

Sri appayya dlkshitar's
Sri VaradarAja stavam



"Sri nrsimha sevA rasikan"

"vedAnta deSika padAmbuja sevA rasikar"

Oppiliappan Koil Sri VaradAcAri SaThakopan

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SrI pErarulAla perumAL with ubaya nAccimArs - tirukkacci





॥ श्रीः ॥

श्रीवरदराजस्तवः

SRI VARADARAJA STAVAM

(Composed by SrI Appayya Deekshitar)



INTRODUCTION

Dear SrI VaradarAja BhaktAs:

SrI Appayya Deekshitar (1554 - 1626 A.D) was born in the village of ADayappalam near Kaancipuram. He was adept at many SAstrams and was the connoisseur of the inner meanings of these SAstrams. He was a great anushThAtA and performed many Yaj~nams and gained the title of Deekshitendrar because of his yaj~na sampat. One of his grandfathers was a VaishNava and the other was a Saiva. At his birth place, he built a temple with two sannidhis, one for Lord VaradarAja and the other for Lord Siva.

He left behind scholarly works eulogizing VishNu (SrI VaradarAja stavam, SrI KrshNa dhyAna paddhati) and advaitic works like catur mata sAra (advaitam, SivAdvaitam, ViSishTAdvaitam and MaadhvAcArya's dvaitam), AtmArpaNa (unmatta) stuti, sAdhana pancaka, Anandalahari candriKA, ParimaLa, SivArka maNi dIpika (a commentary of Brahma sUtrAs in the SivA-advaitic manner. Siva-advaitam is more akin to ViSishTAdvaitam of AcArya RaamAnuja except that the role of SrIman nArAyaNa (VishNu as the Supreme Being) is taken over by Siva. He was deeply advaitic in his views. He was a great Siva bhaktA and spent many y1ears of his life at Chidambharam. He was a multifaceted genius.

He was a great admirer of SwAmi VedAnta DeSikan (1268 - 1369 C.E) and wrote a scholarly commentary on "YaadavAbhyudaya", a magnum opus kAvyam of SwAmi DeSikan. He paid tribute to SwAmi DeSikan's SrI sUktis this way:





इत्तं विचिन्त्य सर्वत्र भाव शान्ति पदे पदे।

कवितार्किक सिम्हस्य काव्येषु ललितेश्वपि ॥

ittam vicintya sarvatra bhAva SAnti pade pade |

kavitArkika simhasya kAbyeSu laliteSvapi ||

Meaning:

In the compositions of the lion among poets and logicians, there are beauties and sentiments of immeasurable beauty at every turn of the phrase, - however simple they appear to be - and those are to be fathomed after deep study.

Appayya Deekshitar's tribute to Lord VaradarAja of Kaanci is one of the three great Sanskrit works on Attigiri AruLALar's Vaibhavam. These three are:

- 1) SwAmi KureSar's SrI VaradarAja stavam sung before Lord VaradarAjan at the request of his AcAryan, SrI RaamAnuja
- 2) SrI VardarAja PancASat of SwAmi VedAnta DeSikan and
- 3) SrI VaradarAja stavam of SrI Appayya Deekshitar for which the poet himself wrote a Sanskrit commentary.

Because of the advaitic views of SrI Appayya Deekshitar, his VaradarAja stavam is not in vogue unlike the other two in SrI VaishNava homes. The bhakti-laden composition of SrI Deekshitar is known for its excellence in the use of alankAra SAstram and a testament to his Varada bhakti. The poet (SrI Deekshitar) himself explains the reasons that propelled him to compose this stotra grantham:

"bhaktAjikrshayA svIkrtA divya rUpasya bhagavato varadarAjasya pAdAravinda prabrti kuntaLapara paryanta sakalAvayavAnusandhAna janya paramAnandam"

VaikuNTha vAsi, SrI D. RamaswAmi IyengAr (aka, Desika Bhakti ratnam, SrI





D.R SwAmi) was a great devotee of SwAmi DeSikan and his ArAdhana mUrti, Lord VaradarAjan. He points out three reasons for SrI Deekshitar's great bhakti for the Lord of Hastigiri:

1. SwAmi DeSikan's attachment to the sacred feet of the Lord of Attigiri
2. His birth at a vaidika agrahAram close to Kaancipuram and
3. the extraordinary saundaryam of the tirumEni of Lord Varadan (ativilakshaNa ApirUpyam of the Lord) saluted by SwAmi KureSar and SwAmi VedAnta DeSikan.



Ativilakshana soundharyam

SrI D.R SwAmi points out that the stavams of KureSa and Deekshitar are steeped in the blissful anga-pratyanga anubhavam of the two great poets. He



notes that the difference among them is that KureSar's stavam arose out of his mind steeped in the aruLiccheyalkaL of AzhvArs and that of Deekshitar from his superior poetic skills. This is not to suggest that Deekshitar was not involved in deep bhakti anubhavam. He was a bhakti nishThar of high quality.

One can experience the deep bhakti of Deekshitar for Lord VardarAjan in many of his stavam Slokams. In the fifth Slokam, SrI Deekshitar couches his deep bhakti and salutes the anga saundaryam of the Lord:

"Oh LakshmiramaNA! Many great poets eulogize You with their stotrams in a rapid manner. When compared to them, I must consider that a manda mati like myself constructing a stuti about You sluggishly is rather fortunate. This is so because manda buddhi kavis like me get immersed in the anga saundarya-anubhavam and have to think about this bliss for a long time. It is difficult to detach myself from this blissful enjoyment of Your angams and their pratyeka saundaryam".

He followed SwAmi DeSikan's experience of the anga saundaryam that he experienced in SrI DevanAyaka PancASat:

प्रत्यङ्ग पूर्ण सुषमा सुभगं वपुस्ते

दृष्ट्वा दृशो विबुधनाथ न तृप्यतो मे ॥

pratyanga pUrNa sushamA subhagam vapuste

drshTvA drSau vibudha nAtha! na trpyato me

SwAmi DeSikan has further stated that the beauty of the angams of Lord VaradarAjan is beyond anyone's description (vAcamAgocaram): "asprshTa cintA padam AbhirUpyam". SrI Deekshitar echoes this thought in his 17th Slokam of SrI VaradarAja stavam:

"Oh Lord VaradarAja! When I experience the joy of enjoying the divine beauty of one angam of Yours, I forget about his unique beauty of another angam that



I had enjoyed earlier (*eshu ekam Apya purAdhigatam na smaranti*)”.

His deep bhakti anubhavam can be tasted in his 11th Slokam:

Oh Lord! Exaggeration (*atisayukti*) or poetic description according to alankAra SAstram cannot be appropriate to describe Your matchless beauty. One finds similes (upamAnams) to be lowly and powerless. svabhAvukti (spontaneous speech) is beyond one’s capabilities. How can I attempt to pay tribute to Your saundaryam satisfactorily?

SrI Appayya Deekshitar concludes his Stavam on Lord VaradarAjan with a moving prayer seeking the boon (*Varam*) from the king of the boon givers (105th Slokam). He requests the Lord to bless His mind with the uninterrupted darSana saubhAgyam of the enchanting limbs of the Lord:

आपादमाचिकुरभारमशेषमङ्ग-

मानन्दबृन्दलसितं सुदृशामसीमम् ।

अन्तर्मम स्फुरतु संततमन्तरात्म-

न्नम्भोजलोचन तव श्रितहस्तिशैलम् ॥

ApAdamAcikurabhAramaSeshamanga-

mAnandabrnda-lasitam sudrSAmasImam |

antarmama sphuratu santatamantarAtman

ambhojalocana tava SrItahastiSailam ||

Oh indweller of my heart lotus (*antarAtman*)! Oh lotus-eyed One (*ambhojalocana*)! Your abode of Hastigiri is brimming with the matchless AnandAnubhavam of the Brahma j~nAnis with mastery over their minds (sudrSAm asImam Anandabrndalasitas SrItahastiSailam). May the saundaryam of Your SubhASraya tirumEni and its limbs from feet to head appear always in



my hrdayAkASam (ApAdam acikura-bhAram tava aSeshamangam mama anta: santatam sphuratu).

With the viSesha anugrahams our AcAryans and SrI Perumdevi sameta SrI VaradarAjan, the likhita Kaimkarya ghoshThi plans to create a portal for Lord VaradarAja during the coming months. It will house contents on the Hastigiri Kshetra Mahimai, the bhakti anubhavam of four AzhvArs (BhUtam, pEy, NammAzhvAr and Tirumangai) of Lord of Hastigiri, the VaradarAja guNamrta anubhavam of AcAryAs from SwAmi ALavantAr to SwAmi DeSikan and those who came later. We will include descriptions and photos of the annual utsavams at Kaanci and the various sannidhis at the divya deSam of Hastigiri.

The Lord of Hastigiri has been saluted as One who drenches us with all the boons and more that we seek at the appropriate time (kAle na: kariSaila krshNa jalata: kAnkshAdikam varshati). The granting of the boons sought by His bhaktAs is the vow that He has taken (arthidAna paridAna dIkshitan) as DevarAjan and AtirAjan (the Lord of all). The dhyAnam on His svarUpa, rUpa and guNa Vaibhavams is like the tasting of the nectar for the AzhvArs and AcAryAs. May the experience of their anubhavams inspire us to travel on their paths! The creation of the special portal on Lord VaradarAja is a step in that direction. It is our pleasure to get your journey started with the assembly of the tributes by our AcAryAs in the form of the following four e-books on Lord VaradarAjan (582 pages):

- 1) SrI DevarAjAshTakam of Tirukkacchi Nambi - eBook #SS028 of SundarSimham series in <http://www.sadagopan.org> (19 pages).
- 2) SrI VaradarAja stavam of SwAmi KureSar, Volumes 1 and 2: e-book#AV062 of Ahobilavalli series (149 Pages) and e-book#SH065 of SrIhayagrivan series in <http://www.sadagopan.org> (194 pages).
- 3) SrI VaradarAja PancASat of SwAmi DeSikan in English and Tamil: The ebook#AV034 of Ahobilavalli series in <http://www.sadagopan.org> (185 Pages)



4) SrI VaradarAja Pancakam of SrI DoTTAccArya, e-book#AV051 of Ahobilavalli series in <http://www.sadagopan.org> (35 Pages).

Lord VaradarAjan's subhASraya tirumEni in arca form has been a magnet for many AzhvArs and AcAryAs. Asmad AcAryan, SrI Malola divya pAduKA sevaka SrI vaN SaThakopa nArAyaNa yatIndra mahA DeSikan has shared with us His most enjoyable anubhavam of arca mUrTi-s in His monograph named "ErArguNamum ezhil uruvum". This monograph was released by SrI Ahobila mATham during SrImad Azhagiya Singar's 75th Tirunakshtra utsavam, Kaartikai uttiraTTAdi. This monograph in Tamil has to be read again and again and enjoyed by rasikAs of arca mUrTi-s of SrIman nArAyaNan. In His own unique style, SrImad Azhagiya Singar takes us by hand on a pilgrimage through the exquisite anubhavam of the AzhvArs and pUrvAcAryAs. The monograph has three sections covering the kalyANa guNams and the subhASraya TirumEni of SrIman nArAyaNan:

1. uyarvaRa uyarnalam uDaiyavan (211 Pages)
2. pulan koL vaDivu (176 Pages)
3. Arada azhakamudam. TirupANars' anubhavam in his amalanAdipirAn prabandham (202 pages)

The first section is about the Bhagavat guNams referred to in the SaraNagati Gadyam of AcArya RaamAnuja in general and about the six mukhya guNams of the Lord (j~nAnam, balam, aiSvaryam, vIryam, Sakti and tejas). SrImad Azhagiya Singar provides elaborate descriptions to the 12 guNams derived from the six mukhya guNams, which are used by Him for Bhakta rakshaNam. These 12 guNams are:

1. sauSIlyam
2. vAtsalyam
3. mArdavam





4. Arjavam
5. sauhArdam
6. sAmmyam
7. kAruNyam
8. mAdhuryam
9. gAmbhIryam
10. audAryam
11. cAturyam and
12. sthairyam.

SrImad Azhagiya Singar points out the six mukhya guNams like j~nAnam are useful for showering anugraham on the bhaktAs as well as for nigraham (punishment) of the enemies of His bhaktAs. Among the 12 derivative guNams, one set is for bringing bhaktAs to His TiruvaDi and the other set is for protecting them after they become part of the bhakta brndam (assembly of devotees).

The second section of SrImad Azhagiya Singar's monograph is about the auspicious arca form of the Lord easily accessible for enjoyment by both j~nAnis and unlettered ones like us. The enjoyment of this subhASraya tirumEni blesses us with j~nAnam and bhakti. This rUpam is far more easy to link with and enjoy compared to the difficult to grasp divyAtma svarUpam, which is accessible only to those who have mastered Bhakti yogam. SrImad Azhagiya Singar quotes a Slokam from sANDilya smrti to instruct us on the sacredness of darSanam of the Lord's tirumEni and its power to destroy even the five mahA pAtakams (greatest of sins):





आपीडन्मौलि-पर्यन्तं पश्यतः पुरुषोत्तमम् ।

पातकान्याशु नश्यन्ति किं पुनस्तूपपातकम् ॥

ApIDan-mauLiparyantam paSyata: purushottamam |

pAtakAnyASu naSyanti kim punastu upapAtakam ||

The Slokam reveals that the darSana saubhAgyam of the consecrated images of the Lord in arCA form from the base lotus to the crown will destroy even the five great sins instantly. What is there to say about the effect of lesser sins being destroyed through such darSanam? This is because the Lord's tirumEni is Subham and is fit for ASrayam (fit to seek as refuge by samsAris). Tirumangai Mannan revealed the superiority of enjoying the insatiable nectar (ArAda amudam) of the Lord's divine body (tirumEni) in arCA form here on earth compared to enjoying it in Para, VyUha, Vibhava and antaryAmi forms. He compared the effort to the ease of chasing the rabbit on earth by a hunter compared to following a crow flying in the sky (ErAr muyal viTTuk-kAkkai pin pOvatE). This tirumEni is the "toTTukkaTTina tirumEni" by Lord PaarthasArati with the words "mAm" and "aham" in His carama Slokam. Our Lord placed His fingers on His chest to identify Himself as the Agent and said: "mAm ekam SaraNam vraja, aham tvA sarvapApebhyo mokshayishyAmi". That is the subhASraya tirumEni, which is easily accessible for our enjoyment and upliftment as arCA mUrti-s at divya deSams, where the Lord stretches out His abhaya hastam and asks us not to grieve any more (mA Suca:).

The third section of the monograh is about the celebration of the supreme bliss experienced by TiruppANazhvAr, when He had the sevA bhAgyam of the beauty of the individual limbs (pratyeka anga saundaryam) of Lord RanganAtha and blessed us with His Prabandham of amalanAdipirAn.

During the coverage of the individual Slokams of SrI VaradarAja stavam by SrI Appayya Deekshitar, we will be experiencing his celebration of Lord VaradarAjan's divya anga saundaryam. This is thus a prelude to that anubhavam





at Hastigiri.

प्राप्यं च प्रापकं चापि भोग्यं पावनमेव च ।

सर्वेषां नः कुलधनं भगवच्छरणद्वयम् ॥

prApyam ca prApakam cApi bhogyam pAvanameva ca |

sarveshAm naH kuladhanam bhagavaccharaNadvayam ||

We will continue now to the study of the meanings and commentary Slokams of SrI VaradarAja stavam of SrI Appayya Deekshitar.

namo SrI Perundevi sameta SrI VaradarAjAya namaH

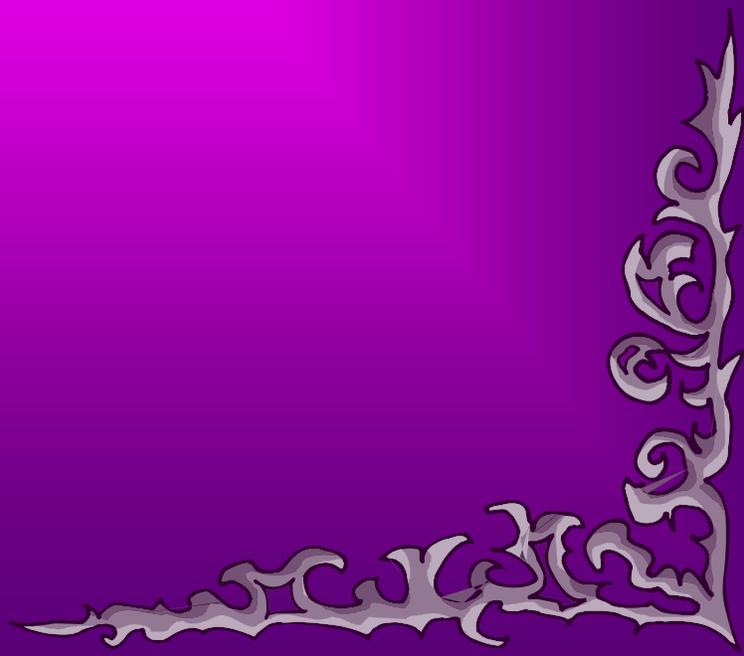
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Slokams and Comments





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SrI pErarulAla perumAL with ubaya nAccimArs - tirukkacci



॥ श्रीः ॥

श्रीवरदराजस्तवः

SrI VaradarAja stavam

Lord VaradarAjan is the Kula deivam of SwAmi DeSikan and AcArya RaamAnuja. SrI Appayya Deekshitar, who comes from a village near Kaancipuram, was a great admirer of the greatness of SwAmi DeSikan as a poet and logician. He was moved by the SrI VaradarAja PancASat of SwAmi DeSikan and decided to pay his own tribute to the Prathama Mangala mUrti, Varam tarum Varadan. He starts off with the prayer for being blessed with moksha sukham (Sreyas) and for the anugraham of completing this stotram without vignam. Deekshitar prays for the benevolent anugraha sankalpam of Lord VaradarAjan for success in his efforts to eulogize Him.

SLOKAM 1

उद्धाट्य योगकलया हृदयाब्जकोशं

धन्यैश्चिरादपि यथारुचि गृह्यमाणः ।

यः प्रस्फुरत्यविरतं परिपूर्णरूपः

श्रेयः स मे दिशतु शाश्वतिकं मुकुन्दः ॥

udghATya yogakalayA hrdayAbjakoSam

dhanyaiH cirAdapi yathAruci grhyamANaH |

yaH prasphurati aviratam paripUrNarUpaH

SreyaH sa me diSatu SASvatikam mukundaH ||





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Seated joyously in Heart Lotus!





Word by Word Meaning:

hrdayAbja koSam yoga-kalayA udghATya - By the perfection of the PrANAYama yogam, some bhAgyASalis make their heart lotuses bloom

cirAt dhanyai: yathAruci grhyamANa: api, ya: aviratam paripUrNa rUpa: prasphurati - Based on the accumulation of sukrtams (good deeds) from their many births, these mahAns visualize the Lord in their heart lotuses in a manner corresponding to their level of dhyAna Sakti and see Him as the permanently present, pervasive antaryAmi Brahman and hold onto His sacred feet.

sa: mukunda: me SASvatikam Sreya: diSatu - May that Moksham granting Mukunda Varadan grant me the ever-lasting moksha sukham!

Meaning:

There are the blessed ones with the benefit of their pUrva janma sukrtams, who perfect prNAYAmam via rigorous yogAbhyAsam and make their heart lotuses bloom. Their sharpened level of dhyAnam permits them then to visualize and enjoy the indwelling Supreme Being (antaryAmi Brahman), Lord VaradarAjan seated always joyously inside their heart lotuses. May that Moksha dAyaka Mukunda VaradarAjan grant me the boon of eternal Sreyas (MangaLams)!

Comments:

(1) "Sreyas" sought:

The prayer of SrI Deekshitar is "sa mukunda: me SASvatikam Sreya: diSatu". The prayer is not for "preyas" (non-lasting aihika Sukham) but for "Sreyas" (eternal Amushmika sukham) although Lord of Hastigiri can grant everyone of the caturvidha PurushArthams including Moksham sought by His bhaktAs.

Let us reflect now on what kind of "Sreyas" SwAmi DeSikan seeks in the context of creating his own SrI sUKti of SrIi VaradarAja PancASat.



In the first Slokam of SrI VaradarAja PancASat, SwAmi DeSikan prays for "kuSalam " linked to dvaya mantram (Means and Phalan) this way:

कलश जलधि कन्या वल्लरी कल्पशाखी

कलयतु कुशलं नः कोऽपि कारुण्य राशिः

kalaSa jaladhi kanyA vallarI kalpaSAkhI

kalayatu kuSalam naH ko(a)pi kAruNya rASiH

kuSalam means all inclusive kshemams here. In the fourth Slokam of SrI VaradarAja PancASat, SwAmi DeSikan expresses his unfitness to eulogize the Lord's Vaibhavam adequately on his own and seeks the Lord's blessings for appropriate j~nAnam (mati) and power of speech (vAk) to please Him (tanme samarpaya matim ca sarasvatim ca, tvAm anjasA stutipatair yat aham dinomi).

In the fifth Slokam of His SrI VaradarAja PancASat, SwAmi DeSikan, who is abundantly blessed with sadAcArya anugraham, satsampradhAya siddhi and PirATTi's anugraham performs SaraNagati to the Lord and requests the Lord to use him as a tool to compose this SrI sUkti to gladden His heart.

2. hrdayAbja koSam yogakalayA udgATya, (tatra) yathAruci grhayamANaH -

Here Deekshitar salutes the Lord, who resides in the heart lotus of every jIvan. This is a subtle rUpam of BhagavAn; it is His antaryAmi rUpam. The Yogis with ashTAnga yoga siddhi make the Lord inside their heart lotus as the target of their dhyAnam, visualize Him through AtmAvalokanam and enjoy the bliss of union with Him. They are called by Upanishads as "dhIrAs". The Upanishads describe this antaryAmi Brahman and His place of residence in the heart lotus as:

ananatam avyayam kavim samudrentam viSva sambhuvam

padma koSa pratIkASam hrdayam cAbhyatomukham

hrdayam tad vijAnIyAd viSvasyAyatanam mahat





Our Lord sits inside the downward turned heart lotus in a subtle form (tasyAnte sushiragum sUkshmam tasmin sarvam pratishThatam). Everything is established in that subtle space. Inside that space is a great jvAlai (mahAn-agni:) moving upward and at its epicenter is the antaryAmi Brahman (tasyA: sikhAyA madhye paramAtma vyavastitha:) and this indwelling Lord has a golden hue and is superior to Brahma, Sivan and Indran (sa brahma sa Siva: sendra: sokshara parama: svarAT) and is the antaryAmi for Mukta jIvans as well.

SwAmi NammAzhvAr refers to this indweller as: "nAnku tOL kuni sArngan - oruvan aDiyEn-uLLAnE".

The antaryAmi Brahma tattvam is elaborately covered by BrhadAraNyaka Upanishad mantrams in the antaryAmi brAhmaNam section in general and in mantram 3.7.26 in particular:

"He who dwells in vij~nAana (individual self/jIvAtman) who is within it, whom the individual self does not know, whose body the individual self is, who controls the individual self from within, He is your atman (ParamAtman), the inner ruler, the immortal."

3. cirAt dhanyaiH yathAruci grhyamANaH api, yaH aviratam paripUrNa rUpaH prasphurati -

The fortunate ones see Him inside their heart lotuses through the power of puNyams acquired in previous janmAs and yoga balam in this birth. That Lord saluted as "sarvabhUta suhrd" by KureSar is effulgent inside all sentient and also is present everywhere as pervasive parabrahman without let (aviratam paripUrNarUpa: prasphurati).

Additions here:

The word paripUrNa-rUpaH is defined by SrutaprakASAcArya as:

"paripUrNatvam ca aNumAtrEepi vastuni sthitasya niravadhika-shATguNya viSishThatayA pratipatti योगyatvam".





Even if He is present inside an atomic size of jIvan, He has the six guNams as BhagavAn and is therefore "ParipUrNan".

The SAnTi pAThaa mantram of IsaavAsyopanishad -

om pUrNamadaH pUrNamidam pUrNAt pUrNamudacyate, pUrNasya
pUrNamAdAya pUrNamevAvaSishyate -

salutes this pUrNatvam of omkArAtmaka BhagavAn. The portion of the first mantram of the same Upanishad celebrates further the pervasive presence of BhagavAn in all created beings:

"ISA vAsyam idam sarvam yatkinca jagatyAm jagat "

("All this - whatsoever is changeable in this world is pervaded by the Lord").

4. sa mukundaH me SASvatikam SreyaH diSatu -

The gaining of Moksha sAmrAjyam and the performance of nitya, niravadhya kaimkaryam in SrI VaikuNTham is lasting. The mukta jIvan does not return to this karma bhUmi and its cycles of births and deaths again (na punarAvruttiH). That Moksha-anugraham can be granted only by Mukunda Varadan. The Moksha sukham is everlasting (SASvatikam).



Impossible to describe His rUpa lAvaNyam



5. mukundaH -

The word **mukunda** is considered to arise from the union of the two words "**muktim**" and "**dadAti**" under the Prishodara rule according to SwAmi ParASara BhaTTar. Mukundan bestows Moksham/Mukti on those who ardently pray to Him and perform SaraNAgati with mahA viSvAsam in a spirit of Akincanyatvam and ananaya gatitvam. Mukundan is "**muktAnAm paramA gatiH**". He is the supreme goal for all the muktAs. The word "**mukunda**" also means it is one of the hidden wealth for the fortunate ones, which does not diminish on usage. It is one of the nava nidhis and serves as an akshaya pAtram (never depleting source). When the Mukunda nidhi is used, it grows instead of being depleted. The prayer is: May the wealth (nidhi) known as Mukundan help me gain all types of bhogams with the anugraham of Lord Varadan.



SLOKAM 2

जातो न वेत्ति भगवन्न जनिष्यमाणः

पारं परं परमपूरुष ते महिम्नः ।

तस्य स्तुतौ तव तरङ्गितसाहसिक्यः

किं मादृशो बुधजनस्य भवेन्न हास्यः ॥

jAto na vetti bhagavanna janishyamANaH

pAram param paramapUrusha te mahimnaH |

tasya stutau tava tarangita sAhasikyaH

kim mAdrSo budhajanasya bhavet na hAsyaH ||

Here, the poet shows his vinayam (avai aDakkam) and points out that it would be a laughing matter for him to attempt to eulogize the ananta kalyAna GuNams and rUpa lAvaNyam of the divya mangaLa vighram of Lord VaradarAjan in the sabhai of scholars. The assembled scholars will laugh over his incompetence.

Word by Word Meaning:

bhagavan! parama pUrusha! - Oh shATguNya pUrNa divya MangaLa vighraha!

te mahimnaH param pAram jAtaH, janishyamANaH koapi na - The limits of Your gigantic vaibhavam is beyond the descriptive capability of either the current living beings or by any one who will be born later. Be they humans, asurAs or devAs, none of them would comprehend the full limits of Your Mahimai.

tasya tava stutau tarangita sAhasikyaH mAdrSaH - (if that were to be so), how can anyone like me become emboldened to engage in praise of Your multi-





faceted Vaibhavam? It would be a vainglorious act.

(mAdrSaH) budha janasya hAsyaH na bhavet kim? - Would not people like me become objects of ridicule by the assembly of scholars?

Comments:

It is customary for poets to express their naicchiyam (lowliness) to tackle adequately the Parama Purushan's limitless divine attributes and anga saundaryam and create stutis on Him. They would not strut like a peacock and declare that they are going to eulogize the Lord's glories adequately. They will always add a disclaimer about their unfitness.

In the second Slokam of SrI VaradarAja PancASat, SwAmi DeSikan requests the pardon of Lord VaradarAjan for his bold attempt (sAhasam/tuNivu) to praise the Supreme Being and asks for the Lord's forgiveness of all apacArams resulting from this impulsive act ("te stutishu sAhasam aSnuvAnaH esha bhavata kshantavyaH"). PeraruLALan is Para Brahmam. The svarUpa, rUpa, guNa vaibhavam of the Lord can only be described by Muni SreshaTars like Sage VaalmIki, VyAsar and ParASarar. SwAmi DeSikan states in dayA Satakam that even these great ones were hesitant to plunge into the mighty ocean of BhagavAn's mahimai and contented themselves by standing at the shores of that ocean to describe His guNams (tvadanubhAva mahAmburASau prAcetasa prabhrtayopi param taTastAH). SwAmi DeSikan makes a Vij~nApanam to Lord VaradarAjan that He has boldly started this act of sAhasam and for the Lord to bear with him out of His infinite dayA.

In the third Slokam of SrI VaradarAja PancASat, SwAmi DeSikan addresses PeraruLALan as "avyAja vatsala", the One whose natural disposition is to be affectionate to the jIvarAsis and states that it is the Lord's guNam of forbearance that overlooks one's trespasses, which goads him to engage in unrestrained stuti of the Lord of Hastigiri (avyAja vatsala! bhavataH vAtsalyameva nirankuSam mAm mukharI karoti). He is sarva Swami and we are



trespassers of His commands and therefore we are afraid to engage in His stuti recognizing our total unfitness and yet we are emboldened by His vAatsalyam and start us off in eulogizing His kalyANa guNams and divya saundaryam.





SLOKAM 3

मन्ये निजस्खलनदोषमवर्जनीय-

मन्यस्य मूर्ध्नि विनिवेश्य बहिर्बुभूषुः ।

आविश्य देव रसनानि महाकवीनां

देवी गिरामपि तव स्तवमातनोति ॥

manye nijaskhalanadosham avarjanIyam

anyasya mUrdhni viniveSya bahiH bubhUshuH |

AviSya deva rasanAni mahAkavInAm

devI girAm api tava stavam Atanoti ||

Word by Word Meaning:

deva - Oh Lord of devAs! imaiyOr talaivA (deva rAjA)!

girAm devI api - even the devi of vAk (Sarasvati)

avarjanIyam nijaskhalana dosham, anyasya mUrdhni viniveSya - places on other people's heads the blame of unavoidable buddhi brahmam (mental confusion) arising from Her unsuccessful attempts to eulogize You

bahi: bubhUshuH mahA kavInAm rasanAni AviSya, tava stavam Atanoti manye - and calls it quits and desists from such attempts by staying outside such efforts; instead She enters the tongues of great poets and composes Her eulogy of Your Vaibhavam elaborately through them. This is what I think.

Comments:

Deekshitar comes up with an explanation for Sarasvati Devi, the Goddess of





speech being silent, when it comes to her taking the initiative of praising Lord VaradarAjan. She finds Herself not fit to undertake this task. She is afraid that She will make many mistakes during such an effort. Therefore, She seeks the tongues of MahA Kavis and praises the Lord indirectly through them. This way, She feels any errors that arise would be linked to the MahA Kavis and not to Her. Deekshitar observes humbly that Devi Sarasvati's stance in not directly praising the Lord makes him feel totally inadequate in making any such attempt. He reveals his vinayam this way. The implication here is that only the great poets with the full anugraham of Sarasvati can successfully engage in efforts to praise the Lord adequately. The mahimai of the Lord of Hastigiri is considered beyond the comprehension of even the Goddess of Speech (vAk devi).

aDiyEn has another explanation for vAk devi being silent about praising the Lord of Hasti Giri, who appeared in the yAga Vedhi of Her husband, Brahma devan. When she had a spat with Her husband, She rushed towards that yAga Vedhi at Kaanci as the fast moving Vegavati river to wash it away and destroy Her Lord's (Brahma devan's) Yaj~nam. The Lord of TiruvekhA took the form of VegA setu and reclined on AdiSeshan and blocked Her way. Sarasvati devi, the daughter-in-law of the Lord was taught a lesson and She stands even below the Sesha pITham at TiruvekhA YatoktakAri sannidhi with folded hands (vegA setu stotram of SwAmi DeSikan (e-book # SS017 in <http://www.sadagopan.org>). She stands in awe of the Lord and dares not take up the responsibility of adequately describing the Lord's Vaibhavam through any stuti arising directly from Her. She was afraid of committing any apacArams. She wanted Herself to stay outside (bahiH bubhushuH) and sat on the tongues of MahA Kavis to create the stutis on the Lord (mAha kavInAm rasanAni AviSya tava stavam Atanoti).





