

Thirukudanthai Desikan's
AparyApthAmrutha DhyAna SOpAnam



Annotated Commentary in English by
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CONTENTS

Introduction	1
SIOkams and Commentary	7
AchArya Vandanam	9
SIOkam 1	11
SIOkam 2	18
SIOkam 3	23
SIOkam 4	28
SIOkam 5	34
SIOkam 6	39
SIOkam 7	47
SIOkam 8	54
SIOkam 9	59
SIOkam 10	64
SIOkam 11	69
SIOkam 12	77
SIOkam 13	80
Nigamanam	82
AshtOtthara Satha NaamavaLi with meanings	85-102





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Thirukkudanthai dEsikan





॥ श्रीः ॥

॥ श्रीमते रामानुजाय नमः ॥

॥ श्रीमते निगमान्त महादेशिकाय नमः ॥

श्रीमद्रोपालार्य महादेशिकः अनुगृहितम्

श्री अपर्याप्तामृत ध्यान सोपानम्

APARYAPTHAMRUTHA DHYANA SOPANAM

INTRODUCTION

AparyApthAmrutha DhyAna sOpAnam sthOthram composed by Thirukkudanthai Desikan on AarAvamudhan (AparyApthamruthan) is a great anubhavam to read and I wanted to share that sowbhAgyam with you all.

When I read the commentary of this rare sthuthi of Thirukkudanthai Amudhan (SaarangapANi), a floodgate of memories opens up. I have spent my high school years at Thirukkudanthai. My family stayed at the house of the seventh generation dowhithran of Sri Thirukkudanthai Desikan at KaruNai kollai agrahAram. Next door was the brother of our landlord, ILayavilli Sri SrinivAsAchArya Swamy, who wrote the commentary of "AparyApthAmrutha dhyAna sOpAnam". Our Landlord was the aradhakar at the Sannidhi of Swami Desikan at the temple of SaarangapANi at Thirukkudanthai. These are the personal connections that make this great aruLiccheyal of Sri Thirukkudanthai Desikan even more precious to me.

BIRTH OF THIRUKKUDANTHAI DESIKAN

Nine generations ago, there existed a great AchAryA revered by all who knew him as Thirukkudanthai Desikan. He was given the name of Sri GopAla Desikan at birth by his father Sri Krishna Desikan. He became the sishyar of the great

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AchAryA, Sri SaakshAth Swami considered as the reincarnation of BhAshyakArar.

Sri Thirukkudanthai Desikan has been recognized and revered as an aparAvathAram of Swami Desikan himself. Our ThUppul kula viLakku, Sri NigamAntha MahA Desikan (1268-1369AD) had one regret in his life. He wished he had had the blessing of being a direct disciple of BhAshyakArar (1010-1116AD). One hundred and fifty two years had elapsed since BhAshyakArar ascended parama padham and Swami Desikan came into this earth as the amsam of the ThirumaNi of the Lord of seven hills. Hence Swami Desiakan missed the opportunity of being a direct sishyar of BhAshyakArar. It is believed that Swami Desikan reincarnated as Sri GopAla Desikan to fulfill his wish to be the direct disciple of Sri SaakshAth Swami, the aparAvathAram of Sri RaamAnuja.



Thirukkudanthai Desikan with Swami Desikan, BhAshyakArar and Sri HayagrIva

Sri Surapuram VenkatArya MahA Desikan has observed in this context: "BhakthyAgamAntha gururEva yathAthmanA-bhUth Gopaala Desikamaham saraNam prapadhyE".

Sri Thirukkudanthai Desikan was born as a result of the command of Sri





Oppiliappan of Thiruvinnagar just as ThiruvEnkatamudayan commanded earlier His ghanta to be born as Swami Desikan at the bank of Vegavathi River. Sri Oppiliappan's other name happens to be Sri VenkatAchalapathy and he in turn blessed us with the bhAgyam of the reincarnation of Swami Desikan at Thirukkudanthai on the banks of sacred CauvEri this time.

Thirukkudanthai is a kshEthram dear to the heart of many AzhwArs and AchAryAs. NammAzhwAr, Pey, BhUtham, ANDAL, PeriyAzhwAr, Thirumazhisai and Thirumangai have given us 51 paasurams on this aparyApthAmrutha para brahman. Thirumazhisai ascended to Sri VaikuNTham from this KshEthram. Thirumangai composed the rare poem, "ThiruvEzhukUrririkkai" in the ratha bhandham pattern and laid it at the sacred feet of Amudhan at this KshEthram. PeriyAzhwAr enjoyed Amudhan as KaNNan, when he assumed the role of YasOdhA piratti.

ANDAL enjoyed Amudhan as her Lord and begged Him not to tarry in blessing her. Naatha Muni (824-924AD) heard the one decad of Paasuram of NammAzhwAr beginning with "AarAvamudhE adiyEnudalam ninpaalanpAyE" and went on a holy pilgrimage to ThirukuruhUr to have the initiation by NammAzhwAr himself to bring back the NaalAyira Divya prabhandham, which had been lost to all, around this time.

Many miracles have happened at this divya desam of Thirukkudanthai. One of them is the birth of Swami Desikan as Sri Gopala Desikan to become the Thiruvadi of Sri SaakshAth Swami (achArya RaamAnuja's aparAvatharam). Those who visit Sri AarAvamudhan's temple at Thirukkudanthai can be blessed to have the sEvA-bhaghyam of the archA vigraham of Thirukkudanthai Desikan at the Sri Lakshmi Hayagreevan Sannidhi at VarAhapura Street of Kumbakonam. Just as Swami Desikan's archA vigraham created by him sits in front of the Yogasikha Hayagreevan at Thiruvaheendrapuram, Thirukkudanthai Desikan sits in front of Sri Lakshmi Hayagreevan at AarAvamudhan's KshEthram. He is saluting AarAvamudhan and KomaLavalli ThAyar with their dhyAna sLOkams prior to reciting his moving Sri





AparyApthAmrutha DhyAna sOpAnam:

त्रीसत् त्रिकोटि वसुरुद्र दिवाकरादि

देवादि देव गण संततम् सेव्यमानं ।

अम्भोज सम्भव चतुर्मुख गीयमानं

वन्दे सयानमिग भोगिनि शार्ङ्गपाणिम् ।।

thrimSath thrikOti vasurudhra divAkarAdhi

DevAthi Deva gaNa santhatham sEvyamAnam I

AmbhOja sambhava chathurmukha gheeyamAnam

vandhE sayAnamiga bhOgini SaarngapANim II

सकल भुवन माता सागरादीश जाता

प्रणमतवन कामा भास्कर क्षेत्रदामा ।

सकलित भय मूला शार्ङ्गधन्वानुकूला

प्रविमल मुख बिम्बा पातु मां कोमळाम्भा ।।

Sakala bhuvana mAthA sAgarAdheesa jaathA

praNamathavana kaamA Bhaskara kshEthrathAmA I

sakalitha bhaya mUIA SaarngadhanvAnukUIA

pravimala mukha BhimbhA paathu maam KomaLambhA II

Just as ThiruppANazhwAr saluted the SarvAngha soundharyam of Lord RanganAthA through the ten verses of "AmalanAadhipirAn" and provided the inspiration for Swami Desikan to enjoy the insatiable beauty of the limbs of the Lord of Rangam in deva bhAshA to give us "Sri Bhagavadh DhyAna sOpAnam", Thirukkudanthal Desikan described the limitless beauty of the limbs of Sri Aaravamudhan in his "ApayApthAmrutha dhyAna sOpAnam".





THE MANY CONNECTIONS AND THE DEPTHS OF MEANINGS

This powerful sOpAnam derived its inspiration from ThiruppANazhwar's "AmaalanAthipirAn", Swami Desikan's "Bhagavadh DhyAna sOpAnam" and "Muni Vaahana BhOgam".

The depths of meanings are profound and it is easy to get lost in the comparative study of the individual sLOkAs. I will cover one sLOkam at a time of this unique eulogy on the AparyApthAmutha Parabrahmam of Thirukkudanthai.

I will be following the commentary of the seventh generation grandson of Thirukkudanthai Desikan, Sri ILayavalli SrinivAsAchArya Swami, and my next door neighbor at KumbakONam during my boyhood days. Thanks once again to Sri Sampath Rengarajan of Michigan for providing me with the rare copy of the sthuthi and its vyAkhyAnam.

श्रीमान् वेङ्कटनाथार्यः कवितार्किककेसरी

वेदान्ताचार्यवर्यो मे सन्निधत्तां सदा हृदि

shrImaan ve~NkaTanaathaarya: kavitaarkikakesarI

vedaantaachaaryavaryo me sannidhattaam sadaa hrudi.

SALUTATIONS TO THIRUKKUDANTHAI DESIKAN

श्रीमते गोपाल महा देशिकाय नमः

श्री मुनित्रय सिद्धान्त पद्मिन्युल्लास भास्करः।

गोपालदेशिकः श्रीमान् जेजीयत् सन्ततं भुवि ॥

SrimathE GopAla MahA DesikAya Nama:

Sri munithraya siddhAnthA PadminyullAsa BhAskara:I

GopaladEsika: SrimAnn jEjeeyath santhatham bhuvi II





(May the glory of Gopala Desikan of auspicious attributes--the Sun that makes the lotus of Munithraya sampradhAyam blossom and joyous--be victorious on this earth forever)

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SLOKAMS & COMMENTS

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श्रीमान् वेङ्कटनाथार्यः कवितार्किककेसरी

वेदान्ताचार्यवर्यो मे सन्निधत्तां सदा हृदि

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shriimaan ve~NkaTanaathaaryaH kavithaarkikakesarI
vedaantaacharyaavaryo me sannidhattaam sadaa hRRidi



ACHARYA VANDHANAM

श्रीकुम्भकोणपतिशार्ङ्गिनुतेश्च वैश्व-

देवाग्निनिर्णयत आगममौलिसूरेः ।

नाम्नां सहस्रकृतितः कृतदासभाग्यं

गोपालदेशिकमहं शरणं प्रपद्ये ॥

shriikumbhakoNapatishaar~Nginuteshca vaishva-
devAgninirNayata AgamamaulisUreH |
nAmnAM sahasrakRRititaH kRRitadaasabhAgyaM
gopAladeshikamahaM sharaNaM prapadye ||

MEANING

I take refuge at the sacred feet of Sri Gopala Desikan, who created the sahasra nAmams for SwAmi Desikan, composed the eulogy for SaarangapANi of KumbakOnam and who blessed us with the monograph determining the exact Agni to be used for the performance of VaiswadEvam.

KESHAVADHI VANDANAM

चतुस्चक्रं नमस्यामि केशवं कनक प्रभम्

Catusccakram namasyAmi keshavam kanaka prabham





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Sri Lakshmi HayagrIvar--ParakAla Mutt





SLOKAM 1

(KEshava Vandhanam)

सत्यं ज्योतिः श्रुति परिषदां अप्रमेयं प्रमेयं
कल्याणानां अविकलगृहं पावनं पावनानाम्।
आविर्भूतं कनकसरितो दक्षिणे तीरभागे
शाङ्गेशाख्यं विनतशरणं भातु चित्ते सदा मे ॥ १

satyaM jyotiH shruti pariShadAM aprameyaM prameyaM
kalyANAnAM avikalagRRihaM pAvanaM pAvanAnAm |
AavirbhUtaM kanakasarito dakShiNe tIrabhaage
shaar~NgeshAkhyam vinatasharaNam bhAtu citte sadA me || (1)

ANVAYA KRAMAM

shruthi pariShadAM aprameyaM prameyaM
kalyANAnAmavikala gRRihaM pavanAnAM paavanaM kanaka saritaH
dakShiNe tIra bhAge AavirbhUtaM vinata sharaNam
shaar~NgeshAkhyam satyaM jyotiH me citte sadA bhAtu

WORD BY WORD MEANING

shruti pariShadAM : to the assembly of the VedAs
aprameyaM : immeasurable
prameyaM : being a target
kalyANAnAm : for auspiciousness
avikala gRRihaM : being a perfect home

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pAvanAnAM	:	for the most pure
pAvanaM	:	the most sacred (pure)
kanaka saritaH	:	for the river known as the Golden one (Ponni)
dakShiNe tIraBhAge	:	being on its southern bank
aavirbhUtaM	:	that which manifested
vinata sharaNaM	:	for those, who worship Him
shaar~NgeshAkhyaM	:	with the name of SaarangarAjA
satyaM jyOtiH	:	the true and eternal effulgence
me citte sadA bhaatu	:	may that (effulgence) shine forever in my mind.

MEANING

May the supreme effulgence with the name of SaarangapANi, who is the target (lakshyam) of countless sruthis, who is the purest among the pure, who manifested on the south bank of the river CauvEri and is the unfailing protector of His devotees, may that eternal jyOthi shine in my mind always !

INTERRELATIONSHIPS AMONG THE sOPANAMS & AMALANADHIPIRAN

This sLOkam is the first of the TWELVE sLOkams of this sOpAnam. The thirteenth is the phalAsruthi.

Swami Desikan's Bhagavdh DhyAna sOpanam has 12 sLOkams and BhANa Naathan's "Amalanadhipiraan" has 10 paasurams. Both Swami Desikan and his aparAvatharam chose 12 sLOkams to praise the Lord as VaasudEvan with His 12 lettered manthram (Sri DwAdasAkshari) and with dwAdasa nAmams starting from Kesavan and ending with DaamOdharan.





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TARGET OF COUNTLESS SRUTHIS

Interestingly enough, the Tamil prabhandham of Swami Desikan (Panniru ThirunAmam) has 13 paasurams including phala sruthi just as in the case of AparyApthAmrutha sOpAnam. One can compare the 12 sLOkams of the sOPaanam of Thirukkudanthai Desikan to the 12 nAmAs of the Lord saluted in "Panniru ThirunAmam" by Swami Desikan earlier.

OBSERVATIONS AND COMMENTS ON SELECTED WORDS OF THE SLOKAM

1. AarAvamudhan (AparyAptha parabrahmam) appeared out of His own volition





on the south bank of the golden river CauvEri to teach a lesson to the arrogant Sun and to marry Sri KomaLavalli, the daughter of Hema Rishi.

He took the form of Gopalan (Kudanthai Kovalan) for ANDAL and was eulogized by seven AzhwArs with 53 paasurams including ThiruvEzhukUrririkkai by Thirumangai. This is the reference to "dakShiNe tIrabhAge aavirbhUtaM" in this verse. Thirukkudanthai Desikan prays for that SaraNyan and Rakshakan to His devotees (vinata sharaNam) with the name



Daughter of hEma rishi--KOMalavalli

of shaar~NgapANi (shaar~NgeshAkhyam) to shine as a great beacon of truth and timelessness in his mind forever (satyam jyOti: me chitte sadA bhaatu).

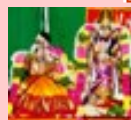
2. Sri SaarangapANi is resting on AdisEshA under Vaidhika VimAnam at KumbakONam. His many auspicious attributes are saluted by Thirukkudanthai Desikan with the chosen words:

**satyam jyoti: sruti pariShadhAm aprameyam prameyam,
kalyANANam avikala gruham, pavnanAm paavanam".**

3. We will focus on two groups of words that Thirukkudanthai Desikan used here for elaboration. These are:

- ☆ Sathyam JyOthi:
- ☆ PAVanAnAm paavanam

3.1: The references to these words are to be found in the first slokam of Sri Bhagavdh dhyAna sOpAnam of Swami Desikan and the first paasuram of amalAnAdhipirAn by BhANa Naathan, which was commented on by Swami Desikan in Muni Vaahana BhOgam. Thirukkudanthai Desikan as the





aparAvathAram of Swami Desikan at the command of Sri Oppiliappan convincingly chooses the words that he used in his compositions of the earlier avathAram. Let us enjoy these two references:

अन्तर्ज्योतिः किमपि यमिनामञ्जनं योगदृष्टेः

चिन्तारत्नं सुलभमिह नः सिद्धि मोक्षानुरूपम् ।

दीनानाथ व्यसन शमनं दैवतं दैवतानां

दिव्यं चक्षुः श्रुति परिषदां दृश्यते रङ्ग मध्ये ॥

-- श्लोकम् १ भगवद्भ्यान सोपानम्

anthar JYOTHI : kimapi yaminAmanjanam yOgadhrushtE :

chinthArathnam sulabhamiha na : siddhi mOkshAnurUpam I

dheenAnAtha vyasana shamanam dhaivatham dhaivathAnAm

divyam chakshu: SRUTHI PARISHADHAM dhrusyathe Ranga madhyE II

--- SLOKAM 1 of Sri Bhagavadh DhyAna sOpaanam

amalan aadhipirAn --- vimalan ---- nimalan ninmalan --- words form the first paasuram of ThiruppANaazhwAr matching:

"kalyANAnAm avikala gruham, paavanAnAm paavanam".

Sathyam JyOthi: Sathya Sabdha Vaachya JyOthi is the splendorous effulgence, ArAvamudhan. Sathya Sabdham is the celebrated sabdham in the VedAs, Upanishads and Divya Prabhandhams.

