udana, samana)
- 6 = Sastras (siksha, vyakarana, kalpa, nirukta, jyotisa and chandas), Rutu (vasanta, grishma, varsha, sarat, hemant and sisira rutu), Ruchi- taste (sweet, salt, sour, bitter, spice)
- 7 = Rishis (Vasistha, Vamadeva, Kasyapa, Atri, Bharadwaja, Visvamitra, Gautama)
- 8 = Matanga (8 elephants), Dikpala (Indra, Agni, Yama, Niruti, Varuna, Vayu, Kubera, Isana)
- 9 = Grahas (Ravi, Chandra, Kuja, Budha, Guru, Sukra, Sani, Rahu, Ketu), Gems (Vajra, Vaidurya, Manikya, Mukta, Pravala, Gomedhika, Pusyaraga, Indranila, Marakata)
- 10 = Avatars of Lord Vishnu (Matsya, Kurma, Varaha, Narasimha, Vamana, Parasurama, Sri Rama, Bala Rama, Krishna)



THE SIGNIFICANCE OF Dasa Bhakti

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



(continued from the previous issue)

We already knew about the devout devotion of Sri Vijaya Dasa towards Lord Venkateswara in the previous edition. Let us know about the greatness of Sri Gopala Dasa, the most significant disciple of Sri Vijaya Dasa. Next to Sri Vijaya Dasa, Sri Gopala Dasa became a renowned 'haridasa,' a marvellous poet, a great saint and a true devotee of Lord Venkateswara.

The Glory of Lord Venkateswara in Gopala Dasa's Literature: Having the 'amsa' of Lord Ganesh, Sri Gopala Dasa has got tremendous influence by the recapitulation of magnificent Gayatri 'mantra' and has achieved abundant prosperity and commendable virtue. By way of offering food and knowledge to the people, Sri Gopala Dasa has attained the glorious grace of Lord Venkateswara. He is capable of knowing the past, the present and the future. He is a great philosopher knowing the Vedas and the 'Itihasas.' He treats both sacrifice and luxury alike. He was named as 'Bhaganna' at the time of his birth. He is popular as 'Bhaktiyalibhaganna.' In the beginning, he wrote many 'suladulu' (keerthanas) with the pen name 'Venkata Krishna.' Later, he became famous with the pen name Vijaya Vittala which was initiated as 'upadesa' by his 'guru' and became famous as Gopala Dasa. He wrote many 'Ugabhoga keerthanas' also. The scholars and common people were surprised at his wonderful poetry. Sri Gopala Dasa's 'keerthanas' have led the people in a righteous path. His poetry inspires devotional

knowledge and a sense of renunciation in the hearts of the devotees. His style of writing is almost similar to that of Sri Vijaya Dasa. He described the glorious significance of many pilgrim centers which he had visited during his pilgrimage in the form of 'suladulu' / 'keerthanas' with a good reference to many 'puranas' and 'itihisas'. He used to visit Tirumala for the grand 'darshan' of Srivara and used to glorify Him to his fullest satisfaction whenever his time allowed him. He spent all his time in the premises of the temple of Lord Venkateswara situated in Uttanur, a village in the taluk of Devadurga in Raichur region.

Sri Gopala Dasa prays to the Lord: 'O! Sreesa! I am unable to swim in the terrible Ocean of 'Samsara.' It is unfair on Your part if You neglect me since I am Your earnest servant. Please drive out my heap of sins and protect me by granting essential knowledge, devotion and sacrificing nature and make my mind always stay in Your heart for Your abundant grace. Please keep me away from the 'Sattava', 'Rajo' and 'Tamo gunas' from my mind and also from 'arishadvargas' namely 'kama', 'krodha', 'lobha', 'moha', 'mada' and 'matsarya'. Kindly promote 'Navavidha Bhakti' in my mind. You are ruler of the entire cosmos.'

Sri Gopala Dasa further prays to the Lord: 'Hey! Karuna Sagara! I have stood before You as a refugee knowing the fact that all sins would be washed off if I just memorize Your sacred name. You are 'Bhaktavatsala! The three 'namas' You bear symbolize the three 'lokas,' namely 'the Swarga', the earth and 'the Patala.' They also represent three divine embodiments namely Lord Brahma, Lord Vishnu and Lord Maheswara and three essential elements in the world i.e., Creation, Existence and Destruction.