SLOKAM 4

नेतस्तथाऽपि तव निर्ममलोकसेव्यां

मूर्तिं मदावलमहीधररत्नभूषाम् ।

वैकुण्ठ वर्णयितुमस्मि धृताभिलाष-

स्त्वन्नामरूपगुणचिन्तनलाभलोभात् ॥

netaH tathA api tava nirmamalokasevyAm

mUrtim madAvalamahIdhara ratnabhUshAm |

vaikuNTha varNayitum asmi dhrtAbhilAshaH

tvannAmarUpa guNa cintana lAbhalobhAt ||

Word by Word meaning:

netaH VaikuNTha - Oh the Lord residing in SrI VaikuNTham, Your supreme abode!

tathapi - Even if others might laugh at me for daring to eulogize You in spite of my incompetence to undertake such an onerous task,

nirmama lokasevyAm, madAvalamahIdhara-ratnabhUshAm tava mUrtim varNayitum dhrtAbhilAshaH asmi - Yet, I am desirous of describing Your divine form, which shines as the gem-studded crown on Hastigiri and which is worshipped by Your devotees free from any trace of ahankAra-MamakArAmS.

tvannAma rUpa guNa cintana lAba lobhAt (tava mUrtim) varNayitum dhrtAbhilAshaH asmi - Why do I persist in describing Your nAmAS, divine Form and kalyANa guNams? Such a desire does not arise out of my ahankAram (egotism) but is generated by the dhyAna sukham arising from reflections on





the limitless auspicious attributes, divya saundaryam of Your SubhASraya tirumEni and unmatched divyAtma guNams. Propelled by this intense desire, I ignore the ridicule of others about my sAhasam (boldness) and proceed with the joy of creating this stuti about You.

Comments:

SwAmi DeSikan describes his own sAhasam to eulogize the adyatbhuta guNams of Lord VaradarAjan even when he feels unfit to engage in such an effort in His SrI VaradarAja PancASat Slokams: 2 to 6 (e-book #AV034 in the Ahobilavalli series, <http://www.sadagopan.org>). SwAmi DeSikan asks for the Lord's pardon for such bravado:

te stutishu sAhasam-aSnuvAnaH kshantavya esha bhavata kari Saila nAtha

Deekshitar wishes to follow the footsteps of KureSar and SwAmi DeSikan in lingering over and enjoying the divyAtma svarUpam, ananta kalyANa guNams and the divya mangaLa vigraham of Lord VaradarAjan. From Slokams 21 to 62, KureSar eulogizes the rUpa, guNa vaibhavam (SrI VaradarAja stavam of KureSar - e-book#AV062 in the Ahobilavalli series, <http://www.sadagopan.org>).

Like KureSar and SwAmi DeSikan, Appayya Deekshitar must have enjoyed the various utsavams at Kaanci: Citra PaurNami avatAra utsavam, Saastriya VaikAsi Brahmotsavam and sampradhAya utsavams like anushThana Kula utsavam as well as Panca Parva PuRappADu-s (e-book # 34 in the above cited Ahobilavalli series, Introduction section). His great thirst for enjoying the delectable svarUpa, rUpa, guNa Vaibhavams could have arisen from such mangaLASAsanams.





SLOKAM 5

मन्ये सृजन्त्वभिनुतिं कविपुङ्गवास्ते

तेभ्यो रमारमण मादृश एव धन्यः ।

त्वद्वर्णने धृतरसः कवितातिमान्द्या-

द्यस्तत्तदङ्गचिरचिन्तनभाग्यमेति ॥

manye srjantu abhinutim kavipungavAH te

tebhyo ramAramaNa mAdrSa eva dhanyaH |

tvadvarNane dhrtarasaH kavitAtimAndyAt

yaH tattadangachirachintana bhAgyam eti ||

Group words Meaning:

he ramAramaNa! kavi pungavAH te abhinutim srjantu - Oh Lord of Lakshmi! Let the greatest of poets create stotrams about You in the form of kAvyams!

tebya: mAdrSaH dhanyaH manye - They should consider someone like me of limited intellect is a great bhAgyaSAli compared to them.

tvat varNane dhrtarasaH kavitAtimAndyAt tattat anga cira cintanabhAgyam eti - (Why so?), it is because of someone like me who has the eagerness and intensity to describe your anga saundaryams but does not have the requisite skills to transform that longing into a beautiful stotram has to labor a long time thinking about grasping the full beauty of Your individual limbs; this extended anubhavam makes me become more blessed than the MahA Kavis, who can quickly compose such a stotram on You.





Comments:

Great poets complete their tasks of creating stotrams saluting the divya saundaryam of Lord VaradarAjan readily because of their mastery over their poetic skills. These Asu kavis create their poems spontaneously due to those poetic gifts.

Deekshitar observes: Let them go ahead with their efforts and be happy. As for myself, I am not endowed with such natural gifts. I am very slow like a child with mAndyam or poor digestive capabilities. I cannot take in fast Your anga saundaryams and get stuck in the enjoyment of each limb and find it difficult to race through the descriptions to capture them in the form of lovely poetry. I consider myself a fortunate one however since my intensity for eulogizing You is such that my handicap in not being able to race towards a photo finish with great poets proves to be a great advantage. My slow speed makes me linger over the enjoyment of the indescribable beauty of Your individual limbs and aDiyEn considers that itself as a mahA bhAgyam over the great poets. Like Kamban describing the anga saundaryams of Lord Raamacandra and declaring "tOL kaNDAR tOLE kaNDAR", Deekshitar is proud about his being absorbed in the enjoyment of the Lord's limbs from tiruvaDi to tirumukha maNDalam and tarrying over those anubhavams limb by limb.





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Enjoyable limbs from TiruvaDi to TirumuDi



KureSar has described the Lord's beauty as "acintyam adyadhbhutam" (beyond one's ability to think about and absorb it fully and as the most wonderful). KureSar expresses his longing to collect and store up the beauty of Lord Varadan's saundaryam in the 22nd Slokam of SrI VaradarAja stavam this way:

Oh boon granting Lord! My eyes wish to devour the beauty of Your generous long hands reaching down to Your knees (udAra bhujam) Your majestic nose, longish eyes reaching almost towards Your ears (AyatAksham), Your radiant cheeks (abhijAta kapalam). KureSar lingers over the bluish black tresses resembling dark clouds of the rainy season (nIlameghanibham anjanapunca SyAma kuntalam), the lotus like eyes, hands and feet (abja pANipada ambuja netram) and prays for the beauty of those limbs to stay fresh forever in his (mind's) eyes. He describes the beauty of the limbs deliberately and meticulously without any rush. The ear ornament (karNika), the bangles on the wrist, shoulder Abharanam (KaTakam-s, keyUram-s), the pItAmbharam on the waist, the forehead like the moon on ashTami titi (lalATa lakshmi), the beautiful dark brows drawn as it were by a painter's brush (sumashI nikashIkrtA bhruvau), the mercy-laden eyes (karuNArasavAhi vIkshana :), the coral red lips (aruNAdara pallavam) and proceeds all the way to the radiant pearly toe nails of the Lord. KureSar concedes that the Lord's tirumEni is svayam vyaktam and is not made by anyone (akrtattvataH).

SwAmi DeSikan is not left behind KureSar in his anubhavam of the Lord's beauty and prays for that beauty to stay put inside his eyes without any interruption (adhikamadhika manyA mAtma SobhAm dadhANam, anavadhika vibhUtim hastiSaileSvaram tvAm, anudinam animeshair locanair nirviSeyam). SwAmi DeSikan wants his eyes to stop winking so that he can have the continuous enjoyment of the Lord's beauty. In his 43rd Slokam of SrI VaradarAja PancASat, SwAmi DeSikan declares that the full enjoyment of Lord VaradarAjan's beauty is equal to the bliss gained in the state of Mukti (MokshAnandam) and makes this life here itself feel like staying in SrI VaikuNTham: "esha samsAra eva apavargaH".





SLOKAM 6

काञ्ची महार्घमणिकाञ्चनधामचित्रा

विश्वंभरां विबुधनाथ विभूषयन्ती ।

भाता गजाद्रिशिखरे तव भक्तचिन्ता-

रत्नेन राजतितरां शुभविग्रहेण ॥

kAncI mahArgha maNikAncana dhAmacitrA

viSvambharAm vibudhanAtha vibhUshayantI |

bhAtA gajAdriSikhare tava bhaktacintA-

ratnena rAjatitarAm SubhavigraheNa ||

From this Slokam until the tenth Slokam, SrI Deekshitar salutes the Vibhavam of the divya deSam of Kaanci.

Word by Word Meanings:

he vibudha-nAtha - Oh Deva RaajA!

He is saluted as "ayarvaRum amararkaL adhipati" by SwAmi NammAzhvAr. He identifies the Lord of Hastigiri, PeraruLALan further as "amarar perubvisumbu aruLum peraruLALan emperumAn". He is therefore VibudheSvaran. Kaliyan salutes this DevarAjan as: "vAnavar ucci vaitta peraruLALan", the One held as sarva SwAmi on their heads by the devAs.

mahArgha-maNi-kAncana-dhAma citrA - in Your City of Kaanci known for mansions enmeshed with priceless gems and having many sacred temples.

viSvambharAm vibhUshayantI kAncI gajAdri Sikhare bhAtA - You shine on the top of hasti Sailam (GajAdri) as the light that illumines this entire world





bhakti cintA ratnena tava Subha vighraheNa rAjatitarAm - there, Your SubhASraya tirumEni is like a cintAmaNi ratnam that grants all that Your devotees desire and You are effulgent there at Kaanci.

Comments:

vibudhanAtha - Lord VaradarAjan is "sarvasya adhipati: sarvasya ISAnaH rAjAti rAja: sarveshAm" according to a great Varada Bhakta, SrI DaNDri SrInivAsa TaatAcchAr. He has no one equal to or greater than Him (nissamApyadhikan). He is the Lord of all including the devAs (VibudhA-s).

kAncI mahArghamaNikAncana dhAma citrA viSvambharAm vibhUshayantI - The city of Kaanci saluted as "nagareshu Kaanci" is like the waist belt of the world studded with priceless gems and shines as the best among cities. There the Lord holds court as "Purusheshu VishNuH" and confers all the boons that His devotees seek as Kaliyuga Varadan. He stands on top of Hasti Giri (gajAdriSikharam) to remind us that the dig gajams (elephants supporting the eight directions) performed ArAdhanam for Him there. Kaliyan (Tirumangai Mannan) celebrated the beauty of this sacred city as: "aram tarum maNivaNNan iDam, maNi mADankaL sUzhntu azhakAya kacchi" (the beautiful city of the boon-granting VaradarAjan surrounded by palatial mansions decorated with gems). The MaNi ManDapams and palaces at Kaanci brighten up the whole world (viSvambharAm vibhUshayantI) with their jyoti.

gajAdri Sikhare bhAtA tava bhakta cintAratnena Subha vighraheNa rAjatitarAm - Ontop of the GajAdri (Hasti Sailam), Your Mangala vighram shines outstandingly as the boon-granting, sarva phala dhAyaka citAmaNi gem revered as PraNatArtiharan. Our Lord of Kaanci has been saluted by AcArya RaamAnuja as "PranataArti haran" (praNata Artiharan), the Lord who destroys the sufferings of all, who seek His sacred tiruvaDi as refuge. "avan vENDiRRellAm tarum vaLLal" (One who gives whatever His bhaktAs desire). KureSar's precocious son, SwAmi ParASara BhaTTar paid tribute to the PraNatArtihara PerumAL, Kaanci Varadan in one of the Slokams of His SrI





RangarAja stavam: "varadam udAra dIrga bhuja-locana samhananam, purusham upAsIshiya paramam praNatArtiharam ". Here, SwAmi ParASara BhaTTar invites us to meditate on the most generous parama Purushan, PraNatArtiharan with long arms and eyes.

SrutaprakASAcchAryar, who assembled the SrI BhAshya kAlakshepams of SrI NaDA+Ur AmmAL had his own salutations to the PraNatAtihara Prabhu, Lord VaradarAjan as MangaLa Slokam:

वरदं द्विरधाद्रीशम श्रीनिधिम् करुणानिधिम्

शरण्यं शरणं यामि प्रणतार्ति हरं हरि

varadam dviradhAdrISam SrInidhim karuNAnidhim

SaraNyam SaraNam yAmi praNatArti haram hari





SLOKAM 7

अस्यां भवन्तमभितः स्थितदुग्धसिन्धौ

मन्ये त्रयीमयमहारविमण्डलस्य ।

पश्यन्नघः कृतचतुर्मुखविष्टपायां

धामत्रयेऽपि कुतुकं विजहाति विद्वान् ॥

asyAm bhavantam abhita: sthita dugdha sindhau

manye trayImaya mahAravimaNDalasya |

paSyannadhaH krta caturmukha vishTapAyAm

dhAmatraye api kutukam vijahAti vidvAn ||

Word by Word Meaning:

trayImaya-mahAravimaNDalasya madhye - In the middle of Kaancipuram, where the ghosham of the three vedams alone fill the air,

abhitaH sthita dugdhasindhau - and which has the dugdha sindhu (PaalAru) river flowing nearby

adhaH krta caturmukha vishTapAyAm asyAm - at this city of Kaanci, which makes the grand lokam of Brahma (Satya lokam) look inferior to it (Kaancipuram)

bhavantam paSyann vidvAn - the knowledgeable rasikan, seeing You, the sarva MangaLa mUrti in such an enchanting and auspicious environment

dhAmatrayeapi kutukam vijahAti - gives up any wish to see any one of the grand places like Sveta dvIpam, sUrya MaNDalam or Paramapadam.





Comments:

Kaancipuram's exalted appeal is being described here. The areas in and around the great city of Kaanci echo the Veda dhvani from the continuous pArAyaNam of the three vedams. Near by flows PaalAru, which reminds one of the milky ocean. For anyone, who visits this mighty city of Kaancipuram and has the bhAgyam of having Your sevai would not care to see other celebrated places, where You reside like Sveta dvIpam, sUrya MaNDalam or even SrI VaikuNTham for that matter.

Brahma devan wanted to have the sAkshAtkAram of SrIman NarAyaNan. His karmAs stood in the way of realizing his wish. He wanted to select a place to perform his tapas (penance) to fulfill his deep desire.

An aSarIri (**AKASa vANi**) announced that Brahma devan should go to satya Vrata kshetram (Kaanci) and perform aSvamedha yAgam to have the direct vision of the Lord there. Brahma devan asked the divine architect, ViSvakarmA, to construct a divine city at satya vrata kshetram and an utara Vedhi there for conducting his Yaj~nam. This way arose the most beautiful Kaancipuram, where Brahma Devan was successful in enjoying the sevai of the Lord to his heart's content. Brahma devan begged the Lord to stay forever in Satya Vrata kshetram ontop of the Hastigiri to bless people for all times to come and the Lord agreed. Great AcAryAs like Naathamuni, AlavantAr, RaamAnuja, KureSar and so many others established ubhaya vedAnta sampradhAyam and grew it here at Kaanci and neighboring Vaidhika agrahArams like ArasANippAlai, NaavalpAkkam, TaNDarai, KedaNDapaTTi, TenkanikkOttai, PiLLaippAkkam, KiNeer KunRam, NeravalUr and the Veda ghosham arose from the entire area and drowned all other noises. The sanctity of this area was enhanced by the flow of River (**PaalARu**) that reminded one of the milky ocean. The sevArtis visiting this sacrosanct Kaanci deSam and enjoying the bhogyam of the Lord's caranAravindam lost all their desire to see great abodes of the Lord like those at Sveta dvIpam or sUrya MaNDalam or even SrI VaikuNTham. They could not tear themselves away from Kaancipuram. They were content with serving Lord



VaradarAjan at Kaanci and enjoying the BhAgavata GhoshThI there.

SwAmi AlavantAr's stotra ratna Slokam describes the distaste for other "enjoyable" things after experiencing the ruci of engaging one's mind at the lotus feet of Lord VaradarAjan:

तवामृतस्यन्दिनि पादपङ्कजे

निवेशितात्मा कथमन्यदिच्छति ।

स्थितेऽरविन्दे मकरन्दनिभरे

मधुव्रतो नेक्षुरकं हि वीक्षतो ॥

tavAmrutasyandani pAdapankaje

niveSitAtmA katham anyat icchati? |

Stithe(a)ravinde makaranda nirbhare

madhuvrato nekshurakam hi vIkshato ||

Meaning:

When the honey flowing lotus flower is nearby, the bees won't look at the honey from the thorny flower (nIrmuLLi). Similarly, one who has experienced the delectable nectar flowing from Your sacred feet will not long for anything else. He will reject everything else and stay rooted to Your sacred feet.





SLOKAM 8

अस्याममेयगुणपुर्यपराजिताया-

मश्वत्थवर्यजुषि दिव्यसरःसमीपे ।

मध्येहिरण्मयगृहं महिषीयुतं त्वां

दृष्ट्वा जनो न पुनरेति भवान्तरार्तिम् ॥

asyAm ameyaguNa puri aparAjitAyAm

aSvatthavaryajushi divyasaraHsamIpe |

madhye hiraNmayagrham mahishIyutam tvAm

drshTvA jano na punaH eti bhavAntarArtim ||

Word by Word Meanings:

ameya guNa! - Oh Lord of limitless kalyANa guNams!

aparAjitAyAm asyAm puri - at this divya deSam of Kaancipuram, which is superior to all cities and remains victorious (aparAjita is the name of SrI VaikuNTham).

divya saraH samIpe, aSvatthavaryajushi - situated near the divine ananta pushkaraNi marked by the asvattha tree on its east bank,

madhye hiraNmaya grham - is the auspicious vimAnam of PuNyakoTi and in the middle of it,

mahishIyutam - You stand with Your divine consorts.

(hiraNya grhe madhyam) tvAm janaH drshTvA punaH bhavAntarArtim na eti - After having Your darSana saubhAgyam in the middle of the PuNyakoTi





VimAnam with Your divine consorts, the people of all backgrounds and level of spiritual attainments will never experience again the sufferings from rebirth in this samsAra MaNDalam.

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darSana saubhagyam in PunyakoTi vimAnam





Comments:

ChAndogya Upanishad and the sAtvika purANams aver that one who meditates on ashTAKshara mantram, reaches SrI VaikuNTham (**aparAjitA**) and has the bhAgyam of the sevai of SrI VaikuNThanAtham with His devis will stay right there and will not return to the karma bhUmi again (**na punarAvartate**). AcArya RaamAnuja and KureSar have extolled the abundance and plentitude of SrI VaikuNTham and the divine sevai of SrI VaikuNThanAtham in His SrI VaikuNTha gadyam (e-book#SH029 in SrIhayagrIvan series, <http://www.sadagopan.org>) and KureSar's SrI VaikuNTha stavam (e-book#SS061 in Sundarasimham series, <http://www.sadagopan.org>.) In Slokams 41-45, KureSar describes the tejomaya, Parama sattvamaya, atisundara, Anandakanda (the root of all bliss), SrI VaikuNTham and the Lord's sevai there.



SLOKAM 9

संप्राप्य दुग्धतटिनीविरजां विशुद्धाः

सन्तो भवद्भजनदां पदमागतास्ते ।

त्वत्पादतोयतुलसीकुसुमेषु लग्नं

गन्धं रसं च गरुडध्वज ते लभन्ते ॥

samprApya dugdhataTinIvirajAm viSuddhAH

santaH bhavadbhajanadAm padamAgatAste |

tvatpAdatoyatulasIkusumeshu lagnam

gandham rasam ca garuDadhvaja te labhante ||

Word by Word Meaning:

garuDadhvaja! - Oh Lord with Vainateyan in Your Vijaya ratham!

bhavadbhajanadAm dugdhataTinI virajAm samprApya viSuddhAH santaH - Those sAdhus and J~nAnis attain deha Suddhi and purity of mind by seeing, bathing in and sipping the waters of VirajA river known as milky river (pAl ARu) locally, which in turn leads them to You, who creates in them the bhakti for You.

te padam AgataH tvatpAda toya tuLasI kusumeshu lagnam te gandham rasam ca labhante - After their purificatory baths in the VirajA river, these bhAgyaSAlis reach Kaanci (Your Paramapadam) and benefit from union with Your tirumajana tIrtham and pAda tuLasI of Yours and absorb their fragrance and taste bequeathed to them through their links to You.

Comments:

The bhaktAs blessed by Lord VaradarAja are referred to as virajA viSuddha





santaH by Deekshitar. The state of these J~nAnis coming closer to the Lord of Kaanci is compared to their gaining the status equal to sAmIpya mukti. These fortunate ones have the intent to gain the Lord's darSana saubhAgyam and with their minds filled with thoughts about Him, they take their snAnam and perform their anushThAnams in the divine river of VirajA flowing near Kaanci with the local name of PaalARu; with cleansed bodies and minds, they arrive now at the Lord's sannidhi and are blessed with tIrtham from the daily Bhagavat ArAdhanam and SaThAri anugraham and tuLasI prasAdam. With the power of such blessings, the **santa:** gain the gandham and rasam of the Lord ("te gandham rasam ca labante"). In the udgIta upAsanA section of ChAndogyam, the reference is made to the greatest essence of all essences (rasam) akin to the status of the ParamAtman (sa esha rasAnAm rasatamaH paramaH parArdhyoashTamo yadudgIthaH - Mantram 1.1.3). **santaH** enjoy that Lord as sarva rasa gandhan . Another ChAndogya mantram (8.13.1) refers to the performance of SaraNAgati by the santAs to the Lord:

"SyAmacchabalam prapadye SabAlacchyAmam prapadye "

This mantram means: "Surrendering unto the Supreme Being characterized with a dark blue complexioned form, I surrender unto the essential nature of that Lord characterized with the sentient and the non-sentient".

Lord VaradarAjan having sentient (cetanam) and insentient (acetanam) as His SarIram is indicated here. He has the divine, auspicious SarIram (tirumEni) of dark blue hue. SyAmam prapadye means "SyAma vigraha viSishTa svarUpam (bhagavantam) prapadye "





SLOKAM 10

सौवर्णसालवलयान्समनुप्रविश्य

कोशानिव त्रिदशनायक कोऽपि धन्यः ।

आनन्दवल्ल्युदितदिव्यफलानुरूपं

रूपं त्वदीयमवलोकयतेऽभिरूपम् ॥

sauvarNasAlavalayAn samanupraviSya

koSANiva tridaSanAyaka kopi dhanyaH |

Anandavallyudita divya phalAnurUpam

rUpam tvadIyam avalokayate abhirUpam ||

There are FIVE PrAkArams at Lord VaradarAjan's temple complex. This Slokam explains the significance of the five circumambulations (PrAkArams).

Word by Word Meanings:

tridaSa nAyaka! - Oh Lord of DevAs!

koapi dhanyaH sauvarNasAlavalayAn samanupraviSya - when a fortunate One enters inside the five golden prAkArams of Yours,

tvadIyam abhirUpam rUpam koapi dhanyaH avalokayate - that dhanyan gains citta Suddhi (purification) of his mind and experiences as a result the bliss of seeing and enjoying Your most charming (abhirUpam) tirumEni (rUpam).

(sa dhanyaH) koSANiva Anandavallyudita divya phalAnurUpam avalokayate - That fortunate One has the bliss resulting from crossing the five kosams (sheaths) described by the Anandavalli section of the taittirIya Upanishad and enjoys You as a delectable ripe fruit found on a creeper.





Comments:

Oh Lord VaradarAja! The fortunate devotee of You, who circumambulates the five prAkArams of Your temple and arrives at Your Garbhagrham to enjoy Your divine sevai is the one, who has accumulated pUrva janma sukrtams. It is a rare occurrence. This bhAgyam is equivalent to the experience of a J~nAni, who crosses the five koSams (annamaya, PrANamaya, manomaya, Vij~nAnamaya and Anandamaya Kosams) and sees You seated in his heart lotus as divyAtma svarUpa antaryAmi Brahman. The five PrAkArams are equated to the five koSams of the Upanishad for crossing to gain the Atma J~nAnam to enjoy the Lord seated at the center of the five koSams/PrAkArams. "panca prAkAra madhye susthitam bhagavantam, SrI vararAjam j~nAni darSayati".

Relevant taittirIya Upanishad Anandavalli Mantrams with their meanings are:

1) brhamavidApnoti param satyam j~nAnam anantam brhama, yo veda nihitam guhAyAm parame vyoman, soaSnute sarvAn kAmAn saha, brahmaNA vipaScinoti (The meditator /knower of Brahman attains the loftiest state ---- Brahman is unalloyed truth, consciousness and infinite in dimensions. He who cognizes that Brahman hidden in the heart lotus enjoys in the supreme abode/Paramapadam all the auspicious attributes (guNams) of Brahman along with the Omniscient Brahman). This mantram is an answer to four Questions:

- a) kim tat brahmam? What is the nature of that Brahman?
- b) kIDrSam tadvedanam? What are the approaches for the meditation on that Brahman?
- c) kIDrSam prAptiH? Of what nature is the attainment of that Brahman through the dhyAna route?
- d) kIDrSam ca prApyam? Of what nature is the object of that attainment?

All of these questions are answered in the Anandavalli section of the taittirIya Upanishad.



2. The Upanishad declares that the jIvan desirous of enjoying Brahman seated in the heart lotus goes step by step through the five steps:

annamaya paryAya, prAnamaya paryAya, manomaya paryAya, vij~nAnamaya paryAya and Anandamaya paryAya (koSam). The Upanishad proceeds now to the inquiry into the progressively increasing levels of Anandam (Ananda mImAmsA) from human joy to the highest level of joy, (viz.), BrahmAnandam or the infinite bliss of the Supreme Brahman, which surpasses every other kind of bliss ranging from that of humans to Brhaspati and then onto PrajApati (Caturmukha Brahma devan). A mukta jIvan crosses all the five koSams and experiences all these AnandA-s and attains the Brahman of infinite and unsurpassed bliss.





SLOKAM 11

मातङ्गशैलमणिशृङ्गमहाविमान-

सोपानपर्वचतुरुत्तरविंशतिर्या ।

तामेव तत्त्वविततिं पुरुषो विलङ्घ्य

पश्यन्भवन्तमुपयाति भवाब्धिपारम् ॥

mAtangaSaila maNiSrnga mahAvimAna

sopAnaparva caturuttaravimSatiryA |

tAmeva tattvavitatim purusho vilanghya

paSyant bhavantam upayAti bhavAbdhipAram ||

The jIvan as the 25th tattvam seeing SrI Varadan, the 26th tattvam, after climbing the twenty four tattvams (the GaayatrI steps built by Brahma devan)

Word by Word Meaning:

yA mAtanga Saila maNiSrnga mahAvimAna sopAnaparva caturuttaravimSatiH - The gem studded peak of Hasti Sailam (yAga sAlai's utara vedhi) has on its top the PuNyakoTi vimAnam under which Lord VaradarAjan has His abode. One has to climb the 24 steps built by Brahma devan to come near the PuNyakoTi VimAnam.

tAmeva tattvavitatim atilanghya purushaH bhavantam paSyant bhavAbdheH pAram upayAti - The jIvan (Purushan), the twenty fifth tattvam, climbs these twenty four steps to reach the proximity of Lord VaradarAjan, the 26th tattvam and thereafter through the darSana saubhAgyam of that Lord (and performing SaraNAgati) reaches the other shore of the ocean of samsAram.





Comments:

mAtangam is elephant and mAtanga Sailam is the Hasti Giri or Elephant hill held aloft by the ashTa dig gajams. This Sailam is jAjvalyam (resplendent) with radiant gems of aprAkṛta lustre. Ontop of that hill rests the pAvana PuNyakoTi VimAnam. To reach the proximity of that VimAnam to prostrate before Lord VaradarAjan standing inside, the devotees have to climb the 24 steps representing the 24 aksharams of GaayatrI. Brahma devan invoked GaayatrI Devi with Her 24 aksharams to empower Him to climb up the Hasti Giri to create the utara Vedhi for the performance of the aSvamedha yAgam to gain the boon of visualizing the Lord with His physical eyes. Part of the Brahma devan's prayer to invoke VaradA devi gAyatrI is:

devi! uttishThottishTha! punarAgamanAya ca gantavyam, mama hrdayam praviSya stAtavyam, uttishTha! asau Aditya brahma omi ekAksharam, brahma agniH, devatA brahma iti aksharam gAyatrIm chandaH, paramAtmA sarUpam sAyuJyam viniyogam, varadA devI! aksharam brahma sammitam chandaSAm mAtA, gAyatrIm devI AyAtu

Meaning for the above mantra bhAgam:

Oh GaayatrI devI! Please arise quickly. You should go for returning back (punarAgamanAya ca gantavyam). You should enter my heart and stay there. Please arise. This Sun is Para Brahma svarUpi. Om is a single letter (aksharam). It is Para Brahma svarUpam. For that omkAram, agni is the devatai. Parabrahmam with the name of Brahma is the Rshi. Chandas (meter) is GaayatrI. Parabrahmam is the inherent form (svarUpam) for that omkAram. It is useful for Moksham (sAyuJyam viniyogam). Oh VaradA devi! Oh Goddess who blesses those who seek from You all kinds of desired boons! Oh GaayatrI! Thou art eternal (aksharam)! Thou art equivalent to PraNavam (brahma sammitam). Oh Mother of all chandas! Please accept this prayerful invitation and come hither for the conferral of Brahma j~nAnam to us (naH idam brahma me





jushasva!

..... mahA devI! tvam ojaH asi! sahaH asi! balam asi! brAjaH asi! devAnAm dhAma
nAmA asi! viSvam asi! viSvAyu: asi! abhibhUH om asi! gAyatrI AvAhayAmi!
gAyatryAH gAyatrI chandaH, viSvAmitra rshiH, savitA devatA, agniH mukham,
brahma SirasH, vishNuH hrdayam, rudram SikhA, prthvI yonim, gAyatrIm
prAnApAna vyAnodAna samAna saprANA. Sveta varNA, SAnkhyAyana
sagotrA, gAyatrI caturvimSatyaksharA, tripadA, shaTkukshiH, pancasIrshaH

Meaning for the above Mantra bhAgam:

Oh Revered GaayatrI devi! You are the cause behind the phalans gained (ojaH asi). You are the power behind the destruction of our enemies (saha asi). You are the strength of intellect/skill and the lustre (balam brAjaH asi). You have become the name and power behind the tejas of the devAs (devAnAm dhAma nAmA asi). You have become the universe (viSvam asi). You have become the entire carAcara prapancam (sakalam asi). You have become the dhirga Ayus (extended life). You have become the omkAra udgIta rUpa ParamAtmA, who is the root cause of the destruction of our sins (abhibhUH om asi). ADiyEn invokes You, gAyatrI devI (gAyatrIm AvAhayAmi).

For GaayatrI devi, the chandas is gAyatrI. ViSvAmitrA is the Mantra drashTA rshi. sUryan is the devatA. The face (Mukham) is Agni. Brahma is the head (Siras). VishNu is the heart (hrdayam). Sivan is the tuft (SikhA). BhUmi is the Yoni. GaayatrI houses the panca PrANans (prANa, udAna, samAna, apAna, vyAna). They are described as devadatta, kUrma, krUkara, dhananjaya and nAka. GaayatrI is of white hue. She has the same gotram as SankhyAyana Rshi. She has 24 aksharams in Her mantram. That mantram has three legs, six stomachs and five heads. GaayatrI of this form is used in upanayanam for initiation (upanayane viniyogaH).

When we climb the 24 steps to reach Lord Varadan's sannidhi, we have to





remember the links of those steps to the consecration by Brahma devan with the 24 aksharams of GaayatrI staying forever as sopAnam (steps in the ladder) to reach the Lord of Kaanci.

In SrI Vaishnava tradition, BhagavAn (ISvaran) is the 26th tattvam and jIvan is the 25th tattvam. The other 24 tattvams linked to acetanam are:

mUla Prakrti, mahat tattvam, ahankAram, five tanmAtrA-s, five mahA bhUtams, eleven indriyams.

Please refer to SrI rahasya traya sAra sAram Volume I, Page 21-23 for a discussion on these 24 tattvams. Additional e-books in <http://www.sadagopan.org> (e-book #SH004 tattva ratnAvali, e-book #SH006 on tattva navaneetam, e-book #SH009 on tattva sandeSam, e-book #SH011 on tattva mAtrukai, e-book #SH078 and SH079 on tattva traya cuLakam in SrIHayagrivan series) have additional information on the 26 tattvams.





SLOKAM 12

नापारि लब्धुमरविन्दभुवाऽपि साक्षा-

द्यं पूर्वमीश्वर विना हयमेधपुण्यम् ।

अन्त्यैरनाप्य स कथं तव पुण्यकोटिं

प्राप्यस्त्वदाकृतिविलोकनजः प्रमोदः ॥

nApAri labdhum aravindabhuvApi sAkshAt

yam pUrvamISvara vinA hayamedhapuNyam |

anyaiH anApya sa katham tava puNyakoTim

prApyaH tvadAkrti vilokanajaH pramodaH ||

The appearance of the PuNyakoTi VimAnam with Lord Varadan in the aSvamedha yAga sAlai of Brahma devan

Word by Word Meaning:

ISvara: - Oh Lord with the power to the Emperor and Ruler of this universe!

pUrvam sAkshAt aravindabhuva api hayamedhapuNyam vinA yam labdhum

nApAri - Once upon a time, when even the lotus born Brahma devan himself was powerless to gain the bliss of visualizing You with His physical eyes (mAmSa cakshus) without performing the sacred aSvamedha yAgam to please You.

sa: tvadAkrti vilokanaja: pramoda: anyai: puNyakoTim anApya katham prApya:? -

(if it was so for Brahma devan to perform aSvamedha yaj~nam to visualize You), how can the various kinds of creations by Brahma devan hope to see You, the Lord and enjoy that bliss (pramodaH) without accumulating many PuNya karma-s?