UPANISHADIC EXAMPLES REFERRING TO SATHYAM & JYOTHI:

1. SATHYAM Jn~Anam anantham Brahma
2. atha yathatha: parO dhivO JYOTHIR deepyathE
3. Na tathra SuryO BHAATHI na Chandra Taarakam





nEmA vidhyuthO bhAnti kuthOyamagni : I

tamEva bhaantham anubhAathi sarvam

tasya BhAsA sarvimatham vibhAathi II

3. Tacch subhram jyOthishAm JYOTHI:
4. SATHYAM tvayEva vijignaasithavyam

DIVYA PRABHANDHAM EXAMPLES OF SALUTATIONS TO JYOTHI (SOTHI)

1. SUDAR oLiyAi nenjinuLLE thOnrum yen Nampi
2. Ulahinil thORRamAi ninRa SUDARE
3. SOTHIYAATHA SOTHI
4. paNiyAi yennakku uyyum vahai PARANJYOTHI
5. MudicchOthi, MuhacchOthi, adicchOthi, padicchOthi katicchOthi --
NammAzhwAr 's words on the JyOthi svarUpan
6. paranchudar cchOthi

SWAMI DESIKAN'S OWN SALUTATIONS TO JYOTHI BRAHMAM (MAHA :)

1. yeedimahi Maha :
2. Svayam vyaktham param Maha :
3. Parama vyOma Bhaskara:
4. Sthira JyOthi: (On the Natha Sathyan of Thiruvaheendra Puram)
5. Rangathuryam Maha:
6. Anthar JyOthi:





Those are the references to the "sathyam JyOthi:", the two words used by Thirukkudanthai Desikan, who is the aparAvathAram of Swami Desikan.

PavanAnAm Paavanam : The references to SaarangapAni of Thirukkudanthai as the parama paavanan are as follows:

1. pallaNdenRu PAVITHIRANAI paramEttiyai Saarngamennum
villANdAnRannai -- PeriyAzhwAr
2. PaalAlilayil thyuil konda PARAMAN -- ANDAL
3. parunthAI kaLLiRRukku aruL seytha PARAMAN --ANDAL
4. selvam malhu thenn Thirukkudanthai, anthaNar
manthira mozhiyudan vaNanga,
aadaravamaLiyil aRithuyilamarnta PARAMA"
5. AparyApthAmurtham smruthvA sathyas SUDDHA: bhavanthi --
KumbakONa Sthala PurANam
6. anya kshEthrE krutham paapam puNya KshEthrE vinyasyathi
puNya kshEthrE krutham paapam VaraNAsyAm vinyasyathi
VaraNAsyAm krutham paapam KumbakONE vinyasyathi
KumbakONE krutham paapam KumbakONE Vinyasyathi
--- SEsha Dharmam about the parama Paavanan.

Such are the abundant references to the chosen words of Thirukkudanthai Desikan (PavanAnAm Paavanam).



SLOKAM 2

स्वर्णाभोजप्रतिममनघं श्री-धरा-वीक्षणानां

पेयं तृप्तेरवधिरहितं योगिनां चित्तलग्नम्।

दीनानाथव्यसनशमनं शार्ङ्गिणः पादयुग्मं

चित्ते भायादखिलहृदयानन्दकन्दं सदा मे ॥ २

svarNAbhojapratimamanaghaM shrII-dharA-vIkShaNAnAM

peyaM tRRipteravadhirahitaM yoginAM cittalagnam |

dInAnaathavyasanashamanaM shaar~NgiNaH paadayugmaM

chitte bhAyAdakhilahRRidayAnandakandaM sada me || (2)

ANVAYA KRAMAM

svarNAMBhOja prathimam, anagham, Shree DharA veekshaNAnAm pEyam,
yoginAm chittha lagnam, dheena anAtha vyasana samanam, akhila hrudhya
aanandha kantham, SaarngiNa: Paadha Yugmam, mE chitthE
sadhA .bhAyAdh



The pair of sacred feet

CONDENSED MEANING:

May the pair of sacred feet of Saarnaga rAja shine in my mind always! They are



like a golden lotus and blemishless. Their beauty is drunk without satiety by the eyes of MahA Lakshmi and BhUmi Devi. They are linked to the minds of the sages and are the tuber of Anandham that is experienced by all the people. These are the ones with the indomitable power to banish the sorrows of those without means of protection and helpless in every way.

In the previous sLOkam, Thirukudanthai Desikan enjoyed the integrated essence of the beauty of the Lord of Thirukkudanthai. Here, he starts to focus on the lotus feet of the Lord in the spirit of PaadhAathi kEsAntha celebration/enjoyment. His enjoyment proceeds like ThiruppANazhwar from the sacred feet on top of the AadhAra peetam to the crown.

ThiruppANazhwar's first glance on entering the sanctum sanctorum and opening of his eyes fell automatically on the "Kamala Paadham" (*neel mathiL arangatthammAn Thirukkamala paadham vanthen kaNNin ULLana okkinrathE*).

ANDAL celebrated those golden feet in her ThiruppAvai and begged in the early hours of the morning for Him to listen to what those golden feet meant to her (*poRRamaRai adiyE poRRum poruL KELAI*).

Her father, PeriyAzhwar celebrated in the very first verse of ThiruppallANdu those beautiful lotus feet and their red hue (*sEvadi sevvI*).

Another Azhwar reminisced about those ponnadis as "*thAmaranna ponnAradi*". NammAzhwar was concerned about those feet of matchless beauty being compared to the beauty of mere lotuses and pointed out that it is a futile effort (*Katturaikkal ThAmarai ninn kaNN paadham kai ovvA*).

Vedam describes Him as sarva SvarNa mayan (*ApraNakAth sarva yeva svarNa:*). Hence, it is no wonder that the lustre of his feet are compared to the brilliance of Golden lotus (*SvarNAmbhoja prathimam*) by Thirukkudanthai Desikan.

Those lotus feet are saluted next as "Anagam" by the AchAryan. Anagam





means blemishless. They are "pavithrANAm pavithram", the most sacred of all sacred principles. Why? Because, they are the ones that measured the Universe and sanctified the earth and the sky ("Theerthan ulahaLantha sEvadi") the water that washed those blemishless, sacred feet are worn on His head by Lord Siva to attain the highest state of purity (kasya paadhOdakEna sa Siva: sva sirOdhruthEna --sivO bhavathi) NammAzhwAr thinks of those sacred feet-free of any defect-and begs for their protection and MokshAnugraham (thariyEn ini yunn SaraNam thanthu yenn sanmam kaLayAyE). Elsewhere, NammAzhwAr shouts joyously about the glory of these blemishesless pair of feet and points them out as "kazhalkaL avayE". Those are the feet for one's succor and release from samsAric sorrows. They are the means and they are the end for us.

Next, Thirukkudanthai dEsikan refers to the anubhavam of Sri and BhU devis:"Shri DharA veekshaNANAm pEyam thrupthE: avathi rahitham". Those lotus-soft feet are being pressed by Shri dEvi and BhU dEvi and their beauty is being drunk without satiety by the eyes of MahA lakshmi and Bhoomi pirAtti.

As enjoyed by the AzhwArs, those soft feet pressed gently by the two consorts (vadiviNai illa MalarmagaL maRRai nila magaL pidikkum melladi) are the most beautiful to experience like the taste of the nectar (KaNNAR parhuvO minnamudha MadhiyOminRE). This is not just nectar (amudhu), but insatiable nectar (AarAvamudhu). Thirukkudanthai dEsikan invites us to enjoy this scene like YasOdha pirAtti invited the Gopis to participate in the enjoyment of the beauty of those blemishless lotus feet (paadhak kamalangaL kANeerE). Thirumangai has placed those lotus feet pressed by Shri dEvi and BhU dEvi on top of the ratham that he constructed for AarAvamudhan in ThiruvEzhukURRirukkai and saluted them:

"sundara nARROL munneer VaNNa! ninneeradi onriya manatthAI, oru madhi muhatthu mangairuvarumalarena, ankail muppozhudhum varuda".

Here Thirumangai enjoys the sight of the divine consorts pressing gently the





lotus feet of the Lord with great love. Thirukkudanthai dEsikan refers to the drinking of the beauty without satiety by the dEvis as "thrupthE: avathi rahitham pEyam".

Our AchAryan indicates to us next as to where those sacred "kamala paadhams" are seen. He says, "YoginAm chittha lagnam". They are found to be housed in the minds of parama yOgis (hrudhayEna udhvahan Harim). ANDAL also explains to us about the Yogis treasuring the Lord's sacred feet in their minds (ULLatthuk konu munivargaLum yOgihaLum meLLavezhundhu). Through dhyAnam, yOgis invoke and hold those lotus feet of the Lord in their minds (yOgi Hrudh dhyAna gamyam).

The anubhava parivAham of the AzhwArs enjoying the Lord in their mind temples is etched in many of their paasura vaakyams:

- ☆ "ManatthuLLAn VenkatatthAN",
- ☆ "ManatthuLLAn maakadal neeruLLAn",
- ☆ "Ninrathum irunthathum kidanthathum yennunjuLLE",
- ☆ "nenjinuLLE thonrumen sOthi Nambee",
- ☆ "vanthen nenjidam kondAn"

BhUthatthAzhwAr specifically pointed out that the Lord of Thirukkudanthai is resident in Yogi Hrudhayams (tamaruLLam -- mathiL Kudanthai). PeyAzhwAr noted: "sErntha ThirumAl kadal Kudanthai vEnkatam nErnthaven chinthai" Thirumangai confided, "Vanthen nenjidam kondAn", "VandhAi yenn manatthE - -Kudanthai kidanthukanda MaindhA". These many thoughts emerged as "YOginAm chittha lagnam" in AparyApthAmrutha sOpAnam.

The next qualifier of those sacred feet is that they are, "dheenA anAthA vyasana samanam (SaarngiNa: paadha yugmam)". Sri SarangapANi's pair of feet are saluted with the very same words used by Swami Desikan in





Bhagavadh DhyAna sOPaanam (DheenA nAtha vyaana samanam) by the aparAvathAram of ThUppul kula maNi. The sacred feet of the Lord of Thirukkudanthai is saluted as the succor for the the akinchanaas and anAthais. The dheena rakshakathvam and anAtha rakshakthvam of those sacred feet are celebrated here.

Thirukkudanthai dEsikan concludes this sLOkam with a prayer, "May those lotus feet shine in my mind always!". That kizhangu (tuber) of universal aanandham, the root cause of all joy (akhila hrudhaya aanandha kandham) are invoked to take residence in our AchAryan's mind and stay there in their resplendent state for all times to come (sadhA mE chitthE bhAyAth). The choice of the word akhila here has been pointed out by the commentator as very meaningful. Kila means alpam or limited (paryAptham). Akhila means entire, limitless (AparyAptham). This nectar, this aanandham is then aparyApthAmrutham.





SLOKAM 3

चित्राकारं कटकरुचिभिर्धर्मपुत्रस्य दूत्ये

गोपस्त्रीणां वसनहरणे दैत्यनाशार्थयाते।

बद्धस्त्रेहं मनसिजविभोः काहळाभं मनोज्ञं

जङ्घायुगमं लसतु हृदये मामके शार्ङ्गपाणेः ॥ ३

citrAkAraM kaTakarucibhirdharmaputrasya dUtye

gopastrINAM vasanaharaNe daityanAshaarthayAte |

baddhasnehaM manasijavibhoH kAhaLABhaM manoj~naM

ja~NghAyugmaM lasatu hRRidaye maamake shaar~NgapANeH || (3)

ANVAYA KRAMAM

kataka ruchibhi: chithrAkAram Dharmaputrasya DhUthyE, Gopa
sthreeNAm vasana haraNE, dhaithya nAsArthayAthE, Bhaddha snEham
manasija vibhO : kahaLABham manogyam SaarngapANE: Janga yugmam
mAmakE HrudhayE lasathu.

GENERAL MEANING

May the beautiful pairs of ankles of Sri Aaravamudhan adorned by the resplendent ankle ornament (Tandai) engaged in walking to DuryOdhanA's court as an ambassador on behalf of Dharmaputrar shine forever in my heart. They are the ones that are the delight for the mind to comprehend and enjoy; they ran down from the punnai tree branch on the bank of YamunA River to steal the sarees of haughty Gopis; they are the ones that hurried to the places of the offending asurAs to destroy them. May those ankles with their mysteriously beautiful saanidhyam (presence) continue to reside in my heart and sanctify it?

In the third sLOkam, Thirukkudanthai Desikan shifts his gaze from the





"kamala Paadhams" (SvarNAmbhoja prathimam SaarngiNa: Paadha Yugmam) of the Lord, which he saluted for their Paavanathvam (sacredness) and BhOgyathvam (enjoyability). His gaze shifted upward from Paadha Yugmam to Janga Yugmam (the pair of ankles). This AnandhAnubhavam of the AchAryA transformed into a beautiful sLOkam to celebrate the soundharyam of the ankles.

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Ambassador of dharmaputrar--Paandava Thoothar

CHITHRAAKAARAM KATAKA RUCHIBHI: Here, our AchAryA enjoys the soundharyam of the pair of ankles of the Lord, which are decorated with the nUpams enmeshed with nava rathnams. The natural beauty of the ankles enhances the splendor of the nUpurams (tandais). The association with the





Lord's most beautiful ankles make the ankle ornament shine brilliantly as the AzhwAr experienced: "iNaikkAlil veLLit taLai ninrilangum kanaikkAlirunthavA". This mysterious beauty (chithrAkAram) of the katakam thrills the AchAryA. He begins to reminisce about the activities those pair of ankles were engaged in the past. A whole flood of memories of the happenings during KrishNAvatharam inundate our AchAryA's mind. It is only appropriate that KrishNAvathAram rushes to his mind, since many AzhwArs have enjoyed AarAvamudhan as KaNNan.

DHARMAPUTRASYA DHUTHYE: Besides their beauty, these pair of ankles of Lord AarAvamudhan has displayed their valor through the act of walking to DhuryOdhanA's court to plead for the PaandavAs at the request of DharmaputrA. This Paandavar DhUthan did what needed to be done and when the mission failed because of the ill will of DuryOdhanA and his courtiers, He became ParthasArathy to destroy the KauravAs and their associates. He had no weapon other than the whip in His hand that was used to direct the horses in the battle field. Thirumangai describes the identity of that ParthasArathy and reveals that divine charioteer of ArjunA is none other than Kudanthai Kovalan: "Tann Kudanthai naharALan, eiyvarkkyamarilyuttha ThErALan" and "Pandu Bhaarathatthut thUthiyangi Paarthan selvat thErEru SaarathiyAi"

PeriyAzhwAr addresses the crow and asks it to bring the shepherd's crook to Bala KrishNA as YasOdha with the intention of distracting Him from going with His friends to graze cows : "Baalap pirAyatthE PaartharkkaruL seytha kOlappirAnukkOr kOI konduvA, Kudanthai kidanthArkkOr kOI kondu vaa". PeriyAzhwAr connects here ParthasArathy of Vibhavam with the ArchAmUrthy of Thirukkudanthai resting on AdisEsha.

GOPA STHREENAM VASANA HARANE: Those ankles of Gopalan were engaged in descending from the branch of Punnai tree to teach a lesson to the haughty gOpis and stole their vasthrams and made them beg for the VasthrAs. ANDAL, who has enjoyed Him as a Gopi in ThiruppAvai and Naacchiyar Thirumozhi (NT) has etched her love for Kudanthai Gopaalan in many passages





of her divya sUkthis:

Kudanthai kidantha kudamAdi --NT

MadhuvIn thuzhAi mudi mAIE, MayanE yengaLamudhE --NT

Kudatthai yedutthEravittuk kUtthAdavallavenkOvE -- NT

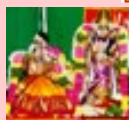
She followed the footsteps of her father, PeriyAzhwAr, who recognized the Lord of Thirukkudanthai as GopAlan in his pUcchUdal paasurams:

**"KudangaLedutthEravittuk kUtthAdavallavenkOvE,
madangAL madhimuhatthArai maal seyya valla yem
MaindhA, Kudanthaik kidanthavenkOvE"**

When ANDAL heard the description of Thirukkudanthai AarAvamudhan as the Kudamaadi, she expressed Her love for Her Lord immediately, almost in the same words of Her father : "Kudatthai yedutthut thEravittuk kUtthAdavalla venkOvE".

DHAITHYA NAASAARTHA YAATHE BHADDHA SNEHAM: These very same ankles have gone on yaathrAs to the places of the AsurAs to seek them out and destroy them. Thirukkudanthai sthala purANam describes one such journey: "KalanEmi mukAn dhaithyan jithvA Saarngadhara Prabhu:". He rested thereafter on His beautiful bed of AdisEshA at Thirukkudanthai. As Sri Varaha PerumAn; they went under the waters of the Ocean to seek out the AsurA and retrieve His consort. As Sri HayagreevA, they sought out and destroyed the asuran, who stole the VedAs and became known as the ankles of Madhuvijayina:

MANASIJA VIBHO: KAAHALAAPAM: Swami Desikan is reminded of the beautiful musical instrument of ManmathA, which is narrow at one end and broadens to a wider base at the other end. Our Lord's ankles are narrow at one end and broaden to a beautiful, symmetric finish at the knee. Swami Desikan has been mesmerized by the beauty of Thiruvahindrapuratthu





EmperumAn's ankles and has saluted them as "Kandharpa KaahaLa" (manmathan's musical Instrument). The aparAvathAram of Swami Desikan saluted AarAvamudhan's beautiful ankles as "mansija vibhO: kAhaLApam".