Sri Gopala Dasa addresses Lord Venkateswara as Srilola, Srikrishna, and Gopala Vittala. He wants to know about His mysterious 'leelas.' There is a speciality in the writings of Sri Gopala Dasa. He used to give prominence to number when he composes his 'suladulu' 'keerthanas'. In the following poem, he made an experiment in using the word 'vari' repeatedly by denoting different connotations:

'Varijalayapate Varijanabhane Varija
bhavasita, Varijanetrane /

Varijmitra apaara prabhavane Varijandada
kaarana dhoreye//

'Vari' means water. 'Varijalayapate' means that Lord Srinivasa is the husband of Goddess Lakshmi who was born in a lotus existing in water. Varijanabhane means that He has created the lotus from His navel. Varijabhavasita states that He is the father of Lord Brahma who was born from the lotus. Varijanetrane implies that the Lord is lotus-eyed. Varijmitra symbolizes that He is as radiant as the sun since He is the friend of lotus. He is the most influential deity of all. Varijandada kaarana denotes the meaning that He is the Lord ruling the universe originated from water.

Sri Gopala Dasa prays to the Lord: 'You are the Protector of the Universe. You are a great disciplinarian. You are the main source of salvation. You are the Omnipresent. You are the Infinite Power keeping the cosmos in Your belly. You are the permanent giver of boons to Your devotees.' The most famous 'keerthana' is '*Nadedu barayyabhava kadalige kumbha sambhava...*' of Sri Gopala Dasa is being sung on the day of Vijayadasami when the Lord is seated on His glorious chariot and proceeds in 'mada streets' in Tirumala during the

Brahmotsavams for granting His bountiful grace to His devotees. When a devotee listens to it, he imagines that the chariot is before him.

Sri Gopala Dasa praised the glory of the Lord who saved Arjuna from the 'Nagashtra'. He has also expressed his 'sakya bhakti' like Sri Sudhama. He has three brothers namely Sri Seenappa, Sri Dasappa, and Sri Rangappa who are eminent writers. Their pen names are Guru Gopala Vittala, Varada Gopala Vittala and Tande Gopala Vittala respectively. They have written 'keerthanas' and has sung the glory of the Lord like their brother. Sri Guru Gopala Dasa (Sri Seenappa) has eulogized the Lord who has occupied His seat with His two consorts on the auspicious occasion of the Brahmotsavams.

Sri Gopala Dasa requests the Lord: 'Hey! Garudagamana! Please come to me quickly like a cow called by its calf.' In a poem Sri Gopala Dasa eulogizes the Lord: 'I invite You to come to the chariot of my physical body from Your divine chariot. You have given the nectar to the deities after the process of churning of the Ocean of Milk. You are the Lion to the elephant of sins. You are the Father of Cupid, the God of Love. You are the God of Wealth'. He further says: 'O! Lord Srinivasa!

You are my sole protector. All my relations like mother and father are abstract but You are my concrete relative. You are the only god to make me divert from all kinds of sinful thoughts. I submit all punishments assigned to me by Lord Yama in accordance with my 'karma' at Your feet for protection.'

Sri Gopala Dasa humbly submits: 'O! Lord! I take refuge as Your servant since I cannot bear all the difficulties like staying in my mother's womb, spending childhood, youth and old age. Kindly grant me the boon of living as Your servant since I consider it a grand affluence. I am unable to experience the result of my 'karma' and I cannot comprehend when it comes to an end. Hey! Gopala Vittala! Give me the capability to think about You always throughout my life'.

(to be contd...)

SOLUTION TO PUZZLE

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

LORD SURYA

- Smt. D.K. Ahanalakshmi

Japakusumasamkaasamkasyapeyam mahadyutim
Tamorim sarvapapagham pranatosmidivakaram

- Navagrahastotram

Red like the japa flower, son of Sage Kasyapa, dazzlingly brilliant
Destroyer of ignorance and sins, day-maker, I salute thee O Sun!

