

Sri lakshmi sahasram
daSAvatAra stabakam
(stabakam 21)

(Source: maNipravALa articles in Sri ranganAtha pAduka by
Prof. KaNNan svAmy)



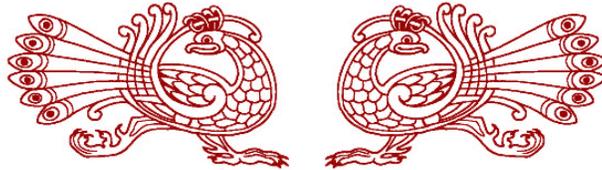
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॥ श्रीः ॥

श्री पद्मावलि समेत श्रीनिवास परब्रह्मणे नमः ॥

श्रीमते रामानुजाय नमः ॥

श्रीमते निगमान्त महादेशिकाय नमः ॥

श्री वेङ्कटाध्वरि स्वामिने नमः ॥

लक्ष्मीसहस्रम्

(श्रीवेङ्कटाध्वरिकृतम्)

Lakshmi sahasram

दशावतारस्तवकः daSAvatAra stabakam

स्तवकः २१ stabakam 21

INTRODUCTION BY SRI. V. SADAGOPAN:

In this stabakam the poet describes the role of PirATTi in SrI MahA VishNu's ten incarnations through thirty six Slokams. The first Slokam eulogizes all the ten incarnations of the Lord. The last Slokam instructs us that MahA Lakshmi venerates and celebrates Her Lord, the daSAvatAran.

The role of PirATTi in the incarnations is described by the following number of Slokams:

- Matsya avatAram- three Slokams.
- KUrma avatAram- one Slokam
- VarAha avatAram- two Slokams
- Narasimha avatAram- five Slokams
- VAmāna avatAram- four Slokams

- ParaSurAma avatAram- three Slokams
- Raama avatAram- five Slokams
- BalarAma avatAram- one Slokam
- KrshNa avatAram- five Slokams
- KalkI avatAram- three Slokams
- Role of Lakshmi in the ten avatArams- three Slokams

In the first Slokam, the poet says that MahA Lakshmi is the supporting staff ([avalampam](#)/[PaRRukkOI](#)) for the Lord during His ten incarnations. It is with Her invaluable support, He accomplishes His avatAra kAryams and upholds the dhArmic activities of the noble souls. Protection of His bhaktAs is the prime purpose of these avatArams and the destruction of the enemies of His BhAgavatAs is of secondary importance. The poet affirms that Lakshmi sambandham leads to the avatAra Phala siddhi (fulfillment of the purpose of the avatArams).

The poet equates sAdhu paritrANam (protection of the sAdhu janam) to that of a yaj~nam and BhagavAn as the grhastan and the kartA of that yaj~nam, needs His sahadharmacAriNi to conduct that yaj~nam. Without Her at His side, He would not be qualified to perform that yaj~nam. She becomes indispensable for this noble yaj~nam for which He has undertaken the dIkshA (vow). The poet offers his vandanams to MahA Lakshmi of such glorious attributes ([tasyai Sriyai nama:](#)).

In the second Slokam, the poet describes a wonder made possible by PirATTi (i.e.). the Lord incarnating as a Matsyam. That happened because of the dayA rasa anugraham of PirATTi on Her Lord ([tvayA labdha rasena mAtsyam vapu: ASrita:](#)), which was the cause behind the Lord's incarnation as a MahA Matsyam.

In the third Slokam, the power of Devi's glances to restore wealth, wherever they fall is celebrated. Swamy DeSikan has saluted this unique power of MahA

Lakshmi's glances to restore the wealth lost by the DevAs due to the curse of Sage DurvAsA (SrI stuti, 14th Slokam): "labdhvA bhUyas-tribhuvanam lakshitam tvat kaTAKshai:, sarvAKArA sthira samudayAm sampadam nirviSanti".

In the next Slokam of SrI stuti, Swamy DeSikan continues to celebrate the power of the glances of MahA Lakshmi: "yasyAm yasyAm diSi viharate devi drshTis-tvadIyA, tasyAm tasyAm ahamahamikAm tanvate sampadoghA:" Here, Swamy DeSikan states that the various aiSvaryams compete with one another to be at whatever places the glances of PirATTi fall. Those items of wealth desired by the devotees grow further and further (vAnchitAnAm vasUnAm dhArA: adhikam adhikam niryAnti) and originate from the house of Kuberan or from the ocean or from the AKASam or from the palaces of the kings due to the power of Lakshmi KaTAKsham. Taking a lead from this, SrI VenkaTAdvAri kavi draws the parallel between tAyAr's beautiful eyes that reminds one of a sleek form of a fish, to the sankalpam by bhagavAn to incarnate as a Fish (matsya avatAra). BrahmA had lost His wealth (i.e.), Vedams. BhagavAn looked deeply into the eyes of His PirATTi (mIna locani) and recognized that it is PirATTi's auspicious glances emanating from the sporting fish like eyes that restore lost wealth in a second (cira proshitAm bhUtim tava drshTi: eva bhUya: api kshaNAt AnAyati). He decided immediately that He should take the form of a fish to realize the wonders caused by PirATTi's eyes and this way He can help BrahmA regain the VedAs that he lost.

In the fourth and concluding Slokam on MatsyAvatAram, the poet expresses his profound confidence about being lifted up from the ocean of samsAric tApams (tApa arNavAt uddharaNam) by Sriya: pati based on his facile way in which the Lord lifted the VedAs that were sunk under the oceans (SrIdhara: jalanidhau magnAm tAm SrutIm uddharan iva).

After paying tribute to SrI Lakshmi's role in MatsyAvatAram through three Slokams, the poet moves on to the celebration of KURmAvatAram with one Slokam. The poet says that the abundant love that the Lord had for His devi propelled Him to incarnate as the KURmam with Her help (sa: kaurmam dharmam

dhArayan tvat-sahAya:, tvayi amanda-rAgam dadhau manda-rAgam mandara-agam dadhAra). Swamy DeSikan visualizes the KUrmaAvatAran sporting with His PirATTi in the gentle waves of the milky ocean (kUrma vapusha: nirvrta: deva: SriyA saha eva viharate).

The poet uses two Slokams to salute the VarAha divya rUpam of BhagavAn. The poet points out that the Lord took Matsya rUpam to protect the VedAs, which had declared their dAsyam to PirATTi and He took kUrma rUpam to gain PirATTi, the daughter of the Milky Ocean as His bride and He chose VarAha avatAram out of the abundance of love for Her. The leelAs of the KapaTa VarAhan (kuhanA potrI) to enter into the praLayam waters and to lift up BhUmi Devi, the amSa bhUtai of SrI Devi are saluted here. Equating BhU devi to the status of a sister (sahodari/svasr) of Sri Devi based on the fact that both arose from the depth of the ocean, the poet imagines that SrI devi encouraged Her Lord to extend a special honor to Her sister BhU devi by holding Her at a level higher than Her Lord's chest region, where She (SrI devi) resides. Sri BhU VarAhan obliged and held the sister of SrI devi on His tusk. Swamy DeSikan enjoys this sevai of BhUmi PirATTi holding firmly on to the tusk of VarAha mUrTi at all times: "yat-damshTrAnkura-koTi gADhA ghaTanA nishkampa nitya sthiti:". Sri VenkaTAdhvani Kavi relishes the scene of BhUmi Devi being lifted up by the Lord from under the ocean sporting hundreds of hands with the Veda mantram from taittirIya Upanishad in mind: "uddhrtaSi varAheNa krshNena Sata bAhuna". The exact words used by the poet in prose order are:

देवी मही एक उदर स्थानतः ते स्वसृ भावम् एव यत् अगात् तस्मात् एव कृत

आदरेण तरसा कुहना वराह वपुषा दामोदरेण देवेन दंष्ट्र अञ्चले असौ स्वयं दग्धे

devI mahI eka udara sthAnata: te svasr-bhAvam eva yat agAt,

tasmAt eva krta AdareNa tarasA kuhanA varAha vapushA

dAmodareNa devena damshTra ancalle asau svayam dadhre

The poet says that dAmodara KrshNan taking the kapaTa VarAha Vesham lifted BhU devi with great ardour because of the fact that She was a sister of SrI devi.

Five Slokams of SrI nrsimhAvatAram follow now. MahA Lakshmi is portrayed as taking an even more active role during nrsimhAvatAram compared to the previous three avatArams as Matsya, KUrma and VarAha mUrtis. Sri Devi is saluted through these Five Slokams as sahakAri (upakAri as sahadharminI) for SrI nrsimhan:

1. She is recognized as the powerful One, who quenched the awesome fire of anger of Lord Narasimhan in reaction to the maltreatment of His bhaktan, PrahlAdan (nrsimha vapusha: rosha agni tvayA Samita:),
2. She is portrayed as the gentle golden deer (hiraNya varNAM hariNI) sitting fearlessly on the lap of Her Lord with a fierce form. The poet takes off from the Veda vAkyam of SrI sUktam (hiraNya varNAM hariNIm, yasyAm hiraNyam vindeyam) and enjoys the scene, where the golden hued, HiraNya VarNai, Sri Devi is sitting on the lap of the One, who destroyed HiraNyan
3. SrI Devi is recognized for Her ability to tie down the mighty Lord through Her auspicious guNams, when Indra, Brahma and others ran away in fright from Her Lord. The MahA balasAli, SrI nrsimhan was tied down by the abalai (weak one), SrI Devi through Her guNams (tvayA api vaSIkrta: ayam adbhuta kesari:).
4. Lord took the wonderous and never-seen-before rUpam as nrsimhan (Lion's face and the trunk of a human) to impress SrI Devi with His adbhuta kesari vesham (te paramam vismayam vidhAtum nAtha: apUrvam nArasimham SarIram iha jagrhe). nrsimhan's deep love for His PirATTi is displayed here.
5. SrI Devi is equal in every measure with Her Lord and therefore are samAna caritars, who are equal objects of adoration and worship.



*SrI mAlolan - SrI Ahobila Mutt, Chembur
(Thanks: SrI V. Ramaswamy)*

After an elaborate salutation to Lord Narasimhan, the poet pays his tributes to vAmana avatAram and PirATTi's role in this avatAram with four Slokams:

1. She hid under the deer skin tied to the sacred thread of Her Lord, the KapaTa vAmanar. Had Her MangaLa drshTi fallen on Bali, then the avatAra kAryam of Her Lord would have been nullified (deva: tvAm krshNAjinena AvrNot).
2. SrI Devi residing on the broad chest of KapaTa vAmanar is saluted as the cause behind His successful negotiation of the three steps of land from Bali Cakravarti. The Lakshmi KaTAKsham is linked to His success in this avatAram. Had SrI Devi stayed back at Paramapadam, Vaamanan would not be fortunate to receive the three steps of land that He sought as dAnam. PirATTi's sahakAram led to success in His efforts to help the devAs.
3. SrI Devi is depicted as One who blesses even a mahA pApi so that he is filled with Parisuddhi, when he meditates on Her. Our Lord seats Her on His Chest as Vakshassthala Lakshmi and therefore She is very close to His heart. Through his skills as a poet, Sri VenkaTAdhvani links the deceitful ways in which Vaamanar received the dAnam while pretending to be a BrahmaAri to the activities of a sinner. The poet says that Vaamanar accrued five kinds of pApams and all of them were chased away by SrI Devi through Her Lord's Lakshmi dhyAnam.
4. Sri Devi is described as the amused and smiling consort listening to Her Lord's deceitful conversation with Bali Cakravarti, while She was being hidden under the deer skin (divya-vaTo: ukti: niSamya tat urasi tvayA sishmiye).

ParaSurAmAvatram is the next incarnation that is saluted by the poet with three Slokams:

1. SrI Devi's parihAsam of his yAcakam activities during vAmanAvatAram is cited as the reason for the Lord to take the next avatAram to have the upper hand through dAnam of the earth that He won from the KshatriyAs to KaaSyapa Muni during an yaj~nam. At Bali's yaj~nam, He received the deceitful

dAnam and in Sage KaaSyapA's yaj~nam, He gave away the land. This was all done to stop the parihAsam of His Devi.

2. During the ParaSurAma avatAram, SrI Devi stayed at the tip of the axe (ParaSu) of Her Lord as vIra Lakshmi and helped to fulfill Her Lord's avatAra kAryam.
3. MahA Lakshmi is saluted as the force behind ParaSurAmar possessing simultaneously His status as BrahmaNa and a Kshatriyan. This is some thing that does not happen ever. It is only PirATTi's Sakti that made it possible to have the two polar opposite things to coexist.

RaamAvatAram now comes into focus with five Slokams and MahA Lakshmi's role during this avatAram is saluted. Lord Raamacandra has been saluted as "sakrt prapanna jana samrakshaNa vrati" and "dharmo vighravAn", kAla anala jvAlA jAla vihAra hAri viSikha vyApAra ghora kraman" by Swami DeSikan in His daSAvatAra stotram. He has taken as main vow the protection of any cetanam, who has sought His refuge even once. He is the embodiment of dharmam and has the power to send fierce arrows that exceed the power of praLaya kAla agni jvAlais in their destructive capabilities. In the five Slokams, SrI VenkaTAdhvari Kavi brings out the importance of PirATTi in Her Lord having all these noble features for which He is venerated:

The apacAram to PirATTi alone was sufficient to burn RaavaNan to ashes. RaamA's BrahmaAstram with four faces was a vyAjam for RaavANan's death at the battle field.

1. The droham (injustice) committed by RaavaNan towards SitA PirATTi paved the way for his vinAsam (destruction). Such is Her power. All the retinue of armies could not help RaavaNan.
2. Through Her agni praveSam, PirATTi cleansed Agni (pAvakan) of all his blemishes arising from his residence in RaavaNA's house and made him a pAvanan (the most pure one). It is Her pativrata MahAtmyam made that possible. She removed the aSuddhi of Agni and conferred on him Suddhi.

3. The impossible acts of valor performed by Raamacandra such as breaking the Siva dhanus, the forceful taking away of the axe of ParaSurAma, the building of a dam over the ocean and the killing of the mighty RaavaNan are a result of the empowerment provided by PirATTi. Raamacandran had His PirATTi in mind and accomplished the impossible tasks with Her sahAyam.
4. Through Her sankalpa balam and Pativrata vaibhavam, she made the fire lit on HanuMan's tail by the servants of RaavaNan cool as a Moon beam.

The poet eulogizes now BalarAmAvatAram with one Slokam and instructs us that Lakshmi KaTaksham transforms BalarAman "a poor man" with plough as His weapon into one with great aiSvarya of VaikuNTha vAsam and niravadya Kaimkaryam there. The kavi says: "haladhara: tava prasAdAt bhogI babhUva". He became to practice "SubhaSali vrtti", the profession marked by outstanding auspicious conduct through PirATTi's anugraham.

After the tribute to BalarAmAvatAram, KrshNAvatAram comes into focus and the Kavi celebrates this avatAram with five Slokams and highlights the role of PirATTi during this delectable avatAram:

1. PirATTi took on the rUpam of RukmiNi in this avatAram. She was equal to Her Lord in every way: Youth, beauty and sweet speech. The couple's dAmpatyam (relationship as husband and wife) is cited as the most fitting (vAm mitha: etat dAmpatyam anurUpam). AcArya RaamAnuja's SaraNagati gadya vAkyams are to be recalled here: "bhagavan-nArAyaNa abhimatAnurUpa svarUpaUpa guNa vibhava aiSvarya SeelAdyanavatikatiSaya asankhyeya kalyANa guNagaNAm bhagavIm Sriyam devIm -SaraNamaham prapadye".
2. As RukmiNi, She gave birth to Manmathan, who was equal to Her Lord in Five traits (manoj~nam pancAyudham pitra samAnam kamapi prasUya labdha harshA bhavatI).
3. As RukmiNi, you became the object of worship like Bhagavad GitA in five ways: gambhIra bhAvam, sampat naTIKA bhAvam (showering heaps of wealth), Sruti

manju sUkti bhAvam (sweet speech), adhara rasika bhAvam (connoisseur of the fragrance of the Lord's mouth, which performed the Gitopadesam) and Subha yoga bhAvam.

