



TIRUMALA TIRUPATI DEVASTHANAMS

SAPTHAGIRI

ILLUSTRATED MONTHLY

MAY 2021

Rs 5/-



TIRUPATI

SRI GOVINDARAJASWAMIVARI BRAHMOTSAVAMS

18-05-2021 to 26-05-2021

Sriprasanna



**TIRUPATI
SRI GOVINDARAJASWAMIVARI
BRAHMOTSAVAMS**

18-05-2021 to 26-05-2021

18-05-2021 Tuesday

Day: Dwajaroohanam - Night : Peddaseshavahanam

19-05-2021 Wednesday

Day: Chinnaseshavahanam - Night : Hamsavahanam

20-05-2021 Thursday

Day: Simhavahanam - Night : Muthyapupandirivahanam

21-05-2021 Friday

Day: Kalpavrukshavahanam - Night : Sarvabhupalavahanam

22-05-2021 Saturday

Day: Mohiavataram in Pallaki - Night : Garudavahanam

23-05-2021 Sunday

Day: Hanumadvahanam - Night : Gajavahanam

24-05-2021 Monday

Day: Suryaprabhavahanam - Night : Chandraprabhavahanam

25-05-2021 Tuesday

Day: Rathotsavam - Night : Aswavahanam

26-05-2021 Wednesday

Day: Chakrasnanam - Night : Dwajavarohanam



BHAGAVADGITA

Yāvad etān nirīkṣe haṁ
yoddhukāmān avasthitān
kair mayā saha yoddhavyam
asmin raṇasamudyame

(B.G. Chapter- I, Sloka-22)

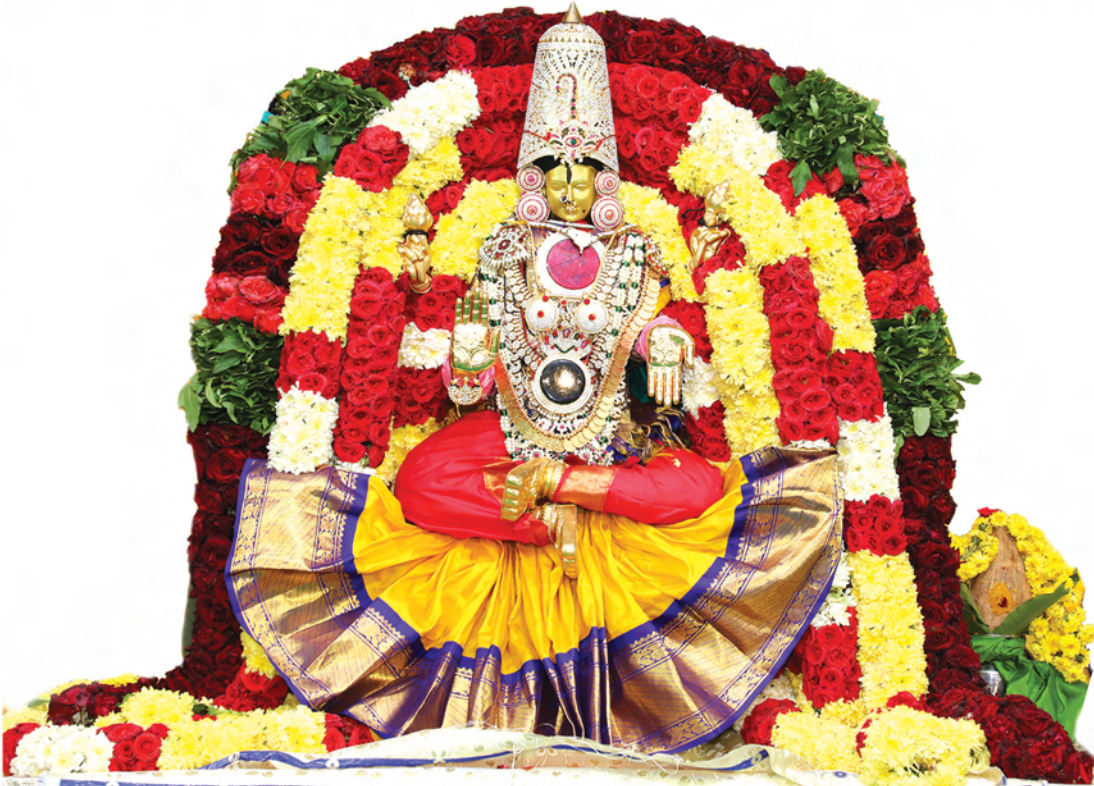
Keep it there till I have carefully observed these
warriors drawn up for battle, and have seen with
whom I have to engage in this fight.

INVOCATION

Shivah shakthya yukto yadi bhavati shaktah prabhavitum
Na chedevam devo na khalu kusalah spanditumapi;
Atas tvam aradhyam Hari-Hara-Virinchadibhir api
Pranantum stotum vaa katham akṛta-punyaḥ prabhavati

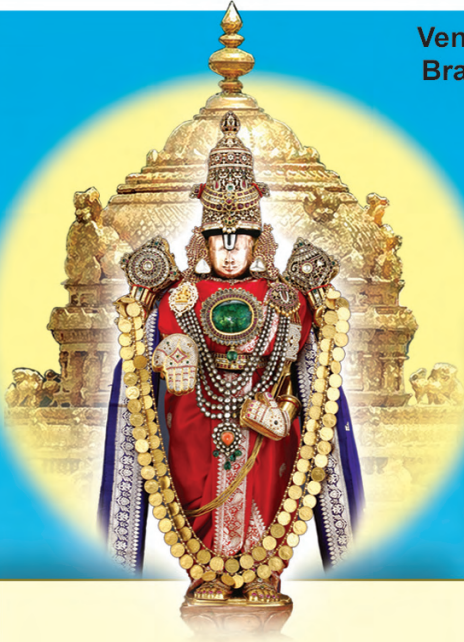
Lord Shiva can create the Universe, only when he is united with Sakthi. If Sakthi is not there, he cannot stir even an inch. Oh Goddess, you are worshipped by the great Trinity like Lord Vishnu, Lord Shiva, Lord Brahma and others! So, how can one who has not acquired any merits in his previous births, or who does not sing your praise, be eligible to worship you?

- Soundarya Lahari of Adi Shankaracharya



APPEAL TO DEVOTEES

- ❧ Devotees should enter the temple wearing traditional dress only.
- ❧ Devotees should deposit their luggage and electronic goods at free luggage counters before entering the queue for darshan.
- ❧ The articles deposited in the luggage counters will be given to the depositor only. Other persons are not allowed.
- ❧ Please co-operate to security staff while checking the belongings.
- ❧ If you notice any susceptible persons, things, bags convey the message to the nearest security staff.
- ❧ Devotees can approach the Broadcasting department in the Asthana Mandapam opposite to Srivari temple to know about the missing person.
- ❧ Don't believe dalais, touts or mingle with strangers and because they may cheat or deceive you.
- ❧ Don't pay any amount to the staff at the time of receiving the luggage from the free luggage counters.
- ❧ Don't wear flowers in Tirumala. The flowers are meant for Lord Srinivasa.
- ❧ Drinking alcohol and containing cigarettes, guthkas and other intoxicated materials are prohibited at Tirumala and it is an illegal act.
- ❧ Don't wear foot wear in Tirumada streets. Devotees should keep their footwear at the counters.
- ❧ Free tonsuring is provided at Kalyanakatta. Devotees need not pay money for barbers.
- ❧ Physically handicapped and oldage people may utilize free battery cars available at Rambagicha Rest House near Srivari temple.
- ❧ Traveling by vehicles on ghat road should follow the road rules for safe journey.
- ❧ Please inform to the vigilance **toll free number 18004254141** immediately if any dalary demand for money or any inconvenience caused at Ghat road.



Venkatadri Samamsthanam
Brahmande nasti kinchana



Venkatesa Samo Devo
Na Bhuto na Bhavishyati

SAPTHAGIRI

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MAY 2021

No. 12

CONTENTS

Metals and Metallurgy	- Prof. Rani Sadasiva Murty	- 7
Virata Parva	- Sri T. Vikram	- 10
Experiencing the Divine - Bhutat	- Smt. Premananda Kumar	- 13
Sri Yoganarasimha Swami Temple	- Sri R. Subramanian	- 15
Reading the Upanishads in the light of Modern World	- Dr. Gomatam Mohanacharyulu	- 18
Narasimha - Hanuma	- Smt. Ambika Ananth	- 20
Sravanam	- Dr. Deepak G. Nair	- 22
Three Instructions	- Smt. Namagiri Lakshmi	- 24
The Tirumala Temple	- Dr. N.Ramesan	- 31
Let us Learn Sanskrit	- Dr. S.Vaishnavi	- 34
'Sataari' - The incarnation of Saint Nammalwar	- Sri Rangarajan Arthi	- 35
Constant Efforts Alone Bring Success	- Dr. S. Lakshmanamurthy	- 37
Tirumala Olugu	- Dr. M. Varadarajan	- 38
The Story of Svetaketu and Uddalaka	- Dr. T. Viswanadha Rao	- 40
Rishabha - Incarnation of Lord Vishnu	- Sri P.T.S. Murthy	- 41
The Significance of Dasa Bhakti	- Dr. M. Krishna Kumar	- 43
Srimad Bhagavad Gita	- Dr. A.Savitri	- 46
The Grandeur of Women's Status in Ancient Period	- Sri K.V. Muralikrishna	- 48
Significance of the Present Time	- Ms V. Anagha	- 51
The purposefulness of Life	- Smt. J.C. Gnana Prasuna	- 52

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5

SPIRITUAL OFFERING TO THE LORD

The much talked about News today is COVID 19. It is a dreadful disease threatening not only our Country but the whole world. It has been spreading like a wild fire and many innocent people are caught in its fangs. It does not differentiate rich and poor, the learned and the illiterate, the pious and the non-believing. One has to pay the price of carelessness in this regard. In our country, the vaccines have started to flow and are being administered to public through private and public sources.

The Government on its part has given wide publicity about this disease and methods of prevention. It is also providing treatment to all those who are affected by this fatal disease. All said and done, prevention is better than cure. It is the important slogan of the day. Prevention depends on the disconnection of the chain of virus through the following methods: 1. Wear a mask covering mouth and nose (through which the virus enters one's body). 2. Keep a social distance of atleast 2 metres. 3. Avoid participating in mass gathering. With this self-discipline one can avoid contacting the dreadful virus. If everyone follows these rules sincerely, the disease can be completely eradicated within the shortest possible time.

Now, let us examine the part played by TTD as one of the largest religious institutions in tackling this disease.

Religion and Science go hand and hand for the welfare of general public. Science may provide physical treatment, but we need to be mentally prepared. Here, our scriptures play an important role. They provide a mental strength to protect ourselves from any disease. It is also said, "Vaidyo Narayano Harihi"; that is, the Lord is the Supreme Doctor to cure any disease. The doctors who treat us are also representatives of Lord Hari.

During the first wave of Corona last year, the TTD on its part cancelled all sevas for public for some period to prevent mass spreading of the disease. However, all the rituals were conducted as ordained by the scriptures without any omission respecting the sentiments of the devotees. The Lord will be pleased if His devotees are pleased as He loves them very much.

Besides the above, the TTD started various spiritual activities to fetch the blessings of the Lord for overcoming this dreadful pandemic, like—Mantra Parayanam (for prevention of and protection from any disease), Sundarakanada Parayanam, Dhanvantri Manthra Parayanam, Veda Parayanam, Srimad Bhagavad Gita Parayanam and other related sacred activities. Along with the Parayanams, the holy and sacred hymns of Sri Annamacharya were recited to give solace to the hearts of the public. Even during the Parayanams, Covid-restrictions were strictly observed.

TTD on its part not only provides protection but also treats the persons affected by Corona, thus becoming physical and religious source for the needy. Participate in these spiritual programmes virtually and get the blessings of the Lord.

SRI VENKATESAYANAMAH

METALS AND METALLURGY IN THE VEDIC AND POST VEDIC LITERATURE

- Prof. Rani Sadasiva Murty

The use and knowledge of metals is as old as the Rigveda in ancient Bharath. The earliest records of the reference to the use of many metals can be traced to the Rigveda. Bharath, ever since the dawn of literary exercise in this country, has been ever connected with the vivid use of metals for different purposes. A grand collection of metals were in use in the times of unrecorded history of the great Bharat. Reference to the wide range of uses of metals can be traced out from all sections of Sanskrit literature from the Vedas to the Kavyas and even in the Subhashitas. Those sections majorly include the two Itihasas, 18 Maha Puranas, Dharma Sastras, Agamas, Ayurvedic Treatises, Rasatantra Granthas (Texts on Alchemy), Medical and general lexicons and so on.

Some popular metals of those ages : The names of the metals very often found in the literature are: Suvarna (Gold), Rupya (Silver), Trapu (Tin), Vangam or Sisam or Sisakam or Sisapatram (Lead), Tamram (Copper), Ayas (Iron), Loha (Steel), Yashadam (Zinc) and Riti (Brass or Bell metal). Brass is also called Pittalam. Besides these there are many alloys also.

While the *texts of the Rasatantra* deal with the melting process and production of alloys, the *Treatises on Ayurveda* give an extensive and wonderful information of Bhasmikanana (burning the metals into ashes). Those methods stunningly include to burn even the gold at the lowest degrees of temperature with the help of some herbs. *The treatises like Samarangana Sutradhara and Manasara related to the Ancient Indian Architecture* introduce manifold ways of using different metals in constructing houses, royal buildings, temples, villages, towns and even cities.

Before going into further details of various uses of different metals in ancient Indian way of living a little attempt is made here to trace out some references to various metals in the Vedic texts.

**Om hiranyavarnam harineem
suvarnarajathasrajam |
chandram hiranmaveem Lakshmi
jathavedo maaavaha ||**

Hari Om, pray or appeal for me that Lakshmi Who is of Golden Complexion, Beautiful and embellished with Gold and Silver Garlands. Who is like the Moon with a Golden Aura, Who is the Embodiment of Riches; O Jatavedo (The Fire God), please Invoke for Me that Lakshmi.

Here in this Mantra from Sri Suktam the words *Hiarnya* and *Suvarna* are used for gold and *Rajata* is used for Silver.

Here in this context the metals Tin, Lead, Silver, Steel and Iron were used with a special emphasis on recommending to prepare some alloys.

Seesena trapu sandadhyat - Let the Tin be mixed with Lead (Go.pa.1/14)

Rajthena trapu sandadhyat - Let the Tin be mixed with Silver (Jaimineeya upanishad 3/17/3)

Trapuna lohayasam sandadhyat - Let the Steel and Iron be mixed with Tin

(Jaimineeya upanishad 3/17/3)

Rajatena loham sandadhyat - Let the Steel be mixed with Silver. (Go.pa.1/14)

Lohena seesam sandadhyath - Let the Lead be mixed with Steel. (Go.pa.1/14)

Disho vai lohamyyah - All the Directions are in the enclosure of Iron.

Shatapathabrahmanam (13/2/10/3)



Lead Bullets in Vedic Times : In the following context an instance is quoted where Lead balls were used as weapons to kill enemies.

Yadi no gaam hamsi yadaswam yadi purusham
Tam tva seesena vidhyamo yatha noso
aveerahaa atharvaveda

Oh Thief! If you kill our cow or horse or men
we shall kill you with lead balls.

Reference to Iron and Steel and Metal Smiths :
The synonyms used for Iron and steel in all the texts from Vedic to Classical texts in Sanskrit are:

Loha : 1. Mundam 2. Munda – yasam 3.
Dhrushatsaram 4. Shilatmajam 5. Ashma – jam 6.
Krushiloham 7. Aaram 8. Krishnayasam.

Atha Theekshanalohasya paryayaha : 1.
Teekshnam 2. Shastrayasam 3. Shastram 4.
Pindam 5. Pindayasam 6. Shatham 7. Aayasam 8.
Nishitam 9. Teevram 10. Khadgam 11. Mundajam
12. Ayah 13. Chitraayasam 14. Cheenajam

*The etymological note of the word (Aayas yethi
chalathi Ayaskanthasamnikarsham iti) This means
this metal runs towards the magnet. Hence this is
called Aayas.*

The reference to iron and steel can be seen
in the following hymns from the Yajurveda.

Om namo bhagavate rudraya ||
Namasthe rudra manyava uthotha ishava namah |
Namasthe asthu dhanvane
baahubhyaamuta te namah ||

Oh! Bhagavan Rudra! My salutations to your
anger and also to your arrows. My salutations to
your bow and to your two hands.

Yaa ta ishuh shivatamaa shivam
babhoova te dhanuh |
Shivaa sharvyaa yaa tava tayaa no
rudra mrudaya |

Oh! Rudra! By favour of your arrow, bow, and
quiver, which have shed their anger and turned
auspicious, please render us happy.

Asow yasthaamro aruna uta babhruh
sumangalah |
Ye chemaagm rudraa abhito dikshu srithah
sahasra show vaishagm heda eemahe ||

This Sun who is copper-red when he arises,
then golden-yellow, this highly auspicious and
beneficent one is truly Rudra. These other Rudras
who are quartered round about in all directions of
this earth, may I ward off their anger by my praise.

Pramucha dhanvansthvamubayoraartni yorjyam |
Yashcha te hastha isavaha para taa bhagavo vapa ||

Bhagavan Rudra, loosen the string from the
ends of your bow. Remove the arrows out of sight
from your hands.

Avatatya dhanusthvagm
sahasraksha shatheshudhe |
Nishirya shalyanaam mukha
shivo nah sumanaa bhava ||

You having a thousand eyes, and bearing a
hundred quivers, after loosening your bow, kindly
blunt the edges of your shafts. Assume your peaceful
and auspicious Siva form and become well-
intentioned towards us.

Vijyam dhanuh kapardino vishalyo baanavagm utha |
Aneshannasyeshava aabhurasya nishamgathih |

Let the bow of Kapardin, Rudra of the matted
locks, be without its string. Let there be no arrows
in His quiver. Let His arrows lose their capacity to
strike and pierce. Let His scabbard contain little
power.

Ya te hetirmeedushtama hasthe
babhuva te dhanuh |
Tayaasmaan vishvatastamayakshamaya
paribbhuja ||

You, Oh showerer of blessings, with your
weapons and the bow in Your hand, completely
protect us.

Namasthe Asthvaayudhayaanaatataatyaa
dhrushnave |
Ubhabhyaamutha te namo baahubhyaam
tava dhanvane ||

Let there be salutations to your sturdy and
potent weapons, and also to both your hands and
your bow.

Namo namo rathe bhyo rathpathibyascha vo
namo namah senaabhyah senanibhyascha vo namo
namah, kshathrubhyascha sadamgrahithrubyscha vo
namo namasthakshabhyo rathkaarebyscha vo
namo namaha kulalebyascha karmarebyascha vo
namo namaha punjistebyo nishadebyascha vo
namo namaha ishukrudbyo dhanvakrud bhyascha vo
namo... |

Salutations to you who are in the form of those
who teach the chariot driving to others, and those
who drive the vehicles themselves. Salutations to
you who are in the form of carpenters and fashioners
of chariots. Salutations to you who are in the form
of those who mold clay and make mud vessels,
and artisans working in the metals. Salutations to
you who are in the form of fowlers who net flocks of
birds and fishermen who net shoals of fish.
Salutations to you who are in the form of makers of
arrows and bows.

krushna yajurvediya thaithireeya samhitha ...
chathurtham vaishvadevam kaandam panchamaha
prapaataka

The above mantras from the Rudram of Krishna Yajurveda are significant in tracing out the references to Ayas or Iron and Loha or Steel with which all the weapons like arrows, swords and other kinds of weapons were made of. Among the synonyms of Iron and steel the significant ones were: 'Sashtraloha', and 'Kadgaloha' In the same context persons of various professions and crafts are referred to. Among them Kammara-s also are mentioned who are metal smiths or blacksmiths being experts in making arrows, swords and other weapons.

There are a good number of mantras in all the four Vedas which illustrate the reference to the use of Iron and Steel during the times of Rigveda and post Rigvedic Vedic works.

Metals in Temple Construction and maintenance

Now various uses of metals in the Agamas especially in the temple construction and maintenance are mentioned here. The statues in the temples are made up of Gold and/or silver. Ornaments are made of gold. The Abhisheka vessels are made of silver. The other worshipping material, vessels, other plates etc. are made of silver or copper or brass. The Sankha and Chakra of the God are made of silver or brass according to the volume of richness of the temple. In the temples like Tirumala the Sanctum Sanctorum is covered with gold or gold coating. Further the Kalasams on the temple gopuram are usually made of iron or bronze or steel. In the temples like Tirumala they are made of gold or silver.