In the Navagraha shrines, you see Lord Surya (Ravi) as the central figure, with the other planets occupying various positions around him. The sun at the centre of the solar system has always been recognized as the giver of light and warmth to all. Surya is the son of Sage Kashyapa and Aditi. Surya is represented as holding two lotuses when he is depicted with two arms. The four armed Surya has a chakra and a staff in addition to the lotuses. The deities associated with Surya are Rudra and Agni, while the associated element is fire and his colour is white. His chariot has one wheel drawn by seven horses – a symbolic way of indicating that when white light is split, you get seven colours (the same as the colours of a rainbow). Surya's charioteer is Aruna, the deity of dawn. Surya is also known as Ravi and the first day of the week (Sunday), Ravivara is named after him.

There are many temples to the Sun God: Konarak in Odisha, Modhera in Gujarat, Unao in Madhya Pradesh, Dakshinaarka Temple at Gaya, Bihar, Surya Pahar temple in Assam and Surya Narayana temple in Arasavalli in Andhra Pradesh are well known. In Tamil Nadu, around Kumbakonam is a cluster of temples dedicated to the nine grahas. According

According to Ramayana, Rama was fatigued in the battle against Ravana. Sage Agastya then taught him the Aditya Hridayam, describing the glory of the Sun. Rama recited it thrice and felt energized.

to legend, Sage Kalava was suffering from various ailments including leprosy and prayed to the navagrahas. They gave him boons that cured him but Brahma was angered as he felt planets (as lesser deities) should not give boons to humans and cursed the navagrahas with leprosy. The grahas came down to earth to vellerukkuvanam (field of white calotropis flowers) and prayed to Lord Shiva. He told the navagrahas that henceforth they could stay there and bless devotees visiting them. The temple for Sun as at 'Suryanar' temple where the presiding deity is west-facing Surya along with his consorts Ushadevi and Pratyushadevi (Chayadevi), with a shrine to Jupiter (Guru) just opposite. The theertham is Surya theertham. There are shrines for the other planetary deities, without their vahanas.

The ten-day festival held as part of Ratha Saptami is the most important festival. Generally, the Shiva temple at Tirumangalakkudi is visited before visiting Suryanar temple.

Muthuswami Dikshitar has composed a group of kritis on the navagrahas. Tradition avers that the compositions were created to alleviate the sufferings of his dear student Tambiappan. The first kriti is in praise of Lord Surya.

There are many hymns in praise of the Sun (Ravi) such as 'aditya kavacham' from Skanda purana and the 'aditya stotram' from Bhavishyat purana. Recite Aditya Hridayam and be blessed by Ravigraha. Let us also pray to the Sun God to help us win victories, overcome enemies and keep us healthy and safe.

Think it over...

Q11. Name the Sun temple situated in Srikakulam district of A.P. ?

Answer at Page No. 42



Nature has given various kind of plant species to protect and to provide benefits to the human species in this universe. Among these, some are available in the form of food, some in the form of medicine and some work both as food and medicine.

Human body and food are comprised of five elements. The five elements that are in food enter the body, takes various changes, digests, merges into the muscles, helps to nourish, work in the form of medicine and eventually produces energy and health to human body. Among the food elements, Bottle Gourd which contains juicy medicated liquid is available for less cost. This vegetable is grown everywhere and easily available to all the categories of people.

Bottle gourd are of different colours. Some are green in colour, some are light yellow colour and some are in white. These are available to us in two different shapes – tall and circle. This vegetable is called Bottle gourd in English, Lauki in Hindi and its scientific name is Lagenaria siceraria and it belongs to the tree clan of Cucurbitaceae. Bottle Gourd is highly beneficial and is a cool food element.

Let us see how Bottle Gourd is useful as medicine -

Treats urinary tract infections: Boil 200 ml water with bottle gourd paste adding the mixture of half spoon cumin seeds, half spoon coriander seeds and half

HEALTH THROUGH BOTTLE GOURD

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



spoon palm crystals. Stop boiling it once the water evaporate until it becomes 100ml water, then drink it after getting cool. Rapid development occurs, if it is done daily. It stops the problems like burning problem while urinating, continuous urination, fall of blood in urine, thick urination and also clears stomach acidity. Diabetic patients can prepare this kind of bottle gourd juice with all ingredients leaving palm crystals or candy.