Comments:

The enjoyment of Hastigiri and PuNyakoTi VimAnam is beautifully covered by SwAmi DeSikan in His Hamsa sandeSa SrI sUkti (Slokams 31-35 of the first chapter). Please refer to Hamsa sandeSa e-book#SH067, meyvirata mAnmiyam, sankalpa sUryodayam (e-book#SH104, sixth chapter of sthAna viSesha sangraham, Slokams 73 and 74) under the SrI Hayagrivan series in <http://www.sadagopan.org>.





SLOKAM 13

प्रत्यङ्मुखं तव गजाचलराज रूपं
प्रत्यङ्मुखाश्चिरतरं नयनैर्निपीय ।
अस्थानमाप्तवचसामवितर्कणीय-
माश्चर्यमेतदिति निश्चयमावहन्ते ।

pratyangmukham tava gajAcalarAja rUpam

pratyangmukhAH cirataram nayanaiH nipIya |

asthAnam AptavacasAm avitarkaNIyam

AScaryam etaditi niScayam Avahante ||

MahAns ascertain that Lord Varadan is Omniscient parabrahman

Word by Word Meaning:

gajAcala rAja! pratyangmukhAH pratyangmukham tava rUpam cirataram nayanaiH nipIya - Oh Lord of Hastigiri! Superior j~nAnis, who have a clear understanding of ISvara tattvam comprehend You through their internal gaze and have Your sevai at KaancIpuram, where You are facing west in ninRa tirukkOlam.

They drink deeply the beauty of Your divya mangaLa vigraham for a very long time and are not satiated.

asthAnam AptavacasAm avitatarkaNIyam (tava rUpam) AScaryam edat iti niScayam Avahante - After being steeped in the blissful anubhavam of Your SubhASraya tirumEni in arcai, they come to the firm conclusion that You are the mysterious Para Brahman, whose limitless vaibhavam cannot be guessed fully even by the VedAs. They recognize that You are the ISvaran, who carries





out the three vyApArams of creation, protection and the destruction of all cetanAcetanams as Your sport.

Comments:

pratyangmukhAH - refers to tattva j~nAnis assembled at Lord VaradarAjan's sannidhi, where He gives them His Sevai facing the western direction (**pratyangmukham**). They recognize this AScarya vastu blessing them is beyond description (**vAcamAgocaram**) by the eternal VedAs even because of its limitlessness (**asthAnam**) and ananta KalyANa guNams.

Among the 108 divya deSams, the largest number of arcA murti-s (79) face east. Lord RanganAtha faces south towards LankApuri to bless VibhIshaNan. The other divya deSams, where the Lord faces south are:

TirukkArakam(Tondai nADu), TirucchiRupuliyUr(Chozha deSam), Tiruneermalai (ThoNDai nADu), Tirupparamapadam (aprAkrtam), TiruppARkkaDal (aprAkrtam), TiruvittuvakkODu (Malai nADu) .

At divya deSam like KaancIpuram, Lord VaradarAjan faces west. There are a total of 17 divya deSams, where the Lord faces west:

toNDai maNDalam:

KaancIpuram, Ashtabhujam, TiruttaNKA, TirunilAttinkALtuNDam, TirUrakam, TiruvekkhA, TirukkArvAnam, TirukkaLvanUr, TirupavaLavaNNam, TirupparameSvaraviNNagaram (10)

cOzha nADU:

TiruppErnagar appakkuDattAn, NandipuraviNNagaram, TiruvAli, TirupparthanpaLLi (3)

Malai nADu:

TiruchengkunRUr, TiruvaNvaNDUr, tiruvATTArU (3)





vaDa nADU: DwArakA (1)

It is very interesting to see that ten of the above 17 divya deSams are in and around KaancIpuram VaradarAjan's sannidhi.

Indra, the king of deva lokam dwells in the east; VaruNa, the Lord of waters dwells in the west; Kubera has his residence in the north and Yama dharman resides in the south. It is also the direction of Pitrus.

The western direction for which VaruNa is the ruler by divine assignment is addressed as Raajaa VaruNaa by the Vedams. His links to Lord VaradarAjan through the Lord's drshTi falling VaruNan located in the western direction can be understood from the roots "vrN" and "vara" used to derive the meaning of VaruNa. In one derivation, VaruNa is the one, who filters out, chooses and favours those who are virtuous and are destined to follow the SishThAcAram to free themselves from VaruNa pAsam (bondage). He recommends them as it were to the Lord's special anugraham (ya: sarvAn SishThAn mumukshUn dharmAtmano vrNoti iti sa varuNaH). Our Lord is the antaryAmi of this VaruNaa and empowers him in his task. The other definition for VaruNaa is Him being selected for worship by the virtuous people (ya: SishThaIH mumkshibhiHvriyate vA sa varuNaH).

The vaibhavam of Lord VaradarAjan facing the western direction (pratyangmukham tava rUpam) and using the western gopuram exit for His utsavams can be linked to Him being worshipped by Raajaa VaruNan at this divya deSam.





SLOKAM 14

यस्मिञ्जहात्यतिशयोक्तिरलङ्कृतित्वं

न्यूनोपमात्वमुपमा समुपैति सर्वा ।

सूक्ष्मस्वभावकलनापि च न प्रतर्क्या

तद्वर्णयामि भवतः कथमाभिरूप्यम् ॥

yasmin jahAti atiSayoktiH alankrtitvam

nyUnopamAtvam upamA samupaiti sarva |

sUkshma svabhAvakalanApi ca na pratarkyA

tat varNayAmi bhavataH katham AbhirUpyam ||

The first of the seven Slokams celebrates the divya saundaryam of Lord VaradarAjan; the deficiencies of AlankAra SAstrams to undertake this task.

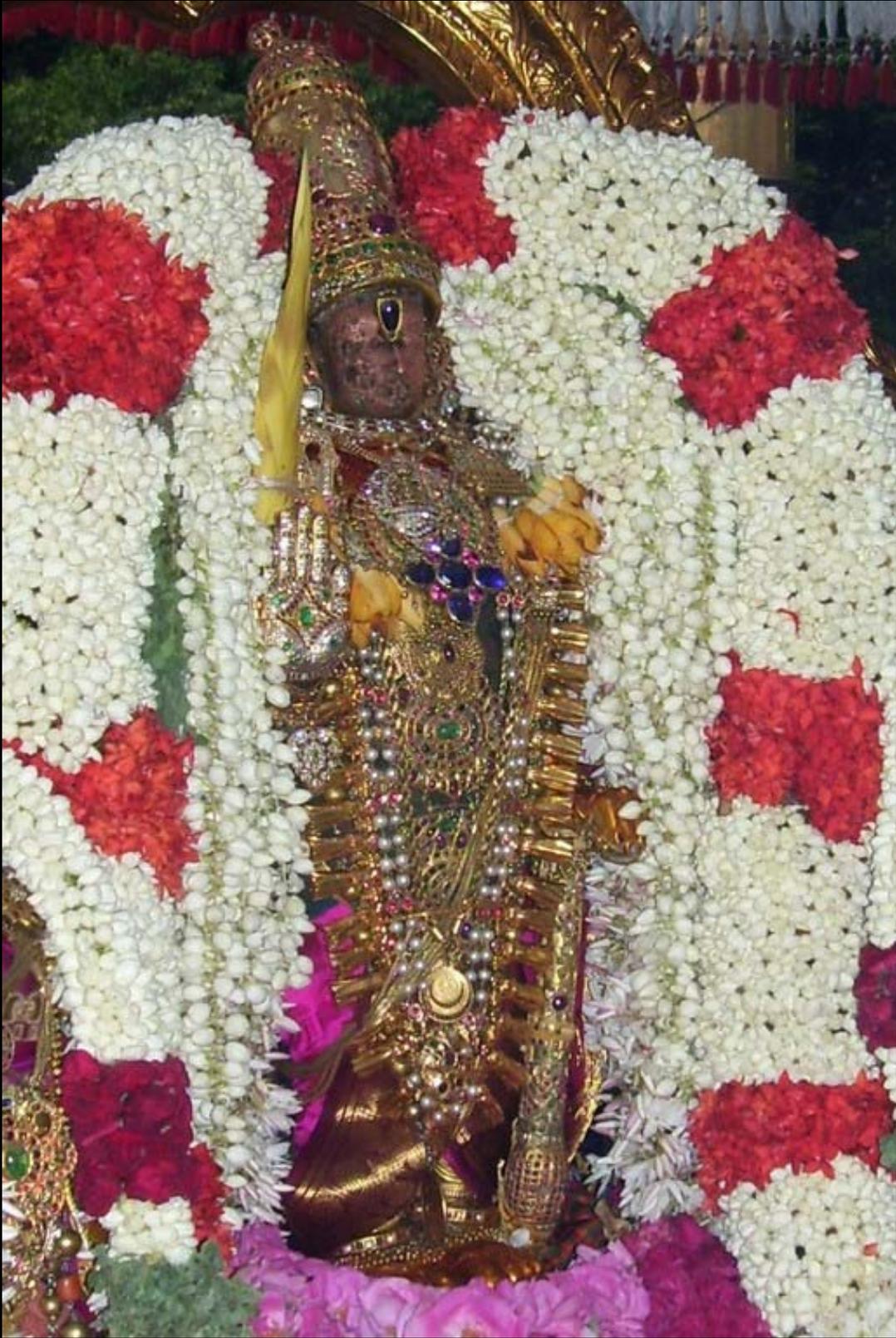
Word by Word Meaning:

bhavataH tat AbhirUpyam katham varNayAmi? - Oh Lord VaradarAjA! How can aDiyEn venture to describe Your unique lAvaNyam?

yasmin atiSayoktiH alankrtitvam jahAti - During such an impossible effort, the power of exaggeration is left behind. Your divya saundaryam exceeds even the most laudatory descriptions. It is beyond them to handle. The figure of speech of atiSayokti, a major component of alankAra SAstram fails, when it is applied to You.

sarva upamA nyUnopamAtvam samupaiti - All the comparisons to worldly entities fall by the way side. Your beauty cannot be compared to these in a justifiable manner. UpamAs, another stock in trade by the users of AlankAra SAstram also fails, when used to compare the beauty of Your limbs to a beautiful object in this world.





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yasmin atiSayoktiH alankrtitvam jahAti - During such an impossible effort, the power of exaggeration is left behind. Your divya saundaryam exceeds even the most laudatory descriptions. It is beyond them to handle. The figure of speech of atiSayokti, a major component of alankAra SAstram fails, when it is applied to You.

sarvA upamA nyUnopamAtvam samupaiti - All the comparisons to worldly entities fall by the way side. Your beauty cannot be compared to these in a justifiable manner. UpamAs, another stock in trade by the users of AlankAra SAstram also fails, when used to compare the beauty of Your limbs to a beautiful object in this world.

sUkshma svabhAva kalanAapi ca na pratarkyA - even attempts to comprehend the subtle aspects of Your intrinsic nature become defective. They meet utter failure. Inferences about Your subtle vaibhavam are beyond the reach by us.

Comments:

AlankAra SAstram or the fine art of poetics with its figures of speech, embellishments and ornaments cannot elevate themselves to describe the rUpa saundaryam of Lord Varadan.

As AruNAchala KavirAyar commented in his Raama nATaka krti, "**anta rAma saundaryam aRintu sollappOmO?**", the myriad beauties of Lord VaradarAjan hitting our senses like a powerful flood overwhelms us and the alankAra SAstrams are of no help in describing His matchless beauty. Appayya Deekshitar (1520-1593 C.E) was a master in the use of alankArams because of his deep awareness of the grand texts of alankAra SAstrams by Mammatha (kAvya PrakASa) and JagannAtha (rasa gangAdhArA). Yet, he gives up as he starts the celebration of His soundaryam in this Slokam and the six that follow this Slokam.





SLOKAM 15

How can one fully describe the integrated beauty of SrI VaradarAjan? It is not possible.

लक्ष्म्याः प्रियोऽसि रतिकेलिकृतः पिताऽसि

विश्वैकमोहनरसस्य च देवताऽसि ।

आवासभूमिरसि सर्वगुणोत्तमानां

वैकुण्ठ वर्णयतु कस्तव रूपरेखाम् ॥

lakshmyAH priyo(a)si ratikeLikrtaH pitA(a)si

viSvaikamohanarasasya ca devatA(a)si |

AvAsabhUmirasi sarvaguNottamAnAm

vaikuNTha varNayatu kaH tava rUparekhAm ||

Word by Word Meaning:

vaikuNTha! lakshmyAH priyo(a)si - Oh VaikuNThanAtha! SrI VaradarAja! You have become the husband of the queen of beauty, SrI Devi.

rati keLikrtaH pitA(a)si - You have become the Father of Manmathan, the object of adoration of Rati devi. You are "kAman tAtai". You are "sAkshAt manmatha manmathaH"

viSvakamohana rasasya ca devatA asi - You stay enthroned as the God of SrngAra rasam, the first rasam among the alankAra SAstram, which enchants and overpowers the people of the world!

sarva guNottamAnAm AvAsa bhUmirasi - You have become the lasting abode of all kalyANa guNams.





tava rUpa rekhAm ka: varNayatu? - How can anyone attempt to describe even a small portion of Your integrated beauty (samudhAya soundaryam)? rekAyate means to feel exasperated.

The poet despairs over the impossibility of such an effort. rekhA also refers to a particular mode of rendering Veda Mantrams like Ghanam, jAdai etc. pAdAdi keSANTA anubhavam of the Lord's divya saundaryam could be one such rekhA.

Comments:

Our Lord is SrIyaH kAntan, the Lord of SrI Devi, the treasure house of divya soundaryam. Her beauty is indescribable. ArasANippalai SrI VenkaTAdhri Kavi tries to describe Her soundharyam in the 236 Slokams of SrI Lakshmi sahasram and gives up. The Slokams and the meanings of the 236 Slokams along with their audio rendering are housed in the saundarya stabakam of SrI Lakshmi sahasram (8th stabakam) and the URL is <http://www.sadagopan.org>.

SrI Devi is saluted as "soundaryAbdhi bhUmi" the abode of the Ocean of saundaryam. SrImad BhAgavatam describes Her divya saundaryam as She rose out of the Milky Ocean and dazzled everyone with Her divine soundaryam during the churning of the Milky Ocean for nectar. She chose SrIman nArAyaNan as Her Lord at that time and stays on His Vakshassthalam eternally. The PrAturbhAva stabakam and the VakshasstalAvastAna stabakam of SrI Lakshmi sahasram dwells further on SrI Devi's matchless saundaryam. Lord VaradarAjan with His own matchless masculine beauty is the husband of that Soundaryavalli. Tirumangai AzhvAr salutes Him as:

பந்திருக்கும் மெல்விரலாள் பாவை பனிமலராள்

வந்திருக்கும் மார்வன் நீலமேனி மணிவண்ணன்

pantirukkum melviralAL pAvai panimalarAL

vantirukkum mArvan nIlamEni maNivaNNan





The vyAmoham (intense desire and longing) to have this divya saundarya mUrthi as Her Lord is expressed by ANDAL, an amSa bhUtai of SrI Devi, in Her TiruppAvai pAsurams in general and in the "mAIE maNivaNNA" pAsuram in particular. Indeed He is the Lakshmi Priyan (**lakshmi priyo(a)si**).

ratikeLirktaH pitA(a)si - VazhuttUr Raajagopala SaastrikaL observes that the body may be different for the father and his son but the form (uruvam) will be alike and quotes Apastamba sUtram in this context. Beautiful Lord VaradarAjan creates the embodiment of His beauty and still stays as "**sAkshAt manmatha manmathan**".

viSvaikamohana rasasya ca devatAH - He is the Lord of SrngAra rasam that throws the rings around the humans and stupefy them through its tight hold. This is because of His saundaryam being "**acintayam, divyam and adbhutam**". It is difficult even to think about it because it is overwhelming (**cintayitum aSakyam**). It will be enjoyable every minute and will never be the same every day, every month, every year, every yugam and will stay as insatiable nectar eternally according to SwAmi NammAzhvAr:

எப்போழுதும் நாள் திங்கள் ஆண்டு ஊழி ஊழி தோரும்

அப்பொழுதைக்கு அப்பொழுது என் ஆரா அமுதமே

eppozhutum nAL tingaL ANdu Uzhi Uzhi toRum

appozhutaikku appozhuthu en ArA amudamE

--- TiruvAimozhi: 2.5.4

Lord VaradarAjan is the Lord of that saundaryam, which evokes the SrngAra rasam in all the cetanams and He stays as the Master of that prathama rasam. His rUpa rekha, the links to the interconnected aspects of His saundaryam are impossible to conceive and then describe.

In addition to all His saundaryam, His ananta kalyANa guNams (assembly of auspicious attributes) reinforce our adoration of Him standing on top of the





Hastigiri. There He stays as "sarvaguNottamAnAm AvAsa bhUmi". He is the "asankyeya kalyANa guNagaNaugha mahArNavam" as eulogized by AcArya RaamAnuja in His SaraNAgati gadyam. He is the great ocean of all these countless KalyANa guNams.





SLOKAM 16

Lord VaradarAjan is compared to the Meru Mountain in sIEDai.

सर्वोत्तरोऽसि सकलत्रिदशाश्रयोऽसि

ज्योतिश्छटाघटितचक्रपरिष्कृतोऽसि ।

शृङ्गारशेवधिरसि द्विपशैलमौले

कल्याणरूप इति कस्त्वयि चित्रवादः ॥

sarvottarosi sakalatridaSA Srayo(a)si

jyotiSchaTAgHaTita-cakra-parishkrto(a)si |

SrngAraSevadhiraSi dvipaSailamaule

kalyANarUpa iti kaH tvayi citravAdaH ||

Word by Word Meaning:

dvipaSailamaule - Oh Lord who appeared on the Sikharam of Elephant hill (Hasti giri/dvipa Sailam)!

kalyANa rUpaH tvayi kaH citravAdaH? - There is no argument in declaring You as the svarNa varNa manoranjakan of all arising from Your divya rUpam and KalyANa guNams.

There are at least four reasons for recognizing You as such. Those reasons invoking thoughts of Meru are:

Sarvottaro(a)si - You stay as sarvotkrshTa (superior to all) MahA Purushan (when it comes to Meru, You are seen enveloping all directions from south to north and from east to west).





sakala tridaSASrayo(a)si - You stay as the refuge of all the celestials (when it comes to Meru, all the devAs have their abodes there).

jyotiScaTAghaTita chakraparishkrto(a)si - You are adorning the HetirAjan, sudarSanan with His radiant jvAlais (when it comes to Meru, it is surrounded by the assembly of the brilliant rays of the Sun).

SrngAraSevadhiraasi - You stay as the fountainhead, spring of SrngAra rasam (when it comes to Meru, it is the abode of nava nidhis like MahA Padmam, Sankha nidhi, Mukunda nidhi, Makara, neela, Kunda, Kharva and Kacchapa nidhis of Kuberan, who lives in the north).

Comments:

Lord VaradarAjan stands as the SaraNAgata rakshakan like the towering Meru Mountain with ananta kalyANa guNams and holds the radiant sudarSanam in His upper right hand. In SrI sudarSana Satakam of KUrA NaarAyaNa jIyar (e-book#SH073 in SrIhayagrivan series, <http://www.sadagopan.org>), the first 24 Slokams pay special tribute to the sudarSana jvAlai (jyotiscaTAghaTita cakram). His kalyANa guNams enchant all and He becomes the spring of all SrngAra rasam.

In the next two Slokams, Deekshitar addresses two causative factors that make the Lord SrngAra Sevadhi rasam:

His anga saundaryams and His bewitching smile.





SLOKAM 17

अङ्गानि ते निखिललोकविलोचनानां

संभावनीयगुण संसरणानि सत्यम् ।

येष्वेकमाप्य न पुराधिगतं स्मरन्ति

वाञ्छन्ति नान्यदपि लब्धुमदो विहाय ॥

angAni te nikhilalokavilocanAnAm

sambhAvanIyaguNa samsaraNAni satyam |

yeshvekamApya na purAdhigatam smaranti

vAnchanti nAnyadapi labdhumado vihAya ||

Word by Word Meaning:

sambhAvanIya guNa! - Oh Lord of laudable guNams!

te angAni nikhila loka vilocanAnAm samsaraNAni satyam - it is but fitting that the eyes of the devotees of Yours from all over the world keep travelling without stop from one limb of Yours to another. While their eyes during such roaming focus on the enjoyment of one of Your angams, they are totally unaware of the beauty of any other angams that their eyes experienced. They become steeped totally in the enjoyment of that angam to the exclusion of other beautiful angams. Everyone of Your angams is bewitchingly beautiful. Their reaction is indeed appropriate.

yeshu ekam Apya purAdhigatim na smaranti - while experiencing the saundaryam of one limb, their eyes do not remember the bliss enjoyed by the just concluded sevai of another limb. It is like the one having many births in this world does not remember his previous birth (s), the eyes of Varada soundarya





rasikan does not remember the erstwhile bliss arising from the sevai of another limb.

Comments:

Every limb of Lord VaradarAjan is brimming with saundaryam. One who enjoys them gains the anubhava janita Anandam equal to that of the nitya sUris in SrI vaikuNTham (*sadA paSyanti sUrayaH*). His tirumEni has the tejomaya rUpa lAvaNyam. SwAmi NammAzhvar expresses the special grace of Lord VaradarAjan that makes it possible for Him to enjoy all the limbs in contrast to SrI Devi, BrahmA and Haran, who are limited to the enjoyment of one portion of the Lord's tirumEni. Here AzhvAr is referring to SrI Devi residing in His Vakshassthalam, Brahma on the Lotus arising out of His navel (*koppUzh*) and Sivan in half of His body. AzhvAr says that his nayana sambandham with all of the Lord's limbs makes the Lord's limbs very happy too. SwAmi NammAzhvAr celebrates the sambhAvaNiya guNams of sauSIlyam and vAtsalyam of Lord VardarAjan in this context:

திருவுடம்பு வாஞ்சுடர் செந்தாமரைக்கண் கைகமலம்

திருவிடமே மார்வம் அயனிடமே கொப்பூழ்

ஒருவிடமும் எந்தை பெருமாற் கரனேயோ

ஒருவிடமொன்றின்றி என்னுள் கலந்தானுக்கே.

tiruvuDampu vAnsuDar sentAmaraiikkaN kaikamalam

tiruviDamE mArvam ayaniDamE koppUzh

oruviDamum entai perumAR karanEyO

oruviDam onRinRi ennuL kalantAnukke.

--- TiruvAimozhi 2.5.2

SwAmi NammAzhvAr describes that blissful anubhavam of the union of his eyes





with the limbs of the Lord as "tEnum pAlum neyyum kannalum amudumottE ". The blissful experience is like the amalgamated anubhavam of tasting the nectar made up of honey, milk, ghee and vellam. His way of gulping down the Anandam of taking in the saundaryam of the Lord is expressed by SwAmi NammAzhvAr as: "aDiyEn vAy maDuttu parukik-kaLittEnE ". ADiyEn enjoyed Your rUpa lAVaNya anubhavam and became ecstatic through drinking in big gulps and enjoyed the BrahmAnandam. The nayana samSlesham (union) with the limbs of the MangaLa vigraham of the Lord leads to another anubhava parIvAha pAsuram passage that goads the AzhvAr to declare that there is no bliss equivalent to this anubhavam in all the other worlds:

மாயக் கோலன் பிரான்றன் செய்கை நினைந்து மனம் குழைந்து

நேயத்தோடு கழிந்த போதெனக்கு இவ்வுலகம் நிகரே

mAyak kOLap-pirAn tan seyikai ninaintu manam kuzhaintu

nEyattODu kazhinta pOtu enakku ivvulakam nikarE

---TiruvAimozhi: 6.4.2

SrI VaradarAja bhaktAs consider that all pAsurams of tiruvAimozhi is about Lord VaradarAjan, the imaiyOr talaivan. Lord VaradarAjan is compared to a MangaLa dIpam ontop of Hasti Giri (kunRu mEliTTa viLakku) with cetanams and acetanams as His weapons and ornaments and lets us enjoy Him as pointed out by SwAmi DeSikan. It is not only the limbs but the weapons and the ornaments that enhance the bhakti paravasa anubhavam of Lord VaradarAjan (41st pAsuram of adhikAra sangraham, e-book #SS051 in the Sundarasimham series, <http://www.sadagopan.org>).

புருடன் மணிவரமாகப் பொன்றா மூலப்-

பிரகிருதி மறுவாக மான் தண்டாகத்-

தெருள் மருள் வாளுறையாக ஆங்காரங்கள்





சார்ங்கம் சங்காக மனம் திகிரியாக

இருடிகங்கள் ஈரைந்தும் சரங்களாக

இருபூத மாலை வனமாலையாகக்-

கருடன் உரு வாம் மறையின் பொருளாம் கண்ணன்

கரிகிரி மேல் நின்றனைத்தும் காக்கின்றானே.

puruDan maNivaramAkap-ponRAMUlap-

pirakirutu maRuvAka mAn taNDu Akat-

teruL maruL vALuRaiyAka AngArangaL

sArngam Sangu Aka manam tikiri Aka

iruDIkankaL Iraindum carangaLAka

irubhUta mAlai vanamAlai Akak-

garuDan uruvAm maRaiyin poruLAm kaNNan

karigiri mEl ninRu anaittum kAKkinRAnE.



SLOKAM 18

The effect of the Lord's smile on Women

एकत्र मन्मथमजीजनदिन्दिरायां

पूर्वं भवानिति बुधाः किमपूर्वमाहुः ।

अद्यापि तं न जनयस्यरविन्दनाभ

कासु प्रसन्नमधुरस्मित कामिनीषु ॥

ekatra manmatham ajIjanat iti indirAyAm

pUrvam bhavAn iti budhAH kim apUrvam AhuH |

adyApi tam na janayasi aravindanAbha

kAsu prasannamadhurasmita kAminIshu ||

Word by Word Meaning:

aravindanAbha - Oh Lord with Lotus arising from Your nAbhi to provide the abode for Brahma devan!

ekatra indirAyAm manmatham pUrvam bhavAn ajIjanat iti budhAH kim apUrvam AhuH? - The knowledgeable students of PurANAs say that once upon a time, You generated Manmathan in Your divine consort Maha Lakshmi. One wonders why these experts describe it as a wonder (kim apUrvam AhuH?). They probably do not understand the vaSIkaraNa Sakti of Your delectable smile (Punnakai)

adyApi kAsu kAminIshu tam na janayasi kim - Don't You generate that desire in all women by Your smile? You generate SrngAra rasam in all of them.



Comments:

KureSar describes the power of that exquisite smile emanating from the tirumukha maNDalam of Lord VaradarAjan in the 37th and the 38th Slokam of his SrI VaradrAja stavam (e-book #AH062 in the Ahobilavalli series, <http://www.sadagopan.org>).





SLOKAM 19

The stealer of hearts of His devotees stands concealed ontop of Hasti Giri

निक्षिप्य हृत्त्वयि पुनर्लभते न कोऽपि

निर्यात इत्यधिप न त्वयि चित्रमेतत् ।

हृत्वा हठान्मृगदृशां हृदयानि यस्त्व-

मेवं निलीय किल तिष्ठसि शैलश्रृङ्गे ॥

nikshipya hrt tvayi punaH labhate na koapi

niryAta iti adhipa na tvayi citram etat |

hrtvA haThAt mrgadrSAm hrdayAni yaH tvam

evam nilIya kila tishThasi SailaSrnge ||

Word by Word Meaning:

adhipa - Oh Lord VaradarAjA!

tvayi hrt nikshipya niryAta: koapi punaH na labhate - Those devotees of Yours, who placed their hearts in Your trust and gained emancipation/freedom from the samsAric sorrows will never ever get those entrusted hearts back.

tvayi etat na citram kila - This type of happening of losing their heart with mahA viSvAsam in You is not strange.

yastvam mrgadrSAm hrdayAni haThAt hrtvA evam SailaSrnge nilIya tishThasi - Having stolen forcefully the hearts of women with beautiful long eyes like those of the female deer, You have taken Your arca form and stay hidden ontop of the Hasti Giri.





He hides Himself on top of Hasti Giri

Comments:

Our Lord on top of the Hasti Giri is a stealer of devotee's hearts and minds (*cittAphAri*). He does it stealthily. After stealing their hearts, He hides Himself on top of Hasti Giri. It is common experience in the world that someone traveling away from his home entrusts his expensive things to a trusted friend for safe keeping, while he is away and then on return from his trip, he claims it back. In the case of Lord VaradarAjan, this rule does not apply. Once you have given away your heart to Him, it cannot be recovered because there is no rebirth for that cetanam. The poet extends this thought to a beautiful girl, who has lost her heart irretrievably to a SundarAkAran. Like a thief, who runs away and hides himself safely, Varadan, the well known heart stealer runs to Hasti Giri and hides Himself on top of that hill.

The unlettered gopis of BrndAvanam are classic examples of cetanams, who lost their hearts to bhuvana-traya-sundaran. The gopis describe their helpless state to the Lord, the stealer of their hearts in SrImad BhAgavatam's daSama skandam (chapter 29: 34-35):

"Thy blissful Self has stolen away our hearts/minds (with ease) that used to find delight in home life, and has put restraints on our hands and feet that





occupied themselves with household work. When our feet refuse to move even an inch from Thee, where is the feasibility of our walking up to Vraja?"

चित्तं सुखेन भवताऽपहृतं गृहेषु यन्निरविशत्युत करावपि गृहकृत्ये ।

पादौ पदं न चलतस्तव पदमालाद्यामः कथं व्रजमथो करवाम किं वा ॥

cittam sukhena bhavataApahrtam grheshu

yannirviSatyuta karAvapi grhakrtye |

pAdau padam na calatastava padamAlAt yAmah

katham vrajamatho karavAma kim vA ||

The Gopis continue with their appeal: "Oh dear One! By Thy laughter, looks and sweet (flute) music, Thou has lit the fire of passionate love in our hearts. Now quench it with the ambrosial current flowing from Thy kiss. If this is not done, our bodies shall be consumed by the fire of separation and we shall attain to Thy feet through meditation (dhyAnena yAma padayoH padavIm sakhe te).

The gopis describe further movingly their helpless plight:"Oh redeemer of all from the life of sin! We have come to Thee abandoning our hearth and home and are intent on Thy service (nI kuRREval engaLai koLLamalp-pOkAtu). Make us Thy servitors! - Seeing Your form, that bewitches all the three worlds and creates horripilations (mayirkkUcal/roma harshaNam) even in the birds and cows and other animals (alljIvarAsis), and hearing this enthralling melody of Thy flute with its ascending and descending notes, who is the woman in all the three worlds that would not be charmed and drawn away from the path of virtue?"

Leela Sukhar's anubhavam of the hrt-cittApahAri, the Lord is covered in the many beautiful Slokams of SrI KrshNa KarNAMrtam (e-book#SS080 in Sundarasimham series, and the e-books#SH014 and #SH015 of the SrI Hayagrivan series, <http://www.sadagopan.org>).





SLOKAM 20

Varadan enhancing the attachment born out of Premai of women with His divya soundaryam

मोहं जगत्रयभुवामपनेतुमेत-

दादाय रूपमखिलेश्वर देहभाजाम् ।

निःसीमकान्तिरसनीरधिनाऽमुनैव

मोहं विवर्धयसि मुग्धविलोचनानाम् ॥

moham jagatrayabhuvAm apanetum etat

AdAya rUpam akhileSvara dehabhAjAm |

niHsIma kAntirasanIradhina (a)munaiva

moham vivardhayasi mugdhavilocanAnAm ||

Word by Word Meaning:

akhileSvara - Oh Emperor and ruler of all the beings of the Worlds!

jagat-traya bhuvAm dehabhAjAm moham apanetum - For removing the aj~nAnam (nescience) that causes repeated rebirths in this samsAram for all the beings of the three world,

etat rUpam AdAya - You have taken this arcA form

niHsIma-kAntirasa-nIradhina - resembling the ocean housing the limitless, radiant water (of dayA)

amunaiva mugdhavilocanAnAm moham vivardhayasi - and with this (arcA) form, You enhance more and more the attachment of the beautiful deer-eyed women





to You and they lose their hearts to You.

Comments:

The prayerful appeal of the Gopis, who have lost their heart to the dear Lord in Vibhava form, is appropriate to reflect upon for the Lord's vaSIkaraNam in the arcA form standing on top of the Hasti Giri (chapter 10.31:18-19, SrImad Bhaagavatam):

"Oh viSvamangaLa mUrte! Your assumption of a form is verily for the erasing of the miseries of all the inhabitants of the world as a whole and brings about good...., Oh dearest One! We shall hold Thy tender feet only very gently and cautiously to our hard breasts. We, who live only for Thy sake are in extreme anguish to think that those feet, to be thus held and protected, are being painfully lacerated by walking over stones and thorns in the forest".