4. You became equal to Your Lord in every way (prabala bhadra vidhAyini! rukmiNi! tvam nija-vallabha-tulyatAm ayase).
5. She became the embodiment all the Mukti kshetrams like MAyAपुरi, KAncI, MadhurA, AvantI, KaaSI, Ayodhya, dvArakA et al. You made KrshNa happy with many SrngAra lelais with KrshNa (krshNAya trshNA Ayatai: sambhogai: svadase sma).

The futuristic and the last of the ten avatArams of the Lord, KalkI, is now saluted through three Slokams and the influence of MahA Lakshmi on KalkI BhagavAn is described :

1. She is recognized as the generator of KaruNai in KalkI bhagavAn to enable Him to protect the reciters of the VedAs, putting an end to Kali yugam, heralding Krta yugam and causing the destruction of the mlecchAs.
2. She will enable Her Lord (KalkI) to chase away the anxieties of the sAdhu janams, who suffer intensely from the cruelties of Kali Purushan.
3. She is very much entertained by KalkI's intense activities of destroying the adharmams with a sword and shield in His hands and moving with great speed among mlecchars to put an end to Kali yugam and herald the Krta yugam.

The final three Slokams of SrI daSAvatAra stabakam are descriptions of the entire ten avatArams and MahA Lakshmi's role in them.

1. The first of the three Slokams states that PirATTi's glance has all the aspects of the ten avatArams of Her Lord incorporated in them and as such is a fit object for our meditation (tava apAnge tvat dayita avatAra daSakam dhyAyAmi)

2. The second of the three Slokams visualizes MahA Lakshmi bearing the ten avatArAms of Her Lord in Her body. Using powerful sleshAlankArAms, the poet relates each avatAram to one or the other limbs. He identifies MatsyAvatAram in PirATTi's eyes, KUrmAvatAram in Her lips, VarAhAvatAram in Her shoulders, NarasimhAvatAram in the tip of Her breasts, VaamanAvatAram in the three folds of Her stomach, ParaSurAmAvatAram in Her prshTha bhAgam, RaamAvatAram in Her ankles, KrshNAvatAram in Her black tresses and KalkI avatAram in Her legs. The poet suggests to us to seek the refuge of Her sacred feet since all avatArAms of Her Lord are found in Her tirumEni.
3. In the final Slokam of this stabakam, the poet states that MahA Lakshmi worships Her Lord, the daSa vidha rUpan. He compares the Lord to a poet and says that both of them are known for their many guNams and alankArAms. Her Lord takes on ten rUpams (daSAvatArAms) and the poet engages in creating daSa rUpakams such as nATakam, PrakaraNam, bhANam, vyAyogam, samavakAram, Dimam, ihAmrgam, angam, vIthi and Prahasanam according to alankAra SAstrams.

The final Slokam of Swamy Desikan's daSAvatAra stotram provides a fitting backdrop to the varNanam of the ten avatArAms of the Lord described by Sri VenkaTAdhvari Kavi :

इच्छा मीन विहार कच्छप महा पोत्रिन् यदृच्छा हरे

रक्षा वामन रोषा राम करुणा काकुत्स्थ हेला हलिन् ।

क्रीडा वल्लव कल्क वाहन दशा कल्कन्निति प्रत्यहं

जल्पन्तः पुरुषाः पुनन्ति भुवनं पुण्यौघ पण्यापणाः ॥



*She is EmperumAn's sahadharmiNi
SrI Perundevi tAyAr (Thanks: SrI Kaushik Sarathy)*

icchA mIna vihAra kacchapa mahA potrin yadrcchA hare
rakshA vAmana roshA rAma karuNA kAkutstha helA halin |

krIDA vallava kalka vAhana daSA kalkin iti pratyaham

jalpanta: purushA: punanti bhuvanam puNyauGha paNyApaNA: ||

Swamy DeSikan instructs us that those who meditate upon the glories of the ten avatArams of the Lord are like shops whose merchandise to sell is PuNyam and that they sanctify this world by their presence. SrI VenkaTAdhvani Kavi's daSAvatAra stabakam echoes this message and concludes that the PirATTi Herself assists Her Lord in the ten avatArams:

यद्भावेषु पृथग्विधेष्वनुगुणान् भावान् स्वयं विभ्रति

यद्धर्मैरिह धर्मिणी विहरते नानाकृतिनायिका

yadbhAveshu prthagvidheshvanuGNa bhAvAn svayam bibhrati

yaddharmairiha dharmiNI viharate nAnAKrtir-nAyika

---Swamy Desikan's daSAvatara stotram, Slokam 1

Our Lord is an actor that takes on the ten roles such as matsya, kUrma, varAha, Narasimha, vAmana, paraSurAma, rAma, balarAma, krshNa and KalkI. PirATTi as His sahadharmacAriNi takes on complimentary roles and helps Her Lord with His activities such as creation, protection and destruction. This becomes a sport for Her also. The devotees of the divya dampatis enjoy their roles and their acting and become connoisseurs of their activities.

The prayer is for the divya dampatis sporting these ten incarnations to confer sarva MangaLams on all of us (devo devyA saha na: subhamAtanotu).

SriyAyai nama:

dAsan, Oppiliappan Koil VaradAchAri Sadagopan





Slokams and Commentaries



*SrI MahAlakshmi tAyAr-SrIMatam Chembur
(Thanks: SrI. V. Ramaswamy)*

SLOKAM 1

दशस्वप्यवतारेषु देवो यद्रूप संश्रयात् (संप्लवात्) ।

साधयामास कार्याणि सतां तस्यै श्रियै नमः ॥

daSasvapi avatAreshu deva: yat rUpa samSrayAt (samplavAt) |

sAdhayamAsa kAryANi satAm tasyai Sriyai nama: ||

Meaning:

I salute SrI Devi with whose association and support the Lord protected the dharmAs (dharma samrakshaNam) and upheld the actions of the good souls (sADhu janam) in His ten incarnations.

Comments:

Among the many incarnation of EmperumAn, the ten incarnations mentioned in the introduction are said to be prominent. The poet says that in all these ten incarnations EmperumAn was associated with PirATTi through the term "daSasvapi" and it is only because of this association that all His actions were fruitful.

deva: means one who plays (His leelAs). EmperumAn's incarnations are all his leelAs. The poet has composed this Slokam in line with Swami Desikan's dasAvatAra stotram. Please see for meanings and comments at:

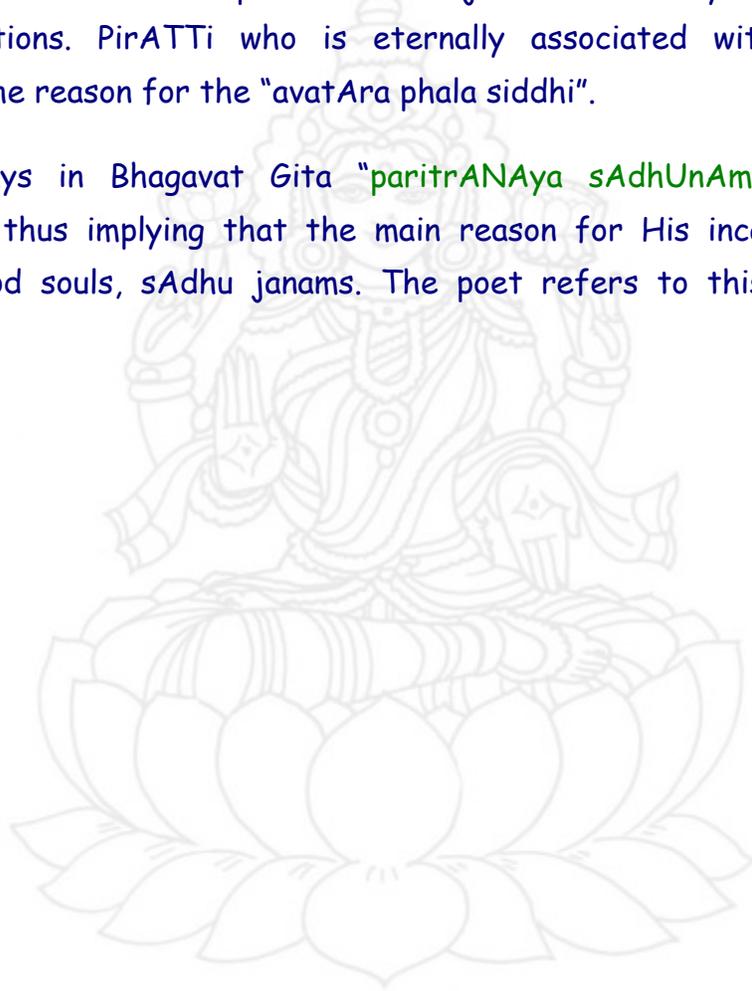
http://www.sundarasimham.org/ebooks/DAS_1.pdf

Swami Desikan praises Lord RanganAtha and SrI RanganAyaki tAyAr in the first Slokam of daSAvatAra stotram as follows. Sri RanganAtha has taken the ten forms like an actor in a playhouse, Srirangam and SrI RanganAyaki tAyAr has taken the roles that befit the individual incarnations and both of them are playing Their roles in the divine play.

The term "yat rUpa samSrayAt" could be explained in two ways. It can mean that

SrI MahAlakshmi was supporting EmperumAn in His actions in these incarnations. It also means that He was holding on to Her form. Only after PirATTi's purushAkAram, EmperumAn fulfills the wishes of sAdhu janams. Also She is His Sakti and thus makes Him sarva Saktan. Protecting the sAdhu janams is like a yAgam where the presence of the wife is tantamount. Thus EmperumAn needs PirATTi with Him at all times to perform His Yaj~nams. Fourthly She adds beauty to His incarnations. PirATTi who is eternally associated with EmperumAn (agalagillEn) is the reason for the "avatAra phala siddhi".

SrI KrshNa says in Bhagavat Gita "paritrANaya sAdhUnAm vinASaya ca dushkrtAm" thus implying that the main reason for His incarnations is to protect the good souls, sAdhu janams. The poet refers to this by the term "satAm".



SLOKAM 2

(Slokams 2,3 and 4: Description of Matsya avatAram)

देवि त्वया लब्धदयारसेन

देवेन मात्स्यं वपुराश्रितेन ।

आश्चर्यमष्टश्रुतिरप्यनष्ट

श्रुतित्वमापद्यत पद्मजन्मा ॥

devi tvayA labdha dayA rasena

devena mAtsyam vapu: ASritena |

AScaryam ashTaSruti: api anashTa

Srutitvam Apadyata padmajanmA ||

Meaning:

Devi! It is wonderful that because of EmperumAn who took the form of a fish and who possessed the essence of Your dayA, BrahmA who occurred on a lotus and having eight ears became one who is devoid of eight ears or one who did not lose the VedAs.

Comments:

EmperumAn incarnated as the Matsya to rescue the VedAs that BrahmA had lost before. The reason for EmperumAn's mercy on BrahmA was due to PirATTi's dayA.

The poet says BrahmA who was "ashTa Sruti" became "anashTa Sruti". BrahmA is referred to as "ashTa Sruti" as He has four heads and hence eight ears. anashTa Sruti means one without eight ears. anashTa Sruti can be split as a + nashTa + Sruti, which means He became one who did not lose the Sruti, i.e., VedAs.

The poet has also used the word "rasam" in an interesting way. It means essence

thus implying that EmperumAn showed mercy on Brahma due to the essence of PirATTi's dayA. "rasam" also means water. A fish cannot live without water. Similarly EmperumAn will not show mercy if PirATTi's dayA does not come into play. "rasam" also means "rasavAdam" or alchemy. Alchemy is said to turn base metals into gold. It is PirATTi's dayA that turns EmperumAn from one who is angry into one who is merciful towards us. It is also due to Her alchemy that Brahma is transformed from ashTa Sruti to anashTa Sruti.



SLOKAM 3

भूयिष्ठां तव दृष्टिरेव कमले भूतिं चिरात् प्रोषितां

भूयोऽप्यानयति क्षणादिति नृणां वक्तुं घृणावारिधिः ।

देवस्तावकदृष्टिरूपमनघं मीनावतारे वहन्

धात्रेऽदत्त सतां श्रियं श्रुतिमयीं दैत्यापनीतां पुनः ॥

bhUyishThAm tava drshTi: eva kamale bhUtim cirAt proshitAm

bhUya: api Anayati kshaNA+ iti nrNA+ vaktum ghrNAvAridhi: |

deva: +Avaka drshTi rUpam anagham mInAvatAre vahan

dhAtre adatta satAm Sriyam SrutimayIm daitya apanItAm puna: ||

Meaning:

Kamale! People know very well that it is Your eyes that instantly bring back lost wealth. Hence EmperumAn who is mercy incarnate took the form of Your eyes that look like fish and brought back the VedAs that is Brahma's wealth.

Comments:

In this Slokam, the poet offers a reason for EmperumAn incarnating as a fish. EmperumAn examined how lost wealth is rescued in this world. He found that where ever PirATTi's glances with Her fish like eyes fell, wealth accumulated. He then decided that to rescue Brahma's lost wealth, He should take the form of PirATTi's eyes, as that is famous for bringing back the lost wealth.

Some of the points we gather from this Slokam are:

Good souls consider VedAs as their wealth. We should protect them as carefully as we protect our material riches.

One who is merciful will rescue the riches lost and return it to its lawful owner.



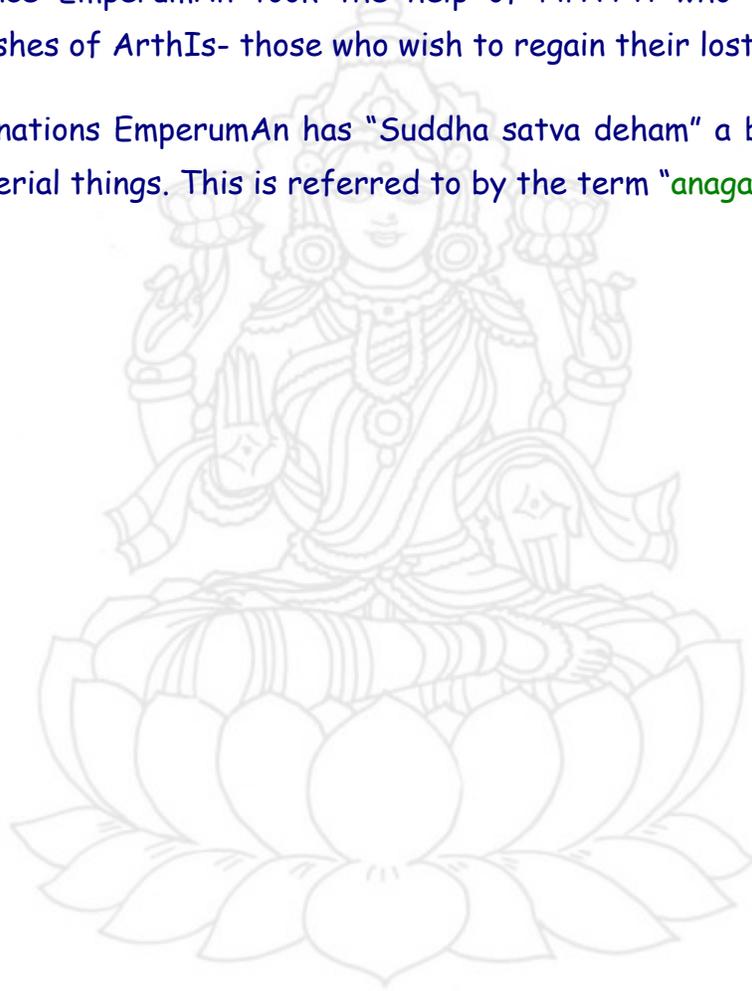
*thAyAr restores lost wealth
SrIranganAcciyAr - (Thanks: www.thiruvarangam.com)*

This is referred to by the term "ghrNA"

PirATTi rescues lost wealth instantly. One does not have to wait for a long time to regain it as shown by the terms "bhUyishThAm, cira-proshitAm and kshaNat".