Metals used in preparing Vajralepa

Particularly a very interesting thing needs attention of all. In ancient India making Vajralepa was very popular in constructing the buildings, temples, forts etc. Vajralepa is a liquid binding material used in ancient times in different temple structures of South India and North India. As its name does suggest it is a lepa (Paste) which makes the structure as strong and hard as a Vajra (diamond) staying for many hundreds and thousands of years standing in the test of time and tides.

There are several methods of preparing Vajralepa (Liquid cement of olden times). One among them is to construct the temples, Temple compound walls etc.

Ashtou seesakabaagaaha kaamsasya
dwou thu reethikaabaagaha
Mayakathitho yogoyam vigneo
vajrasangaataha

This Vajralepa is the strongest of all these and prepared by using 8 parts of lead, 2 parts of bell-metal and one part of iron rust. The structures made of this process will stand forever to the test of time and tide. An Account of Re-consecration ceremony for the idols made of metals:

Sowrvarnam rajatham lohabimbam
jeernam thyajenna hi |
tadeva dhravya kuveeth
madhoochistavidhaantah ||

- Khiladhikara of Bhṛugu Ch.40 sl. 20

In case of broken or worn-out idols made of gold silver any other metal, they need not be abandoned. They can be melted again and new idols with the same molten metal be reinstalled as per the Sastra recommendations.

Peetham lohabimbasya
pramaadaadyadi bajyate |
Baalalayavidhaanena kaaryam
krutvaa vidhaanatah ||
Peetham samyojya devesham
prathishtapya samarchayet ||

- Khiladhikara of Bhṛugu Ch.34 sl. 77 and 79

If the Main idol made of any metal is accidentally detached from its pedestal, as in case of any stone idol a Bala Alaya should be constructed and having laid down there the effected idol all necessary steps should be taken to fix again the idol on the same pedestal as per the procedures after necessary repair work.

These are a few instances of the wide use of metals in the temples. It is a science by itself to learn about the procedures of using various metals in the temples for different purposes enjoining them to sacred procedures.

Indian metallurgy is an ocean-like and well-advanced subject since Vedic age and a careful and special study makes those procedures useful even in the modern times for adding many unknown techniques to the modern world.



VIRATAPARVA

- Sri T. Vikram

Naraayanam Namaskrutya
NaramChaiva Natottamam
Deveem Saraswateem Vyaasam
Tato Jayamudeerayet!

The Mahabharata is the most significant work by Veda Vyasa. It is also called the “Panchama (Fifth) Veda” as it has all information about the Universe. The longest epic tells about how to lead the worldly life, what is the objective of life and more precious information that one can follow even today. Though the epic is very ancient, the crux of its relevance is for all times. It talks about the past, present and the future. There are 18 parvas (episodes or Chapters) in the Mahabharata. All the parvas are informative and inquisitive.

Parvas in Mahabharata

Adi Parva- about the beginning of Kuru Race, Sabha Parva – Indraprastha, Game of Dice, Exile of Pandavas, Vana Parva – Twelve years of exile of Pandavas in the Forest, Virata Parva – One year of Pandavas incognito in the court of Virata, Udyoga Parva – War Preparations, Bhishma Parva – Bhishma as Commander and his fall, Drona Parva – Drona as Commander, Karna Parva – Karna as Commander, Shalya Parva – the last day of battle where Shalya is the Commander, Saughtika Parva – Ashwatamma kills upa-Pandavas (sons of Pandavas) who were asleep, Stri Parva – All women lament after the war including the princesses, Shanti

Parva –about peace where Bhishma teaches Yudhishtira about everything in life and Yudhishtira is crowned, Anushasana Parva – final instruction from Bhishma, Ashvamedhika Parva – where Yudhishtira performs Ashwamedha Yagna, Ashramavasika Parva – where Kunti, Gandhari, Vidura, Dhritarashtra take to ashram living in Himalayas and their death, Mausala Parva – fighting among Yadavas and their decline, Mahaprasthanika Parva – Pandavas’ journey towards the Himalayas, Svargarohana Parva – Yudhishtira’s final test and Pandavas’ Spiritual journey.

Happenings in Virata Parva

Virata Parva is something unique because, it is interesting to know how Pandavas survived in disguise as it is very difficult for famous personalities who have extraordinary skills to live suppressing their talents.

The rule of Virata Parva (agnatavasa) is that if Kauravas find out the presence of Pandavas within that year, then, Pandavas have to go back to forest for 12 years again and 1 year incognito. So, it is very important that Pandavas cannot reveal their identity at any cost to gain their kingdom back from Duryodhana. Pandavas with the help of Rishi Dhaumya decide to live in Virat Kingdom (Matsya Kingdom). This Parva has many sub-sections to categorize the events.

Preparation to enter Virat Kingdom

The Pandavas decide to keep their divine weapons on the Shami Tree which is near the cremation ground. They also hang up a corpse so that nobody will dare to approach that tree out of

fear. After praying to “Goddess Durga”, all decide to get into the kingdom their own way as per their plan.

Yashodha Garbha Sambhutaam Naaraayana
Varapriyaam, Nanda Gopaala Kule Jaataam
Mangalyaam Kulavardhineem.....Sharanam
Bhava me Durgey Sharanya Bhaktavatsale....!

Pandavas enter the Virat Kingdom in disguise

Yudhishtira assumes the name of “Kanka (also name of Yama)” and enters the royal court as a close confidant of King Virat, gives him advice and engages him with the game of dice. Bhima assumes the name of Vallabha and enters the royal kitchen as a cook because he is a versatile cook and fond of food. Arjuna assumes the name of

Brihannala, eunuch dancer, and lives with royal ladies to teach music and dance. Arjuna was cursed by Urvashi to become a eunuch when he was in heaven. Arjuna used this curse as an opportunity to hide his identity. He primarily teaches art, music and dance to Princess Uttara, who was the daughter of King Virat. Nakula assumes the name of Grandhika and enters the Royal stable to take care of the horses. Nakula can also understand the language of birds and animals. Sahadev assumes the name of Tantripala and looks after the royal cows which are essential for the kingdom. In those days, a prosperous kingdom was weighed based on how many cows they maintained. So, maintaining “Gosala” is one of the primary activities in those



days. Draupadi, in the name of Sairandhri works with Queen Sudeshna, as her assistant, helping her in her hair dressing and other activities. Each one enters the kingdom with ease and settles down in their jobs comfortably.

Duryodhana's worry

Meanwhile, Duryodhana starts his search for Pandavas in vain. He gets suspicious of Virat Kingdom as suddenly the kingdom becomes prosperous with the entry of the righteous Pandavas. There was no shortage of food, rain nor did any inauspicious events occur. This is because of Pandavas who guided the King in a great way to make the kingdom prosperous within a short span of time.

The trouble for the Pandavas

King Virata, though good, was under the control of his wife's brother Keechaka who was very wicked. He was one of the cruel commanders- in-chief of those times. He likes Draupadi and wants to be his companion. This enrages Draupadi who decides to get rid of him. She complains to Pandavas and Bhima decides to help her. She asks Keechaka to come to a closed chamber one night to meet her. Keechaka was very happy, intoxicated to the core. When he enters the chamber, Bhima disguised as Draupadi, fights with him and kills him. Nobody knows how Keechaka was killed as he was the strongest man of those times. Everybody thought that the Sairandhri's Gandharva husbands might have killed him as Keechaka was too wicked.

Duryodhana's suspicion grew

This event made Duryodhana decide to attack the Kingdom of Virata so that disguised Pandavas

will surely come out to rescue the king. He ties up with other small kingdoms and attacks the Matsya kingdom by stealing the cows through north and south directions. Seeing this, Arjuna was curious to fight but could not as he was a eunuch at that time. Also, he cannot reveal his identity as the period of their exile did not come to a close. So, he decides to become a charioteer of the prince Uttar Kumar. Uttar Kumar was very young and was very enthusiastic to enter the battle field. But when he sees the huge army with Bhishma, Drona, Karna, Duryodhana, Ashwattama, he almost faints. That time, Arjuna asks Uttar Kumar to move the chariot towards the cremation ground and takes his Gandiva. He also reveals his identity to the prince.

Victory of Arjuna

Arjuna, fights the entire Kaurava army single-handed and wins. Then, Pandavas reveal their identity as one-year period was completed successfully. This makes the entire Virat Kingdom proud. To honor the valour of Arjuna the king proposes to him to marry his daughter. But Arjuna declines as he was teacher to Uttara. He instead, proposes that his son Abhimanyu will be the best match for Uttara. The wedding of Abhimanyu-Uttara was celebrated with pomp and glory.

Benefits of reading or hearing the Virata Parva is that, one will overcome physical and mental stress in life because, Pandavas had very tough time incognito. The Durga Devi Stotra by Yudhishtira is a wonderful Stotra that one can recite to get will-power and to gain victory over evils. Also, one will get health, wealth, power and fame after reciting or hearing Virata Parva.





ALVARS ON LORD VENKATESWARA - 2

EXPERIENCING THE DIVINE - BHUTAT

- Smt. Prema Nandakumar

We often speak of God, the Divine, the Supreme, Lord Venkateswara. But how to feel him close to us, how to see him everywhere we turn, how to experience him in all that we do, speak or meditate upon? These questions have been asked from times immemorial, ever since man felt a Presence that seemed to be the creator, the sustainer and the destroyer in our everyday life. One may say that the Alvars of Tamil Nadu found a very close link in the nature around them to connect with God. It was a wonderful experience to think of a saviour God while struggling with life on earth. God had a form in the blue colour of the sky, in the rising sun after dawn brought light on earth in a million colours, in the birds flying above, in the majestic stride of the elephant on earth, in the snakes that slithered in and out of their holes. The entire earth ablaze with flowers dancing in the breeze with leaves of various shapes is a constant

wonder. One feels the Lord has hidden himself in all nature! The world is charged with the grandeur of God! Such is the lesson from the Alvars, and Bhutattalvar makes God a living personality through his 100 verses, famous as the 'Irandam Tiruvanthathi'.

We all know of the world-famous Mahabalipuram in southeast Tamil Nadu which is on the sea-shore facing the Bay on the sea shore facing the Bay of Bengal. The Pallava kings ruling from Kanchipuram have literally made it an architectural marvel in stone during the 7th and 8th centuries. But even before them, the place had become holy for us as Bhutattalvar was found here on a flower of the Kurukkathi (Madhavilata) creeper. He is revered as an incarnation of the mace Kaumodaki held by Lord Vishnu. We have already read the hymn he addressed to the unknown Divine in the Tirukoilur room. Of the hundred verses in his

work, nine are addressed directly to Lord Venkateswara.

Obviously a pilgrim all his life, Bhutattalvar he seems to have watched keenly the nature around him wherever he went and recognised the secret of the Divine's presence everywhere. Coming in the Vedic heritage, he would have known the Upanishadic dictum, *Isaavasyam idam sarvam*, everything in this creation is the Lord!

For instance, Bhutattalvar sees the Lord in the fine bamboo tree which is familiar to us when we go trekking in the mountains. The heroic grandeur of the incarnation as Ayodhya's Rama that put an end to the atrocities of Lanka's Ravana is crystallised in a single verse (25), with the message that the Lord is actually easy to be our friend as he is living in a thick forest of bamboos in Tirumala. See the vision behind the nature around us that is alive with the heroic deeds of the innumerable incarnations of Lord Venkateswara! The style of this Alvar is very simple. Yes, the Lord is in all nature and in our heart as well:

"He is in our heart, Lord Venkateswara;
Rests in the ocean, and on the stage of earth
That is immeasurable; the son of Nanda
Who destroyed the demonic horse, Kesi." (25)

The bamboo forests in Tirumala bring the devotee face to face with the Lord who is wearing a garland of Tulasi, and he can only feel the closeness of the Lord, speak and worship Him. The twin-verses, 45 and 46 are memorable bringing us the supremacy of the Lord and how to help the devotees draw towards him easily stays in several areas consecrated by Time.

"The devotees are firm that He is here;
They have nought to do with arguments;
He is the Lord of fathomless Vedas; they have
Devotion only to Lord of Tirumala,
At whose feet the celestials bow deeply.

He resides in Srirangam, Tirukoshtiyur,
And for long in Tirumala; also the beautiful
Tirumalinchola, the charming Tirunirmalai;
Ah, the Lord with hands gleaming with gems."

And who are those who are found in the holy Venkata hill? The Alvar exults at the inspiring scenario. Here are yogis meditating silently on Venkateswara. Their rich tresses, gathered backwards in a knot, fall at their back leaving their faces clear. As they sit still, tiny creepers mistaking them for little hillocks move upon them. This lovely Venkata hill is our favourite, exults the Alvar: "You love Venkatam and Tirumaliruncholai hills very much. I have kept you in my heart to be yet another favoured place for you, like the Milky Ocean. Never abandon me!" (verses 53 & 54)

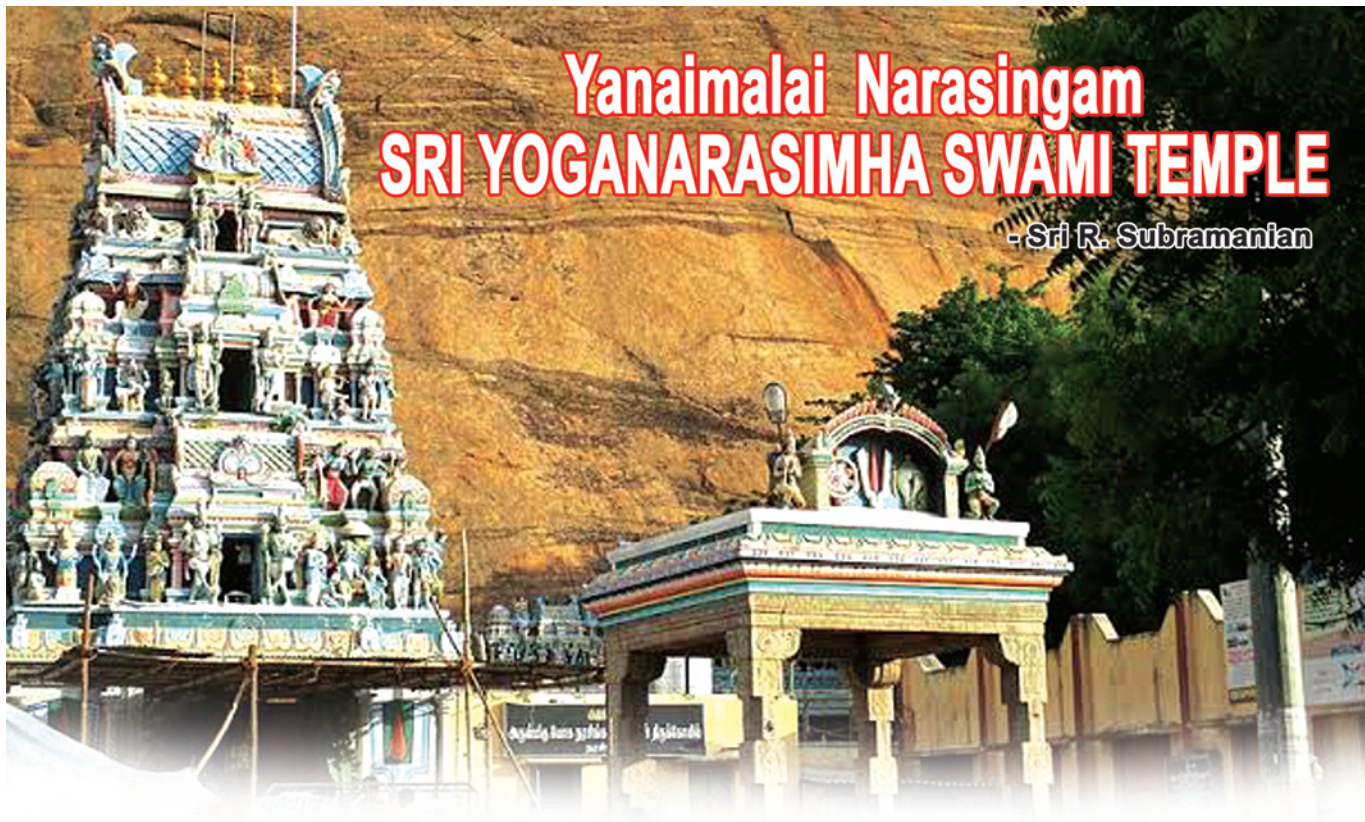
One is amazed by the travels undertaken by most of the Alvares and their careful observation of man and nature to adore the Supreme Lord Narayana. Bhutattalvar often loses himself in watching the enlivening dramatic scenes on the Venkata hill. Here are two heart-warming scenarios from the animal kingdom which are utterly human: "As the day progresses, the monkeys on the hill Pluck flowers and worship the Lord; as the blooms Spread scent that reach the feet of the Lord, Let us also go to worship our Lord Venkateswara. (72)

The elephant in rut stands facing its cow
Offers it tender bamboo shoots dipped in honey.
Look, this is the auspicious Venkata hill,
The abode of the Lord that rises to the skies." (75)

Such are the photographic gifts from Bhutattalvar to the Nalayira Divya Prabandham.

(Message: When you go to holy places, watch the scenes with a devotion-laden heart to help you retain the memories of the Divine presence in nature around).

(to be continued)



NARASIMHA AVATHARA

In order to put an end to the atrocities of evildoers and to defend His true devotees Lord Mahavishnu took as many as 24 avatars of which the most popular are the ten avatars called Dasavatara. In almost all Vishnu temples we can have dharshan of Dasavataras in a separate sannidhi. Of the main ten avatars, Sri Rama and Sri Krishna avatars are hailed as poorna avatars and the temple of these avatars in our country are legion. Next to these avatars, Narasimha avatars of the Lord is very popular and Narasimha temples particularly in Andhra Pradesh and Karnataka are innumerable. Though Lord Narasimha has taken abode in temples as Ugra Narasimha, Yoga Narasimha, Prahlada Varada Narasimha and several other forms like in Ahobilam kshetra, Sri Lakshmi Narasimha temples are too many.

Yanaimalai Narasingam Temple

In Tamil Nadu Sri Lakshmi Narasimha temples located in Sholingur, Parikkal, Singirikudi, Sevilimedu, Narasingapuram, Velachery in Chennai are very popular. The most popular Narasimha temple where the Lord appears as Yoga Narasimha is the one near Madurai City. The very place where the cave temple of Sri Yoga Narasimha is situated is called Narasingam, a small village at the foot hills of the massive rock called Yanaimalai just 8 kms from the city of Madurai. Of the 108 Divya Desams, 18 are in Pandya country. Of these 18, there are Divya Desams temples in Thirumalirumcholai known as Alagar Kovil at a distance of 20 Kms from Madurai and Thirumohur Sri Kalamega Perumal temple 10Kms from Madurai. Narasingam temple is located between Alagarkovil on the North and Thirumogur on the East.

It is believed that in 770 A.D. one Madurakavi also known as Maarankari who served as a minister under the Pandya king Parantaka Nedunchadayan (775-795) of the First Pandya Empire, commenced the construction of this temple and later the construction was completed with a Mukha Mantapam by his brother Maaran Eyhinan.

The Cave Temple

The temple has its own puranic legend behind its inception. Once, Sage Romasa did penance on the banks of Padma Sarovar (lotus tankpond) at the foot of Gajagiri (yanaimalai) and prayed to Lord Vishnu to give him dharshan as Narasimha. As Narasimha appeared in his ugra (ferocious) form the rishis and devas were frightened by the intense heat of His fury and propitiated Him to calm down. Prahlada and Sri Mahalakshmi rushed there, prayed and pacified Sri Ugra Narasimha who calmed down and appeared to them as Yoga Narasimha, took abode in this kshetra as Yoga Narasimha and Sri Mahalakshmi also stayed here as Sri Narasinga Valli. The presence of the colossal rock running to more than a kilometer, serving as a natural backdrop to this impressive temple has its own legend. According to Thiruvilayadal Purana which narrates the 64 leelas of Lord Sundareswara tells us that once a Chola king sought the help of Jain monks to win the battle against a Pandya King. When the King implored Lord Shiva to save him, the Lord dispatched the Narasimha Asthra which turned the wild elephant into a massive rock. Therefore, this rock is called Yanai Malai Tamil

and is also known as Gajagiri and Hastigiri, The rock resembles a crouching elephant.

