

# Swami Desikan's Sankalpa Sooryodayam



Sri nrusimha sEva rasikan  
Oppiliappan Koil Sri.VaradAchAri SaThakOpan

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श्रीः

श्रीमते निगमान्तमहादेशिकाय नमः

# SANKALPA SOORYODAYAM

(The Dawn of the Divine Will)

By Swamy Nigmantha Mahaa Desikan



## INTRODUCTION TO THE EXQUISITE AND PROFOUND KAAVYAM

Sankalpa SooryOdhayam (SSU) is an allegorical play in ten acts bequeathed to us as Kula dhanam by Swamy Desikan. This play was created by Swamy Desikan as a "rejoinder" to a play named the PrabOdha ChandrOdhayam by an egotistic Advaitin named KrishNamisra. Swamy Desikan refuted soundly the views advocated by Krishnamisra in his nAtakam, with six acts. Swamy Desikan established the key tenets of VisishtAdhvaitha philosophy (**Tatthva-hitha-purushArTams**) in SSU and blew away the views advocated by Krishnamisra in his play. In this play consisting of ten acts, Swamy Desikan stresses that the unfailing power of the will of Sriman NaarAyaNan (**Bhagavath Sankalpam**) is an absolutely indispensable requirement to gain Moksham (freedom from the cycles of births and deaths). Swamy Desikan instructed us further that a SadAchAryan's intercession is a vital prerequisite for the bound jeevans (**Bhaddha Jeevans**) drowning in the terror-striking ocean of SamsAram and to shatter their bonds of Karma (PuNyams and Paapams).

## PADHYAMS, GADHYAMS AND PRAKRUTHAM PASSAGES IN SSU

Inside this Master play, we come across many padhyams (poems) from well known previous works of Swamy Desikan that have been quoted to settle

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arguments on points of contest between Para Mathams and VisishtAdhvaitham. For instance one finds the sLOkams from Swamy Desikan such as Sri HayagrIva SthOthram, SubhAshitha Neevi, YathirAja Sapthathi, Rahasya Thraya Saaram, MeemAmsa Paadhuka, AbhIthi Sthavam, PaancharAthra RakshA, Taathparya Chandrika, DasAvathAra SthOthram, YaadhavAbhyudayam, Abhaya PradhAna Saaram, GopAla Vimsathy, Dayaa Sathakam, Dhramidopanishad Saaram, NyAsa Tilakam, VaradarAja PanchAsath, NyAsa Vimsathy, SrI Sthuthi and Garuda DaNDakam. The masterly interweaving of pramANams from many earlier Sri Sookthis of his own (Svakeeya Bahu grantha sLOkA:) by Swamy Desikan is a most delectable revisit to them in a different context.

There are many padhyams (poems) composed exclusively for Sankalpa SooryOdhayam that are radiant jewels in their own rite. The richness of their meanings are exquisite treats for the discerning students of Poetry, Literature and Philosophy.

In this Naatakam, There are extensive passages in Praakrutham language spoken by Women characters like the queen Sumathy and her servants. Swamy's genius in handling the language of PrAkruTham was experienced earlier during the recitation of the hundred slokams of Achyutha Sathakam. We come across now additional testaments to Swamy Desikan's rare talent in handling PrAkruTham once again in SSU. Another unique aspect of the multifaceted genius of Swamy Desikan is his familiarity with Naataka ParibhAshA and choreography. He is indeed Sarva Tantra Svatantran as Sri RanganAyaki ThAyAr called Him.

### THE QUINTESSENCE OF SRI SANKALPA SURYODHAYAM

Sri UtthamUr Swamy has brilliantly captured the essence of SSU in his introduction to his commentary on SSU:

"KavitArkika Simha Sarvatantra Svatantra VedAnthAchArya Bhirudhu bhUshithai:, SrI VenkatanATa Desikai: anugruhIthamidham Sankalpa SooryOdhaya samAkhyam nADakam VisishtAdhvaitha- siddhAnthA anurOdhEna



Tatthva-Hitha-PurushArTAn prathibhOdhya, mathAnthara dhOshamapi sangrahENOdhgADya, MukthupAyE pravrutthim vidhAya, pravrutthi mArga PravartanEna, Purushasya samsAra samudhra sammagnathA paadhakAnAm Kaama-krodha-IObhAdheenAm dhambha-darpAdheenAsccha nirvartana prakAram upadhisya, "SuddhEna hrudhayEna samuchitha-sTAnavisEshE, SubhAsraya SrIVishNu roopa dhyAnEna nishpAdhitha bhakthi yOga: prasanna-bhagavahyAKArithEna mOksha-sankalpAkhyEna SooryENOdhithEna nirastha-tamaska: ParamE padhE Parama Purusha parama-sAmyam prApnOthi itheemarTam visadham darsayathi".

*(General Meaning):*

This play known as Sankalpa SooryOdhayam has been created by Sri VenkatanATa Desikan on whom the titles of:

1. Lion among poets and Logicians,
2. Master of all Arts, Crafts and Esoteric VidhyAs and
3. the VedAntha (Upanishadic) AchAryan have been conferred by none other than the dhivya dampathis of Srirangam.

This nAtakam teaches us Tatthva-Hitha-PurushArTam along the lines of VisishtAdhvaitha darsanam and highlights briefly the defects in Para Mathams in intreprating Tatthvahitha-PurushArTams. Swamy Desikan also performed upadEsam on how to perform UpAya anustAnam for Moksham and how that practise of MokshOpAyam frees one from the mighty sins of desire, anger, miserliness, pride, boasting etc that result from being immersed constantly in the fearsome ocean of SamsAram. Swamy Desikan also instructed the Mumukshus (those who desire Moksham) that pure-hearted meditation on the SubhAsrayam (Divine, auspicious ThirumEni) of VishNu will lead one to Bhakthi yOgam and delight the Lord, which in turn results in the Sunrise of Bhagavaan's Moksha Sankalpam (Divine Will and vow to grant Moksham) that chases away all nescience. This veritable Sankalpa SooryOdhayam grants us the boon of arrival



at the Lord's Supreme Abode of Sri Vaikuntham and enjoy ParipoorNa BrahmAnandham there on a par with the Lord Himself.

## THE CONSTRUCTION OF THE PLAY IN TEN ANGAMS

This allegorical play is assembled in ten parts. The characters in the play are not men and women but abstract qualities such as virtues and vices associated with the human condition. This is a play to bring out the tatthvams of VisishtAdhvaitham in the form of a drama. Swamy Desikan uses this naatakam to reject the untenable doctrines of para mathams (**Para Paksha nirasanam**) as he did in Paramatha bhangam and the establishment of the VisishtAdhvaitha darsanam on firm grounds. The title chosen by Swamy Desikan for the play is Sankalpa (Bhagavath Sankalpa= divine will) Soorya Udhayam (sun rise). It is thus the udhayam or dawn of the Divine Will. As the SooryOdhayam takes place, the darkness of the troubling samsaaric night is chased away by the Divine Will of the Omnipotent Lord. The ever present collision between the divine and the demoniac forces provides the backdrop to this play. The mystery and majesty of the divine attributes colliding with the demoniac forces and the ultimate victory of the higher Self provides the theme of this play.

The central character in this play is the Purushan or Man. The eternal battle is between the divine and the demoniac force contending for the prize of the Purushan. The divine forces strive for the salvation of the Purushan and the demoniac forces pull him ultimately to the mire of samsAram.

The practice of bhakti or prapatthi yOgam with the help of divine sankalpam liberates man from the clutches of SamsAram and grants him Moksham.

Swamy Desikan portrays the conflict between the divine and demoniac forces as the battle between two kings assisted by their armies. On one side of the battle is the great king **Viveka** with his army. VivEka (discrimination) has a wife with the name of **Sumati** (Good sense). The commander in chief of the good king is **VyavasAya** (Effort). The dear friends of the queen are **Sraddha** (Faith) and **VicharaNa** (Inquiry). On the opposite of the battle field is the demoniac forces





led by another king with the name of **Mahaa Mohaa** (the great delusion) and his wife, **Durmathi** (evil sense or Perversity of understanding). Mahaa Mohaa is assisted by his aptly named followers and their spouses: **Kaama** (Sexual desires) with his wife of **Rati** (enjoyment); **KrOdha** (anger), **lobhaa** (greed), **dambhaa** (vanity), **darpa** (pride/arrogance) with their matching spouses: **Jighamsaa** ( the desire to kill), **trishNaa** (hankering), **Kuhanaa** (fraud), **asooya** (fault finding) et al. The contention between these two forces provides the dynamics for this naatakam. In this conflict, the Purushan learns from those, who are wiser than him, rejects misleading darsanams and comes out victorious. Ultimately Saantha rasam prevails. The mighty genius of Swamy Desikan as a poet and dramatist brings these characters on the stage, lets them debate about the good and the evil propensities and establishes finally the divine destiny of the Purushan. The loud and clear upadEsam advocated by Swamy Desikan is that of GeethAchAryan to Arjuna in the battle field: "The divine destiny is deemed to lead to liberation, the demoniac to bondage. Grieve not, Oh Arjuna, you are born to a divine destiny sampadham dhaiveem abhijAthOsi" - Gita 16.5

### THE APPROACH TO COVER SANKALPA SOORYODHAYAM (SSU)

The divine Sri Sookthi of Swamy Desikan is anchored in Bhagavath RaamAnuja SiddhAntham as elaborated in YathirAjar's magnum opus, Sri BhAshyam. Even a limited understanding of Sri BhAshyam, where AchArya RaamAnuja scales the heights of SaasthrAs can be realized only from participation in the traditional, face to face KaalakshEpams of our most merciful AchAryAs. Further knowledge about Tarkam and VyAkaraNam is also needed to gain the full benefit from such KaalakshEpams on Sri BhAshyam. Not having all those prerequisites, adiyEn has come to the unavoidable conclusion that it will be fool hardy to summarize the high level AchArya KaalakshEpams verbatim over the medium of internet. adiyEn has therefore decided to focus on the individual sLOkams and passages of SSU that will be of help to us as guide posts in our kaimkaryams to the Lord and lead the life as one, who has performed one of the MokshOpAyams (**krutha kruthyan** = seytha vELvian). At the annual visit of





Swamy Desikan on His Thirunakshathram day to His Lord's abode on Hasthigiri, specific Sankalpa SooryOdhayam sLOkams are recited to remind us of the UpadEsams of Swamy Desikan on MokshOpAya anushtAnams and Sri VaishNavite tenets on which those anushtAnams are based. AdiyEn will follow that route and focus on individual sLOkams adorning the ten acts of Sri Sankalpa Sooryadhayam.





## THE FIRST ANGAM OF SANKLAPA SURYODHAYAM

### SVAPAKSHA PRAKAASA

The first act starts with two beautiful naandhi slokams.

### THE TWO NAANDHI SLOKAMS

adiyEn will commence this series of SSU postings with the two "Naandhi SLOkams", which serve as the Ranga Pooja for SSU (salutations to the stage on which this Naatakam takes place). One of these two sLOkams salutes the MokshOpAyam of Bhakthi yOgam and the other pays its homage to Prapatthi yOgam. Let us start with the two Naandhi sLOkams (One for celebrating Bhakthi yOgam and the other for Prapatthi yOgam for gaining Moksham thru their anushtAnams).

These Naandhi SLOkams are intended as worshipful offerings to the Naataka arangam (stage, where the drama of Sanklapa SooryOdhayam is going to be enacted). The purpose of Naandhi Poojaa is to ward off any obstacles (vignam) that will arise during the performance of the play. Naandhi poojaa is really intended as the poojaa for Sri Ranga Chandran, who blesses us with aanandham. The aathma guNams that are good and bad and the objects associated with them are the actors in this allegorical drama.