When one is embarking on a difficult task one should take the help of experts in that field. Hence EmperumAn took the help of PirATTi who is an expert in fulfilling the wishes of ArthIs- those who wish to regain their lost wealth.

In all His incarnations EmperumAn has "Suddha satva deham" a body that is not made up of material things. This is referred to by the term "anagam rUpam".



SLOKAM 4

सा हि श्रीरमृता सतामिति ननु त्वन्नामधेयाश्रयात्

त्वद्दास्यं भजति श्रुतिः स्वयमिति प्राप्तादरः श्रीधरः ।

तां मग्नां पुनरुद्धरन् जलनिधौ तापार्णवाद्दुद्धरेत्

त्वद्दास्यैकधनान् जनानिति रमे धैर्यं चरीकर्ति नः ॥

sA hi SrI: amrtA satAm iti nanu tvat nAmadheya ASrayAt

tvat dAsyam bhajati Sruti: svayam iti prAptAdara: SrIdhara: |

tAm magnAm puna: uddharan jalanidhau tApa arNavAt uddharet

tvat dAsya eka dhanAn janAn iti rame dhairyam carIkarti na: ||

Meaning:

Rame! The VedAs that are the wealth of good souls are Your dAsA-s as it has taken Your name. Hence EmperumAn lifted it from the ocean. Thus we, Your servants, are reassured that He will lift us from the ocean of samsAra tApam.

Comments:

In this Slokam, the poet has compared the jivAs to the VedAs.

The VedAs are the wealth of good souls and is called SrI. It is a servant of PirATTi as it adorns Her name. The VedAs were immersed in the ocean. Similarly we, the servants of PirATTi, are immersed in samsAric ocean. It is only EmperumAn who could get us out of it.

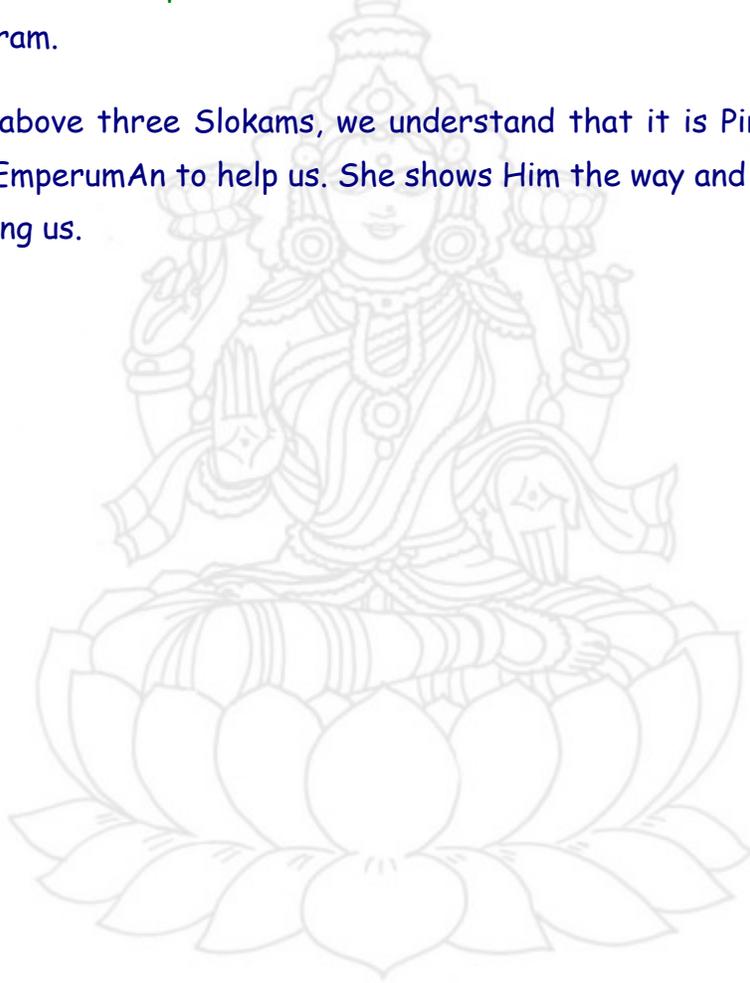
One is considered to be a good soul only when he considers VedAs to be his wealth. Vedam is called amrtam, one that is eternal. All other riches are ephemeral. One of the signs of a dAsan/servant is taking up his Lord's name. We take up names such as RaamAnuja dAsan or Madhurakavi dAsan. Similarly Vedam

has taken up the name of PirATTi.

EmperumAn is addressed as SrIdharan to indicate that He also wishes to be associated with SrI and that He favors those who take up Her name.

The term "tvat dAsyaika" indicates that we are Her servants only - anayArha Seshatvam. The term "tApArNavam" is used to show that we are sinking in the ocean of samsAram.

Thus from the above three Slokams, we understand that it is PirATTi who stirs the interest in EmperumAn to help us. She shows Him the way and also gives Him a reason for helping us.



SLOKAM 5

This Slokam describes kUrmAvatAram.

देवो देवी त्वय्यसौ दानवानां

हन्ता हन्तामन्दरागं दधे यः ।

धर्मं कौर्म धारयन् त्वत्सहायो

मातस्सोऽयं मन्दरागं दधार ॥

deva: devI! tvayi asau dAnavAnAm

hantA hanta amandarAgam dadhe ya: |

dharmam kaurmam dhArayan tvat sahAya:

mAta: sa: ayam mandarAgam dadhAra ||

Meaning:

DevI! EmperumAn due to His love for You took the form of a giant tortoise and with Your help supported the Mandara Mountain. How wonderful!

Comments:

EmperumAn took the KUrma avatAram when He wished to obtain PirATTi by stirring the tirupArkkaDal. He supported the Mandara Mountain that served as the churning rod or the axis for churning.

In this Slokam, the poet uses some words in an interesting fashion. Due to PirATTi, EmperumAn who adorned "amandarAgam" adorned "mandarAgam". The word "mandarAgam" could be split in three ways.

manda-rAgam means less desire.

mandara agam means Mandara Mountain.

amandarAgam the opposite of **mandarAgam** means one who has great desire.

The poet may also be indicating that EmperumAn loves PirATTi a lot (**amandarAgam**). He bore the **mandara agam** (Mandara mountain) on His back out of His great love (**amandarAgam**) for PirATTi.

The poet addresses the divya dampati by the term **devo devi** to indicate that all these are Their divine leelA.

The word "**hantA hantA**" is also interesting. **hanta** means wonder (AScaryam). **hantA** means killer.

The word "**tvat sahAya**" is used to convey that EmperumAn is PirATTi's sahA. It also means that She is His sahA or associate. It is due to PirATTi's help, (sahAyam) that PerumAl got the capacity to support the Mandara Mountain. She is His eternal sahAyam- companion who makes Him "asahAya sUran" one with extraordinary valour.

Swami Desikan in his daSAvatAra stotram has used the expression "**deva: sahaiva SriyA**" to indicate that EmperumAn is resting at the tirupArkkaDal along with His sahA who is SrI during the KURmAvatAram. SrI VenkaTAdhvani kavi has used the same expression here.



SLOKAM 6

In the next two Slokams, EmperumAn's VarAha avatAram is eulogized.

उरसि सरसिजालये वहंस्त्वां

शिरसि दिधीर्षुरिळां त्वदंशभूताम् ।

स्वयमयमचिरात् पराहतारिः

स हरिरुवाह वराहदिव्यदेहम् ॥

urasi sarasijAlaye vahan tvAm

Sirasi didhIrshu: iLAm tvat amSa bhUtAm |

svayam ayam acirAt parAhatAri:

sa hari: uvAha varAhadivyaDeham ||

Meaning:

sarasijAlaye! One who resides on the lotus! EmperumAn who supports You on His chest incarnated as the divine Boar, with a beautiful form, to kill HiraNyAkshan and to quickly support BhUmi Devi who is Your amSam.

Comments:

EmperumAn incarnated as the kOla VarAhar to kill HiraNyAkshan and to reestablish BhUmi Devi at Her location. Here the poet says that the primary

goal (**parama prayojanam**) for the incarnation was to support BhUmi Devi close to Him (His cheek) for a long time. This was His primary purpose. Killing HiraNyAkshan was only a secondary goal and He completed it in a short time and got it behind Him so He can enjoy His devi's close presence.

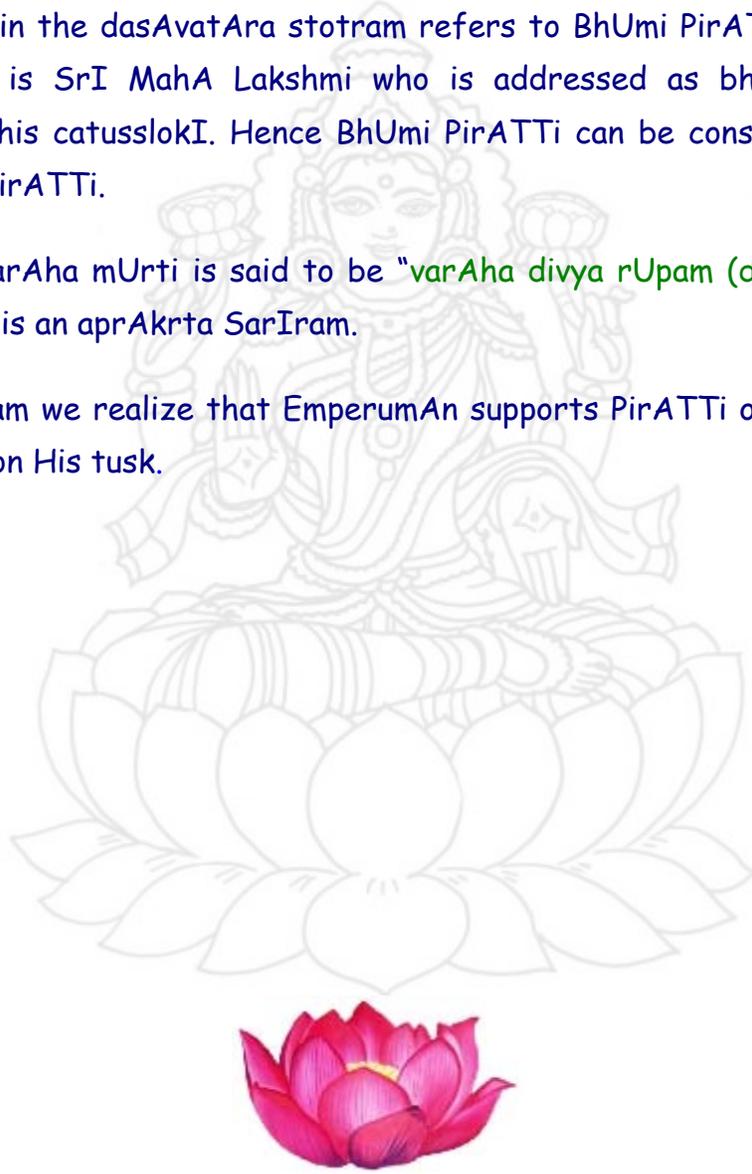
One may wonder how BhUmi Devi can be considered to be PirATTi's, Sri MahAlakshmi's amSam. In VishNu purANam indran worships PirATTi by saying

that the BhUmi is Her incarnation. In another pramANam, PirATTi herself has said that "aham lakshmiIraham bhUmi:". In kshAnti stabakam (stabakam 11, Slokam 6) the poet has explained that BhUmi Devi is called kshama and PirATTi is kshama incarnate. Thus the poet is justified in calling BhUmi PirATTi an incarnation of SrI MahA Lakshmi.

Swami Desikan in the dasAvatAra stotram refers to BhUmi PirATTi by the term bhagavati. It is SrI MahA Lakshmi who is addressed as bhagavati by SrI ALavanthAr in his catusslokI. Hence BhUmi PirATTi can be considered to be an incarnation of PirATTi.

The form of VarAha mUrthi is said to be "varAha divya rUpam (divya deham)" to indicate that it is an aprAkIrta SarIram.

From this Slokam we realize that EmperumAn supports PirATTi on His chest and Bhumi PirATTi on His tusk.





SrI BhUmidevi tAyAr - Thiruvinnagaram

SLOKAM 7

दैतेयेन बलात् पयोधिजठरं देवि मही प्रापिता

मातस्ते स्वसृभावमेव यद्गादेकोदरस्थानतः ।

तस्मादेव कृतादरेण तरसा दामोदरेण स्वयं

दध्रेऽसौ कुहनावराहवपुषा देवेन दंष्ट्राञ्चले ॥

daiteyena balAt payodhijaTharam devi mahI prApitA

mAta: te svasrbhAvam eva yat agAt eka udara sthAnata: |

tasmAt eva krtAdareNa tarasA dAmodareNa svayam

dadhre asau kuhanA varAhavapushA devena damshTrAncale ||

Meaning:

Mother! EmperumAn rescued BhUmi Devi from the womb of the ocean with great speed and strength only because she is Your sister. dAmodaran incarnated as the magical boar and supported BhUmi Devi at the tip of His giant tusk willingly and voluntarily.

Comments:

The poet says that BhUmi PirATTi is Sri MahA Lakshmi's sister as they both arose from the ocean. The asurA, HiranyAkshan thus did her a favour instead of hurting her. EmperumAn does not wait for help from anyone else when He decides to perform a task. With a great show of strength, He quickly lifted BhUmi PirATTi and placed Her on His giant tusk and emerged from the ocean.

BhUmi Devi got the great honour of being supported by EmperumAn only after she became PirATTi's sister when she submerged into the ocean. Thus association with PirATTi wins one many great honors.

Swami Desikan refers to the kOla VarAhar by the term "kuhanA potri". SrI VenkaTAdhvari kavi uses the term "kuhanA varAha vapushA". Both of them call vArAha PerumAn, a mAyAvi or a magician. VarAha perumAn lifted BhUmi PirATTi out of the ocean. By giving us the VarAha carama Slokam, He lifts us out of the samsAra sAgaram. He performs the magic of granting us paramapadam even when we are lying like a stone or a wood (kAshTha pAshANa sannibham) on our death bed incapable of contemplating on Him - "aham smarAmi madbaktAm, nayAmi paramAmgatim"(varAha carama slokam).



SLOKAM 8

In the next five Slokams, nrsimha avatAram is praised eloquently

पद्मे चक्रेभृतो नृसिंहवपुषः प्रह्लादसंक्लेशन-

क्रूरापुण्य हिरण्यदेहदळ्ना वेळातिवेलोदयः ।

रोषाग्निः शमितस्त्वया बत पयोराश्येकशोष्योऽपि तत्

पुत्र्या शक्तिरुदेति कारणगता प्रायेण कार्येष्वपि ॥

padme cakrebhrta: nrsimhavapusha: prahlAda samkleSana

krUra apuNya hiraNya deha daLana veLa ativela udaya: |

roshAgni: Samita: tvayA bata payorASi eka Soshya: api tat

putryA Sakti: udeti kARaNagata prAyeNa kAryeshu api ||

Meaning:

Padme! When EmperumAn who wields the discus (cakrAyudham) incarnated as nrsimhA to split the body of HiranyakaSipu who was torturing PrahlAdan, the flame of His anger that could be quenched only by an ocean was extinguished by You, the Daughter of the Ocean. What a wonder! The power (Sakti) of the ocean (kARaNa vastu) emanates most of the time from the kArya vastu (product of the ocean, MahA Lakshmi here, who incarnated from the Ocean) as well!

Comments:

EmperumAn who is "cakra bhrta:" uses His cakrAyudham to kill evil souls. When He incarnated as nrsimha, He was so angry that He wanted to split HiranyakaSipu with His nails. His anger was like a flame (roshAgni) reaching out to the sky, rosha agni. The poet has used the term "veLA" that means "at that time" and also bank. At that time (veLA) when EmperumAn got angry it crossed all boundaries (ati veLA). It was so intense as if it needed all the waters of the ocean to quench it.