There is another legend that tells that Lord Shiva took a holy dip in the Chakra Theertham here, worshipped Sri Yoga Narasimha and got rid of his brahmahathiya dosham which afflicted him following his act of removing a head of Lord Brahma. Therefore, it is believed that taking a holy dip in this theertham would absolve us of our sins.

The sprawling lotus pond on the right side of the temple arrests our attention with a lot of lotus flowers. The lotus pond, the gopuram and backdrop of the huge yanaimalai rock add charm and beauty to the temple. The entrance of the temple is adorned by a three tier gopuram with five kalasas. After the entrance, there is Maha mantapam followed by artha mantapam and garbagruha. As we enter inside on our left is the separate south facing sannidhi of Sri Mahalakshmi called Sri





Narasingavalli Thayar in this temple. The gopuram and other mantapams belong to Pandya period.

Yoga Narasimha

The Yoga Narasimha form of Sri Narasimha Moorthy is closely associated with Sudarsana Chakra, the prominent weapon of the panchayudas of Lord Maha Vishnu. In Sudarsana idols, Sri Sudarsana moorthy with four, eight or 16 hands wielding various weapons is shown within a shat-kona (six points) yantra and behind this idol Yoga Narasimha in the yogic posture wielding Sudarsana in all his four hands gives dharshan. Yanaimalai Narasingam is the most famous Yoga Narasimha Temple in Tamil Nadu.

In the Yanaimalai temple the sanctum is bursting with the glorious and imposing presence of Lord Yoga Narasimha majestically seated in yoga posture with both hands on His folded legs with yoga battam. The six feet tall majestic moorthi has been carved on the rocks and sanctum is formed in front of it. The upper hands wield Sanka and Chakra and the front hands are held on the slightly lifted knees. In front of the Moola moorthi is the ursavautsava idol of Sri Narasimha in standing posture with four hands. The upper hands hold

sanka and chakra while the front right hand is in abhaya mudra and the left hand rests on the mace.

Inscriptions

There are several Brahmi and Tamil inscriptions in this temple. Two of them speak of the gifts granted to the temple by Pandya king Srivallabha (1101-1124 AD). Two more inscriptions refer to the conquest of Chola country by Sundara Pandya (1216-1238AD). There are also references to the presence of Vedic scholars in the village and the gifts of lands to them by kings.

Festivals

Narasimha Jayanthi is celebrated in a grand manner in Yanaimalai Narasingam Yoga Narasimha temple. On Maasi Magam day (February) Sri Kalamega Perumal from Thirumogur visits Narasingam for Gajendra Moksha festival. On every Swathi Nakshathra day special thirumanjanam and poojas are performed. On Saturdays hundreds of devotees throng the temple. Devotees believe that a dip in the holy Padma Theertham and Dharshan of Yoga Narasimha will absolve us of our sins and that Lord Narasimha will bestow on us His abundant grace for health, peace of mind and santhana baghyam.

Location of the temple

Narasingam village is just 2Kms from Othakkadai, Madurai – Melur main road. Othakkadai at a distance of 8Kms from Madurai is the bus stop from where one can engage an auto and visit both Thirumogur (4Kms from Othakkadai) and Narasingam temple. One can visit this temple and be blessed.



READING THE UPANISHADS IN THE LIGHT OF MODERN WORLD

- Dr. Gomatam Mohana Charyulu

The advancements in the 20th century science and technology, no doubt, have made the people's lives comfortable and also safe. But the different attitudes of scholars have resulted in conflicts and difficulties because of abandoning the systematic paths. They resulted in forgetting God. Ego looms large on the nature of man as morning sun rays flash on his shadows. During the sunrise, the shadow appears very long. But as the time passes, the length of shadow becomes shorter and thinner. Similarly, the stature of ego has to go down as the time and space move on.

For centuries, they have been inspiring the human mind and casting spell on millions of people across the globe because of their strength in teaching the way of life. In the contemporary world,

people tend to incredulous questioning. There is no need to keep away Vedic knowledge and Upanishadic dictates from the people as unapproachable. Upanishads show solutions to the problems of human life. Sometimes, it is unbelievable but true that these principles in Cosmology, philosophy and branches of science navigate to solve hidden problems that confront human understanding.

Upanishads being a subjective science teach how to improve inner strength and remove weakness. They also prepare the individual to stand on ideals profound and bring about consequent adjustments in life. The Modern technology increased its reputation by projecting the messages of Upanishads to all the corners of the globe but with less understanding. The readers tried to know more about them than what they are about. The general notion is that they express the voice of tradition, authority and herd instinct. But the essence of Upanishads focuses on how to bring harmony with divinity in the middle of disharmony by subduing all outward energies and maintaining equanimity with polarities like pain, pleasure, aversion, attraction, success, failure, etc.

The problem in the modern world is the people are physically very close but mentally wide apart leading to conflicts, violence, destruction and damage to the world. The Upanishads propose reconciliation and reconditioning of the human mindset with a global vision. They also bring about universal brotherhood. The insights of the Upanishads are universal, beyond time and space.



The insights of the Upanishads are proved in the experience of man's inner life with the modern scientific investigations. They address the spiritual truths to lead man beyond race or creed. There is a need for Upanishad reading in the contemporary age of pluralism and peaceful co-existence.

All means of science end up in the search for Unity. The Upanishads exhort this Unity in the Atman through its own method relevant to the field of inquiry. The conclusions made in the Upanishads are based on positive knowledge available at the time. In the recent innovations, this knowledge is advanced by the spiritual vision of the One in the many by positive scientific knowledge. Thus, the spirituality of science, the Upanishads and the modern science may flow as a united stream to fertilize all the aspects of human life.

To make it brief, there is a small anecdote in the Chandogya Upanishad (1.2.3-10) and also in the Brihadaranyaka Upanishad (1.3.1-1.3.8). It reveals that all the organs in the human body are subservient to prana. Unfortunately, once every organ in the body feels that it is greater than other organs in the body. The organs of speech, eyes ears and mind drive vie with each other to claim their superiority. So, it is decided that the organ without whose presence the other organs cannot survive is regarded as superior. At first, Speech goes out of the body for a few years and when it returns, all the other organs of the body manage to live like a dumb man. Subsequently, each of the other organs of the body leave the body one after the other and return leaving no impact on the other organs. At last, the Prana (living force) leaves the body and the moment it leaves all the other organs turn out to be lifeless and useless. They realise that prana is the living force that makes them live and act. The attributes of speech, sight, hearing and

mind drive are all of the gross material creation. They are being attributed to the vital force.

In the Brihadaranyaka Upanishad (6.1.7-6.1.13) during the Swadhya, Saunaka Baka sees a dog along with other dogs around it. All the dogs desire to have food for them by exhorting Udgita. The dog, which Baka sees, is white. It asks them to meet the next morning. Baka is curious to know what the white dog says the next morning. The dogs move around sharing the hand of each other in the manner of singing morning prayers. The sounds and vibrations of enchanting "*Bahis Pavamana Shrotam*" to Him (Soma Yagya) as :

"Om, let us eat: Om, let us drink; Om, may the divine Varuna, Prajapati, Savitri bring us food; Lord of food bring hither food, bring it, Om!"

Where from this Anna is being created for pranas? It is from the cosmos represented by Sun as his Prasada or grace.

Thus the Upanishads discover the truths of the inner world and synthesize it with the outer world of the sciences to establish a unified vision of total reality. They impart human life depth of faith and vision along with breadth of outlook and sympathy. Upanishadic principle is a complex system of ideas and beliefs rendered clear and direct. As Greek philosopher Socrates says, "The unexamined life is not worth living". It is what the Upanishads also proclaim. Though there is plenty of mysticism around it, their essential core is the pure knowledge of philosophy. Their stress is on reflective reasoning i.e. *Vicara*. They also attempt to bring together varied and apparently antithetical forms of consciousness and emphasize the root conceptions of humanity which are neither ancient nor modern, which belong neither to the east nor to the west, but are universal and eternal.



NARASIMHA - HANUMAN

As praised by Annamacharya

- Smt. Ambika Ananth

Sri Tallapaka Annamacharya as the supreme saint poet composed sankirtanas on his chosen deity Sri Venkateswara eulogizing him in many ways as directed by his devout mind and ennobled spirit soaking in exultation and supreme bliss of his devotion and complete surrender. He described Lord Venkateswara as a Supreme Purusha as also the tender lad tending the cows, he described Him as the Lord of Vedas and known only through Vedas, as the father of Brahma as also as a naughty butter thief as the son of Yashoda. He sang that Lord Venkateswara is the



quintessential essence of everything that is auspicious and benevolent. Annamayya composed beautiful sankirtanas on the *avatars*, manifestations of Lord Vishnu like Sri Rama, Sri Krishna, Sri Narasimha. He praised Lord's attributes in each *avatar* in a very beautiful manner.

Since Sri Narasimha Jayanthi and Hanuman Jayanthi are ahead, let us taste the nectar that the sankirtanas composed on these deities offer.

Sri Annamacharya's compositions on Lord Narasimha are very popular for their lyrical quality apart from their highest reverential quality. He praised the form of Lord Narasimha, the ever valorous, wrathful, flaming and effulgent part-man part-lion Lord in a most beautiful way. Lord Narasimha is known as the great protector who manifested immediately 'Kshipra' to bless his child devotee Prahlada.



To name a few sankirtanas composed by Annamayya on Lord Narasimha, they are - Jaya Jaya Nrusimha Sarvesa, Vedamule nee Nivaasamata, Phalanetranala, Sri Lakshmi Narasimha, Nava Narasimha. He praised the 'Ugra' Narasimha with a flaming third eye on his forehead - 'phaala netra anala' as well as the serene Yoga Narasimha, he praised the prosperous Lakshmi Narasimha, he praised the glory of Lord Narasimha in his nine forms- nava Narasimha forms.

*"Chepatti mammu gaavu Sree Narasimha,
Nee Sree paadamule dikku Sree Narasimha"*

Here is the English meaning of the wonderful sankirtana –
*O Sri Narasimha, give your supportive hand and protect
Your auspicious feet are our refuge O Sri Narasimha*

*You have thousand hands O Sri Narasimha
You spread your divine smiles around O Sri Narasimha
You are purest and pristine O Sri Narasimha
You had seated your beloved Lakshmi on your thigh
O Sri Narasimha*

*You are akin to the milky ocean O Sri Narasimha
You tore open the demon (Hiranyakashipu) with your tough diamond
like sharp nails O Sri Narasimha
You showered your grace on your devotee Prahlada
All the demi-gods worship you O Sri Narasimha*

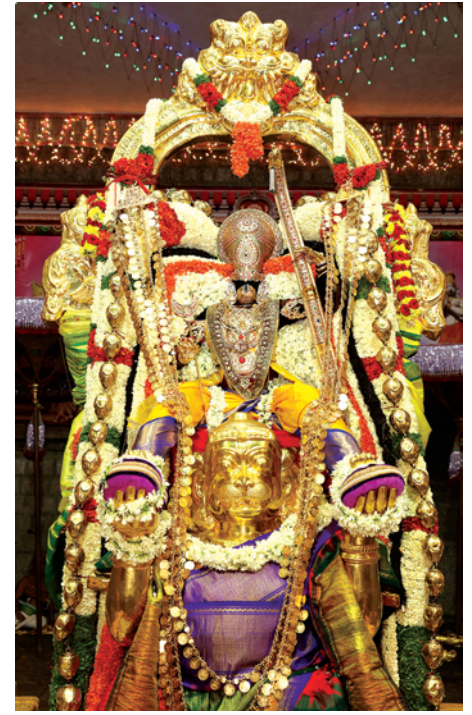
*You enjoy the company of the auspicious lady Sree O Sri Narasimha
Your powerful attributes are glorious O Sri Narasimha
You reside on the auspicious hill Sri Venkatadri O Sri Narasimha
You have compassion for every living being O Sri Narasimha*

Annamayya composed few beautiful sankirtanas on Lord Hanuman, the ardent devotee of Lord Sri Rama. Hanuman is much celebrated in Hindu faith as the most powerful, spirited and energetic god who conquered all troubles and hurdles purely with the power of the utmost devotion he had for his Lord Sri Rama. He is known for his staunch devotion, prowess, power, perseverance and fortitude. Annamayya gave importance to Hanuman as much as he gave to Gods like Sri Rama, Sri Krishna, Sri Narasimha and his chosen deity of the seven hills, Sri Venkateswara.

There are more than fifty compositions by Annamayya on Hanuman. The popular ones include - Ade Choodarayya pedda Hanumanthuni, Mangambudhi Hanumantha, Periginaadu choodaro pedda Hanumanthudu, O Pavanaatmaja O ghanudaa, Padahaaru vannela, Anjaneya Anilaja, Kalasaapuramu Kaala etc. Annamayya eulogized the great deeds Hanuman had done - most importantly the way he saved Lakshmana by bringing Sanjivini - the medicinal herb that can revive and resurrect people from unconsciousness and even death, he praised Hanuman's eminence in his daring acts capable only to him.

*"Ade choodarayya pedda Hanumanthuni
Gudhigoni devathalu koniyaaderayyaa"*

*"Behold the magnificently huge Hanumantha
He is praised by all the demi-gods
With his humongous stride*



*He covered the mountains spread
in the East and the West
His head reached the Dhruva
Mandala', the polar region
He gained the knowledge of Vedas
by moving his face along with the
Sun*

*He grew his tail to an infinite height
in the skies
And spread his enormous body all
across the directions
He out stretched his powerful hand
fiercely and killed the demons
He is exemplary in his valorous
acts*

*He raised his body hairs in
horripilation causing mighty uproar
He is the one who saved all the
Lokas- the worlds
He is the most trustworthy servant
of Lord Venkateswara
His greatness is uniquely
supreme.*



SRAVANAM

Listening to the Sacred name of the Lord

- Dr. Deepak G. Nair

Generally, world understands Hinduism as a religion of the Vedas or Upanishads or Bhagavad Gita. Undoubtedly these texts are widely valued by the Hindus as the philosophical foundations of their tradition. But most Hindus know more intimately, and teach their children the epic stories of the Ramayana, the Mahabharata and ancient wisdom of the Puranas.

The Puranas are a genre of sacred literature that began as oral recitations by sages and poets in public assemblies. Although exact dating of Puranas is difficult, they reached stable form during the reign of the Guptas in the fourth and fifth centuries C.E. There are eighteen major Puranas, and together they form the major source for much Hindu beliefs and practices.

The Bhagavata Purana is the most widely read, heard and beloved of all the Puranas. Narratives from this Purana are regularly re-enacted in both folk and classical traditions of dance and theatre. Scenes from the Bhagavata are carved permanently on the walls of stone temples and embedded in the landscape of pilgrimage sites. The Bhagavata is most often retold in song, sculpture, painting and vernacular poetry. The word bhagavata means “related

to Bhagavan, the Lord”. Bhagavata Purana is also known as the literary incarnation of God.

Like other Puranas, the Bhagavata also is concerned with the restoration and preservation of the cosmic order, that is “dharma”, which is perpetually threatened. The task of restoration and preservation falls to Bhagavan’s (Vishnu’s) avatars. Most stories revolve around gods and demons, who constantly compete with each other for dominance. Whenever gods are in distress, Bhagavan comes to the rescue. Good must certainly win over evil, though good persons and evil persons may be found in unexpected places. One such instance is the very well-known story of Prahlada and Hiranyakashipu. Prahlada, arguably more than Narasimha, is the hero of this episode as the Lord himself gives prime importance to his bhaktas/devotees more than himself. Prahlada is iconically virtuous and saintly person who is the exact opposite of what his relationship identity should dictate as a son of the most villainous of the demons, Hiranyakashipu. Hiranyakashipu is blessed by the words of Brahma to become ostensibly unassailable. It was his own son Prahlada who becomes the cause of his fall at the end. The story is also important to understand the significance of sravanam in human lives which helps us to grasp pure knowledge and better understanding of the world.

King Hiranyakasipu leaves for forests for tapasya (austerity/meditation) to Lord Brahma, in order to attain mystical powers and immortality. When Indra learns about



Hiranyakasipu's rigorous penance for Brahma, he starts to feel insecure about the title of King of Devas and heaven. To stop Hiranyakasipu from achieving his desires, Lord Indra abducts Hiranyakasipu's pregnant wife Kayadhu. While on his way to Heaven, in his Pushpak viman, he encounters sage Narada. Narada discourages Indra from abducting Kayadhu and warns him of the dire consequences if Hiranyakasipu discovers about his wife's abduction by Indra. Narada also informs Indra that the son born to Kayadhu will be a great devotee of Vishnu and through him, Hiranyakasipu would meet his deserving end. Narada then takes Kayadhu to his ashram.

In Narada's ashram she began to spend a happy and contented life. Sage Narada narrated Puranas and tales about Lord Vishnu to Kayadhu. Sometimes, while listening to Narada's advice and stories, she would fall asleep, but he would continue his discourse and the child in her womb would listen to him with great devotion. After a certain time though Kayadhu forgot most of what Narada orated, the child remembered even the last syllable of what he said. The sage spoke about the world around living beings, thousands of things one cannot see, the five senses, the world beyond human senses and the all comprehensive God. He inculcated in the mind of the child the idea that everything in this world is controlled and governed by the omnipotent, omniscient and omnipresent God, Srīman Narayan. One has to see God through his/her inner eye and then see him in everything around. One should never harm any living being. One should never hate anyone. One has to be kind to people in difficulties, and help them to the best of his/her abilities. Pardon those who try to harm you. Be happy and contented. Never blame fate in difficulties. Never forget the Lord when you celebrate happiness. The child in the womb of the demon queen understood all these great principles of good life. At the end of the ninth month queen Kayadhu gave birth to a son. He was named Prahlada.

Therefore, Shastras have made it obligatory for pregnant women to live in congenial and sacred places so that the environment will have a positive influence on the child in the womb. While the child is in the womb and after birth as a growing kid and

later as a youth, the influence of the environment on him/her is decisive in forming his/her personality. It is the social and natural environment that decides whether the character of a person develops into good or bad. Therefore, shastras have given the greatest importance to the surroundings in which a child is brought up.

Also, it is believed that, whenever a woman is pregnant, whatever she thinks, hears, perceives can be heard by the baby in her womb. Hence it is said that a women should remain calm, composed and think positive and eat nutritious food during pregnancy. What the mother thinks, feels, hears all eventually affect the baby in her womb.

It is a very-well acknowledged fact that sravanam or attentive hearing listening is the most prominent way of attaining knowledge. Prahlada in the womb of his mother is able to hear and assimilate the spoken precepts of Narada. Likewise, Prahlada's classmates are also able to receive the same wisdom from Prahlada's words of wisdom. At the other end, Hiranyakasipu's fault was his inability to hear his son's good advice to abandon his antagonistic mentality and seek higher spiritual vision by submitting himself to the God. Prahlada's virtue is not only his ability to listen to and speak the truth, but also to find strength in silence while being tortured by his father.

Sravanam (hearing) of the holy name of the Lord is the beginning of devotional service to the Lord. Although any one of the nine processes – hearing (sravanam), chanting (kirtanam), remembering (visnu smaranam), serving the Lord's Lotus Feet (pada sevanam), deity-worship (arcanam), praying (vandanam), executing orders (dasyam), serving as a friend (sakhyam), and complete surrender (atma nivedanam) – is sufficient, but in chronological order hearing of the holy name of the Lord is the beginning.

It is through the process of sravanam that Prahlada was able to listen to everything that Sage Narada narrated to him through her mother. And it is this listening skill that helped him become so firm a Hari bhakt, though born to a demon father. Hence, it is rightly said that sravanam is the beginning of the devotional service to the Lord.