First comes the PrasthAvanA (i-e.), the section, where the "Natan" and his female counterpart, "Nati" announce who is the author of the Naatakam and where it is taking place and the actors involved in the play. Through their conversations, they brief the audience on these topics as introduction. Next follows the section of the play known as Vishkampam (i-e.), announcement on the subject matter of the play through the cast (actors and actresses). This leads to the next stage: the acting by actors.

Swamy Desikan wanted to perform upadEsam for us that the SiddhAntham of Sri BhAshyakArar is the best among Vaidhika Darsanams to secure MOKsham



through the performance of Bhakthi or Prapatthi yOgam. According to these anushtAnams, the one with discriminating and enlightened intellect (VivEkan) will banish the timeless karmAs attached to him through the power of his discriminative intellect (VivEkam) and adopt thereafter the upAyam of Bhakthi or Prapatthi to assure Moksha siddhi. Swamy Desikan desired that the suffering samsAris should know about this fundamental truth just as one can clearly see the gooseberry fruit resting on their palms (uLLankai nellikkani pOl). With this goal in mind, Swamy Desikan created the allegorical drama of Sankalpa SooryOdhayam.

The JeevAthma entitled to enjoy Moksham (Vaikuntham puhuvathu MaNNavar VidhyE) has many children from time immemorial. These children fall into two categories:

1. One with auspicious attributes/Sadh guNams and
2. other with inauspicious guNams (DhurguNams).

The representatives for these two categories are Kings VivEkan and MahA Mohan, the two sons of the Jeevan. As long as the jeevan is under the control of MahA Mohan, the father (the Jeevan) is enjoying the bitter fruits of SamsAram and its sufferings (anishtam). The other son, VivEkan seeks the relief from SamsAric sufferings for his father, the Jeevan. There is a war between the two sons over control of the father's lot. At the end, VivEkan wins and Jeevan gains Sadhgathi.

Naandhi SLOkam 1 on the MokshOpAyam of Bhakthi yOgam

yadh-bhakthi-prachayAthmakE dinamukhE dhurushti-ksahama: KshEthriNa:

kshipram samsruti-sarvareem kshipathi yath-sankalpa SooryOdhaya:

tatthvair-asthra-vibhUshaNair-adhigatha: svAdheena-nithyOnnathi:

SrImAn asthu Sa mE samastha-vipadhuttharAya NaarAyaNa:



*Meaning:*

The embodied bhaddha (bound) Jeevan slumbers in the night of SamsAram and is lost. For that Jeevan lost in the darkness of nescience, Sriman NaarAyaNan blesses the sunrise (dawn) of His Sankalpam (will) to cause the maturation of the upAyam of Bhakthi yOgam to chase away the darkness of the night that enmeshed the Jeevan. Sriman NaarAyaNan has the eternally liberated souls (nithyasooris) as tatthvams (weapons and jewelry on His body); these nithyasooris are the abhimAni dEvathais for all the chEthanams (sentients) and the achEthanams (insentients) of the world. May that Supreme Lord chase away all of the obstacles and inauspiciousness that adiyEn would encounter in this effort since He is the sole cause of this universe and its activities!

*Comments:*

The First line:

"Yadh-bhakthi-prachayAthmakE dinamukhE dhirushti-shama: kshEthriNa:"

"Yadh-bhakthi:" in the first line at the start of this Naandhi SLOkam; it refers to the Bhakthi shown for Sriman NaarAyaNan (Yasmin NaarAyaNE Bhakthi:). That has to grow and mature in the Jeevan (Yadh-bhakthi-prachayAthmakE). Here Swamy Desikan is referring to the UpAyam for Moksham in the form of Bhakthi yOgam, which is the cause and trigger for BhagavAn's anugraha Sankalpam ("MokshArTa Sankalpa hEthem Bhakthi roopam upAyam aahu:"). Without the dawn of that benevolent sankalpam of the Lord, there will be no Moksha Siddhi.

Mukthi is equated to dawn of the day in ChAndhOgya Upanishad's Madhu VidhyA (Sakruth dhivA haivAsmai bhavathi). This is the undivided form of Mukthi (MukthE: avicchinna dhina roopam). Therefore Swamy Desikan refers to "Dhina MukhE" in the this sLOkam. The phalan of this mukthi is for the "KshEthriNa:" (Bhaddha Jeevan living in the kshEthram of body).





*Comments:*

The Second Line:

"Kshipram samsruthi-sarvareem kshipathi yath-sankalpa-sooryOdhaya:"

The onset of the dawn of His sankalpam (Sankalpa SooryOdhayam) makes it possible to see all matters clearly and rapidly chases away the night of SamsAram. Swamy Desikan uses the word, "Kshipram" to indicate that there is a slight passage of time before the darkness is completely chased away. That time is needed for the destruction of PrArabdha KarmAs that cling to the jeevan and that has to be destroyed thru the help of dhyAnam about avathAra rahasyam and other helpers (*sahakAris*). BhagavAn's sankalpam Chases away the darkness of the TamO guNam laden night (*sarvareem kshipapthi*) and sets the stage for the dawn in the form of Mukthi.

*Comments on the 3rd and 4th Lines:*

"Tatthvai: asthra-vibhUshaNi: adhigatha: svaadheena-nithyOnnathi:

SrImAn asthu Sa mE samastha-vipadhuttharAya NaarAyaNa:"

Swamy Desikan follows the VishNu PurANa sLOkam, where all the weapons (asthrai:) and the Jewelry (VibhUshaNai:) of the Lord are connected to the appropriate Tatthvams: Jeevan (Kousthubham), Moola Prakruthi (Srivathsam), JnAnam (the sword, Nandhakam), manas (Sudarsanam) et al. Therefore Sriman NaarAyaNan is Sarva SEshi and eternal (SvAdheena NithyOnnathi).

May that Sriman NaarAyaNan get me across all obstacles and vignams as Sarva KaaraNan!

The second Naandhi SLOkam

Second Naandhi sLOkam celebrates Prapatthi yOgam as the fail-safe upAyam for gaining Moksham thru its anushtAnam:





lakshyE yahthra sruthimithagiNAkrushti-labdhAvadhAnai:

pratyak-BhANa: praNava-dhanushA satthvavadhbhi: prayuktha:

madhyEvaksha: sphurathi mahasA patrala: KousthubhAthmA

PadhmAKAntha: Sa bhavathu dayA-dhugdha-sindhu: Sriyai Va:

*Meaning:*

When a Jeevan sets itself as the arrow on the bow of PraNavam (OmKaram) and aims it at the target of Bhagavaan, that Jeevan shines as the divine Kousthubham gem on His chest. There are similarities in GuNams between the bhakthan, who aims the jeevan at the target and the skilled bowman. Both are characterized by "Sruthimitha guNAkrushti labdhavAns" and are Sathyavaans. There are clever double meanings (slEsha SamathkAram) included by Swamy Desikan. The same word has double meanings in the above sLOkam passage. The bowman (Bhakthan) will be strong and will pull the chord with arrow all the way upto his ear. He will be pulled by the Bhagavath guNams as revealed by Sruthi (Vedams) and will become deeply focused on BhagavAn and will be filled with Satthva GuNam (Sruthimitha-guNAkrushti labdhavAn). There is also similarity between the arrow and the Jeevan. The arrow has feathers (wings) and the Jeevan has dharambhUtha Jn~Anam spreading like wings. The shooting of the arrow at the target is nothing but the arpanam of (laying of) the Jeevan at the sacred feet of the Lord. May that ocean of Mercy (DayA dhugdha Sindhu), Sriman NaarAyaNan (PadmAKAnthan) become every kind of wealth for You!

*Comments:*

The word "lakshyE" stands for aiming the arrow at the target for ishta PrApthi (gaining the object of one's desire). In the previous sLOkam dealing with Bhakthi yOgam as UpAyam, one's own fulfillment of desire was sought (SrimAn asthu Sa mE - - - NaarAyaNa:). Here, in the second sLOkam focusing on Prapatthi yOgam, the appeal to Sriman NaarAyaNan for Moksham is for all the others (PadhmAKAntha: Sa bhavathu Sriyai: Va:). The difference is between



"mE" and "Va:" in the two sLOkams.

The Natan prays for the mangaLam for him (mE) as well as for the people (Va:) in the audience. Bhakthi is for himself and the Prapatthi is done for others. Through Svanishtai, One can perform Prapatthi for oneself.

Mundaka Upanishad is the pramANam for the analogy of bow, arrow and target:

"PraNavO dhanu: sarO hyAthmA Brahma tallakshyam uchyathE, apramatthEna vEddhavyam saravath tanmayO bhavEth". TaitthirIya Upanishad has similar pramANams on JeevAthmA as the arrow speeding towards the target of the Lord from the bow of PraNavam. BhANa: Prayuktha: means the samarpaNam of the Jeevan at the sacred feet of the Lord during the anushtANam of the UpAyam of Prapatthi. "Sriyai va: Sa Bhavathu:" Sriyai: here refers to Sarva MangaLams such as MokshAnubhava-kaimkarya samruddhi (abundance of Kaimkaryam to Sriman NaarAyaNan at Sri Vaikuntam as a result of Moksha anubhavam).

Entry of the Soothradhaaran after the Naandhi sLOkams

After the two Naandhi (Ranga Poojaa) sLOkams, the SoothradhAran (the conductor of this drama) by name Vaiknunta VinOdhini appears on stage and announces:

"aadhishtOsmi" (I have been commanded by the AchArya PurushAs) to appear on this stage and he describes the auspicious attributes and the occupations of those SadAchAryAs:

1. They stay at the dhivya dEsams of the Lord (Srirangam, Thirumala, Kaanchi, ThirunArAyaNapuram, JagannAtham, PaaNDurangam et al) and take an active part in the festivals and kaimkaryams for the Archaa Moorthys there.
2. With the dust from their sacred feet, they consecrate this earth;
3. they are on a par with the nithyasooris like AdhisEsha and VishvaksEnar;





4. they are honored by all and are free from any blemishes;
5. they are abodes of all aathma guNams and conduct themselves in a manner appropriate to their kulam, Jn~Anam and kaala-dEsa aachAram;
6. they are like the angry elephants in rut, when it comes to uprooting the arguments of Veda BhAhyars and Kudhrushtis just like the pachyderm in a field of plantain trees;
7. they are rich with their upaasanAs, aarAdhanam for the Lord and follow either Bhakthi or Prapatthi maargam for Moksha Siddhi from their Lord;
8. BhagavAn worshipped by them has His sacred feet resting on the lotus peetam, which are objects of aaratthi by the rays of gems positioned on the crowns of prostrating dEvAs;
9. this Lord of the SadAchAryAs has taken a dheekshai (vow) to protect those performing SaraNagathy at His feet;
10. that Lord observes His dharmams with Sri DEvi and is like the huge assembly of clouds pouring down rain on the wild fire of samsAram.

The melodious gadhya vaakhyams used by Swamy Desikan to describe the Lord and the travels of His SadAchAryans to His dhivya dEsams are lilting and are a delight to the ears. Here is an example of the SuthradhAran saluting the dust from the sacred feet of the SadAchAryans consecrating this earth through their paadha dhULis: "--- --- chaDula- - charaNa - naLina - dhooli- paDala-pavithritha - kshamAtalai: -- -- --".

Their travel to the dhivya dEsams of the Lord is saluted this way: "-- -- Sriranga-Vrushagiri-Sathyavratha-Yadhugiri-PurushOttama-PaaNDuranga prabhrudhibhishu dhivyAbhi-vyakthi dEsushu yaTABhimatha yAthrOthsava sEvAhEvAka-vihitha-gathAgathA: -- --" The SuthradhAran identifies the Sadaacharyans as experts in comprehending the esoteric meanings of Upanishads and crown jewels among people populating all directions.