SLOKAM 21

Varadan is the One whose beauty intoxicates everyone.

उच्छेदमेकविषयात्कथयन्ति बोधा-

न्मोहस्य ये खलु कथं न मृषावदास्ते ।

लावण्यमीश तव यन्नयनैर्निपीय

तत्रैव मोहमधिकं दधते तरुण्यः ॥

ucchedam ekavishayAt kathayanti bodhAt

mohasya ye khalu katham na mrshAvadAste |

IAvaNyam ISa tava yat nayanaiH nipIya

tatraiva moham adhikam dadhate taruNyaH ||

Word by Word Meaning:

eka vishayAt bodhAt mohasya ucchedam ye kathayanti - with knowledge based on single minded study of SAstrAs, the practitioners predict the death of moham through the acquisition of true j~nAnam

te katham khalu na mrshAvadAH? - When in reality, the experience of the anubhava janita j~nAnam from the enjoyment of the Lord's soundaryam ends up in increasing the moham for the Lord, how can we desist from calling these SAstraj~nAs as liars?

ISa! yat taruNyaH tava IAvaNyam nayanai: nipIya tatraiva adhikam moham dadhate - Oh Lord! The young women drink deep from the fountain of Your soundaryam with their eyes and experience more and more moham for Your beauty. They want more (adhikam adhikam vardhati).





Comments:

This is the first of the five Slokams that celebrates the tejomaya rUpam of Lord VaradarAjan and its impact on those, who devour that matchless soundaryam with their eyes. In the previous Slokam, SrI Deekshitar observed: "amunaiva mugdha vilocanAnAm moham vivardhayasi".

"Oh Varada! With the beautiful form of Yours", You grow exponentially the moham of the women with beautiful eyes. In this Slokam, SrI Deekshitar examines an awkward fall out from this observation on the growth of moham instead of diminution with the increasing enjoyment of the divya saundaryam of the Lord, which is the opposite of what the knowers of SAstram will predict.

Those who are conversant with SAstrams say that j~nAnam will clear up all attachments. It appears that such SAstraj~nAs run the risk of being called liars now. The reason is that those who are rasikAs of Lord VaradarAjan's beauty and are totally immersed in its anubhavam develop even more attachment (moham).

These rasikA's experience the opposite of what SAstraj~nA's predict. It is clear that Lord Varadan has such beauty that intoxicates everyone and creates ever increasing moham in them for Him. For the connoisseurs of Lord VardarAjan's divya saundaryam, the destruction of moham (mohasya ucchedam) does not happen; in reality, the moham increases (adhikam moham kurvati). One wonders whether the so called experts in SAstrAs should now be labeled as liars (mrshAvadAH) in this case. Oh Lord of Hasti Giri! It is a well recorded experience that the young women devour deeply Your radiant, tejomaya anga saundaryam and develop even more moham for You instead of less. SAstrArtaj~nA's must have erred somewhere.

eka vishaya bodham refers to knowledge based on sharp awareness of SAstrams, which concludes that j~nAnam will lead to destruction of Bramam (delusion) and moham (attachment). mrshAkam means falsehood. mrushA vadAH means an untrue speech.



SLOKAM 22

The impact of the Lord's radiant soundaryam on the assembly of women

शुभ्रांशुवक्त्र शुभगोचरलाभतोषात्

संप्रस्थितो मृगदृशां नयनाम्बुजौघः ।

त्वद्भास्सरित्यथ निपत्य बिभर्ति मोहं

प्रायःफलन्ति विफलन्ति च दैवचिन्ताः ॥

SubhrAmSuvaktra SubhagocaralAbhatoshAt

samprasthitaH mrgadrSAm nayanAmbujaughaH |

tvadbhAssariti atha nipatya bibharti moham

prAyaH phalanti viphalanti ca daivacintAH ||

Word by Word Meaning:

SubhrAmSu vaktra! - Oh Lord of Kaanci with the tirumukha maNDalam like Candran (Suhbra means silvery, amSuH means ray and therefore SuhbrAmSu refers to the bright Moon with radiant white rays).

Subha gocara lAbha toshAt - anticipating with joy the auspicious fruits arising from the right positions of the nava grahams,

samprasthitaH mrgadrSam nayanAmbujaughaH - the integrated assembly of the eyes of the deer eyed women started their sancAram to take in the saundaryam of Your beautiful tirumEni; samprasthitaH means moving in unison; mrgadrSAH means women with beautiful long eyes resembling those of the deer; nayana ambuja augaH means the brndam or assembly of the lotus like eyes of the young women.





atha tvat-bhAdAH sariti nipatya - instantaneously after the assembly of the lotus like eyes of women fall on the shining river of Lord's auspicious limbs.

moham bibharti - it attains the intoxication (mayakkam) of love (moham).

daivacintAH prAyaH phalanti - the outcome of the predictions on the movement of nava grahams by the experts in jyotisha SAstram turn out to be correct and in favor of the women and their expectations of happiness come true mostly.

viphalanti ca - In some cases, the potential impacts of the viparIta sancArams of the nava grahams are also changed into auspicious movements through the power of the mutual moham of the women and the Lord.

Comments:

Lord Varadan's face is compared to Candran, who is the natural enemy of the lotus. When the lotus-like eyes of the young women fall in the shining flood (river) of the soundaryam of the Lord that resembles the full Moon, these lotuses close immediately their petals as if they are inebriated from the drinking of that beauty [samprasthitaH mugadrSAm nayanAmbujaughah atha (eva) tvat bhAdAH sariti nipatya moham bibharti].



SLOKAM 23

The reason for the entry of the Lord's form at the Kumbhakam stage of PrANAyAmam

यत्प्राणसंयमजुषां यमिनां मनांसि

मूर्तिं विशन्ति तव माधव कुम्भकेन ।

प्रत्यङ्गमूर्च्छदतिवेलमहाप्रवाह-

लावण्यसिन्धुतरणाय तदित्यवैमि ॥

yat prANasamyamajushAm yaminAm manAmsi

mUrtim viSanti tava mAdhava kumbhakena |

pratyangamUrchadativela mahApravAha

lAvaNya sindhu taraNaya tat iti avaimi ||

Word by Word Meaning:

mAdhava! - Oh Lord of mA or ramA devi!

prANa-samyamajushAm yaminAm manAmsi - The minds of the yogis, who perform PrANAyAmam

tava mUrtim viSanti yat - Commence with the entry of Your form at the stage of Kumbhakam; the dhyAnam begins with the entry of Your mUrthi at the kumbhakam stage. (There seems to be a reason for it).

tat pratyanga-mUrchadativela mahApravAha lAvaNyasindhu taraNaya iti avaimi - aDiyEn guesses that the reason is for crossing the great flood of beauty of each of Your limbs that surges across the banks of the ocean of Your soundaryam.





Comments:

Kumbhakam is one of the three steps of PrANAYAmam (control of breath). The three stages of breath control are:

- 1) pUrakam (inhalation of air),
- 2) kumbhakam (retention of air) and
- 3) recakam (expulsion of air).

Kumbhakam also means a pot. Yogis control the breath and their noblest of goals is to expand their individual energy/consciousness into cosmic energy/consciousness. PrANAYAmam is a part of the ashTAnga yogam.

Deekshitar suggests here that the Yogis use the Kumbhakam step for crossing the surging ocean of beauty of the individual limbs of the Lord. Otherwise, they will be overwhelmed. Like one can use an air filled pot to swim safely during times of flood, Kumbhakam step can be used to navigate safely while enjoying fully the overpowering beauty of the Lord's limbs. The minds of Yogis introduce Your form at the Kumbhakam step of the PrANAYAmam.



SLOKAM 24

Which of the two Lakshmi-s does Lord Varadaha tilt towards and how does He indicate His special affection for one of them?

लावण्यसागरभुवि प्रणयं विशेषात्

दुग्धाम्बुराशिदुहितुस्तव तर्कयामि ।

यत्तां बिभर्षि वपुषा निखिलेन लक्ष्मी-

मन्यां तु केवलमधोक्षज वक्षसैव ॥

lAvaNya-sAgarabhuvi praNayam viSeshAt

dugdhAmburASiduhituH tava tarkayAmi |

yat tAm bibharshi vapushA nikhilena lakshmiIm

anyAm tu kevalam adhokshaja vakshasaiva ||

Word by Word Meaning:

adhokshaja! - Oh Lord of Kaanci who appears in the minds of the Yogis, who control their indriyams!

dugdhAmburAsi duhituH, lAvaNyasAgarabhuvi - There are two Lakshmi-s for You to shower Your affection. One is the Lakshmi who arose out of the milky ocean during the churning of it for nectar. She sits on Your chest region eternally (krta nitya vAsA). The other is the One, who arose out of the splendid ocean of Your beauty.

tava viSeshAt praNayam lAvaNyasAgara bhuvi lakshmiI tarkayAmi - aDiyEn infers that You have special affection for the Lakshmi, who arose out of Your ocean of beauty. Why do I think so?





†Am lakshmi nikhilena vapusha bibharshi - (because) this Lakshmi born out of the lAvaNyam of Your limbs is held by Your entire body.

anyAm tu vakshasaiva kevalam bibharshi - In contrast, You carry the other Lakshmi (kshIra sAgarotbhava lakshmi) only on Your chest.

Comments:

The Lakshmi who arose out of the ocean of the Lord's soundaryam (*saundaryaAt janita lakshmi*) is seen in every limb of the body of the Lord (i.e), every limb of the Lord is superbly beautiful. This Lakshmi is held or supported in every limb of the Lord. The beauty of the other Lakshmi, *samudra rAja tanayA*, *alai makal* (*abdhi KanyA*) can be enjoyed only at the *Vakshassthalam*. On this basis, the poet concludes that the Lord has special affection for the *soundarya Lakshmi*.



SLOKAM 25

सारस्वतं वदनपद्मभुवं प्रवाहं

त्रैस्रोतसं च तव पादभुवं निरीक्ष्य ।

सर्वप्रतीकनिकरात्प्रवहन्त्यजस्र-

मीर्ष्यावतीश यमुना किमु कायकान्तिः ॥

sArasvatam vadanapadmabhuvam pravAham

traisrotasam ca tava pAdabhuvam nirIkshya |

sarvapatIkanikaAt pravahanti ajasram

IrshyAvatISa yamunA kimu kAyakAntiH ||

Word by Word Meaning:

ISa! tava kAntiH sArasvatam pravAham vadana-padmaabhuvam (pravahantI) - Oh Lord of all! The jyoti from Your divya SarIram appears to flow from Your lotus face like the floods of river Sarasvati.

traisrotasam pAdabhuvam ca (pravantI) - The jyoti from Your lotus feet appears to flow like the mighty river, GangA

(idam) nIrIkshya Irshyavati sarvapatInikaAt ajasram yamunA pravahantI kimu? - seeing the roles of Your face and Your tiruvaDi, did the jealous, dark-hued river YamunA began to flow from everyone of Your limbs?

Comments:

At one time, Sarasvati arose from the lotus face of Lord VaradarAjan. Sarasvati is white in color like the full moon. At the time of Trivikrama



avatAram, River GangA took her sacred birth from the Lord's lotus feet and began her flow down from satya lokam of Brahma devan as he washed the Lord's sacred feet. The bluish black (KrshNa varNai) YamunA river watching the role played by her rivals, Sarasvati and GangA got jealous and thought that She should flow from everyone of the limbs of Her neelamegha SyAmala VaradarAja Prabhu. The poet now connects the beautiful SyAmala varNam of Lord VaradarAjan to the dark-hued YamunA river. Thus in Lord's body, there is triveNi sangamam.

Sarasvati is divine speech, "saranti prApnuvanti sarva vidyA ena tatsaraH, sarasvatI". The word "sarsvatI" is derived from the word, "sr gatau" or to move. The word "saras" arises from there and with the two particles (madup), it transforms into "sarasvatI", the flowing river that makes all vidyAs come within the reach of all.

BhagavAn's name is also "sarasvatI" because He is associated with the Supreme Knowledge revealed through the VedAs and Bhagavad GitA (Gitopanishad). Sarasvati is also one of the seven sacred rivers (sapta sindhuH). The other definition for "sarasvatI" is "saro nAma vij~nAnam (transcendental science) vidyate yasyA sA sarasvatI". She is one who sustains such divine knowledge.



Neelamegha SyAmala prabho



Rg Veda Mantram (X.17.7) instructs us that "Men aspiring for transcended knowledge invoke Sarasvati; when one aspires to undertake sacred works for the good of all (*adhvara*), they also invoke Sarasvati. This Sarasvati blesses all of them who dedicate themselves for noble ends":

सरस्वतीं देवयन्तो हवन्ते सरस्वतीमध्वरे तायमाने ।

सरस्वतीं सुकृतो अह्वयन्त सरस्वती दाशुषे वार्यं दात् ॥

sarasvatIm devayanto havante sarasvatImadhvare tAyamAne |

sarasvatIm sukrto ahvayanta sarasvatI dASushe vAryam dAt ||

Sarasvati is invoked in Vedic parlance with the three names "iLA, Mahi and BhArati" (*tisro devir*). The triad of Sarasvati, GangA and YamunA has been connected to the triad, "sat-cit-AnandaH" or sacitAnanda parabrahman, Lord Varada KrshNan.

In Vedam, Sarasvati is rtam, iLA is satyam and mahi is brhat.

In post-Vedic purANam, Sarasvati is the wife of Brahma devan, GangA is JhAhnavi, Sage Jahnu's daughter and YamunA is the daughter of sUryan, whose magnificent wedding is celebrated with the Rg Veda Mantrams that we use even today.





SLOKAM 26

The impact of the Lord's beauty on the female devotees

आपूरितत्रिभुवनोदरमंशुजालं

मन्ये महेन्द्रमणिवृन्दमनोहरं ते ।

त्वद्रागदीपितहृदां त्वरितं वधूनां

प्राप्ते सरित्सहचरं प्रलयेऽभिवृद्धम् ॥

ApUrita tribhuvanodaram amSujAlam

manye mahendramaNi brndamanoharam te |

tvat rAgadIpitahrdAm tvaritam vadhUnAm

prApte saritsahacaram pralayebhivrdham ||

Word by Word Meaning:

ApUrita tribhuvanodAram - That which fills all the three worlds

mahendra-manIbrnda-manoharam - That which enchants the minds of all like the lustre from the assembly of Indra neela gem stones (dark sapphire)

te amSujAlam - that bundle of lustre associated with Your dark bluish deham

tvat-rAga-dIpita hrdam vadhUnAm - scorches the heart lotuses of the young ladies, who have deep premai for You.

pralaye prApte - when they stay unconsciousness from the deluge caused by Your anga soundaryam

tvaritam abhivrdham saritsahacaram manye - their minds are like the rapidly rising waves of the ocean during mahA praLayam. Such is the impact of Your





ocean of beauty on them.

Comments:

It is said that the oceans raise gigantic waves during the PraLayam (matsyAvatAram saluted by SwAmi DeSikan in the daSAvatAra stotram (e-book#SS015 in the Sundarasimham series, <http://www.sadagopan.org>), where He describes the Matsya mUrti enjoying His Dolotsavam on gigantic waves of PraLayam.





SLOKAM 27

The reason for KaruNA mUrti Varadan to have a dark hue

युक्त्यागमेन च भवान् शशिवर्ण एव

निष्कृष्टसत्त्वगुणमात्रविवर्तमूर्तिः ।

धत्ते कृपाम्बु भरतस्त्विषमैन्द्रनीलीं

शुभ्रोऽपि साम्बुरसितः खलु दृश्यतेऽब्दः ॥

yuktyA Agamena ca bhavAn SaSivarNa eva

nishkrshTa-sattvaguNa mAtra vivarta mUrtiH |

dhatte krpAmbu bharataH tvisham aindranIIIM

Subhro(a)pi sAmbuH asitaH khalu drSyate (a)bdaH ||

Word by Word Meaning:

nishkrshTa sattva guNamAtra vivartamUrtiH bhavAn - Oh Lord who has the form of sattva guNam without admixture of rajo and tamo guNams (Suddha sattvamaya rUpa)!

yuktyA Agamena ca SaSivarNa eva - Thou art of the white hue like candran (of the autumn season, Sarat candran) by the very nature of sattva guNam and also because of the Veda Mantrams declaring so.

krpAmbubharataH indranIleem tvisham dhatte - Although You should thus possess white hue, You take on and exhibit dark blue color like sapphire.

Subhro(a)pi (a)bdaH sAmbuH asitaH drSyate - even if the cloud by svabhavam (nature) is of white color, it appears blue, when it is filled with rain water.





Comments:

Just as rain laden cloud looks dark blue, Lord VaradarAjan of Suddha sattva guNam, whose natural (svabhAvIka) color (tvisham) is white according to SAstrAs, presents Himself with a dark blue hue because He is filled with the waters of kARuNyam for the jIvarASi-s.

The kUrma, vAmana and Hari vamsam describe His natural color as white.

KureSar celebrates the dark bluish (bluish-green) hue of Lord VaradarAjan in the 21st and 23rd Slokams of his SrI VaradarAja stavam as dark like tamAla leaves "tamAlAn Anjanam" and like a rainy season cloud "nIlamegha nibham". The natural color of the Lord is white like "Suddha sphaTika maNi". Swami DeSikan salutes the dark blue hue of Lord VaradarAjan both in SrI VaradarAja pancASat (SyAmaLo havYavAhaH) and in Panniru nAma Prabandham (vArAna veRppil mazhai mukil pOl ninRa mAyavanE, attiyUrin maragatamE). vArAna veRppu is Hasti Giri. There, He stands with the hue of the dark blue rainy season cloud (mazhai mukil). He is the megham (cloud) that houses in Himself the nourishing rain of His aruL (kARuNya rAsi) for those who seek the refuge of His tiruvaDi. The perfect karuNai (karuNaiyin Paripakkuvam) stands as the dark hued svayam vyakta vighram ontop of Hasti Giri.





SLOKAM 28

The reason for the Lord adorning AbharaNams - Is it to please the Gopis?

सर्वातिशायिसहजद्युतिभूषितस्य

विश्वैकनायक विभूषण धारणं ते ।

आबद्धसौहृदमपारसुखाम्बुराशे-

वीक्षे तवैव विषयादिकुतूहलेन ॥

sarvAtiSAyi-sahajadyutibhUshitasya

viSvaikanAyaka vibhUshaNa dhAraNam te |

Abaddhasauhrdam apAra sukhAmburASeH

vIkShe tavaiva vishayAdi kutUhalena ||

Word for Word Meaning:

viSvaikanAyaka! - Oh Lord of the Whole Universe!

sarvArtiSAyi sahajadyuti bhUshitasya te vibhUshaNa dhAraNam - For You who is filled with natural jyoti of a matchless kind,

apArasukhAmburASeH tavaiva vishayAdikutUhalena Abaddhasauhrdam vIkShe - the adornment of AbharaNams (jewelry of different kinds) by You, the limitless ocean of bliss, seems to be for enhancing the joy of the adoring Gopika-s, who have sought refuge at Your sacred feet.

Comments:

Oh Varada! You are jyotirmaya parabrahman. You do not need AbharaNams to bring out Your natural soundaryam and yet You adorn these different kinds of





jewelry to make Your atyanta bhaktAs, who present these adornments, happy. Your acceptance of these jewelry is like the response of a skilled actor, who wishes to please his adoring audience ("vibrahma nATikAyAm SailUshavat vividha vesha parigraham iva" - 9th Slokam of SrI VaradarAja PancASat). The joyous and fortunate bhaktAs of Yours who trust You totally as the matchless boat to cross the samsAric ocean, continue to meditate joyously on Your divya soundaryam with newer and newer sevais ("tvAm samsAravArinidhi santaraNa eka potam dhanyAH hrdayena sambhAvayanti").





SLOKAM 29

SrI VaradarAjan in arca form is the same golden Purushan described by ChAndogya Upanishad

मध्ये स्फुरन्मकरतोरणमण्डलस्य

चामीकराभरणभूषितसर्वगात्रः ।

आदित्यबिम्बगतमाप्रपदात्सुवर्णं

भासा भवाननुकरोति भवन्तमेव ॥

madhye sphuranmakaratoraNamandalasya

camikara-abharanam bhushita sarvagatrah |

Aditya bimbagam aprapatat suvarnam

bhasa bhavan anukaroti bhavantameva ||

Word by Word Meaning:

sphuran makara toraNamandalasya madhye - In the middle of the fish shaped, golden portals at Your garbha-grham,

camikarabharanam-bhushita sarvagatrah bhavan - You delight us with Your divine tirumEni radiant with golden Abharanams (jewelry) of different types adorning You from head to feet.

(bhavan) Aditya bimbagam aprapatat suvarnam bhavantameva anukaroti - You now become equivalent to Your golden form from head to foot in the middle of the orbit of the sUryan (sUrya mandala madhyastam) as sUrya narayana murti.





Comments:

The seventh and the eleventh anuvAkams of aruNa PraSnam (e-books #SH037, #SH038 and #SH039 of SrI Hayagrivan series describe the Vaibhavam of sUrya MaNDalam and the prayers to sUrya nArAyaNan: <http://www.sadagopan.org>).

The ChAndogya Upanishad Mantrams salute the golden form of sUrya nArAyaNan seated in the middle of the orbit of the sUryan (AdityahiraNmaya purusha tattvam: ChAndogyam 1.6.6) and instructs us to meditate on this form of the Lord:

अथ य एषोऽन्तरादित्ये हिरण्मयः पुरुषो दृश्यते हिरण्यश्मश्रुर्हिरण्यकेश

आप्रण्खात्सर्व एव सुवर्णः

atha ya eshoantarAditye hiraNmaya: purusho drSyate hiraNyaSmaSru: hiraNya keSa ApraNkhAt sarva eva suvarNaH

Meaning:

The most beautiful (ramaNIya) purusha seen in the Aditya MaNDalam by the yogins ought to be meditated upon as One with the golden form (hiraNmayaH purushaH) with golden whiskers , golden hair and as One who is entirely golden in all His limbs from His head down to the tip of His nails. His natural form is that of dark blue cloud (nIlatoyada) as described in TaitterIya upanishad. Here , that dark blue, rainy cloud hue is inundated by the golden hue of SrI Devi residing in His Broad chest region (Vakshastalam). In this context, the golden whiskers , golden hair and golden nails are to be understood as the extension of the golden hue to all limbs (sarvAvayavaH ramaNIyaH).





SLOKAM 30

The Lord who blessed Arjuna with jñAna cakshus to see His viSvarUpam blesses us too today with that viSvarUpam, where all the devAs and the objects of creation are seen in His viSvarUpam

सेवारसागतसुराद्यनुविम्बदृश्यं

भूषामणिप्रकरदर्शितसर्ववर्णम् ।

त्वां विश्वरूपवपुषेव जनं समस्तं

पश्यामि नागगिरिनाथ कृतार्थयन्तम् ॥

sevArasAgatasurAdyanuvimbadrSyam

bhUshAmaNiprakaradarSitasarvavarNam |

tvAm viSvarUpavapusheva janam samastam

paSyAmi nAgagirinAtha krtArthayantam ||

Word by Word Meaning:

nAgagiri nAtha! - Oh Lord of Yaanai malai (Hasti Giri)!

sevArasAgata surAdyanubimbadrSyam - Thou art seen with the images of the devAs, who have arrived at Your sannidhi for "viSvarUpa darSanam"; their pratibimbams are reflected on the many gems enmeshed in Your various AbharaNams

bhUshAmaNiprakara-darSita sarva varNam tvAm - You shine at this time with all kinds of hues revealed through Your different jewelry

viSvarUpa vapushA samastam janam krtArthayantam iva paSyAmi - You bless the devotees of Yours who have come to see You in viSvarUpa SarIram, where





You present Yourself with many hues (colors). You make these sevArthI-s fulfilled with their heart's desire. This is what aDiyEn thinks.

Comments:

In the 11th chapter of Gitopanishad, Arjuna expresses his keen desire to see the Universal form of the Lord (drashTumicchAmi te rUpam ISvaram purushottama). The Lord responds:

"Behold My forms, Oh Arjuna, hundreds and hundreds upon thousands, manifold, divine, varied in hue and shape"

पश्य मे पार्थ रूपाणि शतशोऽथ सहस्रशः ।

नानाविधानि दिव्यानि नानावर्णाकृतीनि च ॥

paSyA me pArtha rUpANi SataSo(a)tha sahasraSaH |

nAnAvidhAni divyani nAnAvarNAkrtIni ca ||

---Bhagavad GitA: 11.5

Oh Arjuna! You cannot see the whole universe in My body with your physical eyes. I will therefore give You a divine eye (divya cakshus). Arjuna now saw the whole universe gathered together in one single spot within the body of the God of all gods. That body was adorned with innumerable ornaments and divine garlands. Arjuna did not see any end or middle or the beginning of this viSvarUpi (sarvato anantarUpam, nAntam na madhyam punastAvAdim paSyAmi viSveSvara viSvarUpa). Arjuna sees the assembly of devAs rejoicing and moving towards the viSvarUpi eulogizing Him.

BrhadhAraNya Upanishad observes in this context that Lord has many hues (niRangal) in the state of His ViSvarUpam.





SLOKAM 31

SrI VaradarAjan and the residence of brahmANDams in His tirumEni

शृङ्गिसुवर्णरुचिपिञ्जरितैकभागा-

न्यङ्गेषु देव तव भूषणमौक्तिकानि ।

प्रत्यक्षयन्ति भवतः प्रतिरोमकूप-

विश्रान्तसान्द्रजगदण्डसहस्रशोभाम् ॥

Srngi-suvarNa-ruci-pinjaritaika bhAgAni

angeshu deva tava bhUshaNa mauktikAni |

pratyakshayanti bhavataH pratiromakUpa-

viSrAnta sAndrajagadaNDa sahasraSobhAm ||

Word by Word Meaning:

deva! - Oh Lord!

tava angeshu - among the jewelry on Your limbs

SrngI-suvarNa-rucipinjaritaika bhAgAni - showing a yellow hue from the lustre of the gold used in some of Your AbharNams

bhUshaNa mauktikAni - and the white pearl seen in the other AbharaNams

bhavataH pratiromakUpa viSrAnta sAndra-jagadaNDa sahasra SobhAm pratyakshayanti - reveal directly the beauty of the dense and resting BrahmANDams seen at everyone of Your hair ends.





Comments:

Deekshitar reminds us of the Vedic passage that says the egg shaped BrahmANDam has golden hue on one side and the silverish white hue on the other side. We see many BrahmANDams in the body of the Lord, where we see the yellow reflections from the golden jewelry on one side and the white hue of the pearl from the pearl necklace on the other side. The hair studs are numerous and the limitless BrahmANDams that rest in those hair ends are equally numerous. These BrahmANDams in VirAT rUpam display both the golden hue on one side from the gold jewelry and the white colors connected to the pearl necklace of the Lord on the other side just like the twin colors of the VirAT BrahmANDam.





SLOKAM 32

The diamonds on the gems on Lord Varadaha serving as ManmathAksharams for young women

आबद्धपङ्क्तिमहितानि तव त्रिधाम-

न्वीघ्राणि हीरशकलानि विभूषणेषु ।

संमोहनानि सरसीरुहलोचनानां

मन्त्राक्षराणि कलये मकरध्वजस्य ।

Abaddha panktimahitAni tava tridhAman

vIdhrANi hIraSakalAni vibhUshaNeshu |

sammohanAni sarasIruha locanAnAm

mantrAksharANi kalaye makaradhvajasya ||

Word by Word Meaning:

tridhAman - Oh Lord with three residences!

tava vibhUshaNeshu Abaddha-pankti mahitAni-vIdhrANi hIraSakalAni - Among the AbharaNams of Yours, there are those with blemishless (vIdhrANi) small diamonds (hIraSakalAni) that are beautifully strung together

sarasIruha locanAnAm sammohanAni makaradhvajasya mantrAksharANi manye - aDiyEn considers these diamonds causing bhramam (mayakkam) to the lotus-eyed young women as the veritable Manmatha mantra bhIjams that enchant and stupefy the young women.

Comments:

Manmathan has the fish-like Makaram in his flag and hence he is addressed as





Makara dhvajam. **tridhAman** means the Lord, who has residence in three places or the One who is of the triumvirate form to perform the creation, nourishment and dissolution vyApArams as His sport.





SLOKAM 33

The enmeshment of the dark blue eyes of young women in the sapphire necklaces of the Lord

आपादमौलिविधृतेषु विभान्ति देव

स्थूलेन्द्रनीलमणयो मणिभूषणेषु ।

रागादुपेत्य तव सुन्दर तत्तदङ्गे

लग्नानि लोकसुदृशामिव लोचनानि ॥

ApAdamauli vidhrteshu vibhAnti deva

sthUlendra nIlamaNayo maNibhUshaNeshu |

rAgAt upetya tava sundara tattadange

lagnAni lokasudrSAMiva locanAni ||

Word by Word Meaning:

deva sundara! - Oh Lord brimming with soundaryam!

tava ApAdamauli vidhrteshu maNibhUshaNeshu - Among the gem-studded AbharaNams adorning Your SarIram from head to foot

sthUlendra-nIlamaNayaH - the blue sapphires enmeshed in those AbharaNams

rAgAt upetya tattange lagnAni lokadrSAM locanAni iva vibhAnti - look like the blue eyes of the beautiful women in all the three worlds, who approached Your individual limbs with ardor and got enmeshed in those beautiful limbs of Yours.

Comments:

Poets often describe the glances of beautiful women as dark bluish in nature.





Here, Deekshitar follows that tradition and suggests that those dark blue eyes of the women devotees got their glances locked in the indraneela gems enmeshed in the individual AbharaNams instead of just being satisfied by the enjoyment of that avayavam.





SLOKAM 34

The impact of the red rubies in the gem necklaces adorning the Lord on the young women

त्वां वीक्ष्य मुक्तिद जनास्तरणिं सखायं

भिन्द्युः किलेति तव भूषणपद्मरागाः ।

शङ्के चिरं जनदृशः स्वकरैः क्षिपन्ति

तन्मात्रतोऽपि तव मुक्तिदतामबुद्ध्वा ॥

tvAm vIkshya muktida janAstaraNim sakhAyam

bhindyuH kileti tava bhUshaNapadmarAgAH |

Sanke ciram janadrSaH svakaraiH kshipanti

tanmAtrato(a)pi tava muktidatAm abuddhvA ||

Word for Word Meaning:

muktida! - Oh Lord who grants the boon of Moksham!

tava bhUshaNa-padmarAgAH - the rubies enmeshed in Your jewelry

svakaraiH janadruSaH tanmAtratoapi - with their rays interfere with the sight of the sevArtI-s, who are assembled to have the darsanam of You, the Lord and forget that -

tava muktidatAm abuddhvA ciram kshipanti iti Sankhe - You are the One, who confers Moksha sukham and commit the apacAram to You by blocking the eye sight of these devotees.

janAH tvAm vIkshya sakhAyam taraNim bhindyuH kila - These people see You





by cleaving their friend, sUryan to reach Your Paramapadam. Is it not that so?

Comments:

The lustre from the PadmarAga stones enmeshed in the AbharaNams of the Lord makes the eyes of the devotees blurred. They struggle a little but ultimately get past this disturbance and see their Lord. The situation is like the rays of the Sun make the eyes of the onlookers sensitive first and if they persist looking at the Sun, they succeed in seeing the Sun. The Upanishadic reference here is to the approach of those who perform Bhagavad-upAsanam, who cleave the sUrya MaNDalam and reach the Paramapadam.





SLOKAM 35

The varNanam/description of the Lotus soft feet of Lord VaradarAjan

पादाबुपेन्द्र सुकुमारतमाविमौ ते

भूषाभरादरुणिमानमिवोद्वमन्तौ ।

इत्थं किमस्ति सुकुमारमितीव बोद्धुं

लोकत्रयेऽपि च करैः स्पृशतः पदार्थान् ॥

pAdau upendra sukumAratamau imau te

bhUshAbharAt aruNimAnam iva udvamantau |

ittham kim asti sukumAram iti iva boddhum

lokatraye (a)pi ca karaiH sprSataH padArthAn ||

From here onto the next 17 Slokams, Deekshitar begins the description of the beauty of the various limbs of the Lord starting with His sacred feet.

Word by Word Meaning:

upendra! - Oh brother of Indra!

sukumAratamau - those feet of Yours, which are very soft

bhUshAbharAt aruNimAnam udvamantau iva - and revealing as it were their gentle redness as a result of carrying the weight of the pAda AbharaNams like nUpuram

te imau pAdau ittham sukumAram asti kim? - Are there any entities in this world that are softer than Your pair of feet?

iti boddhumiva lokatrayeapi padArthAn ca karaiH sprSataH - to ascertain this,





the rays of the Sun touch and check out all the vastus in the three worlds and come to the conclusion that there is no entity that is softer than Lord Varadan's sacred feet.