PirATTi, Who is the Daughter of the Ocean displayed the power of Her birthplace and quenched EmperumAn's anger.



SLOKAM 9

शरण्यभूतां श्रुतिरिन्दिरे यां

हिरण्यवर्णां हरिणीमभाणीत् ।

सा दिव्यसिंहस्य हिरण्यभेत्तुः

निश्शङ्गमङ्गे रमसे कथं त्वम् ॥

SaraNyabhUtAm Sruti: indire yAm

hiraNyavarNAm hariNIImabhANIIt |

sA divyasimhasya hiraNyabhettu:

niSSangam anke ramase katham tvam ||

Meaning:

indire! VedAs praise You as hiraNya varNAm hariNIIm. Your action here goes against two of the three conclusions this expression implies.

Comments:

SrI sUktam calls PirATTi "hiraNya varNAm hariNIIm", "yasyAm hiraNyam vindeyam" and says "SaraNamaham prapadye"

The term "hiraNya varNAm" means PirATTi has the golden hue and She grants gold. Here the poet wittily says that She is enjoying the lap of one who has killed HiraNya.

hariNI means Hari Patni and also a female deer. A deer runs away when it sees a lion. Here hariNI is fearlessly (niSSangam) enjoying (ramase) the lap of a Simham. The poet wonders how this possible (katham)



adbhutEsari!
SrI pAvana Narasimhar with tAyAr (Thanks:www.navanarasimha.org)

SLOKAM 10

अवनमेव सदा कलयन् गज-

व्यसन भङ्गकृद्द्भुतकेसरी ।

हरिणरक्षणदृष्टिरयं त्वयाऽपि

अबलयाऽम्ब गुणेन वशीकृतः ॥

avanam eva sadA kalayan gaja

vyasana bhanga krt adbhutakesarI |

hariNa rakshaNa drshTi: ayam tvayA api

abalayA amba! guNena vaSIkṛta: ||

Meaning:

Mother! nrsimhA is a wonderful lion (*adbhuta kesarI*). He lived in a place that is not a forest. He removed the danger of an elephant. One of His eyes is the moon that has a shadow resembling a deer. He is tethered by the rope that is Your kalyANa guNams. Though He is a lion, He is tied up by You, a lady who does not have physical strength matching His.

Comments:

The poet describes the specialty of nrshimha avatAram by using play of words.

Lions generally live in the forest. The poet says nrsimhA does not live in the forest - *avanam eva*. This word also means His mission is to liberate us.

Usually elephants fear lions. nrsimha had saved the elephant Gajendra from a crocodile.

Lions generally devour deer. This lion protects them. It also means that EmperumAn has the moon as one of his eyes (*candra sUryau ca netre*). The shadow

one sees on the moon is generally said to resemble a deer.

It is impossible to tie a lion with a rope even by the strongest of the men. PirATTi, a lady with insignificant physical strength, easily restrains this lion. She easily ties him up with Her kalyANa guNams. The term "avanameva sadA" indicates that nrsimhA is eternally engaged in protecting us even before He incarnated in His physical form.

sUrya, candra and agni are said to be the three eyes of nrusimhA (tapanendvagni nayana:).

This Slokam tells us that EmperumAn who cannot be won over by physical strength will be tied up by our love for Him. He is the dAmodaran where the dAmam (rope) is our good qualities. By saying that EmperumAn is under PirATTi's control, the poet indicates that He acts out Her commands. SrI KUratazhvAn says in SrIstavam "yasyA vIkshya mukham tadingita parAdhIno vidhatte akhilam"- PirATTi's facial expressions decide EmperumAn's actions.

Swami Desikan in his kAmAsikAshTakam calls nrusimha "adbhuta kesari". SrI VenkaTAdhvani kavi uses the same expression here.



SLOKAM 11

हर्यक्षोऽयं हरिरिति वचस्त्वय्य नाभूतपूर्वं

न प्रह्लादोपचयकरता नो हिरण्याङ्गदत्वम् ।

तस्मादस्मज्जननि परमं विस्मयं ते विधातुं

नाथोऽपूर्वं किमिह जगृहे नारसिंहं शरीरम् ॥

haryasha: ayam hari: iti vaca: tvayya na abhUtapUrvam

na prahlAda upacaya karatA no hiraNyAngadatvam |

tasmAt asmat janani paramam vismayam te vidhAtum

nAtha: apUrvam kim iha jagrhe nArasimham SarIram ||

Meaning:

asmat janani! My Mother! Did the Lord incarnate as the Man-lion to impress You? He knew that You will not be impressed by the following:

Him being **haryaksha** - one with sUrya and candra as eyes, when He displays His quality of protecting PrahlAdan/making one happy, when He displays His quality of tearing HiraNyakaSipu's body/ having golden arm bands.

Comments:

EmperumAn is called **haryaksha** - eyes of Hari, which also means one who has the sun and the moon as His eyes, one with eyes that are yellow in color.

prahlAda upacaya karatA means one who glorifies PrahlAda. It also means one who makes others happy.

hiraNya angadatvam means one who tore the angam of HiraNyan. It also means **Hiranya angadan**, one who has golden ornament. So He incarnated as half man-half lion or nrsimha to surprise PirATTi.

paramam means nrsimha rUpam gave infinite happiness to PirATTi. His rUpam was "apUrvam"- very rare.



SLOKAM 12

तत्तादृक्षहिरण्यदाननिरतौ भक्ताभिरक्षाकृते

सत्कीर्तिं हरितां मुखे खलजनत्रासावहामाश्रितौ ।

किञ्चोदञ्चदनेकपापहरण क्रीडोचितालोकनौ

देवि स्तौमि मिथः समानचरितौ दिव्यौ युवां दम्पती ॥

tattAdrksha hiraNyadAna niratau bhakta abhirakshA krte

satKIrtim haritAm mukhe khalajanatrAsAvahAm ASritau |

kim ca udancat anekapApaharaNa krIDA ucita Alokanau

devi staumi mitha: samAna caritau divyau yuvAm dampatI ||

Meaning:

Devi! I worship You and EmperumAn, Who are the divya dampati, who perform similar actions. He wishes to protect His devotees and hence vanquishes their enemies such as HiranyakaSipu. You grant HiraNyam or gold. He has the face of the lion that offers protection to PrahlAdan. Your glory is like a lion that frightens evil people. His fiery glance drives away elephants. Your glance drives away our sins. Hence You both are divya dampati who act in harmony.

Comments:

In this Slokam by using the same word, the poet implies two different meanings when he refers to PirATTi and EmperumAn.

tattAdrksha hiraNya dAna niratau means splitting HiraNyan and performing hiraNya dAnam or offering gold.

khalajanatrAsAvahAm can be split as khala ja natrAsa AvahAm to mean that He protects the son of the evil. It can also be split as khala jana trAsa AvahAm to

mean to stir fear in evil people. For this EmperumAn has the face of a lion - haritAm mukhe.

PirATTi's glory spreads in all directions - haritAm mukhe.

EmperumAn has "anekapa apaharaNa krIDA ucita Alokana" - the glance that would kill elephants in combat. PirATTi has "aneka pApa haraNa krIDA ucita Alokana" - the glance that can destroy infinite sins.

HiraNyan is called tattAdrksha hiraNya - such a HiraNyan as he was incomparable in his tapas, strength and the boons he obtained. nrsimha was "niratar" one who was very interested in tearing him apart. EmperumAn was angered considerably by the miseries he caused PrahlAdA that He wanted to destroy HiraNya immediately.

The poet says PirATTi grants a lot of gold. The reason for mentioning gold instead of other riches such as cattle, grains etc is to be in line with the first few words of SrI sUktam that glorifies Her saying that She gives unlimited gold. The episodes associated with Swami Desikan's SrI stuti and SrI SankarA's KanakadhArA stotram also tell us that She showered gold on those two occasions. The term "tattAdrksha" could also be used as an adjective for "dAnam". It means She gives immediately, happily, asking us what else we need and giving us in abundance.

Both EmperumAn and PirATTi are said to do this for "bhaktAbhirakshAKrte" to protect their devotees. The devotee protected by EmperumAn was PrahlAdA while PirATTi protects all of us by granting us riches.

The lion face of EmperumAn is said to have "sat kIrtim"- glory as it is considered to be very special as shown by the terms "nArasimhavapu: SrImAn" in Vishnu sahasranAmam and in many AzhvArs' prabandhams.

PrahlAdA who was tortured by his father (khala) found comfort in the lion face of EmperumAn. Swami Desikan calls it "saTA paTala bhIshaNe" Our pApam is said to

be **udancat** - one that is in plenty and occurs over and over again. PirATTi's mere glance drives the pApams away. She does not have to exert Herself to remove them.



SLOKAM 13

The next four Slokams praise the vAmanAvatAram of EmperumAn

वक्षस्स्थामपि वर्णितानुसृतये कृष्णाजिनेनावृणोत्

देवस्त्वामिति वर्णयन्ति कतिचित् ब्रूमो वयं त्विन्दिरे ।

भव्यं वामनरूपमेत्य भगवान् भाग्यं हरिष्यन् बलेः

एनं कर्तुमगोचरं शुभपुषां त्वद्वीक्षितानामिति ॥

vaksha: sthAmapi varNitAnusrtaye krshNAjinenA AvrNot

deva: tvAm iti varNayanti katicit brUmo vayam tu indire |

bhavyam vAmanarUpam etya bhagavAn bhAgyam harishyan bale:

enam kartum agocaram SubhapushAm tvat vIkshitAnAm iti ||

Meaning:

Indire! Some say that EmperumAn hid You with a deerskin when He incarnated as vAmanA because He wanted to be considered as a brahmacAri. We, on the other hand, say that He did so to avoid MahAbali receiving Your kaTAKsham as that would confer all the mangaLams to him.

Comments:

A mere glance of PirATTi will confer all the auspiciousness to anyone. If MahAbali receives such a kaTAKsham from PirATTi, EmperumAn cannot punish him for his sins. So EmperumAn covered His chest where PirATTi resided, with a deerskin.

From this Slokam, we learn that PirATTi accompanied EmperumAn even when He incarnated as Vaamana, a brahmacAri. EmperumAn wanted to do justice to His role-play as a brahmacAri and so He did not want to expose Lakshmi's presence to anyone.

The poet uses the term "katicit" (someone) to indicate the composer of the PurANA who said EmperumAn incarnated as a brahmacAri and also Swami Desikan in dehaLISastuti says "bhikshocitam prakaTayan prathamASramam tvam krshNAjinam yavanikAm krtavAn priyAyA:" - When You took on the role of prathama ASramam (celibate) that is required to seek bhikshA (alms), You created a curtain (yavanika) of krshNAjinam (the skin of a black antelope worn by brahmacAris). You created that curtain to hide Your consort MahA Lakshmi residing forever on Your chest.

The poet calls the Vaamana rUpam as "bhavyam" which means beautiful and that which causes good. He says Vaamana wanted to snatch away the good fortune (bhAgyam) that Bali obtained and give it to Indra.

By the term "Subha pushAm", the poet indicates that PirATTi not only grants riches but also nourishes them and makes them grow. PirATTi's kaTAKsham is said to grant "Sriman manda kaTAKsha labdha vibhava brahmendra gangAdharAm"- a mere glance will grant enviable positions. She grants all the mangalams as suggested by SrI BhaTTar through the lines "apAnga bhUyAmso yadupari" and by Swami Desikan through the lines "yasyAm yasyAm diSi". Hence EmperumAn wanted to prevent even a speck of PirATTi's kaTAKsham falling on Bali as referred by the words "agocaram kartum".





ThirukOvalUr SrI Pushpavalli tAyAr (Thanks: www.pbase.com)

SLOKAM 14

वर्णित्वमर्णवसुते वहताऽपि गूढं

वक्षस्तटे चवक्षस्थले फ हि न धृता वनमालिना चेत् ।

कस्त्रीणि दास्यति पदान्यपि याचतेऽस्मै

कस्माज्जगत्त्रयतया च विवृद्धिरेषाम् ॥

varNitvamarNavasute! vahatA api gUDham

vakshasstaTe (vakshassthale) hi na dhrtA vanamAlinA cet |

ka: trINi dAsyati padAni api yAcate asmai

kasmAt jagat trayatayA ca vivrddhi: eshAm ||

Meaning:

arNava sute! Daughter of the Ocean, if Hari who adorns the vanamAlA and incarnated as a brahmacAri had not kept You at least in a hidden place on His chest, who would have granted Him three foot measure of land and who would have given Him the power to grow to such an enormous form that He covered all the three worlds?

Comments:

If PirATTi had not accompanied EmperumAn in His incarnation as Vaamana at least stealthily, if He had left Her back in Paramapadam, He would not have had the good fortune to receive the alms from MahAbali nor would He have had the power to incarnate as trivikramA who measured all the three worlds. EmperumAn needed PirATTi's kaTAKsham for fruitful completion of His mission as Vaamana.

varNitvam means the varNASramam of celibate (BrahmacAri), who should not

associate with any women. By "vakshassthale (vakshasstaTe) gUDham" the poet means EmperumAn had PirATTi on His chest at least in a hidden fashion. By "padAnyapi yAcate" the poet says even if EmperumAn is requesting for a meager dAnam no one will give Him unless PirATTi graces Him. It also means even if He begs there is no one to grant Him his wish.

"vivrddhi" means enormous growth. The word "kasmAt" (by what reason?) is used to indicate that it is only due to PirATTi that EmperumAn was able to perform such a feat.



SLOKAM 15

दैत्यादेत्य हि कुप्रतिग्रहमहो वृद्ध्या च पुष्पंतनुं

गोत्रघ्नावरजो मृषावदुरधः पातं च दातुर्दिशन् ।

पात्राकारमगादघावळिहतो हृद्यम्ब ते धारणात्

धात्रा सञ्जगृहे तदस्य शिवता सम्पादकं पादकम् ॥

daityAt etya hi kupratigraham aho vrddhyA ca pushNan tanum

gotraghnAvaraja: mrshA-vaTu: adha: pAtam ca dAtu: diSan |

pAtrAKAram agAt aghAvaLi hrto hrdisambha! te dhArANAt

dhAtrA sanjagrhe tat asya Sivata sampAdakam pAdakam ||

The overall message of this Slokam is that MahA Lakshmi will provide a high sthAnam for those who keep Her in their hearts.

Meaning:

ambha! An evil person is redeemed if he worships You. EmperumAn who got land as alms from an evil person, while pretending to be a BrahmaCari and also transgressed from His dharma as a BrahmaCari by hiding You on His chest, who caused the downfall of His benefactor (Bali Cakravarti), who deeded Him the three feet of land, and who nourished His body and made it grow by lowly means was elevated to a lofty status (trivikraman) whose SrIpAda tIrtham became auspicious and was sought eagerly by Siva. All of these mangalams happened to Vaamana mUrthi only because He held You on His chest and meditated on You.

Comments:

Through this Slokam, the poet says that even if a very evil and lowly person worships PirATTi, meditates upon Her, he will be granted such a high status that would be envied by others. He justifies that Vaamana avatAram as a proof for

this statement. It is inappropriate to obtain alms from an evil soul. EmperumAn obtained three feet of land from MahAbali, an asura who tortured the devAs. This is an act of inappropriate alms (**kupratigraham**) seeking (**yAcanam**).

Vaamana's body grew after obtaining this dAnam. The poet uses the term "**vrddhayA**" to indicate that Vaamana grew as trivikrama. The term also means one who obtains interest for his principal. One who lives by collecting interest from others is considered to be evil.

Vaamana was born as a younger brother of Indra. Indra is also called "**gotraghnan**" one who split mountains and hence EmperumAn is called "**gotraghna avaraja**" the younger brother of **gotraghnan**. This name also means one who brought disgrace to his lineage or gotram.

Vaamana was not really a brahmacAri. He hid PirATTi, Who is His eternal associate and pretended to be a brahmacAri. This is a sin.