Now SuthradhAran explains the command given to him by the AchAryAs:

They have ordered me to conduct the play (Naatakam) that will have the three requisites:

1. To deflect the mind of the simple folks (lalitha manasAm), who have poor control over their Sariram, manas and sufferings and attune them to enjoy the blemishless ninth rasam (KaruNA rasam) instead of SrungAra, Veera and other 7 rasams that they are used to and nourish them with that KaruNA/ Saantha rasam.
2. The Naatakam should banish the samsAric sufferings of all
3. it should have characters (actors) like VivEkam (Discriminative Intellect) and Moham (Delusion) and supporting cast for these two categories (nruguNee bhUya tannAmakA: naDa parishadhaa:).

The sLOkam corresponding to the above thoughts are:

lalitha-manasAm preethyai Bhibrath rasanthAra-bhUmikAm--

navamaguNo yasmin naaDyE rasO navama: sTitha:

jananapadhaveejangalArthicchidhAnruguneebhavann-

naDa-parishadhaatEna aasvAdham SathAmupachinvathy

SutrathAran continues: "I have now taken the vow to follow the command of AchAryAs (SaamarTya SatthvA:). My name is Vaikunta VinOdhindhini. I am the son of SanthOsha - Paalakan, the King of dance, who is a disciple of the creator of Bharatha Saasthram (Bharatha Muni). My father is like the lion against the elephants of other naDaas. Our audience consists of VidhvAns, who have assembled without any other distractions (VyApArAnthara ThyAgis) since this play is for the realization of success in gaining (the vyApAram of) MOksha Siddhi.



The SoothradhAran continues: This sabhA consists of people, who have clear knowledge about Naatya LakshaNams, Desi and Maargam; these rasikAs will not turn their face towards evil. They appear like the DevathAs respected by Bharatha Saasthram. [Naatyam is dance/play; Desi is acting based on the union of speech, alankAram (decoration/make up) and appropriate mental state. Desi is also made up of the movements corresponding to TaaLam (beat) without bhAvam (emotion). Margam announces BhAvam].

Now the SutradhAran recites the fourth sLOkam of Sri HayagrIva SthOthram to seek Lord HayagrIvan's anugraham. The meaning of this sLOkam has been covered in:

<http://www.sundarsimham.org/e-books.htm>

The 4th SLOkam of Sri HayagrIva StOtram is:

prAchi sandhyA kaachidhantarnisAyA:

praj~nAdhrushtEranjana-SrIrapoorvA

vakthree vEdhAn bhAthu mE vaajivakthra--

VaagheesAkhyA VaasudEvasya Moorthy:

*Meaning:*

The horse faced Lord of speech (Vaageesan) is indeed the avathAra roopam of Para VaasudEvan of SrI Vaikuntam. He instructs Brahma Devan on VedAs and is like the unique morning light (PrAtha: SandhyA) to drive away our inner darkness. He is the matchless, sacred collyrium (anjanam) for revelation of dhivya Jn~Anam. May This SubhAsraya ThirumEni of this incarnation of Para VaasudEvan shine within and before me always!

Therefore for success in my efforts to follow the commands of SadAchAryans, adiyEn worships the Supreme Lord HayagrIvan, who makes it possible to climb all VidhyA SthAnams including Vedam and Bhagavath Saasthrams.





Next the SutradhAran recites a sLOkam from Sri DasAvathAra SthOthram. In the previous sLOkam, the SutradhAran offered his salutations to Lord HayagrIvan for jn~Anam relating to the conductance of the Naatakam; now, he salutes Lord RanganAthan, the dEvathai for the Naatyam/Naatakam, who performs the ten kinds of avathAra naatyam:

dEvO na: subhamAtanOthu dasadhA nirvartayan bhUmikAm

rangE dhAmani labdha-nirbhara-rasairadhyakshithO bhAvukai:

yadbhAvEshu prUTagvidhEshvanuguNAn bhAvAn svayam Bibrathee

yaddharmairiha dharmiNi viharatE nAnAkruthirnAyikaa

*Meaning:*

Lord RanganAthan takes ten actor's roles through His ten incarnations and is enjoyed by the rasikAs of Srirangam. In each of His avathArams (abhinayams) as Vyuha Moorthy, VibhavaavathAran, Devan, Human and animal, His Devi takes on a matching form and performs His kaimkaryams in a matching manner and enjoys the leela rasam of such avathArams. May that Lord of Srirangam confer on us all auspiciousness!

Now the SutradhAran appears in a meditative pose for the duration of one muhUrtham and becomes joyous and states:

I have now been drenched by the daya-laden glances of the Svatantra dhaivam, which has all tatthvams under its control; That bhAgyam is a direct result of adiyEn's worship of that dhaivam. He completes a final salutation to the Lord and declares his intention regarding the conductance of the Naatakam.

Sruthi kireeDa-vihAra jushaa dhiyA surabhithAmiha naaDaka-paddhathim

muhuravEkshya VivEkamupaghnyan mathamapasriyAmi vipaschithAm



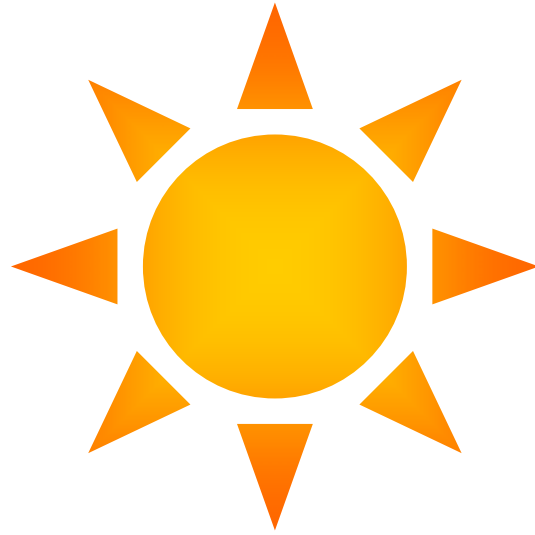


*Meaning:*

I will give first place to the doctrines of Jn~Anis using King VivEkan as firm support and discover the path for the Naatakam that has been made fragrant with Upanishads, Brahma Soothram and Sri BhAshyam.

Now the SutradhAran turns his face towards the actor's dressing rooms and says: "Oh honorable Nadi (Actress)! May this sacred stage be accepted by you with affection."

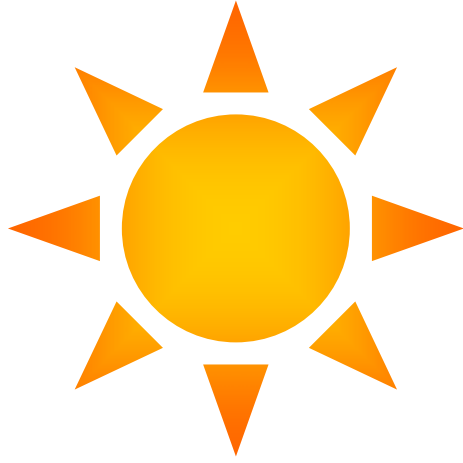




# THE ACTS



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## ACT 1

### VIVEKA MAHAA RAAJAA AND THE QUEEN SUMATHY

SSU is in 10 acts. Swamy Desikan instructs us that "the Supreme Power of the Divine Will (Bhagavath Sankalpa) is an absolute must "to gain Moksha Siddhi". Swamy Desikan reminds us that the souls suffering in SamsAric world due to their bonds of karmAs (Paapams and PuNyams as the iron and golden fetters) must seek the intercession of their AchAryAs to overcome their sufferings.

The confrontation in SSU is between the key characters, VivEka MaharAjaa and MahA Moha MaharAjaa. Vivekan has a wife named Sumathy and MahA Mohan has a wife called Dhurmathi. Mahaa Mohan has seven Ministers: Kaaman (Desire), KrOdhan (Anger), Madhan (KOzhuppu/Thimir), Maathsaryan (Jealousy), Dambhan (Boasting) and Stambhan (iRumAppu).

MahA Mohan's mission is to prevent the Jeevans from following the paths of Prapatthi and Bhakthi to gain Moksha Sukham. Mahaa Mohan wants to use Kaamam, KrOdham to create ruchi for the jeevans in nonlasting bhOgams so they will stray away from pursuit of the eternal joy of Moksham (Freedom from the cycles of births and deaths). MahA MOhan hates VivEka Mahaa Raajaa, who has attributes and goals that are diametrically opposite to that of Mahaa MOhan. At one point, Mahaa Mohan says to his wife, Dhurmathi that he does not want the golden Meru Mountain, the silver KailAsa Mountain, the 18 dhveepams (Islands) or the entire worlds. Mahaa Mohan confides that his coveted wish is instead to destroy VivEka Raajaa so that the jeevans will wallow in Kaamam, Krodham, Madha, Maathsaryam et al. VivEka Mahaa Raajaa stands for the forces of good that helps the Jeevans to follow the path of Prapatthi yOgam or Bhakthi yOgam to gain Moksham.

One interesting point in SSU is that women characters like Sumathy speak in PrAkrutham. Most of us are familiar only with the Praakrutham Sri Sookthi of Swamy Desikan named Sri Achyutha Sathakam. There Swamy Desikan assumed



the form of Venkata Naayaki, who is enchanted by Lord Devanathan's dhivya soundharyam and speaks to Him in Praakrutham language reserved for women and children. Here, following that tradition, Swamy Desikan formats the speeches of Sumathy in Praakrutham. Here is a sample of Sumathy's speech in Praakrutham with the Sanskrit equivalent in paranthesis:

Sumathy: "ayya uttha! yevvam Naama vaNNijanthee Ovaggadasaa purusassa kaiaa hohiyi" (Aaryaputra! yEvam varNyamAnA apavargadasA purushasya kadha bhavishyathi?).

Here Sumathy asks: " When does the occasion arise for the Jeevan to gain Moksham?".

The brief summary of the Last KaalakshEpam by Srimath Azhagiya Singar on SSU(1/19/05)

In this KaalakshEpam, HH Sri NaarAyaNa YadhIndhra MahA Desikan covered SLOkams 79 to 85. In SLOkam 81, VivEka Mahaa Raaja begins to answer the question of his dear wife, Sumathy. He responds: Oh Devi who knows the ways of the three worlds! We must become joyous when Saasthram and Yukthi unite for the jeevan to enable him to reach the banks of Moksham. We can not fret that apavarga dasai (MOksha Dasai) does not come about immediately. Until the Saasthram and Yukthi gets united, the Jeevan was being tossed about uncontrollably in the cruel ocean of SamsAram. VivEkan follows this statement in prose with a sLOkam pregnant with meaning:

nirapAya dEsika nidarsithAm imAm

KamalAsahAya karuNA adhirOhaNeem

kramsO--adhiruhya kruthina: samindhatE

parisuddha satthva parikarmitE padhE --- (81)



*Meaning:*

We must approach the ladder of Lord's Dayaa, which is revealed by the unfailing AchAryan. We should climb on the steps of this ladder. The Bhaagyasaalis with the proper anushtAnams progress in their journey up this ladder and shine in the Parama Padham of the Lord, which is entirely free of Rajas and Tamas (**Suddha Satthvamaya IOkam**).

The description of the AchAryan as "**NirapAya Desikan**" refers to that SadAchAryan, with impeccable anushtAnam and as the ones who through their upadEsams protect us from entering into durAchArams. They point out the sOpAnam/ steps of the ladder revered as Sriya: pathi's KaruNA (**KamalA-sahAya KaruNA**). Swamy Desikan has blessed us with 100 sIOkams in 10 meters about this Kamalaa-sahAya KaruNaa (Dayaa Sathakam). One has to climb on it in a orderly manner. These jeevans are the specially blessed ones (Kruthina:), who climb the steps one by one (KramENa adhiruhya)). They become Kruthina: (BhAgyasaalis) by practising/acquiring "**Preethiroopa SravaNa Manana upAsana niranthara-dhyAna, darsana samanAKara Jn~Anam**". Today adiyEn will cover the last KaalakshEpam highlights of Srimath Azhagiya Singar (sIOkams 76-85) and the prose passage in between during the conversation between Sumathy and her husband, VivEka Mahaa Raajan.