Comments:

KureSar salutes these soft feet of the Lord and states that they are found in five different places:

- 1) the heart lotuses of bhakti yoga nishTharkaL
- 2) on the AdhAra Padmam in SrI VaikuNTham
- 3) on the head of VedAs
- 4) on the head of SwAmi NammAzhvAr and
- 5) on the peak of Hastigiri





SLOKAM 36

Additional salutations to the Lotus feet of Lord Varadan

मूर्तिं प्रसाधयति ते चरणांशुपुञ्ज-

स्तां जैमिनिः कथमधीश निराकरोतु ।

सर्वत्र योगमुपपादयतारुणिम्न-

स्तेनारुणाधिकरणे हि मुनिः स भग्नः ॥

mUrtim prasAdhayati te caraNAmsupunjaH

tAm jaiminiH katham adhISa nirAkarotu |

sarvatra yogam upapAdayatA aruNimna:

tena aruNAdhikaraNe hi muniH sa bhagnaH ||

Word by Word Meaning:

adhISa - Oh Supreme Leader of All!

caraNAmsupunjaH te mUrtim prasAdhayati - The assembly of (red) rays from Your feet enhances the beauty of Your form.

tAm jaiminiH katham nirAkarotu? - How can Sage Jaimini, the author of pUrva mImamsA deny the existence of this form of Yours? He could not succeed

hi sarvatra aruNimnaH yogam upapAdayatA tena, aruNAdhikaraNe sa muniH bhagnaH - because, the assembly of red rays spreading everywhere and uniting with all vastus as described in the aruNAdhikaraNam of pUrva mImamsA defeats Jaimini's rejection and establishes that the form of the Lord is real.





Comments:

Sage Jaimini is a student of Veda VyAsA and composed the pUrva mImAmsa sUtrams. While inquiring into the meaning of Veda mantrams (Veda VicAram), commented that the redness under discussion does not fit everything but only is appropriate for a particular entity. In aruNAdhikaraNam, this view is soundly defeated and it is established the redness and fulfillment spreads everywhere and nourishes all objects of this world. It is inferred that rejecting the Lord with form is incorrect and that the Lord's sacred feet is most sacred.





SLOKAM 37

अन्तस्तमांसि यमिनामपसारयन्ती

हृत्पङ्कजान्यपि च नाथ विकासयन्ती ।

भक्तप्रवेक भववारिनिधेस्तरण्यो-

स्त्वत्पादयोर्जयति कापि मयूखमाला ॥

antastamAmsi yaminAm apasArayantI

hrtpankajAni api ca nAtha vikAsayantI |

bhaktapraveka bhavavarinidheH taraNyoH

tvat pAdayoH jayati kApi mayUkhamAlA ||

Word by Word Meaning:

nAtha! tvat-pAdayoH kApi mayUka mAIA jayati - Oh Lord of the Universe! Your pair of feet remains victorious and its Vaibhavam is beyond the description of the garlands of eulogy created by our tongues.

bhakta praveka bhava vArinidheH taraNyoH (upakAram) - It is victorious in helping the special bhaktAs/Yogis of Yours as a secure boat to cross the ocean of samsAram.

yaminAm antastamAmsi apasArayantI hrtpankajAni api vikAsayantI ca jayati - It removes the inner darkness of the Yogis, who have controlled their senses and makes their heart lotuses blossom fully.

Meaning:

Lord of the world! The indescribable rays from Your sacred feet are a boat for





Your devotees to cross the ocean of samsAra victoriously and in removing the darkness from the hearts of yogis who have their senses under control; the rays from Your sacred feet are making the lotus of their hearts bloom.

Comments:

Just as how the sun's rays remove the darkness of the night and make the lotuses bloom, the rays emanating from Lord Varadan's feet remove the internal darkness of yogis who are performing bhakti yogam and make the lotuses of their hearts bloom. Ignorance, erroneous knowledge and false pride cause the darkness and these are removed by Lord Varadan.

SwAmi DeSikan in his 'VaishNava dinasari' says that when the darkness of ignorance is removed, the light of knowledge shines through. When the Yogis enter into this stage of dhyAna samAdhi, their minds are filled with bliss, their minds melt, their eyes turn inward and they experience horripilation (*romAnjanam*). This blissful state of being immersed in the anubhavam of the beautiful tirumEni of Lord Varadan banishes their ajn~Anam and the Lord takes them soundly across the samsAra sAgaram and they do not reenter this karma bhUmi. SwAmi DeSikan's description of the Lord of Hastigiri (Kari Giri ari), who blesses the Yogis with pUrNa j~nAnam is:

சுடர் மதி புகுமிறை கருகிய உரு திகழ் கரிகிரி அரியே

suDar mati pukum iRai karukiya uru tikazh kari giri ariyE

The jIvan in its state of release (*moksham*) retains its individuality but it also enjoys the aiSvarya/VibhUtis of the Para Brahman ("so(a)snute sarvAn kAmAn saha"). With the removal of nescience (*aj~nAnam*), the liberated jIvan becomes almost equal to Brahman in every aspect, except in the matters of creation, sustenance and destruction.



SLOKAM 38

मुष्णन्प्रभातसमयेषु मुरान्तकारि-

न्नङ्घ्रिद्वयश्रियमहस्करतस्करस्ते ।

यत्प्राप्यते न करभङ्गममुष्य बाल-

मित्रत्वमेव मिषति ध्रुवमत्र हेतुः ॥

mushNan prabhAtasamayeshu murAntakArin

anghridvayaSrIyam ahaskarataskaraH te|

yat prApyate na karabhangam amushya bAla-

mitratvameva mishati dhruvam atra hetuH||

Word by Word Meaning:

murAntakArin! - Oh Lord, who destroyed the asuran by the name Muran!

ahaskara-taskaraH te anghri-dvaya-SrIyam prabhAta samaye mushNAnnapi - At dawn (ushat kAlam), the thief named sUryan steals the beauty of Your lotus red feet and adorns it as he sets about his sancAram around the Meru mountain; even though sUryan was engaged in the act of stealing---

yat atra kara bhangam na prApyate --- You did not cut off his hands (rays) for such an act of crime. Why would that be? Why have You overlooked sUryan's crime?

amushya bAlamitratvameva hetuH mishati - It appears that You forgave sUryan because He has been Your bAla snehitan (a friend from his childhood).

Meaning:

The One who destroyed the asura, Mura (murAntakArin)! I firmly believe that



even though the thief, sUrya stole Your wealth, the tender reddish beauty of Your feet, very early in the morning (at dawn), the only reason for the thief's hands not being cut is his friendship with You that began since his childhood.

Comments:

The young sUrya who rises early in the morning (**aruNodayam**) is reddish in color. Lord Varadan's feet are also reddish in hue. Hence, the young Sun became a friend of the Lord. When the Sun stole the radiance of Lord Varadan's feet during the day, it was only his friendship that saved him from the punishment of having his hand cut off for such a heinous act.

Rg vedams' tribute to the dawn (**udaya sUryan**) are majestic:

"The dawns make the rays to shine out in the extremities of the heaven; they (the rays) labor like men, who are set to work. The rays push away the fleeting darkness; they extend the light as if the Sun were extending its two arms" (Rg Vedam VII.79.2-3).

The Vedic dawn is also associated with the many-tinted, brilliant Ushas. She is not the physical dawn, but the light that burns in us all (gomati, luminous light). The light of Ushas removes the darkness and extends the light (Rg Vedam VII.79.2:

"sam te gAvas-tama Avartayanti jyotir-yacchanti saviteva bAhuH ".

The link between savitA (**sUryan**) and ushas in function is indicated here. Her "bAhu" is extended like savitA (**saviteva bAhuH**). No wonder that Lord VaradarAjan does not cut off those bAhu of savitA/usahas for thievery. He blesses instead the sUryan/usahas for spreading the lustre of His radiant feet.





SLOKAM 39

अङ्घ्रिद्वयस्य तव संततमन्तरङ्ग-

मम्भोजवर्गमिह योजयति श्रिया यत् ।

उत्कोचदानमिदमुष्णकरस्य बाल्या-

तत्कान्तिरत्नचयचोरणतत्परस्य ॥

anghridvayasya tava santatam antarangam

ambhojavargam iha yojayati SrIyA yat |

utkocadAnam idam ushNakarasya bAllyAt

tat kAntiratna cayacoraNa tatparasya ||

Meaning:

Sun is making the lotuses happy with his rays since they are very dear to the Lord and are close to Him as the abode of MahA Lakshmi. He makes them blossom. He has however an ulterior motive in making the lotuses happy. They are after all very close to the Lord's sacred feet and Sun would like to use them to gain access to the Lord's feet so that he can steal the reddish caraNa kAnti of Lord VaradarAjan. The Sun from his youth seems to be engaged in an act of bribery to gain access to the ruby red tiruvaDi-s of the Lord so he can appropriate that matchless ruby-red hue unto himself through the dear friends of the Lord, the lotuses.

Comments:

This is a beautiful Slokam full of poetic imagery. The poet wants to make a case for the act of bribery committed by sUryan (ushNakaran). The objects of that bribery are the assembly of lotuses (ambhoja vargam), which have intimate





relationship to the Lord's sacred feet (*caraNAravindam*). sUryan adds kAnti (lustre) to the lotuses (*SrIyA iha yojayati*). What is the motive behind the selfish act of sUryan to add kAnti to the lotuses? From his youthful days, sUryan has been intent in stealing (appropriating) the ruby red gems of pAda kAnti of the Lord for himself. Deekshitar slyly describes sUryan, the expert thief intent on stealing as "*tatkAnti-ratnacaya-coraNa tatparan*". He bribes the lotuses, the dear friends of the Lord to gain access to those pAda yugaLams. The act of bribery is "*utkocadAnam*".





SLOKAM 40

भानुर्निशासु भवदङ्घ्रिमयूखशोभा-

लोभात्प्रताप्य किरणोत्करमाप्रभातम् ।

तत्रोद्धृते हुतवहात्क्षणलुप्तरागे

तापं भजत्यनुदिनं स हि मन्दतातः ॥

bhAnuH niSAsu bhavadanghri-mayUkhaSobhA-

lobhAt pratApya kiraNotkaram AprabhAtam |

tatra uddhrte hutavahAt kshaNaluptarAge

tApam bhajati anudinam sa hi mandatAtaH ||

Meaning:

The Sun's rays at dawn have a beautiful reddish hue and as the day advances, that redness is lost. Deekshitar has a beautiful explanation for this short lived nature of the reddish hue that we witness at dawn. Deekshitar states that the Sun longs to possess the supreme radiance of the Lord's feet all day. He comes up with a scheme to realize this goal. He soaks his rays in fire (Agni) all through the night till dawn like an ironsmith raising the steel to the red hot level. When the rays are removed from the fire, they lose their redness within a very short time (after dawn) and the rays become dull. The disappointed Sun does not give up. The Sun repeats this act everyday with the hope to achieve the radiance of the Lord's feet at least sometime in the future. This behavior is fitting for the father of SanaiScaran (*sa hi mandatAtaH*), Sani graham.

Comments:

VedAs say that the Sun's rays reach Agni in the night. Here, the poet says





that the Sun is heating its rays in Agni all through the night to make them as red as Lord Varadan's feet. The rays lose their reddish hue quickly after sUryodayam. It is like the red hot iron losing its redness once it is pulled out of the fire. Sun longs to have the glory of the reddish hue all day and keeps on trying every night to heat his rays in Agni. He says that this sort of foolish behavior is fitting for the father of one who is stupid. The planet Sani is called 'mandaha' since he travels through the planetary positions slowly. 'mandaha' also means one who is foolish, not wise. It is said that a father and his son share similar characteristics according to SrImad RaamAyaNam just as the mother and daughter share similar features. The poet wittingly says that the father, Sun, and his son, Sani share this attribute of being stupid as the Sun tries to acquire a characteristic of Lord Varadan, which is beyond the capability of anyone.

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Sun trying to acquire a characteristic of Lord





SLOKAM 41

तौल्यं वदन्तु कवयस्तरुपल्लवानां

मुग्धास्त्वदीयचरणेन मुकुन्द किं तैः ।

तान्येव तत्तदधरोष्ठमिषात्तदानीं

कम्पं भजन्ति कथयन्ति किलात्मनैच्यम् ॥

taulyam vadantu kavaya: tarupallavAnAm

mugdhAH tvadIyacaraNena mukunda kim taiH |

tAnyeva tattadadharoshThamishAt tadAnIm

kampam bhajanti kathayanti kila Atmanaicyam ||

Meaning:

Mukunda, One who grants Moksham! "mukti mazhai pozhiyum mukilvaNNA! (the Lord who rains down the boon of Moksham)!". The poets compare Your sacred feet to the tender, newly emerged leaves at the tip of the plants (*taru pallavam*). This is a foolish effort at comparison. Even the tender leaves (*talirs*) transform themselves into the shape of the lips of those poets, shiver and admit their inadequacy to engage in such comparisons. These poets must feel that they are way out of their league to engage in such daring acts of comparison.

Comments:

The movement of the poets' lips while saying that the Lord's feet are as soft and fresh as the newly emerged leaves at the tip of the plant makes Deekshitar think that the leaves assumed the shape of the poets' lips and are expressing their inadequacy (*naiciyam*) with trepidation, that they are in no way comparable





to the Lord's feet.

In the 30th pAsuram of amrutaranjani Prabandham, SwAmi DeSikan pays tribute to the sacred feet of the Lord (**Mukunta VaradarAjan**) and points out that they are both the upAyam (means) and fruit (phalan) for us. Those sacred feet reside in our heart lotus and are the medicine for removing the disease of karma bandham besides being the insatiable nectar for us to enjoy. Their glory is then beyond our imagination (**acintyam**) and far beyond any simple comparisons like that to a lotus flower. The shadow of those sacred tiruvaDi-s chases away the afflictions of samsAram once and for all.





SLOKAM 42

पद्मोपमात्पदयुगात्तव रत्नगर्भा

जातेति पद्मसदृशाकृतिमाहुरेनाम् ।

कार्यं हि कारणगुणानतिवर्ति लोके

प्रायः पतङ्गपतिवाह विलोकयामः ॥

padmopamAt padayugAt tava ratnagarbhA

jAteti padmasadrSAkrtim AhuH enAm |

kAryam hi kAraNaguNAnativarti loke

prAyaH patangapativAha vilokayAmaH ||

Meaning:

patangahapati-vAha, One who rides on the king of birds, GaruDa! Learned people say the earth is emerged from Your sacred feet that are like the lotus in their softness and beauty. The earth also said to have a form like the lotus. We see frequently in this world that the end product (kAryam) has the qualities of its starting material (kAraNam). Is not it so?

Comments:

It is commonly accepted that the end product usually displays some of the qualities of its raw materials. Here the end product is the world and its starting material is the Lord's feet. As Lord's feet is like the lotus, its product, earth, is also like the lotus. VishNu and Vaamana PurANams say that the earth is like the lotus. PurushasUktam says that the earth emerged from the Lord's feet. It is interesting to note that Deekshitar addresses Lord VaradarAjan as patangahapati-vAha with the well known VaikAsi GaruDa Sevai in mind!





SLOKAM 43

कल्याणशालिकमलाकरलालनीय-

मासेवकश्रुतिमनोहरनादिहंसम् ।

आमोदमेदुरमरुन्नमितालिकान्तं

शङ्के तवेश्वर पदं शतपत्रमेव ॥

kalyANaSAli kamalAkara lAlanIyam

Asevaka-SrutimanoharanAdi hamsam |

AmodameduramarunnamitAlikAntam

Sanke tava ISvara padam Satapatrameva ||

Meaning:

Lord of the Universe! I consider (Sanke) Your feet as being pressed by the hands of the most auspicious (kalyANa SAli) SrI Devi and surrounded by the pleasing chants of the VedAs by venerated souls (parama hamsa parivrAjaka SanyAsis) as well as being approached by DevAs to worship them by laying their foreheads on the floor. I consider those triply venerated Feet as the veritable lotus itself (Satapatrameva).

Comments:

The meaning of this Slokam is applicable to both Lord VaradarAja's feet and to the lotus, "tava padam kamalAkara lAlanIyam". Your feet are comforted by the auspicious hands of Your divine consort, KamalA. They are most enjoyable to see because of the imprint of Padma rekhai-s on them. Your sacred feet are surrounded by the pleasing Veda ghosham raised by the rAja hamsams of SanyAsis. They are also surrounded (in the case of lotus) by the pleasantly





singing royal swans. Your Feet has the devAs who have come to offer their homage through their shAshTanga namaskaraNams. As for the lotus against which Your feet are being compared, it is surrounded by the bees brought to them by the wind carrying the scent of the lotus.

The Lord's feet are pressed gently by PirATTi (kamalA kara lAlaNIyam). The soft feet of the Lord (tAmaraiyAL kELvan) cannot even bear the pressure of the soft hands of SrI Devi and turn red. The poet compares the similarities between the Lord's tiruvaDi and the lotus flower now:

The sacred feet of the Lord are being pressed by PadmA. The beautiful lotus has the PadmarekhA inside it. Revered saints (parivrAjaka parama hamsam-s) chant VedAs near the Lord's feet (Sruti manoharanAdi hamsam) like the cooing celestial birds positioned around the lotus. DevAs are always seeking the Lord's anugraham. They are falling at His feet with their foreheads touching the ground in front of Him. The wind that carries the fragrance of the lotus brings bees to it. Thus, the Lord's feet and the lotus have three similarities.





SLOKAM 44

स्पर्शं ययोः समधिगम्य झटित्यहल्या

देवी च भूरभवदुज्झितसर्वपङ्का ।

ताभ्यां घटेत समता भवतः पदाभ्या-

माजन्मपङ्कवसतेः कथमम्बुजस्य ॥

sparSam yayoh samadhigamya jhaTiti ahalyA

devI ca bhUH abhavat ujjhita sarvapankA |

tAbhyAm ghaTeta samatA bhavataH padAbhyAm

Ajanma pankavasateH katham ambujasya ||

Meaning:

How is it fair to compare those sacred feet of the Lord whose contact removed instantaneously the sins of Ahalya and Bhudevi (jhaTiti ujjhita sarva pankA) to that of a lotus that has slush as its residence since its birth (Ajanma pankavasateH ambujam)? How can the lotus that has no inherent capability to remove the sins be compared the pAvana pAdam of the Lord?

Comments:

'panka' means both slush and sins. The lotus is always associated with mud. The Lord's feet remove the pApams. Bhudevi was relieved from Brahmahatti dosham due to Vaasudeva's grace. This is mentioned in skAndam nAkarakANDam.





SLOKAM 45

मातङ्गशैलमणिशेखर ते पदाभ्यां

मोहेन साम्यमनुचिन्त्य कृतापराधम् ।

शङ्के सरोजमनयोरुभयोरुपेत्य

रेखाच्छलेन सततं विदधाति सेवाम् ॥

mAtangaSailamaNi Sekhara te padAbhyAm

mohena sAmyam anucintya krTAparAdham |

Sanke sarojamanayoH ubhayoH upetya

rekhAcchalena satatam vidadhAti sevAm ||

Meaning:

mAtangaSailamaNi Sekhara, Oh the jewel who is atop the Hastigiri! I think the lotus that erred towards Your feet by considering itself to be equivalent to them due to its ignorance is now serving Your feet eternally under the pretense of being the padmarekha on Your feet. Recognizing its grave offense, it approached those holy feet and performs kaimkaryams without let under the pretense that it is Padma rekha (sarojam tava pAdam upetya rekhaAcchalena anayo: ubhayo: satatam sevAm vidadhAti).

Comments:

The lotus was deluded out of its ignorance to think it was equal in glory to that of the Lord's sacred feet (te pAdAbhyAm mohana sAmyamanucintya) and committed apacAram (krta aparAdham).





SLOKAM 46

लेखाधिनाथवनपल्लवधैर्यचोरे

रेखामयं पदतले कमलं यदेतत् ।

तत्रैव विश्रमजुषोऽच्युत रागलक्ष्म्याः

क्रीडानिशान्तकमलं तदिति प्रतीमः ॥

lekhAdhinAtha-vanapallava-dhairyacore

rekhAmayam padatale kamalam yat etat |

tatraiva viSramajushaH (a)cyuta rAgalakshmyAH

krIDAni SAntakamalam tat iti pratImaH ||

Meaning:

Oh acyuta! Your divine consort is known around the world as One, who is seated on a MahA Padmam. In actuality, She is resting in the Padma rekhai seen on Your sacred tiruvaDi. That palm of Your feet is more beautiful and softer than the tender shoots of the Karpaga tree found in the sporting garden of Indran. Those soles of Your feet have chased away the ego of the pallavams (taLir-s) of the Karpaka Vrksham. MahA Lakshmi appears now to use the external MahA Padmam only as Her sporting ground.

Comments:

There is a lotus full of rekhais at the sole of the Lord's feet (tava padatale rekhAmayam yat kamalam etat asti). That Kamalam banishes the ego of the tender shoots of the divine Karpaga tree found in the garden of Indran; that kamalam is adept at chasing away the ego of the tender bud of the Karpaga tree (etat kamalam lekhAdhinAtha vana pallava dhairya core nipuNam). MahA



Lakshmi (Kamala) prefers to use the kamalam found at the inner sole of the Lord's feet for resting (tatraiva viSramajushaH rAga lakshmi) and uses the other (external) kamalam just for Her sporting activities (sa rAga lakshmi bAhya kamalam krIDAniSAntakamalam iti).



Kamala seated on mahaa padmam



SLOKAM 47

यस्याः स्वमूर्त्यनुगुणाकृतिशक्तियुक्तः

पादाम्बुजद्वयमिषात्कमठाधिराजः ।

मूले वसत्युचितमेव निगद्यते सा

मूर्तिर्महापुरुष तेऽखिललोकरूपा ॥

yasyAH svamUrTi anuguNAkrtiSaktiyuktaH

pAdAmbuja dvayamishAt kamaThAdhirAjaH |

mUle vasati ucitameva nigadyate sA

mUrTiH mahApurusha te akhilaloka-rUpA ||

Meaning:

Oh the Supreme One (mahA purusha)! Indeed Your rUpam contains inside it the BrahmANDam with its fourteen lokams (te mUrTiH akhilaloka-rUpA). It is appropriate that those who are experts in PurANams say that all the fourteen lokams are inside You (akhilarUpA ucitameva nigadyate). At the bottom of Your sacred feet is the nether world (pAtALam) and Your tirumEni with BrahmANDam is supported by MahA Lakshmi in the form of a MahA kUrmam (immense tortoise).

Comments:

The body of the Lord holding the BrahmANDam inside it is resting its feet on a mysterious KamaTham (kUrmam/Tortoise), the mAya Sakti of the Lord as revealed in KURma PurANam and Lakshmi tantram (yasyAH pAda mUle, pAdAmbuja dvayamishAt svamUrtyanuguNAkrti Sakti yuktaH kamaThadhirAjaH vasate).





SLOKAM 48

किं द्वादशात्मनि रवौ भगवन्धृतेर्ष्य-

श्चन्द्रस्ततोऽत्यधिकतामधिगन्तुमेव ।

एते तवेह दश भान्ति पदाङ्गुलीषु

स्वात्मान इत्यजनि चित्तदृगणविभ्यः ॥

kim dvAdaSAAtmani ravau bhagavan dhrtershyaH

candraH tato atyadhikatAm adhigantumeva |

ete tava iha daSa bhAnti padAngulIshu

svAtmAna iti ajani citta-drgarNavebhyaH ||

Meaning:

sUryan has twelve forms like Mitran, savitA etc. Candran who became jealous of sUryan having twelve forms decided to have thirteen forms himself (one + twelve). Did Candran fulfill his desire by taking the form of the ten nails of Your feet besides being born out Your manas (candramA manaso jAtaH as in Purusha sUktam), from the eye of Sage Atri and from the Milky Ocean during the churning for the nectar?

Comments:

sUryan has the following twelve forms as described by the Satapata BrAhmaNa:

Mitra, aryamAn, bhaga, VaruNa, daksha, amSa, tvaShTha, pUshan, VivaSvat, savitr, Sakra and VishNu





These twelve AdityAs are children of Aditi and Kasyapa PrajApati. These twelve are called the Supreme Sovereigns and they are linked with twelve solar months. The VishNu dharmottara and skanda PurANam state that Moon is the son of Sage Atri and his wife AnasUya. The Moon was born after MahA Lakshmi came out of the Milky Ocean. The Soma juice offered to gods in Yaj~nam is considered as being stored in the Moon.





SLOKAM 49

भासा पदं तव रमाधिप भूषयन्ति
संसेवकांश्च विबुधान्परितोषयन्ति ।
नाथ क्षिपन्ति च तमांसि नखेन्दवस्ते
संशोषयन्त्यपि तु भक्तभवाम्बुराशिम् ॥

bhAsA padam tava ramAdhipa bhUshayanti
samsevakAmSca vibudhAn paritoshayanti |
nAtha kshipanti ca tamAmsi nakhendavaH te
samSoshayanti api tu bhaktabhavAmburASim ||

The praise of the nails of Lord VaradarAjan continues here.

Meaning/Comments:

Oh Lord of the Universe! The candrans (indu) resident in Your ten nails (nakha indu-s) of Your feet brighten Your feet/the sky (te nakhendava: tava padam) with their lustre (bhAsA bhUshayanti). They also make the devAs, Your servants happy (samsevakAn vibudhAn paritoshayanti) through the havis of Soma rasam. The nakha candrans chase away the darkness/aj~nAm (tamAmsi kshipanti). Although there are these commonalities between the candran born out of the Milky Ocean and nakha candran, the latter is some what unique in that it alone can dry up the ocean of samsAram (bhakta bhavAmburASim samSoshayanti).





SLOKAM 50

गङ्गाच्छलेन तव निःसृतमूर्ध्वगाण्ड-

संघट्टनात्पदनखाग्रमयूखलेशम् ।

आलोक्य नूनममराः पतितं पयोधा-

वामथ्य तं जगृहुरीश तदिन्दुरूपम् ॥

gangAcchalena tava niHsrtaM UrdhvagANDa-

sanghaTTanAt padanakhAgra-mayUkhaleSam |

Aloky nUnam amarAH patitam payodhau

Amathya tam jagrhuH ISa tat indurUpam ||

The birth of the Moon during Trivikrama avatAram is covered here. This is another way in which the poet visualizes the churning of the ocean during KUrmAvatAram to release Candran.

Meaning:

Oh ISvarA (ISa)! Oh Lord of the Universe! When You grew as Trivikraman, a small portion of Your nail scratched against the BrahmANDam and the jyoti from that small portion of the nail exited as GangA river and fell into the Milky Ocean. The concerned devAs, who watched this happening, churned the Milky Ocean and brought You out in Your form as the Candran.

Comments:

This visualization about the birth of the Moon with sambandham to GangA is a very original one by Deekshitar. VishNu PurANam states that the scratch of the BrahmANDam above (UrdhvagANDa sanghaTTanAm) by the small portion of





Trivikramn's nail (pada nakhAgra mayUkha leSam) created the mighty torrent of water, GangA, which fell ontop of the Meru mountain and spread in four directions with four different names and reached the Ocean. Another version is that the washing of the pAdam of Trivikraman by Brahma devan at satya lokam with His kamaNDalu jalam led to the flow of the divine GangA river and was held by Sivan in His matted locks to decrease the impact of the deva GangA on the Universe. Deekshitar agrees about the formation of GangA due to the scratch of the Lord's nail on the BrahmANDam and then differs from VishNu purANa version. He suggests that the mighty GangA released through that scratch of the Lord's nail fell down into the Milky Ocean and this was witnessed by the devAs (amarAH niHsrtaM payodhau patitam gangAm vilokya, tam Amathya indu rUpam jagrhuH) and they churned the ocean (Amathya) to release GangA and ended up realizing Candran in the form (indu rUpam jagrhuH) that we know of Him.





SLOKAM 51

All the samsAric afflictions are removed for those who perform SaraNAgati at the sacred feet of the Lord of Hastigiri

पादानमत्सुरशिरोमणिपद्मरागान्

सद्यः स्फुरत्सहजरुक्प्रकरान्कराग्रैः ।

मुक्तामयान्विदधतां प्रकटं मुरारे

जैवातृकत्वमुचितं ननु ते नखानाम् ॥

pAdAnamatsuraSiro maNipadmarAgAn

sadyaH sphurat saharukprakarAn karAgraiH |

muktAmayAn vidadhatAm prakaTam murAre

jaivAtrkatvam ucitam nanu te nakhAnAm ||

Meaning:

murAre! - Oh the Enemy of asuran, Muran! Oh Lord VaradarAJA! DevAs prostrate before Your sacred feet with their red gem-bedecked crowns (pAdha-namat-sura SiromaNi padmarAgAn). The padmarAga gems by nature have a deep red lustre. When the devAs bow before Your tiruvaDi, the kAnti from Your nails (the rays from the nakha candrans) transforms immediately (sadya) the natural red hue (sahaja ruk prakArAn) of the PadmarAgam into white pearly lustre (sphurat-sahaja-ruk-prakarAn sadya karAgrai: muktAmayAn prakaTam vidadhAti).

Another level of meaning is:

Those who prostrate before the Lord's tiruvaDis will be rid of all the diseases





of samsAram originating from the time of their births. That is the effect of the nakha kAnti. Their SaraNAgati has the effect of the Lord taking on the role of a Vaidyan and He blesses one with long, healthy life free from samsAric afflictions. The poet says that it is appropriate that the Lord's nails have candratvam/the attributes of Candran (*te nakhAnAm jaivAtrkatvam ucitam nanu*) in assuming the role of a curing physician and conferring long life free from samsAric sorrows.

Comments:

SwAmi KureSar salutes the sacred feet of the Lord, which are immensely happy to be at five different places:

- a) The heart lotuses of Yogis
- b) Ontop of the AdhAra padmam at SrII VaikuNTham
- c) Ontop of Vedams as Veda Siras
- d) On the head of SwAmi NammAzhvAr and
- e) Ontop of the peak at Hastigiri.





SLOKAM 52

The bhAgyam of the nUpurams on the ankles of Lord VaradarAjan

यत्ते पदाम्बुरुहमम्बुरुहासनेड्यं

धन्याः प्रपद्य सकृदीश भवन्ति मुक्ताः ।

नित्यं तदेव भजतामतिमुक्तलक्ष्मी-

युक्तैव दिव्यमणिनूपुरमौक्तिकानाम् ॥

yat te padAmburuham amburuhAsaneDyam

dhanyAH prapadya sakrt ISa bhavanti muktAH |

nityam tadeva bhajtAm atimuktalakshmiH

yuktaiva divyamaNi nUpura mauktikaAm ||

Meaning:

ISa! SrI VaradarAja! - Oh Lord of all!

amburuhAsaneDyam tava yat padAmburuham, sakrt prapadya dhanyAH muktA bhavanti - Those fortunate ones, who perform SaraNAgati once at Your lotus feet eulogized by Brahma Devan seated on the lotus arising out of Your navel, gain unfailingly Moksham. They become "mukta jIvans".

tadeva nityam bhajatAm divyamaNi nUpura mauktikaAm atimukta-lakshmiH: yuktaiva - In a similar manner, the pearls on the gem-studded nUpurams (silampu, the ankle ornaments) gain the beauty of the creeper named atimuktam through their eternal sevai to Your tiruvaDis. atimuktam means beyond the stage of mukti and it is also the name of a most beautiful creeper.





Comments:

If BrahmA and others gain mukti for seeking the refuge of the Lord's auspicious feet even once, it is no wonder that the nUpurams on the Lord's feet, which have uninterrupted darSana saubhAgyam of those feet, gain a state beyond mukti. There is nothing surprising here.



SLOKAM 53

The birth of Candran from the Tirumanjana tIrtham flowing from the Lord, VaradarAjan's sacred feet

नाथ त्वदङ्घ्रिनखधावनतोयलग्ना-

स्तत्कान्तिलेशकणिका जलधिं प्रविष्टाः ।

ता एव तस्य मथनेन घनिभवन्त्यो

नूनं समुद्रनवनीतपदं प्रपन्नाः ॥

nAtha tvat anghri-nakha-dhAvanatoya-lagnAH

tat kAnti leSakaNika jaladhim pravishTAH |

tA eva tasya mathanena ghanibhavantyo

nUnam samudra navanItapadam prapannAH ||

Meaning:

nAtha! - Oh Lord of the Universe!

tvadanghri nakha dhAvana toyalagnAH - The body of water named Ganga flowing out of the tirumanjanam of Your nails united with-

tatkAntileSa kaNikAH - the drops of lustre arising from the nails of the Lord

jaladhim pravishTAH - and together they reached the ocean.

sA eva tasya mathanena ghanIbhavantyaH nUnam samudara-navanIta padam prapannH - This very same joint assembly of bright waters transformed themselves into hardened navanItam and when churned, this gave rise to the Moon (kaDal veNNai, samudra navanItam).





Comments:

The nails of Lord VaradarAjan's sacred feet have blemishless whiteness. When the nails of the Lord receive the tirumanjana upacAram, those waters reach the ocean in the name of river GangA. When that ocean was churned, the white waters of GangA blending with the ocean hardened and arose out of the ocean as Candran (the navanItam of the ocean).