Helps in weight loss: Daily, early in the morning, drink the filtered bottle gourd juice that is prepared with the 100ml boiled water with the mixture of turmeric, salt, black pepper powder and cinnamon. It controls appetite, helps in weight loss by reducing cholesterol or fat contents in human body. It is good even for heart and also for blood muscles.

White hair: weekly twice or thrice apply bottle gourd paste mixed with gooseberry water to hair and then take head bath after 10 minutes. It reduces white hair that comes at early age.

Stops diarrhoea: Bottle gourd juice stops constipation and also treats diarrhoea. Along with suggested medicine, have 30-60ml bottle gourd juice with coconut water. It treats digestive track.

Reduces heat in body: Prepare the content by boiling 250ml water with 100ml bottle gourd slices, 10gram soaked Moong dal. Filter it and then drink it hot. It reduces heavy heat, thirstiness, eye burning, fever and other problems. It also reduces tummyness in stomach.

Less sleep: Boil 50ml sesame oil with 200ml bottle gourd juice until the oil remains and then use it as hair oil. It reduces dried skin on head, eye burning and the cracks in feet.

Skin boil: Bottle gourd juice reduces heat on palms, body and itching sensation. These are some of the useful medicinal tips that should be followed.



Think it over...

Q12. In Telugu Bottle Gourd is called?

Answer at Page No. 42

LET US LEARN SANSKRIT

LESSON - 11

Original Expression by : Mahamahopadyaya Kasi Krishnacharya

Modified Expression by : Mahamahopadyaya Samudrala Lakshmanaiah

English by : Dr. S. Vaishnavi

बालकः = Boy

इव = like, similar to स्नानम् = Bath (1st and 2nd case, Singular)

ब्राह्मणः = Brahmin

खलु = Is it not !

स्नानानि = Bath (1st and 2nd case, Plural)

अनुजः = Younger Brother

अहो = Alas

भोजनम् = Food (1st and 2nd case, Singular)

QUESTIONS

a १. सर्वे ब्राह्मणाः तत्र भोजनं कुर्वन्ति। २. वयम् अत्र भोजनं कुर्मः। ३. यूयं कुत्र स्नानं कुरुथ? ४. सर्वे बालकाः तत्र न सन्ति। ५. अत्र एकः अपि भोजनं न करोति। ६. सः बालकः इव अस्ति। ७. एते स्नानं कुर्वन्ति खलु। ८. न कुर्वन्ति। ९. किमर्थम्? १०. ते बालकाः इव सन्ति।

b 1. Where were all Brahmins? 2. They are having bath. 3. What is happening here today? 4. There is nothing. 5. A few boys are eating there. 6. We all are having bath here. 7. How many boys are here? 8. All boys are here. 9. Why aren't you all having bath? 10. Alas! Why are you having food like a small boy?

ANSWERS

१०. अहो! बालकाः इव यूयं भोजनं कुर्वन्ति।
९. स्नानं कुर्वन्ति। ८. सः बालकः इव अस्ति। ७. एते स्नानं कुर्वन्ति खलु।
६. सः बालकः इव अस्ति। ५. अत्र एकः अपि भोजनं न करोति। ४. सर्वे ब्राह्मणाः तत्र भोजनं कुर्वन्ति।

a 1. All brahmins are having meal there. 2. We are having meal here 3. Where are you all having bath? 4. All boys are not there. 5. Not even a single person is having meal here. 6. He looks like a boy. 7. Aren't these having bath? 8. (They are) not doing. 9. Why? 10. They look like boys.

Long ago, a man named Kumar lived in a small village. One day, while he was cooking, he realised that his vessel had a hole. He wanted to get a new one. Later, he was sitting outside his house when he heard that there was going to be a huge market in the next village. He realised that he would be able to get not only new vessels but many other things there. Then he remembered that he had to cross a dense forest to go there and again to return. Still, he decided to make the journey the next day.

When he visited the market, he was very happy because he was able to get new vessels and many other things. At the end of the day, he put them all into a big sack and tied it up to carry on his back while walking home.