The commentary of Vaikunta Vaasi Sri UtthamUr Swamy is being used by Srimath Azhagiya Singar as the source text. Rest of it is the unparalleled rasAnubhavam of Swamy Desikan's Sri Sookthi by Srimath Azhagiya Singar. adiyEn seeks aparAdha KshAmaNam from asmath AchAryan for mistakes in my coverage due to my mandha mathi.

**ARAMBHAM**

**RaajA:** Oh dear one, who speaks without deceit (Visuddha bhAshiNi)! Please listen to this brief summary (SookshmaRta Sangraha:).





SLOkam 76:

Madha-matsara-maanamaya: pumAn

Bahu-pisAsa-gruheetha ivArbhaga:

nigama siddha narEndhra nireekshayaa

nipuNapaddhathim abhyavapadhyathE

*Meaning:*

Purushan is like a child possessed by the many goblins (Pisaasukal) with the names of desire (raagam), hate (dhvEsham), haughtiness (garvam) et al. He arrives in that sad state at the city known as Vedham, where Sarva JeevEswaran resides and presides. This Supreme Lord is a great Vaidhyan (Doctor). When SarvEswaran's glances fall on this Purushan (Jeevan), then the Jeevan will be rid off the tormenting goblins and return to the sampradhAyic path.

Here the Jeevan is compared to "Bahu PisAsa gruheetha arbhakan". The Lord is saluted as "Nigama siddha NarEndhran". The Saasthraic way (raaja Maargam and not otthai paathai) is described as "nipuNa paddhathi".

SLOkam 77:

The next sLOkam covers the happening after the JaayamAna KaDAksham of the Lord falls on the struggling Jeevan:

anaga-dEsika-dhrushti-sudhAplavE

vidhivasAth upasEdhishu dEhina:

vimala-BhOdha-mukhA vividhA guNA:

pariNamanthy apavarga-dasAnkuraa:





*Meaning:*

When the KaruNA kAtAksham falls on the Jeevan, then it gets drenched in the nectar of DayaA of the faultless AchAryan and the sprouts for Moksham like blemishless Jn~Anam, control of Indhriyams, sprout forth.

Here AchArya KAtAksham is equated to that of the rejuvenating power of nectar. These AchAryAs are totally devoid of any defects (anaga Desika:). They possess vimala Jn~Anam (BhOdha mukhA:). SudhA plavam refers to bathing (Thirumanjanam) in nectar. This AchArya Sambhandham happens due to the BhAgyam of Iswara anugraham (vidhivasAdhupasEdhishi). Then the various auspicious attributes (Vividha GuNA:) in preparation for travel on the Raaja Maargam of Moksham sprout (apavarga dasAnkurA: pariNamathy). Previous sLOkam covered the situation before AchArya PrApthi; this sLOkam describes the situation of those who have been blessed with AchArya anugraham to perform upAya anushtAnam (Prapatthi/Bhakthi yOgam).

In the next sLOkam (78th), the focus is on upAya siddhi from the completion of the anushtAnam.

SLOkam 78:

svAdheenEtarapaatha bheethi parushasvar-vaasa dhurvAsanaa-  
paasA-karshaNa-yanthraNAbhirabhitha: kshipthAthmana: KshEthriNa:  
nishprathyUha-vijrumbhamANa-karuNA dhughdhArNavE nirbharA:  
bhakthi: sEthsyathi bhAgadEya-vasatha: PRAAPYE PARABRAHMANI

*Meaning:*

On reaching Svargam due to PuNyams, the Jeevan develops the fear that it will fall down to samsAra lOkam at the end of spending its puNyams. That is the horror of finiteness of Svarga vaasam. KsheeNE puNyE adhO gathi (downward descent at the end of the using up of accumulated PuNyams). Eihikia phalams



lead to Svargam. There he enjoys the bhOgams. Now the fear (bheethi) takes over about losing them (bhOgams) at the end of expending the puNyams and knows that he has no control (asvaadheenam) over the consequent descent to SamsAram. Various ropes of Vaasanais (residual effects of karmAs) pull the jeevan (dhurvAsanaa paasAkarshaNam) hither and thither. He struggles valiantly. He is helpless and befuddled. At this time of distress, due to bhAgya visEsham of AchArya anugraham and the uninterrupted flow of the nectarine dayaa of AchAryan generate bhakthi to Parabrahmam (Bhakthi yOgam sprouts). For these Bhakthi yOga nishtAs, the next happening is the performance of the Yaagam of Aathma SamarpaNam at the sacred feet of the Lord. AchArya KaruNA is equated here to "NishprathyUha vijrumbhamANa KaruNaa" (Tadai illAthu surakkum karuNai). The jeevan that is immersed in that milky ocean (dhugdharNavam) due to bhAgyam is equated to one without any burden (nirbharaa:) due to leaving the burden of protection to the Lord. Bhagavath anugraham, achArya Sambhandham, generation of Bhagavath Bhakthi and finally aathma samarpaNam are the stages of progress of the bhAgyasAli Jeevan.

Today adiyEn will cover the last KaalakshEpam highlights of Srimath Azhagiya Singar (sIOkams 79-80) covering the conversation between Mahaa RaaNi Sumathy and her husband, VivEka Mahaa Raajan.

SIOkam 79:

Svayaa jushta: pathnyA vidhivadhiha yashtA svayamaham

vidhatthE chArtthivyajam sama-dhama-mukhOyam guNagaNa:

akasmAth uddhEsyO bhavathi BhagavAn aathmahavisha:

pasurBaddhO mukthim bhajathi vigalath karma nigala:

*Meaning:*

Myself (VivEkan) will become Yajamaan of this Yaj~nam with You (Sumathy) as my dharma pathni. The guNams like Samam and dhamam will become the



officiating priests (Rthviks). Without seeking any Phalan, this havis of AathmA will be presented to the Lord in this Yaj~nam. As a result, the handcuffs of karmAs will break and the Bhaddha Jeevan will become free to gain Moksham. The Jeevan becomes the adhikAri in this Yaj~nam of aathma-svaroopA SamarpaNam through the overcoming of dEhAthma Bramam and knowing about the Sesa-sEshi relationship (**Aathmaa-paramAthmA vivEkam**). Here the bound Pasu is the Bhaddha Jeevan. AathmA is the havis. The target (uddhEsyam) for this aathma havis Yaj~nam is the Supreme Lord, the owner of that aathmA. The handcuffs of karmAs are broken (**Vigalath karma nigala:**) and the aathmaa reaches the state of Mukthi (**Mukthim Bhajathi/Mukthi sTAnam prApnOthi**).

After this sLOkam, VivEkan appeals to his dharmA pathni:

**idham api athra bhavathyA bhAvaneeyam** (You must now understand this as well). He addresses his wife with respect by choosing the term, BhavathyA: (BhavathyA: bhAvaneeyam).

SLOkam 80:

**svaraakshaNa-bharArpaNa-kshaNika-sathriNa:**

**pravartya krupayaa sTithim prabhrabhUtha-poorvOdhayaam**

**jagath-viparivarthana-praTitha-nithyasakthi: svayam**

**kshipathya-punarakuram dhurithamasya Lakshmeepathi:**

*Meaning:*

Here, the general aathma samarpaNam was described. Now for those, who do not have the power to perform the rigorous and demanding Bhakthi yOgam, there is a Sathram (Yaagam), which is the handing over the burden of one's rakshaNam (**RakshaNa Bharam**) to the Lord Himself (**Bhara SamarpaNam**). This is a Yaagam that can be performed in a KshaNam (second). Rakshaa Bhara samarpaNam and Phala SamarpaNam from that raksha should also be placed at



the sacred feet of the Lord with prayers and MahA viswAsam in Him as the unfailing protector.

Until now, one vyAjam/upAyam for Mukthi (Bhakthi yOgam) was mentioned. Now, another VyAjam/UpAyam (VyAjAntharam) is referred to for gaining Moksha Siddhi (MumukshumAthra-saamAnyam SvaroopAdhi SamarpaNam). This is "SvarakshaNa-bhara-samarpaNam" that could be completed in one second (little time). This Yaj~nam is approved by the VedAs (VedOktha Sathram). This is therefore "Vaidhiki NishtA". This can be completed in a trice and is capable of destroying all sins on anushtAnam (Sarva paapa vimOchaNam).

Here, Sumathy asks the question: When does Jeevan arrive at Moksha Dasai?

VivEkan answered that one should not expect it happen instantaneously and that dasai (occasion) will come, when the Saasthra Jn~Anam and Yukthi are united.

This was followed by sLOkam 81, which was covered in the previous posting. In this sLOkam, the one who desires moksham (Mumukshu) should climb on the steps of the ladder representing Bhagavath dayaa, which was revealed by blemishless SadAchAryAs. The climb by the lucky one should be step by step to reach Paramapadham of the Lord, which is totally devoid of any RajO or TamO guNams (Suddha Satthvamayam).

Now, VivEkan anticipates the question from Sumathy: will LeelA Devi make that climb happen?

He answers her question with sLOkam 82:

Svayam upasamayanthi Swaamina: svairaleelAm

svamathamih duhAnaa svaadhu paTyam prajAnAm

niyatham-iyam-idhAneem anayadhA vaa bhavithree

niravadhi sukhasiddhyai nishprakampAnukampaa





*Meaning:*

Dayaa DEvi neutralizes the propensity of the Lord to do whatever He wishes (yadEccha Leelaa) and comes forward to grant what will be beneficial (hitham) for the Jeevan and what she is fond of doing for the well being of the Jeevan. She stays firm and grants this limitless bliss for the Jeevan immediately or later (immediate Moksham for aarTa Prapannan and Moksham at the end of the present life for dhuruptha prapaanan). When the moment for Dayaa strikes, no one and nothing can stop its effect.

**SLOkam 83:**

avirala-guNacchAyaa mAyatama: prathirOdhini

parihrutha-rajaa: pankaa taapairasamgaDithaa thribhi:

Madhuripu-dayaamoorthyr-dhivyaa nirAkruthakaNDakaa

vahathy nigamAth varthanyEshaa pureemaparAjihtaam

*Meaning:*

Lord Madhusoodhanan's Dayaa is the raaja maargam (royal road). That stretches from here to Parama Padham. On this road, the limitless auspicious attributes of the Lord (Soulabhyam, souseelyam etc) are densely present as comforting shade (aviralacchAyaa). This Dayaa of the Lord will banish the darkness of Moola Prakruthi. There are no sins here that result from the operation of the RajO or TamO guNams. The three kinds of sufferings (Taapams) like aadhiboudhikam are NOT seen here. The thorns, which are obstructing enemies in the path to Vaikuntam have been removed now to make the journey by the Muktha jeevan comfortable. This is the nature of Dayaa devi standing in the form of the ladder to Parama Padham. Brahmaapuram is our body, the starting point of the Jeevan and the invincible (aparAjiham) Vaikunta Nakaram is the end point. The ladder of the Lord's Dayaa connects both.



Now Sumathy asks: Oh VivEka Mahaa Raajaa! It is so pleasing to hear your words. It is however looks like a descptive utterance made to children, since it is hard to believe that the Jeevan bent under the back-breaking weight of its karmAs can lift itself out of its ocean of sorrow and arrive at Sri Vaikuntam. It all sounds very sweet to hear (ukthAvath athyantha maadhuryam); in practise however, it is impossible to accomplish (anushtAnE athyantha kaDuthvam).