SwAmi KureSar points out in the 61st Slokam of his SrI VaradarAja stavam about the great good fortune that Candran attained by linking up with the nails of the Lord's sacred feet. KureSar compares the avala nilai of Candran before, when he had the sambandham of Sambhu by being on His jaDai and the transformation in Candran, when He got untied with the nails of Lord VaradarAjan:

त्वत्पादाब्जे प्रियमुख नखच्छद्मनाऽऽश्रित्य नित्यं

स्द्वृत्तोऽभूत् स तु दशगुणः पुष्कलो निष्कळङ्गः

tvat pAdAbje priyamukha nakhacchadmanASrItya nityam

sadvrttoabhUt satu daSaguNaH pushkalo nishkaLangaH

The link to the Lord's nails made Candran free from sins and became full instead of being a crescent, acquired all auspicious attributes and got his full jyoti.



SLOKAM 54

The jyoti of the two ankles of the Lord reminds the poet of the arrows from Manmathan's arrow case

सव्यापसव्यशरमोक्षकृतीक्षुधन्वा

जङ्घे तव स्वशरधी इति संदिहानाः ।

आलोकतेऽङ्घ्रिकटकोद्गतुरुक्छलेन

न्यस्याभितो निजशराननुरूपभावम् ॥

savyApasavyaSaramokshakrtI ikshudhanvA

janghe tava svaSaradhI iti sandihAnAH |

Alokate anghrikaTakodgatarukchalena

nyasya abhitaH nijaSarAn anurUpabhAvam ||

Meaning:

Lord VaradarAjan's two ankles enchant the world by their beauty and look like two arrow cases (quiver, ambarAttUNi). Manmathan, the well known archer wonders whether the Lord's ankles are his own arrow cases. Manmathan like Arjunan can send arrows with both hands and hence the reference here is for the two arrow cases (ankles). Manmathan gets confused whether those arrow cases are his own and compares them with his own deha kAnti to resolve this doubt. He concludes the beauty of those ankles is far superior to his own deha kAnti. The poet observes that the lustre of those ankles is like the arrows of Manmathan in loka vaSIkaraNam.

Comments:

Arjunan and Manmathan are known for their dexterity in sending arrows with





both the right and the left hands and they had their arrow cases on both the right and left side (savyApasavya Sara mokshAkr̥tI ikshudhanvA). Manmathan looks at the Lord's beautiful ankles and wonders whether those are his two arrow cases because of their resemblance in shape and extraordinary beauty (tava janghe paSyān svaSaradhI iti sandihAna:). To remove his doubt, Manmathan compares the kAnti of his beautiful limbs with the jyoti of those ankles and concludes that their jyoti is like his arrows.





SLOKAM 55

The Lord's two knees appear like two gem encased mirrors for the poet

जानुद्वयं तव जगत्रयनाथ मन्ये

मारस्य केलिमणिदर्पणतामुपेतम् ।

आलोकयन्यदवदातमनोज्ञवृत्तं

रूपं निजं कलयते विपरीतमेषः ॥

jAnudvayam tava jagatrayanAtha manye

mArasya kelimaNidarpaNatAm upetam |

Alokayan yat avadAta manoj~navrttam

rUpam nijam kalayate viparItameshaH ||

Meaning:

Oh Lord of the three worlds (jagatraya nAtha)! aDiyEn thinks that Your two knees are the two gem-studded mirrors used by Manmathan for his sport (tava jAnudvayam mArasya kelimaNidarpaNatAm upetam manye). Manmathan sees his reflections on these perfect mirrors, Your well rounded, perfectly shaped knees (avadAtamanoj~navrttam yat Alokayan), and concludes wrongly that those extraordinarily beautiful knees are his own beautiful form (eshaH nijam rUpam viparItam kalayate).

Comments:

SWAmi KureSar enjoys the saundaryam of Lord VaradarAjan's knees in the 57th Slokam of SrI VaradarAja Stavam. He says that they are like whirlpools in a river originating from the Lord and they are like the twin humps (timilkalL) named youthful appearance (vAlibam) and great wealth.





SLOKAM 56

The poet's enjoyment of the beauty of the two thighs of Lord VaradarAjan

ऊरोः किमन्यदयतामुपमानभावं

वामस्य दक्षिणममुष्य च तं विहाय ।

रम्भादयः सदृश इत्युचितं किमेत-

द्यस्योर्वशी सुभग सापि विभूतिलेशः ॥

UroH kim anyat ayatAm upamAnabhAvam

vAmasya dakshiNam amushya ca tam vihAya |

rambhAdayaH sadrSa iti ucitam kim etad

yasya UrvaSI subhaga sA api vibhUtileSaH ||

Meaning/Comments:

Oh Beautiful Lord (Subhaga)! Can there be any object in this world, which can be more beautiful except Your left and the right thighs? Those two alone can claim as being equal in beauty with the other (vAmasya dakshiNam amushya tam ca vihAya kim anyat upamAna bhAvam ayatAm?). Barring these two, the right and the left thighs, there are no other objects that can be considered as more beautiful in this world. When the poets compare the beauty of those thighs with the trunks of elephants (rambha) for their perfect shape or to Urvasi in their outstanding soundaryam, those comparisons fall by the way side. These comparisons do not fit (sadrSaH iti etad ucitam kim?). Even the object of comparison, Urvasi, feels somewhat proud to be compared to the Lord's thighs from which she herself was born (sA UrvaSI api vibhUtileSaH). The poets tend to compare the beauty of the thighs to RambhA and the trunk of an elephant.





Can any object be more beautiful than Your thighs

Swami KureSar pays tribute to the beautiful thighs in his 56th Slokam of Sri VaradarAja stavam. Deekshitar has been following closely the thoughts of KureSar housed in the 56th Slokam of the stavam:



रम्भास्तम्भाः करिवरकराः कारभाः सारभाजः

वेषाश्लेषा अपि मरगतस्तम्भ मुख्यास्तुलाख्याः ।

साम्यं सम्यग् वरद न दधुः सर्वमुर्वोस्त्वदूर्वोः

न ह्येश्वर्यं दधति न तथा यौवनारम्भजृम्भाः ॥

rambhAstambhAH karivarakarAH kArabhAH sArabhAjaH

veshASleshA api maragatastambha mukhyAstulAkhyA |

sAmyam samyag varada! na dadhu: sarvam urvostvadUrvoH

na hi aiSvaryam dadhati na tathA yauvanArambha jrmbhAH ||

KureSar points out that the Lord's youthful thighs responsible for the creation of the universe has no match with the frequent comparison of those thighs to the trunk of Gajendran or the trunk of a banana plant or the tapering emerald pillar because of their uniqueness.



SLOKAM 57

The enhancement of the golden yellow pItAmbaram of Lord VaradarAjan enhancing its beauty through association with the Lord's waist

नाथ त्वया परिहितं वरवर्णिनीनां

रागस्य यद्वसनमास्पदतां विभर्ति ।

सौन्दर्यसारनिलयेन कटीतटेन

तस्यैष किं नु महिमा परिशीलनस्य ॥

nAtha tvayA parihitam varavarNinInAm

rAgasya yat vasanam AspadatAm bibharti |

saundarya sAranilayena kaTIItaTena

tasya esha kim nu mahimA parisIlanasya ||

Meaning:

Oh Protecting Lord (nAtha)! The yellow silk vastram adorning Your waist region enchants the minds of the beautiful women (tvayA parihitam vasanam varavarNinInAm rAgasya AspadatAm bibharti yat). How did this glory (mahimA) come about for Your pItAmbaram? Is it because of that Vastram's sambandham with the abode of beauty (saundharya sAra nilayam), Your waist region (kaTI deSam)?

varavarNinI means both the yellow color and beautiful women.





SLOKAM 58

The poet's enjoyment of the mekhalAbharaNam on the small waist of Lord VaradarAjan

संप्राप्य सारसनमध्यतलोदयाद्रिं

मध्याम्बरं मसृणयन्नरुणैर्मयूखैः ।

संवीक्ष्यते सुकृतिभिर्मणिरेष पूषा

संसाररात्र्युपरितिं गतवद्भिरेव ॥

samprApya sArasanamadhyatalodayAdrim

madhyAmbaram masrNayan aruNaiH mayUkhaiH |

samvIkshyate sukrtibhiH maNiH esha pUsha

samsArarAtryuparitim gatavadbhiH eva ||

Meaning:

Lord VaradarAjan's waist is very slender. That waist is adorned by the AbharaNam of Mekhalai (aRai j~NAn in Tamil, waist chord made of gold). At the center of this AbharaNam is a PadmarAgha gem serving as a pendant. That gem with its lustre resembles the Sun brightening the sky of the waist region of the Lord's tirumEni. This PadmarAgha sUryan is seen only by the puNyAsAlis, who have seen the destruction of the darkness of samsAram and the dawn of the sUryan at the udaya giri.

Comments:

SrI Deekshitar compares this red ruby gem (PadmarAgam) at the center of the Mekhalai of Lord VaradarAjan to the Sun brightening the world with its bright





red rays (esha maNiH sArasanamadhyatalodayAdrim samprApya madhyAmbaram aruNaiH mayUkhaiH masruNayan samvIkshyate). This PadmarAgha sUryan brightens the firmament of waist in the form of sky (ParamAkASam). That sUryan (pUshA) is pratyaksham only to those mahAnubhAvAs, who desire to destroy the dark night of samsAram (esha maNIH pUshA samsAra-rAtyuparitam gatavadbhiH sukrtimireva samvIkshyate).

SwAmi KureSar enjoys the waist band of the Lord in his 54th Slokam:

मुष्णन् कृष्णः प्रियनिजजनैः जय्यहैयङ्गवीनं

दाम्ना भूम्ना वरद हि यया त्वं यशोदाकराभ्याम् ।

बद्धो बन्धक्षपणकरणीं तां किलाद्यापि मातुः

प्रेम्णा गात्रभरणं उदराबन्धनाख्यं बिभर्षिः ॥

mushNan krshNaH priyanijajanaiH jayyahaiyngavInam

dAmnA bhUmNA varada! hi yaya tvam yaSoda karAbhyAm |

baddho bandha kshapaNa karaNIIm tAm kilAdyApi mAtuH

premNA gAtrAbharaNam udarAbandhanAkhyam bibharshiH ||

The chord seen on the Lord's waist reminds KureSar about the nUN siRuttAmpu with which YaSoda used to tie BalakrishNan to the mortar as a punishment against his stealing navanItam.





SLOKAM 59

The poet asking the question whether the AkASam arose from the nAbhi of the Lord or vice versa and taking the position of pUrva mImAmsakars.

नाभेरभूत्तव चतुर्भुज नान्तरिक्षं

यन्नाभिरेव यदुनेतरियं ततोऽभूत् ।

नाभ्या इति श्रुतिविपर्ययगे विभक्ति

तां जैमिनेरनुससार पशोश्च सूत्रम् ॥

nAbheH abhUt tava caturbhuja na antariksham

yat nAbhiH eva yadunetaH iyam tataH abhUt |

nAbhyA iti Sruti viparyayage vibhakti

tAm jaimineH anusasAra paSoSca sUtram ||

Meaning/Comments:

Oh Lord of the Yadu kulam! Oh the four armed One (caturbhuja, yaduneta:)! The AkASam did not arise from Your nAbhi (unti pradeSam) as indicated by Purusha sUkta mantram on the contrary, I consider that Your nAbhi arose from AkASam even if it sounds the opposite of Veda Mantram. The reasoning on my part for such a statement is that Your waist is so slender that it is almost invisible like AkASam. Having this in mind, aDiyEn concludes that Your nAbhi arose from AkASam in spite of running the risk of contradicting the Veda mantram.

The reconciliation of the contradiction follows the procedure adopted by the Rshis, who have reverence for the VedAs like Jaimini. This reversal between the PrathamA vibhakti (case) and the fifth vibhakti is cited and such a use is





shown in the pUrva mImAmsa sUtram of "paSOSca viprakarsha: tanmadhye vidhAnAt". Here viprakarsha is the prathamA vibhakti and vidhAnAt is the fifth vibhakti. The meaning for this sUtram has been given in the opposite order for the first and the fifth vibhaktis. The poet celebrating the beauty of the nAbhi of Lord VaradarAjan shelters himself under the permissible reversed usage of the vibhaktis (transposition of the two vibhaktis) by Sage Jaimimi himself.





SLOKAM 60

आरोपमध्यवसितिं च विना तवास्यां

नाभौ सरः पदमुपैतु कथं न वृत्तिम् ।

साक्षादियं स्त्रीसजस्य समुद्रशायि-

च्छुत्पत्तिभूरिति हि नायक नायमूहः ॥

Aropam adhyavasitim ca vinA tava asyAm

nAbhau saraH padamupaitu katham na vrttim |

sAkshAt iyam sarasijasya samudraSAyin

utpattibhUH iti hi nAyaka na ayam UhaH ||

Meaning:

Lord who is reclining in the Milky Ocean! While being compared to Your navel the term 'saras' takes a real meaning as the lotus 'lokapadmam' from which the universes emerge, occurs from Your navel, the saras.

Oh Lord! Since the world arose from Your nAbhi, it could have been directly referred to as saras. From that nAbhi incarnated the MahA Padmam, the place of origin of the Universe. In the case of describing others' nAbhi, the poets have to explicitly state that their nAbhi is of the shape of a saras (pond) using the figure of speech of Aropam. This is called sAropA lakshaNam. It is the matter of attributing the nature/attributes of one thing to another. In the case of Your nAbhi, my Lord, there is no need to use the figure of speech of adhyavasAyam either, where one has to provide equality to the saras and nAbhi. In the case of Your nAbhi, there is no need to use neither Aropam nor adhyavyasAyam as figures of speech since your nAbhi has no match in its vaibhavam.





Comments:

KureSar salutes the uniqueness of the Lord's nAbhi in the srshTi kramam in his 52nd and 53rd Slokams of SrI VaradarAja stavam. In the 52nd Slokam, KureSar observes that a seed planted in an appropriate field will yield fruitful things corresponding to the seed. We see this phenomenon in You. After the time of universal deluge (PraLayam), the seeds of BrahmANDam planted in the MahA Padmam grow with the universe with its names and forms and observe the order of creation (srshTi Kramam). In the 53rd Slokam, KureSar points out that Lord VaradarAjan is the Adi kAraNan for Jagat srshTi (muzhu mutark-kaDavuL) and BrahmA, Sivan, Indran and rest of the aNDa carAcarams arise from the lotus linked to His nAbhi (yasmAt udare tAvake jAyamAnam aNDashaNDAn akhaNDAn, brahmAdyAste varada! janitA: tunda kandAravinde)





SLOKAM 61

कल्पान्तरेषु विततिं कमलासनानां

भूयोऽपि कर्तुमिव भूरि रजो दधानम् ।

नाभिहृदे समुदितं नलिनं तवैत-

द्भ्रयात्सदैव मम भूतिकरं मुरारे ॥

kalpAntareshu vitatim kamalAsanAnAm

bhUyopi kartumiva bhUri rajo dadhAnam |

nAbhihrde samuditam nalinam tava etat

bhUyAt sadaiva mama bhUtikaram murAre ||

Meaning:

Oh Murari! The lotus that emerged from the pond, Your navel, seems replete with 'rajaH' (pollen/rajo guNam), as if it is preparing itself for generating infinite number of BrahmAs who are created anew for every kalpam. Let that lotus bring me all the riches eternally.

Comments:

The word 'rajaH' means both the pollen and the rajo guNam. rajo guNam associates with sattva guNam and tamo guNam and creates everything in this world. The poet is saying that the lotus on the Lord's navel is the repository of this quality as He is the Jagat kArANan. In every kalpam, a BrahmA is created and is seated on the lotus arising out of the Lord's navel and the act of creation (srshTi vyApAram) continues with a successive list of BrahmAs. The poet prays for the anugraham of the pollens from the lotus arising from the Lord's nAbhi to bless him with aiSvaryam always (tava nAbhihrde samuditam etat nalinam sadaiva mama bhUtikaram bhUyAt)!





SLOKAM 62

उल्लासयत्युदरबन्धनिबद्धदिव्य-

शोणाश्मरश्मिकलिकावलिरच्युतैषा ।

आगाम्यनेकशतकल्पविधातृगर्भं

नाभ्युद्गताम्बुरुहकुड्मलपङ्क्तिशोभाम् ॥

ullAsayati udarabandha nibaddha divya-

SoNASma raSmikalikAvaliH acyuta eshA |

AgAmyanekaSata kalpavidhAtrgarbham

nAbhiyudgatAmburuha-kuDmalapankti SobhAm ||

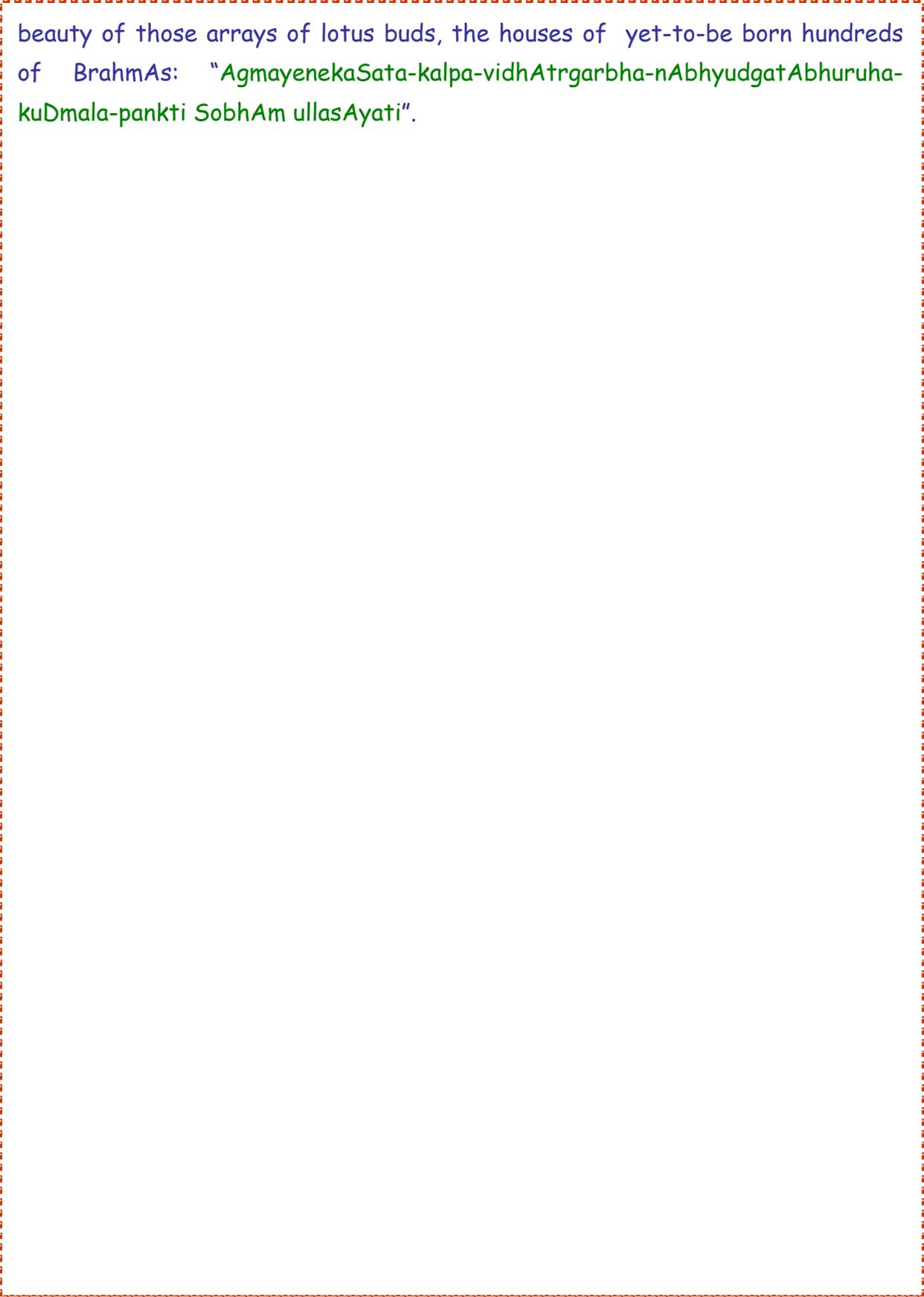
Meaning:

Oh Acyuta! One who never lets anyone who performed SaraNAgati at Your sacred feet slip away! The ornaments tied around Your waist (tightly so that they will never slip away) are radiating upward a reddish hue that appears as if they are an array of lotus buds on which sit the countless future BrahmAs who are held inside Your stomach and emerge out during each kalpam to carry on their acts of creation as per Your command.

Comments:

The imagery here is rich. Deekshitar sees the "udara-bandha-nibaddha divyaSoNASma raSmikalikAvaliH", the upward travelling rows of rays from the gems attached to the AbharaNam adorning the waist region of the Lord. They remind Deekshitar of the rows of lotus buds; he visualizes these lotus buds as the abode of future BrahmAs from successive Brahma Yugams. He points out that the upward rising rays from the waist AbharaNam defeats (ullAsayati) the





beauty of those arrays of lotus buds, the houses of yet-to-be born hundreds of BrahmAs: "AgmayenekaSata-kalpa-vidhAtrgarbha-nAbhyudgatAbhuruha-kuDmala-pankti SobhAm ullasAyati".



SLOKAM 63

The salutation to the Chest of the Lord

ऊर्ध्वं विरिञ्चिभवनात्तव नाभिपद्मा-

द्रोमावलीपदजुषस्तमसः परस्तात् ।

मुक्तौघमण्डितमुरःस्थलमुन्मयूखं

पश्यामि देव परमं पदमेव साक्षात् ॥

Urdhvam virincibhavanAt tava nAbhipadmAt

romAvalI padajushaH tamasaH parastAt |

muktaughamaNDitam ura:sthalam unmayUkham

paSyAmi deva paramam padameva sAkshAt ||

This Slokam can be interpreted in two ways.

Meaning 1:

Oh Lord! I see Your chest which is above Your navel and located beyond the black hairline above the nAbhi as the true Paramapadam itself (sAkshAt paramapadameva paSyAmi). That sacred chest of Yours decorated with many pearl necklaces is the true Paramapadam or the 'muktisthAnam'.

Meaning 2:

Oh Lord! I consider Your chest that is above the satyalokam (nAbhi kamalam) and which in turn is beyond the tamas as the radiant supreme Paramapadam abundantly populated with muktAs.





Comments:

The word 'tamasah' refers to both black color and ignorance. The word 'mukta' means both pearls and liberated souls.

Deekshitar has the darSana saubhAgyam of the Vakshassthalam of Lord VaradarAjan and sees there many pearl necklaces (muktAs) there. The chest of the Lord is above the dark romAvali (romAvalIpadajusha:) that starts its ascent from the nAbhi deSam. There at the chest, he sees eka saram (one strand) and bahu sarams (multistrands) of pearls. He equates them to the arrays of mukta jIvans at Paramapadam /SrI VaikuNTham (chest region of the Lord, which is higher than Brahma's residence (virinci bhavanat Urdhvam nAbhi padmam), satya lokam.



SLOKAM 64

सालैरुदंशुचयरत्नललन्तिकारख्यैः

स्फीतोल्लसत्कुसुमया वनमालय च ।

विभ्राजते विपुलमेतदुरस्वदीय-

मन्तःपुरं जलधिराजकुमारिकायाः ॥

sAlaiH udamSucaya-ratna-lalantikAkhyaiH

sphItollasat-kusumayA vanamAlaya ca |

vibhrAjate vipulam etat uraH tvadIyam

antaHpuram jaladhi rAjakumArikAyAH ||

Meaning:

Lord! Your wide chest that is decorated with AbharaNams have pushparAga gemstones, which are like PrAkArams. The rays from those PadmarAgam stones radiate upwards as indicated by ratna SAstrams. Your chest is also adorned by the garland VaijayantI with resplendent blossomed flowers. That VaijayantI mAIA of many splendors is like rows of gardens in the prAkArams. This broad chest of Yours is looking like the inner chambers (antaHpuram) and sporting grounds of SrI devi (vipulam etat tvadIyam ura: jaladhirAja-kumArikAyAH antaHpuram vibhrAjate).





Your broad chest is the sporting ground for SrIdevi

Comments:

The word 'lalantika' represents a chain of pearls that extends all the way to chest. It also refers to the gem stone padmaragam that emanates radiance in all directions. Deekshitar visualizes the broad chest of the Lord as a well laid out sporting garden with many ramparts (prAkArams) shining with beautiful white and red wild flowers (muttu mAlais and AbharaNams with Padmaragam gems).





SLOKAM 65

प्रालम्बिकामुपगतास्तव पद्मरागाः

प्रत्यग्रघर्मकरमण्डलनिर्विशेषाः ।

पर्यङ्कगे वरद वक्षसि भान्ति लक्ष्म्याः

क्रीडोपबर्हतिलका इव पार्श्वभाजः ॥

prAlambikAm upagatAH tava padmarAgAH

pratyagra-gharmakara-maNDala nirviSeshAH |

paryankage varada vakshasi bhAnti lakshmyAH

krIDopabarhatilaka iva pArSvabhAjAH ||

Meaning:

Lord VaradarAjan's chest is adorned with a golden necklace (prAlambika). At the center of the necklace (hAram), there are two PadmarAga (rubies) gems adorning each side of the hAram as nAyaka maNis (gems). In their reddish effulgence, these two gems match the lustre of the rising Sun. MahAlakshmi has the Lord's broad chest as Her bed (paryankam) to rest and on that vakshasthalam, the resplendent rubies shed their radiance on both sides of that paryankam (kaTTil). The poet is reminded of the two gems appearing like two pillows (diNDus) adorning each side of MahAlakshmi's paryankam as decorative objects.

Comments:

On Lord VaradarAjan's chest hangs a golden garland with two rubies as decorative end pieces. These two red stones radiate lustre that reminds one of the jyoti of sUrya MaNDalam (pratyagrgharmakara-maNDala-nirviSeshAH). In that chest adorned by the golden garland with the two rubies, MahA Laskhmi stays eternally and blesses us. That radiant chest of Her Lord is Her





anta:puram, sporting ground as well as Her bed (paryankam). The Lord's broad chest is like a cot for Her and the two outsized PadmarAgams on both side of Her bed (Lord's chest) are like two pillows sportively placed to adorn Her bed (paryankage tava vakshasi pArSvabhAjaH krIDopabarhatilakAH bhAnti).





SLOKAM 66

अस्तु त्रयीमयतनुस्तव लम्बनाली-

रत्नैस्तिरस्क्रियत एव तथापि भानुः ।

सोढः सतां बत निशान्तमुपागताना-

मेवं तिरस्कृतिकृदीश्वर कः सुवृत्तैः ॥

astu trayImayatanuH tava lambanAlI-

ratnaiH tiraskriyata eva tathApi bhAnuH |

soDhaH satAm bata niSAntam upAgatAnAm

evam tiraskrtikrt ISvara kaH suvrttaiH ||

In this Slokam, the poet has used 'sIEDai' or double meaning. The Slokam can be interpreted in two ways.

Meaning:

The poet says: "Let sUryan have the VedAs as his body. Even then, the rubies in Your neck ornament have low respect for him. He deserves it as he treats with disrespect the stars at the time of the dawn and makes them lose their brilliance".

Another way of interpreting this Slokam is: "Let the Sun be the great incarnation of the VedAs. He is still insulted by the rubies adorning Your neck ornament. He deserves it as he is not respectful to the visiting sAdhus. Which good person will tolerate one with bad behavior (satAm evam tiraskrtikrt kaH suvrttaiH soDhaH?)".

Comments:

'niSAntam' means dawn and house. 'satAm' means both sAdhus and stars.





'suvr̥tta' means disciplined people as well as beautiful circular objects.

The poet says that sUryan did not pay respects to sAdhus who have come to his house and hence is hated by these good souls. As the sun makes the beautiful stars lose their lustre during the day, beautiful circular objects (Nakshatrams/ Rubies) hate him.

Deekshitar considers the Nakshatrams at dawn arriving at the house of sUryan and the exhibition of disrespect to them by making them lose their brilliance. These nakashtrams are also compared to distinguished guests with unimpeachable conduct (suvr̥ttAH), who come to the house of a host and find themselves treated with scant respect (tiraskAram). That disrespect makes the arriving guests resent the overbearing host.





SLOKAM 67

नष्टेऽपि भस्मनि वने गिरिशेन दग्धं

स्त्रीणां हृदीश मदनं प्रतिबोधयन्तः ।

भस्मोच्चये कृतकचप्रतिबोधनं तं

शुक्रं जयन्तु न कथं तव हारताराः ॥

nashTepi bhasmani vane giriSena dagdham

strINAm hrdi ISa madanam pratibodhayantaH |

bhasmoccaye krta kacapratibodhanam tam

Sukram jayantu na katham tava hAratArAH ||

Meaning:

ISa! Lord! The pearls in Your neck ornaments are making maidens revive Manmatha who was burnt to ashes by Siva previously. In this way, they are winning even the asura guru SukrAcArya who revived the asura 'kacan' from the ashes.

Comments:

In this Slokam, the poet says that the beauty of the pearl necklace on the Lord's chest are stirring desire and thereby revive Manmatha, who was previously burnt to ashes by Siva. This revival is brought about by the simple love-lorn maidens who lack the knowledge or expertise that the asura guru SukrAcAryar had in reviving dead people with his special mantrams. Hence, the poet is saying that these young ladies are superior to the asura guru. It is suggested that EmperumAn's association is superior to any mantra and this is demonstrated by the pearls on his necklace.





Kacan was Brhaspati's son. He tried to learn the mantra 'mrt sanjIvini' from SukrAcArya that would revive the dead. The asurAs did not like this. They tried to kill him many times and each time SukrAcArya revived him with the help of the mantra. Once the asurAs burnt Kacan and mixed his ashes with the drink 'sura' and gave it to SukrAcArya. The motivation of the asurAs was that any attempt by SukrAcArya to revive him again will result in the death of SukrAchArya himself, since Kacan would have to emerge from the guru's stomach and cause death to his guru. Therefore, SukrAcArya taught Kacan the mantra while he was still in his stomach. When Kacan emerged from SukrAcArya's stomach, he was able to revive his guru with the help of the mantra.





SLOKAM 68

उत्प्रेक्षयत्यधिभुजान्तरमुल्लसन्ती

पार्श्वद्वये परमपूरुष हारमाला ।

तत्रत्यकान्तिसरितस्तरलैः प्रणुन्ना-

मूर्त्युत्करैरुभयतः सितफेनपङ्क्तिम् ॥

utprekshayati adhibhujAntaram ullasantI

pArSvadvaye paramapUrusha hAramAlA |

tatratyakAntisarita: taralaiH praNunnAm

UrmyutkaraiH ubhayataH sitaphenapanktim ||

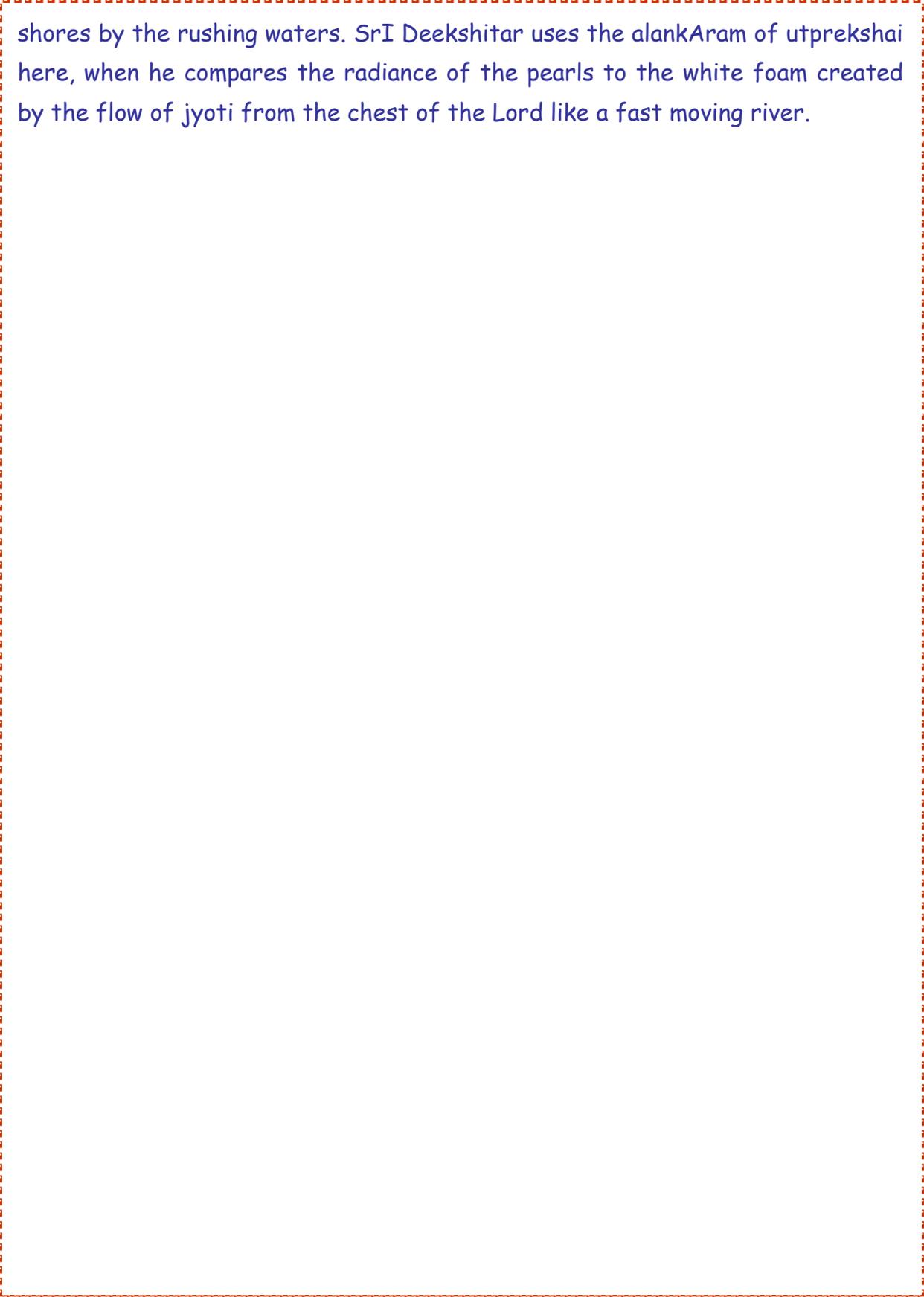
Meaning:

Oh Supreme Lord Varada! Many blemishless single strand and multi-strand pearl necklaces adorn Your broad chest. They cast immaculate white kAnti on Your chest. That brilliant white band of lustre associated with the assembly of pearl necklaces reminds the poet of rows of spotless white foam (sitaphenapankti) pushed onto both the banks by the traveling waves from the river of effulgence (kAntisaritaH tejomayaH), which runs rapidly on the chest of the Lord.