MANOGYAM: These pair of ankles of AarAvamudhan is parama BhOgyam for Thirukkudanthai Desikan, which can only be experienced by his mind, but are beyond description by speech.

JANGAA YUGALAM LASATHU HRUDHAYE MAAMAKE SAARNGAPAANE: Here, our AchAryan prays for the sacred pair of ankles of Kudanthai kudamAdi, SaarangapANi to shine without let in the temple of his mind.



SLOKAM 4

देवाराम प्रभवकदली स्तम्भ सम्भाव्य शोभं

श्रीभूदेवि प्रभृति महिषी प्रार्थ्यमानोपधानम्।

काञ्चीनिर्यत् किरणरुचिरं पीतकौशेयजुष्टं

चित्ते लग्नं भवतु मम तच्छार्ङ्गं धन्वोरुयुग्मम् ॥ ४

devArAma prabhavakadaLI stambha sambhAvya shobhaM

shriibhUdevi prabhRRiti mahiShI prArthyamAnopadhAnam |

kA~ncIniryat kiraNaruciraM pItakausheyajuShTaM

citte lagnaM bhavatu mama tacChAr~Nga dhanvoruyugmam || (4)

MEANING

In the fourth slokam, Our AchAryA's eyes shifted their gaze further upward from the ankles and rested at the beautiful thighs of the Lord. Thirukkudanthai Desikan is recognized as the aparAvathAram of our Guru Saarvabhouman, Swami Sri Vedantha Desikan. Hence it is most interesting to compare Swami Sri Desikan's enjoyment of the beautiful pair of thighs of the reclining Sri RanganaathA in his Sri Bhagavadh DhyAna sOpAnam. As we meditate on Swami Sri Desikan's sLOkam, we can recognize the unmistakable echoes in Thirukkudanthai Desikan's slokam celebrating the beauty of the thighs of AarAvamudhan. The original fourth sLOkam of Sri Bhagavadh DhyAna sOpAnam of Swami Desikan is as follows:

कामाराम स्थिर कदलिका स्थम्भ सम्भावनीयं

क्षोमाश्लिष्टं किमपि कमला भूमि नीळोपधानम् ।

न्यञ्चत्काञ्ची किरण रुचिरं निर्विशत्यूरु युग्मं

लावण्यौघ द्वयमिव मतिर्मामिका रङ्ग यूनः । ।



kaamArAma sthira kadhaliKA sthambha sambhAvaneeyam
 kshoumAslishtam kimapi Kamala BhumI NeeLopadhAnam I
 nyanchathkAnchee kiraNa ruchiram nirvisathyUru yugmam
 lAvaNyauga dhvayamiva mathirmAmika Ranga Yoona: II

The comparisons of the words used in the two salutations about the beautiful thighs of Hemarangan (ArAvamudhan of Kudanthai) and Kasthurirangan of Srirangam by Thirukkudanthai dEsikan and Swami dEsikan respectively are proof to their own relationships



Beautiful Thighs

across centuries. Thirukudanthai Desikan's chosen words; their meaning and that of Swami Desikan's (in parenthesis) are sometimes identical and at other times very, very close. Here are some examples of individual passages from their eulogies:

1. dEva ArAma (Kama ArAma) = devA's garden (Manmathan's garden)
2. prabhava kadali sthambha sambhAvya sobham (sthira kadhaliKA sthambha sambhAvaneeyam) = like the Vaazhai plant/plantain tree with remarkable lustre (like the firm Vaazhai plant that is not easy to forget because of its notable





beauty)

3. Sri BhU dEvi prabrudhi mahishee prArthyamAnaupadhAnam (Bhumi NeeLA upadhAnam) = like the most desired pillow for the heads of Bhumi Devi and other consorts of the Lord (serving as the pillow for the heads of Sri Devi, BhU Devi and NeeLA devi)

4. kanchee niryath kiraNa ruchiram peetha kousEya jushtam tath (nyanchath kAnchee kiraNa ruchiram, kshouma aaslishtam) = Those beautiful thighs, which are adorned by the yellow silk dress and whose beauty is enhanced by the lustre of the golden waist belt. (Those (beautiful) pair of thighs beautified further by the golden raiment (PeethAmbharam) and whose beauty is enhanced even more by the golden rays originating from the gem-studded, golden waist band).

5. Saarnga dhanva Uru yugmam mama chitthE lagnam bhavathu (IAvaNya Ogadhvayam iva kimapi Uru yugmam maamika mathi nirvisathi) = May that (most beautiful) pair of thighs of the Lord wielding the bow revered as Saarngam get connected to my mind (My mind enjoys the pair of thighs of the youth known as Sri RanganAthA, which resemble the two branches of a beautiful river in flood stage).

ThiruppANAZhwAr expressed the way in which his mind got entrapped in the beauty of the red peethAmbharam that covered the thigh region of Sri RanganaathA:

---kadiyAr pozhil arangatthamAn,

araicchivantha Adayin mEl senRathAm yenn chinthayE

AzhwAr did not make specific mention of the beautiful thighs of Sri RanganAthA. He was too absorbed with the beauty of the red silk garment that covered those thighs. Both Thirukkudanthai Desikan and Swami Desikan chose to admire the beauty of the pair of thighs resembling the tapering trunk of the banana plant.





SWAMI DESIKAN'S CELEBRATION OF THE BEAUTY OF THE LORD'S THIGHS

Manmathan is the Symbol of beauty. He is the son of the Lord and is beauty personified. He has a nandavanam or play garden. There, he plants with his own hands two banana saplings. They grow tall, stand up to the wind and rain and are beautiful to look at. Swami Desikan compares these two Vazhai marams (Plantain/Banana trees) to the Lord's thighs. Just as the Vazhai trunks taper upward and narrow down in a symmetric and beautiful manner, the Lord's thighs branch down from the waist in to a pair and taper down to the knees. The consorts of the Lord - Sri, Bhu and NeeLA devis choose those strong and beautiful thighs as pillows, when they rest from the exertion of pressing His lotus feet. The rays of light from the gems adorning the waist band (OttiyANam) fall on the peethAmbharam (the yellow silk garment) that is wrapped around the thighs and add more lustre to the thighs. In Swami Desikan's anubhavam, the beautiful, strong thighs branching from the waist of the Lord are like the powerful streams of flood flowing in two symmetric branches brimming with soundharyam. Those strong thighs belong to the forever youthful RanganAthA (**Ranga Yoona:**).

THIRUKKUDANTHAI DESIKAN'S ANUBHAVAM OF ARAVAMUDHAN'S LOVELY THIGHS

Swami Desikan referred to Kaama aarAmam (Manmathan's sport garden). Thirukkudanthai Desikan referred to Deva aarAmam (The sport garden of DevAs) as the place, where two divine and beautiful Vaazhai marams stand. They celebrate the beauty of the Lord's thighs, which beat them in the contest for beauty and thus have won the top prize (**Prabhava Kadalee sthambha sambhAvya sObham**). Swami Desikan's words are "**Sthira kadhaLiKA sthambha Sambhavaneeyam**"

Those beautiful and strong thighs are sought after pillows (**prarthyamana UpadhANam**) for Bhu Devi and other two consorts of the Lord. Thirukkudanthai Desikan refers to Bhu Devi and others (Bhu Devi prabruthi mahishee). Swami Desikan spells out the names of those consorts with the passage in his sIOkam





as "Kamala Bhumi NeeLA upAdhAnam" and qualifies those pillows as "Kshouma Aaslishtam" (adorning the peethAmbharam). Thirukkudanthai Desikan enjoys the beauty of the very same peethAmbharam with the following words: "Kanchee niryath kiraNa ruchiram peetha kousEya jushtam". He adds another contributor to the enhancement of the beauty of the Lord's thighs adorned with the yellow silk garment (viz.,) the rays of multicolored light originating from the gems of the navarathna waist belt. The BhakthA of Aravamudhan is at a loss for words to describe this integrated soundharyam. He just describes that beauty as "Tath" (That) and stops. Swami Desikan is also overcome by that profound beauty and stops by saying "Kimapi LAvaNyam". The effort to adequately describe the total beauty of the Lord's thighs escapes both the Desikans. One (Thirukudanthai Desikan) attempts to describe the beauty of the thighs of SaarngapANI "Saarnga Dhanva: Uru Yugmam" and the other (Thuppu Desikan) attempted to describe the soundharyam of the forever youthful RanganAthA's pair of thighs (Ranga Yoona:Uru Yugmam).

Thirukkudanthai Desikan prayed for permanent association of his mind with those pair of beautiful thighs (Mama chitthE lagnam bhavathu); Swami Desikan declared that the pair of thighs are implanted in his mind already and that his mind is enjoying their beauty (Maamika mathi: nirvisathi).

ADDITIONAL OBSERVATIONS:

In RaamAvathAram, both RaamA and SithA took turns to rest their heads on each other's thighs, while they got tired during their journey thru the forest. The famous KaakAsurA incident happened on one of those occasions, when the Lord was resting on SithA piratti's thigh and sleeping. In the distant Ashoka vanam, SitA Piratti misses those supporting, strong thighs and cries out, "Katham Uru:". With Her deep love for Her Lord, she reflects on the beauty of those strong thighs and laments about her separation from them. In YaadhavAbhudayam, which is Swami Desikan's salute to Lord Krishna, we come across the concept of those powerful and beautiful thighs of SaarangapANI





becoming the playful pillow for KOmaLavalli (Bhavishyatascca Saarnge bhruthasthUrU leelOpadhAnE kimathO digEna). The similie of the Thighs with the pillows (UpAdhAnam) is referred to here again.

The close association of the Golden Yellow peethAmbharam of the Lord with His thighs is often saluted by AzhwArs and AchAryAs. The specific references by the Lord's consort, ANDAL in NaacchiyAr Thirumozhi is appropriate to recall here:

"PerumAn arayil peethaka vaNNa aadai kondu yennaivAttam taNiya veeseerE"

("Don't you worry about me. Bring the peethAmbharam worn by my Lord and use it as a fan to waft it across my body to remove my sufferings of separation from Him!").

"Peethaka Vaadai udai thAzhap perumkAr mehak kanrE pOI veedhiyAra varuvAnai vrundhAvanattE kanDOME"

(We have now enjoyed the darsanam of the Lord of blue hue moving around the streets of BrindhAvanam like a strong cloud of the rainy season with His lovely peethAmbharam flowing all the way down to His ankles).

That is the celebration of the PeethAmbharam covering His beautiful thighs. AzhwArs have always celebrated Thirukkudanthai AarAvamudhan as GopAlan (kOIAI nirai mEyttha AayanAik Kudanthai kidantha kudamAdi) and hence the reference to BrindhAvana Charan as SaarangapANi is very appropriate.



SLOKAM 5

स्फुरत्काञ्चीनद्धं कनककटिसूत्रेण च वृतं

विशालं विस्तीर्णं प्रवरगुणपीताम्बरयुतम्।

कटीदेशं शार्ङ्गप्रवरधनुषो लोचनयुगं

ममालोक्यप्रेम्णा निरवधिमहानन्दमभजत् ॥ ५

sphuratkaa~ncInaddhaM kanakakaTisUtreNa ca vRRitaM
vishAlaM vistIrNa pravaraguNapItAmbarayutam |
kaTIIdeshaM shaar~NgapraradhanuSho locanayugaM
mamAlokyapremNA niravadhimahAnandamabhajat || (5)

ANVAYA KRAMAM

spurath kaanchee naddham, kanaka katisUthrENa cha vrutham, visAlam
vistheerNa pravara guNa peethAmbhara yutham, Saarnga Pravara
dhanusha: katee dEsam, mama lOchana yugam prEmNA aalOkhya, niravadhi
mahAnandham abhajath.

MEANING

My eyes attained the highest of Anandham through the sEvai of the waist region of SaarngapANi, the Lord of Thirukkudanthai adorned with the golden belt, golden waist chord and the broad, beautiful peethAmbharam of auspicious attributes.

COMMENTARY

This is a unique anubhavam of Thirukkudanthai Desikan. Both ThiruppANazhwAr in amalanAdhipirAn and Swami Desikan skipped the anubhavam of the waist region of Sri RanganAtha (Kasthuri Rangan) in their eulogies.



Thirukkudanthai Desikan, the aparAvathAram of Swami Desikan made up for his oversight in the earlier avathAram (in his Bhagavad dhyAna sOPaanam) and stopped to enjoy the beauty of the waist region of Hema Rangan of Thirukkudanthai. That is why, Sri AapryApthAmrutha DhyAna sOpAnam has 13 verses (one extra) compared to the 12 verses of Sri Bhagavdh DhyAna sOpAnam of Swami Desikan.

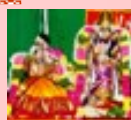
Here he describes the object of his gaze as his eyes moved upward and settled on the waist region of the Lord of Thirukkudanthai. The luminous waist belt, the golden chain tied around the waist to hold His peethAmbaram and the shining peethAmbharam adorning that waist become the objects of his attention. He enjoys paramAnandham from the experience of his anubhavam of the waist region of the Lord resting on His bed of Adhi SeshA at Thirukkudanthai.

Spurath kanchee naddham: In the previous sLOkam, Thirukkudanthai Desikan referred to "Kanchee niryath kiraNa ruchiram peetha kousEya jushtam". He was celebrating the beauty of the thighs of the Lord there, where the effulgence originating from the golden and gem-studded waist belt fell on the peethAmbharam covering the Lord's thighs and enhanced their beauty. In this sLOkam, Our AchAryan comes back to the source itself (viz). the golden waist embellished with the Navarathnams. He says that, that beautiful waist is bound (naddham) by the shining (spurath) waist belt (Kanchee).

Kanaka Kati sUthrENa cha vrutham: Below that golden belt, our AchAryan comes across the beautiful katee sUthram, which is used to hold the peethAmbharam. In Tamil, katee sUthram is known as "arai nANN". PeriyAzhwAr has enjoyed the beauty of the katee sUthram of Bala Gopalan (Thirukkudanthaik Kovalan) in his paasurams this way:

"Ponnarai nANodu maNiccka kiNN kiNi tannarai aada"

The golden waist chord has little golden bells attached to it. As the most beautiful BalagOpAlan moves around, the bells jingle with sunAdham.





PeriyAzhwAr enjoys the sounds originating from the waist region.

Elsewhere, PeriyAzhwAr invites our attention to the golden arai nANN and asks us to enjoy its lustre and the golden bells in the form of the mAthulai mottu (pomegranate bud) attached to that golden waist chord :

"Arayil tangiya ponvatamum tALa nan mAthulayin poovodu pon maNiyum"

The thiruvAbharaNams on the waist are saluted by Thirukkudanthai Desikan a la PeriyAzhwAr, since Lord of Thiukkudanthai has been enjoyed as GopAlan by AzhwArs. NammAzhwAr's enjoyment of this arai--nANN of AarAvamudhan is contained in the following paasura portion:

**"AarAvamudhamAyallAviyuL kalantha kArAr karu muhil pOI yenammAn
KaNNanukku --nANN, pinnumizhai palavE"**



Lustre of PeethAmbaram

VisAlam vistheerNa pravara guNa peethAmbharayutham: The glory of the unmatched lustre of the peethAmbharam has been repeatedly saluted by our purvAchAryAs and AzhwArs. During KrishNAVathAram, the Lord was born in the dark prison of kamsA with PeethAmbharam on His waist and its lustre removed the darkness of the dungeon. Sukha Brahmam has celebrated the





Lord adorning the red peethAmbharam and appearing like the new Manmathan winning the old Manmathan in beauty: "peethAmbharadhara: sragvee SaakshAnmanmatha manamatha :"

"Araicchivantha aadai" is the salutation of ThiruppANar. Our Lord's hue is dark blue. The red peethAmbharam has the quality of adding to the beauty of His hue as parabhAgam (complimentary). That combination looks like a red lotus that has just blossomed on the blue waist (waters) of the Lord (KousEya pushpitha tatam).

NammAzhwAr has enjoyed the beauty of the red peethAmbharam on the bluish hued waist of the Lord as "sekkAr maamuhil uduthu". Elsewhere, NammAzhwAr has queried the Lord about the relation between the lustre of peethAmbharam and the beauty of the waist that adorns it:

**"padic chOthi aadayodum palkalanAi nin
paimpoRk katicchOthi kalanthathuvO".**

Thirukkuanthai dEsikan describes this beautiful peethAmbharam as visAlam (broad), vistheerNam (extended) and pravara guNayutham--Saarnga pravara dhanusha: katee dEsam (that waist of SaarngapANi, adorned by the peethAmbharam of auspicious guNAs).

What is the auspicious guNAs that Thirukkudanthai dEsikan is referring to here?