VivEka Mahaa Raajaa sighs and is incredulous about his wife's statement. He responds: Oh Auspicious wife (Bhadre)! You are known for rejecting things that actually exist! Do not be influenced by false visions! Have You ever come across an instance, where Vedam touts untruth? Have You ever heard that the Lord has changed his mind about the vow that he undertook to protect His bhaktha janams? How can I grow your faith in what I said earlier? Let me try to convince you about the mahimai of the sanklapam of MurAri (sLOkam 84):

Slokam 84

sapE dhaishtikyEna svayamiha bhavathyA cha SumathE  
 thvayaiva dhrashtavya: svapanavigamOnmeelitha dhiyaa  
 ahamkAragrAha-graha-kadhanasAkrandha tanubrun-  
 mumuksha-samraBdhO MuramaTana sankalpa mahimaa

Oh Sumathy! I swear on You, my dear one! I swear on all acts performed with faith that are unseen (adhrushtam)! You yourself can witness the glories of Bhagavath Sankalpam (the will of the Lord). May you awaken from the sleep and open your eyes! The attachment to the ahankAram linked to dEhAthma abhimAnam is the crocodile that caught hold of the leg of the GajEndhran in that lotus pond. That ahankAram is the one that sinks the unfortunate ones in the ocean of samsAram. It is the soulful cry about being grabbed by that ahankAram and the manifestation of intense desire to gain moksham will lead one to see in action, the Lord's sankalpam to rush to respond. One can



experience the haste (paraparappu) of the Lord's Sankalpam. Is it fair to close one's eyes and say that the object does not exist?

*Comments:*

One who argues that there is BhAgyam by pursuing some thing noble and auspicious such as the subha karmaa of Prapatthi and believes in the the power of the Sankalpa Sakthi of the Lord is Dhaishtikan. He is a Mumukshu (one desirous of Moksham) and cries out loud about the pain caused by dEhAthmAbhimAna ahankAram that has caught hold of his leg and is making him sink deeper into the samsAric ocean. He cries out for BhagavAn's protection.

The act of such a dhaishtikan is Dhaishtikyam. The opposite of Dhaishtikan is Naishtikan, who does not believe in such things. VivEkan asks his wife to open her eyes and see the truth. He says that BhagavAn's sankalpam to protect the SaraNAGathan at all times and places and at all costs will not fail.

We will cover now the last section of the most recent KaalakshEpam highlights of Srimath Azhagiya Singar (sLOkams 85) covering the conversation between Mahaa RaaNi Sumathy and her husband, VivEka Mahaa Raajan.

The power of SaraNAgathy and its unfailing nature is explained by Mahaa RaajaaVivEkan in this moving 85th sLOkam, which is dealt extensively in Swamy Desikan's Abhaya-pradhAna chillaRai rahasyam:

**Slokam 85**

dheenO dhrupyathu vaaparAdhyathu param vyAvartathAm vaa taha-

srAthavya: SaraNAgatha: sakanatha: sadhbhisyaTA sTAPyathE

ViswAmithra kapOtha Raaghava Raghu vyOmAdhvagaprEyasee

naalijanga Bruhaspathi prabrudhibhiranvEsha ghaNdApaTa:



*Meaning:*

If we perform SaraNAGathy, the powerful one (**SakthimAn**) will protect. There is no dictum that this one will be protected and that one will be abandoned. All are eligible to perform SaraNAGathy and receive the Lord's anugraham of protection. The one who wishes to gain freedom from SamsAram immediately (**AarTa Prapannan**) or the one who wishes to receive mOksham at the end of their assigned life here (**Dhruptha Prapannan**) or whoever he or she is can seek BhagavAn's protection and perform SaraNAGathy. This is Saasthram and this is AchAram (way of life) as enacted by Sage ViswAmithra, the dove, Raamachandra, King Raghu (the ancestor of the Lord Raamachandra), Deva pathnis, Naalijangan, Bruhaspathy and all other revered ones in the history of SaraNAGathy Saasthram. Through their aachAram and anushtAnam, the royal road of SaraNAGathy is illumined and maintained for us to travel to Srivaikuntam and serve the Lord there without returning to the SamsAric world ever again.

*Comments:*

Swamy Desikan states here that every one is eligible to perform SaraNAGathy anushtAnam to receive the protection of the powerful and compassionate Lord. He cites the stories of Sages, Kings, animals that proved the power of SaraNAGathy. First Swamy Desikan cites the Moola Purushar for His gothram: Sage ViswAmithrar. Swamy belonged to ViswAmithra gOthram. The Thrisangu Svargam incident is what Swamy Desikan has in mind here. Next, he cites the KapOtha vrutthAntham, where a female dove offered its body as food and threw itself into fire to satisfy the hunger of the hunter and his family; this is followed by salutation to the magnificent VibhIshaNa, Naalijanga, Bruhaspathy and other SaraNAGathys to illustrate the varieties of Jeevans, who were beneficiaries of the Lord's mercy through their SaraNAGathys. In the 85th sLOkam of the First act, Swamy Desikan explained to us the ancient nature of SaraNAGathy and its unfailing power. Now we start with the question of VivEka MahaarAJA's wife, Sumathy.



**Sumathy:** The Mumukshus (those who desire Moksham) worship gods like Brahma Devan. In that case, why do we cite Sriman NaarAyaNan as the sole UpAyam and UpEyam for Moksham?

**Raaja:** Oh Dear One, who is able to grasp the intricate tatthvams! Lord Madhusoodhanan's greatness can not be shared by anyone. There is none, who is equal or Superior to Him.

**Slokam 86**

**Puraa Vedha: stamBAvadi purusha-srushTE: sTithimathy**

**sTirA bhakthi: soothE vipathuparitham pumsi ParamE**

**tadhanyAn abhyarchan abhilashitha mukthi: suragaNAN**

**udanyAm prALEyai: upasamayithum vaanchati JaDa:**

*Meaning:*

The durable Bhakthi to the Supreme Being alone releases one from the dangers arising from the sins. This Supreme Being is responsible for the creation of every thing starting from a blade of grass (small) to the mighty Brahma Devan. Those who seek other gods for Moksham are fools, who are comparable to those, who wish to quench their thirst by consuming dew.

This Supreme Being exists even before creation (during PraLayam too) and destroys our Paapams: "PoorvOsmAth SarvasmAth; sarvAn paapmana oushath". His Supermacy is "Sarva Paapa Naasana- roopArTa Parathvam". Worshipping others for Moksham will be fruitless (Nishphalam). Such an act is like drinking dew (Hima = udhanyaa) instead of water for quenching one's thirst.

Raaja continues: "Na khalu sahasramapi aalOkya Divasakaraa andhakAram prathikshipanthy" (Even thousands of images of Sooryan painted on a wall will not be able to remove the prevailing darkness). Similarly,





AaBadhnathee vigatha-saanthim anAdhi-nidhrAm

chEtasvina: thriguNa sakthimayee thriyaamaa

NaTasya kEvalamasou narakAnthakarthu:

Sankalpa-Soorya-vibhavEna samaapaneeyaa --- sIOkam 87

*Meaning:*

The enduring and ancient darkness of ajn~Anam created in the jeevans by the thriguNa maayaa sakthi will be removed only by the power of the Sankalpa Soorya Vaibhavam of the NarakAsura SamhAri, our Supreme Lord.

The will (sankalpam) of the assembly of demigods (dEva gaNA:) is like the images of Sooryan painted on the wall, which is powerless to banish the darkness of the night. "NarakAsura Naasaka Sreesa Sankalpa soorya yEva Jn~AnanAndhakAra nivarthakam" (Only the Sankalpa Sooryan of the slayer of NarakAsuran can banish totally the darkness of ajn~Anam. Such is the Glory (Vaibhavam) of the Sankalpa Sakthi of the Lord, Sriman NaarAyaNan.

Sumathy: Oh Raajaa! I agree that the Noble one, who is the Creator of this world is the sole grantor of Moksham. Even the devAs stumble on determining that Parama Purushan. How does one conclude that it is Sriman NaarAyaNan?

VivEka RaajA: Devi! This determination about Sriman NaarAyaNan being the sole-grantor of Moksham is arrived at from a deep understanding of the doctrines enshrined in Smruthi and PurANams aimed at explaining the Veda manthrams and Upanishads. The conversation between the Queen (Sumathy) & the King (VivEkan) continues:

Sumathy: Oh Raajaa! I agree that the Noble one, who is the Creator of this world, is the sole grantor of Moksham. How do you prove that PurushOtthaman is the only One, who is the Supreme Being?

Now Swamy Desikan uses a sIOkam from Srutha PrakAsikai of Sri Sudarsana





Soori (Commentator of Sri BhAshyam of AchArya RaamAnuja) to illustrate how the determination of the Supremacy of Sriman NaarAyaNa is made with the help of Smruthi, PurANams and Upanishads as PramANams:

mEyam VishNur-vEdha-vaadhasccha maanam

mArtharasccha brahmaNA: satthvanishta:

itthhE tEshAm eiykaraasyam pratheema:

kreeDaprAyair-dhurvidagthai: kimanyai: ----SIOkam 88

*Meaning:*

A concordant trinity group (triad) is: Vedam, Vipran (BrAhmaNan) and Kesavan (The Lord). Kesavan is the meaning of the VedAs. The pramANams are VedAs. BrahmaNAs are embodiments of Satthva guNam. Together, these three (Noble Veda-Vipra-Kesava group) are called a Raasi (Veda-Vipra-Kesavaika Raasi). They form a unified whole (yEkamithi roopa-kaaryaanupravEsam) and hence are referred to as a Raasi unit or entity. While this powerful Raasi is on our side to establish the Parathvam of our Lord, what is the need for other things, which are comparable to the worms without any skills?

*Comments:*

PramANam, PramEyam and PramAtha are being referred to here. PramANA according to VisishtAdhvaitha is YathArTa Jn~Anam, the true knowledge, the means of valid knowledge. PramEya is the object of knowledge known through PramANam. PramAtha is the Cognizer or the knower who cognizes. PramAtha (BrAhmaNan) has to have Saathvika GuNam and should be knowledgeable about the meanings of Veda Manthrams. If the PramAtha is Saathvic, then PramANam and PramEyam will become Saathvic. yEkarAsyam (the concordant assembly) of the three (Vedam, Vipra and Kesavan) will result. Vedam is the PramANam. Those who understand the PramANams are the Vipra: (BrAhmins) and the object that is understood is the Lord (Kesavan).





In the next sLOkam (89th), the churning of the VedAs and SaasthrAs with the help of the unassailable yukthis (reasoning) is arrived at and the irrefutable conclusion is that there is no one equal or superior to Kesavan (na dhaivam KesavAth Param) is summarized:

SaasthrAnyAlODya sarvANi asiTila gathibhi: yukthi-vargai: vichArya

svAntharnidhArya tatthvam svabhujamapi mahathyuddharan soorisanghE

Sathyam Sathyam cha Sathyam punarithi kaTayan saadharam vEdavAdhi

Paarasarya: pramANam yadhi ka iha para: KesavAdhAvirasthi -----> SLOkam 89

*Meaning:*

Veda VyAsar and His father Sage ParAsarar assessed all the SaasthrAs (SarvANi SaasthrANi AalODya) with unshakable varieties of reasoning (asTila gathibhi: yukthi-vargai: vichArya) and arrived at the central Tatthvam within themselves (tatthvam SvAntharnidhArya) and raised thereafter their hands high in the assembly of learned ones (SoorisanghE svabhujamapi mahath uddharan) and announced with love: "This is Sathyam, Sathyam, Sathyam (three times), There is no Supreme One (God) other than Kesavan".

This is the path travelled by the Great ones. These enlightened ones instruct us to travel in that noble path shown by Sages ParAsara and VyAsa (MahAjanO yEna gatha: Sa PanTaa ithi cha Maharshi bhAshitham). Oh Sumathy! You can see that now for yourself.