Three Instructions from JAGATGURU ADI SANKARACHARYA

- Smt. Namagiri Lakshmi

Bhagavad Gita Kincidadhita
Ganga Jalalava Kanikapita |
Sakrdapi Yena Murari Samarca
Kriyate Tasya Yamena Na Carca ||

Bhaja Govindam – 20

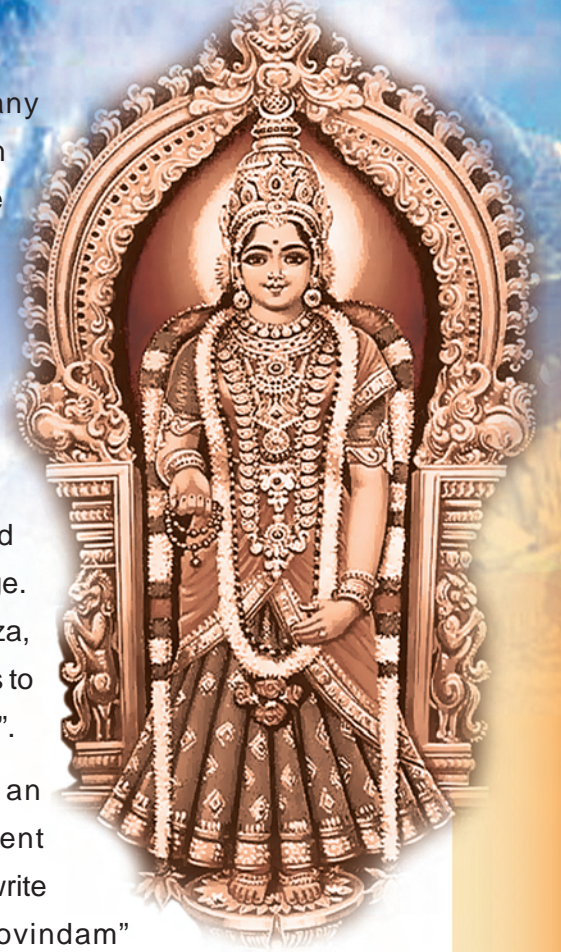
'For him, who has studied the Bhagavad Gita even a little, who has drunk a drop of the Ganga-water, and who has performed the worship of the Destroyer of the demon Mura at least once, there is no tiff with Yama (the lord of death)'.

Bhaja Govindam is also known as Moha Mudgara composed by Adi Sankaracharya. It

talks about many things to follow in life. The composition is A d v a i t a Philosophy in simple format. The entire script shows us the path of devotion and spiritual knowledge. End of every stanza, the author stresses to "Worship Govinda".

There is an interesting incident which made him write "Bhaja Govindam"

spontaneously. It is said that Sri Adi Shankaracharya, accompanied by his disciples, was walking along a street in Varanasi one day when he came across an old aged scholar reciting the rules of Sanskrit grammar of Panini repeatedly on the street. Taking pity on him, Adi Shankara went up to the scholar and advised him not to waste his time on grammar at his age but to turn his mind to God in worship and adoration, which would only save him from this vicious cycle of life and death. The hymn "Bhaja Govindam" is said to have been composed on this occasion. When Adi Sankaracharya was roaming in the streets of



Varanasi near the banks of Ganga, “Patasala” schools were residing nearby and Sanskrit teachers were teaching and insisting on the Sanskrit Grammar lessons. Hearing those, on the spur of the moment, he felt that these Grammar rules may not help in life much to attain the highest goal and started to compose “Bhaja Govindam” telling that only by worshipping Govinda, one can attain eternity. He does not comment on learning the Grammar but insists that “Worshipping Govinda” is the highest goal in life. Thus, the composition is very simple and sweet which is in the form of advice that everybody should always follow.

Bhajagovindam bhajagovindam
Govindam bhajamuudhamate
Sampraapte sannihite kaale
Nahi nahi rakshati dukrijnkarane .. (1)

Many slokas instruct the youth, how to be in life. But, the above sloka stresses that if one knows the greatness of the “3Gs in life”, he will not be afraid of God of death (or will not have re-birth). The 3Gs are Gita, Ganga and Govinda.

All Puranas, Itihasas, ancient scripts hail these three. They are inter-related. But how? Gita which was told by Lord Krishna (Govinda himself), River Ganga who had come from Lord’s holy feet (Vamana-ThriVikrama Avatar), and Lord Govinda – who is none other than Lord Venkateswara of Tirumala hills who is the source of everything. Thus, all the three are related.

Bhagavad Gita Kincidadhita - If one reads a little bit of the Bhagavad Gita - Being born as human, we learn many things in this world to survive. Especially, today’s youth have a lot of energy and in this competitive world, they had to struggle hard to reach their goal through the available though they have facilities, technologies etc. to become knowledgeable. But, the knowledge of these are for

our earnings and to live a posh life. To live contented, peaceful life, one should read at least a few lines from Gita daily. This is like an energy tablet and the Gita is the only script which has answers to all our problems. As everyone knows, Gita was told in the battlefield by Lord Krishna to Arjuna, who was in depression. Today’s youth are going through a lot of depression and frustration because they are not guided in proper direction. They have only speed, but they don’t think of whether the action is good or bad. Adi Sankaracharya instructs the youth to read Gita and to lead the life accordingly.

Ganga Jalalava Kanikapita - drink a drop of water from Ganga - Water is an essential part of life. Now- a- days, we get water in different ways. But whatever we get, it cannot be compared with Ganga water. Mother Ganga comes from the Himalayas. She came down on request of King Bhagiratha of Solar Dynasty. When she came down from heaven, she was into full force, so to control her, Lord Shiva held her in his hair and let only one stream to flow to earth. This itself is full flow and we are unable to control her flow. Mother Ganga came from Lord Vishnu’s feet, hence considered to be holy. She was first held in water form in Brahma’s Kamandal. When he performed “Abhisheka” to Lord Vishnu’s holy feet, she became divine. Then she was tied up in Lord Shiva’s hair and she became more divine. Hence, her divinity cannot be compromised. Adi Sankara wanted to hail Mother Ganga that anyone who gets Darshan of Ganga or takes a holy dip in Ganga or drinks even a drop of Ganga water, he becomes pure. During the last breath, we mix Ganga water with Tulasi leaves and give to the person who is on death bed breathing his last. This gives the blessings of Trinity during the last journey. It is holy to perform Ganga Water “Abhishekam”, holy bath to deities, especially to Lord

Shiva. They keep “Dhara” on top of the Shiva Linga, so that Ganga water drops all the time. During Diwali, it is also said that Mother Ganga comes home in all water forms to bless us. Such is the greatness of Ganga. As Adi Sankaracharya mentioned, the darshan of Ganga, or a dip in it, or drinking even a drop of it, or a touch of the drop of Ganga brings purity to everybody. Today’s youth must ensure that not only Ganga, but all the rivers are kept clean and all the rivers in India are considered holy. Visiting many places or taking bath in swimming pools may be enjoyable. But taking bath in Ganga cures diseases, removes sins and elongates life due to Himalayan herbs. Thus, one need to take bath in holy Ganga at least once in a life time.

Sakrdapi Yena Murari Samarca - Worship Murari (Krishna) for a little moment – Adi Sankaracharya, requests us to worship Lord Murari (Krishna). Lord Vishnu, who killed the demon named Mura is called Murari. In today’s hectic world, everybody says he has no time. But in Kali Yuga, Lord says that one need not even spend any exclusive time but can chant “Hare Krishna” when he is doing his daily work. I am sure that one will spend at least five minutes in the morning after bath praying to the Lord and reciting a few of his divine names to obtain peace of mind. And then continue the Chanting of divine names with every activity in one’s life like walking, exercising, taking bath, travelling etc., and it will elevate our soul. Instead of talking unnecessary things, one can chant “Govinda Nama”. By chanting Govinda Nama, one can get peace of mind, positivity and health. Ancient texts reveal that more than the Lord himself, his name will come and save us. Classic example is Draupadi. When she was in distress, Lord Krishna was not with her, but the name “Govinda”, only saved her.

Kriyate Tasya Yamena Na Carca - for them there is no arguments with Yama (God of death) – This statement is very powerful. During death time, one may not know how the body or mind will be. So, if you had recited Gita earlier at least a few lines, drank Ganga water at least a drop and chanted the names of Govinda, Lord Yama will not dare to reach you. That means, one will attain Moksha (Salvation) at the holy feet of Lord Sriman Narayana and will not be born again.

Thus, Adi Sankaracharya guides us in three simple things to follow in day to day life to lead a contented life and attain Salvation.

Maharaj Parikshit, who is the son of Abhimanyu and grandson of Arjuna got a curse that he would die within seven days. He did not worry. He gave his kingdom to his son and reached the banks of River Ganges. He requested Bhagavan Sukadeva to tell him Srimad Bhagavad Katha. Srimad Bhagavatham has everything that is needed for good life, — it has Gita, tales of Krishna and many more. Finally, after hearing, he attained salvation. This proves that when he got the Darshan of Ganga, hearing Gita and chanting the name of Govinda during his last period, uplifted him which made him not to worry about his death. This incident relates that the hymn is very apt in Maharaj Parikshit’s life.

The conclusion is, we would at least get to know the lines from Gita. Hope everybody gets a chance to dip in holy Ganga and will chant “Govinda” at least a few minutes daily which is like a vitamin tablet to our soul. All the three will help us reach the Supreme Personality of Godhead automatically.

During these pandemic times, at least listen to Bhaja Govindam which will soothe the heart. Let Lord Govinda help us to come out from this tough situation.

Bhaja Govindam! Bhaja Govindam!



SRI LAKSHMI NRUSIMHA KARAVALAMBA STHOTHRAM

(With Commentary)

Original text in Telugu by : Vidwan, Dr. P. Chenchusubbaiah

Sapthagiri is publishing Sri Lakshmi Nrusimha Karavalamba Sthotram with commentary penned by Jagadguru Adi Sankaracharya to the readers of Sapthagiri. By reading this sthothram with devotion one can get rid of miseries and will get happiness.

**Srimatpayonidhi nikethanah Chakrapane!
Bhogeendra Bhoga mani raajitha punya Moorthel!
Yogeesa! Saaswatha! Saranya! Bhavabdhi potha!
Lakshmi Nrusimha! Mama dehi karavalambam || (1)**

Oh! Lord Narasimha! You reside in the Ocean of Milk and hold the potent discus called Sudarsana. You shine with the gems decked on the hoods of Adhishesha. You are the Lord of the 'yogis' and the Lord of Eternity. You are the only source to the destitute. You are like the boat that helps Your devotees in crossing the Ocean of Misery called life. Please protect me by extending Your helping hand.

**Brahmendra Rudra Marudarka kireeta koti
Sangattithanghri kamalamala kanthi kantha!
Lakshmi lasath kucha saroruka raja hamsa
Lakshmi Nrusimha! Mama dehi karavalambam || (2)**

Oh! Lord Narasimha! You shine with the effulgence coming from the tops of the crowns of Lord Brahma, Lord Indra, Lord Shiva, Lord Vayu and Lord Surya as they touch Your feet. You are like the royal swan playing in the lake of the breasts of your consort, Lakshmi. Please protect me by extending Your helping hand.

**Samsara Sagara vishala karala kama
Nakra grahagrasana nigraya vighrahasya
Magnasya ragalasadurmi nipeedithasya,
Lakshmi Nrusimha! Mama dehi karavalambam || (3)**

Oh! Lord Narasimha! I have been captured by the dreadful crocodile of desire in the unfathomable ocean of life. I have been afflicted with the waves of passion and grief. Please protect me by extending Your helping hand.

**Samsara ghora gahane charatho murare
Marograbheekara mrugapravardhithasya
Aartha sya mathsara nidagha nipeedithasya
Lakshmi Nrusimha! Mama dehi karavalambam || (4)**

Oh! Lord Murari! Oh! Lord Narasimha! I have been wandering in the dreadful forest of 'Samsara.' I am suffering from the throes caught in the grip of the jaws of the cruel animal called Cupid, the symbol of desire. I am getting scorched by the terrible heat of anger. Please protect me by extending Your helping hand.

**Samsara koopamati ghora magadha moolam
Samprapya dukha sathasarpasamakulasya
Dheenasya Deva! Krupaya saranagatasya
Lakshmi Nrusimha! Mama dehi karavalambam || (5)**

Oh! Lord Narasimha! I have fallen into the dangerous and unfathomable depth of the well of 'samsara'. I have been bitten by the countless poisonous snakes called miseries. I am helpless. Please protect me by extending Your helping hand.

**Samsara bheekara kareendra karabhighatha
Nishpidya mana vapusha sakalarthi tasya
Prana prayana bhava bhethi samakulasya
Lakshmi Nrusimha! Mama dehi karavalambam || (6)**

Oh! Lord Narasimha! I have been totally struck down by the trunk of the furious and fearful elephant of 'samsara.' I have been helpless and destitute. I am in the throes of fear of death. Please protect me by extending Your helping hand.

TIRUMALA TIRUPATI DEVASTHANAMS

**Samsara sarpa visha dushta bhyogra theevra
Damshttra karala visha daghdha vinashtamurthe
Naagari vahana! Sudhabhadinivasa! Soure!
Lakshmi Nrusimha! Mama dehi karavalambam || (7)**

Oh! Lord Narasimha! Lord who flies on Garuda! Great Warrior who relaxes on the Ocean of Milk. My body has been infected with the cruel and ferocious fangs of the venomous cobra of 'samsara.' Please protect me by extending Your helping hand.

**Samsarajala pathithasya, jagannivasa!
Sarvendriyatha badisasthajhashatmanascha
Prothambhitha prachuratalukamasthakasya
Lakshmi Nrusimha! Mama dehi karavalambam || (8)**

Oh! Lord Narasimha! You are the Lord of the Universe! I have been entangled in the web of carnal pleasures in 'samsara' like the fish caught in the hook of the fisherman. My organs and my five senses are caught in that snare that has separated my head from its right thinking. Please protect me by extending Your helping hand.

**Samsara vrukshamagha bheeja manantha karma
Shakha yutham karana pathramananga pushpam
Aaruha dukhajaladhou patito dayalo!
Lakshmi Nrusimha! Mama dehi karavalambam || (9)**

Oh! Lord Narasimha! I have climbed the tree of worldly life. It has originated from the seed of sin. It has innumerable branches of infinite past 'karmas.' Its leaves are the senses of my body. Its flowers are like Cupid. From this tree I have fallen into the ocean of sorrow. Please protect me by extending Your helping hand.

**Samsara daava dahanakula bheekarogra
Jwalavaleebi rabhi dhaghdhatanooruhasya
Thwatpada yugma sarasiruha masthakasya
Lakshmi Nrusimha! Mama dehi karavalambam || (10)**

Oh! Lord Narasimha! I have been engulfed in the terrible wildfire of samsara all around. My body has been burning. I have taken refuge in the lake of Your lotus feet by placing my head on them. Please protect me by extending Your helping hand.

**Samsaara saagara nimajjana muhyamaanam
Diinam vilokaya vibho! Karunaanidhe! Maam
Prahlaadakhedaparihaara! Paraavataara!
Lakshmi Nrusimha! Mama dehi karavalambam || (11)**

Oh! Lord Narasimha! I have drowned in the ocean of life. Look at the plight of this destitute. O treasure house of compassion! You are the remover of sorrows of Your devout devotee, Prahlada. You have taken magnificent incarnations. Please protect me by extending Your helping hand.

**Samsaarayuudha gajasamhatisimha! damstraa
Bheetasya dustamati daitya bhayamkarena
Praanaprayaanabhavabheethi nivaaranena
Lakshmi Nrusimha! Mama dehi karavalambam || (12)**

Oh! Lord Narasimha! You are like a dreadful lion that frightens the herd of elephants of 'samsara' and the hearts of the demons with your terrible jaws. You drive away the feelings of terrible fear caused by birth and death. Please protect me by extending your helping hand.



TIRUMALA TIRUPATI DEVASTHANAMS

**Samsarayogi sakalepsita nityakarma
Samprapya dukha sakalendriya mrutyunasa
Samkalpa sindhutanayakuchakumkumamka!
Lakshmi Nrusimha! Mama Dehi karavalambam || (13)**

Oh! Lord Narasimha! The bondage of 'karma' caused by the desires related to the the samsara result in sensual pleasures, miseries and death. You are a Yogi and a Bhogi. Kindly protect me by extending Your helping hand.

**Baddhvaa kalairyamabhataa bahubartsayanti
Karshanti yatra pathi paashashatai ryada maam
Ekaakinam paravasham chakitam dayaalo
Lakshmi Nrusimha! Mama dehi karavalambam || (14)**

Oh! Lord Narasimha! I am helpless, unconscious and lonely as the attendants of Lord Yama are dragging me with their dreadful noose. I am in the grip of fear of death. Please give me Your grand 'darshan' and protect me by extending Your helping hand.

**Andhasya me hrutavivekamahadhanasya
Chorai mahabhalibhi rindriya nama dheyai
Mohaandha kaara kuhare vinipathithasya
Lakshmi Nrusimha! Mama dehi karavalambam || (15)**

Oh! Lord Narasimha! I have become blind because my sense of discrimination has been robbed by the strong thieves of my five senses. Consequently, I have fallen into the dark pit of ignorance. Please protect me by extending Your helping hand.

**Lakshmi pathe! Kamalanabha! Suresa! Vishno!
Yajnesa! Yajna! Madhusudhana! Viswaroop!
Brahmanya! Kesava! Janardhana! Vasudeva!
Lakshmi Nrusimha! Mama dehi karavalambam || (16)**

Oh! Lord Narasimha! Lord of Lakshmi! Lord of all Deities! Omnipresent! Lord of all 'Yajnas'! Embodiment of Sacrifice. Slayer of Demon Madhu! Embodiment of the Universe! Well-wisher of the Brahmins! Killer of Demon Keshi! Protector of People! Son of Vasudeva! Please protect me by extending Your helping hand.

**Prahlaada Naarada Paraasara Pundarika
Vyasaambarisha Suka Sounakahrunnivasa!
Bhaktaanurakta paripaalana paarijaata!
Lakshmi Nrusimha! Mama dehi karavalambam || (17)**

Oh! Lord Narasimha! You dwell in the hearts of great yogis like Prahlada, Narada, Parasara, Pundarika, Vyasa, Ambareesha, Suka and Sounaka. You love Your devotees and fulfill their wishes like the Wish-fulfilling Tree! Please protect me by extending Your helping hand.

**Ekena chakramaparena karena shamkha
Manyena sindhu tanayaa mavalambya tishtan
Vaametarena varadaabhayahastamudram
Lakshmi Nrusimha! Mama dehi karavalambam || (18)**

Oh! Lord Narasimha! You hold Sudarshana in the right hand and the Conch in the left. You sanction boons to Your devotees with Your 'Varadahasta.' You embrace Goddess Lakshmi, the daughter of the Ocean of Milk by the other hand. Please protect me by extending Your helping hand.

**Adyanta soonya maja mavyaya maprameyam
Aditya Rudra nigamadinuta prabhavam
Tvambhodhijaasya madhulolupa mattabhrumgam
Lakshmi Nrusimha! Mama dehi karavalambam || (19)**

Oh! Lord Narasimha! You are beyond the beginning and the end. You have no birth and death. You are the Infinite. Nobody can measure You. Lord Aditya, Lord Rudra and the Vedas eulogize Your glory. Like a bee, You always drink nectar from the lotus face of Your consort Lakshmi. I serve You. Please protect me by extending Your helping hand.



TIRUMALA TIRUPATI DEVASTHANAMS

**Vaaraha! Rama! Narasimha! Ramaadikaanta
Kreedaavilola! Vidhi Sooli! Surapravandya!
Hamsatmakam paramahamsa vihaaraleela!
Lakshmi Nrusimha! Mama dehi karavalambam || (20)**

Oh! Lord Narasimha! You have many incarnations like Varaha and Rama. You are fond of playing games with Lakshmi and other consorts as Your 'leelas.' Brahma, Shiva and other Gods pay tributes to Your Glory. You are the embodiment of royal swan. You stroll among the hearts of great saints. Please protect me by extending Your helping hand.

**Maata Nrusimhaschya pitaa Nrusimhaha
Braata Nrusimhaschya sakha Nrusimhaha
Vidya Nrusimho dravinam Nrusimhaha
Swami Nrusimha, sakalam Nrusimhaha || (21)**

Oh! Lord Narasimha! You are my mother, father, brother, friend, education, wealth, protector and everything. Please protect me by extending Your helping hand.

**Prahlada manasa saroja vihara bhrunga!
Gangataranga dhavalanga! Ramasthitanga!
Srungarasangara kireeta lasadvraanga!
Lakshmi Nrusimha! Mama dehi karavalambam || (22)**

Oh! Lord Narasimha! You are like a busy bee wandering on the lotus heart of Your stanch devotee, Prahlada. You are as white as the waves of the Ganges. Your radiant form is suitable for the stay of Your consort Lakshmi. You are the crown of romantic sports with Your consorts. Your head is scintillating with magnificent crown decked with precious gems. Please protect me by extending Your helping hand.