One is the bhOga Leela of the Lord. KulasEkarar refers to the use of the PeethAmbharam by the Lord to hide a Gopi (bhakthai) and rushing her to His abode during the dark hours of the night without attracting the attention of anyone. But a friend of the girl catches the Lord and describes it with affection this way in PerumAL Thirumozhi (6.5)::

**minnottha nuNNidayALaik kondu, veenkiruLvAi yenthan veethiyUdE
ponnottha Aadai kukkUdalittup, pOhinrapOthu naan kandu ninREn--**





Even in the darkness of the night, the lustre of the peethAmbharam gives away the Lord rushing to His abode. He had covered his head and that of the beloved with a "mukkAdu" made from His peethAmbharam and was detected by the friend of the Gopi. Later in the evening the Lord rushed to the side of the friend, who had seen him rushing off with her girl friend. This annoyed friend asks the Lord, "I caught you running off under the cover of your peethAmbharam. Why are you now coming to me after abandoning my innocent friend? Please return to the side of my friend, who is broken hearted about your deception". That is the Mahimai of the PeethAmbharam adorning the waist of our Lord of Thirukkudanthai.

Our AchAryan recalls this scene and his eyes become dimmed with tears of prEmai, (mama IOchana Yugam prEmNA aalOkhya) and reach the state of limitless joy (niravadhi mahA Aanandham abhajath).

This sLOkam in celebration of the beauty of Katee dEsam/tiruk kati sthAnam (waist region) of the Lord has a relationship to the anubhavam of NammAzhwAr of a MalayALa divya Desam revered as ThirukkatitthAnam.

This divyadEsam is 23 miles from AmbalappuzhA and the Lord here has the name of Adhbhutha NaarAyaNan. NammAzhwAr has performed mangalAsAsanam of this Lord with 11 pasurams (Thiruvaimozhi 8.6 decad). NammAzhwAr has a special affection to the Lord of this divya desam reminding of His beautiful waist region (katee dEsam) as revealed from those 11 paasurams dedicated to the Lord Adhbhutha NaarAyaNan of ThirukkatitthAna divya dEsam.





SLOKAM 6

क्वचित्काले स्वान्तर्निहितचिदचित्तत्वविततिः

बहूनां धातूणां प्रभवकरणीभूतकमला।

गभीरा क्षीराब्धेर्गुरुतरमहावर्तसुभगा

शुभा नाभी संयग्लसतु हृदि मे शार्ङ्गिण इयम् ॥ ६

kvacitkAle svAntarnihitacidacittatvavitatiH

bahUnAM dhAtRRINAM prabhavakaraNIbhUtakamala |

gabhIrA kShIrAbdhergurutaramahAvartasubhagA

shubhA nAbhI saMyaglasatu hRRidi me shaar~NgiNa iyam || (6)

ANVAYA KRAMAM:

kvachith kaalE svAnthar nihitha chidhachith tattva vithathi:bahUnAm
dhAthrUNAmprabhava karaNI bhUta kamala gabIrA kshIrAbdhE :
gurutara mahAvartha subhagA SaarngiNa: SubhA iyam nAbhI mE hrudhi
samyag lasathu

MEANING

Thirukkudanthai Desikan focuses here on the NaabhI of Sri PadmanAbhan resting in Thirukkudanthai as AparyAothAmruthan.

Before we comment on the meanings of the words chosen by Thirukkudanthai Desikan to celebrate his enjoyment of the naabhI desam of Sri AarAvamudhan, (Hema Rangan), let us reflect upon the enjoyment of the naabhI desam of Sri RanganAthA (Kasthuri Rangan) by Swami Desikan in Sri Bhagavadh DhyAna sOPanam and ThiruppANazhwAr in AmalanAdhipirAn paasurams.

In his pUrvAvathAram as Swami Desikan, this AchAryA stood before Sri





RanganathA and described his anubhavam of the beauty of the Thiruvunthi (NaabhI desam) of the Lord :

संप्रीणाति प्रतिकलमसो मानसं मे सुजाता

गम्भेरत्वात् क्वचन समये गूढ निक्षिप्त विश्वा।

नालीकेन स्फुरित रजसा वेधसो निर्मिमाणा

रम्यावर्त द्युति सहचरी रङ्गनाथस्य नाभिः ॥

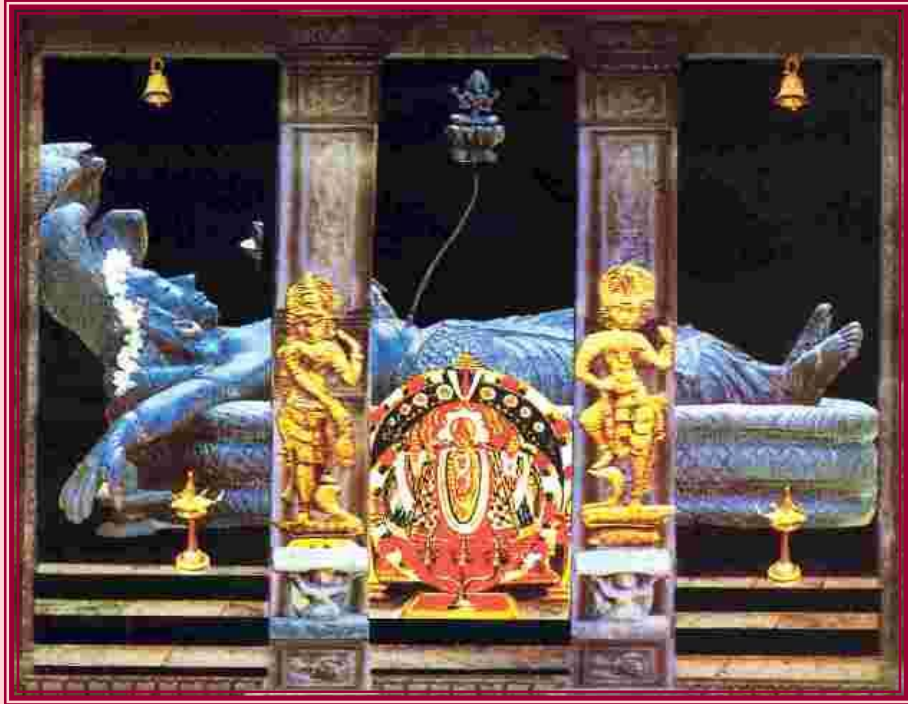
sa.mprINAti pratikalamasou maanasa.m me sujAtA

gambheeratvAt kvacana samaye gUDha nikshiptha vishvA |

nAlIkena sphurita rajasaa vedhaso nirmimANA

ramyAvarta dyuti saharI ra~NganAthasya naabhiH ||

sadagopan.org



nAbhi of Sri PadhmanAbhan

Swami Desikan assesses that Naabhi as "kvachana samayE gUDha nikshiptha visvA" (At one time, that nAbhI hid the whole worlds inside it). Thirukkudanthai Desikan echos that train of thought with the choice of words,





"kvachith kAIE svantharnihitha chidh achith tattva vithathi:" (on a special time (praLayam) AarAvamudhan kept inside the nAbhi the whole collection of the sentient and the insentient of the Universe and protected them). The overlap of words,

"kvachana samayE/kavachith kaalE"

"gUDha nikshiptha visvA/svantharnihitha chidh achith tattva vithathi:"

can only be understood as the Thirukkudanthai Desikan's relation to Swami Desikan as his aparAvathAram.

COMMENTS

Kvachith kAIE --Vithathi: NammAzhwAr described the Lord as "yella ulahum udaya oru mUrthy" to salute the Lord who protected the chEthanAchEthanAthmaka prapancham of His during the ferocity of the time of deluge (mahA PraLayam).

Thirumangai described the kvachith kaalam and the kavachana samayam in his paasuram on Thirukkudanthai perumAn this way :

aNdattin muhadazhundha alai munneer
thirai tathumpa aa aa yenru, tondarkkum
amararkkum munivarkkum taan aruLi, ulahamEzhum
undottha ThiruvayiRRinahampatiyil vaitthummai
konda, KONDAL KAI MANIVANNAN TANN KUDANTHAI
nahar paadi aadeergaLE

The water has risen to the edge of aNdam (brahmAndam) at the time of PraLayam. The giant waves are striking and sweeping away every thing in its way. The thondars of the Lord, devAs and the sages are crying out for help of the aasritha rakshakan. The ever-compassionate aapath bhAndavan comes to their rescue and places them all in the safe abode of His naabhi and floats





safely on those praLayA waters on top of a peepal leaf as Vata pathra sAyeE. The quality of the rakshathvam of the Naabhi of the Parama dayALu is saluted here.

Next, Thirukkudanthai Aandavan salutes the other happenings at the sacred nAbhi of the PadmanAbhan:

"BahUnAm dhAthrUNAm prabhavakaraNI bhUtha kamala": He recognizes the nAbhi as the place of birth of limitless BrahmAs during the numerous kalpAs. The time span and its unimaginable sweep is indicated by Thirumangai in one of his KazhichchIrAma ViNNagara paasurams:"naanmuhan nALL mihaith tharukkai irukku vaymai nalamihu sIr uromasanAl naviRRu". Once, a Brahma got very proud about his longevity. The Lord wanted that Brahma to gain a perspective on his mortality and longevity. He pointed Brahma to a great sage by the name of Romasar. When one hair fell of Romasar's body, the age of one Brahma was over. That is the life span of Brahma. It was very educational for Brahma and he became humble.

At this nAbhi, countless BrahmAs (BahUnAm dhAthruNAm) are created (prabhava karaNI bhUtha) and engage in the act of creation at the command of the Lord. The creation of BrahmAs in His naabhi is saluted by Thirumangai in the special prabhandham he created for Thirukkudanthai AparyApthAmruthan (ThiruvEzhukURRirukkai):

**"oru pErunthi iru malarth-thavisil,
oru muRai ayanai Inranai".**

Swami Desikan salutes the creation of Brahma on top of the beautiful Lotus flower arising out of the naabhi desam of the Lord as: "spuritha rajasA nAleekEna vedasa:nirmimANA". That lotus with its multitude of pollen dust produces the many BrahmAs over eons according to NigamAntha mahA desikan. ThiruppANazhwaar wonders about that aspect of creation of many BrahmAs this way: "ayanai padaitthathOr yezhil unthi mElanRO adiyEn uLLatthin yuirE".





That naabhi is deep (**gabhirA**) to hold all that chethanAchEthanams and is auspicious (**subhA**) because it engages in the subha kaaryam of creation of the BrahmA and thru him, the myriad sentients and the insentients of the Lord's universe. Swami Desikan uses the word "**gambheeram**" to describe the depth and profound nature of the nAbhi of Sri RanganAthA. Thirukkudanthai Desikan chose the word "**GabhIrA**" to reflect the same sense of wonder.

Next, the two Desikans focus on the shape of the naabhi desam, which reminds them of a mighty whirlpool in the milky ocean (Suzhal). Swami Desikan describes it as: **RamyAvartha dhyuthi sahachari** (the beautiful naabhi characterized by the many delightful swirls of the deep ocean). Thirukkudanthai Desikan goes one step further and describes the mighty suzhal (whirlpool) as: **KshIrAbdhE: gurutara mahAvartha subhagA** (that mighty swirl seen in the milky ocean, which is most enjoyable to look at).

Both Desikans and ThiruppANazhwaAr confess that their mind melts over the sight (darsanam) of the most beautiful nAbhi desam of the Lord reclining on AdhisEshA along the banks of the river Cauveri. Their words are:

unti mElanRo adiyEN uLLatthin uyirE--ThiruppaANAr

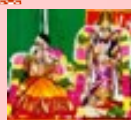
asou naabhi:--prathikalam mE maanasam--SampreeNATHi--Swami Desikan,
Bhagavdh DhyANa sOpAnam

SaarngiNa:subhA iyam naabhI mE hrudhi samyaklasathu:--Thirukkudanthai
Desikan on AarAvamuthan

Both the Desikans were inspired by the anubhavam of ThiruppANazhwaAr, who described his experience as the life of his mind (uLLatthin uyirE).

Swami Desikan stated that this anubhavam melts his heart every minute (**prathikalam mE maanasam sampreeNATHi**). Thirukkudanthai Desikan prayed for that experience to last forever and well (**samyag lasathu**).

Swami Desikan himself in his Muni vAhana BhOgam quotes a sLOkam from Sri





Vishnu tattvam to explain the root cause of such profound anubhavam:

"SvOjjIvanEcchA yadhi Te
SvasatthAyAm spruhA yadhi
AATHMA DAASYAM HARE: SWAMYAM
SVABHAVAM CHA SADHA SMARA"

MEANING

If you are interested in your salvation, please remind yourself always of your nature as an eternal servitor (daasA) of the Lord, who is the undisputed Swami and your indissoluble relationship as the sEshan of the sarva sEshI.

The slokam refers to the Ujjevanam and the ujjevana icchA (the escape from SamsArA and the desire for cutting asunder the cycles of the endless births and deaths)

The sLOkam reminds one to constantly remember the uRavu/the relationship, that is indissoluble (ozhikka ozhiyAthu) as the jeevan's role as a servant to the Lord for all times to come.

ThiruppANar and the two Desikans became svabhAva dAsya PrathibhOdhakAs (those who understood the natural and unalterable relationship between the Lord and themselves as the Master and servants). This awareness and chinthanA happened because of the parama kAruNIka kataksham (the most merciful and compassionate glances of the Lord) falling on them.

Not only did they achieve Ujjevanam, but they also gave us upadEsam about how we can realize ujjevanam by Bhagavadh Anubhavam in the manner suggested by GeethAchAryan:

मच्चित्त मद्गतप्राणा बोधयन्तः परस्परम्।

कथयन्तश्च मां नित्यं तुष्यन्ति च रमन्ति च॥

--श्रीमद्भगवद्गीता-१०-९





maccitta madgataprANA bodhayantaH parasparam |
 kathayantashca maaM nityaM tuShyanti ca ramanti ca ||
 --shriimad bhagavadgItA-10-9

MEANING

These paramaikAnthis and Jn~Anis fix their minds in me, they root their jeevans in me and live for me, they recite my divya charithram for the benefit of one another, they accept the words of fellow bhagavathAs as the true one and consider those upadEsams as the fruit of their lives and stay immersed in that blissful state. With their minds wholly fixed in me, with their senses deeply absorbed in me, enlightening one another, and always speaking of Me, they are satisfied and delighted. They are BudhAs and BhAva samanvithA: according to the Lord.

In the next sLOkam, GeethAchaaryan states how He blesses such BhakthAs:

तेषां सततयुक्तानां भजतां प्रीतिपूर्वकम्।
 ददामि बुद्धियोगं तं येन मामुपयान्ति ते ॥
 --श्रीमद्भगवद्गीता-१०-१०

teShAM satatayuktaanaaM bhajataaM prItipUvakam |
 dadaami buddhiyogaM taM yena maamupayaanti te ||
 shriimadbhagavdgItA-10.10

MEANING

To them, ever steadfast and serving me with affection, I give that Buddhi Yogam by which they come unto Me. Buddhi Yogam is devotion of right knowledge thru dhyANam (Bhagavdh DhyAna sOpANam, AparyApthaamrutha DhyAna sOpAnam). They climb the steps (sOpAnam) of Buddhi yOgam and enjoy the Lord at paramapadham.





Nithyam SriyA samEthAya MangaLam Saarnga dhanvinE

(Auspiciousness to our Lord with the Saarngam in His hand and who is never ever without Sri KomaLavalli).

Such was the mangalAsAsanam of a great AchAryA on the insatiable nectar (aparyApthAmrutha Parabrahmam)!

The divya desam of Thirukkudanthai is known as an Ubhaya prathAna divya Desam because there is prAdhAnyam (prominence) to both the uthsavar and Moolavar (Hema Rangan) just as in Srirangam and Thiruppathi. This thiruppathi of ThiruKudanthai is after all The Thiruppathi that brought us back the NaalAyira divya Prabhandham thru Naatha Muni. The Lord is therefore known as DrAvida Sruthi darsakar and AarAvamudhAzhwAn.

Seven AzhwArs, Kambhan, PiLLai PerumAL Iyengar of 108 Thirupathi ThiruvandhAthi fame, Swami Desikan (66th sLOkam of Taatparya RathnAvali) have saluted this ancient Lord of Thirukkudanthai. This Bhaktha-Vathsalan would only have His meals after Thirumazhisai ate and He took the sEsham from His dear BhakthA's meals. What a soulabhyam and affection for His dear BhakthAs! He performs annually for another Bhakthan thru His archakA. Thirumangai constructed a Ratha Bhandham for Him and it is known as ThiruvEzhukURRirukkai. Our dear Thirumangai also constructed a ThEr for Him and invited us to worship Him (Soozh Punal KudanthayE Thozhumin). He celebrated his BhAgyam in another Paasuram of his this way: "TaNN Kudanthai kidantha maalai Nediyanai adi nAyEn ninanithittEnE". NammAzhwAr recorded that his body and mind melted before the incomparable beauty of the Lord and gave Him the Title ArAvamudhan or insatiable nectar.