VivEka Mahaa RaajA Continues describing this noble path:

tarkO na prathishtathi prabhavathythrayyapi vyAkulee

kshObham yAnthi miTa: kshathA rishigira: kshudhrOkthaya: kim puna:

ittham tatthva-viniscchayO nidhiriva kshipthO guhAbhyantharE

panTAnam thu MahAjanasya nipuNa: pratyanjamadhanjathi -----> SLOkam 90







*Meaning:*

Tarkam is not selected, when trying to find the meanings of Veda manthrams. (For understanding Vedam and Upanishads, however, VyAkaraNa and NyAya Saasthrams have to be learnt). Confusion also arises, when Vedic passages are not subjected to vichAram. The statements of Rishis will many times be inconsistent. Therefore the Tatthva Jn~Anam will be hidden in the cave of knowledge beyond access by us. However much one tries on his own, it is not easy to develop Tatthva Jn~Anam about who is the Supreme Being. One has to follow the path travelled by MahAns (SishtAs) to find and benefit from the difficult to access the hidden treasure of Tatthva Jn~Anam. The travel in the path laid out by the MahAns of yore will yield the results without fail just as the Sun rises every day unfailingly in the East.

Viveka RaajA announces now, Who these MahAns are. He points out that these path revealers are Sages VyAsa, VaalmIki, Manu, Bruhaspathy, Sukha, Sounaka and others who followed them. The progenitor of such assembly of MahAns is indeed Sage ParAsarar, father of Sage VyAsa and the creator of Sri VishNu PurANam. What Sage ParAsarar established (ParadEvathA Paaratantryam-Determination on Who is the Supreme One) in Sri VishNu PurANam -- the loftiest among Saathvika PurANam--alone is enough for our reference as a helper in traveling on the road to Tatthva Jn~Anam. VivEkan salutes Sage ParAsara thru the 91st sLOkam for that gift:

apajanma-jarAdhikAm samruddhi krupayA sammukhayan asEshapumsAm

Paradhaivatha-pAramArTya-vEdhi parigruhNATHi ParAsara: svayam na:

We do not need too many MahAns to help us. Sage ParAsarar alone, who granted the entire world the great gift of revealing the path to Moksham, is adequate for us. He established without doubt the Supremacy of Sri VishNu NaarAyaNan as the sole Moksham-grantor.

Sumathy is pleased with the UpadEsam and asks: Oh Aarya Puthra (worshipful



One)! Your response is unquestionable. May I request you to take into consideration the needs of those, who do not have the intellectual power to analyze the various pramANams to arrive at the truth (Lord NaarAyaNan is the Muktha Pradhan) and summarize briefly for their benefit the determinations of the Sages at the end of their lengthy deliberations? Queen Sumathy has us in mind as the chEthanams, who do not have the skills or patience to research on VedAntha tatthvams (NigamAntha NiroopaNa viLamBa asahyamAnasya), and are in hurry (tvaramANa hrudhayasya) to benefit from these truths.

VivEkan responds: Oh dear one, So be it. I will summarize the ParadEvathA Paaratantryam (the entire sixth chapter of Srimath Rahasya Thraya Saaram), which is essential for a chEthanam to become a ParamaikAnthi (SLOkams 92-94).

VivEkan responded to his wife's appeal to state succinctly the essence of VedAnthic truths for the benefit of those, who do not have the skills or patience to arrive at the Tathva Jn~Anam by themselves:

This then is the VedAntha Saaram and NigamAntha NiroopaNam. I will reveal it now (Tadhidham pradarsayAmi):

sva-sankalpOpagna thrividha-chidhachid-vasthu-vithathi:

pumarTAnAmEka: svayamiha chathurNAM prasavabhU:

subhasrOtObhAjAm sruthi-parishadhAm SripathirasAvanantha:

sindhUnAm-udhadhiriva visrAnti vishaya: - - - -> SLOkam 92

*Meaning:*

There is only One Supreme Being, who has the three kinds of sentient and insentient entities under His will (Sva-sankalpa upagna chidhachith vasthu vithathi:). The three kinds of chEtanam (sentients) are: Bhaddha, Muktha, Nithya Jeevans. The three kinds of achEtanams (insentients) are: Kaalam,



Prakruthi and Suddha Sathvam. He is the One, who grants the four kinds of goals of life (PurushArTams = PumarTan) and is the place of origin for them (PumarTAnAmEka: Svayamiha chathurNAM prasavabhU:). This eternal Lord of Sri DEvi is the path of all subhams and just as all rivers reach ultimately reach the Ocean, all worships reach Him only at the end and He is the grantor of desired Phalans and every thing reaches its layam in Him. He is Sarva Karma SamArAdhyan. He is Sarva Phala-pradhan.

VivEkan continues with his succinct Summary:

Para: PadhmAKAntha: praNipadhanamasmin hithatamam

Subhastath-Sankalpas-chulakayathi samsArajaladhim

jadithyEvam praj~nAmupajanayathA kEnAchidhasou

avidhyA-vEthAleemathy patathy manthrENa Purusha: - - - -> 93rd SIOkam

*Meaning:*

The Supreme Being is the Lord of Sri Devi. Performing Prapatthi/SaraNAGathy at His sacred feet is the supreme hitham/UpAyam. That auspicious sankalpam of the Lord (MokshayishyAmi Maa Sucha:) will make the samsara samudhram vanish like a drop of water ingested during Achamanam. The vast SamsAra Saagaram will shrink to the size of the water drops in one's cupped hand held for Achamanam and will disappear with that powerful Sankalpam of the Lord. The jeevan will gain freedom from the clutches of the demon of nescience (ajn~Anam) through the power of the matchless dhvya manthram that confers true Jn~Anam. The Jeevan will be saved. SamsAric sufferings will be driven away thru the SaraNAGathy performed with the help of the Moola Manthram and Dhvaya manthram.

VivEkan now tells his queen that this is the condensed message for the benefit of those, who might have limited awareness of Saasthrams (Samitha mathy) and will serve as "Chittha samAdhAna hEthu" (comfort to their minds).





VivEka Mahaa Raaja continues now with the disservice done by those Kudhrushtis, who cover themselves with the mantle of Vedam; they make the appearance of criticizing the Budhdists and the Jains and are fit to be called pseudo-Boudhdaas (Prachanna BhouddhAs). They call themselves however as VaidhikAs.

dhrutha-nigama-kavacha-gooDA kaNDam

samprathy kudhrushtaya: kEchith

chalyanthy sougathAdheen

syAlOpAlambha-thulyayA vAcha - - - - > SIOkam 94

*Meaning:*

Some with distorted visions wear Vedam as their shield and pretend to criticize Veda-bhAhya mathams (the Buddha and Jaina Mathams), which do not accept Vedam as PramANam. Meanwhile, they covertly subscribe to them as Pracchanna BhouddhAs. In fact, the doctrines of the BhouddhAs and those who feign to criticize them are not far apart. They put on the garb of Vedam to mislead VaidhikAs. The Knowledgeable VedAnthis with sharp intellect (Vipula Mathy) have refuted in detail the views of these Kudhrushti mathams, which state that the Lord has no Roopam and has no Naamam and that the Supreme Being is NirvisEsha Brahman. How can avidhya based NirvisEsha Brahman grant Moksham to any one? In these matters, both the succinct statement on Tatthva-Hitha -PurushArtham outlined earlier (in the 92nd sIOkam) as well as the detailed refutations of the VedAnthis will become handy for appropriate occasions for usage by the VidhvAns (**VidhushAm SamayOchitham**).

Now, Sumathy expresses her fear: My Lord! You have said it well (**Sushtu bhaNitham, Aryaputhra**). It makes me however shudder, when I think of the Maharishis, who distorted the VedAs for creating their own Mathams such as Kapila Smriti (known for its irreverence to VedAs). This situation reminds me of the one, where the thieves stole the cows needed for the Yaagam and ran





away with them.

VivEka RaajA now comforts his wife and asks her not to fear and says:

aviluptha-parigraha-smruthisathaikakaNtee Sruthi:

Svabhakthi-vikala-smruthee: svapanathOapi na prEkshathE

svatha: pramithi-sAdhinee sudhruDa-tarka-gupthA cha saa

ruNaddhi puna: aprathishtitha kutarka kOIAhalam - - - -> SIOkam 95

*Meaning:*

The Vedam will announce its meaning in one voice with the help of the thousands of Maharishis, whose statements are not disputed. For giving the true meaning of the VedAs, the SaankhyAdhi Smruthis (like Kapila Smruthis) are totally irrelevant and are not resorted to even in one's dreams. These were created by those, who do not believe in the true meanings of the Vedams, while they came up with their own Vedic meanings to suit their needs. These Kutarka mathams resulted therefrom. They are rejected, when Upanishads are used to give the true meaning of Vedams with the help of Tarkam (free from enmity to Vedam and Saasthram). Vaidhika, Sudhruda Tarkam is used for Paramatha KaNDanam (refuting kudhrushti mathams based on Kutarkam).

**NOW THERE AN ASAREERI VAAK (AKASA VAANI) IS HEARD INSIDE THE CURTAIN.**

(This is for the chittha SamAdhAnam, the voice of assurance is heard as asareeri vaak that tells about the avaidhika Para Mathams being defeated and that the aasthika mathams with viswAsam in the VedAs will be protected).

**Slokam 96**

The Statement by the Asareeri Vaak:

moolacchEdhayOijnithEna MahathA mOhEna dhurmEdhasA





KamsEna prabhu: UgrasEna iva na: kaarAgruhE sTApitha:

vikhyAtEna VivEka bhumiPathinA visvOpakArArTinA

KrishNEnEva BhalOttarENa gruNinA muktha: sriyam prApsyathy

*Meaning:*

MahA Mohan has incarcerated our Moola Purushan (Jeevan). Kamsan placed his own father, UgrasEnar in prison because he felt that his own advancement was obstructed. Kamsan did not develop the fear that he will be destroyed by his cruel act. MahA Mohan's act is similar to that of Kamsan. The merciful KrishNan with the help of His brother BalarAman destroyed Kamsan and released UgrasEnar from the prison for the welfare of the world. Similarly, the famous VivEka Raaja is going to realize the release of the Jeevan from MahA Mohan's prison, help the Muktha Jeevan in every way and restore its wealth.

Asareeri Vaak has stated what is yet to happen.

VivEkan now hears with joy the announcement by the Asareeri Vaak. He says: "Oh Sumathy, My dear! we are hearing the asareeri Vaak, which is like apourushEya Vedam, which can not ever be false!

Sumathy: My Lord! The Aasreeri Vaak is that of the celestials (DevAs). It will never turn out to be untrue.

VivEkan: I am sure that with Your support, victory is at hand (hastha-gathaiva vijaya-siddhi:). (Further, continued in Slokam 97)

**SLOkam 97**

ripugana-vijigheeshA-BhindhulEsOapyasou mE

MadhujidhanujigrushA-vaahinee-vardhitAthmA

saphalayithum adheeshtE saadhu samplAvayishyan





## YathigaNa-BahumAnyam yathra santhAna vruksham

### *Meaning:*

The desire in me to win over the enemy (MahA Mohan) may be small in size now (like a drop) but it will grow immensely and become a flood due to the power of the glances of Madhusoodhanan falling on me and will irrigate the SanthAna Kalpaka tree known as the effort for Moksha siddhi. That tree will become stronger and yield the fruit of Moksham (Mukthi).

Both the King and the Queen hear now the sound of big drums (Dundhubhi Dhvani) in the air. They are overjoyed.

Sumathy says now:

Kulapathy MokshaNOthsava Mrudhanga kaTA kadhA

navasamarOthsukAapi na bhavathy GajEndhra-gaDA

taTApi yugAnta-bhavathsthanayithnunibhakaNitha:

kaTam kaTam kOapi nikhilam mukharayathi nabha:

### *Meaning:*

Arya Puthra! What is the significance of this celestial dhvani? How come this Mrudhanga Naadham arises now, while our Kulapathy is still held in MahA Mohan's prison? Should not You win over the enemy first? The battle with MahA Mohan has not yet started. The elephants of the opposing army have not assembled yet in battle formation. The Lion that destroys the Kutarka, Kudhrushti Matha elephants (KavitArkika Simham, Swamy Desikan) has not joined us. This welcome sound of Dhundhubhi would only be appropriate at that time. Yet, the sound of the drum is spreading in all directions and resembles the sound heard during the great deluge.