**Sri Sankararya rachitam satatam manushyaha
Sthotram pathe dihatu sarvaguna prasannam
Sadhyo vimukta kalusho munivaryaganyo
Lakshmipatehi pada mupaiti sa nirmalaatma || (23)**

One who recites always the glorious 'sthotra' of Sri Adi Sankaracharya would be blessed with all noble virtues. He would be free from all kinds of sins and appreciated by the saints. He would reach the holy feet of Lord Vishnu with his pure heart.

**Etanmayarjitavapuhu prachurapravaha
Magnartha marthya nivahasya karavalambam
Lakshmi Nrusimha charanabja madhuvratena
Sthotram krutam subhakaram bhuvi Sankarena || (24)**

The auspicious 'sthotram' was composed by Sri Adi Sankaracharya who is like a bee on the lotus feet of Lord Narasimha. It makes the Lord extend His helping hand to the people who are dipped in the stream of many previous births due to their bondage of 'karma'.

**Srimanrusimha! Vibhave, Garudadwajaya!
Tapatrayopasamanaya, bhavoushadaya!
Trushnadi, vrukchika jalagni bhujamgaroga
Klesavyayaya haraye gurave Namaste || (25)**

Oh! Lord Narasimha! You are my Lord. You have the emblem of Garuda on your flag. You are the pacifier of trials and tribulations in 'samsara.' You are like panacea for the ills of 'samsara.' You are the destroyer of many agonies caused by hunger, thirst, scorpion-bite, fire, serpent-bite and diseases. You are the annihilator of all kinds of afflictions. Oh! My Master! My salutations to You.

(continued from the previous issue)

From the maha Pradakshina outside the temples, one arrives at the main gateway of the temple or periya gopura vasal or padikavali. At a distance of about 120 feet from this gateway is the inner gopuram. From these gopurams project high compound walls about four feet in thickness, which completely enclose the ground covered by the temple.

The Outer Gopuram

The outer gopuram stands on a quadrangular base, 38 feet south to north and 32 feet east to west. The mukhadwara or tiruvasal in the middle of it is 11 feet wide. There are two cut stone door frames symmetrically placed from either end. The door jambs, the sills and soffits of these are made of thick cut stone. The front door-way has folding doors hung on pivots and made of stout lattice wood work, backed with thick battens, and fastened together by stout iron nails having artistic heads. There is a trap door on the left side door. The compound walls emanating from the outer gopuram measure 414 feet east to west and 263 feet west to north.

There is fine architectural work in the plinth and pilaster of the gopurams. The plinth moldings of the gopura and the style of the pilasters on its outer wall indicate a clear later Chola time of architecture. There is an inscription on the right side front of the door jamb wall of the pradakshina dated the 12th regnal year of Tribhuvana Chakravarthigal Sri Yadava Raya Viranarasimha, whose queen Yadavaraya Nachchiar had gifted 62 cows and two breeding bulls for daily supply of ghee for lighting two perpetual lamps or nandavilakku. The date will correspond to 1217 A.D. There are a few more inscriptions on the gopuram basement belonging to the 13th century.

The adhishtana of the gopura is built in two bhumis each supported by a cluster of pilasters with no devakoshtas or sculptures on the walls. The corbels on the capitals are bell shaped which is the style prevalent in the 12th-13th century A.D. The super-structure of the gopura is of brick and mortar and rises to 50 feet above ground level. It has five talas each having a small doorway flanked by the dwarapalakas. Each side of the gopura has a number of miniature shrines like the shalas and panjaras. The top of the gopura is covered by a large shala roof with kirthimukha ends.

There are quite a number of stucco figures of Vaishnava gods like Hanuman, Kevale Narasimha, Laxmi Narasimha etc., on the gopura. This gopuram has been renovated in recent years by the T.T.D. authorities and the

THE TIRUMALA TEMPLE

- Dr. N. Ramesan

Part
II

MAY - 2021:: SAPTHAGIRI

31



figures are covered by white cement and now look crude with ugly modern colour paintings on them.

The Outer pradakshina or the Sampangi pradakshina

Passing through the entrance of the main gopura one enters the outer court-yard of the temple. Immediately adjacent to and touching the gopura is a small mantapa with two wings one on each side and a pathway in the centre. This is the outer prakara within the temple complex. This enclosure has a large number of mantapas meant for various rituals and other functions connected with the temple.

Pratima Mantapa or Krishnaraya Mantapa

Immediately adjacent to the gopura is a small mantapa with two wings one on each side. Each wing has two rows of four pillars. The pillars in the outer row are plain and contain a salakoshta at the base. The pillars in the inner row contain an animal bracket having a lion with a rider on, standing with its hind legs resting on a makara.

This is commonly referred to as the pratima mantapa because the pratimas or portrait bronzes of the Vijayanagara Emperor Krishnadevaraya and his two consorts Tirumaladevi and Chinnadevi and also those of Venkatapati etc., are kept here.

From the style of the pillars this mantapa may be taken to have been built in later Vijayanagara times say about the early half of the 16th century. This mantapa is in exquisite style and is full of beautiful sculptures of the Vijayanagara period like, Rama breaking the bow, Rama Pattabhisekha, Hanuman meeting Sita in the Asoka vanam, Krishna leela scenes etc. On the top of two pillars, the Sri Vaishnava symbols or the Urdhvapundras flanked by shankha and chakra are carved. The tall pillars of this mantapa show interesting variety in corbel design, some showing vyali, some showing simha, and some others with ganas looking at the onlooker.

Rangamantapa

In the south-east corner of the court-yard is a big mantapa popularly known as the Rangamantapa. This stands on a high basement,

and measures about 60 feet east to west and 108 feet north to south. At its southern end, is a small shrine about 12 feet square which has been kept permanently locked.

This is also called the Ranganayakula mandapa because the shrine within it is supposed to be place where the utsavamurthy of Lord Ranganatha of Srirangam was kept during the 14th century when Srirangam was occupied by the Muslim army of Malik Kafur.

This mandapa is said to have been constructed between 1320 and 1360 A.D. by the Yadava ruler Sri Ranganatha Yadava Raya though there is no direct epigraphical evidence in support of it. However, stylistically the mandapa does not belong to the 14th century but appears to be later as it is clearly in typical Vijayanagara style. The composite pillars in bold dimensions with fine sculptures of galloping horses, lions and vyalis and a purnima corbel in the pillar capitals would clearly indicate a Vijayanagara period of architecture. The Vijayanagara royal crest of Varaha is also found carved on the pillars, which leaves no doubt in the matter. In the ceiling are some panels depicting the Rama Ravana fight etc. Some good pieces of sculptures in miniatures like those of Mahabali, Vamana, Rama and Laxmana are also found. The Ranga mandapa both architecturally and sculpturally belongs to mature Vijayanagara period of temple architecture say the middle 15th- 16th century A.D.

The entablature above the pillars is interrupted at intervals by a second capital. The intervening spaces contain two pattas with a kapota or cornice above. Above the kapota are two rows of fine sculptures depicting dances and scenes from Vaishnava mythology.

At the southern end of the mandapa is a shrine and a pavilion. The pavilion is of black granite but is now coloured all over and is now used to house a vahana. The shrine is a fine structure with a garbhagriha and an antarala, with its walls on the sides being decorated with pilaster, kumbha panjara, salakoshta etc. The front portion of the shrine consists of an entrance flanked by a salakoshta on either side. A kapota decorated with nasikas surmounted by simhalalatas surmounts the entire front.

The Tirumala Raya or Anna Unjal mantapam

Next to the Rangamantapam and at a distance of 12 feet of the east prakaram wall of the inner gopuram, is another mantapa measuring 40 feet east to west and about 80 feet north to south. This is known as Tirumala Raya mandapa or Anna Unjal mandapa. This consists of two parts constructed at different periods, the front part being at lower level and the back at a higher. The southern or inner portion measuring 10 ft. - 45ft, has a more elevated basement than the front one and is traditionally attributed to Saluva Narasimha of 1473 A.D. for celebrating the Anna Unjal Tirunal instituted by him in that year. This structure was renovated and extended to its present size and shape by Araviti Bukkaraya Ramaraja, Sriranga .Raja, Tirumala Raja in the last quarter of the 16th century. In this mandapa other festivals like the vasanta utsava were celebrated during the time of Tirumala raja. It is in this mandapa that the processional deity malayappan, holds his annual darbar of asthana on the hoisting of the garuda dhvaja on the top of the dhvajastambam to mark the commencement of the Brahmotsavam. In fact the prasadam distribution on this occasion is still called Tirumalarayan pongal, although the endowment made by that emperor has long ago disappeared. This mantapam practically touches the dhvajastamba mantapam.

Saluva Narasimha who constructed the southern portion of this mantapam and who saved the kingdom from anarchy soon after the assassination of Virupaksha-II and who gave stability to the kingdom for nearly 40 years, was a great warrior. As a devout Vaishnava he has given many important benefactions to the temple. He had the full assistance and support of Kandadi Ramanuja Ayyangar who figures frequently in the inscriptions of Saluva Narasimha, and who in addition to being a patron of poets like Ranganatha Dindima, was himself a well known author and has a book Ramabhyudaya to his credit. His queen Sriranga Devi and other members of the royal family also gave several endowments to the temple. In 1485 A.D. he built a shrine for Laxmi Narasimha on the pathway to the Seshadri hills (GT-273).

This mantapa has a typical Vijayanagara complex of pillars, with a central pillar surrounded by smaller pillarets, some of which emit musical sounds when struck with a stone. The main pillars have rearing horses with mounted warriors. Some of the best sculptures of the temple are found in bold relief in this mandapa.

The pillars in the two outer rows are plain while those in the interior have animal brackets. In the back part of the mandapa also there are two rows of four pillars each on each side. The pavilion in black granite in the middle of the mandapa has in the corners four pillars each with three pillarets projecting.

In one corner of the Tirumalaraya Mandapa are kept the bronze statues of Todaramalla, his mother Matha Mohana De and wife Pitha Bibi. As in the case of Krishnadevaraya bronzes, the names are inscribed on their shoulders. Todarmalla was in charge of the Karnatak area on behalf of the Nawabs of Golconda in the beginning years of the 18th century. He was a general under the Nawabs of Karnatak.

Ainamahall

On the northern side of the Tirumalaraya mandapa, there is another mantapa about 42 feet square with an enclosed room of about the same size in continuation. This room is called the ainamahall, and is decidedly of later origin. This is in two parts, an open mantapa in the front consisting of six rows of six pillars each, and a shrine behind it consisting of an antarala and garbhagriha. It now has large mirrors which reflect images in an infinite series. There is an unjal in the middle of the room in which the Lord is seated and festivals conducted. This is about the only mandapam in the Tirumala temple, where the name is not found in any of the inscriptions. In an article contributed to the Asiatic Journal of 1831 by the highest revenue officer of the district, it is stated that addala festival was being celebrated, most likely in the room in this mantapa, the walls being lined with huge mirrors.

(to be contd...)

LET US LEARN SANSKRIT

LESSON - 7

Original Expression by : Mahamahopadyaya Kasi Krishnacharya

Modified Expression by : Mahamahopadyaya Samudrala Lakshmanaiah

English by : Dr. S. Vaishnavi

ये = Those (who)

किम् = What

स्यात् = May be
(third person)

अन्ये = Others

अपि = Also

स्याः = May be
(second person)

स्वे = We (self)

अनेकत्र = In many places

स्याम् = May be
(first person)

QUESTIONS

- a १. अन्ये अपि तत्र न सन्ति। २. ते तत्र आसन् वा? ३. किं वा? ४. अद्य एकः अपि तत्र नास्ति। ५. अहम् अपि तत्र स्याम्। ६. त्वं श्वः अनेकत्र स्याः। ७. यूयं तत्र न स्था। किं वा ? ८. हयः अत्र त्वम् अपि नासीः। ९. श्वः प्रभृति अहम् अपि तत्र स्याम्। १०. ते स्वे तत्र तदा आसन् इदानीं नासन्।

- b 1. We are also not there 2. Those who were there yesterday are not now 3. Today he may not be there. 4. Since morning you may be there. 5. We didn't stay anywhere today 6. You are not even here today. 7. Who are they? 8. There, many others are there. 9. Where may I be? 10. Today they all didn't stay here.

ANSWERS

१. अन्ये अपि तत्र न सन्ति। २. ते तत्र आसन् वा? ३. किं वा? ४. अद्य एकः अपि तत्र नास्ति। ५. अहम् अपि तत्र स्याम्। ६. त्वं श्वः अनेकत्र स्याः। ७. यूयं तत्र न स्था। किं वा ? ८. हयः अत्र त्वम् अपि नासीः। ९. श्वः प्रभृति अहम् अपि तत्र स्याम्। १०. ते स्वे तत्र तदा आसन् इदानीं नासन्।
१. Many others are not there 2. Were they there? 3. Is not so? 4. Not even a single person was there. 5. I might also be there. 6. Tomorrow you may be in many places 7. You all are not there. Isn't it so? 8. Yesterday you were also not there 9. From tomorrow, I may also be there. 10. They and all we all there at that time but not now.

‘SATAARI’ – THE INCARNATION OF SAINT NAMMALWAR

- Sri Rangarajan Atthi

If there is one among the twelve Alvars who is considered the first among equals, having taken up a pioneering role in translating the Vedas into Tamil, bearing overarching influence on the spread of Sri Vaishnavism and in reaching the essence of the Nalayira Divya Prabandham to the masses at the grassroots, it is undoubtedly Nammalwar.

With 1296 Pasurams, Nammalwar’s contribution to the Divya Prabandham, which is adored as the ‘Dravida Veda Sagaram’, is certainly the highest. This includes 100 hymns in Tiruvirutham, which is considered the essence of Rigveda, seven hymns in Tiruvaasiriyam, considered the essence of Yajurveda, 87 hymns in Peria Thruvandadi (considered the essence of Atharva Veda) and a huge 1102 hymns in Tiruvaimozhi (considered the essence of Samaveda).

According to traditional scriptures and dateable history, Nammalwar was born between sixth and eighth century at Alwar Tirunagari (also known as Tirukkurugur), a little town in Thoothukudi district of Tamil Nadu. He lived in the hollow space of a huge tamarind tree’s trunk for a long period. Many consider the tree to be an incarnation of Nammalwar and hence revere it as the Acharya himself. The tree’s leaves do not fold inwards even during nights, which is why it is called ‘Urangapulimaram’ (the tamarind tree that does not sleep).

Similarly, the ‘Sataari’ or ‘Satagopam’ present in every temple is considered an incarnation of Nammalwar. According to Visishtadwaitha philosophy, the ‘Sataari’ is not only an integral part of temple worship, but also has an important role in the temple paraphernalia. Nammalwar is



also considered a form of ‘Vishwaksena’, the commander-in-chief of Maha Vishnu’s celestial army.

People visiting the temple generally pray at the sanctum sanctorum and leave, but rarely do they pay attention to the intricacies. The ‘Sataari’ has the image of two feet (Lord Narayana’s holy feet) carved on the upper portion. Placing the Sataari over the head is not just a formality, but it should be considered receiving blessings from none other than Lord Narayana Himself. Taking refuge in the divine feet is a symbol of total surrender to the God. It is believed that the holy feet have an engraving of all the holy weapons and things associated with Narayana, such as Sankha, Chakra, Gadha, Khadgam, Kalpavriksha,

Dhwajam, Aravindam, Ankusam, Vajram and so on. In a nutshell, the holy feet containing such divine engravings are certainly considered the source of liberation.

It is hence Yamunacharya (Alavandar) who adored the feet in his 'Stotra Ratna' said:

Kadapunassankha Rathaanga Kalpaka
Dhwajaaravindankura Vajralaanchanam |
Truvujrana tgvaccagarabaanvyha dwatan
Madeeya moordhaanamalankarishyathi ||

This means, "Oh Trivikrama who conquered all the worlds! When will you place your Holy feet containing all the holy engravings of Sankha, Chakra, Kalpavriksha, Dhwaja, Aravinda, Ankusa, Gadha and Vajra on me? My head is waiting to adorn Your holy feet and bear its fruit (liberation)".

Similarly, Sri Vaishnavite savant Vedanta Desika's literary magnum opus 'Paduka Sahasram' also had its roots in Sataari. In fact, Swami Desika had not thought of penning the mega work when a fellow scholar challenged him to write thousand verses on the Lord's feet (Paduka). Since the challenge was posed at a temple where Swami Desika had gone to offer prayers, the priest offered the 'Sataari' at that moment, which Swami Desika took up as a divine order from the Almighty to take up the challenge. Within no time, he wrote about the glory of His holy feet and completed the thousand verses at an amazing speed. Had it not been for the 'Sataari', we might have missed getting such a legendary work from the scholar par excellence.

The 'Sataari' is inseparable from the deity. When the deity (Utsava Vighraha) is taken out on a procession, the 'Sataari' always accompanies the Lord. When the 'Sataari' moves out, it is reverently carried either on a palanquin, or with both the hands

using a silk cloth, and at times, with the accompaniment of burning torch light.

In Tirumala, Tirupati and Tiruchanur temples, the 'Sataari' has a special place while ushering in seers and 'Peethadipathis'. Considered as 'Pedda Maryada', (Respect) the Sataari is taken out to receive the 'Bhagavathothamas' who deserve such a respectful treatment. Sri Krishna says in Bhagavad Gita: 'I am Atma to everyone, but Gnanis (the knowledgeable) are my Atma', which means that the Lord Himself has placed the enlightened souls a rung above the rest. This is why bringing 'Sataari' outside to invite the seers is considered Lord Narayana Himself coming out to welcome them into the temple. During such times the 'Sataari' is not carried with both the hands, but taken in a palanquin, which shows its importance in the temple protocol.

'Sataari' has a major role during the 'Theerthavari' event of Brahmotsavams too. 'ChakrathAlwar' is prominently visible while getting a celestial immersion in water, but not many observe that the 'Sataari' also gets a holy dip alongside. This goes a long way to show that 'Sataari' is a representative of the presiding deity in the temple and has a reverential place in temple worship. Similarly, 'Sataari' also has a role in the fulfilment of a ritual. 'Thaliga Samarpana' is followed by the distribution of 'Theertham' and finally, 'Sathaari', which brings curtains on any event. Every time the Sataari is seen carried, it should be viewed as the great Nammalwar himself moving around his revered Lord Narayana.

This goes a long way in highlighting the glory of Saint Nammalwar not only as a scholar par excellence, but the most endearing to the Lord among the twelve Alvars.



There are any number of many wise sayings in Sanskrit. They are most of them couched in charming slokas. They are based on practical experience. We should study these slokas and examine their use in practical life. One such sloka is explained below:

Isha Upanishad enjoins that man should desire to live actively for a hundred years performing his duties (Kurvanneva Hi Karmani Jivevisheth Shatam Samaah). Mere existence as invalid is not life. As a poet puts it, it is a long disease miscalled life. Man is expected to work incessantly in life. He should earn his livelihood and daily food by being enterprising and active as long as he lives. If he merely believes in his ability,



strength and dreams of success, it will not lead him anywhere. He will end up with his futile dreams

There is a popular sloka (verse) in Sanskrit which says that contemplated work is achieved by efforts only. If right efforts are not made, the result will be a miserable failure. Constant efforts alone bring success but mere strong desire will not bring success. Man is full of dreams and ambition. Building castles in the air will not be of any use; mere belief in his native ability and thus resting quietly on oars will be futile. For instance the lion is strong by nature. Suppose the lion, however powerful, complacently sleeps in its cave without the required hunting but dreaming that the animals would enter its den by chance on their own to be its food, it has to starve and die. Therefore the man, however powerful he may be, should actively engage himself in right efforts in the world. Mere belief in his ability, dreams and wishful thinking will be futile without matching enterprise. It is udyama (constant effort) alone that fetches him success. An idle man will not achieve anything until he gives up his indolence and strains himself to put necessary efforts to achieve his objective. No one will be successful without efforts if he merely believes in luck and chance and fails to work hard for success. The advice given in the sloka is as follows: Udyamena Hi Sidhyanthi Karyani Na Manorathaih/Na Hi Supthasya Simhasya Pravisanthi Mukhe Mrigaah// (Only constant effort will achieve the proposed work, not mere dreaming. The animals will not enter the den on their own to be the sleeping lion's food.) The lion has to go out in the woods to hunt and earn its food. In the same way man has to work hard to achieve success. Depending on chance and dreaming of success will not lead him anywhere. The youth should always bear in mind the importance of hard work and avoid alternatives like belief in chance, luck and entertaining pleasant dreams without hard work.