As Kumar entered the forest with the sack, two thieves saw him. They wanted to steal the sack

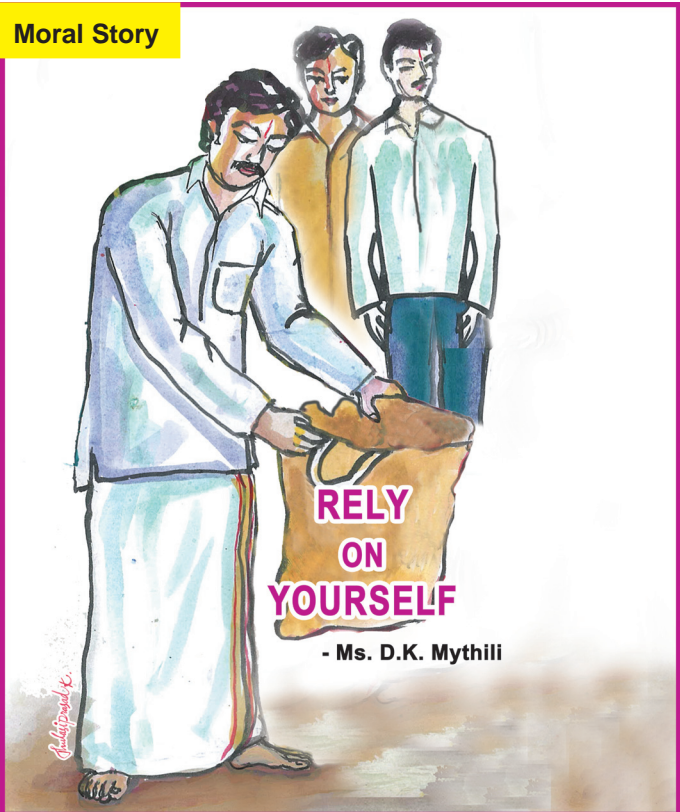
The moral of this story is that we should always trust ourselves and check everything on our own when we have doubts instead of relying on what other people tell us.

and decided to trick him. As he walked, the first thief approached him and asked “Why are you carrying that animal in a sack? It would be better to take it out so that it can breathe!” Kumar replied, “That is not an animal – the sack has things that I bought in the market!” The thief replied, “Are you sure? I can see it through the gaps in your sack and it looks like an animal”. Kumar got angry and walked away quickly.

But then he started to have doubts. What if he had taken someone else’s sack by mistake?

Just as Kumar was going to open his sack and check, the second thief approached him and asked “Why are you carrying that goat in a sack? You can easily make it walk to your house!” Kumar got angry again and said “That is not a goat – the sack has the vessels I bought today! It is getting dark, perhaps you are not able to see clearly.” But

Moral Story



- Ms. D.K. Mythili

the second thief said “I am sure it is a goat, I can see it moving its head! Why not let it walk instead of carrying it?”

By this time, Kumar was convinced that he had taken someone else’s sack. It was too late to go back, and he did not know what to do with an animal instead of his vessels. So he dropped his sack and walked away, angry because he thought he had made a mistake. When he had left, the two thieves opened the sack and stole all the vessels!

If Kumar had opened his sack and checked, he would have realised that the thieves were playing a trick on him! But he believed two strangers and lost all his things.

Think it over...

Q13. What did kumar buy in the market?

Answer at Page No. 42





LORD VAMANA The Incarnation of Lord Vishnu

Original Story in Telugu by : **Dr. A. Sandhya**

Pictures by : **Sri P. Thulasiprasad**

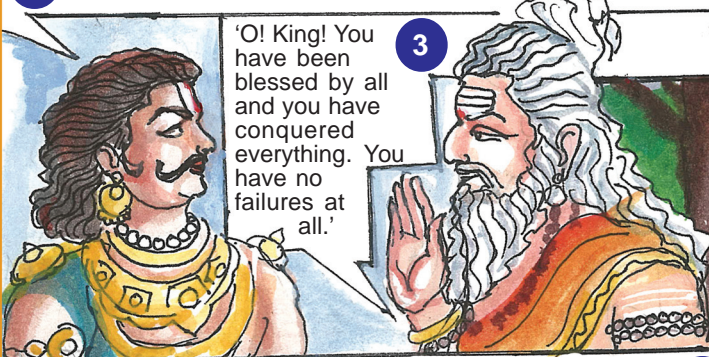
Translated by : **Smt. J.C. Gnanaprasuna**

1

King Bali with the blessings of his Guru Sukracharya, acquired the position of Lord Indra and also planned to perform 'Aswamedha Yagam'. In this process, King Bali said to his Guru -

'O! Gurudeva! Will the 'yagam' be performed without obstacles?