Towards the end of ThiruvAimozhi, NammAzhwAr reminded the world about the specialty of the BhakthAs of AarAvamudhan: "Kudanthai YemkOvalan kudi AdiyArkKE". Swami Sri NammAzhwAr pointed out that the great reception provided for the mukthAthmA travelling thru archirAdhi maargam are reserved especially for the bhakthAs of AarAvamudhan.





SLOKAM 7

रमावासस्थानं मणिवररुचा भास्वदनघं
 महाहारोल्लासं निखिलजगदादिप्रकृतिभूः ।
 सुनद्धं सूत्रेण दृतकनकभास्वत् स्ववपुषा
 सदा वक्षश्चित्ते मम लसतु शार्ङ्गख्यधनुषः ॥ ७

ramAvAsasthAnaM maNivararucA bhAsvadanaghaM
 mahAhArollAsaM nikhilajagadAdiprakRRitibhUH |
 sunaddhaM sUtreNa dRRitakanakabhAsvat svavapuShA
 sada vakShashcitte mama lasatu shaar~NgAkhyadhanuShaH || (7)

MEANING

This sLOkam is a salutation to the Sacred Chest region of Sri Aaravamudhan. Prior to analysing this, one has to enjoy the source sLOkam of Swami Desikan celebrating the beauty of Sri Ranganathan's chest in Sri Bhagavadh DhyAna sOpAnam (6th slokam):

श्रीवत्सेन प्रथित विभवं श्री पद न्यास धन्यं
 मध्यं बाह्वोर्मणिवर रुचा रञ्जितं रङ्गधाम्नः ।
 सान्द्रच्छायं तरुण तुळसी चित्रया वैजयन्त्या
 सन्तापं मे शमयति धियश्चन्द्रिकोदार हारम् ॥



sacred chest

shriivatsena prathita vibhavaM shrii pada nyAsa dhanya.m
 madhya.m bAhvormaNivara rucA ra~njita.m ra~NgadhAmnaH |
 sAndracChAya.m taruNa tuLasI citrayA vaijayantyA
 sa.mtApa.m me shamayati dhiyashcandrikodAra haaram ||





Swami Desikan in turn was captivated and inspired by the ThiruppANazhwar's Tamil Paasuram celebrating the glory of the chest of Sri RanganAthan in his divya prabhandham, AmalanAdhipirAN (5th Paasuram):

Paaram Aya pazhavinai paRRaRutthu, yennait thann
vAramAkki vaitthAn vaitthathanRi yennuLL puhunthAn
kOra maathavam seythanan kol aRiyEn arangatthammAn, Thiru
Ara maarvathanRO adiyEnai aatkoNDathE

WORD BY WORD MEANING FOR 7TH SLOKAM OF APARYAPTHAMRUTHA DHYANA SOPANAM

RamA VaasasthAnam : that chest, which is the place of residence of MahA Lakshmi

MaNi Vara ruchA bhAsvath : that region, which is resplendent with the effulgence of the king of gems, Kousthubham

Anagham : that chest region, which is blemishless

Mahaa hArOllAsam : that chest region shining with the great flower garland (Vana mAlai)

Nikhila JagadhAdhi : That region, which is the place of residence of Moola prakruthi out of which all the universe evolved

Dhrutha kanaka bhAsvath : that beautiful chest region adorned by the sva vapushA {soothrENa sacred thread, which shines with the sunaddham} resplendent hue of molten gold

SArnghAkhya Dhanusha : That sacred and beautiful chest of the One, who holds the bow known as Saarngam





Mama ChitthE sadhA lasathu : May that chest of the Lord of Thirukkudanthai shine in my mind forever.

We will now comment in detail on each of the word or group of words used by Thirukkudanthai Desikan here:

1. **RamA VaasasthAnam**: MahA lakshmi is enchanted by the beauty of Her Lord's chest and chooses to stay there and declares that she will not leave that place even for a moment (**ahalahillEn yenRu AlarmEI mangai Uraiyum iRaimArbhu**). The glory of MahA lakshmi residing at the Lord's chest earns for the Lord the titles such as "Kudanthai ThirumAl" from NammAzhwAr. Kaliyan went on to recognize the significance of the chest sanctified by MahA Lakshmi by addressing the Lord as : "**Kudanthaip PerumAnai, vArAr vanamulayAL malar mangai Naayakan**".

BhUthatthAzhwar focused on the ThirumArbhu with his mangaLAsAsanam: "**YengaL PerumAn ImayOr talaimahan nee, senkaNN nedumaal Thirumaarbha**". AzhwAr puts the emphasis on "ThirumArbhan" among the many qualifiers about the glories of the Lord of Thirukkudanthai. He might have the red lotus-like eyes, He might be the NedumAl, but all of these naamams point to the holy chest of the Lord (ThirumArbhan). There resides and presides MahA Lakshmi (RamA Devi) and makes Him auspicious in every way. AzhwAr seems to suggest that the Lord's SarvEsvarathvam would evaporate quickly, if He had not the cause of His auspiciousness staying on His chest to confer MangaLathvam.

Even the VedAs comprehend what the most supreme is by studying the location of the foot marks of MahA Lakshmi (**Sri Padha nyAsa dhanyam**). The very same Vedam declares therefore confidently: "**SraddhAyA dEvO devathvam asnuthE**" (The Lord achieves the status of DEvarAjan because of His association with SraddhAdEvi/MahA Lakshmi on His chest). That is why, the straight speaking Thirumazhisai stated unambiguously: "**ThiruvillAt thEvarai thERElmin thEvu**". He gave us the upadEsam not to approach any God except





the One with MahA Lakshmi on His chest. Rest of them are not capable of granting the parama purushArtham of Moksham. That AarAvamudhan's chest is the elected place of residence of MahA Lakshmi of the most beautiful limbs (KOmaLAngi = KOmaLambhAL = KOmaLavalli).

THE ADDITIONAL SALUTATIONS TO THAT AUSPICIOUS THIRUMARBHU OR THE CHEST REGION OF THE LORD OF THIRUKKUDANTHAI.

The great bhakthA of AarAvamudhan, this aparAvathAran of Swami Desikan focuses now on the following additional auspicious vasthus in that blemishless (anagam) chest:

1. MaNi vara ruchA bhaasvath
2. Mahaa HaarOllAsam
3. nikhila JagadhAathi prakruthi bhU:
4. sunaddham sUthrENa dhrutha kanaka bhAsvath

Thirukkudanthai Desikan prays to the Lord that the memory of His auspicious ThirumArbhu adorned with the gem Kousthubham, vana Maalai, sacred thread and prakruthi should remain forever etched in his mind and illuminate that mind always.

Before commenting on the allusions associated with the four items referred to above, let us focus on the Anagha Vakshasthalam or the blemish-free chest. The sacredness of the Lord's chest is revealed to us by Azhagiya MaNavALa PerumAL NaayanAr in his AchArya Hrudhaya soorNikai: "Bharatha AkrUra MaaruthikaLaip parishvankittha Mani mihu maarvilE kurumaamaNi-yaa yaNayum vasthuvukku".

Here, NaayanAr refers to that ThirumArbhu that embraced tightly BhaAgavatha SrEshTAs like Bharathan and HanumAn during RaamAvathAram, and AkrUrar in KrishNAvathAram.





Once NammAzhwAr looked at the ThirumArbhu of the Lord with Nithya Sri and declared: "neesanEn niRai onRumilEn -- Ammaan Aazhip pirAn yevvidatthAn? YaanAr?" (I am the lowliest of the low; I do not have any guNa sampoorthi. How exalted is my Lord with Sudarsanam in His hand? How low am I?" With this statement, Swami NammAzhwAr stood aside saying how can I dare to approach Him?

The Lord who heard this naicchAnusanthAnam ran towards the AzhwAr and hugged him tight to His chest. That chest with many Bhaagavatha samslEsham (union) is very auspicious and blemishless (anagham).

During the samprOkshaNam that Thirukkudanthai Desikan performed, Amudhan longed for the aalinganam (embrace) of this parama Bhaagavathar. Such is the glory of the blemishless chest of the Lord that is the subject of this sLOkam.

1. "Mani vara ruchA BhAsvath": The Lord of Kudanthai, who has been saluted by one of the AzhwArs as "Kudanthai mEya kuru maNit thiraL" gave place for the gem, Kousthubham and enhanced its beauty thru association with His auspicious chest.

At Thirukkudanthai, Cauveri floods bring forth and lay at the Lord's feet many gems (Sezhu maamaNigal sErum sezhu neer Thirukkudanthai). MaNi VarAs like Thirumazhisai also assemble at the feet of this Kousthubha MaNi ThirumArbhan and enhance the lustre of the Lord's sannidhi. That fundamental jyOthi that adds lustre to all assembled on His chest and at His feet is the "Satyam JyOthi" identified by Thirukkudanthai Desikan as AravAmudhan.

2. "MahA haarOllaasam": The second MangaLa Vasthu adorning that illustrious ThirumArbhu is "the MahA haarOllaasam". There are many beautiful ThuLasi and flower garlands that adorn the Lord's beautiful chest. Amudhan's sevai with those fragrant garlands including the one made from wild flowers of the forest (vana Maalai, Vyjayanthi) has been saluted by many AzhwArs and





AchAryAs: "KaanAr naRum ThuzhAi kai seytha kaNNi" beautifies that chest. MahA Lakshmi Herself constructed that fragrant ThuLasi garland for the Lord according to PeriyAzhwAr.

"SErntha ThirumAl kadal Kudanthai--vaNduzhaik KaNNI" is the mangaLAsAnam of pEy AzhwAr. He also admires that beautiful chest donning the TaruNa ThuLasi maalai.

NammAzhwAr cries out loud over his dhurbhAgyam in not getting the beautiful lily and Thulasi garlands adorning the Lord's chest: "valli VaLa vyal soozh Kudanthai maamalark kaNN valarhinRa maal, alli malarth-thaNduzhaayum taarAn, aarKkiduhO vinipUsal solleer?". As ParAnkusa Naayaki, AzhwAr cried out that the Lord was parsimonious in blessing her with the garlands that she coveted.

ThiruppANar conceded that the beauty of the Lord's chest with the garlands enslaved him: "ThiruvAra maarbathanRO adiyEnai aatkoNdathE".

Thirukkudanthai Desikan was overcome by the "MahA-haarOIIAsa Vaksha sthAlam" and presented a patthakkam with Lakshmi pendant (Lakshmi Haaram).

3. "nikhila JagadhAthi prakruthi bhU:" : The next item that Thirukkudanthai Desikan finds on the chest of the Lord is Moola Prakruthi that is involved in all his creations (naama rUpa prapancham).

4. "Sunaddham soothrENadhRutha kanaka BhAsvath sva vapushA" : The final auspicious item that Thirukkudanthai finds on the Lord's sacred chest is "Sunaddham soothrENa dhrutha kanaka BhAsvath sva vapushA". On the Chest of this Vaidhika VimAna adhishtAthA (the Parama Vaidhikan resting under the Vaidhika VimAnam at Thirukkudanthai), Sri Gopaala Desikan of Thirukkudanthai finds the golden sacred thread that shines like the freshly melted pure gold in hue. In spite of the fact that He does not need to perform karmAnushtAnams for gaining any srEyas, He keeps performing sroutha SmArtha vihitha nithya karmAnushtAnams and wears the Yaj~nOpaveetham to





indicate His Vratam. In the ThiruvEzhukURRirukkai, Kaliyan salutes this sacred thread of Aaravamudhan this way: "muppuri noolodu maanuriyilanku maarbhiniil". AzhwAr sees Amudhan as Vaamana BrahmachAri with both the Yaj~nOpaveetham and deer skin on His chest.

Thirukkudanthai concludes this sLOkam with the prayer to be blessed with the nourishing memory of the beautiful chest region of the Lord (SadhA vaksha: chitthE lasathu SaarnghaakyA Dhanusha:) with its Kousthubham, MahA Lakshmi, fragrant garlands and sacred thread.

In the next sLOkam, Thirukkudanthai Desikan moves his glance upwards from the chest and focuses on the enjoyment of the Lord's arms.



SLOKAM 8

नतानां सर्वेषां परमहितविश्राणनपरं

सुवामं वामान्यं स्वभुजमुपधाय प्रमुदितम्।

भजे वामं बाहुं भुजगसदृशं जानुनिहितं

विधायानन्तेऽस्मिन् शयितमनघं शार्ङ्गमहम् ॥ ८

natAnAM sarveShAM paramahitavishrANanaparaM

suvAmaM vAmAnyAM svabhujamupadhAya pramuditam |

bhaje vaamaM bAhuM bhujagasadRRishaM jaanunihitaM

vidhAyaanante.asmin shayitamanaghaM shaar~NgiNamaham || 8

MEANING

The 8th sLOkam deals with the pair of beautiful arms of the Lord reclining on Aadhi Seshan at Thirukkudanathai. Thirukkudanathai Desikan stands before AarAvamudhan resting on AnanathAzhwAn and gazes at the two arms of the Lord. He sees that the Lord's right arm is serving as a pillow for the Lord's head and the other is stretched across His body all the way to His knees. Thirukkdanthai GopAla Desikan reveals to us the significance of these two arms of the Lord free of any dhOshams (anagan or kuRai onRumilla Govindhan).

ThiruppANazhwAr did not address the beauty of the Lord's arms in his amalanAdhipirAn paasurams. He was on a straight line of a journey and was hastening from the enjoyment of the ThirumArbhu to the neck of the Lord. Swami Desikan compensated for the omission of the AzhwAr, who was rushing to unite with the Lord of Srirangam and in that rush skipped the salutation to the Lord's arms. Swami Desikan however tarried a bit to enjoy the beauty of the powerful and auspicious arms of Sri RanganAthan. The apara-Swami dEsikan, Thirukkudanathai Gopala Desikan followed the directions of his predecessor and included a sLOkam to salute the greatness of the arms of Sri



SaarangapANI at KumbhakONam in the way shown by Swami Desikan some 500 years before at Srirangam.

Swami Desikan's Bhagavath DhyAna sOPAna sLOkam saluting the Lord's arms is as follows:

एकं लेलोपहितमितरं बाहुमाजानु लम्बं

प्राप्ता रङ्गे शयितुरखिल प्रार्थना पारिजातम्।

दृष्टा सेयं दृढ नियमिता रश्मिभिर्भूषणानां

चिन्ता हस्तिन्यनुभवति मे चित्रमालान यन्त्रम्॥

ekaM leelopahitamitaraM bAhumaajAnu lambaM

prAptA ra~Nge shayiturakhila prArthanaA pArijAtam |

dRRiptA seyaM dRRiDha niyamiTA rashmibhirbhUShaNAnAM

cintA hastinyanubhavati me citramaalaana yantram ||



A pair of beautiful arms--SrIMaTam Aaravamudhan





Swami Desikan salutes the right hand of Sri Ranganaathan that playfully supports His head and serves as the boon-granting, wish-yielding KaRpakaa tree for one and all, who surrender to Him as prapannAs. Swami Desikan enjoys the long left hand of the Lord that reaches all the way to His knees and states that the enjoyment of those auspicious pair of the Lord's hands sends him into rapture. He compares his status of bliss of enjoying the Lord's arms to that of a joyous elephant that is bound by the ropes and held under control in a cage. In his case, the ropes are the rays of light emanating from the aabharaNams on the Lord's chest and the two arms constitute the cage that holds him in captivity.

Thirukkudanthai Desikan echoes Swami Desikan's thoughts on the beauty and the anugraha sakthi of those two arms of Sri AarAvamudhan, who is the Hema Rangan. He points out that the right hand (**vaamAnyam**) is supremely beautiful (**suvAmAm**). That arm is serving as a pillow for His head and looks very graceful in that posture (**Sva VaamAnyam bhujam upadhAya pramudhitham**). Besides being blissful to look at, that right hand under the head of AarAvamudhan has a very special function.

What is that unique function? It is "**parama hitha visrANana param**" or it has the vratham of conferring Parama Hitham (mOksham) to all those, who perform SaraNAgathi to Him.

That anaga mUrthy (Blemishless Lord) is resting on His bed of AadhisEshan (**asmin AnanthE sayitham**). His left hand resembling that of AnanthAzhwaN in size and strength stretches all the way to His left knee. Through the placement of His left arm near His knee, the Lord of Thirukkudanthai is hinting that the ocean of samsAram (**BhavAbhdhi**) is only knee deep for those, who seek refuge in Him. As Parasara Bhattar explained to AppiLLai PiLLai, the extended left hand toward His feet is to indicate those feet are the UpAyam and upEyam for a Prapanna.

Thirukkudanthai Desikan is overwhelmed by the darsana soubhAgyam of these





auspicious and powerful arms of the Lord and performs immediately his SaraNagathi (anagam SaarngiNam bhaJE) since they are "akhila bhuvana prArthanA pariJAtham" as pointed out by Swami Desikan.

ADDITIONAL COMMENTS ON THE GROUPS OF WORDS OF THIS SLOKAM

1. **NathAnAm sarvEshAm parama hitha visrANana Param:** That right arm of the Lord has a kankaNam on its wrist to reveal that those, who approach Him and surrender to Him will receive the highest of hithams (viz.) mOksham.