Part - 2

Tirumala Olugu

History of Rituals and Customs in Tirumala

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

(Introduction to the serial continued from the previous issue)

During the second visit of Sri Ramanuja to Tirupati, Sri Vaishnavites came with the Utsava murthy of Sri Govindarajaswami and informed that the main deity was thrown into the sea by Kulottunga Chola who subsequently died. Having heard this, Sri Ramanuja felt aggrieved and decided Tirupati would be the ideal place for Sri Govindaraja Swami. Further, Tirumangai Alwar sang in Periya Tirumadal that Chitrakuta deity and Tirumalai deity are one and the same. Hence, he consecrated Govindaraja Swami on the right side of Sri Parthasarathy temple and with the help of his disciple Yadavaraya, he constructed Mandapam and Garbhagruham. Since Parthasarathy vighraha was not in good condition, all the pujas

and festivals were being arranged for Govindaraja Swami only.

The contribution of Kattiyam Yadavarayan in Temple service was multifold. The second Tower of Govindaraja Swami was built by him. This is called Yadava Narayanan Tiru Gopuram and Periya Tiru Gopuram as per the inscriptions. It is mentioned in the inscription as follows: *Yadava Narayanan Tirukkopuraththuth Tiruvazhiyazhvan* (T.T.Ins.Vol.No.4. No.144). This Gopuram was bigger at that time and hence called Periya Tiru Gopuram. In 1628 Matlakumara Anantharaja constructed the outside Gopuram (T.T.Ins.269-270). Yadava Narayanan's Gopuram appears small. In this Gopuram, Kandadai Ramanuja Iyengar constructed upper mandapam and lower mandapam and arranged to offer *naivedya* to Tiruvazhi Alwan for Karthikai star (T.T.Ins.vol.4 No.114.27-11-1538).

There were divergent opinions on the period of the consecration of Sri Govindaraja Swami at Tirupati. Tirupati Historian Sri Dr. K. S. Krishnaswamy Iyengar says that this consecration was held in 1135 whereas Sri T. K. T. Veeraraghavachariar says that it was held in 1130. In Ramanuja Divya Charitam, there is a mention that Kulothunga Cholan threw away Sri Govindarajaswami idol in the sea in 1082. Hence, the consecration must have been held during 1082 and 1130. In Tirumalai Olugu, it is said that Sri Ramanuja had initiated various works at Tirumala and Tirupati and returned to Srirangam by the age of 40. His Avataram year is 1017. Hence, it is presumed these works must have been completed before 1057. However, the consecration of Govindaraja Swami was held in Soumya Year, Pankuni month on Full Moon Day with Uttara Star being Monday. This is appropriate to the year 1130. Sri Govindaraja Swami was consecrated in that year. Till then the deity was left without consecration. There is a saying that after the death of Kulothunga-I in 1120, the temple at Tirupati was constructed and Sri Govindaraja Swami deity was consecrated.

Since there is no other evidence to establish this matter, the editor says that he has given some points and would not categorically state them. According to the inscription of Nellore, Kattiyam Yadavarayan, who was reigning at the beginning of the 12th century, supported Sri Ramanuja for this action. In the inscription it is said *Yadaarayan katti devarasan pradani rajaraja devarkku andu 11vadu*. Rajaraja- II was ruling from 1133 to 1163. This Yadavarayan was under the control of Chola King of Tiruvenkata Nayudu. Hence, the consecration of Sri Govindaraja Swamy was held during the beginning of 12th century only, which is acceptable to everyone.

Temples and Services

It is mentioned in the Puranam that King Thondaman had first built the Tiruvenkata Mudayan

Temple. However, it was constructed in a small way. There were no facilities for the pilgrims of Tirumala. To avert this inconvenience, it seems *Ilankoil* was constructed for Tiruvenkata Mudayan in Tiruchanur. This is not Balalayam as mentioned earlier. There is an inscriptional evidence (T.T.Ins.I.Vol.I) that in Tiruchanur, there was a temple called *Tiruvilan koil*. In the Pallava Dynasty, the Princess Samavai prepared Utsava Murty in silver called Manavala Perumal and consecrated in Tiruvilan koil. The deity is fully adorned with necklace, diamonds, crown and jewels for hands as stated in the inscription T.T.Ins.Vol.I.No.8 during the latter part of 10th century.

Accordingly, the hoisting of the holy flag Dwajarahnam of Tiruvenkata Mudayan was held at Tiruchanur itself. Sri Ramanuja changed this practice and got the festivals conducted on Tirumala itself. He also arranged to construct the Gopuram and expanded the temple.

In 1224, the central temple of Tirumala was built by Tiruppullani Dasar, with the permission of Veera Narasinga Yadavarayan, who was ruling at that time. This is called Nadukkoil Koil Azhwar. While doing this work, some inscriptions were erased. Some were copied and installed in reconstructed Nadukkoil. It seems there were some inscriptions about the ancient history including that of Sri Ramanuja. Hence, it is difficult to trace the truth. Had these inscriptions been not erased, we could have known the truth.

In 1245, Veera Narasinga Yadavarayan held his Thulabharam and the donated gold of his weight was used gold plating the Anandanilaya Vimana. At the same period, Maravarman Sundara Pandiyan decorated Ananda Vimana with gold kavacham. Further in 1359, Chaluva Mangidevan gave gold kavacham. Krishnadeva Raya (T.T.224) did gold paint with 30000 varakan gold.

(to be contd...)

THE STORY OF SVETAKETU AND UDDALAKA

- T.Viswanadha Rao

The story of Uddalaka and Svetaketu occurs in the Chandogya Upanishad. The Upanishads, it is true, are concerned with a deep inquiry into the self, but their modus operandi or mode of operation is no less than any research investigation. The purpose of research is to probe with a view to go to the roots of a problem, not satisfied with mere external appearances as things in the universe oscillate between the microcosm and the macrocosm.

Svetaketu, the son of Uddalaka learnt a great deal through his adhyayana or study of 'sastras' or several branches of learning. But Uddalaka wants to know or probe how deep or profound his learning is. The son, he notices, is confident of his learning. Uddalaka's intention is not to belittle or discourage his son but to put him to the razor's edge of profound analytical and epistemological inquiry. Uddalaka hints to his son Svetaketu that there is a unity behind diversity and it is necessary to capture this principle of unity if one were to perfect and sharpen one's inquiry. The honeybees may collect sweet substance from various flowers that ultimately

go to make honey, but when it becomes honey it is not possible to distinguish a drop of honey from another and declare that a particular drop of honey derives from a particular flower. So what ultimately counts is an underlying principle. The message for a true researcher is that he or she should direct his investigation to lay bare the underlying principle behind matter or things or the nature of things as they may be. Nowadays unfortunately though, many of the so-called research investigations end up with a mere surface study. Such investigations may sometimes confer a degree but nothing else. A true Research Degree is supposed to add up to what is already available in the given field as a result of deep investigation. But such researches are slowly becoming an exception.

Uddalaka shows Svetaketu a mighty tree in front of him and asks Svetaketu to notice that when any branch of the tree may be cut, it might exude a liquid or juice-like substance thereby showing that the tree is still alive. Uddalaka has his conclusions on the subject that are directed to a study of the self, but we can look at it from a different angle, the fact that the tree survives or continues to live even after the branches are gone. What then could be the secret of its survival? Its survival is bound up with something else and that 'something else', happens to be the roots. What does this part of the story suggest to us? Obviously, we should not satisfy ourselves merely with surface investigations on any matter but that we should go to the roots of a problem or any problem for that matter if we want to seek the truth in its entirety, the 'really real reality' as someone wittily put it.

The story does not end here. Uddalaka asks Svetaketu to bring a fruit of a banyan tree. When that is done, Uddalaka asks Svetaketu to break it open. On being questioned as to what he sees there, Svetaketu answers that he can see a number of grains or seeds inside. Uddalaka asks Svetaketu to break open a seed. That being done, he asks his son as to what he can see. Svetaketu answers that he can see nothing. Thereupon Uddalaka tells his son that the greatness of the universe lies in being born from such a minute particle. Particles of sand make the beach and little drops of water make the mighty ocean. True investigation or research requires one to look into the minute details or minutiae as every minute detail will add up in making a whole, possible. Not being able to recognize or take into account such minute details will leave one with a fractured or fragmented picture. An integral view can emerge only when we take into account minute details of an object or topic under consideration because their presence or absence can make all the difference in any analysis that intends to trace the origin and evolution of things.



RISHABHA – INCARNATION OF LORD VISHNU

- Sri P.T.S. Murthy

What is the purpose of the life of a human being? All religious texts advocate that one should lead a pious life and seek for salvation to reach the abode of the Lord. In the process, our religious seers have given dictums, directions, and easy methods for achieving the goal. The Vedas, the Upanishads, the Ramayan and the Mahabharat etc have elaborately without the least confusion narrated through speeches, advice, and the deeds how one

should lead a righteous life. In the present Kali Yuga, one can attain the lotus feet of the God with simple prayer or bhajan, unlike in other Yugas where the seers needed to pass through a tenacious life performing yagnas, fire rituals and long years of penance.

Shrimad Bhagavatam is another such treatise written by Veda Vyasa and expounded by Shukha Maharshi to king Parikshit, when the latter questioned him what a man should listen to, chant, and pray. In a series of examples, stories and actual incidents he explained the nature of the self, Vedic wisdom and what steps would lead to redeem the life-death cycle through self-knowledge to realize the Absolute Truth. He described Lord Rishabha's teaching to his sons as to how one can transcend religious rules for the liberation and alleviation of material misery.

Story of Rishabha:

King Nabhi and his wife, who were childless prayed to Lord Vishnu undergoing severe austerities and offering several sacrifices. Pleased by the prayers, Lord appeared before them in his original form with four hands, wearing his usual ornaments and assured them that he would take birth as their son. Merudevi, wife of Nabhi, gave birth to the incarnation of Lord Vishnu who was named Rishabha. The ways and actions of the Lord are unpredictable as he is beyond material conception of anybody. The word Rishabha means the best and supreme. He ruled the kingdom with piety and dharma. He never deviated from the laid down principles set by God. When once Indra being jealous of the virtues of Rishabha, stopped rains in his country, Rishabha created rains with his yogic



powers. He married Jayanti and through her was blessed with one hundred children. Bharat is son of Rishabha from whom our country got the name as Bharat Varsha. Even though he is an incarnation of God, he never digressed from the ritualistic activities ordained by the Vedas. He always maintained equal status amongst people who followed the righteous life. He always directed his disciples and his countrymen to have mercy on all living creatures and follow the family traditions to attain the best of both the worlds.

His advice to his sons

His narrative advice to his sons is an eye opener for us regarding how to achieve the lotus feet of the God and how we must mend our ways in daily life to attain the ultimate goal. He said to his children that human life is meant for re-establishing his relations with the Supreme. In the process, any difficulties faced by him should be gladly accepted and one should not deviate from the laid down path. By observing austerities, one's soul will be cleaned of materialistic contaminations. One can take the help of another devotee like a small boat in the mighty ocean during storm. One should not entangle and get attached to the materialistic pleasures in family, children, and worldly wealth. One who is attached to gratification of senses will not be able to cleanse his soul. In such situations, one should take the help of a Guru who will provide right solution. The human body is difficult to obtain and hence the life should not be wasted like a dog working hard for sensual gratifications. The eternal blissful life is more enjoyable than the materialistic happiness. Protect the aged and miserable people. Leave the company of bad people. These instructions have been amply supported by Bhagavad Gita when Krishna said, that one who understands the transcendental nature of the appearance of the Lord and his mystic activities, will not take birth again in this avaricious world. He will achieve the Lord (Chapter 4 - sloka

9). If one is in doubt and is unable to segregate oneself from the materialistic bondage, and fond of women and wealth, one should serve a pious Guru, who will make him devoid of anger, jealousy, lust, and greed. One should not spend his life for earning money and pleasures. Those who surrender to the passions of the body will suffer and will commit all bad actions leading to sins. Disregard all thoughts which lead to sin.

He further said to his children that one who does not involve himself in spiritual values will never be able to come out of the miseries of life. One must repeatedly take the birth in one form or the other if one is absorbed in furtive, lascivious activities during the present life. One's attachment to his body, home, property, wife, relatives will lead to an illusionary gratification but leads to no man's land groping in the dark at a later stage of life.

He advised his children to get associated with spirituality and the thoughts of the God. Give up the endeavour for the enjoyment of the senses and engage in the prayer of the Lord. Chant, pray, perform to please the Lord. One should live a secluded life to really understand the meaning of self and realization of the self. Always perform the duties destined for the individuals without being attached to any of them personally. One should not envy other living beings. In each living being the source is the Lord himself.

He concluded by advising his children that Lord is the master of liberation and full of divine love. All the human sense organs should always be engaged in the service of the divine Lord. This will clear the embarrassment of material existence.

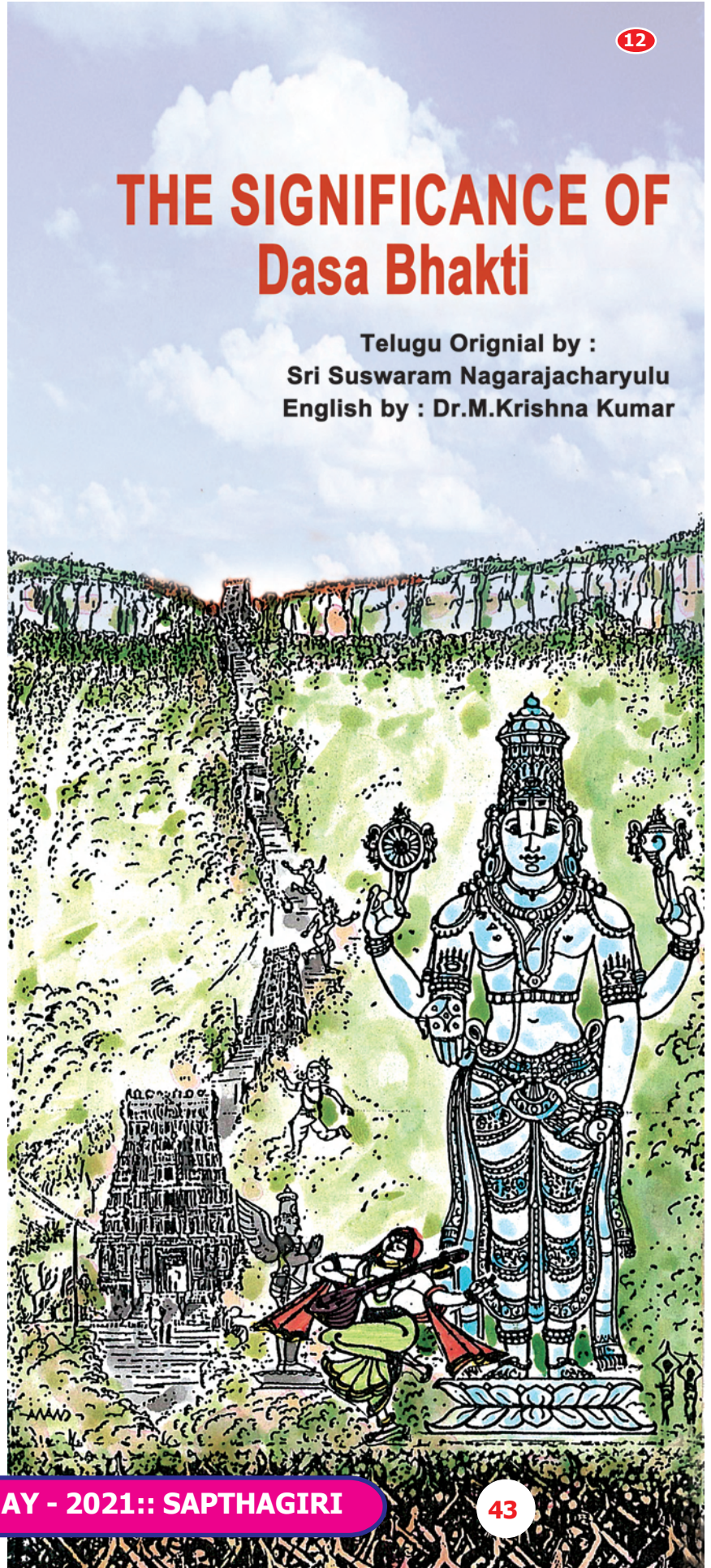
Lord Rishabha's advice is not exactly for his children who were already elevated but meant for us who still lay deep in the ocean of attachments, envy, and rivalry.



(Continued from the previous issue)

We already read the poetic descriptions of Sri Vijayadasa in his 'suladulu' (poems) regarding the glories of Lord Venkateswara in the previous edition. In the present edition, the readers come to know about Sri Vijayadasa's descriptions regarding the glorious 'Vimana' of the temple of the Lord which is called 'Ananda Nilayam' in his 'suladulu'. The golden 'Ananda Nilayam' appears as exhilarating and scintillating to the devotees in its manifestation. It consists the images of Lord Narasimha, 'Dwija,' 'Bhujanga,' 'Dikpalakas' and many other divine figures. Further, the poet described the splendid and celestial embodiment of Lord Venkateswara from top to toe.

The incarnation of Lord Vishnu from top to toe was described in various 'sthotras' in Sanskrit literature. Sri Devasarma in the Venkatchala Mahatmyam which is a part of Aditya Purana described the Lord from top to toe. Sri Madhwacharyulu also described the Lord in the first chapter in his Dwadasa Sthotram. Likewise, Sri Vijayendrathirthulu described Him giving significance to every component of His auspicious embodiment. Following the same unique traditional way, Sri Vijayadasa also described in some of his stanzas the auspicious



constituents of the Lord and how they are adorned with a cluster of precious ornaments that radiate absolute grace and charm. Those who always chant the name of the Lord would get salvation at the end of their life.

According to Sri Vijayadasa, the Lord is the real Treasure. He is the Ocean of Virtues. He lives in the center of the hearts of the virtuous people. Lord Brahma and other deities worship His lotus feet. He drives out the characteristics of 'raja' and 'tama'. The crown of the Lord is charged with nine types of gems and other precious jewels. His forehead dominates grandeur of the full moon. There is 'kasturi namam' on it. His concentrated vision is always on His devotees. His ears shine with golden 'makara kundalalu'. The strength of His shoulders dominates the vigour of a turtle. His hair resembles the group of black bees. His eyebrows are like the lovely arrows of Cupid. His nose is like 'champaka' flower. The graceful form of His lips resembles slender roses and the smile radiates the rays of the full moon. His mouth always takes 'tambulam' mixed with fragrant edible camphor. His voice is like the profound musical resonance of an ocean. His teeth are well-shaped and attractive. His countenance has the infinite luminosity of the moon. He is dexterous in pronouncing all kinds of Vedas.

Lord Venkateswara wears many kinds of flowers like 'bakula,' 'aravinda,' jasmine, 'kuravaka,' 'panniru' 'champak' and 'mogali' 'maruga,' 'chamanti' 'jaaji' and 'eruvantika.' On seeing them, Sri Vijayadasa feels as if the drops of honey were falling from these wonderful flowers. The Lord's protective hands are shining with 'kadaga,' bracelet and rings. His long hands, shoulders, neck and the back are shining with seven colours. He wears a jewel in His topknot. His whole heavenly embodiment gleams with miraculous ornaments. His body is smeared with rich and fragrant substances like 'punugu' and

'kesari.' The attractive three lines called 'valitrayam' on His belly, His profound navel bearing the whole universe, His sacred waist thread and the innumerable precious chains symbolize His glory and innumerable victories. His lotus feet are like the shining sun and the moon. They burn up the forest of sins. They are 'Kamadhenu,' 'Kalpavruksha' and 'Chintamani' to His worshippers. They promote immense spiritual knowledge and eternal delight in them.

Sri Vijayadasa described elaborately the grandeur of the feet of the Lord in four 'suladulu.' Memorizing and singing the glory of the feet of Lord Srinivasa at least once in a day at any time brings immense happiness. In the Bhagavatham, it is mentioned that who worship the lotus feet of Lord Krishna would never get the fear of Lord Yama, His noose and His attendants even in dream. If one thinks about the auspiciousness of the lotus feet of Lord Krishna and keeps them always in mind, one can be free from all kinds of recurring sins of the previous births. One can attain spiritual knowledge and a sense of renunciation in life.