2



'O! King! You have been blessed by all and you have conquered everything. You have no failures at all.'

3

'My dear 'disciple'!

You are helping all who approach you. This is highly commendable.'

5



'Gurudeva! It is possible only because of your blessings.'

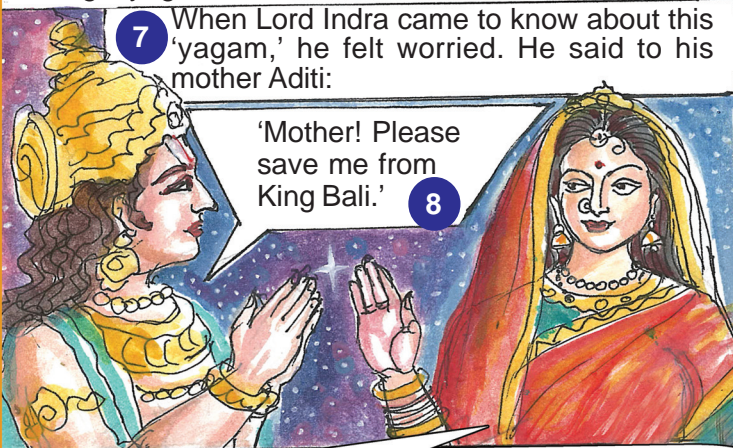
6

King Bali decided to prove his charitable nature through 'yagam'.

4

Aditi prayed to Lord Srimannarayana along with Lord Brahma and other deities.

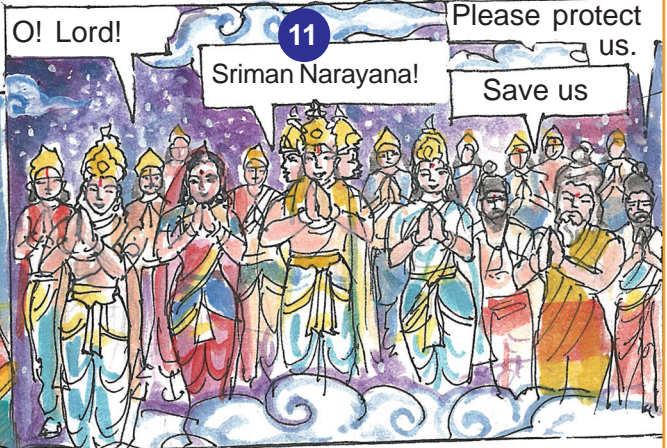
10



7 When Lord Indra came to know about this 'yagam,' he felt worried. He said to his mother Aditi:

'Mother! Please save me from King Bali.'

8



O! Lord!

Sriman Narayana!

Please protect us.

Save us

11

11

'O! My son! We all depend on Lord Srimannarayana. Let's pray for His protection.'

9

The 'upanayanam' of Vamana was conducted by Aditi and Kashyap.

13

Lord gave boon to Aditi that -

12

"I will be born as your child as Vamana".



Finding that King Bali was going to perform "Yagam," Vamana in the form of a Brahmin (bachelor) went to the king who had captured the position of Lord Indra. King Bali welcomed him and worshipped him by providing a respectable seat.

14



15

He said: 'O! Brahmin! What do you want?

King Bali's 'guru' warned him and said: The boy was not an ordinary one. Take care.'