Vaamana caused the destruction of His patron. He pushed MahAbali to netherworlds. This is His fifth sin.

To redeem all these sins, EmperumAn performed only one act, which was to contemplate on PirATTi. He had Her in His heart always. This made Him a "**sat pAtram**". His SrI pAda tIrtam became auspicious as a result and Siva held it on His head to save Himself from the sin of plucking Brahma's head. Thus PirATTi causes redemption for sins from all types of transgressions.

From this Slokam we realize the following principles:

One should ask for help or alms only from a good person. Swami Desikan also says in SrIvaiNava dinasari (pAsuram 4) that one should not obtain materials from evil people even if it is for Bhagavat ArAdhanam and not for personal use.

Even if Brahmins are allowed to obtain alms they should not seek alms that are associated with "**pratigraha dosham**"

One should not lend money and collecting interest as his profession.

We should not bring disgrace to our family, lineage

When one takes up a role he should do justice to it.

One should never hurt those who help us.

The way out of our sins is to meditate upon SrI MahA Lakshmi.



SLOKAM 16

वासस्ते क्व वटो गुहास्वशनमप्याकाङ्क्षितं ते घनं

मां जानिह्यघनाशनादरमये किं ते विवाहे स्पृहा ।

मा स्त्री मे दिश गां पदत्रयमितां लोकत्रयी सा ममेति

उक्तिर्दिव्यवटोर्निशम्य तदुरस्यम्ब त्वया सिध्मिये ॥

vAsa: te kva vaTo guhAsu aSanam api AkAnkshitam te ghanam

mAm jAnihi aghanASanAdaram aye kim te vivAhe sprhA |

mA strI me diSa gAm padatrayamitAm lokatrayI sA mama iti

ukti: divyavaTo: niSamya tat urasi amba tvayA sishmiye ||

Meaning:

amba! You smiled at imaginary conversation between MahAbali and Vaamana

Comments:

The poet imagines a conversation between MahAbali and Vaamana.

Bali: Boy, where do you live?

Vaamana: I live in the caves.

Upanishads say that He lives in the daharAkASam- or in the inner subtle region of our hearts.

Bali: (within himself) Oh, then what do you want? May be a lot of food?
(ghanASanam)

Vaamana: No, I am interested in aghanASanam

(I am interested in destroying sins)

Bali: Then are you interested in marriage?

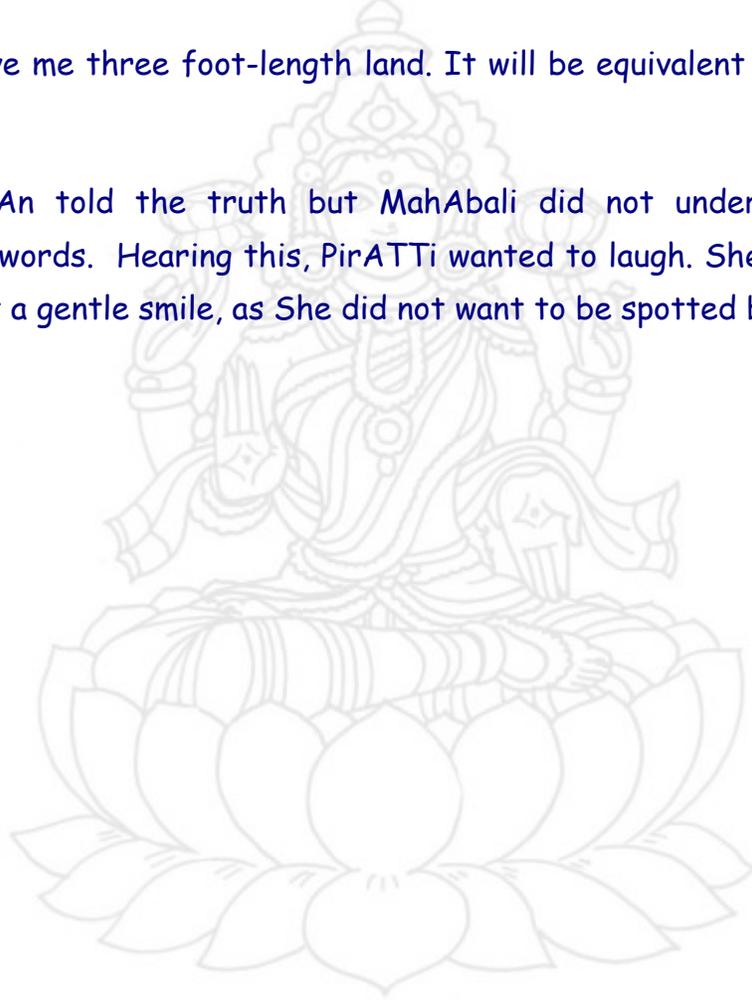
Vaamana: "My wife is mA"- I do not need a wife

(actually mA means PirATTi- so my wife is PirATTi)

Bali: If not a wife, then what do you want?

Vaamana: Give me three foot-length land. It will be equivalent to three worlds for me.

Thus EmperumAn told the truth but MahAbali did not understand the real meaning of His words. Hearing this, PirATTi wanted to laugh. She controlled Her urge and let out a gentle smile, as She did not want to be spotted by MahAbali.



SLOKAM 17

The next three Slokams describe ParaSurAmAvatAram

श्रीमान्निस्स्व इवैष वामनतनुः प्रत्यग्रहीद्रां क्रतौ

इत्थं दुग्धपयोधिजे तव परिहासोक्तिभिर्ब्राह्मिणः ।

अंशेनार्पितसन्निधिर्भृगुपतौ पूर्वावतारार्जितां

तामेनां पुनरध्वरे स भगवान्नूनं ददावृत्विजे ॥

SrImAn nissva iva esha vAmanatanu: pratyagrahIt gAm kratau

ittham dugdhapayodhije! tava parihAsa uktibhi: vrALita: |

amSena arpita sannidhi: bhrgupatau pUrva avatAra arjitAm

tAm enAm puna: adhware sa bhagvAn nUnam dadau rtvije ||

Meaning:

dugdha payodhije! One born from the Milky Ocean! Your consort though is the wealthiest, returned the land that He obtained as alms in His former incarnation to the rtvik (KASyapa muni) in His latter incarnation. He did this to escape from Your ridicule.

Comments:

EmperumAn sought and obtained three foot-long land from MahAbali when He incarnated as Vaamana. In the previous Slokam, SrI VenkaTAdhvari Kavi showed us how this incarnation had many doshams. The shrewd methods He employed in obtaining the land was found to be hilarious by PirATTi. In this Slokam, the poet says that EmperumAn returned the land He so obtained when He incarnated as ParaSurAmA. He says the reason for this is to escape PirATTi's mockery. ParaSurAmA offered the land to the rshi KASyapa in a yAga sAlai. A shortcoming that occurred during a yAgadIkshA time was corrected at another yAgadIkshA

time.

The morals in this Slokam are:

Begging is a deplorable act. Respected people will never beg for anything ("vAcA na yAcAmahe" - Swamy Desikan).

The worst ridicule is when women laugh at a person. Even more shameful is when one's wife ridicules him.

One should act according to his position. Lakshmiapati, the possessor of all riches should never beg. Instead, he must return what he obtained from others.

One should never beg from one who has performed yAga dIkshai.

A fitting redemption for any sin is to undo it in a similar situation. Hence EmperumAn returned the land He obtained in a yAgam to Sage KaSyapa in a yAga sAlai.

One should try to avoid being the subject of ridicule by good souls.





Veeralakshmi!
SrIranganAcciyAr (Thanks: www.thiruvarangam.com)

SLOKAM 18

बाहाकल्पे भृगुकुलपतेर्वज्रकल्पे कुठारे

संग्रामेषु त्रियुगसखि ते सन्निधानं भजन्त्याः ।

क्रोधोन्मेष क्षपितविमत क्षोणिपश्रेणिलक्षं

ग्रीवोत्थासृग्घुसृणमसृणं गात्रमत्यर्थशोणम् ॥

bAhAkalpe bhrgukulapate: vajrakalpe kuThAre

sangrAmeshu triyugasakhi te sannidhAnam bhajantya: |

krodha unmesha kshapita vimata kshoNipaSreNilaksham

grIvA uttha asrk ghusrNa masrNam gAtram atyarthaSoNam ||

Meaning:

triyuga sakhi! Consort of EmperumAn! ParaSurAma, Who was the most significant of the Bhrgu vamSam, had the axe (paraSu) that was as strong as Indra's VajrAyudham as his shoulder ornament. It is Your presence on his axe that made it so successful in His wars against bad kshatria kings. Your body appeared red from the blood that sprouted out of the slain kings' bodies.

Comments:

EmperumAn is called **triyugan** in this Slokam. PirATTi was present on ParaSurAmA's axe as vIralakshmi. It is only due to Her presence that ParaSurAmA was able to destroy evil kings. EmperumAn needs PirATTi's kaTAKsham even if He wants to punish anyone as seen in ParaSurAma avatAram.

ParaSurAmA was considered as Bhrgu kula pati. By the word "**bAhAkalpe**", the poet indicates that the axe which was like vajrAyudha (**vajrakalpe**) served as an ornament for ParaSurAmA. ParaSurAmA waged a gruesome war against kshatriya-s as indicated by the term "**sangrAmeshu**". The axe served as PirATTi's sannidhi

(sannidhAnam) indicating that even in such a battlefield, PirATTi did not leave EmperumAn's company. By the term "krodha unmesha", the Kavi indicates the uncontrollable anger of ParaSurAmA when His father Sage Jamadhagni was unjustly slain.

By the term "atyarthaSoNam", the Kavi indicates that the blood that fell on ParaSurAmA's axe where PirATTI resided, further reddened Her color that was already red.



SLOKAM 19

भिभ्राणे स्वधितिं समिद्धरणतो मन्युप्रपोषक्षमं

लोकेशास्त्रविचक्षणे नृपकुले ज्याधर्मसंस्थाकरे ।

भेजाते ननु दुर्घटार्थघटिनि त्वद्वीक्षणाद्भागवि

सामानाधिकरण्यमर्णवसुते ब्राह्मण्यराजन्यते ॥

bibhrANe svadhitim samiddharaNata: manyu praposha kshamam

loke SAstra vicakshaNe nrpakule jyAdharma samsthAkare |

bhejAte nanu durghaTArthaghaTini tvat vIkshaNA+ bhArgave

sAmAnAdhikaraNyam arNavasute! brAhmaNya rAjanyate ||

Meaning:

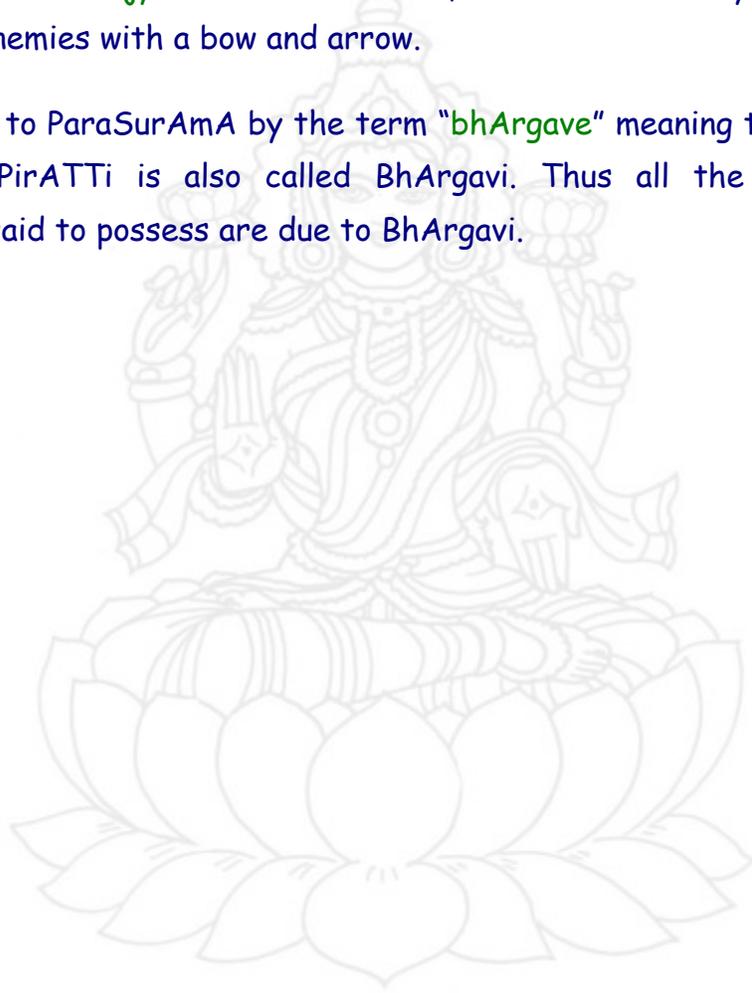
arNava sute! You have the capacity to bring together things that are not compatible. Due to Your kaTAKsham, the qualities of a Brahmin and a kshatriya were present in ParaSurAmA. He carries an axe with which He can stoke a yAgam and also anger. He is an expert of SAstram that can be used for yaj~nam as well as in the brahmAstra SAstram. Thus ParaSurAmA, Who ends the race of kings with bow and arrow possesses the nature of both a kshatriya and a Brahmin due to Your kaTAKsham.

Comments:

One can belong to either a brAhmaNa or kshatriya varNam. He cannot belong to both at the same time. His qualities are determined by his varNam. The poet says that PirATTi has brought the qualities of both a brAhmaNa and a kshatriya together in ParaSurAmA due to Her "aghaTita ghaTanA sAmarthyam". ParaSurAmA holds the axe that could be used by a Brahmin to collect sticks that would stoke a yAga fire (manyu samit haraNa). It could also be used to increase

the fury in a battlefield (**manyu samiddha raNa**). **manyu** means both yAgam and rage. A Brahmin is an expert in SAstram and performs yAgam and yaj~nam (**loke SAstram**). A kshatriya is an expert in yuddha SAstram and in brahmAstra SAstram - **lokeSa astram**. When the term **kulejyAdharmasamthA** is split as "**kula ijyA dharma samsthA**", it means a Brahmin performs his familial occupation of yaj~nam. If split as "**kulejyA dharma samsthA**", it means a kshatriya performs - of destroying his enemies with a bow and arrow.

The poet refers to ParaSurAmA by the term "**bhArgave**" meaning that He is from Bhrgu lineage. PirATTi is also called BhArgavi. Thus all the qualities that ParaSurAmA is said to possess are due to BhArgavi.



SLOKAM 20

The next five Slokams describe RaamAvatAram

पञ्चास्यत्वजुषा पुरा भगवता योऽसौ हिरण्यासुरः

पञ्चत्वं गमितः स एव जननि स्पर्धाभिवृद्धाग्रहः ॥

भूत्वा तत् द्विगुणाननो जितजगद्भयस्त्वदागोऽग्निना

दग्धो हन्त चतुर्मुखास्त्रनिहतोऽप्येकाननस्य प्रभोः ॥

pancAsyatva jushA purA bhagavatA ya: asau hiraNyAsura:

pancatvam gamita: sa eva janani! spardhA abhivrdha Agraha: ||

bhUtVA tat dviguNa Anana: jitajagat bhUya: tvat Aga: agniNA

dagdha: hanta! caturmukha astra nihata: api eka Ananasya prabho: ||

Meaning:

Janani! HiranyakaSipu who was killed previously by the lion-faced EmperumAn was reborn as the ten faced RaavaNa. He was burnt by the fire of sinning against You and was killed by one faced RaamA with his four faced astram (brahmAstram). How wonderful!