Comments:

The pearls are white in color like the rows of white foam (sitaphena pankti) seen on the top of the waves. The effulgence emanating from the pearl necklace on the Lord's chest is like a river flowing in full spate with a lot of force. The speed of the water/the radiance is pushing the pearl necklaces to frame both sides of His chest like the waves that are pushed towards the





shores by the rushing waters. SrI Deekshitar uses the alankAram of utprekshai here, when he compares the radiance of the pearls to the white foam created by the flow of jyoti from the chest of the Lord like a fast moving river.



SLOKAM 69

त्वां सर्वभूतमयमाश्रितसर्ववर्णं

यद्वैजयन्त्युपगताच्युत सर्वगन्धम् ।

तेनैव किं त्रिभुवनैकमहावदान्य

सारूप्यमावहति ते सकलाभिनन्द्यम् ॥

tvAm sarvabhUtamayam ASrIta sarvavarNam

yat vaijayantI upagatA acyuta sarvagandham |

tenaiva kim tribhuvanaikamahAvadAnyA

sArUpyam Avahati te sakalAbhinandyam ||

Meaning:

acyuta! The supreme boon-granter in all the three worlds (tribhuvanaikamahAvadAnyA)! One who holds His devotees firmly without letting them slip away (acyuta)! Is the garland VaijayantI being glorified because it has reached You and has a form like You (sArUpyam), one who is the repository of all fragrances (sarvagandham), who contains all varNas of people on His body (ASrIta-sarvavarNam) and who is the witness residing in all the living beings (sarvabhUtamayam)? Is that why the VaijayantI mAIA is blessed to achieve the form similar to yours through possession of Your attributes?

Comments:

The VaijayantI garland (garland of victory) that Lord VishNu wears contains five rows of flowers like His five forms - para, vyUha, vibhava, arcA and antaryAmi. The vaijayantI mAIA represents the five senses and the Lord wearing it means that he is the controller of all our senses. Its fragrance





represents the five subtle elements, tanmAttra, found in the five elements or panca bhUtAs. Thus, Lord VishNu wears the VaijayantI mAlA to represent that He is the controller of all the material and aprAkrtA universes.

The poet exclaims that the vaijayantI mAlA became the object of such a glory only because it reached the Lord for His adornment. 'sarva varNam' means all the varNas like brAhmaNa, kshatriya, vaiSya etc and also all the colors. The garland also has flowers that display many colors and is hence 'sarva varNa'.





SLOKAM 70

ताराभिरामपरिणाहलसत्सिताभ्रं

तापिञ्छमेचकमुरःशरदन्तरिक्षम् ।

प्राप्यैव देव तव कौस्तुभपूर्णचन्द्रः

पूर्णा बिभर्ति पुरुषोत्तम कान्तिरेखाम् ॥

†ArAbhirAmapariNAhalasatsitAbhram

†Apinchamecakam uraHSaradantariksham |

prApyaiva deva tava koustubhapUrNacandraH

pUrNAmbibharti purushottama kAntirekhAm ||

Meaning:

Deva! Purushottama! The Koustuba MaNi that has reached Your broad chest decorated with chains of pearls and the dry camphor (pacchai kalpUram); Your broad chest resembles a big dark green tree (†Apinchamechakam). The Kaustuba gem that has reached Your chest adorned by the pearl necklaces enjoys the glory of being like the full moon enjoying the companionship of the stars in an expansive sky.

Comments:

Lord Varada's chest is expansive like the sky. It is adorned with pearl necklaces that are glistening like the stars. Due to its dark hue the chest looks like a tree during the autumn season (the leaves are dark and the tree looks generally dark green). The Kaustuba MaNi that is present on the Lord's chest is enjoying the glory like that of the moon in the sky that shines brightly in the midst of the stars (kaustubha-pUrNacandraH pUrNAmbibharti).





SLOKAM 71

नाभीसरोजकिरणैर्मणिराजभाभि-

रात्मप्रमाभिरपि संवलितं विभाति ।

श्रीवत्सविग्रहजुषः प्रकृतेस्त्वदीयं

वक्षः परीतमिव सत्त्वरजस्तमोभिः ॥

nAbhIsarojakiraNaiH maNirAjabhAbhiH

AtmapramAbhiH api samvalitam vibhAti |

SrIvatsavigrahajushaH prakrteH tvadIyam

vaksha: parItamiva sattvarajastamobhiH ||

Meaning:

The reddish rays emerging from the lotus on Your navel, the koustubhamaNi and Your natural dark radiance of Your chest are united to give the impression that the SrIvatsa mole appearing on Your chest has the three guNams - sattva, rajas and tamas - the characteristic of the material universe or prakrti.

Comments:

The pink lotus on the Lord's navel is radiating reddish hue, characteristic of rajo guNam. The kaustubhamaNi emits a whitish hue characteristic of sattva guNam. The natural hue of Lord Varadan is black, characteristic of tamo guNam. These three colors are reflected on the SrIvatsam mole on Your Vakshassthalam (nAbhisaroja kiraNaiH maNirAjabhAbhiH AtmaprabhAbhiH api samvalitam tvadIyam vaksha:). On that chest is found the divine mole, a triumvirate of the three guNams constituting mUla prakrti (SrIvatsavigrahajusha: prakrte: satvarajasamobhiH guNaiH parItamiva vibhAti)





reflecting the triguNams.

VishNupurANam says that the SrIvatsa mole represents the prakrti that is a composite of these three guNams. The tattvam of SrIvatsa mole is explained further in HarivamSam, VaamanapurANam and VishNu panjarastotram.

Additional source for the red light falling on the SrIvatsam:

KureSar celebrates the red jyoti of the nAbhi radiating from PirATTi seated on the chest of the Lord. KureSar states that the lotus red jyoti of PirATTi has spread all over the tirumEni of Lord VaradarAjan in the 50th Slokam of his VaradarAja Stavam. He wonders whether the lotus on which PirATTi resides is the same as the nAbhi kamalam:

सौन्दर्यमृतरसवाहवेगजः स्यात्

आवर्तस्तव किल पद्मनाभ नाभिः ।

तत्पद्मं वरद विभाति कान्तिमय्याः

लक्ष्म्यास्ते सकलवपुर्जुषो नु सद्म ॥

soundaryamrta rasavAha vegajaH syAt

AvartaH tava kila padmanAbha! nAbhiH |

tatpadmam varada! vibhAti kAnti mayyAH

lakshmyAste sakalavapurjusho nu sadma ||





SLOKAM 72

वक्षःस्थलं वरद नन्दनमाश्रितस्ते

येषां विभाति हरिचन्दन एष मध्ये ।

एते चतुर्भुज भुजास्तव तस्य शाखाः

शङ्के कराब्जदलकोमलिताग्रभागाः ॥

vakshaHsthalam varada nandanam ASrItaste

yeshAm vibhAti haricandana esha madhye |

ete caturbhuj bhujAH tava tasya SAKhAH

Sanke karAbjadala-komalitAgra-bhAgAH ||

Meaning:

Oh Varada with four arms! Your chest that pleases everyone appears to have the Haricandana tree (a kind of Kalpataru tree) in the middle of it. Your arms nearby to Your chest give the appearance of the four branches of that harichandana tree.

Comments:

Haricandana is a reddish sandal paste worn by the Lord on His chest. It also refers to the wish-granting Kalpataru tree. The Lord's chest is decorated with Haricandanam. His four arms near His chest are like the four branches of that Harichandana tree.

In GodA stuti SwAmi DeSikan refers to the Lord as Haricandana tree entwined by the creeper, GodA PirATTi.





SLOKAM 73

जात्यैव यद्वरद पल्लवराग एष-

यल्लाल्यते च भवता कटके निवेश्य ।

मन्ये मणिस्तदुपगम्य मदान्धभावं

साक्षादयं सवितुरेव करोत्यवज्ञाम् ॥

jAtyaiva yat varada pallavarAga esha-

yat lAlyate ca bhavatA kaTake niveSya |

manye maNiH tat upagamy madAndhabhAvam

sAkshAt ayam savituH eva karoti avaj~nAm ||

Meaning:

Varada! The gemstone PallavarAgam is insulting its father, sUrya, just because it gets to be positioned on Your 'kaTaka' or bracelet and is cherished by You.

Comments:

In this Slokam, the poet has cleverly praised the supreme quality of the gemstone, PallavarAgam that decorates Lord Varadan's bracelet. He says that the gemstone grew vain as it was cherished by the Lord himself. Hence, it ends up insulting its father, sUrya i.e., this gem embarrasses his father sUrya through its own jyoti. The Lord places this gem stone on His KaTakam and is very fond of it (kaTake niveSya lAlyate). That display of fondness of the Lord goes to the head of the gem stone (madAnta bhAvam upagamy) and it shows off brazenly its jyoti to its own father, sUryan (sAkshAt eva savitu: avaj~nAm karoti).





Outstanding lustre of gems worn by Him

This Slokam can also be interpreted in another way:

Those who are employed in the king's army 'kaTaka' and show favor for evil people 'pallava' grow vain and insult even their own father 'savita'. Here the poet has played on the double meanings of the words pallava, kaTaka and savita to convey his idea about the outstanding lustre of the Kuruvinda gem on the bracelet of the Lord's wrist.



SLOKAM 74

ऐन्द्रोपलप्रभमधो भुजदण्डनाल-

मेकत्र चक्रमपरत्र च शङ्खहंसम् ।

दृष्ट्वा कथं न कलयेमहि कान्तिसिन्धो-

रुत्फुल्लपद्मयुगमूर्ध्वकरद्वयं ते ॥

aindropalaprabham adhaH bhujadaNDanAlam

ekatra cakram aparatra ca Sankhahamsam |

drshTvA katham na kalayemahi kAntisindhoH

utphulla padmayugam Urdhva karadvayam te ||

Meaning:

When Your two lower arms look like the stalks of lotuses that have the glow of the 'indranIla maNi' and the upper two arms support the white conch (Sankha hamsam) and the cakram, sudarSanam (cakravAka bird) how can I not consider the pair of upper hands to be lotuses also?

Comments:

The CakravAka bird and the swan or hamsam like to reside on the fully bloomed lotus. Lord Varadan's hands support the cakravaham, Sudarsanam and the hamsam, the white conch. Hence, the poet wonders whether the two upper arms are also lotuses like the lower two arms.

Lord VaradarAjan has four hands. Two lower arms extend down to His knees and look like two long, deep bluish green lotus stalks (aindrotpala prabham bhujadaNDanAlam). Two upper arms extend upwards and hold the cakram and





Sankham on them (*ekatra cakram aparatra ca Sankha-hamsam*). The poet visualizes the Ayudhams on the upper hands as the two blossomed lotuses sitting on those hands by comparing the cakram to cakravAka Pakshi and the Sankham to the Hamsam. Both CakravAka Pakshi and the Hamsam love to sit on the fully bloomed lotus flowers.

KureSar's anubhavam of the strong arms of the Lord from the lifting of Govardhanam, the battle with the seven strong bulls to win Nappinnai as Sulkam and their redness (*aruNatvam*) due to cattle grazing in BrndAvanam and driving the chariot for Arjuna in the BhArata yuddham are celebrated in the 45th and the 46th Slokams of SrI VaradarAja stavam respectively.





SLOKAM 75

चन्द्रार्कचारुतरशङ्खरथाङ्घ्रिशोभा-

संभाव्यरात्रिदिवसात्मकपार्श्वयुगमम् ।

नक्षत्रदृश्यनवमौक्तिकहारिरूपं

मन्ये महापुरुषरूपधरं भवन्तम् ॥

candrArka cArutaraSankharathAnkha SobhA-

sambhAvya rAtridivasAtmaka pArSvayugmam |

nakshatra drSya navamauktika-hArirUpam

manye mahApurusharUpadharam bhavantam ||

Meaning/Comments:

On either side of Varadan, beautiful Sankhu and cakram dazzle like that of sUryan (like day) and candran (like night); white pearls enmeshed in the various AbharaNams also send their cool jyoti and the poet says Varadan is blessing us as it were in the VirAT purusha rUpam described by the Vedam (bhavantam mahApurusha-rUpadharam manye). The Lord's MahA Purusha rUpam is further enhanced by the jyoti of the new pearls in the various AbharaNams on the different parts of His tirumEni (nakshatra-drSya-navamauktika-hArirUpam bhavantam mahApurusharUpam manye).

SrI Deekshitar's brilliant visualization of the two jyotis on the right and left side of the Lord as sUryan and candran flows in the form of delectable poetry:

"candrArka-cArutara-Sankha rathAnga-sambhAvya-rAtri-divasAtmaka-pArSva yugmam".





The pAancajanyaM and the CakraM shine like candra-sUryaM and with their jyoti makes it easy to discern the night and the day time.

Purusha sUktam salutes in this context, the VirAT Purusha rUpam as:

vedAhametaM purushaM mahAntaM, ahoRAtre pArSve, nakshatraNI rUpam





SLOKAM 76

संवर्तजृम्भितविकर्तनदुर्निरीक्षं

पश्यामि दक्षिणकरे तव चक्रराजम् ।

दैत्यौघसिन्धुपतिमन्थमहाचलस्य

बाहोः प्रतापघनमिद्धमिवोद्गतं ते ॥

samvartajrmbhita-vikartana-durnirIksham

paSyAmi dakshiNakare tava cakrarAjam |

daityaugha sindhupati manthamahAcalasya

bAhoH pratApaghanam iddham iva udgatam te ||

Meaning:

When I look at Your right hand, I see the sudarSana cakram that is resplendent like the brilliant sun of the praLaya kAlam. I think the great valor (ParAkramam) of Your right hand, which is like the Mandara Mountain capable of churning the ocean of asurAs, hardened and turned into that state by the mighty sudarSana cakram.

Comments:

The CakrarAjan on the upper right hand of Lord VaradarAjan has the brightness like the unique Sun, which is ascendant during the praLya kAlam and is unseeable with the naked eye (tava dakshiNa kare samvartajrmbhita vikartana durnirIksham cakrarAjam). That bright Sun looks to the poet like the abundant parAkramam of the Lord's hand churning the ocean of the asurAs as the mighty Mandara mountain (daityaughasindhupati-mantha-mahAcalasya te bAhoH iddham udgatam pratApaghanamiva paSyAmi).





SLOKAM 77

आभाति देव विधृतस्तव सव्यपाणा-

वन्तर्बाहिश्च शुचिरच्युत पाञ्चजन्यः ।

अन्तेवसन्निव गलस्य गुरोर्गभीर-

ध्वानक्रियोपनिषद्ध्ययनार्थमेषः ॥

AbhAti deva vidhrtaH tava savyapANau

antarbahiSca SuciH acyuta pAncajanyaH |

antevasanniva galasya guroH gabhIra-

dhvAna-kriyopanishat adhyayanArtham eshaH ||

Meaning:

Deva! acyuta! The conch on Your left hand is white in color both inside and outside. It is free of any blemishes. That Sankham staying right next to the neck of the Lord looks like a disciple who stands close to the AcAryan with great attention wishing to learn correctly the esoteric meanings of the Upanishads.

Comments:

Lord VaradarAja supports the conch, pAncajanyam on His left hand (savyapANau vidhrtaH). The conch is pure white in color like the sattva guNam. It is blemish free inside and outside (antarbahiSca SuciH). The Lord blows the conch calling everyone to chase away their nescience and gain the true j~nAnam, which is the inner meaning of the Upanishads. Thus, the conch is like a disciple who waits near its AcAryan (its Lord) to learn the inner meanings of the Upanishads. Sishyan is called "antevAsi" because he always stands right next to his AcAryan so that he does not miss any upadeSams.





SLOKAM 78

कौमोदकी स्फुरति ते करपल्लवाग्रे

वैरिञ्चवाक्यविकृतेव सरस्वती सा ।

त्रिस्रोतसस्तव पदाब्जभुवो विशेष-

माकाङ्क्ष्य पाणिकमलात्तव निःसरन्ती ॥

kaumodakI sphurati te karapallavAgre

vairincavAkyavikrteva sarasvatI sA |

trisrotasaH tava padAbjabhuvo viSesham

AkAnkshya pANikamalAt tava niHsarantI ||

Meaning:

The mace Kaumodaki that is at the tip of Your soft new leaflet-like fingers (pallavAgram) appears as if the river Sarasvati, disappointed with the remarks of BrahmA (virinci vAkya vikrtA sarasvatI), decided to flow from Your palms to become superior to the celestial river GangA (trisrotasaH) that emerged from Your sacred Feet.

Comments:

The mace KaumodakI represents cosmic intellect or knowledge. KaumodakI means 'that which captivates the mind'. It is sometimes represented as a lady with two hands folded as a sign of respect. The poet aptly calls the mace as Sarasvati the goddess of knowledge.

Once there was a dispute between a devotee of Lakshmi and Sarasvati. Both of them approached BrahmA and asked his opinion about who is superior in their





vaibhavam. Brahma replied that Lakshmi was superior to Sarasvati. This angered Sarasvati and She decided to avenge this insult by Her husband. She decided to flow (niHsarantI) from the hand of the Lord (pANi kamalam). This episode is found in BrahmANDa purANam. In this Slokam, the mace appears as if it was goddess Sarasvati who, disappointed by Brahma's words, decided to flow from Lord Varadan's hands to show that She is better than the river GangA which flows out of His sacred Feet (pAda kamalam).



SLOKAM 79

हस्ते विराजती तवाभयमुद्रितेऽस्मि-

न्नव्याजकोमलरुचिप्रकराभिरामे ।

वज्रोर्मिकांशुनिकरः कमलाधिराज्य-

पट्टाभिषेकसलिलौघ इवावदातः ॥

haste virAjatI tava abhayamudrite asmin

avyAja komalaruciprakarAbhirAme |

vajrormikAmSunikara: kamalAdhirAjya

paTTAbhisheka salilaugha iva avadAtaH ||

Meaning:

Your lower right palm displaying abhaya mudra shines with its natural lustre and that mingles with the white rays emanating from the diamond rings on Your fingers. The rays emerging from the white stones of those rings adorn the fingers appear like the pure, clean and sacred waters brought for the sacred ablution for the king of lotuses.

Comments:

Lord Varadan's hand displays abhaya mudra (*abhaya mudritam*); it assures His devotees not to fear - '*mA SucaH*'. The fingers of that right hand are decorated with rings studded with white stones (diamonds). The beam of rays emanating from these diamonds (*vajrormikAmSunikaraH*) appear like the white waters brought for the holy ablution of His palm, the king of the lotus (*kamalAdhirAjya paTTAbhisheka salilauga iva virAjti*).





SLOKAM 80

नामैव ते वरद वाञ्छितदातृभावं

व्याख्यात्यतो न वहसे वरदानमुद्राम् ।

न ह्यागमोदितरसः श्रुतिसिद्धमर्थं

लिङ्गेन बोध्यमुररीकुरुते विपश्चित् ॥

nAmaiva te varada vAnchitadAtrbhAvam

vyAkhyAti ataH na vahase varadAnamudrAm |

na hi AgamoditarasaH Srutisiddham artham

lingena bodhyam urarIkurute vipaScit ||

Meaning:

Varada! It is said that Your name itself indicates that You are the One to confer all the desired wishes of the devotees. May be that is why You do not display 'varada mudra' with your hand. If a concept can be understood merely by its name will anyone who is an expert in mImAmsa invoke the second pramANam, its qualities, to explain it?

Comments:

This Slokam tells the greatness of Lord Varadan's sacred name. The poet says that by His mere name Varadan, it is obvious that the Lord will grant all the wishes (nAmaiva te varada vAnchita-dAtrbhAvam vyAkhyAti). That is why You did not elect to display Varada Mudra. One does not therefore have to go into the invocation of the mImAmsic approach (mImAmsa vicAram) to seek the help of His attributes like vAatsalyam, svAmittvam etc to explain that He is the supreme wish grantor. His name as Varadan alone is sufficient to know that He





is the matchless boon grantor.

Vaamana purANam says that the Lord is called Varadan as He satisfies all the desires of devotees who surrender to Him. taittirIya Upanishad says that Varadan is the 'rasarUpan' who grants the supreme bliss and who is omniscient.





SLOKAM 81

आभाति मौक्तिकगुणग्रथितैरनल्पै-

नीलोत्पलैर्वलयितस्तव नाथ कण्ठः ।

संवर्तमेघवसतिं ध्वननैस्तदन्त-

निश्चित तन्निकटगैरिव मेघडिम्बैः ॥

AbhAti mauktikaguNagrathitaiH analpaiH

nIlotpalaiH valayitaH tava nAtha kaNThaH |

samvarta megha vasatim dhvananaiH tadantaH

niScita tannikaTagaiH iva meghaDimbhaiH ||

Meaning:

Lord! The dark blue flowers that are strung with pearls in the mAIA-s found around Your neck appear like the children of the clouds who stay close to Your throat that creates a thunder-like noise during the great dissolution, praLaya, thinking that Your throat houses the mighty praLaya kAla meghams inside.

Comments:

Oh Lord! Your neck has around it a hybrid mAIA strung alternatively with big neelotpala pushpams and large white pearls (tava kaNThaH mauktika-guNagrathitaiH analpaiH nIlotpalaiH valayitaH). That neck (kaNTham) generates a majestic sound (dhvani), which resembles the thunder made by the rainy clouds of PraLaya kAlam. The children of clouds conclude that the neck must house inside PraLaya kAla meghams (tasyAntaH samvarta-meghavasatim niScitya) and surround that neck to be near the place of their parents (tannikaTagai: meghaDimbai: valayati iva AbhAti).





SLOKAM 82

The multifold beauty of the Lord's tirumukha maNDalam

यद्ब्रह्मणश्च जनिभूः प्रियमिन्दिरायाः

सस्पर्धमोषधिपतौ च सकर्णिकं च ।

एतैर्गुणैर्गुणानिधे कतमस्त्वदीयं

वक्त्रं मनोज्ञमवगच्छतु नारविन्दम् ॥

yat brahmaNaH ca janibhUH priyam indirAyAH

saspardham oshadhipatau ca sakarNikam ca |

etaiH guNaiH guNanidhe katamaH tvadIyam

vaktram manoj~nam avagacchatu na aravindam ||

Meaning:

Oh Ocean of auspicious qualities! Your beautiful face is the place of birth of the brAhmaNas; it is the object of adoration by PirATTi; it is jealous of the Moon; it is adorned with beautiful ear ornaments (*karNikas*). Who will fail to connect such a face having these beautiful attributes with a pretty lotus?

Comments:

Purusha sUktam says that the BrAhmaNas emerged from the Lord's face (*brAhmaNoasya mukhamAsIt*). PirATTi (*PadmAlaya*), one who has the lotus, as Her abode cherishes the Lord's beautiful face. His face is jealous of the Moon who closes down the lotus. SrI Varadan's face is associated with '*karNika*'. *KarNika* means ear ornaments or pollen (of the lotus here). Hence, the poet says that it is convincing that the Lord's face is a lotus with all these attributes commonto the lotus flower.





SLOKAM 83

The competition of the lotus with the Lord's facial beauty

वक्त्रेण ते यदभिभूतमभूत्सरोजं

तन्नाभिभूतमिति शब्दमवाप्य नूनम् ।

शब्दच्छलादपनिनीषु जनापवादं

नाभेरभूत्तव रमाधिप विश्रुतायाः ॥

vaktreNa te yat abhibhUtam abhUt sarojam

tat nAbhibhUtam iti Sabdam aAvApya nUnam |

SabdacchalAt apaninIshu janApavAdam

nAbheH abhUt tava ramAdhipa viSrutAyAH ||

Meaning:

The Lord of ramA (ramAdhipa)! The lotus that was defeated and thus insulted (abhibhUtam abhUt iti) by Your face in the competition for beauty wished to overcome the disparaging remarks by the people of the world (janApavAdam) about its loss. Hence, it took the initiative to emerge from Your navel and thereby remove at least by word (SabdacchalAt) the earlier insults showered by the people. With the words, "na abhibhUtam" (not defeated), the Lotus wanted to remove the apavAdam of "abhibhUtam abhUt iti" (defeated-losing) to the Lord's face.

Comments:

The beauty of Lord Varadaha's face was making the lotus appear not so good. Hence, the lotus wished to at least rectify the situation in words and appeared





out of His famous navel. The people said earlier that the lotus lost out in the competition for beauty to the Lord's tirumukha tAmarai (vaktra sarojam). It was a calumny for the lotus. To reverse the situation, the Lotus appeared in the celebrated navel of the Lord and got respected as nAbhi sarojam.





SLOKAM 84

Comparison of the beauty of the Lord's face with that of the Moon

उन्मीलयन्कुमुदमुज्ज्वलयन्गिरीश-

मुन्मूलयन्विषमवाहभवाभितापम् ।

उद्दीपयन्वरवधूजनतानुराग-

मुद्योतते वरद ते वदनामृतांशुः ॥

unmIlayan kumudam ujjvalayan girISam

unmUlayan vishamavAhabhavAbhitApam |

uddIpayan varavadhUjanatAnurAgam

udyotate varada te vadanAmrtAmSuH ||

Meaning:

Varada! Your beautiful face is bringing happiness to the residents of this world through Your incarnation; You are making Hastigiri glorious through Your presence; You are completely destroying the unhappiness born from repeated births and deaths in this world; You are making the men and women in this world extremely happy. The beauty of Your face and that of the Moon have many things in common.

Comments:

This Slokam can also be interpreted with focus on the moon. The moon makes the 'neelotpala'- blue lily, bloom; it is making ParamaSivan glorious by being an AbharaNam for His JaDai; it is relieving the misery arising from the scorching sun; it is making men and women very happy. The tirumukha maNDalam is thus compared to the Moon (varadarAja vadanAmrtaAmSu) and vice versa.





SLOKAM 85

The Meru PradakshiNam of the Moon and His performance of the CAndrAyaNa vratam to gain the kAnti of the Lord's tirumukha maNDalam

पक्षद्वयक्रशिमपोषविभाव्यमान-

चान्द्रायणव्रतनिषेवण एव नित्यम् ।

कुर्वन्प्रदक्षिणमुपेन्द्र सुरालयं ते

लिप्सुर्मुखाब्जरुचिमेष तपस्यतीन्दुः ॥

pakshadvayakraSimaposha vibhAvyamAna

cAndrAyaNa vrata nishevaNa eva nityam |

kurvan pradakshiNam upendra surAlayam te

lipsuH mukhAbjarucim esha tapasyati induH ||

Meaning:

Oh Brother of Indra! The moon wished to possess the radiance of Your face. It seems he started performing for this purpose the austerities of waxing and waning, a form of the cAndrAyaNa vratam and is circling the Meru Mountain, the residence of his beloved goddess without any interruption.

Comments:

In one of His incarnations, MahA VishNu appeared as the younger brother of Indran (**Upendran**). Our Lord VaradarAjan's divya Mukha saundaryam was so enchanting that the Moon (Candran) wanted to gain it and through a variety of austerities, he aimed towards that goal. He conducted the difficult cAndrAyaNa vratam, where the control of the food intake is rigorous. That led





to Candran's waxing and waning during the lunar month. He went around the sacred mountain of Meru, where his ishTa deivam has Her (Devi) abode. These acts Candran performs always to gain the desired phalan. He is still observing all these austerities without any success.



The moon wished to have Your beauty-Chandra Prabhai

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SLOKAM 86

The preference of BhU devi for drinking Her Lord's facial nectar

नाथ त्वदीयम् अकल्गाम् इमम् मुखेन्दुम्

मापीय तृप्यति सदा वसुधा यतस्ते ।

तेनैव किं नवसुधारसगोचरोऽभू-

दिन्दुः कलङ्कमलिनीकृतमध्यभागः ॥

nAtha tvadIyam akaIngam imam mukhendum

ApIya trpyati sadA vasudhA yataH te |

tenaiva kim navasudhArasagocaraH abhUt

induH kalankamalinIkṛta madhyabhAgaH ||

Meaning:

Lord! The Earth, BhUmi devi, wished to taste only the faultless beauty of Your face without let. May be that is why the moon in the sky who has blemishes on his face is not the object of Her attention and enjoyment.

Comments:

Candran is considered the abode of the nectar amṛta rasam. He has however blemishes in his face (*kalanga-malinIkṛta madhyabhAga:*). Lord VaradarAjan on the other hand has blemishless tirumukhamaNDalam (*akalnga mukhendu*). The mukha candran seen as the Lord's face is totally free of any defects; where as the moon in the sky has a lot of kaLangams. This reasoning is advanced for BhUmi devi's permanent enjoyment of the Mukha Candran of Lord VaradarAjan instead of the AkASa candran.





SLOKAM 87

The samarpaNam of its lustre by the moonto the Lord at the end of every waning period

आश्रित्य नूनममृतद्युतयः पदं ते

देहक्षये विधृतदिव्यपदाभिमुख्याः ।

लावण्यपुण्यनिचयं सुहृदि त्वदास्ये

विन्यस्य यान्ति मिहिरं प्रतिमासभिन्नाः ॥

ASrItya nUnam amrtadyutayaH padam te

dehakshaye vidhrta divyapadAbhimukhyAH

lAvaNyapuNya nicayam suhrdi tvadAsye

vinyasya yAnti mihiram pratimAsabhinnAH ||

Meaning:

Do the moons with rays of nectar that occur newly every month reach the sky, VishNupadam, leave their bodies and entrust their pile of good actions to Your face and join the Sun?

Comments:

In the previous Slokam, SrI Deekshitar referred to the kaLangams in the moon's face and the blemish free mukha candran of the Lord. Here, SrI Deekshitar refers to the moon making a samarpaNam of its nectar rays to his friend, Lord VaradarAjan at the end of His waning phase and attaining sUrya MaNDalam thereafter as a muktAtmA. The fresh moon of each month has rays of nectar and reaches the AKASam, which is VishNu Padam (pratimAsabhinnAH





amrta dyutayaH te padam ASrItya). That is what the moon does during the waxing phase (Sukla paksham). When the time comes for the end of the waning season (krshNa Paksham), the moon places at the disposition of the sacred face of the Lord all the nectar from its rays as a dear friend of the Lord and climbs up to sUrya MaNDalam as a mukta jIvan (dehakshaye lAvaNya puNya nicayam suhrdi tvadAsye vinyasya mihiram prApnuvanti nUnam!).

VedAs say that the moon occurs newly every month. This Slokam is based on the Upanishad statements that the muktAs who travel by the arcirAdi mArgam leave their subtle bodies (sUkshma SarIram) and give their puNyam to their friends before reaching paramapadam. In this Slokam, the poet says that the moon that occurs every month is such a mukta who leaves his body during waning, gives his puNyam to the Lord's face, which is as cool and beautiful as the moon and reaches the Sun. The muktAs (moons) further go through the sUrya maNDalam and reach Paramapadam.