16

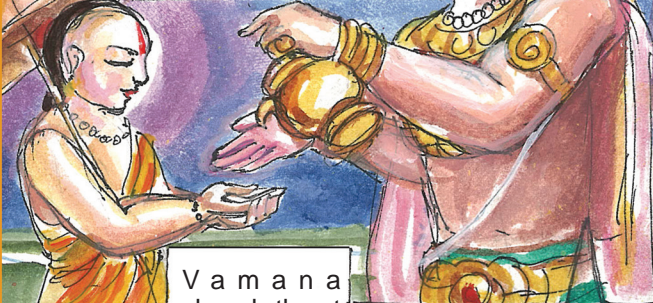
'O! King! I am a Brahmin. I heard a lot about your alms giving. Give me three feet of land to reside.

17

'Okay! I will give you. He took his 'kamandalam' to donate three feet of land to Vamana. His 'guru' entered the spout

of the kamandalam' for stopping the flow of water.

18



V a m a n a cleverly thrust a piece of

'Dharba' (grass) into the spout and cleared the obstruction.

19

'O! Brahmin! Take the charity of three feet.'

20



Vamana put His one foot on land and the second one on heaven

21

22

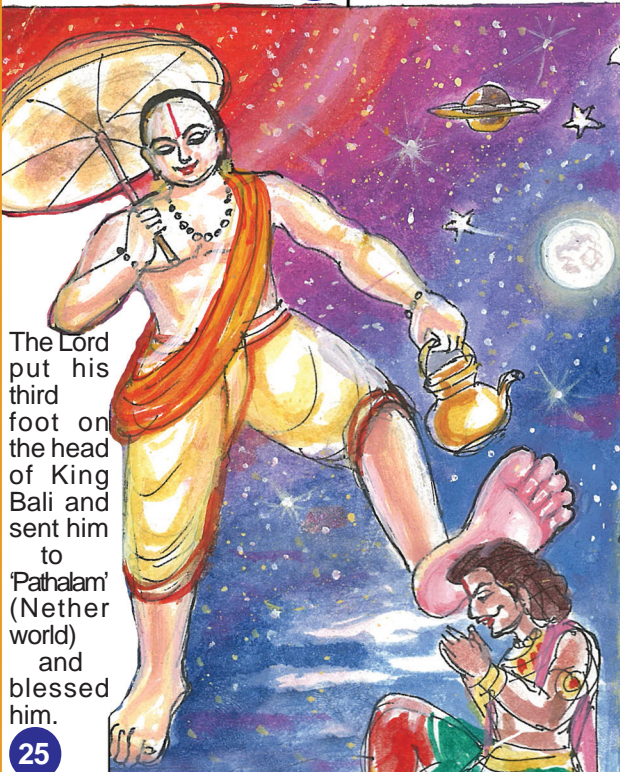
and asked the king to show him the place for the third.

King Bali noticed that He is the incarnation of Lord Srimannarayana.

23

O! Lord! Put the third foot on my head.

24



The Lord put his third foot on the head of King Bali and sent him to 'Pathalam' (Nether world) and blessed him.

25

Having observed the glory of Lord Srimannarayana, all people praised the Lord with various 'sthothras.'

26



END

Quiz

1. Which is not the name of Goddess Saraswati as per Vedic Scriptures:

- A. Vidya Devi B. Sreedevi
C. Bharati D. Varadayini
E. Sarada Devi

Answer : A : Sreedevi

2. Correct the proverb
Godliness cleanliness is next to.

Answer : Cleanliness is next to Godliness.

4. Unjumble the Words in this Universal Mantra:

Uttissth Nara Shaardoola Daivam Aahnikaam Kartavyam |
Pravartathe Suprajaa Raama Kausalya Puurvaa Sandhyaa |

Answer:
Kausalya Suprajaa Raama
Poovaa Sandhyaa Pravartathe |
Uttissth Nara Shaardoola
Kartavyam Daivam Aahnikaam ||

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

A

BHARATI
SHREEDEVI
SITA
BHUDEVI
PARVATI
GAYATRI

B

RAGHUNANDAN
SHIVASHANKARA
VARAHASWAMI
SRIKRISHNA
BRAHMA
VENKATARAMANA

SRIKRISHNA
SHIVASHANKARA
VARAHASWAMI
RAGHUNANDAN
VENKATARAMANA
BRAHMA

RUKMINI
PARVATI
BHUDEVI
SITA
SHREEDEVI
BHARATI

Correct Series:

5. Name the Mother and Father of Draupadi

Prishati and Drupada

Answer :