Two of the AzhwArs, who performed SaraNagathi at Aaravamudhan's feet and received the blessings of His auspicious arms, are NammAzhwAr and Kaliyan. Here are excerpts from their anubhavams:

☆ "isaivitthu yennai unn thALiNaik keezh irutthum ammAnE"

☆ "theerA vinaikaL theera yennai AaNDai"

NammAzhwAr salutes thus the Lord of Thirukkudanthai as the One, who prepared his mind and blessed Him to be seated at the comforting shade of the Lord's sacred feet. The result of that boon was the curing of all incurable thApa trayams and other SamsAric sufferings.

Thirumangai celebrates the power of the blessed arms of the Lord and reminds us that we will receive the parama hitham of Moksham from those celebrated hands, if we offer our prapatthi under His feet. He asks us to recite His names and dance with joy over reflection on the many meanings of His name, NaarAyaNan:

"KudanthayE thozhuthu naavinAl uyya naan,

KaNDu koNDEn NaarAyaNA yenum nAmam"

"KonDal kai MaNi VaNNan taNN Kudanthai Nagar Paadi AadeerkaLE"

2. **VaamAnyam sva bhujam upadhAya pramudhitham:** The UllAsam or the joyous posture of the Lord, who has His right hand under His head as a pillow





to support it is referred to here. Why He is so joyous? The allusion is to the Dharbha sayana mUrthy, who laid down on the dharbhams in observance of a vratham to seek the permission of the King of Oceans to build a sEthu (dam) across the ocean to reach Lanka. At that Time, Our Lord used His right arm similar to AdhisEshan in strength and beauty as a pillow to support His head and waited. At Thirukkudanthai, He Himself is the SEthu (Amruthasya yEsha sEthu :) He did not need another sEthu to transport the prapannAs across the deep and fierce ocean of SamsAram. He is proud and joyous over the fact that He Himself is serving as the "Raama sEthu". That is the reason for His ullAsam.

3. BhajE Vaamam bhAhum bhujaga sadhrusam jaanu nihitham VidhAyan ananthE asmin sayitham Anagam SaarngiNam: Lord is Ananthan (limitless), He is lying on Ananathan (AnanthAzhwAn/AadhisEshan). The sthuthi passage, "sahasra vadhanO dEva: phaNAmaNI virAjitha:, sa yEva vaTa VrukshO bhUtananthOdhbhutha rUpavAn" says AdhisEshan took the form of the peepal tree leaf during PraLyam for serving the Lord as His bed and later took the form of the thousand hooded AadhisEshan to serve once again as bed at Srirangam and Thirukkudanthai. The same "aalatthilayAn" transforms into "aravinaNai mElAn". On the bed of Ananthan, He gives us the impression that He was engaged in Yoganidhrai (uRanguvAn pOl yOgu seyvAn) until Thirumazhisai asked Him to get up and speak to him. He woke up, opened His eyes and partially raised Himself to see, who was commanding Him to get up and enjoyed the presence of His dear devotee in front of Him and kept His eyes open since then to see us all even today to bless us.





SLOKAM 9

मुग्धं वक्त्रं तुहिनकिरणस्पर्धि लावण्यगेहं

कल्याम्भोजप्रणयि नयनं कर्णसीमातिलङ्घि।

ओष्ठद्वन्द्वं स्थितमनुपमं कुन्तलं शार्ङ्गपाणेः

दृष्ट्वा दृष्ट्वा भजति न च मे लोचनं तृप्तिलेशम्॥ ९

mugdhaM vaktraM tuhinakiraNaspardhi laavaNyagehaM

kalyAmbhojapraNayi nayanaM karNasImAtila~Nghi |

oShThadvandvaM sthitamanupamaM kuntaLaM shaar~NgapANeH

dRRiShTvA dRRiShTvA bhajati na ca me locanaM tRRiptilesham || (9)



Thirumukha Mandalam

MEANING

Ninth slokam summarizes the anubhavam of Thirukkudanthai Desikan as he shifts his attention from the enjoyment of the soundharyam and significance of the two mighty arms of Sri SaarangapANi of Thirukkudanthai. The great AchAryan now focuses on the Thirumukha Mandalam (divine face) of the Lord of insatiable beauty. What a beautiful anubhavam of the mukhAravindham of





the AparyApthAmrutha para brahmam and the incomparable soundharyam of the eyes, ears, lips and the black and curly tresses of the Lord's kEsa bhAram ! Tender echoes of Swami Desikan's 8th sLOkam of Sri Bhagavadh dhyAna sOpAnam are heard here. That 8th sLOkam housing deep meanings of the smile adorning the face of Sri Ranganaathan is a very dear one to all of us:

साभिप्राय स्मित विकसितं चारु बिम्बाधरोष्ठं

दुःखापाय प्रणयिनि जने दूर दत्ताभिमुख्यम्।

कान्तं वक्रं कनक तिलकालङ्कृतं रङ्ग भर्तुः

स्वान्ते गाढं मम विलगति स्वागतोदार नेत्रम्॥

saabhiprAya smita vikasitaM cAru bimbAdharoShThaM

duHkhApAya praNayini jane dUra dattAbhimukhyam |

kaantaM vaktraM kanaka tilakAla~NkRRitaM ra~Nga bhartuH

svAnte gADhaM mama vilagati svAgatodAra netram ||

Swami Desikan confessed here that the sweet experience of enjoying the beauty of the welcoming eyes, the Kovai fruit like lips and the meaningful smile of the Lord of Srirangam is deeply etched in his heart (svAnthE gADham mama vilagathi).

Thirukkudanthai Desikan followed forth and recorded that the enjoyment of the beauty of the AparyApthamrutha Para Brahmam's mukhAravindham is insatiable and that his eyes never say enough even after enjoying that incomparable beauty time and again (DhrushtvA-dhrushtvA bhajathi na mE lOchanam trupthi lEsam).

Thirukkudanthai Desikan starts describing his anubhavam with the matchless face (vakthram) of Lord SaarngapANi: "Mugdham vakthram tuhina kiraNa spardhi laavaNya gEham".

Our AchAryan states that the coolness of the Lord's glances originating from





His face defeats the coolness of the rays of the Full Moon. Thirukkudanthai Desikan qualifies further the beauty of that face of the Lord with two more information points: "laavaNya gEham and Mugdham". He says the Lord's vakthram is the abode of beauty (laavaNya gEham) and that it is most delectable (mugdham) to experience.

The samudhAya soundharyam (integrated beauty) of the face of Lord AarAvamudhan has been celebrated extensively by AzhwArs and AchAryAs earlier:

"Soundharyam KudamUkkilE prasiddham" (the beauty of the Lord is well known at KumbhakONam).

"KaLai KaNaRRArAi urukkum maadhuryam KudamUkkilE pravaahikkum" (That soundharyam of the Lord would melt the hearts of BhakthAs as attested by NammAzhwAr in his first paasuram). Even AdhisEshan with his 1,000 tongues can not adequately describe the soundharyam of his Lord as he gazes from above.

PeriyAzhwAr explained to us that the Lord's beauty intoxicates the mind of the Ladies (Gopis with the faces matching the beauty of the full moon): "madamkoLL madhi muhatthArAi maal seyya valla vem myndhA".

NammAzhwAr followed suit and explained his own experience: "AarAvamudhE adiyEn udalum neerai alainthu karaya urukkuhinRa NedumAlE".

Such is the beauty of the Lord's face at Thirukkudanthai.

Tirukkudanthai Desikan develops the theme further and explains to us the four features of that face of the Lord which riveted his attention:

1. KarNa seemAthi langhi nayanam
2. KalyAmbhOja Pranayi nayanam
3. Anupamam sthitham Oshta Dhvandhvam and





4. KunthaLam

In that singularly beautiful face of the Lord are housed:

1. **KarNa seemAathi langhi nayanam:** The eyes that extend up to His ears (karNa seemAathi langhi), which fit with one of the SaamudhrikhA lakshaNams of the Lord. The effect of those eyes extending almost up to His ears and adorned by dark, long eye lashes has been described by one AzhwAr this way:

"KariyavAhi puDai paranthu miLirnthu sevvariYodi

NeeNDavap periyavAya kaNNkaL thammai pEthami seythana"

2. **KalyAmhOja PraNayi nayanam:** these welcoming eyes (svAgadhOdhAra nEthram) have a great friendship with the just blossoming lotus at aruNOdhayam (dawn). We may wonder why the Lord's eyes express such friendship with the just blossoming lotus. It is because the Lotus is the flower, which is very dear to His Devi, Sri KomaLavalli (padhma priyE padmini padma hasthE padmAlayE padma daLAYathAkshi--). At Thirukkudanthai we have the darsana soubhAgyam of the ArchA-mUrthy of KomaLavalli as being seated on a huge Lotus flower.

3. **Anupamam sthitham Oshta dhvandhvam:** In that face of incomparable beauty of the Lord, Thirukkudanthai Desikan comes across the matchless pair of lips (the upper and the lower). Swami Desikan described their beauty at Srirangam as "chAru bimbAdharOshtam".

4. **KunthaLam:** The curly dark tresses of the Lord's hair captivates next the mind of Thirukkudanthai Desikan. Here the naamam of Kesavan is being saluted. Kesavan means the one with the most beautiful hair (kesam). NammAzhwAr paid His tribute to Sri Aaravamudhan as Kesavan : "yenkEsavan Kudanthaiyenk Kovalan".

Thirukkudanthai Desikan conceded that his eyes are never satisfied or satiated by the drinking in of the beauty of the Lord's face; however much they try. He could not satisfy his thirst for the enjoyment of the beauty of





the Lord's face. *Suvaikka suvaikka thihattAthathu indha amudhu*. That is the nature of the depth of beauty of the Lord's Thirumukha Mandalam and fits with the AzhwAr's anubhavam, "*Taamaraik KaNkaLOdum senkani vAionRinOdum selhinRathen nenjamE*".

After enjoying with intensity the avayavams and the face of the Lord, Thirukkudanthai Desikan lifts up his gaze to the dazzling, bejewelled crown (divya KirItam) of Amudhan and describes its beauty in the next (tenth) sLOkam.



SLOKAM 10

नानारत्नप्रथितमहिमा श्रीमदापीठनद्धः

सर्वेशत्वप्रकटनचणो निर्मितोऽतुल्यहेम्ना।

माल्योन्नीतस्थिरपरिमळो वैदिकाख्ये विमाने

वासस्थाने हृदि लसतु मे शार्ङ्गिणस्तत्किरीटः ॥ १०

naanAratnaprathitamahimA shriimadApIDhanaddhaH

sarveshatvaprakaTanacaNo nirmito.atulyahemna |

mAlyonnItasthiraparimaLo vaidikAkhye vimAne

vaasasthAne hRRidi lasatu me shaar~NgiNastatkirITaH || (10)



The bejeweled crown



MEANING

The tenth sLOkam deals with the resplendent, bejewelled crown of the Lord of Thirukkudanthai. Sri GopAla MahA Desikan lingered for quite a while enjoying the SaamudhriKA-lakshaNam filled face of AarAvamudhan. Then he reluctantly moved his gaze to the Kireetam that is symbolic of the Lord's status as SarvEswaran.

The emphasis here is on the last two words of that crown of the Lord of Thirukkudanthai, who holds the bow named Saarngam in His hands (**SaarngiNa: tath kireeta:**).

What about that Kireetam? Our AchAryan prays for the memory of that crown of SaarngapANi to reside forever in his mind (**hrudhi lasathu mE**). Then our AchAryan asks for another boon about additional places of residence for that lustrous and beautiful crown of the Lord. Our AchAryan wishes also for that holy crown to stay forever in the original place of residence of the Lord, which is the Vaidhikha VimAnam (**VaasasthAnE VaidhikhAkyE lasathu**) at Thirukkudanthai.

The crown can not however reside at both places at the same time. That is, it can not be at the mind of the AchAryan as well as at the Vaidhikha VimAnam. Our AchAryan therefore gives precedence for that crown adorning SaarngapANi to reside under the Vaidhikha vimAnam and then the memory of that Vaidhika VimAnam containing that splendid crown to become enshrined in his mind/heart (**mama hrudhi CHA lasathu**) The emphasis is on the word "cha", which means "also". The crown according to the Acharyan should rest in its formal residence as a priority and then in his mind/heart region.

What else is so special about that kireetam? It is found to be wound with the garlands of Tulasi and fragrant flowers (**maalyOnneetha sthira parimaLa: SaarngiNa: tath kireeta:**). The fragrance of that Kireetam is permanent. It is not because of the fragrance of the flowers or ThuLasi, but it is the natural





gandham (fragrance) of the Kesam of the Sarvagandhan that imparts the permanent fragrance to the flowers and ThuLasi, constituting the garlands wrapped around the Kireetam.

The crown itself is made of pure gold, which has no equal in its lustre (athulya hEmnA nirmitha:). It has many rare gems enmeshed in its body (naanA rathna prathitha mahimA). There are emeralds, pushpa raagams, spotless diamonds, VaiDUryam, sapphires and other precious stones in that crown.

This multi-splendored, gem-bedecked golden crown adorning the siras of AarAvamudhan is a clear indication of His Supermacy as the Lord of the Universe, SarvEsvaran (sarvEsvarathva prakatana chaNa:).

This uniquely sacred and beautiful crown announces as it were, the supermacy of AarAvamudhan as the dEvathi dEvan and the Lord of all chEthanams and achEthanams. This ThiruvabhishEkam (Crown) establishes without doubt that AarAvamudhan is the ultimate Master of this universe and all its beings.

NammAzhwaar attests to the SarvEsvarathvam of the Lord of Thirukkudanthai with the salutation : "thodu kadal kidantha venkEsavan kiLaroLi maNi mudi Kudanthai venkOvalan". AzhwAr points out that the radiance emanating from the gems adorning that kireetam spreads everywhere and attest to His SarvEsvarathvam.

That crown is made out of unalloyed gold (maRRoppAraiYillA aaNip Ponn = matchless pure gold) and its Beauty is further enhanced by the fragrant garlands of green ThuLasi, colorful wild flowers, Jaathi mullai and Jasmine et al. These garlands encircling the Lord's crown have nithya parimaLam because of their association with the hands of BhaagavathAs like VishNucchitthar and ANDAL. That is why the Lord's crown and His beautiful head wearing the illustrious crown with garlands have been saluted as "SurabhI krutha chAru mouLee". ANDAL's (SooDikkoduttha NaachiyAr's) garland adorning the Lord's crown entitles Him to have the nAmam of "GOdhaiyAtti kuzhal amarntha maNam amarntha PerumAL".





AzhwArs in their mangaLAsAnams pay tribute to that ThiruvabhishEkham adorned by the fragrant garlands. One example of their anubhavam is: "TaaLiNai mElum, nann mArbhilum, SUDAR MUDI MELUM --puNaintha TaNNam ThuzhAi udaya ammAn".

That resplendent Crown is closely associated with the concept that the Lord is the Veda Purushan (the Master of the fragrant VedAs). It reveals His Vaidhika nature.

It is therefore no wonder that the VimAnam at Thirukkudanthai of this Vaidhika Purushan is revered as Vaidhikha VimAnam. Thirukkudanthai Desikan prays in this sLOkam for the special blessing of that Veda Purushan's Kireetam to shine forever in His heart as it shines under the Vaidhikha VimAnam.

His adoration of the Kireetam of Sri AarAvamudhan follows very closely the anubhavam of Lord RanganAthA's kireetam by Swami Desikan in his Sri Sookthi, Sri BhagavathDhyAna sOpAnam (9th sLOkam):

माल्यैरन्तः स्थिर परिमळैर्वल्लभा स्पर्श मान्यैः

कुप्यच्चोळी वचन कुटिलैः कुन्तलैः श्लिष्ट मूले।

रत्नापीड द्युति शबळिते रङ्गभर्तुः किरीटे

राजन्वत्यः स्थितिमधिगता वृत्तयश्चेतसो मे ॥

maalyairantaH sthira parimaLairvallabhA sparsha manyaiH

kupyaccoLii vacana kuTilaiH kuntalaiH shliShTa mUle |

ratnApIDa dyuti shabaLite ra~NgabhartuH kiriiTe

raajanvatyaH sthitimadhigata vRRittayashcetaso me ||

One can hear the echoes of these word groups from Swami Desikan's sLOkam on the kireetam of the Lord of Srirangam in Thirukkudanthai Desikan's eulogy across centuries on AarAvamudhan. Here are four examples of such echoes:





Swami Desikan	Thirukkudanthai Desikan
RathnaapeeDa dhyuthi saBaLithE	NaanA rathna prathitha mahimA
MAlYairantha: sthira parimaLai:	mAlYOnnetha sthira parimaLai:
Vrutthaya: chEthasO mE	Hrudhi vilasathu mE
VallabhA: sparsa Maanyai:	SrimathA peeDa naddha:

In the next sLOkam, Thirukkudanthai Desikan sums up his anubhavam of the beauty of the different limbs of AarAvamudhan from His lotus feet to the radiant crown.