SLOKAM 88

Sooryan's misdeed for the benefit of Candran and its consequences

त्वद्वक्त्रसाम्यमयमम्बुजकोशमुद्रा-

भङ्गात्तत्सुषममित्रकरोपक्लृप्त्या ।

लब्ध्वापि पर्वणि विधुः क्रमहीयमानः

शंसत्यनीत्युपचितां श्रियमाशुनाशाम् ॥

tvat vaktra sAmyam ayam ambujakoSamudrA-

bhangAtta tat sushama mitra karopa klptyA |

labdhvApi parvaNi vidhuH kramahIyamAna:

Samsati anItyupacitAm SrIyam ASunASAm ||

Meaning:

This moon (ayam vidhu:) wished to have the beauty of Your face. To gain that goal, he benefited from the gift of Sun, who looted the kAnti from the treasure box of lotus and gave it to the Moon. This ill gained wealth was obtained through wrong means by the Sun and hence it became impermanent. This led to the start of the Moon's waning from the next day onwards (prathamA titi).

Comments:

The moon gets its lustre from the Sun. The lotuses bloom when the Sun comes out. The poet has tied up these two concepts and says that the Sun was stealing the treasure of the lotus and giving it to his friend, the Moon on the full Moon day (PaurNami). As this wealth was gained through improper means by the Sun,





the effect of the gift is short lived and as a result, the Moon starts declining in lustre from the day after receiving this adharmic gift.

The poet describes the sUryan's forceful looting from the jewelry box of the lotus (**ambuja koSam**) and the giving away of that stolen lustre to His friend, the Moon. The looting of the wealth of kAnti from the lotus is graphically described as "**ambuja koSa mudrA-bhangAt tat sushumA mitrakaropaklptyA**". The Moon gains the lustre thus on the PaurNami titi and attains the kAnti of the Lord's face. It loses the just-acquired kAnti the next day onwards gradually (**kramahIyamAnaH**) due to the receipt of improperly gained wealth (**anItya upacitAm SrIyam**).





SLOKAM 89

The deed of the foolish Moonto gain the beauty of the Lord's face

दृग्भ्यां मुकुन्द मृगलोचनकोमलाभ्यां

जाताधिकद्युति विलोक्य तवाननाब्जम् ।

मन्ये स्वमण्डलमितोऽप्याऽधिकं विधित्सु-

स्तस्मिन्बिभर्ति मृगमेव जडः सितांशुः ॥

drgbhyAm mukunda mrgalocana komalAbhyAm

jAtAdhikadyuti vilokya tava AnanAbjam |

manye svamaNDalam itopi adhikam vidhitsuH

tasmin bibharti mrgameva jaDa: sitAmSuH ||

Meaning:

Mukunda, one who grants Moksham! I think the moon saw that the lotus, Your face, was beautified by Your doe-like eyes. This moon, the cool person/unintelligent person (jaDa), wished to become more beautiful than Your face. Hence, he supports the deer in its whole form.

Comments:

The dark shadow that is seen on the moon is said to be a deer on the moon. The poet arrives at this conjecture in an interesting way. He says that the moon was competing with the Lord's beautiful face that has deer-like eyes, which attract the hearts of the viewers. Hence, in his attempt to show that he is more beautiful than the Lord, the moon is housing the deer in its full form on his body.





Candran saw the shining eyes in the lotus face of the Lord and their beauty capturing the hearts of His devotees similar to the beautiful eyes of the doe (mrgalocana komalAbhyAm drgbhyAm tava AnanAbjam jAta adhikadyutiH) and developed a thought about connecting to the eyes of the doe. Moon was driven by his stupidity and came to the conclusion that he should surpass the beauty of the Lord's Mukha kamalam by incorporating the entire body of the deer (doe) instead of just its eyes alone in its orbit (jaDaH sitAmSuH tava AnanaAbjam vilokya, sva-maNDalam itoapi adhikam vidhitsu: tasmin mrgameva bibharti). 'jaDa:' means a stupid person as well as a cool person.





SLOKAM 90

The kaimkaryams of the bee and the kaLangam on the Moon uniting to beautify the Lord's face

मालिन्यमब्जशशिनोर्मधुलिट्कलङ्कौ

धत्तो मुखे तु तव दृक्तिलकात्मनाभाम् ।

दोषावितः क्वचन मेलनतो गुणत्वं

वक्तुर्यथेश वचसि भ्रमविप्रलम्भौ ॥

mAlinyam abjaSaSinoH madhuliT-kalankau

dhatto mukhe tu tava drktilakAtmanAbhAm |

doshau itaH kvacana melanato guNatvam

vaktuH yathA ISa vacasi bhramavipralambhau ||

Meaning/Comments:

Lord! The bee and the blemish (kaLangam) are bringing disgrace to the lotus and the moon respectively. However, this pair of bee and the kaLangam on the Moon are seen in Your face as your eyes and the tilakam respectively and enhance Your divya soundaryam. By themselves, they cause blemishes (mAlinyam) but together in Your face, they yield the true knowledge and do not create any cause for concern. This is similar to the situation where confusion (bhramam) and wrong separation (vipralambham) of words that are normally blameworthy in one's speech (vaktuH vacasi) but give the correct knowledge when they jointogether (vaktuH vacasi doshau api melanatA guNatvam itaH).





SLOKAM 91

The Lord's face having both the fragrance of the lotus and the lustre of the Moon

आमोदकान्तिभृदहर्निशमेकरूप-

मासेवितं द्विजगणैर्दिविषद्रणैश्च ।

अङ्गाधिरूढसहजश्रि मुखं त्वदीयं

शङ्कामहे वरद संहतमब्जयुग्मम् ॥

AmodakAntibhrt aharniSam ekarUpam

Asevitam dvijagaNaiH divishadgaNaiH ca |

ankAdhirUDha-sahajaSrI mukham tvadIyam

SankAmahe varada samhatam abjayugmam ||

Meaning:

Varada! We think that Your face is both, the lotus and the moon. The lotus has only the fragrance and the moon has only the radiance (Your face has both the fragrance and the radiance). The lotus blooms only in the day while the moon is enjoyed only in the night (Your face, on the other hand, is enjoyed by everyone at all times). The lotus is the residence of Lakshmi, the moon is Her sibling. Your face has the natural glow that makes anything near it seem dull.

Comments:

Oh Varada! There are two things that grow out of the waters: the lotus and the Moon (out of the Milky Ocean). We wonder whether Your face is made up of the soundaryam of both (varada! tvadIyam mukham samhatam abja yugmam iti





SankhAmahel!). The reason for this line of thinking is that Your face carries the special fragrance of the lotus flower and the unique cool lustre of the Moon (tvadIya mukha AmodakAntibhrt samuhAt). The Moon and the lotus are not found together in the prakrti maNDalam since the Moon is seen only in the night and the blossomed lotus is seen only in the day time. In Your face however both of them are seen during the day and night (tvadIyam mukhe samhatam abja yugmam aharniSam ekarUpam).





SLOKAM 92

The ripe red lips of the Lord being reflected on the heart mirrors of the women and gaining the name of bimbaAdharan in the process

बिम्बस्तवायमधरः प्रतिबिम्बनेन

युक्तं सदा युवतिमानसदर्पणेषु ।

बिम्बाधरः कविभिरीश्वर वण्यसे त्व-

मेतावतैव न तु तुच्छफलोपमानात् ॥

bimbaH tava ayam adharaH pratibimbanena

yuktam sadA yuvati mAnasa darpaNeshu |

bimbAdharaH kavibhiH ISvara varNyase tvam

etAvataiva na tu tucchaphalopamAnAt ||

Meaning:

ISvara! The poets praise you as bimbaAdhara. It is not because Your lips are comparable to a lowly fruit of kovai kani (bimba) but because it is the always reflected, bimba, in the mirror of the hearts of maidens (sadA yuvati-mAnasa-darpaNeshu pratibimbanena). Such a comparison is appropriate (tava ayam adharaH bimbaH yuktam).

Comments:

SrI Deekshitar changes now his attention to the beautiful red lips of the Lord after the comparisons of the Lord's tirumukha maNDalam with the lotus and Candran. The poet says that the comparison of those lips to ripe Kovai fruit has a reason beyond the literal comparison. The maidens who are enamored by Lord





Varadan's beauty are contemplating His beautiful lips in their hearts. Hence, the image of the lips, bimba, is always present in their hearts. Thus, Lord Varadan is bimbaAdharan (bimba adharan). Here the word bimba means both image and also the Kovai fruit. The poet observes that the literal comparison of the Lord's lips to the ripe Kovai fruit is lowly (tuccha phalopamAnam).





SLOKAM 93

Devi Sarasvati and the Lord's breath

विद्यामयेषु तव निश्वासितेष्वपूर्वं

विद्याविशेषमिव शिक्षितुमन्तरात्मन्

वाण्याः सदा तव मुखाम्बुरुहे वसन्त्याः

कायप्रभेव लसति स्मितचन्द्रिका ते ॥

vidyAmayeshu tava niSvasiteshvapUrvam

vidyAviSesham iva Sikshitum antarAtman |

vANyAH sadA tava mukhAmburuhe vasantyAH

kAyaprabhA iva lasati smitacandriKA te ||

Meaning:

The indweller of everyone! The moonbeam, Your smile, seems to be the radiance from the body of the goddess of knowledge, Sarasvati, who hovers eternally near Your face as she knows that Your life breath is the Veda and because she wishes to learn all the vidyAs from that sacred breath of Yours.

Comments:

VedAs say that all their four branches, rk, yajus, sAma and atharvaNa, are the Lord's life breath (yasya niSvasitam vedAH). In the 38th Slokam of SrI VaradarAja stavam, KureSar pays his tribute to the endearing smile of Lord VaradarAjan in another way:

स्मित निर्झरिका विनिष्पतन्ती

तव वक्षस्स्थलभूतले विशीर्णा ।





वरद प्रविभर्ति हारलक्ष्मीम्

अपि मुक्तावलिका नदीव तज्जा ॥

smita nirjarika vinishpatantI

tava vakshassthalabhUtale viSIrNA |

varada! prabibharti hAralakshmIm

api muktAvalika nadIva tajjA ||

He visualizes the radiant smile from the Lord's lip descending down on His chest and splitting into many pearls that form the many strands of pearl necklaces. KureSar connects in his divine poetry the smile of Lord VaradarAjan with His tiruvAbharaNams. SrI Appayya Deekshitar connects the smile on the Lord's face as the lustre of Sarasvati devi waiting to learn sakala vidyA-s directly from Her father-in-law.

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SLOKAM 94

The Lord's smile and their effect on the tApa trayams

तापत्रयौषधवरस्य तव स्मितस्य

निश्वासमन्दमरुता निबुसीकृतस्य ।

एते कडङ्गरचया इव विप्रकीर्णा

जैवातृकस्य किरणा जगति भ्रमन्ति ॥

tApatryaushadhavarasya tava smitasya

niSvAsa mandamarutA nibusIkrtasya |

ete kaDangaracayA iva viprakIrNA

jaivAtrkasya kiraNA jagati bhramanti ||

Meaning:

The white rays from the moon are spread around the world like the wind blown barren stalks devoid of grains (chaffs). They were split into shreds by the gentle breeze arising from the Lord's breath (niSvAsa-manda-marutA), which is the oushadham (medicine) for the three types of afflictions:

AdyAtmikam, Adidaivikam and Adibhautikam.

The poet says that the beams of the Moon are reduced to the status of chaff (KaDankaracayA) that are spread everywhere by the sweet breeze, Your smile that removes the three types of tApam.

Comments:

The moon's cool rays are said to relieve the three types of miseries:





AdyAtmikam (physical and mental pain), Adidaivikam (sorrows caused by gods) and Adibhautikam (misery caused by natural forces like flood, rain etc). In this Slokam, the poet says that such a glorious moon is reduced to the status of mere chaff, something that is being swirled around. He says the shred of moon beams are being buffeted around the world like chaff by the Lord's beautiful smile of the Lord (tava smitasya viprakIrNA: jaivAtrkasya kiraNA: jagati bhramanti).





SLOKAM 95

The siddha oushadham on the Lord's lips is His smile

सिद्धौषदं जयति तेऽधररत्नपात्रे

तापत्रयी झटिति मुञ्चति येन सिक्तम् ।

मन्ये तुषारकिरणं गुणालशे योगा-

दस्यैव वारिजविलाचे न कल्कपुञ्जम् ॥

siddhaushadam jayati te adhara ratnapatre

tApatrayI jhaTiti muncati yena siktam |

manye tusharakiraNam guNAleSayogAt

asyaiva vArijavilocana kalkapunjam ||

Meaning:

Oh, the lotus-eyed (vArijaloacana)! The jeweled vessel, Your lips, contain the siddha medicine (siddha oushadam), namely, Your smile. When our body comes into contact with it, all the three miseries are relieved. The moon that is said to have the derivative capacity to remove the three 'tApams'; it is so because it is the leftover husk (kalkapunjam) in the pestle following the extraction of your smile, which is the medicinal tailam. The essence of that siddha medicine (oushadham) is the Lord's smile.

Comments:

When a medicinal liquid is extracted from the leaves by crushing them in a pestle that which is left behind is the husk. The poet says that moon is such a husk with a minuscule capacity to remove the three 'tApams'. The Lord's smile is the siddha oushadham, which has the full power of destroying the three tApams.





SLOKAM 96

Prayer for the lustre of Lord VaradarAjan's smile to purify the poet

आतन्वतामवयवेषु गतागतानि

युक्तात्मनां वरद यौवतचक्षुषां च ।

विश्रान्तिभूर्विधुकर प्रकारावदाता

मन्दस्मितच्छविरियं तव मां पुनातु ॥

AtanvatAm avayaveshu gatAgatAni

yuktAtmanAm varada yauvata cakshushAm ca |

viSrAntibhUH vidhukara prakArAvadAtA

mandasmitacchaviH iyam tava mAm punAtu ||

Meaning:

Varada! Let the radiance from Your smile, which is white like the rays of the moon, the resting place for the minds of the yogis engaged in contemplating Your beautiful form and the refuge for the eyes of maidens who are feasting on Your beauty, purify me.





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The white Radiant smile of Athi Varadar



Comments:

The prayer here is: May the white radiance from the Lord's smile purify me and protect me (varada! iyam mandasmita-chaviH mAm punAtu). 'chavaH' means the jyoti. The impact of that radiant smile on two classes of fortunate people is covered in this Slokam:

- 1) the minds of Yogis immersed in the dhyAnam on the angams of Lord VaradarAjan (tava avayaveshu gatAgatAni AtanvatAm yuktAtmanAm),
- 2) the resting place for the unwavering eyes of the women (yauata-cakshushAm ca viSrAnti bhUH).



SLOKAM 97

The salutation to the nAsapuTam-s (nostrils) of Lord VaradarAjan

निश्वासमन्दमलयानिलकन्दलेन

निर्हारिणा बहुतरेण च सौरभेण ।

नासापुटौ नलिनलोचन ते मनोज्ञौ

मन्ये सदैव मधुमाधवयोर्निवासौ ॥

niSvAsa mandamalayAnilakandalena

nirhAriNA bahutareNa ca saurabheNa |

nAsApuTau nalinalocana te manoj~nau

manye sadaiva madhumAdhavayoH nivAsau ||

Meaning:

Oh, the lotus-eyed (nalina locana)! I consider Your attractive nostrils (manoj~nau nAsApuTau) as the residence of the two months of spring season (vasanta rtu) as they are the birthplace of the sweet breeze, spreading fragrance around.

Comments:

The poet identifies here the charming nostrils of the Lord of Hastigiri as the place of residence of the vasanta rtu (madhumAdhavayoH nivAsau). These nostrils exhaling all around the fragrance of the VedAs always are saluted as mind stealing in their attractiveness. Here originates the gentle breeze of breath (niSvAsa-manda-malayAnila-kandalam) and spreads all around an unique kind of fragrance and stays as the abode of Vasanta rtu (bahutareNa saurabheNa nivAsau).





SLOKAM 98

The links of Upanishadic madhu vidyA to Lord VaradarAjan

सञ्चारशालि तव निःश्वसिते समस्त-

वेदेतिहासवपुषि द्विपशैलनाथ ।

नाभिसरोरुहनवारुणमण्डले च

मन्ये मधुव्रतकुलं मधुविद्ययोक्तम् ॥

sancAraSAlI tava ni:Svasite samasta-

veda itihAsa vapushi dvipaSailanAtha |

nAbhisaroruha-navAruNamaNDale ca

manye madhuvratakulam madhuvidyayA uktam ||

Meaning:

One who resides on the Hastigiri (*dvipaSaila nAtha*)! I consider the swarm of bees who roam around Your breath and the sUryamaNDalam, the lotus of your navel, as the announcers of the madhu vidyA that is eulogized in the Upanishads.

Comments:

Madhu vidyA is upAasana upon Brahman as Aditya SarIrakan. It is a kAryAvastha brahmaNa upAsanam to gain moksham. It is elaborated in the third chapter of ChAndogya Upanishad. The orbit of Aditya is described as the honey of Gods (*deva madhu*). The mid region between the Earth and the Aditya MaNDalam (antariksham) is the honey comb. The rays of the Adityan are cited as the offsprings, bees. The rays that extend eastward from the sUrya



MaNDalam are the bees in the form of Rg Vedam (Rg Vedic hymns are the bees extending eastward). The southern rays of the Adityan are the bees representing the Yajur Vedam. The western stretching rays are the bees representing sAma Vedam. The northern rays of the Sun are atharvAngiras bees representing atharva Vedam. The ChAndogya Upanishad passage instructs us that the one who knows the BrahmopAsanam through Madhu VidyA as described above will not experience the rising or the setting of the Sun. There would only be a continuous day for him as experienced by the mukta jIvans at SrI VaikuNTham. The bees are swarming around Lord Varadan's breath because of its (Vedic) fragrance. The VedAs are considered as the Lord's breath. So, the bees seem to be seeking the knowledge in the VedAs. They are swarming around the sUrya maNDalam, the lotus of his navel. This seems as if they are worshipping the Sun (sUrya nArAyaNan). Hence, the poet wonders if the bees are experts in the Madhu vidyA that is the essence of the VedAs and that which teaches the worship of the Sun as the body of the Brahman in a saguNa upAsanA mode. The bees collect 'madhu' or nectar. Here the poet has taken a natural phenomenon and adapted it to convey his idea. The bees are known as Bhramaram-s or dvirepam to indicate their links to Vedams.



SLOKAM 99

देहाद्वदन्ति जननं मुनयस्तिलानां

देवेन्द्रवन्द्यचरणाम्बुज तावकीनात् ।

नारायणैतदुचितं प्रकटीकरोति

नासाभिधानमिह दिव्यतिलप्रसूनम् ॥

dehAt vadanti jananam munayaH tilAnAm

devendra-vandya-caraNAmbuja tAvakInAt |

nArAyaNaitaducitam prakaTIkaroti

nAsAbhidhAnam iha divyatilaprasUnam ||

Meaning:

One with the lotus feet worshipped by Devendra, the king of the DevAs (devendra vandya caraNAmbuja)! The munis say that You are the birthplace of sesame. Their words show that sesame is on Your body bearing the name, your nose.

Comments:

Many things occurred from Lord Varadan's body. One of them is 'tila'. Here the poet says that the fact is true because 'tila' or sesame's flower (tila kusumam) is seen on the Lord's body as his nose. It never fades and is beautiful to look at as a delicate flower. Traditionally the nose is compared to sesame flower. The poet gives a new interpretation for this.

KureSar salutes the nose of the Lord in the 35th Slokam of his SrI VaradarAja stavam. He visualizes it as the dam in the middle of the kARuNyam filled ocean, which are His eyes (karuNArasavAhi vIkshaNoH, varada, tava nAsIkeva setuH).





SLOKAM 100

नेत्रे तव क्व भगवन् क्व च पुण्डरीकं

ब्रूते तयोस्तदुपमानमथापि वेदः ।

सर्वात्मनस्तव समाधिकवस्त्वलाभा-

दाकाशवत्स खलु सर्वगतत्वमाह ॥

netre tava kva bhagavan kva ca puNDarIkam

brUte tayoh tat upamAnam athApi vedaH |

sarvAtmanaH tava samAdhikavastvalAbhAt

AkASavat sa khalu sarvagatatvamAha ||

Meaning:

Oh Lord! The Upanishads compare Your eyes to the lotus. Where is the insignificant lotus and where are Your matchless eyes in comparison? It is futile to compare Your eyes to a lotus. When the VedAs are not able to compare an object with anything else they describe the object to be like space (AkASavat sarvagatam). This must have been one such situation.

Comments:

The Upanishads say that the Lord's eyes are like the newly bloomed lotus flower. The poet thinks that it is not an appropriate comparison as the Lord's eyes are beyond comparison. However, he pacifies himself with an example. When the VedAs try to describe an incomparable object, they say that it is like the space. He concludes that this must also be such a situation and the Upanishads are trying to say something when they realize that the Lord's eyes are incomparable.





KureSar instructs us on the greatness (bhrhatvam) of the Lord's auspicious eyes and the glances arising from them that defy comparison in the 36th Slokam of his SrI VaradarAja stavam:

विभवं विवृणोति विस्तृणीते

रुचम् आविष्कुरुते कृपामपाराम् ।

अभिवर्षति हर्षम् आद्रभावं

तनुते ते वरदैष दृष्टिपतः ॥

vibhavam vivrNoti viStrNIte

rucam Avishkurute krpAm apArAm |

abhivarshati harsham ArdrabhAvam

tanute te varadaisha drshTi pAtaH ||

KureSar states here the majestic glances of the Lord of Hastigiri describe His ubhaya vibhUti nAthatvam.

He is the nirvAhakan of the two matchless aiSvaryams, nitya VibhUti and leelA VibhUti. His glances express the overflowing anugraha svabhAvam. They generate great joy in those who are fortunate to be the object of such glances. It softens the mind of even the hard hearted and sets them up to travel on the righteous path.



SLOKAM 101

साम्यभ्रमादविनयेन समुन्नतस्य

सव्यं तवाक्षि हरति श्रियमम्बुजस्य ।

तस्यापि तां समधिकां तनुते यदन्य-

द्वाक्षिण्यमेव दनुजाहित तत्र मूलम् ॥

sAmyabhramAt avinayena samunnatasya

savyam tava akshi harati SrIyam ambujasya |

tasyApi tAm samadhikAm tanute yat anyat

dAkshiNyameva danujAhita tatra mUlam ||

Meaning:

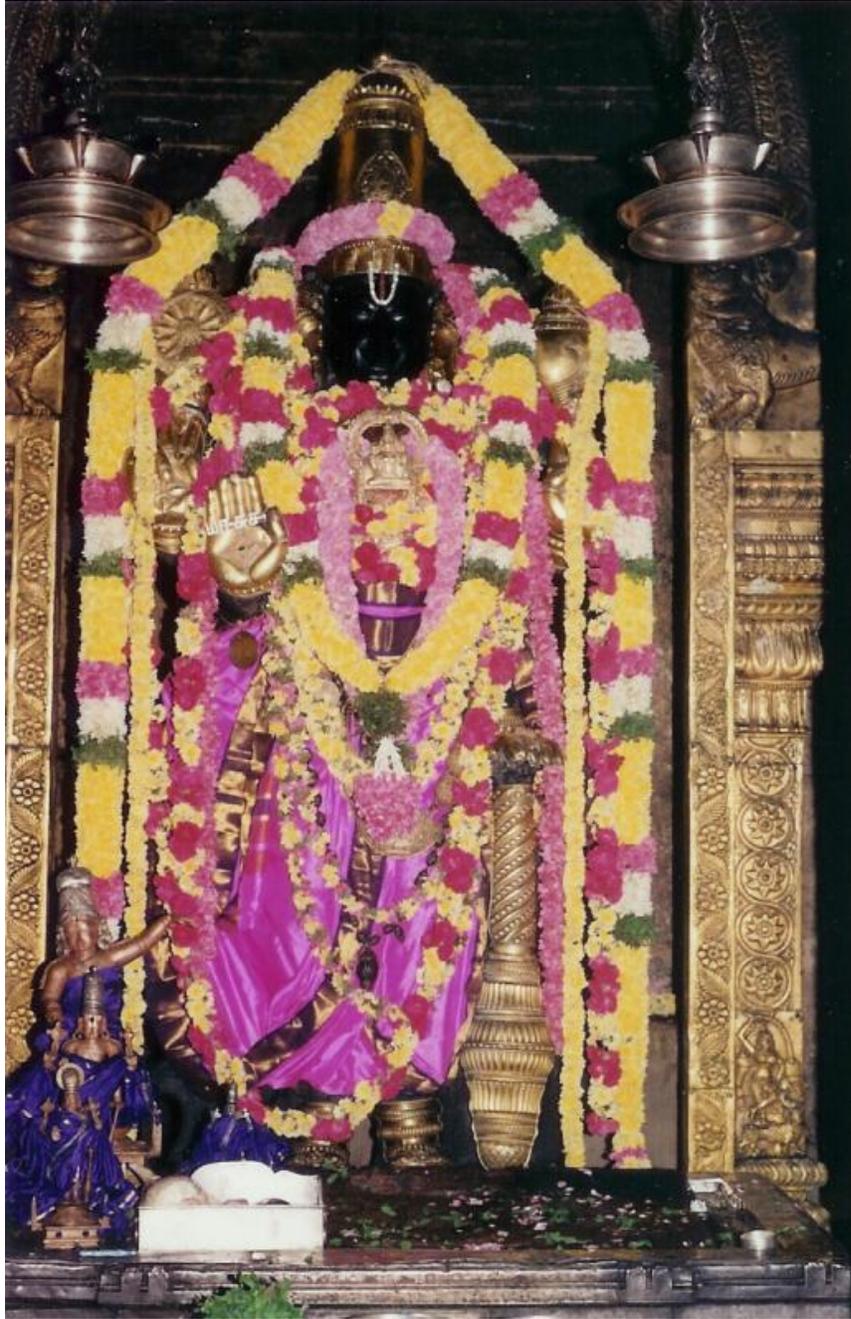
The enemy of the asurAs (**danujAhita**)! Your right eye that is like the moon, has stolen the pride of the lotus that considers itself to be as beautiful as Your eye. Your left eye that is like the Sun, has further enhanced the beauty of Your right eye. It has granted as it were the wish of another due to its compassion.

Comments:

The Lord is said to have eyes like the Sun and the Moon. (**candra sUryau ca netre**). Here the poet says that the Lord's left eye is like the Sun and the right eye (**savyam akshi**) is like the moon. The right eye (Moon) teaches a lesson to the egotistic and proud lotus flower, which became vain through the incorrect thinking that it is equal in beauty to the eyes of the Lord. The Moon steals the beauty of the Lotus to teach the lotus a lesson in humility (**tava savyam akshi sAmya bhramAt avinayena samunnatasya ambujasya SrIyam harati**). The other



eye (the Sun) out of its compassion restores the beauty of the suffering lotus, which was punished by the Moon (the right eye). The left eye expresses its **dAkshiNyam** and makes the lotus bloom at Sunrise. The lotus was closed during the night on seeing the Moon.



Lotus closes and blossoms seeing His left or right eyes



SLOKAM 102

पद्मानुरागजुषि लोहितशुक्लकृष्णा-

मासेदुषि प्रकृतिमादृतमीनरूपे ।

श्रुत्यन्तभासिनि मदावलशैलनाथ

त्वल्लोचने त्वयि च भाति न मे विशेषः ॥

padmAnurAgajushi lohitaSuklkrshNAM

Asedushi prakrtim Adrta mInarUpe |

Srutyanta-bhAsini madAvalaSailanAtha

tvallocane tvayi ca bhAti na me viSeshaH ||

Meaning:

The Lord on the Hastigiri (**madAvalaSailanAtha**)! I do not see any difference between You and Your eyes. Your eyes, like You, are cherished by Lakshmi. Your eyes and You are like the lotus. They contain the three guNas - sattva, represented by white color, rajas - red color and tamo guNam - black color. The eyes are pink like the lotus, they contain the black and the white color in them. Your body has all the three colors as You have mUlaprakrti on Your body. You incarnated as matsya, the fish. Your eyes are shaped like the fish. You remain in the Upanishads the pinnacle of the Vedas. Your eyes are long as if they extend all the way to Your ears. Thus, You and Your eyes seem to have no difference between themselves (**Srutyanta Srutyanta bhAsini tvat locane tvayi ca viSeshaH me na bhAti**).

Comments:

Padmam means Lakshmi and the lotus. **Prakrti** means both the primordial matter





and nature. **Srutyantam** means both 'the end bhAgam of the Sruti' or Vedantam as well as 'extending up to the ears'.

In his 34th Slokam of SrI VaradarAja stavam, KureSar provides another reason for the Lord's eyes extending all the way to His ears (**Srutyantam**):

Oh VardarAjA! JeevAtmAs have a limitation in that they can hear only through their ears and see only through their eyes. You on the other hand have no such limitations (**te nahi jIvavad vyavasthA**). Your eyes and ears have the power to see everything directly because Your eyes are extending all the way up to Your ears.





SLOKAM 103

मुक्तः प्रजापतिरयं मम दर्शनादि-

त्यन्यं विधातुमनसस्तवफालजाता ।

घर्माम्बुबिन्दुततिरेव किरीटमूल

प्रत्युप्तमौक्तिकततिच्छलतो विभाति ॥

muktaH prajApatiH ayam mama darSanAt

iti anyam vidhAtumanasaH tava phAlajAtA |

gharmAmbubindutatireva kirITamUla

pratyupta-mauktikataticchalato vibhAti ||

Meaning:

It seems the sweat that appeared on Your forehead when You engaged in creating another Brahma as the previous Brahma who worshipped You through the 'aSvameda yAgam' gained moksham through the performance of that yAgam.

Comments:

Upanishad says that Brahma is created from the sweat on the Lord's brows. Mahopanishad and PurANams say that when Brahma performed the aSvameda yAgam, Emperuman appeared before him and granted him mukti (ayam prajApati: mama darSanAt mukta:). The poet has linked these two facts together and has used it to describe the reason behind the sight of pearls at the bottom of the Lord's crown. The activity of creation of yet another Brahma by the Lord to fill the position vacated by the previous Brahma, who gained moksha phalan, generated the assembly of sweat on the forehead of the Lord





(tava phAlajAtA gharmAmbhubindutaireva), which transformed as it were to appear as pearls attached to the lower section of the Lord's crown and shines (kirITamUla-pratyupta-mauktikataticchalataH vibhAti).





SLOKAM 104

राजन्त्यनर्घमणिसङ्घमये किरीटे

राजिवलोचन न नीलमणिप्रवेकाः ।

आघ्राय गन्धमलिनस्तव कुन्तलाना-

मन्तः प्रवेष्टुमनसः परितो निलीनाः ॥

rAjanti anargha maNisanghamaye kirITe

rAjivalocana na nIlamaNipravekAH |

AghrAya gandham alinaH tava kuntalAnAm

antaH praveshTumanasaH paritaH nilInAH ||

Meaning/Comments:

One with the lotus as eyes (rajIvalocana)! Your radiant crown has priceless gems; in that crown, the poet "does not see" the matchless indra neela gemstones enmeshed in it. He sees instead other bluish black entities. He wonders whether those dark blue entities (indra neela gem stones) are indeed the assembly of the dark colored bees who have entered Lord VaradarAjan's dark curly hair after smelling its sweet fragrance and decided to stay there hidden to enjoy that sukhAnubhavam permanently (tava kuntalAnAm gandham AgrAya, anta: pravehTumanasaH paritaH nilInAH alinaH rAjanti; tava kirITe nIlamaNipravekAH na rAjanti).



SLOKAM 105

आपादमाचिकुरभारमशेषमङ्ग-

मानन्दबृन्दलसितं सुदृशामसीमम् ।

अन्तर्मम स्फुरतु संततमन्तरात्म-

न्नम्भोजलाचे न तव श्रितहस्तिशैलम् ॥

ApAdam Acikura-bhAram aSeshamangam

Ananda-brnda-lasitam sudrSAmAsImam |

anta: mama sphuratu santatam antarAtman

ambhojalocana tava SrItahastiSailam ||



Avayava soundaryam during haarati



Meaning:

Oh indweller of my heart lotus (antarAtman)! Oh lotus-eyed One (ambhojalocana)! Your abode of Hastigiri is brimming with the matchless AnandAnubhavam of the Brahma j~nAnis with mastery over their minds (sudrsAm asImam Anandabrndalasitas SrItahastiSailam). May the avayava saundaryam of Your SubhASraya tirumEni and its limbs from feet to head appear always in my hrdayAkASam (ApAdam Acikura-bhAram tava aSeshamangam mama anta: santatam sphuratu)!

इति श्री अप्पय्य दीक्षितेन कृतः श्रीवरदराजस्तवः समाप्तः

iti SrI appayya dIkshitena krtaH SrI varadarAja stavam (stuti) samAptam

SrI Perumdevi tAyAr sameta SrI VaradarAja svAmine namaH

dAsan SaThakOpan, Oppiliappan Koil VaradArya tanayan