6. Riddle: Given below are Five Statements.....

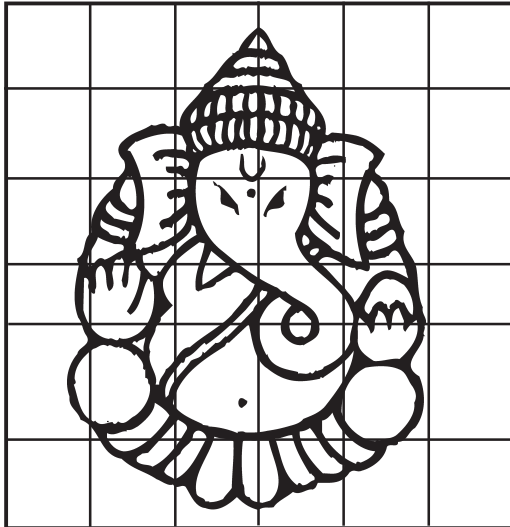
Guess the Significant Event.

1. It occurred in the Dwapar Yuga.
2. Little Krishna is the hero in this incident.
3. Lord Sri Krishna saved his Bhaktas from a flood created by Lord Indra.
4. Lord Sri Krishna was a small child, yet he picked up a mountain on His Little finger.
5. He was living with Nanda and Yashodha at that time.

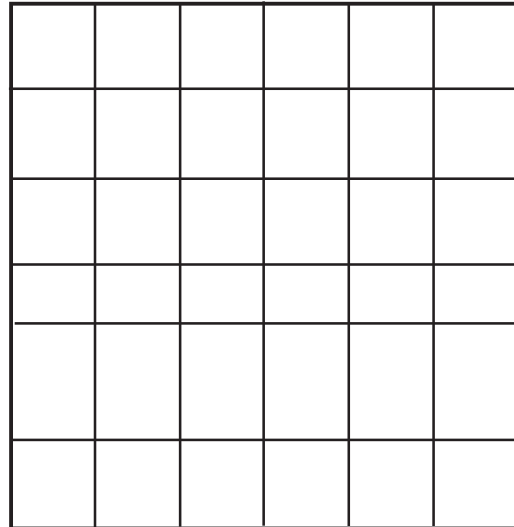
Answer : Lifting of Govardhan Parvat (Mountain) by Sri Krishna.

DRAWING

Colour the Picture



Draw the Picture as given



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Tirumala Tirupati Devasthanams



Sri Y.V. Subba Reddy was sworn in as Chairman of the T.T.D. Trust Board on 11.08.2021. On this occasion, T.T.D. Executive Officer Dr. K.S. Jawahar Reddy, I.A.S., Addl. Executive Officer Sri A.V. Dharma Reddy, I.D.E.S., Tirupati Joint Executive Officer, Smt. Sada Bhargavi, I.A.S. Sri Chevi Reddy Bhaskar Reddy, M.L.A. & TUDA Chairman and other officials participated.



Sri Varalakshmi Vratam was celebrated on 20.08.2021 at Sri Padmavathi Ammavari Temple in Tiruchanur. As part of this, Tulabharam was inaugurated at Tiruchanur Temple akin to Tirumala Temple. On this occasion, T.T.D. Trust Board Chairman, Sri Y.V. Subba Reddy along with his wife, T.T.D. Executive Officer Dr. K.S. Jawahar Reddy, I.A.S., Tirupati Joint Executive Officer Smt. Sada Bhargavi, I.A.S., and other officials participated.



On the occasion of Sri Krishna Janmashtami, T.T.D. launched a unique Navaneeta Seva on 30.08.2021 in Tirumala. As part of this programme, T.T.D. Trust Board Chairman is seen churning the curd into butter and then the butter vessel was carried in a procession from Goshala by the T.T.D. Chairman, T.T.D. Executive Officer Dr. K.S. Jawahar Reddy, I.A.S. On this occasion, Addl. Executive Officer Sri A.V. Dharma Reddy, I.D.E.S. and other officials participated.



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SRI PADMAVATHI AMMAVARI PAVITHROTSAVAMS
FROM 18-09-2021 TO 21-09-2021