Eulogizing the magnificence of the lotus feet of Lord Srinivasa in the Venkatachala Mahatmyam, Sri Devasarma used to say that Lord Srinivasa always wears the conch to provide good knowledge to the devotees, His chakra removes ignorance. His 'gada rekha' removes all kinds of malice caused by demons and evil spirits. His 'padma rekha' signifies wealth and auspiciousness granted by Him to the devotees as He is associated with Lord Brahma and Goddess Padmavathi Devi.

Sri Devasarma, Sri Madwacharyulu, King Bali eulogized the glory of the feet of Lord Vishnu where the Ganges was originated. The gentle feet are as soft as the tender leaves. They are being worshipped by the blessed as well as the unblessed. The foot of the Lord saved Arjuna from the 'Nagastra'

in the battle. As per the wish of Sugreeva, it threw away the gigantic body of the demon Dundubhi towards the sky. It kicked on the chest of the wicked Kamsa. The great sages Narada and Tumbura praised it. It saved Ahalya. The feet of the Lord drive out ego from the hearts of the devotees and promote knowledgeable devotion in them. Lord Brahma, Lord Rudra and other deities used to visit them for His blessings.

Like the feet of the Lord, His nails are infinitely auspicious to the devotees. Sri Madwacharya described the nails of Lord Narasimha magnificently. Sri Vijayadasa also described the nails in a grand manner. Even Goddess Indira could not imagine their nature. The nails possessed innumerable and impressive colours. They shine with the radiance of the crowns of Lord Indra and other deities. They suppressed the arrogance of the demons.

The protective hand of Lord Srinivasa guards the entire world. Sri Vijayadasa describes the magnanimity and graciousness of the hand of the Lord in a 'suladi.' It shines with a gold bracelet studded with nine kinds of gems. It pleases Goddess Lakshmi. It has eaten the butter in the houses of the 'gopikas' in Nanda Vraja in the form of a human being. It drove the divine chariot of His dear associate Arjuna for his devotion in Kurukshetra. It broke the divine bow of Lord Shiva. It offered the Vedas to Lord Brahma. It brought 'paarijata' flower to goddess Lakshmi. It distributed nectar to the deities. It punished the demon king Hiranyakasipu and saved his son, Prahlada. It protects the devotees who do not leave it. It takes the 'atukulu' (a form of rice) from his childhood friend Sudhama and blessed him. It transformed Kubja into a beautiful woman. It caught the tail of Kaalinga while dancing on his head. It saved Gajendra from

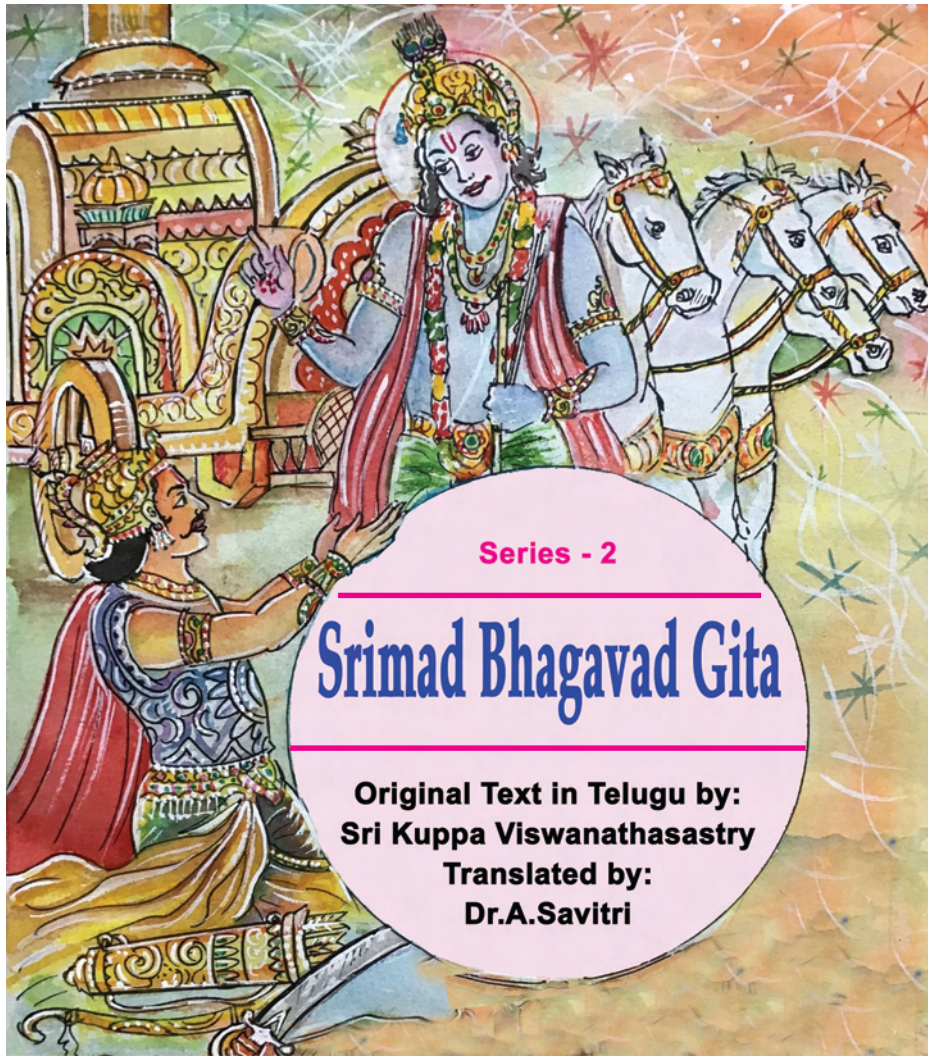
the cruel clutches of the crocodile. It rules all the 'lokas' and protected the saint Sanaka and others. It punishes the cruel ones and protects the virtuous ones. The protective hand of Vijaya Vittala is 'Vaikunta' to His devotees.

The entire universe is in the stomach of Lord Srinivasa. Sri Vijayadasa eulogized the stomach of Lord Vishnu in a 'suladi' called 'Kamalaasa narindoppava.....bedagutorava udara.' The lotus flower which has the exuberating radiance is the origin of Lord Brahma. All petals of the lotus are in perfect in size and form. If one eulogizes the auspiciousness of the lotus feet of Vijaya Vittala and the magnificence of the divine embodiment of the Lord, one attains health, prosperity and spiritual bliss.

(to be contd....)

SOLUTION TO PUZZLE

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



(April edition – In the previous publication, Prajapathi assembled three catagories – Devatas, Danavas, and humans. They eagerly waited to hear the words of Prajapathi. He announced three letters- Dha, Dha, Dha without explaining the meaning of those letters. Devatas, Danavas and humans assembled in their respective places. Each of them had derived the meaning of the letters. Humans had given the meaning for one letter ‘Dha’ – continuation...)

Humans are ready to give a lot of strain to their bodies to do penance but they do not get ready to give alms to others. Suppose, a man has money in his hands! If a thief asks him, ‘will you give money or shall I hit you?’, the man agrees to receive knocks from a thief but does not get ready to throw away money in that place and run away. He displays keen interest in money. Keeping in view their greed for money, the group who assembled to decide the meaning of ‘dha’ letter said that its meaning is ‘dhatha’ which says ‘giving alms and being philanthropic’. Then what about the other two ‘Dha, Dha’s’?

Some said that the other two are related to Devatas and Danavas. Only one ‘Dha’ is related to humans. Some of the saints who assembled there expressed that Lord Prajapathi himself announced three ‘Dha’s’. Then how can one take only the meaning of one letter ‘Dha’. It is good to take the meaning of three ‘Dha’s’. If He wanted to say only one ‘Dha’, He would have announced ‘dha’ once calling each of the groups- separately without assembling all (Devatas – one ‘Dha’, Danavas- another ‘Dha’ and for humans- the other ‘Dha’) or else He would have called all but announced separately to each. Then why he said ‘Dha, Dha, Dha’ three times. One need not think about the lesson that is given to Devatas and Danavas but one need to think about humans. We are saints and we are humans. So, he suggested us three Dha’s. The First ‘Dha’ Dharmyatha – not to be arrogant and stubborn. The Second ‘Dha’ Dhatta – ‘Be philanthropic – give alms to others but without losing completely and the third ‘Dha’ Dhayadhvam, – ‘Be kind’. May be humans have characteristics of Devatas, Danavas and

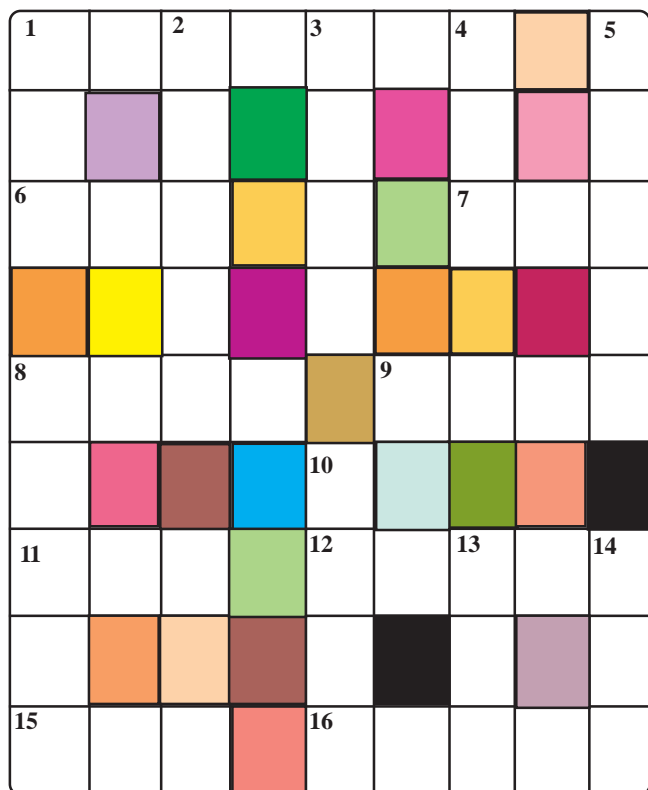
humans? As so, humans can understand the three 'Dha's'. Humans have the characteristics of Devatas- thinking positively and being good. Similarly, humans have the characteristics of Danavas – being cruel and thinking negatively. In the same way, there are some general characteristics that are confined only to humans. Further discussion of this point brings into light how Devatas took birth – the reason could be their pious activities. Those involved in highly virtuous acts will be born as Devatas; The cruel will be born as Danavas; Those having both pious and sinful character will turn up as humans. Though it makes us appear in negative light much to our discomfort, it is true. Humans also have the general

characteristics other than these two. There takes place a war continuously among the characteristics of Devatas, Danavas and humans. One has to be careful about who wins ultimately. Humans have to be more careful, if they win finally. They have to put more effort to be highly virtuous than what they were before. This could be the view of Prajapathi when he assembled the humans.

Understanding it, saints gave clear interpretation of the three 'Dha's' – 'Dhamyatha, Dhatta and Dhayadhvam' and promoted it among humans. Now we all know about those three. Those are the treasures of man's virtuousness.

(to be continued)

PUZZLE



Presented by
Sri T.S. Jagan Mohan

CLUES FOR PUZZLE

01. Great delight (3)
02. Sun God (5) Jumbled
03. Yama (4)
04. Mother of Puroorava (3)
05. Goddess Parvathi (5)
08. Lord Siva (5)
10. Goddess Saraswathi (4)
13. Child (3) Jumbled
14. Deep hole in the Ground (3) Jumbled

DOWN

01. Goddess Ganga (7)
06. Not No (3)
07. Lord Brahma (3)
08. Son of Prahlada (4)
09. Husband of Damayanthi (4)
11. Help (3)
12. Occur (5)
15. Not me (3)
16. Arjuna (5)

ACROSS

THE GRANDEUR OF WOMEN'S STATUS IN ANCIENT PERIOD

- Sri K.V. Murali Krishna

In Ancient Period, people strongly believed that at spiritual level the 'Soul' of either Man or Woman is equal. This fundamental concept has naturally influenced upon the graceful status of Women both at individual and social levels. In the 'Gurukulam' the system of Co-education existed. The women hailing from, 'Princely families were even trained in martial arts & weaponry. In Ancient Period, women were considered to be supreme and they enjoyed freedom. Women helped their husbands in domestic and agricultural pursuits. Women were advising their husbands on financial matters and matter pertaining to the marriages of sons and daughters.

In Ancient Period, people worshipped God in the form of 'Mahadevi', the divine Mother. They worshipped Goddess 'Parvati' for 'Shakti' (energy), Goddess 'Saraswati' for 'Jnana' (Knowledge) and Goddess 'Lakshmi' for 'Sampada' (material wealth). They strongly believed that at spiritual level the 'Soul' of either Man or Woman is equal. This fundamental concept has naturally influenced upon the graceful status of Women both at individual and social levels. "Striyah devah, Striyah pranah", invokes an old 'Shakti' hymn. This means, 'Women verily are 'Devas (Goddesses) and Women are very life of this universe'. Maharshi Manu in his magnificent treatise 'Manusmriti' invoked,

Yatra naryastu pujiyante ramante tatra Devata,
yatra itaastu na pujiyante sarvaastatrafalaahkriyaah

This means, "Wherever women are given their due respect, even the deities like to reside there and wherever they are not respected, all actions remain unfruitful".

People strongly believed that a wife is in fact the foundation of the home and husband is its roof. Their children are the pillars connecting the foundation with the roof (children strengthen the bondage between wife and husband). In 'Neetimanjari', it is said,

'Na griham kasthapasanair dayita yatra tad graham'

This means, "Home is not what is made of wood and stone; but where a wife is, there is the home."

In the Ancient Period women received highest esteem. They considered women as an embodiment of 'Shakti (energy in feminine principle)' and they worshipped idols in female form as 'Goddesses'. In fact the description of any 'Male' God remains incomplete unless his female companion 'Goddess' is described – Sita – Rama, Radha – Krishna, Uma – Mahesvara. Lord Vishnu's consort 'Lakshmi' resides in his heart. Lord Shiva's consort Parvati, shared half of his body and thus advocated the philosophy of 'Ardhanaareeswara' and also equality between Man and Woman.

In the Ancient Period, people took every care to impart quality education to their daughters. The people of that time considered women as the various forms of prime goddess 'Mahadevi'. The following sloka in 'Devi Mahatmyam' exalts the greatness of 'Mahadevi' from whom even Brahma, Vishnu and Maheswra derive energy.

Yaa Brahma Achyuta Sankara Prabhrudibihi
Devaissadaa Poojithaa

Which means, 'O Devil!, Brahma, Vishnu, Shiva and other Gods' always adore you'..

The highly intellectual and scholarly women who devoted their life to pursue Vedic studies were called 'Brahmavadinis'. These women even undergo 'Upanayana (sacred thread ceremony)'. In the 'Gurukulam' the system of Co-education existed. The women hailing from, 'Princely families were even trained in Martial arts & weaponry'. Lopamudra, Gargi, Maitreye, Kathi, Kalapi, Bahvici, Ghosha, Romasha, Indrani, Sulabha and other scholarly women of that time composed hymns of 'Rigveda'. These hymns could be read even today as Lopamudra samhita, Gargi Samhita and maitreyi Samhita. In Ancient Period, women scholars were regularly debating on issues of Philosophy with their male colleagues. Maharshi Yagnavalkya was challenged for debate by Rishika Vacaknavi. Queen 'Bispala' was engaged in warfare. Megasthenese in his famous travelogue 'Indica' mentions that, the palace of Chandragupta Maurya was protected by women guards. Patanjali mentions the spear bearers (saktikis). Kautilya in his Arthashastra, refers to women soldiers armed with bows and arrows.

In the Ancient Period, eight kinds of Women Marriage systems prevailed. In 'Brahmavivaaha', father offers his daughter as a gift to good natured Vedic scholar. In 'Yajur Veda' it is invoked, "a young daughter who has observed

brahmacharya should be married to a bridegroom who is learned like her". In 'Daivavivaha' father offers his daughter as a gift to the presiding priest of 'Yagna (vedic sacrifice)'. The other one is 'Arsavivaha', wherein the bridegroom should offer money to bride's father. In 'Prajapatyavivaha' father accepts for his daughter's marriage with a person who promises to practice monogamy and faithfulness. In 'Kanyavivaha' parents arrange their daughter's marriage before she attains puberty. On the other hand in 'Praudhavivaaha' marriage is arranged by the parents after their daughter attains puberty. In 'Svayamvaravivaha' girl had freedom to select her husband from among the eligible bachelors who come to her house on invitation. This type of marriage custom mostly prevailed in Royal families. Sometimes unique tasks were arranged in 'Svayamvara' and the winner will be declared as bridegroom. In Sita's 'Svayamvaram', Lord Sri Rama lifted the lofty bow of Lord Shiva tied its string and while doing this has broken the bow. Then Janaka, Sita's father declared Rama as winning bridegroom. In Draupadi's 'Svayamvaram', Arjuna stood as winning bridegroom as he could successfully hit arrow straight into the eye of a rotating fish in 'Matsyayantra'. In The 'Gandharvavivaha (a type of marriage)' and 'Rakshasavivaha (marriage without Bride's consent)' were the less prevalent systems of marriage in those times. A woman after her



marriage was considered as 'arthangini', one half of her husband, then both together establish a 'Griha (home)' and she was considered as 'Samrajni (queen)' of her home. The doctrines of 'Dharmashastra', which prevailed during Vedic era, made it mandatory for a man to perform yagna, worship of deities and 'Shodhasha samskaaras (16 rituals)' (excepting 'Antyeshti – death rites') - Garbhadan (Conception), Pumsavana (Engendering a male issue), Simantonayana (Hair-parting), Jatakarma (Birth rituals), Namakarana (Name-giving), Nishkrama (First outing), Annaprashana (First feeding), Chudakarma (or Chaul) (Shaving of head), Karnavedh (Piercing the earlobes), Vidyarambha (Learning the alphabet), Upanayana (Sacred thread initiation), Vedarambha (Beginning Vedic study), Keshant (Godaan) (Shaving the beard), Samavartan (End of studentship, Vivaha (Marriage Ceremony), Antyeshti (Death rites). Lord Sri Rama performed 'Asvamedha yaga' by installing Sita's idol made of gold by his side as Sita was away from Ayodhya at that time.

The Ramayana, when explored keenly reveals that the women of that time were highly educated, trained in martial arts and to use war weapons. Kaikeyi, the wife of Emperor Dasaratha, saves his life in a war with Ravana at a place called 'Karchapa', risking her own life. In this war Ravana defeated Dasaratha. Manthara was a prominent business woman and richest women in Ayodhya. Sita was also well educated, learned and excellent warrior. Mandodari, the wife of Ravana, being scholarly women advised him to surrender himself at the feet of Lord Sri Rama and to stop the destruction of Lanka. Trijata, though belonged to 'Raksha' clan, is a perfect 'Foreteller'. She predicts the devastation of Lanka well in advance. In the epic 'Mahabhartha' also we find several highly influential women characters. 'Kunti' the mother of 'Pandavas',

counselled and advised her five sons and lead them to ultimate victory in 'Kurukshetra' war. 'Draupadi', the five of pandavas, took oath to destroy the 'Kaurava' clan. She convinced and motivated Pandavas to declare war against 'Kauravas' and ultimately got her oath fulfilled.

Maharshi Manu in 'Manusmriti', placed Women in an elevated position. The dictum of 'Manu Smriti' declares, "Women must be honoured and adorned by their fathers, brothers, husbands and brothers-in-law, who desire their own welfare" (Manusmriti III, 55), "Where the female relations live in grief, the family soon wholly perishes; but that family where they are not unhappy ever prospers." (Manusmriti III, 57), "The houses, on which female relations, not being duly honoured, pronounce a curse, perish completely as if destroyed by magic" (Manusmriti III, 58), "A woman's body must not be struck hard, even with a flower, because it is sacred." In Ancient Period, people considered the bride as sacred as a river that enters the sea. They with reverence used to invite the bride into their home to rule there along with her husband, as a queen, over the other members of the family.

Man and Woman can only co-exist. Man's life without Woman is like a gloomy desert and Woman's life without Man is like a barren land. If one thinks logically, there is no point in exploring higher and lower statuses, between the equals. Man may prove himself better in some aspects but certainly Woman excels Man in some other aspects. Man and Woman both need the company and support from each other. Let us derive inspiration from our great ancestors, who have established the 'path of righteousness'. Let us tread this path with reverence and let us commit ourselves to the cause of 'Elegant Status of Woman' in the present society.