VivEka Mahaa Raajaa answers:





Oh Dear One! This Deva Dhundhubhi Naadham is for stimulating/encouraging us to engage in the victorious war. Let us now establish the doctrines of our Matham (Svapaksha sTaapanam) and chase away the Kudhrushti mathams.

The King and Queen exit from the scene now.

THE FIRST OF THE TEN CHAPTERS KNOWN AS SVA-PAKSHA PRAKASAM IS CONCLUDED NOW AND THE STAGE IS SET FOR THE SECOND ACT.







## ACT 2

### THE SECOND ANGAM OF SANKALPA SOORYODHAYAM

#### PARA-PAKSHA PRATHIKSHEPAM

##### (REFUTATION OF PARA MATHAMS)

During his life time, Swamy Desikan(1268-1369 CE) wanted so very much to have had the bhAgyam of being a direct sishyan to Bhagavath RaamAnuja (1017-1137 CE). Swamy Desikan was not born by the time AchArya RaamAnuja had ascended to SrI Vaikuntam.

There has been a gap of 251 years between their births. Swamy Desikan fulfilled this wish of being a direct sishyan of Bhagavath RaamAnuja by creating a position for him as an Acharyan for him in the second angam and had ample opportunities to clear his doubts as Bhagavath RaamAnujA's direct sishyan in this angam. There are Six characters in this angam: Sradhda (Faith) and Vicharana(inquiry), the two companions of Queen Sumathy, King VivEka (Discriminating intellect) and his commander in chief, VyavasAya (application of human effort), AchArya as SiddhAntha (RaamAnuja, the right doctrine) and Sishya as Vaadha (Swamy Desikan as the debater/disciple).

In the first scene, the two companions bump into each other in the queen's garden and inquire about the reason for the visit there. Sradhdha says that she is there to collect flowers for the queen to be offered in her husband's worship of the Lord for success in his ensuing debates with members of the other schools of thought. Vicharana briefs Sradhdha that she is there to meet the commander in chief of the king (VyavasAya) and give the confidential message of her queen that Mahaa Mohaa (rival king) had ordered atheists, agnostics and apostates to confuse the jeevan and steer the jeevan to the wrong mathams. After a few exchanges they conclude that Mahaa Mohaa's attempt to defeat Viveka is doomed to fail.



In the second scene, king Viveka and his commander in chief meet in a palace hall to take stock of things accomplished in the battle with Mahaa Mohaa and the remaining work to be done to defeat latter. The king despairs over the onslaught of Mahaa Mohaa with the help of atheists, agnostics and heretics to mislead the jeevan. VyavasAya comforts the king by pointing out that the VedAnthic knowledge has been imparted to the jeevan and the remaining work to instill faith in the Jeevan. The king feels that there is a pressing need for an AchAryan to establish the right doctrine (SiddhAnthaa).

In the third scene, SiddhAnthaa and Vaadhaa enter as Guru and sishyaa. The Acharyan blesses the Sishyan and honors him with a pavithram (ring of kuSaa grass) for his battle against kudhrushtis and kumatis (Paramatha Vaadhis). Sishya falls at the sacred feet of his AchAryaa and states that even a little understanding of SrI BhAshyam (AchAryA's magnum opus among his nine Sri sookhis) would protect one against atheism and Veda BhAhya matams. The sishyan then asks three questions about the relationship between the Jeevan and Iswaran and the truth about the Jeevan's independence and freedom to act (SvAtantaryam, Karthruthvam). Acharya answers these questions and removes the doubts of the sishyan, who in turn is full of praise for the compassionate AchArya. The Acharya gives direction to the sishya about the way to defeat the Para matha vaadhis touting incorrect views that can not be sustained.

The king and his commander in chief join the AchArya and sishyaa now and ask questions about defeating the contending mathams like Saankya, YogaachAram, KaNaata, Bhouddham in all its various forms and atheists. The king with the permission of AchArya honors the sishyaa with a golden anklet for all his kaimkaryams to Bhagavath RaamAnuja SiddhAntham. The pleased AchArya now advises the sishyan to defend and nurture the ancient VisishtAdhvaitha darsanam and to teach it to pupils without coveting fame or wealth.



## ACT 3

### THE THIRD ANGAM OF SANKALPA SOORYODHAYAM

#### SUDDHA VISHKAMBAHA ANGAM

This chapter deals with the commencement of the adoption of the upAyam (means) for Moksham. The two ministers of the rival king Mahaa Mohaa, Raagaa (desire) and DvEshaa (Hatred), boast that Purushan (individual Self) is caught in their net and Purushan will not attain mOksham. While they boast thus, they learn that two other companions of queen Sumati, Virakti and VishNu bhakti, have escaped from their net and are fleeing towards their king, VivEka. Now, Raaga and DhvEshaa are filled with sorrow over their failed efforts.

Meanwhile, Queen Sumathi fears about the lot of Purushan and worries about Purushan being led astray by the servants of Mahaa Mohaa. King Vivekaa comforts his distressed queen that the Lord will not let anyone down, who has taken refuge in Him. The King talks about a number of Moksha VirOdhis such as Bhagavath-BhAgavatha apachArams that a Purushan has to avoid in his journey to gain mOksham. At this time, another minister of Mahaa Mohaa by the name of Samvriti Satya arrives at king VivEkaa's court.

Samvriti Satya is one, who considers the world to be unreal. The message sent by Mahaa Mohaa was his offer to forgive VivEkaa for his "offense" of preaching about Faith to worship the Lord, if VivEkaa stops such activities. Mahaa Mohaa wants VivEkaa to preach instead the practice of asking the Lord for the blessings of worldly pleasures.

VivEkaa acknowledges the receipt of Mahaa Mohaa's message and sends back his own response in the form of rejection of that message and banishing of Kaama and Krodhaa.





## ACT 4

### THE FOURTH ANGAM OF SANKALPA SOORYODHAYAM

#### KAAMADHI VYUHA BHEDHANA ANGAM

Manamthan and his dear friend Vasanthan enter the stage. They compliment each other about their power to alter the mind set of gods, sages and human beings with the sugar cane bow of Manmathan and the flower arrows of Vasanthan. The desire aroused by Manmathan's (Kaaman's) pushpa BhANams on the targeted victims and their impact on their erstwhile equilibrium are recalled in the context of the fight that is going to ensue between King VivEkan and Mahaa Mohan. Kaaman has moments of doubt whether he will win over the formidable King Vivekan. Vasanthan comforts Kaaman and assures him that the heroic deeds of Kaaman are celebrated ones and Kaaman should not harbor any self doubts. Vasanthan blesses Kaaman for success on his upcoming campaign to defeat VivEkan. At this point, another close friend of Kaaman by the name of KrOdhan (anger) struts onto the stage. He is hideous to look at. He is mighty angry at the very thought of VivEkan winning over his friend Kaaman by the power of his VairAgyam (dispassion). Kaaman welcomes his friend and his offer of timely support in the battle against VivEkan. Vasanthan chimes in and states that the combination of Kaaman with KrOdhan (Kaama-KrOdham) is a formidable one like the union of fire and the wind and no foe anywhere can overcome that combined power. Vasanthan known for his skill in acting quickly at the right time (Kaala SirOmaNi/KaalOchitha kaarya prathisandhAyakan) goes in the front, Kaaman follows with his charged bow and KrOdhan takes care of the defense from the rear. They march in that order. They carry on with a light banter about their previous conquests to chase away the trepidations about their upcoming war with a Yogi like VivEkan.

Between Vasanthan's doubts and KrOdhan's boasts, Kaaman gets caught and encourages Vasanthan to pull himself together and not feel disheartened.





Vasanthan concedes that the combination of Kaaman and Krodhan is a formidable vyUham and observes that it will be good to have some more reinforcement. At this time Lobhan (greed), a mighty minister of Mahaa Mohan shows up. He has been sent by Mahaa Mohan to help Kaaman and Krodhan. Kaaman welcomes Lobhan and comments that Lobhan is well known for destroying dharmam (righteousness) fully and therefore is a great asset for the campaign. Lobhan arrives along with his wife ThrushNai (hankering). Vasanthan assesses the union of Kaaman, KrOdhan and Lobhan as the awesome combination just like the union of the hot summer, wind and fire at one place . Vasanthan wishes dheerga Sumangalithvam to the wives of Kaaman (Rathi), KrOdhan (JigamsA, one who has the desire to kill) and Lobhan (ThrushNai). Vasanthan questions the trio about their strategy to overcome Purushan wearing the shield of mighty VivEkan. Kaaman now details the change in his plans for the vyUham (arrangement of the forces in a specific order) for the attack. Kaaman is worried about the doubts of Vasanthan, who was assigned earlier the front position. Now, Kaaman shuffles the formation and places himself in the front and ThrushNai in the middle flanked by KrOdhan, Lobhan and Vasanthan on her sides. They march on like this five or six steps. They come across Purushan engaged in a calm yogic pose and staying still enjoying the Aathman. Vasanthan passes on the information that King VivEkan and Queen Sumathi are secretly strategizing to transport Purushan to Parama Padham from Prakruthi MaNDalam. KrOdhan reacts and observes that Purushan is no match for the Pushpa BhANaams of Kaaman. Vasanthan dismisses Krodhan's speech as just banter and asks why they are all in martial formation, if they are not worried. Kaaman looks more at Purushan, gets filled with fear and concludes the futility of their effort and suggests that they retreat from the battle field. He describes the power of VivEkan (defending Pursuhan) as latter's shield destroying his vyUham this way:

anidhrANa prajn~A-sahaja Bala dheerAdhbhutha gathi:

tithiksha santhOsha sTiratara tanutthrANa ghaDitha:





prayuktham kEnApi praNava raTamAsthAya purathO

VivEka: pradhyudhyan vigaDayathi mE vyUhagaDanAm

*Meaning:*

VivEkan wearing the two kavachams (armour) of patience and happiness and empowered by wide awake discriminating knowledge marches heroically and majestically. He ascends the chariot of PraNavam driven by Brahman and appears before me and engages in the destruction of my VyUham.

Vasanthan sees the onslaught and states that MahA Mohan will destroy himself if any harm comes to any one of the three (Kamaa-KrOdha-Lobhan). The wife of Mahaa Mohan will commit suicide if her husband kills himself. Vasanthan recommends to the trio to quit the battle field and make a retreat. Lobhan gives up stating that it is not correct to engage in warfare without the presence of the king (Mahaa Mohan). KrOdhan is disgusted and condemns the futility of their effort. Lobhan consoles the angry Krodhan and Kaaman,

Kaaman states that Mahaa Mohan will arrive at the battle field accompanied by Dhamban, Dharpan, Guhanai, asooyai, dhurvAsanai and will engage VivEkan and destroy him. Based on this assessment, Kaaman concludes that it is the right time to scatter in different directions. All make their exits now conceding defeat.

Thus concludes the Fourth act named the destruction of the KaamAdhi VyUham.





## ACT 5

### THE FIFTH ANGAM OF SANKALPA SOORYODHAYAM

#### DHAMBHAADHYUPAALAMBHA ANGAM

(Taunt of Dambha)

In this act, Dambhan, Kuhanai arrives first; they are followed by Darpan and Asooyai. Mahaa Mohan and Dhurmathi appear on the stage finally.

Dambham, the attribute of Dambhan is pretense of acting like some one he is not. He conducts himself as though he is a man of good conduct. Kuhana is Kapatam (deceit and cheating those who trust her). Dambham and Guhanai are the married couple, who adore each other.

Darpam is ego and haughtiness. One who is linked to it is Darpan. This trait goads one to put down and belittle even those who are pious and blemish free. Darpan's wife is Asooyai, the opposite of anusooyai.