SLOKAM 11

(PaadhAathi kEsAntha sthuthi)

पादाम्भोजं प्रतिकलमहं शार्ङ्गिणो नौमि नित्यं

जङ्घाजानुप्रवरयुगळं संस्मरेयं ततोऽपि।

ऊर्वोर्युग्मं तदनु महितं नाभिदेशं भुजौ द्वौ

वक्षो वक्रं तदिदमखिलं सुन्दरं निर्विशेयम् ॥ ११

paadAmbhojaM pratikalamahaM shaar~NgiNo naumi nityaM

ja~NghAjAnupravarayugaLaM saMsmareyaM tato.api |

UrvoryugmaM tadanu mahitaM naabhideshaM bhujau dvau

vakSho vaktraM tadidamakhilaM sundaraM nirvisheyam || (11)

MEANING

After focusing on the Thiruvabhishekam (crown) of the Lord adorned with the fragrant garlands, Thirukkudanthai Desikan reflected on the overall beauty of the Lord reclining under the Vaidhikha VimAnam at Kumbakonam. He also remembered his own eulogy of Sri Ranganathan during his avatharam earlier as Swami Vedantha Desikan. Four centuries of stored memory rushed past him and out came the beautiful eulogy of the beauty of Sri Saarangarajan, which has many echoes of his earlier mangalAsanam of Sri Rangarajan in SLOkam 10 of Sri Bhagavadh DhyAna sOPaanam.

पादाम्भोजं स्पृशति भजते रङ्गनाथस्य जङ्घाम्

ऊरुद्वन्द्वे विलगति शनैरूर्ध्वमभ्येति नाभिम्।

वक्षस्यास्ते वलति भुजयोर्माभिकेयं मनीषा

वक्राभिख्यां पिबति वहते वासनां मौलि बन्धे ॥





paadAmbhoja.m spRRishati bhajate ra~NghanAthasya ja~NghAm
Uruudvandve vilagati shanairUrdhvamabhyeti naabhim |
vakShasyAste valati bhujayormaamikeyaM manIShA
vaktrAbhikhyAM pibati vahate vAsanAM mauLi bandhe ||

Thirukkudanthai Desikan's sthuthi of Sri AarAvamudhan also starts with the very words of Swami Desikan, "PaadAmbhOja". Both their salutations start with the PaadhAmbhOjam of the Lord and ends up with the enjoyment of the Kireetam symbolizing His SarvEsvarathvam.

(1) Swami Desikan says: "Maamika iyam manIshA RanganAthasya PaadhAmbhOjam sprusathi", meaning "this mind of mine touches the lotus feet of Sri RanganAtham."

Thirukkudanthai Desikan says in his aparAvathaaram: "Aham SaarngiNa: PaadhAmbhOjam nithyam prathikalam noumi", meaning, " I pay obescience to the Lotus feet of Lord SaarangapANi every second of each day."

Swami Desikan prostrated before Sri RangarAjan and his mind touched the lotus feet of the Lord of Srirangam with reverence.

Thirukkudanthai Desikan's mind has ceaseless remembrance (dhruva smruthi) of the Lord's lotus feet.

(2) As their next step, both the AchAryAs salute the beautiful ankles and knees of the Lords at Srirangam and Thirukkudanthai.

Swami Desikan says: "maamika iyam manIshA janghAm bhajathE" = "This mind of mine salutes next the (comely) ankles of the Lord".

Resonating with this thought, Thirukkudanthai Desikan says: "Tadhanu janghA jAnu pravara yugaLam samsmarEyam" = "After the meditation on the lotus feet of the Lord of Thirukkudanthai, my mind thinks about the lovely ankles and the well-shaped knees of AarAvamudhan."





(3) Swami Desikan continues with the PaadhAthi kEsAntha varNanam and salutation. He concedes: "Maamika iyam maneeshA RanganAthasya Uru dhvandhvE sanai: vilagathi, Urdhvam naabhim abhyEthi" = "This mind of mine now focuses firmly on the beauty of The Lord's pair of thighs and thereafter approaches the Lord's naabhi dEsam".



Inner Entrance--Thirukkudanthai

Thurukkudanthi Desikan responds: "TathOpi UrvO: yugmam tadhanu mahitham naabhi dEsam noumi" = "After enjoying the beauty of the ankles and the knees of the Lord of Thirukkudanthai, my mind salutes His powerful thighs and then the much celebrated naabhi dEsam."

4. Swami Desikan moves from the naabhi dEsam and progresses very quickly to appreciate the beauty of the chest, arms, face and the kireetam of the Lord of Srirangam one by one.





**"Maamika iyam manishA vakshasi aasthE; bhujayO: valathi;
vakthra abhikhyAm pibhathi; moulibhandhE vAsanAm vahathE".**

Through a beautiful choice of words, Swami Desikan shares his blissful experience of the enjoyment of the Lord's soundharyam with us : "This mind of mine rests at the chest of the Lord to enjoy that extraordinary beauty; it roves around the arms to salute their valour; it drinks without let the soundharyam of the face of the Lord; it reflects and remembers firmly the supreme Lord's Kireetam."

Thirukkudanthai Desikan's mind becomes a kaledioscope to enjoy the upper limbs of the Lord starting from the chest region:

**"aham SaarngiNa: dhvou bhujau nithyam prathikalam noumi;
aham SaarngiNa: Vaksha Noumi; aham SaarngiNa: vakthram noumi;
aham SaarngiNa: Sudaram tadhitham akhilam nirvisEyam"**

"I salute the anugraha hastham and the nigraha hastham of the Lord of Thirukkudanthai always; I salute and enjoy His broad chest and the lotus-like face every moment without satiety; I thoroughly enjoy all of these most beautiful limbs without let".

The aanandhAnubhavams of both the Desikans is rooted in the anubhavam of Swami NammAzhwAr, who explained his state of mind, when he enjoyed the beauty of the lotus feet of the Lord of Thirukkudanthai:

**"KannAr mathiL soozh Kudanthaik kidanthAi
AdiyEnaruvANAL, sennAL yennAL annALL unathALL
pititthE selakkANE"**

The beauty of this third Paasuram passage of NammAzhwAr can only be appreciated by translating the whole Paasuram. Dr. V.N. Vedantha Desikan's translation captures the essence of the mood of NammAzhwAr, when he held on to the lotus feet of the Lord of Thirukkudanthai:





"Oh Lord reclining at Thirukkudanthai ! I am not in a fit position to resort to any procedural technique - - as Saadhana or UpAyam - - to reach You. At this stage, what can I do? Who can serve me as a help? Why do you subject me to impossible acts of ritual? Because, I do not -- let me make it very clear to you, my dear Lord --need any technique or any person except you to reach you. This is because I can not ever think of any other help from any body except you, even if it be for the laudable purpose of reaching you. Make no mistake about it, please. So, till the last moment of my life here, I must go about and do things, at all times, only clinging to your feet as a prop. This is my strong desire (will)".

Thus, Thirukkudanthai Desikan enjoyed step by step the inexhaustible and the insatiable beauty of Aaravamudhan in the spirit of "AapeetAn MouLi paryantham pasyatha: PurushOththamam" and lost himself in the aanandha lahari arising from such an anubhavam.

Lord Aaravamudhan was immensely pleased with his dear devotee and entered the heart cavity of the Bhakthan standing in front of Him in a state of trance in the manner described by Periyazhwar earlier:

**"AravattthamaLiyinODum azhagiya PaaRRkkadalODum,
Aravindhap paavayum taamumahampaDi vanthu puhunthu,
Paravait thirai pala mOthap paLLikoNDAn"**

He wanted His devotee to continue with his mangaLASasanams consistent with his paripUrNAnubhavam. Thirukkudanthai Desikan woke out of his trance and eulogized the insistent Lord with two more sLOkams Through eleven sLOkams, Thirukkudanthai Desikan prayed to Aaravamudhan to bless him with His sevai and the Lord responded by entering the heart cavity of the dear devotee and took residence there. Tirukkudanthai Desikan enjoyed the ParipUrNa Anubhavam of the Lord reclining on AdhisEsha inside him and responded to the command of the Lord to eulogize Him further. Thus arose the concluding 12th and the 13th sLOkams of Sri AparyApthAmrutha DhyAna sOpAnam.

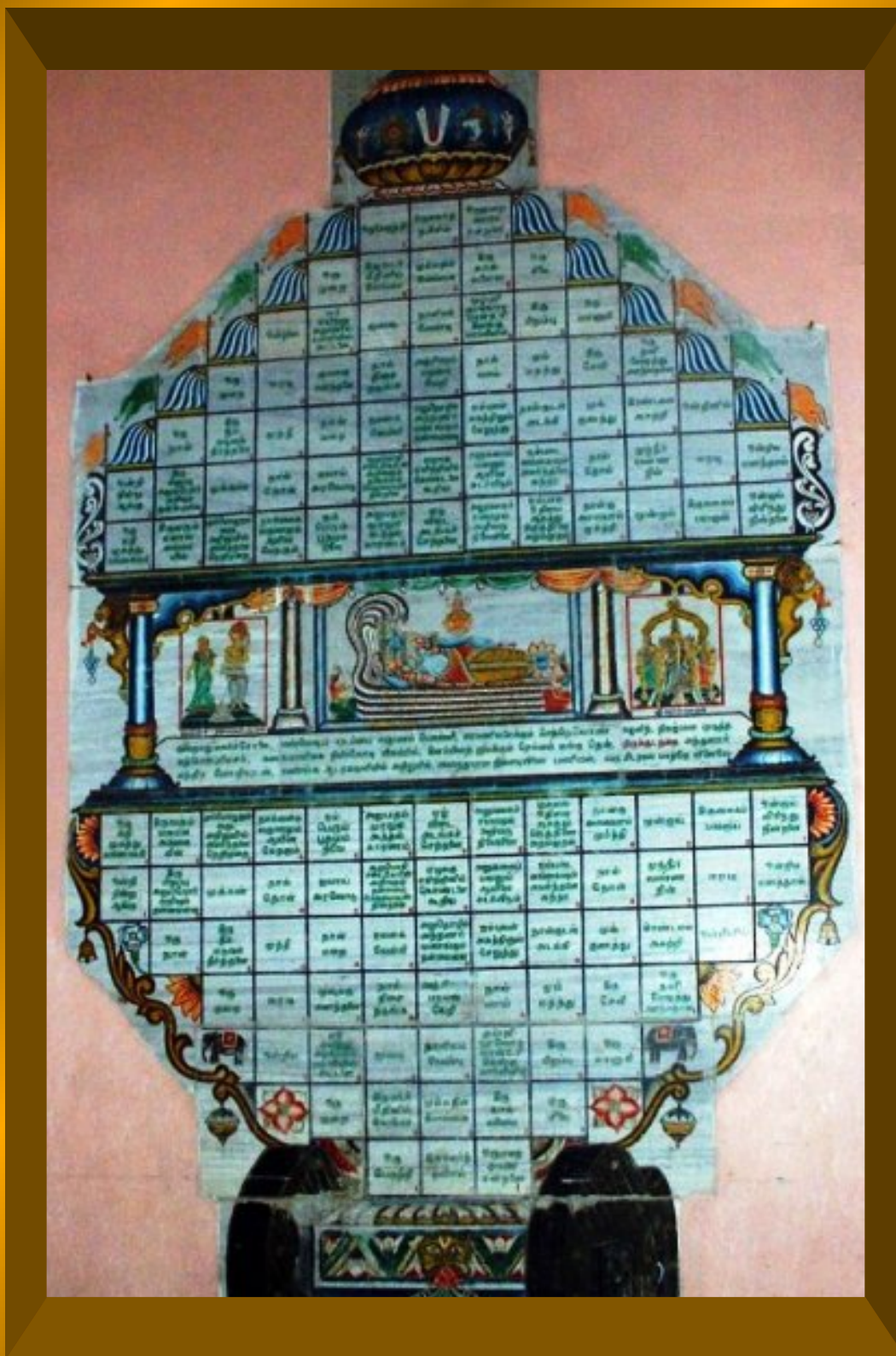




RAja gOpuram

Swami Desikan had a total of 12 sLOkams in his Sri Bhagavath DhyAna sOpAnam and ThiruppANazhwAr could not go beyond his ten paasurams and concluded AmalanAdhipirAn Sri Sookthi with the declaratory statement "yenn (AarA) Amudhinaik kaNDa kaNNgal maRRonrRinaik kaaNAvE". Swami Desikan had two more sLOkams (the 11th and the 12th) after enjoying the Padhathi-kESantha varNanam of the Lord's beauty. Thirukkudanthai Desikan followed his earlier path established in Sri Bhagavath DhyAna sOpanam that he travelled on four centuries earlier and placed at the holy feet of AarAvamudhan two more sLOkams in his AapryApthAmrutha DhyAna sOpAnam (12th and the 13th sLOkams)





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"Prayed for His sEvai"





SLOKAM 12

अग्रे पर्याप्तिहीनामृतमिति विदितं सुन्दरं स्वस्य रूपं
 पार्श्वद्वन्द्वे च लक्ष्मीं भुवमपि महिषीं वीक्षमाणः स्वदृग्भ्याम्।
 शृण्वन् श्रीनाभिपद्मप्रभवविधिमुखादुत्थितं वेदघोषं
 गेहे श्रीवैदिकाख्ये हृदि च मम सदा शार्ङ्गधन्वा समास्ते ॥ १२

agre paryAptihInAmRRitamiti viditaM
 sundaraM svasya rUpaM
 paarshvadvandve ca lakShmIM bhuvamapi mahiShIM
 vIkShamANaH svadRRigbhyAm |
 shRRiNvan shriinaabhipadmaprabhavavidhimukhA-
 dutthitaM vedaghoShaM
 gehe shriivaidikAkhye hRRidi ca mama sada
 shaar~NgadhanvA samAste || (12)

MEANING

In his 11th sLOkam of Sri Bhagavath DhyAna sOpAnam, Swami Desikan pointed out that the Lord resting under PraNavAkruthi VimAnam at Srirangam is residing in his heart as well with His PirAttis :

agrE kinchith bhujaga sayana: sva aathmanA yEva sann,
 madhyE Rangam MAMA CHA HRUDHAYE VARTHATHE SAAVAROGA:

Swami Desikan revealed to us that Kasthuri Rangan of Srirangam, THE UTHSAVA MOORTHY entered his heart space and took permanent residence there. Thirukkudanthai Desikan, the incarnation of Swami Desikan, let us know that Hema Rangan of Thirukkudanthai responded to his prayers and took residence in his heart as MOOLAVAR with His bed of Aadhi Seshan and His





twin consorts. What a symmetry in thought and anubhavam across centuries !

Our Acharyan states here that the Lord reclining under the Vaidhikha VimAnam at Thirukkudanthai is resting comfortably now at his heart space as well (Sri VaidhikhAkyE gEhE mama hrudhi cha samAsthe). This great devotee of AarAvamudhan also paints a blissful domestic scene as he

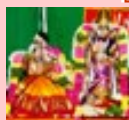


Swami Desikan with NamperumAL in his heart

visualizes the happenings inside his heart space. In FRONT of him is the "paryApthi heenAmrutha roopam" (insatiable beautiful roopam) and INSIDE him is the same divya roopam with His two dEvis. Hema Rangan is looking at His twin PirAttis with great affection, while listening to the auspicious Veda ghOsham originating from the lips of His son, Chathurmukha Brahma seated on the divine lotus arising out of His navel. What a conjugal, domestic scene that Thirukkudanthai Desikan paints in his 12th SIOkam! Swami Desikan decribed a similar anubhavam at Srirangam earlier as: "agrE kinchith Bhujaga sayana: svAthmanaiva aathmana: sann".

Thirukkudanthai Desikan described that experience at Kudanthai as "agrE paryApthi HeenAmruthamithi vidhitham Sundaram svasya Roopam". In the spirit of celebration of the Ubhaya PradhAna divya dEsam, Swami Desikan visualized the presence of the Uthsava Moorthy inside his heart at Srirangam and Thirukkudanthai Desikan experienced the presence of the Moolavar at KumbhakONam.

Sriman NaarAyaNan instructed His son about VedAs as indicated by the Veda manthram: "yO BrahmaaNam vidhathAthi poorvam yOvai VedAnsccha





prahiNOthi tasmai". He also revealed the Tamil Vedam to Naathamuni by acquainting him with the Tamizh MaRai paasurams (Rks) of NammAzhwAr on Him. Hence, AarAvamudhan is saluted as "aru maRayai veLippadutthiya AmmAn". Thirukkudanthai Desikan experiences this Veda Purushan as listening to the Saama Veda GhOsham raised by His son as though He is checking on the efficacy of His own instruction to His star student.



SLOKAM 13

(Phala Sruthi Slokam)

श्रीमद्वैदिकसंज्ञिके दिविषदां मान्ये विमाने स्फुरत्

श्रीमच्छार्ङ्गधरस्य संस्तुतिरियं गोपालसूर्यर्पिता।

भक्तिं यच्छति शार्ङ्गिणि प्रसृमरां कैङ्कर्यसिद्धिं तथा

नित्यं संपठतां अरोगसुखतापूर्वं च सन्मङ्गलम् ॥ १३

shriimadvaidikasaMj~nike diviShadAM maanye vimAne sphurat-

shriimacChAr~Ngadharasya saMstutiriyam gopAlasUryarpitA |

bhaktiM yacChati shaar~NgiNi prasRRimarAM kai~NkaryasiddhiM tathA

nityaM saMpaThatAM arogasukhataapUrvaM ca sanma~NgaLam || 13

MEANING

This is the Phala sruthi sLOkam pointing out that those who recite daily the AparyAthAmrutha DhyAna sOpAnam about the SaarngarAjan--lauded by the dEvAs as He rests under the shade of the Vaidhika VimAnam--of Thirukkudanthai would be blessed with profound bhakthi for the Lord and magnificent Kaimkarya Sri as well as an auspicious life free of illnesses of mind and body.