Comments:

In this Slokam, the poet has played with numbers. PurANA-s say that it was HiraNyakaSipu who was born again as RaavaNA due to a curse. nrsimha who was also called "pancAsyan" killed HiraNyakaSipu. pancAsyan also means one with five faces. The asurA thought about this and due to his combative attitude wanted to exceed EmperumAn and hence was born as RaavaNa with ten heads. He was killed already by the sins he accumulated for causing misery to PirATTi. RaamA finally killed him with his brahmAstram. RaamA had only one face. The brahmAstram is said to have four faces. So together they make five faces. What wonder it is

that five-faced RaamA killed ten-faced RaavaNa! This was possible, as the fire of his sins had already killed RaavaNa. RaavaNa who was "jita jagat" one who won the Universe, was defeated by PirATTi.



SLOKAM 21

सप्तश्वान्वयशालिना दशरथप्राप्तोदयेनापि ते

नेत्रापत्तिविवर्जितेन कमले मुक्तद्विपेन्द्रेण च ।

निस्संख्याश्वकुलो रथायुतयुतो निस्सीमपत्तिच्छटः

त्वद्रोहादगणैय कुञ्जरगणोऽप्यस्तो रणे रावणः ॥

sapta aSva anvaya SAlinA daSaratha prApta udayena api te

netrApatti vivarjitenA kamale! mukta dvipendreNa ca |

nissankhya aSvakula: rathAyuta yuta: nissImapatti: chaTa:

tvat drohAt agaNeya kunjaraGana: api asta: raNe rAvaNa: ||

Meaning:

Kamale! RaamA with a very small defense force could defeat RaavaNa who had many horses, chariots, army and elephants, because the injustice by RaavaNa to You was the cause for his destruction.

Comments:

In this Slokam, the poet compares the might of RaavaNa's defense forces to that of RaamA and concludes that the reason for RaavaNa's defeat was that he earned the wrath of PirATTi.

RaamA was born in sUrya dynasty. sUryan is also called "saptASvan" one who has seven horses. Hence RaamA was associated with seven horses while RaavaNa had many horses in his force.

daSarathA means one with ten chariots. RaamA who is daSaratha kumAran was associated with ten chariots - daSa ratha prApta udayena. When the foot soliders, patti, were compared between them, RaamA was Apatti- a fearless

leader. It also means that RaamA had no foot soldiers.

Now comparing with the fourth force of defense - elephants: RaamA granted moksham to Gajendra. Thus He let go of a great elephant - **mukta dvipendreNa** and hence was without the elephant force also. RaamA had such a meager force to fight with RaavaNa who had countless soldiers, chariots, elephants and horses, but it was RaavaNa who was defeated in the battle. This is only because RaavaNa offended PirATTi and brought his own decimation.



SLOKAM 22

रघुवरकृतशङ्काभङ्गदम्भेन लङ्का-

ऽऽमिषभुगशुचिसद्मास्वादनैः कृष्णवर्त्मा ।

अशुचिरिह भवत्या पावितो देवि सत्या

स वहति शुचिसंज्ञां तद्वदन्त्यन्यथाऽज्ञाः ॥

raghuvara krta SankA bhanga dambhena lanka

Amisha bhuk aSuci sadma AsvAdanai: krshNa vartmA |

aSuci: iha bhavatyA pAvita: devi satyA

sa: vahati Suci samj~nAm tat vadanti anyathA aj~nA: ||

Meaning:

Devi! Agni devan who became dirty due to his existence in the houses of the meat eating rAkshasAs of Lanka was purified and got the name "Suci" only after he was cleansed by You when You entered agni using the excuse of dispelling RaamA's doubt. The ignoramuses interpret this differently.

Comments:

Sri RaamA made Sita PirATTi go through the fire to prove Her purity. Here, the poet says that it is not Agni who purified Sita PirATTi but it was PirATTi who purified Agni. Agni who existed in the houses of the rAkshasAs had eaten impure foods there. He also burnt down their houses after the war. Sita PirATTi who is "pavitrANAm pavitram" purified him. She used SrI RaamA's command as an excuse to enter in him (agni) and cleanse him of his aSuddhi and made him gain the title of "Suci" (the Pure One). PirATTi is also called "Suci" as seen in Lakshmi ashTottaram. As it was SrI MahA Lakshmi who purified him, Agni also got Her name. May be, Agni took Her name to show that he is Her dAsan (bhavatyA

pAvita: sa: Suci samj~nAm vahati).

The poet has used rhyming words such as "SankA, lankA", sadmA, vartmA, samj~nA and aj~nA.

Some of the ethics that are highlighted here are:

1. We acquire qualities depending on what we eat.
2. Even if we had eaten something forbidden, we can perform parihAram and then follow the AhAra niyamanam.
3. A particular instance will attract two diametrically opposite comments and conclusions.
4. A pativrata with her purity can purify anything with her mere presence
5. The reason for some of the actions of the wise will not be obvious to the ignorant similar to SrI RaamA's command to Sita PirATTi. The poet refers to this by the expression "SankA bhanga dambhena"



SLOKAM 23

अखण्डं कोदण्डं प्रभुरदळयत् खण्डपरशोः

अगृह्णाद्रामस्य प्रसभमपि चाऽकुण्ठपरशोः ।

अबध्नादप्यम्भो निधिमथ दशग्रीवमवधीत्

महाश्र्वर्याश्र्वर्यास्त्वपि कृतधियोऽस्याम्ब सुकराः ॥

akhaNDam kodaNDam prabhu: adaLayat khaNDaparaSo:

agrhNAt rAmasya prasabham api ca akuNThaparaSo: |

abadhnAt api ambho nidhim atha daSagrIvam avadhIt

mahAScaryA: caryA: tvapi krtadhiya: asya amba! sukarA: ||

Meaning:

amba! RaamA performed many difficult tasks such as breaking Siva dhanus, getting ParaSurAmA's bow forcefully, building a bridge over the ocean and killing the ten headed RaavaNa. RaamA was able to do all these only because He had You (PirATTi) in mind and could accomplish the amazing tasks with Your help.

Comments:

The poet mentions four superhuman actions that SrI RaamA performed. He broke the Siva dhanus that could not be even lifted by the strongest kings. RaamA wanted to marry Sita and due to that thought in His mind, He was able to not only string the bow but also break it. When ParaSurAma confronted the marriage party that was returning from MithilA, RaamA won over the fearsome and courageous ParaSurAma and obtained the bow from Him as RaamA wanted to assuage the fear of Sita who was beside Him. He built the bridge across the ocean, as He wanted to cross the ocean and bring back Sita for whom He was pining. RaavaNa vadam was also performed as a retribution for the miseries

RaavaNa inflicted on Sita PirATTi. Thus RaamA performed all these acts for PirATTi's sake. The poet also implies that SrI RaamA was powered by His thoughts of Sita PirATTi. She acted through Him by being in His thoughts. Thus PirATTi is the "uddheSyam" as well as "upAyam".



*SrI rAma parivAr - nedumkunram, Tamilnadu
(Thanks:www.nedungunamramar.com)*

MaalyavAn tells RaavaNa --

न हि मानुषमात्रोसौ राघवो दृढविक्रमः ।

एन बद्धस्समुद्रस्य स सेतुः परमाद्भुतः ॥

na hi mAnushamAtrosau rAghavo drDhavikrama: |

ena baddha: samudrasya sa setu: paramAdbhuta || ---

that RaamA performed the atimAnusha action of building the bridge across the ocean.

JanakA admired RaamA's action of breaking the Siva dhanus by -

अद्यत्भुतम् अचिन्त्यं च अतर्कितम् इदं मया

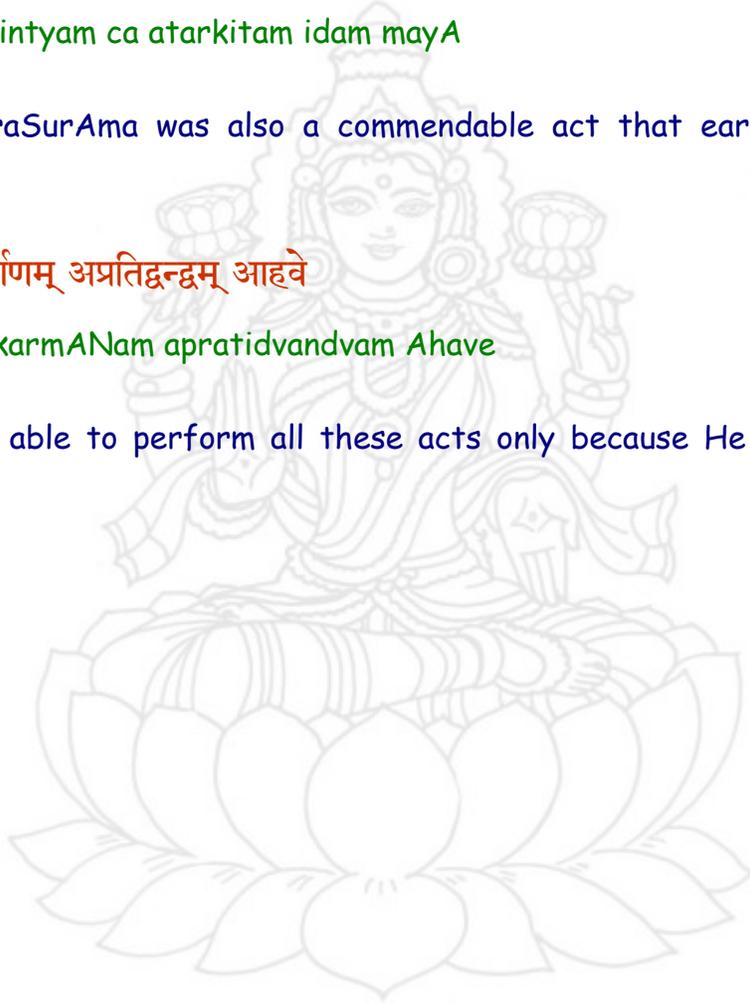
adyatbhutam acintyam ca atarkitam idam mayA

Overcoming ParaSurAma was also a commendable act that earned RaamA the praise --

त्वाम् अप्रतिम कर्माणम् अप्रतिद्वन्द्वम् आहवे

tvAm apratima karmANam apratidvandvam Ahave

Sri RaamA was able to perform all these acts only because He had Sita in his mind.



SLOKAM 24

सङ्कल्पतस्तव समीरसुते हि सीते

शीतो बभूव दहनश्चिरमेधमानः ।

मातर्जगद्भ्रमनिवृत्तिकृते विशन्त्यां

शीतः कुतः स न भवेत्त्वयि देवि साक्षात् ॥

sankalpata: tava samIrasute hi sItel!

Sita: babhUva dahana: ciram edhamAna: |

mAta: jagat bhrama nivrItti krte viSantyAm

SIta: kuta: sa na bhavet tvayi devi sAkshAt ||

Meaning:

SitA Devi! It is only due to the power of your sankalpam that the scorching fire became cool to him. If You Yourself entered the fire to remove the doubt of the world, why won't the fire be cool?

Comments:

It is due to SitA PirATTi's sankalpam (sankalpata: hi) that the glowing fire (edhamAna: dahana:) felt cool to HanumAn when the rAkshasAs set fire to his tail and burned it for a long time (ciram). If Her mere sankalpAm can do this, then one can realize what Her presence in the fire can do. How can such a fire be hot? The poet has used the term "dahanan" to refer to fire instead of using words like agni or marutsagan. This implies that it is the svabhAvam or nature of fire to burn down everything. PirATTi changed the nature of the fire itself by Her sankalpam and presence from being dahanan to SItan.

The doubts that could be raised by others on Sita's purity are referred to by the term "jagadbhramam". The term nivrItti is used to indicate that the doubt was

completely shattered by Her action. When PirATTi Herself (sAKshAt tvayi) entered the fire that obeyed Her sankalpam, there is no doubt that it will be cool to Her and not burn Her.



SLOKAM 25

balaraMa avataAram is described in this Slokam

नीलाम्बरो हलधरो ननु हन्त भास्वत्

भूभेदनैकरसिकः शुभशालिवृत्तिः ।

श्यामाकलाभरत एष विवृद्धमोहो

भोगी बभूव भुवनाम्ब तव प्रसादात् ॥

nIAmbara: haladhara: nanu hanta bhAsvat

bhUbhedana ekarasika: SubhaSali vrtti: |

SyAmAkAlAbharata esha vivrddha moha:

bhogI babhUva bhuvanAmba! tava prasAdAt ||

Meaning:

This Slokam can be interpreted in two ways as below:

bhuvana amba! Mother of the World!

BalarAmA, a poor man with a plough, who was wearing dirty black dress, interested in tilling the soil with the plough, planting and interested in good yield of grains, and ignorant became comfortable with aiSvaryaM due to Your anugraham. What a wonder it is!

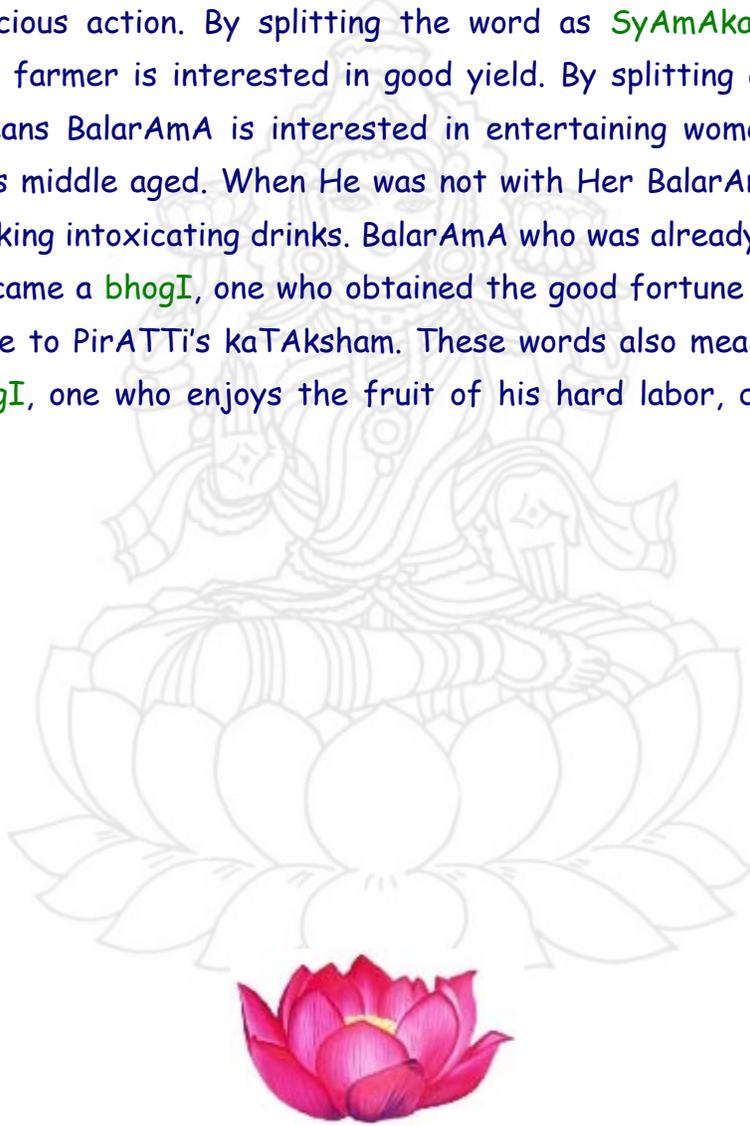
BalarAmA who wore blue silk dress, splitting YamunA with His plough, had auspicious behaviour, was intoxicated and having relationship with a middle-aged woman was transformed as nityasUri - AdiSesha, doing kaimkaryam to You and Your Lord, emperumAn at SrIvaikuNTham due to Your grace.

Comments:

By using words that means two things, the poet has wittily explained what

happened to BalarAma when He became the subject of PirATTi's grace. The word "bhU" means earth and one who emerged from it. bhAsvat bhU means land that was warmed by sun and also the daughter of sUrya namely YamunA. A farmer tills the soil under the sun. BalarAmA digs YamunA.