In the last (Fourth) act, Swamy Desikan described the defeat of Kaama-KrOdham by VivEkan. Even after destruction of Kaamam (Manmathan's chEshtais) and KrOdham (anger), it is possible for Dambham, deceit (Vanchanai) and jealousy and intolerance (Asooyai) to unsettle Mumukshu Purushan, whom Mahaa Mohan and Durmathi want to pull down from pursuit of sathgathi.

Dambhan with his wife Kuhanai has been commanded by Queen Durmathi to perform AabhichAra yaagam to destroy VivEkan, who is the protection for Mumukshu Purushan.

Dambhan was also commanded by King Mahaa Mohan to hurt people following Aasthika mathams. Asooyai has been instructed by Durmathi to highlight defects and to mislead people. Now that Vivekan has driven away Kaama-



KrOdhams, Dambhan and company proceed to unite with Mahaa Mohan in his planned battle with VivEkan at the holy cities like Kaanchi, which are Mukthi KshEthrams. MahA Mohan plots to make the food consumed by Purushan and others asAthvikam (Rajas and Tamas creating foods so that Saathvic tendencies are affected).

The Fifth act is a big one and has some very insightful sLOkams for the screen play. Swamy Desikan's upadEsams have an eternal relevance. There are many humorous passages about the foibles of humans that drag them away from pursuit of Moksha siddhi. We will cover some illustrative passages.

Dambhan addresses his wife as SahadharmachAriNi. She agrees and gives her reasons for those qualifications: "when the thieves, gamblers, petty officials, the government ministers, PaashaNdis (who swerve away from sadAchAram and anushtAnams) desire me, I unite with them on the conviction that they remind me of you, my husband". Dhambhan laughs at his wife's defense and says: "No wonder you are recognized as SarvalOka Pathivrathai (the universal chaste woman who joins every male as her husband)". He congratulates her further about being a sahadharmachAriNi in pursuit of all avaidhika kaaryams.

Swamy Desikan's insights about fake sanyAsis, adharmikAs, false pandits propagating Mahaa Moha siddhAntham and serve as his key AchAryans are worth a lot of study because of their universality of appeal across time and place.

Dambhan and KuhanaI go about their business to set up the AbichAra homam. At this juncture, Darpan arrives at the yaaga Saalaa touting his qualifications and achievements.

Darpan reveals as to whom he has defeated in the past through his vyApAram and boasts that all of these types have been crushed (sarvE mayA kharvithA) by me. These are:

1. **ChandSchandhitha buddhaya:** Those who are experts in the VedAngam of





## Chandas

2. Padha Vidha: Experts in VyAkaraNam
3. KalpE vikalpa thyaja: those with no blemishes in their mind
4. SikshASikshitha MaanasA: Experts well trained in sikshaa angam
5. vigaNitha jyOthir-gaNAvrutthaya: Authorites in JyOthisham
6. nirNeethArTa nirukthaya: scholars adept in understanding the meaning of niruktham to interpret the meanings of the VedAs correctly
7. ThrividhayA MeemAmsayaa maamsalA: nimble scholars in tarka saasthram and stout experts in MeemAmsam dividing in three ways.

Darpan is the personification of ego and haughtiness. Swamy Desikan points out here that no scholar in any field of discipline is exempt from being affected by ego and pride.

Darpan continues with his ranting and now talks about his disciples. He classifies his sisHyAs into two categories: (1) BaahyAs, who are outside the VedAs; they do not Vedam as PramAnam (2) Kudhrushtis, who accept the VedAs but interpret it in a vipareeta manner and do their own disservice to Vaidhika Mathams. He elaborates on the tenets of avaidhika and AabhAsa mathams like Bouddham, Jainam, Saankyam, ChArvAKam et al and condemns them as destroyers of Vaidhikam.

Swamy Desikan describes the relationship between these baahyAls and Kudhrushtis in another insightful sLOkam (5.15):

**SvaSru: asya dhigamBara vrathavathi:** His mother-in-law belongs to the Jaina matham, whose practioners do not wear any clothes.

**samBhandhina: sougathA:** Their in-laws are Bouddhaas.



**mAthA chAsya pithA cha Paasupathinou:** Their parents belong to Paasupatha saiva matham.

**VaiSEshikO (VaidESikO) DeSika:** His Guru is VaisEshikan or one from other nations Outside the Vaidhika matham.

**JaayA tishtathi sAnkhyA yOga samayE:** His wife is rooted in Saankhya yOga Matham.

**chArvAKa-sishya: sakhA:** His friend is the disciple following ChArvAKa matham.

**(sa:) miTyAchAra samAhvaya:** The name of this "Vaidhikan" is MiTyAchAran (the practioner of false AchAram).

**Svayamasou viplAvakO Vaidhika:** He misinterprets VedAs and spreads it around.

What a charge sheet!

Darpan states proudly his service to Mahaa Mohan to pull people away from Moksha Maargam thru the practice of avaidhika Mathams, misinterpretation of VedAs and Practice of durAchAram in their roles of false yogis, fake sanyAsis, cheaters who abandon VarNASrama dharmams and twist the established practices to enhance their material wealth and sensory pleasures. Swamy Desikan gives a detailed list of such cheaters, who are expert practitioners of Dambam and condemns them. He says that all these jeevans are under the control of Mahaa Mohan and yet there are places where VaidhikAs and SadAchAryaas hold sway. Darpan finds one such place and recognizes it as the Aasramam of VivEkan and enters there with Asooyai in the garb of a sanyAsini. Asooyai is known for finding fault even with those who are blemishless. She has been sent by Dhurmathi, the wife of Mahaa Mohan in the garb of hope-giving-monk to unsettle the mind of believers.

All the four (Darpan, Damban, Guhanai and Asooyai) have some hot exchanges, make up and join together to meet King Mahaa Mohan and Queen Dhurmathi.



Now Mahaa Mohan and Dhurmathi enter the stage.

Mahaa Mohan fumes that VivEkan had defeated Kaaman and KrOdhan sent by him to destroy VivEkan. He is unhappy over the growth in the fame of VivEkan and his reduced stature. He dearly desires to change VivEkan over to the Veda bhAhya and kudrushti mathams and is annoyed over his lack of success so far. As a proponent of these Veda Baahya and Vipareetha Mathams , he reiterates his deep belief in DehAm being the Aathma and when Aathma is dead, all is over and there is no such thing like Moksham.

When body falls down, the aathmA is also dead in his view. Mahaa Mohan lauds the superiority of LokAyatha Matham of Bruhaspathy and other mathams that go against the Vedam as PramANam or misinterpret the meanings of the Veda Mantrams to suit their purposes. He supports ChArvAka matham, which has the point of view that the Sthree BhOgam itself is Moksam and that it fits well as a credible view since the Lord Himself has many wives and therefore can not be considered as rejecting the Kaama PurushArTam. Durmathi agrees with her husband's view that the blissful union with the young women is the essential siddhAntham and wonders how anyone can take interest in Vaidhika pradhAna matham, which emphasizes vairAgyam and control of sensory pleasures. She feels sorry for her husband, whose work is being assailed by VedAnthins.

At this point, Dambhan and Dharpan join the royal couple. MahA Mohan asks about what happened to Kaaman, KrOdhan, Lobhan and Vasanthan after their vyUham (military formation) was destroyed by VivEkan. They report the pitiable state of the emissaries sent against VivEkan. Mahaa Mohan flies into a rage about the defeat of his minister and vows to destroy VivEkan and spread adharmam every where to maintain his regime. Mahaa Mohan boasts about his power to destroy VivEkan and states that in his battle against VivEkan, Kali kaalam is his Chariot; dhurmathi is his charioteer; Dambhan is the trumpet that hails victory and Darpan is his armour (kavacham). Dambhan and Darpan declare their total faith in MahA Mohan's victory over VivEkan in the upcoming battle and exit the stage to carry out their assigned tasks. Mahaa Mohan now reflects



on his strategy to bring down VivEkan. Dhurmathi suggests that Mahaa Mohan to order his ministers standing by to execute his command to destroy the enemy, VivEkan. Mahaa Mohan agrees and asks for a trusted servant of the inner chambers named DurvAsanai to broadcast his command to the nation on the dispatch of his seven trusted ministers - Kaaman, KOpan, Lobhan, Madham, Asooyai, Dambhan and Sthambhan(son of Darpan) to seven Moksha KshEthrums (AyOddhi, Mathuraa, Maayaa, Kaasi, Kaanchi, Ujjayanee and Dhvarakaa) to take control of them and advance the doctrines for which Mahaa Mohan has vowed to reinforce. DurvAsanai exits the stage to complete the assigned task.

The courtiers sing the praise of Mahaa Mohan and spell out the cardinal doctrines of Mahaa Moha Matham, which is diametrically opposite to the Vaidhika Matham that Vivekan and Sumathy advocate. The courtiers' summary of Mahaa Moha Matham, which causes delusion and interferes with the pursuit of Moksham is:

Bukthikshamam samayamEkaruchim vithanvan

pumsAm nijapraphapanEna gathipratheepa:

AaSaviSEshamaparam prathipathsyamAnO

MohEsvara thvamiva bhAthi mayUkamAli

In this verse celebrating Mahaa Mohan, the courtiers say that Sooryan shines like their king instead of the other way round. The adjectives used for the King and Sun are the same. The meanings of the words however are different for the King and Sun.

The courtiers say: Oh Mahaa Moha Raajan! The emphasis on the time for union with women is our dominant doctrine (engagement in intense sensual activities). You spread the value of Kaama saasthram everywhere and cause immense difficulties to those who are performing the SaadhanAs to gain sathgathy (Moksha Siddhi) and destroy VivEkan to achieve this victory over Mumukshus

(those who desire Moksham).  
The words of this sLOkam provide the following meaning, when it is understood as a compliment to the Sun as having the resplendence of Mahaa Mohan: Sun makes Noon (MadhyAhnam) warm and bright to perform Bhagavath AarAdhana and partake Bhagavath PrasAdham. With the peak of his warmth during the noon time, Sun makes it difficult for the people to wander outside and the Sun sets in the west during the evening sandhya kaalam.



Swami Desikan

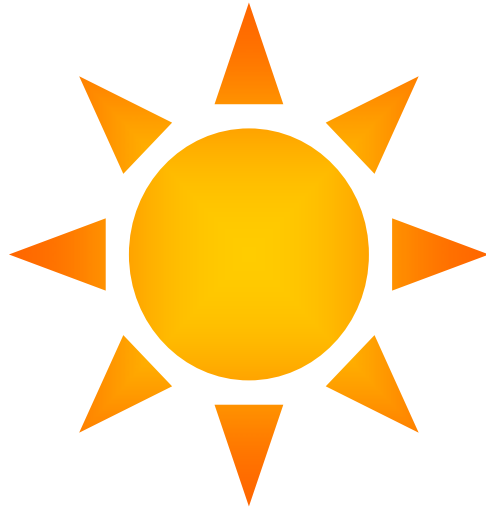
After listening to this panegyric, Mahaa Mohan and Dhurmathi retire to enjoy their dinner.

Ithi SrI KavitArkika Simhasya, Sarva Tantra Svatantrasya, Sreemath VenkatanATasya VedAnthAchAryasya kruthishu Sankalpa SooryOdhaya NaatakE DamDambhAdhyupAlambO naama PanchamOanga: sampUrNam

dAsan

Oppiliappan Koil V.SaThakOpan

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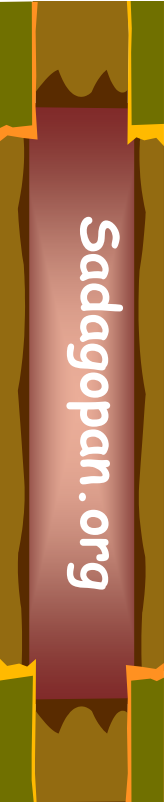
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