SIGNIFICANCE OF THE PRESENT TIME

A Tale from the Mahabharatha

- Ms. V. Anagha

The Mahabharatha is an ancient Indian epic where the main story involves two branches of a family – Pandavas and Kauravas. One of the concepts this epic teaches us is that learning is a never-ending process. We should keep learning whatever comes in our way at any phase of life at any time.

Yudhishtira, the eldest of the Pandavas, was very well-known for his righteousness and generosity. He was the son of the great king Pandu. He ruled Indraprastha. His brothers were Bheema, Arjuna, Nakula and Sahadeva. Bheema, the second son of Pandu, was a heroic warrior. He was recognized as the strongest man in the three worlds. The epic relates many events that portray the might of Bheema. But in this story, it tells Bheema's sincerity towards Dharma and life. It also tells us that life is not permanent.



Once upon a time, a beggar from a very distant place came to Yudhishtira for getting alms. Yudhishtira told the beggar to come the next day as he was busy at that time. Dejected, the beggar went away.

Seeing this, Bheema was disappointed by Yudhishtira's reply. He wanted to teach his elder brother a lesson. He started beating the drums. Generally, they used to beat the drums to signify their victory whenever Pandavas conquered any Kingdom.

Yudhishtira was shocked by Bheema's act because it was played for no reason. He asked him the reason for beating the drums as there was no big victory. Bheema replied, "None other than you has won the battle against time. You told the beggar to come the next day. How do you know that you will be alive tomorrow for giving alms? How do you know that the beggar would be alive tomorrow? You might not be in the position to give anything tomorrow. Though the beggar is alive tomorrow, he might not need it. You are the only person who has won the time and I want to tell this to everyone in this city".

Hearing all this from Bheema, Yudhishtira realized his mistake and felt ashamed for delaying charity. He called the beggar and gave away the alms.

Moral of the story:

We will never know what will happen in the future. We should not postpone things for tomorrow as tomorrow is unknown. Focus on the present moment. Time waits for none. If time is gone, it will never come again. There is also a famous proverb relating to this story "Time and tide wait for no man".



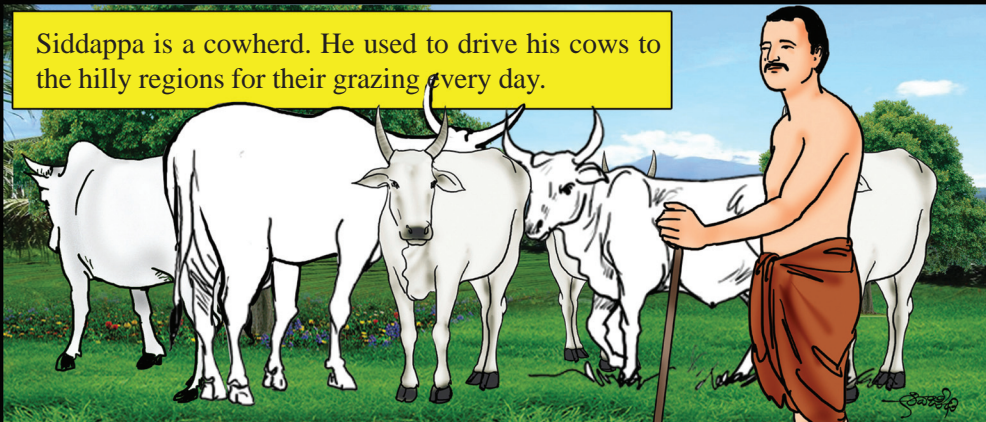


PICTURE STORY...

THE PURPOSEFULNESS OF LIFE

Original Story in Telugu and
Pictures by : Sri Thumbali Sivaji
Translated by :
Smt.J.C.Gnanaprasuna

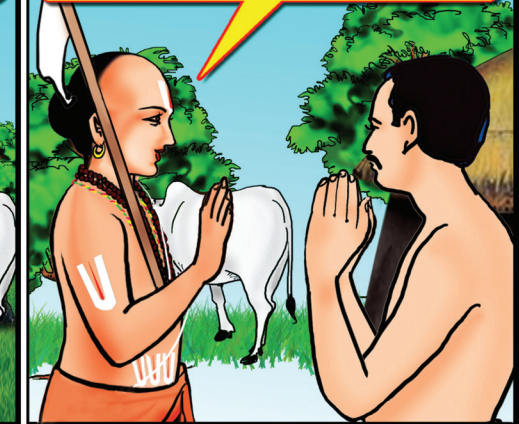
Siddappa is a cowherd. He used to drive his cows to the hilly regions for their grazing every day.



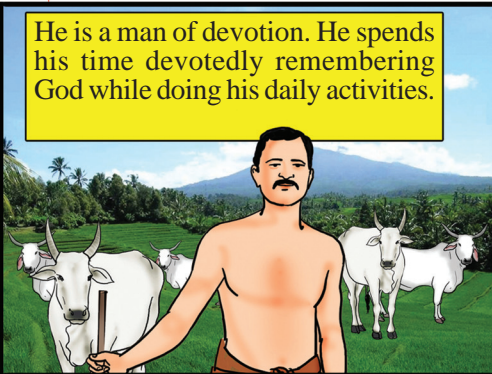
Siddappa saluted him and said, You are really my God. I am leading a miserable life which is not useful. If there is a way to rectify my life, kindly suggest me the way.



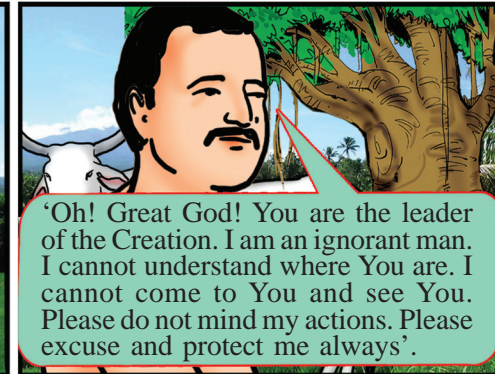
You seem to be good and wise. All your thoughts are just because of God's grace. You may ask whatever you want. I will explain to you about them in detail.



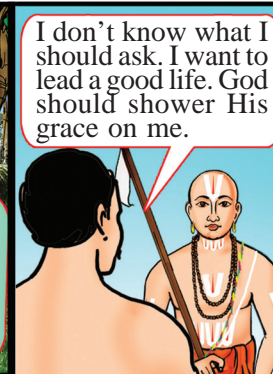
He is a man of devotion. He spends his time devotedly remembering God while doing his daily activities.



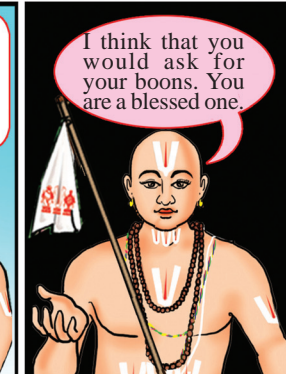
'Oh! Great God! You are the leader of the Creation. I am an ignorant man. I cannot understand where You are. I cannot come to You and see You. Please do not mind my actions. Please excuse and protect me always'.



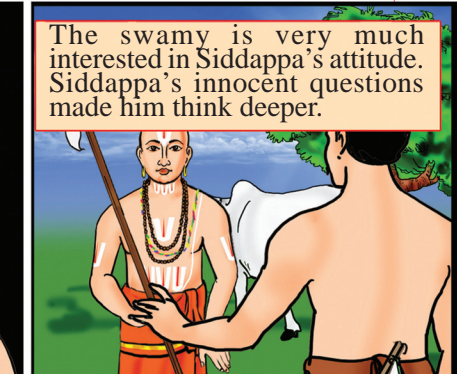
I don't know what I should ask. I want to lead a good life. God should shower His grace on me.



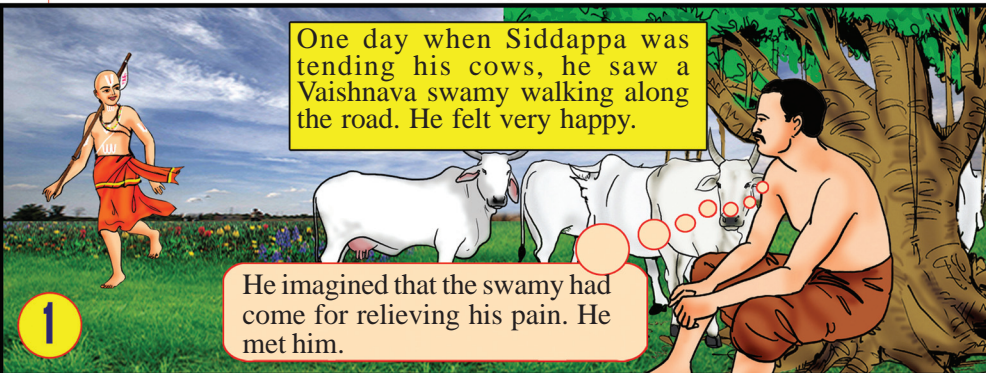
I think that you would ask for your boons. You are a blessed one.



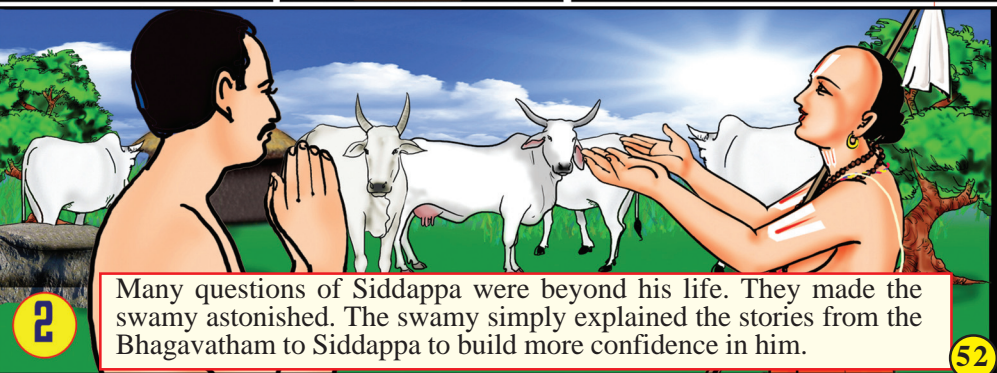
The swamy is very much interested in Siddappa's attitude. Siddappa's innocent questions made him think deeper.



One day when Siddappa was tending his cows, he saw a Vaishnava swamy walking along the road. He felt very happy.



He imagined that the swamy had come for relieving his pain. He met him.



Many questions of Siddappa were beyond his life. They made the swamy astonished. The swamy simply explained the stories from the Bhagavatham to Siddappa to build more confidence in him.

These stories made him think in a different way. Day and night, these stories disturbed his activities thoroughly.



The 'leelas' of Lord Krishna made him think about God and spirituality.

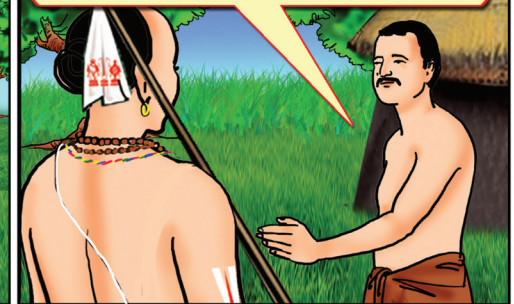


'My salutations to you, 'swamy'! Please protect me.'

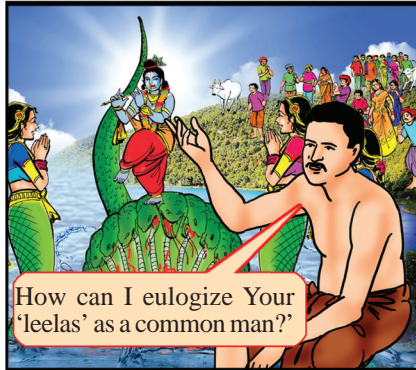
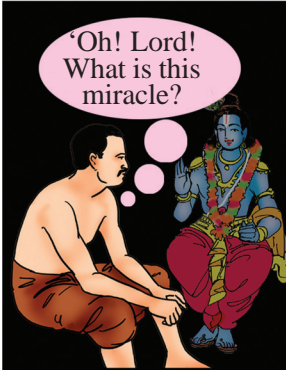
'Why are you worrying, Siddappa? What is the matter?'



'I see God the whole day. I am suspicious that that there is some danger lurking for me as though I have committed a mistake. I am under the illusion that God is doing all my works though I am doing my activities as you have suggested. I do not know whether it is right or wrong.'

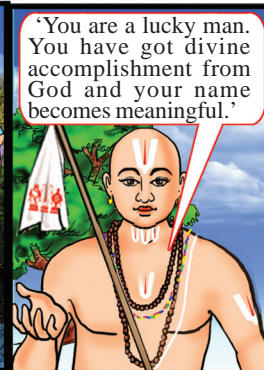


'Oh! Lord! What is this miracle?'



How can I eulogize Your 'leelas' as a common man?

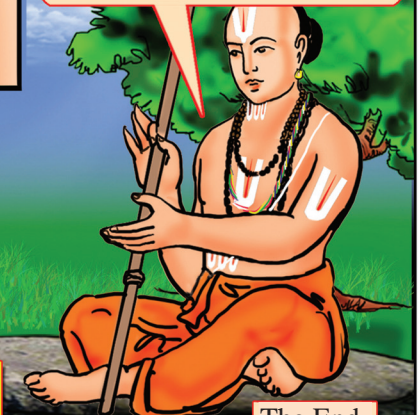
'You are a lucky man. You have got divine accomplishment from God and your name becomes meaningful.'



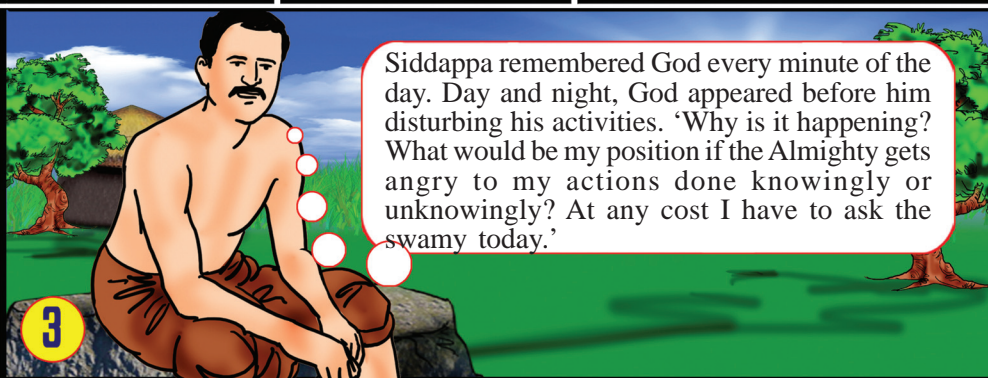
'I am not able to understand anything. Am I fortunate?'



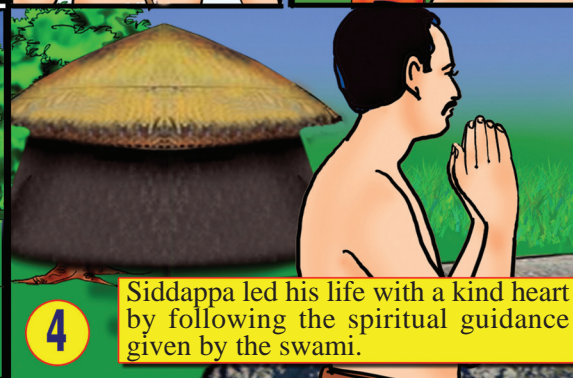
'Yes, Siddappa! Luck is yours. Every human being should have to perform his duty by offering everything to God. Life will become fruitful then. Chant the spiritual name of God continuously and help others without harming anybody. Service to man is service to God!'



Siddappa remembered God every minute of the day. Day and night, God appeared before him disturbing his activities. 'Why is it happening? What would be my position if the Almighty gets angry to my actions done knowingly or unknowingly? At any cost I have to ask the swamy today.'



Siddappa led his life with a kind heart by following the spiritual guidance given by the swami.



The End

Quiz

1. Which is NOT the name of Nav Durga related to Vedic Scriptures:

- A. SHAILAPUTRI
- B. AVNIKANYAA
- C. SKHANDAMATA
- D. SIDDHADAATRI
- E. KUSHMANDA

ANSWER: B: Avnikanyaa

2. Name the Wife of Abhimanyu

ANSWER: Uttara

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

A

MANDODARI
HIDIMBA
BHEESHMA
NARADA
GURUDRONA
BALI

B

GHATOTKACH
BRAHMARISHI
RAAVAN
SUGREEVA
PITHAAMAHA
EKALAVYA

SUGREEVA
EKALAVYA
BRAHMARISHI
PITHAAMAHA
GHATOTKACH
RAAVAN

BALI
GURUDRONA
NARADA
BHEESHMA
HIDIMBA
MANDODARI

Corrected Series:

4. Unjumble the words in this universal mantra: Devi Stuthi:

Vishnumaayeti Shabditaa yaa Devi Sarva-bhuthesu |
Namas-tasyai Namas-tasyai Namoh Namah Namas-tasyai ||

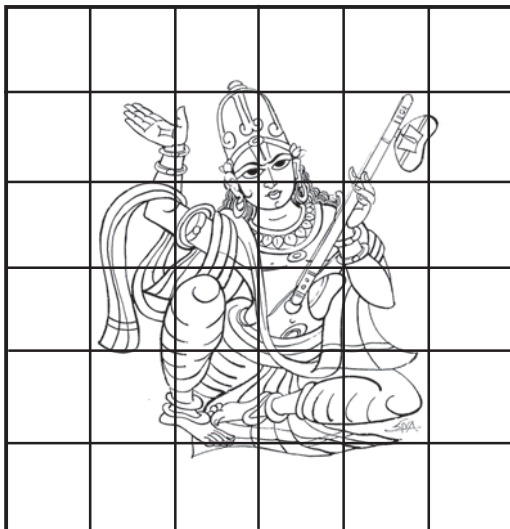
ANSWER: Yaa Devi Sarva-bhuthesu Vishnumaayeti Shabditaa |
Namas-tasyai Namas-tasyai Namoh Namah ||

5. Name the Brother of Kumbhakarna.

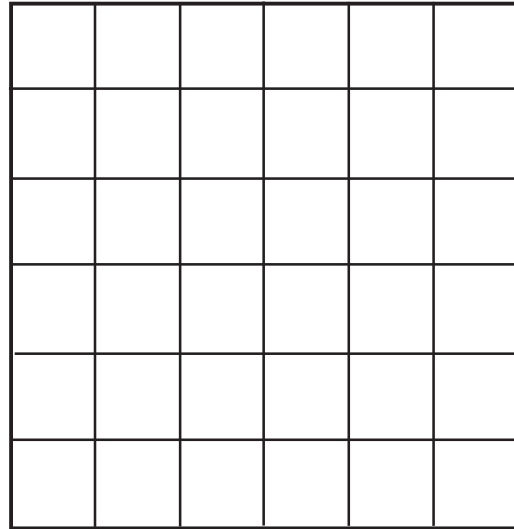
ANSWER: Vibhishan

DRAWING

Colour the Picture



Draw the Picture as given



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Tirumala Tirupati Devasthanams



**A view of announcing Hanuman's birth place at Tirumala
on 21.04.2021 by Tirumala Tirupati Devasthanams.**



**The Telugu New Year Plavanama Ugadi celebrations
organized by the T.T.D. in Mahati Auditorium in
Tirupati on 13.04.2021.**



**Sri Ramanuja Nutrandadi Divya Prabanda Parayanam
was conducted at Sri Sri Sri Pedda Jeeyar Mutt in Tirumala
on the occasion of 1005th Avatara Mahotsavam on 18.04.2021.**



**The Books related to Sri Vaikhanasa Agama Sastra
were released in Tirumala Srivari Temple
after the Ugadi Asthanam on 13.04.2021**



**Health kits were presented to the Sanitation workers
of Tirumala by the T.T.D. Chairman
Sri Y.V. Subba Reddy on 01.05.2021.**



VINARO BHAGYAMU VISHNUKATHA..

VINARO BHAGYAMU VISHNUKATHA..

VINARO BHAGYAMU VISHNUKATHA..