Subha SAlI vrtti means one who is nurtured by good crops. It also means one who performs auspicious action. By splitting the word as SyAmAKa lAbha rata: it means that the farmer is interested in good yield. By splitting as syAmA-kalA-bhara-ta: it means BalarAmA is interested in entertaining women. BalarAmA's wife RevatI was middle aged. When He was not with Her BalarAmA, entertained Himself by drinking intoxicating drinks. BalarAmA who was already a bhogI (snake - AdiSesha) became a bhogI, one who obtained the good fortune of enjoying SrI VaikuNTham due to PirATTi's kaTAKsham. These words also mean that a farmer becomes a bhogI, one who enjoys the fruit of his hard labor, due to PirATTi's kaTAKsham.





SrI rAjagOpAla swamy in MOhini alankAram - MannArguDi

SLOKAM 26

The next five Slokams are about KrshNAvatAram

श्यामा त्वमम्ब दयितश्च तवैष कृष्णः

गाङ्गेययोगमुदितः स च रुक्मिणी त्वम् ।

त्वं स्वादुवाक् स च युवा मधुरोदितश्रीः

दाम्पत्यमेतदनुरूपमितो मिथो वाम् ॥

SyAmA tvam amba! dayita: ca tava esha krshNa:

gAngeya yoga mudita: sa ca rukmiNI tvam |

tvam svAdu vAk sa ca yuvA madhuroditaSrI:

dAmpatyam etat anurUpam ita: mitha: vAm ||

Meaning:

amba! You are SyAmA, One who is bluish black hued/is young. Your consort is yuvA. KrshNa is dark hued. You are RukmiNI, One who had gold. Your consort is gAngeya yoga mudita:, one who rejoices the company of BhIshma/one who is gladdened by his association with gold. You speak sweet words. Your consort was victorious in MadhurA. Thus You two are an ideal couple.

Comments:

Through this Slokam, the poet says that both PirATTi and EmperumAn match in their body hue, age and qualities. The term SyAmA means one who is dark. It also means one who is youthful. PirATTi incarnated as RukmiNi during KrshNAvatAram. RukmiNI also means one who has gold. EmperumAn is gAngeya yoga mudita. The word gAngeya means both gold and BhIshma. gAngeya yoga also means one who enjoys being contemplated by gAngeyan. madhurA udita SrI: means one who speaks sweet words. It also refers to KrshNa who was triumphant in MadhurA.

Hence the poet concludes that both PirATTi and EmperumAn are divya dampati,
the ideal couple.



SLOKAM 27

रामानुषङ्गविहृतौ रचिताभिलाषं

मातस्त्रिलोचनजितं भवति मनोज्ञम् ।

पित्रा समानगुणमात्मभुवं प्रसूय

पञ्चायुधं कमपि रुक्मिणी लब्धहर्षा ॥

rAmAnushanga vihrtau racita abhilAsham

mAta: trilocanajitam bhavati manoj~nam |

pitrA samAnaguNam Atmabhuvam prasUya

pancAyudham kamapi rukmiNI labdhaharshA ||

Meaning:

maatA! You can feel happy that You begot a son who is like Your consort. Your husband enjoys playing with BalarAma. He is victorious against the three-eyed Siva. He knows what is in everyone's minds. He exists due to His will. He has five weapons. Your son Manmatha makes one enjoy playing with his sweetheart. He stirs desire in others. Your Consort destroyed Sivan in bANAsura Yuddham. Your son won over Siva (when he was born as Pradyumnan with a new body) after being defeated and destroyed earlier by Sivan. He is very handsome. He exists in the minds of everyone.

Comments:

Manmatha, the god of love is considered to be Lakshmi's son. When PirATTi incarnated as RukmiNI, Manmatha was born as Pradyumnan. In this Slokam, the poet compares Manmatha and his father KrshNa and finds them both to be similar in nature and fame.

SrI KrshNa enjoyed playing with BalarAma (rAma anushanga) / playing with a lady

who gives happiness (rAmA anushanga). rAmA here is feminine gender. Manmatha makes one enjoy the company of such a person.

Both of them are "trilocana jitan". KrshNa won over Siva, who has three eyes as seen in the bANAsura episode. Siva won over Manmatha and burnt him. However when Manmatha was reborn as Pradyumn, he got a new body. Thus he won ultimately over Siva.

manoj~nam means beautiful. Manmatha is handsome. When the word is split as mano + j~nam it means one who knows what is in another's mind. EmperumAn is sarvaj~nan. He is the antarAtma for everyone and hence He knows what they wish and think.

AtmabhU means one who is svayambhu. It also means the desires in one's heart.

pancAyudham - EmperumAn has five weapons conch, disc, mace, bow and sword. Manmatha has five flowers aravindam, aSokam, cUtam (mango flower), navamallikai and nIlotpalam (blue lotus) as his arrows.

Thus PirATTi got a son comparable to Her husband and hence is happy, (harshA).



SLOKAM 28

गम्भीर भावाहिकृतार्थक्लृप्त

सम्पन्नटिका श्रुतिमञ्जुसूक्तिः ।

गीतेव कृष्णाननसौरभज्ञा

ध्येयाऽसि मातः शुभयोगभाजाम् ॥

gambhIra bhAvAhikrtArthaklpta

sampannaTika SrutimanjusUkti: |

gIteva krshNa Ananasaurabhaj~nA-

dhyeyA asi mAta: SubhayogabhAjAm ||

Meaning:

maatA! You are like the Bhagavat Gita in five ways. Bhagavat Gita has many esoteric meanings. AdiSesha (incarnated as SrI RaamAnuja) wrote the bhAshyam (comments) for it. Like the VedAs, it preaches many fine ethics. It has tasted the sweet smell of SrI KrshNa's mouth. It is appropriate for chanting by auspicious people. One can never fathom Your thoughts. You possess wealth that dances for lucky souls. You speak sweet words. You know the sweet smell of SrI KrshNa's face. BhagyavAns meditate upon You.

Comments:

- Both PirATTi and Bhagavat Gita have "gambhIra bhAvam"- thoughts that are not easy to comprehend.
- Both of them have "krtArtha klpta sampannaTIKA". PirATTi makes the riches dance for Her devotees. SrI RaamAnuja who was the incarnation of AdiSesha wrote GitA bhAshyam.

- Both Bhagavat Gita and the VedAs guide us in various situations and are celebrated by everyone. Hence the poet calls Bhagavat Gita as "Sruti manju sUkti" (auspicious sadupadesams like Veda Mantrams). PirATTi can also be called manju sUkti as She is the subject of VedAs and also that of SrI sUKtam, which is a part of the VedAs. It also means that She speaks sweet words.
- Both Bhagavat Gita and PirATTi know the taste of EmperumAn's mouth. Bhagavat gita was uttered by SrI KrshNa and PirATTi is the "mana:kAntA" of EmperumAn.
- Those with good fortune, Subha yogam, will chant Bhagavat gita. Those who have the good fortune will be interested in Karma yogam, Bhakti yogam or prapatti and hence will seek Bhagavat Gita. Similarly one those who have the good fortune will meditate on PirATTi. According to jyotisha SAstram, those with rAja yogam and dana yogam will worship SrI MahAlakshmi.

Based on the above five similarities, the poet compares PirATTi to Bhagavat Gita. One cannot help but notice that Bhagavat Gita was verbalization of EmperumAn's thoughts to Arjuna. It is PirATTi who monopolizes EmperumAn's thought. All His incarnations are for PirATTi's sake. Thus the poet is justified in comparing PirATTi to Bhagavat Gita.



SLOKAM 29

घनमहा नवनीतहृदाश्रित

ब्रजविपत्तिहरा हरिवल्लभे ।

प्रबलभद्रविकास विधायिनी

त्वमयसे निजवल्लभ तुल्यताम् ॥

ghanamahA navanIta hrt ASrita

vraja vipatti harA harivallabhe |

prabalabhadra vikAsa vidhAyinI

tvam ayase nijavallabha tulyatAm ||

Meaning:

Hari Vallabhe! You are just like Your consort. Many festivals that occur frequently celebrate You. He has the kAnti like the clouds. Your heart is white like butter. He steals butter. You remove the obstacles of Your devotees. He removed the difficulties in Vraja BhUmi, the place he was associated with. You grant the most auspicious moksham. He nourishes Balabhadran. Thus You are comparable to SrI KrshNa.

Comments:

PirATTi is addressed as hari vallabhe, the sweet heart of Hari. Hence both of them share many qualities.

Both of them are "ghana mahA". ghana refers to clouds and also what is packed together closely. mahas means body hue and maham means festivals.

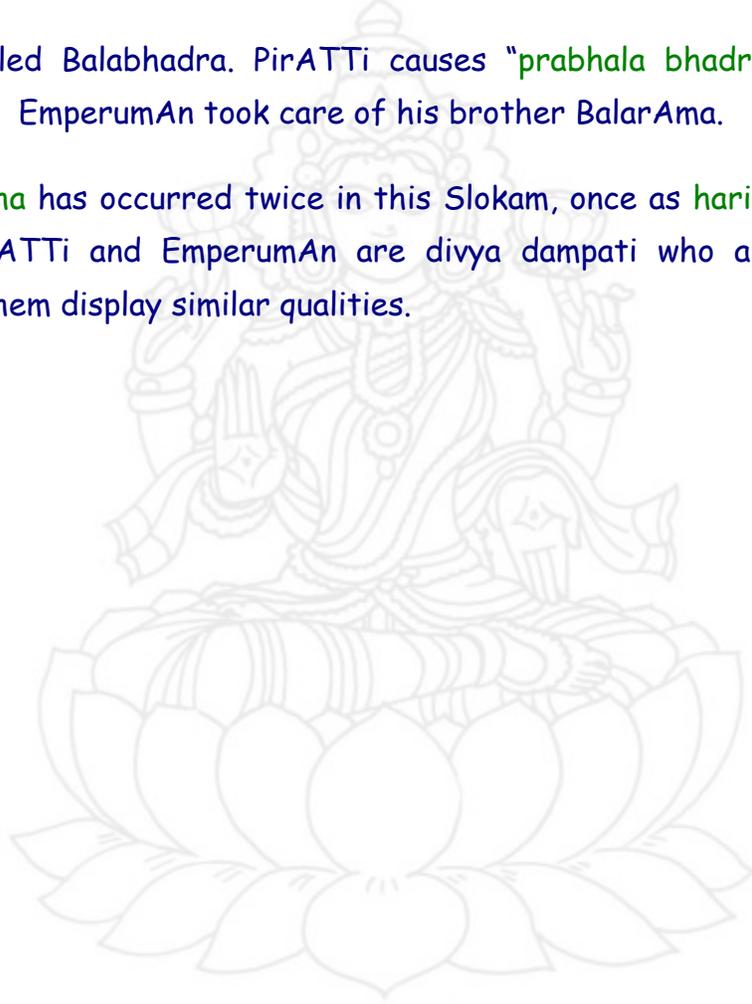
hrt refers to heart. navanIta hrt indicates that PirATTi's heart melts for us like butter. The colour white is also said to represent Suddha sattva guNam.

EmperumAn stole butter when He incarnated as KrshNa.

vrajam means a group. vrajabhUmi refers to the place where KrshNa lived. PirATTi removes the difficulties of Her devotee group. EmperumAn removed the misery of Vraja BhUmi caused by Kamsa and his asurAs. He protected his people from Indra's anger.

BalarAma is called Balabhadra. PirATTi causes "prabhala bhadravikAsam" She grants moksham. EmperumAn took care of his brother BalarAma.

The word vallabha has occurred twice in this Slokam, once as harivallabhe and as nijavallabha. PirATTi and EmperumAn are divya dampati who are inseparable. Hence both of them display similar qualities.



SLOKAM 30

प्रायोध्यानगरीयसां सुमनसां मायातमश्छेदिनी

त्वं काञ्चीमधुरावलग्नसरणिः क्षोभाद्वन्ती जगत् ।

सम्भोगैः स्वदसे स्म देवि जलधेरुद्धीचिकाशीकरे

स्वैरं द्वारवतीपुरे विहरते कृष्णाय तृष्णायतैः ॥

prAyodhyAnagarIyasAm sumanasAm mAyAtama: chedinI

tvam kAncI madhura avalagna saraNi: kshobhAt avantI jagat |

sambhogai: svadase sma devi! jaladhe: udvIcika SIkare

svairam dvAravatIpure viharate krshNAya trshNA Ayatai: ||

Meaning:

Devi! You remove the avidyA of learned that occurs due to their prakrti sambandham. You wear the beautiful waist ornament. You save the world from its sorrow. You gladdened KrshNa, Who resided in DvarAka that had tall waves occurring in the ocean by Your playfulness.

Comments:

The poet has very aptly referred to PirATTi as Devi, one who indulges in divine play. Removing our karma sambandham and our sorrow is a play for Her. She also plays with KrshNa and makes Him happy.

One speciality of this Slokam is that the names of the seven mukti ksherams have occurred in it. AyodhyA and MaayA occur in the first line, KAncI, MadhurA and avantI occur in the second line, KASI occurs in the third line and dvAravatI occurs in the last line.

MaayA refers to the kshetram in North India (mAyapuri) and also to the mAyA

that occurs due to prakrti sambandham. KaancI is a kshetram in South India and is also ladies' waist ornament. MadhurA means something that is sweet and also KrshNa"s avatAra kshetram. avantI refers to Ujjain. It also means one who saves.

AyodhyaA and kASI occur due to the santi of the padams, AyodhyaA in the padam prAyodhyaAna and kASI in vicikASikare.

It is appropriate to refer to dvAraka as "udvIcika Sikare" as there are high waves occurring from the ocean that surrounds it.

"kshobhAt avantI jagat" means Lakshmi saves the world from sorrow. PirATTi is next in the line of AcAryAs after EmperumAn. She saves us from samsAram through the AcAryAs. Indra prays to PirATTi as "trailokyam na tvayA tyAjjyam" and implores Her not to leave us.

Good souls are called "dhyAnagarIyasAm sumanasAm" to imply that mere philosophical knowledge will not get one moksham. The knowledge should transform to bhaktirUpA dhyAnam. Only such j~nAnis will get moksham.

By the term prAya: dhyAnagarIyasAm, the poet says that mostly people seek moksham through bhakti yogam. It also means that among those who seek moksham most of them get it, which means some of them do not get it. Thus bhakti yogam is only the siddhopAyam while bhagavat prIti, which is the sAdhyoAyam, is needed to get moksham.

By the term "mAyA tamas" both the meanings, the ignorance that occurs due to mAyA and prakrti are indicated in the Slokam.

svairam viharate means divine play that occurs due to EmperumAn's wish. All the incarnations and our lives in this world are all due to EmperumAn's divine play. All His incarnations occur not due to karma but due to his sankalpam - svairam. PirATTi is also appropriately referred to as Devi, one who is engaged in divine play, here.

By the term "trshNAyatai:", PirATTi shows us that the enjoyment we derive from EmperumAn's company in long lasting unlike the worldly pleasures.





*Thiruvellarai SrI Senkamalavalli tAyAr
(Thanks: www.thiruvarangam.com)*

SLOKAM 31

The next three Slokams describe KalkI avatAram

म्लेच्छान् भयानकरवानपि मूर्च्छयित्वा

निर्वापयिष्यति कलिं हरिराध्वरं च ।

कल्की तमांसि परिपास्यति भूसुरांश्च

पद्मे भवद्वचनपल्लवितानुकम्पः ॥

mlecchAn bhayAnakaravAn api mUrcchayitvA

nirvApayishyati kalim hari: Adhvaram ca |

kalkI tamAmsi paripAsyati bhUsurAmSca

padme bhavat vacana pallavita anukampa: ||

Meaning:

Padme! Due to Your sweet words, EmperumAn will perform the following actions.

He will confuse evil people. He will end Kaliyugam. He will get things intended for homA submitted. He will get rid of the darkness of tamas. He will save Brahmins who can perform yAgams and yaj~nams.

Comments:

EmperumAn performs six acts following PirATTi's compassion through Her sweet words. He confuses Turks and YavanA (Muslim, Greek) who are barbarians. He defeats them and declares his victory joyously. He ends Kali Yuga. He separates the things for homAs. He removes the darkness and gives us light. He saves Brahmins.

By using three sets of words, the poet implies six events.

The word "mUrcchayitvA" represents both fainting and elevating one.

nirvApaNam is used to mean killing the barbarians and also separating something from a pile, make it be presented - according to mImAmsa SAstram. He also makes the havis be offered in the yAgam.

pAsyati means "drinks it" and also "saves". EmperumAn drinks the darkness. He saves Brahmins. He does all these acts due to PirATTi's "vacana pallavita anukampA" sweet words soaked in Her mercy or 'anukampA'.

The word "tamas" represents darkness, confusion, ignorance and tamo guNam. KalkI bhagavAn will remove all these.

Why is the poet saying that EmperumAn will do all the above when He incarnates as KalkI? It is said in PurANAs that KalkI bhagavAn performs asvamedha yAgam in the end. Also after the end of Kali yugam, Krta yugam will begin when all the yAgams will be revived. Hence the poet is justified in saying that EmperumAn makes the havis be offered. Swami Desikan says "tvishA sphuTa taTidguNa:" in his dayA Satakam. EmperumAn does all these due to His kAruNyam as indicated by Swami Desikan in his dayAsataka Slokam "vrshAdri haya sAdina:"



SLOKAM 32

मलिनकलिकालेशैः शाखापरिक्षयदूषितैः

अपगतसदामोदैरत्रासुहृद्यवनैवृते ।

शमयितुमनाः शाखिग्लानिं भविष्यति माधवो

जलनिधिभुवा वृद्धिं लब्धा त्वया च महावनी ॥

malinakalikaLeSai: SAKhA parikshaya dUshitai:

apagatasat Amodai: atra asuhrdyavanai: vrte |

SamayitumanA: SAKhi glAnim bhavishyati mAdhava:

jalanidhibhuvA vrddhim labdhA tvayA ca mahAvanI! ||

Meaning 1:

mahA avani, One who protects festivals! Maadhavan! Who will take the avatAram as KalkI bhagavAn to remove the misery of Vedics residing in this place that is surrounded by evil kings belonging to Kaliyugam, wicked people who emerge due to decline of VedAs, foreigners who plunder and kill and those who make good people sad, will be exalted due to You.

Meaning 2:

mahA vani! The place that is surrounded by forests where the flower buds are dirty, the branches are diseased and lack good smell and where the trees are drooping is going to experience the spring season (mAdhava - vaikAsi month) when everything blooms and makes this place luxuriant. It is going to become verdant because of water/You.

Comments:

In this Slokam, the poet has extensively used words that conveys two different

meanings (slesha alankAram).

SAkHA means branch of a tree and also a subdivision of Veda.

Amodam means happiness and also fragrance.

bhavishyati means what it is going to become and also what will occur in future.

mAdhava represents both EmperumAn and the month of VaikAsi when the spring season starts.

bhU means land and also One, who emerged from the earth.

Besides these special words, some expressions can be split in different ways to give different meanings.

kalikAleSa can be split as **kali-kAla-Isa** to mean kings of the Kaliyugam.

kalikA-leSa means some buds.

mahAvani can be split as **mahA-avani** to mean one who protects festivals. When it is split as **mahA-vani** it means an orchard.

Through all these usages the poet conveys meanings appropriate for both PirATTi and for a big forest.

In both these situations Maadhavan exists because of **jalanidhibhU**

Let us see how the poet describes the greatness of PirATTi and the forest:

Just before the emergence of spring, there will be very few buds on the trees and they will not be fragrant, as they have not bloomed yet. In the Kaliyugam evil kings will be present.

Just before spring, the tree branches would have shed their leaves and hence appear sick. In the Kaliyugam no one will recite the VedAs.

Good people who live in Kaliyugam will not be happy. The orchards before spring

will not look pleasant- **abagata sadAmodam**.

The orchard/forest will not bring happiness - **asuhrdyam**. Kaliyugam will be filled by evil people - **asuhrt**.

mAdhava, the spring will come to remove the misery of the tree - **SAligAni**. EmperumAn, Maadhavan will incarnate as KalkI to remove the misery of Brahmins. The water bodies - **jalanidhibhU**- will help the spring by watering the trees and make them flourish. PirATTi who emerged from the ocean (**jalanidhibhU**) will help EmperumAn and bring Him glory.



SLOKAM 33

वातव्रात इवावधूतकलिको मातर्महारण्यवत्

खड्गी तापसवत्कृतार्थ जननः कल्की मुधे देवि ते ।

अम्लेच्छां स्वयमातनिष्यति महीमान्ध्रीयजिह्वामिव

स्वामी स श्रुतिमार्गगानिह जनान् कर्तार्थ शब्दानिव ॥

vAtavrAta iva avadhUta kalika: mAta: mahAraNyavat

khaDgI tAsasavat krtArtha janana: kalkI mudhe devi! te |

amlecchAm svayam Atanishyati mahIm AndhrIya jihvAm iva

svAmI sa: SrutimArgagan iha janAn kartArtha SabdAn iva ||

Meaning:

mAta: devi! For Your happiness, EmperumAn will behave like the cyclone, forest and a yogi. He turns the world like the tongue of the people of Andhra deSam, which likes the tart taste among foods

Comments:

What can be similar between a cyclone and EmperumAn? A cyclonic storm blows away the buds. EmperumAn will end the Kaliyugam easily and effortlessly. kalika means flower bud and also the lowly Kaliyugam.

How can EmperumAn behave like a forest? The term khaDgam means a sword and a kind of a deer (wild animal). EmperumAn possess khaDgam. A forest has wild animals.

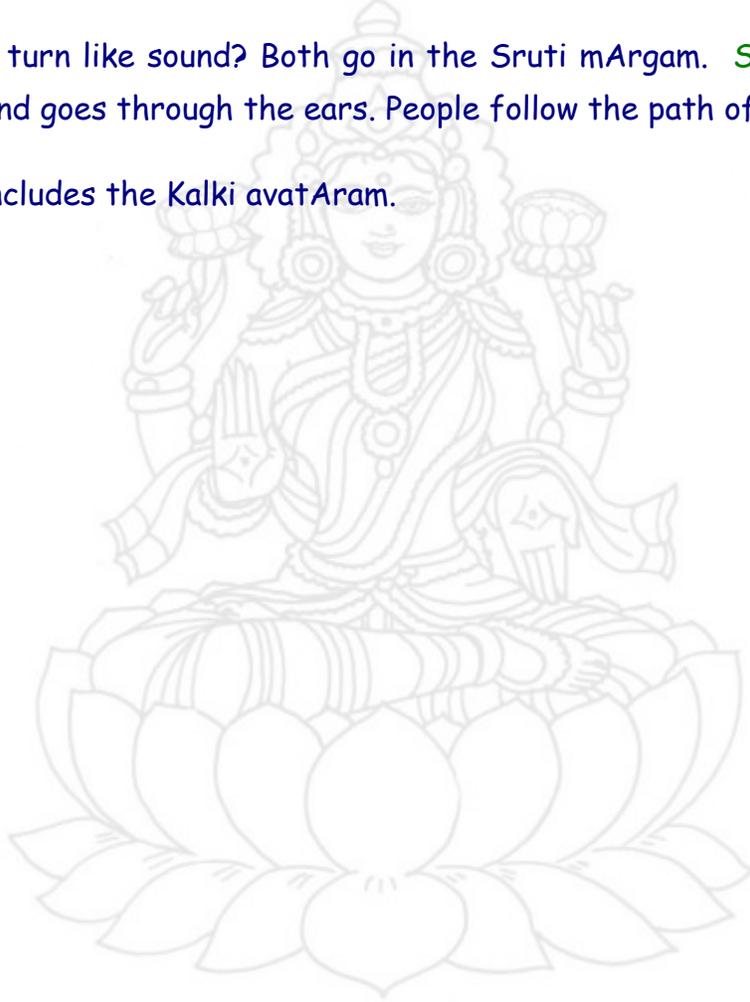
How can He become a tapasvi? A tapasvi has krtArtha jananam - he would have realized the reason for his birth. KalkI would have achieved what He incarnated for. He creates new things after destroying the world. He will incarnate to bring

out the Krta yugam.

How does EmperumAn turn the world like the tongue of people from Andhra deSam? He would made the world "amlecchA". a-mlecchA means devoid of mlecchA or barbarians. amla-icchA means craving for sour foods. People from Andhra deSam like sour foods like green mango and tamarind.

How can people turn like sound? Both go in the Sruti mArgam. Sruti means ears and Vedam. Sound goes through the ears. People follow the path of VedAs.

This Slokam concludes the Kalki avatAram.





*Meditate on Her Divine Glances
SrI SukandhavananAyaki †AyAr - Thiruindalur
(Thanks: SrI Shreekrishna Akilesh)*

SLOKAM 34

In the concluding three Slokams, SrI VenkatAdhvani summarizes MahA Lakshmi's role in the ten avatArams of EmperumAn.

मात्स्यज्योतिषि मन्दरक्षणपरेऽनन्तोच्चर्षावहे

हर्यास्यस्पृशि चारुवर्णिनि कृताशेषाधिकोपक्रिये ।

एणश्रीमुषि कामपालविभवे कृष्णे कलिध्वंसने

देवि त्वद्वयितावतारदशकं ध्यायाम्यपाङ्गे तव ॥

mAtsyajyotishi manda rakshaNapare anantocca harshAvahe

haryAsyasprSi cAruvarNini kr+ASeshAdhikopakriye |

eNaSrImushi kAmapAlavibhave krshNe kalidhvamsane

devi tvat dayita avatAra daSakam dhyAyAmi apAnge tava ||

In this Slokam, the poet says that all the ten incarnations of Her Lord are integrated in Her glances. Therefore one can meditate on the ten avatArams by meditating on Her divya drshTi (Divine glances).

Meaning:

Devi! I meditate upon EmperumAn's ten incarnations when I worship Your fish shaped eyes, that protect the gullible, that cause a lot of happiness to EmperumAn, that glance His face, that have a beautiful colour, that help many, that steal the beauty of a doe, that makes Your Lord desire You, that are black and that destroy disputes.

Comments:

This is a very beautiful Slokam where the poet has used the same words to represent both the beauty of PirATTi's eyes and EmperumAn's ten incarnations.

PirATTi's eyes are "mAtsya jyotishi"- that which gleam like the eyes of the fish. This term also refers to EmperumAn's MatsyAvatAram

PirATTi is involved in "manda rakshaNa pare" - protecting the innocent. EmperumAn was involved in "mandara-kshaNa-pare" - the churning of the Ocean with the Mandara Mountain during KUrMavataAram.

PirATTi's eyes cause "ananta ucca harsha Avahe"- immense happiness to EmperumAn. EmperumAn caused "anantA ucca harsha Avahe" - raised BhUmi PirATTi- anantA - from the ocean as VarAhA

PirATTi's eyes fondle EmperumAn's face "hari Asya sprSi". EmperumAn had the face of a lion - hari - in nrsimha avataAram (haryAsya sprSi)

PirATTi's eyes have a beautiful colour (varNi) and luster "cAru varNini". EmperumAn took the deer like innocent brahmacAri form - cAruvarNini when He incarnated as Vamana.

PirATTi helps people "krta aSesha adhika upakriye". EmperumAn caused a lot of anger and heartache for many as ParaSsurAmA "krta aSesha Adhi kopa kriye".

PirATTi's eyes steal the beauty of MaarIca (eNa SrI mushi), who took the form of a beautiful golden deer.

When one looks at PirATTi's eyes, he desires Her company eternally "kAma pAla vibhave". BalarAma is called kAma pAlan.

PirATTi's eyes are black in colour "krshNe". EmperumAn incarnated as KrshNa.

She puts an end to brawl "kali dhvamsane". He destroys Kaliyugam.

Thus one can meditate upon all the ten incarnations of EmperumAn in PirATTi's eyes.



SLOKAM 35

कृष्णः केशो दृगेषा झषतनुरधरो मन्दरागं हि धत्ते

सौकर्यं दोष्युरोजे किल मुखहरिता मध्यमात्ता वलिश्रीः ।

रामाग्रयत्वं नितम्बः प्रथयति यमुनादर्पहृद्रोमवल्ली

धत्ते जङ्घाभिरामश्रियमिह कलिहृत्पादपद्मं तव श्रीः ॥

krshNa: keSa: drk eshA jhasha tanu: adhara: mandarAgam hi dhatte

saukaryam doshNi uroje kila mukha haritA madhyam AttA valiSrI: |

rAmAgrayatvam nitamba: prathayati yamunA darpa hrt romavallI

dhatte janghA abhirAma Sriyam iha kali hrt pAdapadmam tava SrI: ||

Meaning:

SrI! Ten parts of Your body display the ten incarnations of EmperumAn. Your hair resembles KrshNa, Your eyes resemble matsyA, Your red lips remind the KURmAvatAram, Your shoulders represent VarAhAvatAram, Your breasts represent nrsimhAvatAram, Your middle part represents wealth that VaamanA/ TrivikramA obtained, Your prshTha bhAgam represents ParaSurAma avatAram, Your hair represents BalarAma taming the YamunA river, Your ankles represent the beauty of RaamA, Your lotus feet represent the KalkI avatAram.

Comments:

PirATTi's hair is black- KrshNa. EmperumAn incarnated as KrshNa

Her eyes resemble a fish and the MatsyAvatAram

Her lips have a red tinge that supports "manda rAgam" which also means Mandara mountain that EmperumAn supported as KURmA

The term saukaryam means both the shoulder ornament and the VarAhA-

sUkaram.

Her breasts have a black tip - mukhahari- which also means the lion face that nrsimha had.

The folds in Her stomach - valiSrI also read as baliSrI which means the wealth of MahAbali that reached Vaamana/Trivikrama

The shape of Her back represent the hallmark of a beautiful woman- rAmAgryatvam. If the word is split as rAma-Akryat it means ParaSurAma

Her hairline is straight like the Yamuna river that was dug by BalarAma.

Her ankles are beautiful- abhirAmam- RaamAvatAram.

Her lotus feet remove difficulties - kali hrt- like the KalkI avatAram.

The poet has not followed the order of EmperumAn's incarnations as he was primarily describing PirATTi's beauty from head to toe and so was implying the appropriate incarnation of EmperumAn.

From this Slokam, one realizes that not only PirATTi incarnated along with EmperumAn in all these avatArams but also supported them by Her infinite Sakti.



SLOKAM 36

विदितगुणालङ्करणं विचित्र रचना विचक्षण प्रेक्षम् ।

कविमिव कृतदशरूपकम् अरविन्दगृहेऽभिनन्दयसि मुकुन्दम् ॥

vidita guNa alankaraNam

vicitra racana vicakshaNa preksham |

kavim iva krta daSa rUpakam

aravindagrhe abhinandayasi mukundam ||

Meaning:

aravinda grhe! One who has the lotus as Her residence! You praise Your consort Mukunda, who has incarnated as the ten avatAras. He possesses all the famous good qualities as His ornaments. He can create this wonderful world by His wish, sankalpam. He himself incarnated in the ten forms. Due to these reasons He is like a good poet.

Comments:

In this Slokam, EmperumAn is compared to a good poet. A good poet is aware of all the good qualities of a poem. He is capable of creating wonderful epics. He creates plays that are called "daSarUpakam". EmperumAn possesses all the good



aravinda grhe! - SrI nAmagiri tAyAr
Thanks: SrI L. Sridhar

qualities; He creates the world and incarnated as the "daSa avatAr".

viditam means famous and what is known.

alankaraNam means ornament. EmperumAn has the Kaustubham, crown, jewels and His qualities as ornaments. A good poem has many ornaments such as special usage of words, meanings etc.

rUpakam means forms and also the ten types of epics.

Both the poet and EmperumAn seek PirATTi's kaTAKsham.

॥ इति श्रीलक्ष्मीसहस्रे दशावतारस्तबकः ॥

|| iti SrI lakshmi sahasre daSAvatAra stabaka: ||