Swami Desikan concluded with a prayer to Lord RanganathA in his final (twelfth) sLOkam of Sri Bhagavath DhyAna sOpAnam: "Bhakthim ghADAm disathu Bhagavadh DhyAna sOpAnam" (may the recitation of this Bhagavath DhyAna sOpAnam confer the boon of firm Bhakthi to the BhagavAn of Srirangam). Thirukkudanthai Desikan went one step further. He did not stop with the wishful prayer. He stated clearly (based on his own anubhavam) that the recitation of AparyApthAmrutha DhyAna sOpAna sLOkams will result in deep devotion to the BhagavAn of Thirukkudanthai and mahath Kaimkarya Siddhi Isvaryam, aarOgyam and all other auspiciousness. He reasoned that the



Srimathvam and Vaidhikham associated with the "Kudanthai Thirumaal" have to confer all these blessings effortlessly. He arrived at that conclusion from the assurance of the Veda Manthram, "Rucha: SaamAni YajUgumshi, Saahi SrI: amruthA sadhAm". This Veda Purushan listening to the three Vedams (Vaidhika Sri) and accompanied by Sri Devi (Srimathvam) has therefore to be the veritable, insatiable nectar of all times.

The most illustrious boon that the Lord of Thirukkudanthai can confer on His bhakthAs is: "DhAsyE svE sthapayEth svAn" (He will establish His bhakthAs in nithya niravadhya Kaimkaryam to Him). He will confer bodily health to His BhakthAs to perform this type of Kaimkaryam to Him at Thirukkudanthai and other mangalams as stated by the following sLOkam on Bhagavath Kaimkarya phalan:



Bless with Eternal kaimkaryam

**"SareerArOgyam Isvaryam (arthAn cha) BhOgAnccha aanushankikAn
DhadhAthi DhyAyinAm Nithyam apavargha prathO Hari:"**

He gives dhruDa sarIram blessed with AarOgyam, wealth, bhOgams for those, who meditate on Him without let (dhruva smruthi) and then crowns all these boons with the supreme boons of Moksham and nithya kaimkaryam at Sri Vaikuntam in the company of NithyAs, MukthAs, AzhwArs and PurvAchAryAs and Sri sampradhAya darsana sthApakAs. Such is the glory of the sOpAnam (ladder) for the DhyAnam of AparyApthAmrutha Para Brahmam constructed lovingly for us by Sri GopAla Suri, who is revered as the Thirukkudanthai Desikan, the aparAvathAram of Swami Desikan himself.

As adiyEn concludes the commentaries on the wonderful sthothram on Thirukkudanthai ArAvamudhan by SwAmi DESikan's aparaavathArar Thirukkudanthai Desikan, I offer before his sacred feet the ashtOttara Satha NaamAvali on the AprayApthAmruthan as an appendix.





Many naamAs are culled out from the AchAryA's AparyApthAmrutha DhyAna sOpAna SthOthram itself. Since many AzhwArS (PeriyAzhwAr in particular) have enjoyed the Lord of Thirukkudanthai as Baala GOpAlan, I have added specific names from the Dasama skhandham of Srimadh BhAgavatham, the focus of which is GopAlan.



May that Great Munithraya AchAryA saluted by the following taniyan bless this effort and make it acceptable to Sri KomaLavalli SamEtha Sri AarAvamudhan:

Sri Munithraya SiddhAntha PadhminyullAsa BhAskara:

GopAla Desika: SrimAn jEjeeyAth Santhatham Bhuvi.

श्री अपर्याप्तामृत ध्यान सोपानम् संपूर्णम्

Sri aparyApthAmrutha DhyAna sOPAnam SampoorNam

Sri KomaLavalli SamEtha Sri AparyAptha SwaminE Nama:

कवितार्किकसिंहाय कल्याणगुणशालिने

श्रीमते वेङ्कटेशाय वेदान्तगुरवे नमः

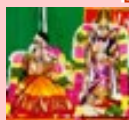
kavitaarkikasiMhaaya kalyaaNaguNashaaline

shrImate ve~NkaTesaaya vedaantagurave nama:

Daasan,

Oppiliappan Koil VaradAchAri SaThakOpan

॥ शुभम् ॥





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श्री मुनित्रय सिद्धान्त पद्मिन्युल्लास भास्करः

गोपालदेशिकः श्रीमान् जेजीयात् सन्ततं भुवि

Sri Munithraya SiddhAntha PadhminyullAsa BhAskara:

GopAlaDesika: SrimAn jEjeeyAth Santhatham Bhuvi.





ASHTOTTHARA SATHANAAMAVALI

१) (प्रणवम्) श्री अपर्याप्तामृत स्वामिने नमः

1) (PraNavam) Sri AparyApthamrutha swAminE nama:

NamaskArams to the insatiable nectar, the Lord of Thirukkudanthai.

२) (प्रणवम्) अम्भोज सम्भव चतुर्मुख गीयमानाय नमः

2) (PraNavam) ambhOja sambhava chathurmukha geeyamAnAya nama:

NamaskArams to the Lord eulogized by the Chathurmukha Brahma, who took birth on the lotus flower growing out of the navel of the Lord.

३) (प्रणवम्) देवादि देव गणेन सन्ततं सेव्यमानाय नमः

3) (PraNavam) dEvAdhi dEva gaNEna santhatham sEvyamAnAya nama:

NamaskArams to AarAvamudhan worshipped without interruption by the assembly of DEvAs .

४) (प्रणवम्) श्री शार्ङ्गपाणिने नमः

4) (PraNavam) Sri SaarngapANinE nama:

NamaskArams to the Lord with the bow of Saarangam in His hands .

५) (प्रणवम्) भास्कर क्षेत्र नाथाय नमः

5) (PraNavam) Bhaaskara kshEhtra nAthAya nama:

NamaskArams to the Lord of BhAskara KshEthram (Thirukkudanthai).

६) (प्रणवम्) कुम्भकोण पतिने नमः

6) (PraNavam) KumbhakONa pathinE nama:

NamaskArams to the Lord of KumbakONam (Thirukkudanthai).

७) (प्रणवम्) दास सुलभाय नमः

7) (PraNavam) daasa sulabhAya nama:

NamaskArams to AarAvamudhan , who is easy of access to His devotees.





८) (प्रणवम्) गोपालदेशिक यतीन्द्रालिङ्गिताय नमः

8) (PraNavam) GopAla dEsika yathIndhra aalinkithAya nama :

NamaskArams to the Lord of Thirukkudanthai, who was embraced by Thirukkudanthai Desikan (Yatheeswarar, GopAla MahA Desikan).

९) (प्रणवम्) पावनानां पावनाय नमः

9) (PraNavam) paavanAnAm paavanAya nama :

NamaskArams to AarAvamudhan , the Purest of the Pure .

१०) (प्रणवम्) श्री कोमलवल्लि यजमानाय नमः

10) (PraNavam) Sri KOmaLavalli yajamAnAya nama:

NamaskArams to the Lord of KomaLavalli NaacchiyAr .

११) (प्रणवम्) सत्याय नमः

11) (PraNavam) sathyAya nama:

NamaskArams to AarAvamudhan, the doctrine of Truth.

१२) (प्रणवम्) परंज्योतिने नमः

12) (PraNavam) param jyOthinE nama:

NamaskArams to AarAvamudhan, the Supreme JyOthi

१३) (प्रणवम्) कल्याणानामविकल गृहाय नमः

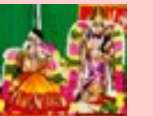
13) (PraNavam) kalyANAnAmavikala gruhAya nama:

NamaskArams to AarAvamudhan, the abode of eternal MangaLams.

१४) (प्रणवम्) श्रुति परिषदानामप्रमेयाय नमः

14) (PraNavam) sruthi parishadhAnAm pramEyAya nama:

NamaskArams to AarAvamudhan , who is the object of knowledge of the assembly of Veda-VedAnthams.





१५) (प्रणवम्) कावेरी दक्षिण तीरभागे आविर्भूताय नमः

15) (PraNavam) KaavEri dakshiNa theera bhAgE aavirbhUthAya nama:

NamaskArams to AarAvamudhan, who incarnated on the southern bank of Cauvery river.

१६) (प्रणवम्) सत्सम्प्रदाय वर्धनाय नमः

16) (PraNavam) sath sampradhAya vardhanAya nama:

NamaskArams to AarAvamudhan, who grows the sath sampradhAyam.

१७) (प्रणवम्) महापातक नाशनाय नमः

17) (PraNavam) mahApaathaka naasanaaya nama:

NamaskArams to AarAvamudhan, who destroys even the most heinous sins.

१८) (प्रणवम्) महाधीराय नमः

18) (PraNavam) mahA dheerAya nama:

NamaskArams to AarAvamudhan, who is the Most Valorous One.

१९) (प्रणवम्) स्वयंव्यक्ताय नमः

19) (PraNavam) Svayam vyakthAya nama:

NamaskArams to AarAvamudhan, the Self-Manifest One .

२०) (प्रणवम्) अस्मत् स्वामिने नमः

20) (PraNavam) asmath swaaminE nama:

NamaskArams to adiyEn's Lord.

२१) (प्रणवम्) अनघाय नमः

21) (PraNavam) anagAya nama:

NamaskArams to AarAvamudhan, the Lord without any blemish.





२२) (प्रणवम्) आदि पुरुषाय नमः

22) (PraNavam) aadhi purushAyA nama:

NamaskArams to AarAvamudhan, the ancient One, whose origin cannot be determined.

२३) (प्रणवम्) पुरुषोत्तमाय नमः

23) (PraNavam) purushOtthamAya nama:

NamaskArams to the Supreme One among the PurushAs.

२४) (प्रणवम्) योगिनां चित्तलग्नाय नमः

24) (PraNavam) yOginaam chittha lagnAya nama:

NamaskArams to AarAvamudhan, who is the target of the minds of Yogis' dhyAnam.

२५) (प्रणवम्) दीनानाथ व्यसन शमनाय नमः

25) (PraNavam) dheena anAtha vysana samanAya nama:

NamaskArams to AarAvamudhan , dextrous at neutralizing the sorrows of the meek and helpless.

२६) (प्रणवम्) अखिलहृदयानन्दकन्दाय नमः

26) (PraNavam) akhila hrudhaya aanandha kandhAya nama:

NamaskArams to AarAvamudhan, the granary of the bliss found in the hearts of all.

२७) (प्रणवम्) स्वर्णम्भोज प्रतिम सदृश रूप लावण्याय नमः

27) PraNavam) svarNambhOja prathima sadhrusa rUpa laavaNyAya nama:

NamaskArams to AarAvamudhan, who possesses the superlative beauty like a statue of Gold .





२८) (प्रणवम्) श्री-भूमि वीक्षण भोग्याय नमः

28) (PraNavam) Sri-BhUmi veekshaNa bhOgyAya nama:

NamaskArAms to AarAvamudhan, who has the good fortune of the side glances of BhUmi Devi falling on Him.

२९) (प्रणवम्) पञ्चायुध प्रभावाय नमः

29) (PraNavam) panchAyudha prabhAvAya nama:

NaaskArAms to AarAvamudhan served by His famous five weapons.

३०) (प्रणवम्) भक्तिसार सखे नमः

30) (PraNavam) Bhakthisaara sakhE nama:

NamaskArAms to AarAvamudhan, the friend of Thirumazhisai AzhwAr .

३१) (प्रणवम्) उच्चोग शयन विशेषाय नमः

31) (PraNavam) udhyOga sayana visEshAya nama:

NamaskArAms to AarAvamudhan known for His unique mode of Sayanam (UdhyOga Sayanam is one of the 8 sayanam modes of ArchA Murthys. Here, the Lord appears as though He is just getting up responding to the command of Thirumazhisai to get up and speak to him).

३२) (प्रणवम्) पाण्डव दूताय नमः

32) (PraNavam) paaNdava dhUthAya nama:

NamaskArAms to AarAvamudhan, who went to DuryOdhana's court as the ambassador of the Five PaanDavAs to secure their rightful share of the Kingdom.

३३) (प्रणवम्) कटकरुचिभिर्चित्राकार नादस्वरूपाय नमः

33) (PraNavam) kaDaka ruchibhi: chithrAkAra naadha svarUpAya nama:

NamaskAram to AarAvamudhan generating the sunAdham during His sanchArAms from the movement of His AabharaNams on His body.





३४) (प्रणवम्) गोपस्त्रीणां वसन हरणे समर्थाय नमः

34) (PraNavam) Gopa sthreeNAm vasana haraNE samarthAya nama:

NamaskArams to AarAvamudhan, who was skilled at the stealing of the clothes of Gopis to teach them a lesson.

३५) (प्रणवम्) दैत्यनाशन निपुणाय नमः

35) (PraNavam) dhaithya naasana nipuNAya nama:

NamaskArams to AarAvamudhan, who is dextrous in destroying the asurAs.

३६) (प्रणवम्) मनोज्ञ शार्ङ्गचापदराय नमः

36) (PraNavam) manOj~nya Saarnga chaapa dharAya nama:

NamaskArams to AarAvamudhan holding the beautiful bow named Saarangam.

३७) (प्रणवम्) मनसिज विभोः ताताय नमः

37) (PraNavam) manasija vibhO: thAthAya nama:

NamaskArams to AarAvamudhan , who is the Father of Manmathan

३८) (प्रणवम्) श्री विष्णुचित्त नन्दन बालगोपालाय नमः

38) (PraNavam) Sri VishNuchittha nandana Baala gOpAlAya nama:

NamaskArams to AarAvamudhan , who delighted the heart of PeriyAzhwAr as Baala GopAlan and received many paasurams in PiLLai Tamizh .

३९) (प्रणवम्) श्री विष्णुचित्त कुलनन्दन कल्पवल्ली नाथाय नमः

39) (PraNavam) Sri VishNuchittha kula nandhana Kalpavalli naathAya nama:

NamaskArams to AarAvamudhan, the Lord of ANDAL, the tender creeper of the Kulam of VishNuchitthar (PeriyAzhwAr).

४०) (प्रणवम्) द्रमिड प्रबन्ध श्रवणप्रियाय नमः

40) (PraNavam) Dramida prabhandha sravaNa priyAya nama:

NamaskArams to AarAvamudhan , who is fond of listening to The Tamizh





MaRais (aruLiccheyalkaL of the AzhwArs) .

४१) (प्रणवम्) प्रवर गुण पीताम्बरयुताय नमः

41) (PraNavam) pravara guNa peethAmbhara yuthAya nama:

NamaskArams to AarAvamudhan, who is united with the highest quality Peethaambharam (Yellow silk vasthram) worn around His waist.

४२) (प्रणवम्) श्रीपद्मनाभाय नमः

42) (PraNavam) Sri PadhmanAbhAya nama:

NamaskArams to AarAvamudhan distinguished by the Lotus Flower arising out of His navel (naabhi).

४३) (प्रणवम्) रमावासस्थान वक्षस्थलाय नमः

43) (PraNavam) RamA vaasasthAna vakshasthalAya nama:

NamaskArams to AarAvamudhan, whose chest is the preferred abode of Mahaa Lakshmi.

४४) (प्रणवम्) श्रीवत्सान्कित वपु विशेषाय नमः

44) (PraNavam) SrivathsAnkitha vapu visEshAya nama:

NamaskArams to AarAvamudhan known for His dhivya ThirumEni adorned by the mole of Srivathsam. It is a lakshaNam of the Lord.

४५) (प्रणवम्) दृढ कनक भास्वत्यज्ञोपवीत धारिणे नमः

45) (PraNavam) dhrutha kanaka bhAsvath Yaj~nOpaveetha dhAriNE nama:

NamaskArams to AarAvamudhan, who wears the shining golden aced thread (Yajn~Opaveetham). He is a Parama Vaidhikan and His VimAnam is revered as Vaidhika VimAnam.

४६) (प्रणवम्) रथाङ्गपाणिने नमः

46) (PraNavam) RathAnga paaNinE nama:

NamaskArams to AarAvamudhan sporting Sudarsana chakra in His upper right





hand .

४७) (प्रणवम्) प्रणत वत्सल स्वामिने नमः

47) (PraNavam) Pranatha vathsala SwaminE nama:

NamaskArams to AarAvamudhan, who has the greatest affection for those, who seek Him as their refuge.

४८) (प्रणवम्) चैत्रोत्सव वैभवाय नमः

48) (PraNavam) ChaithrOthsava VaibhavAya nama:

NamskArams to AarAvamudhan, who has the glories of BrahmOthsavam in the month of Chitthirai. (There is a huge car known as Chitthirai thEr at His temple which He enjoys riding).

४९) (प्रणवम्) अनन्तशायिने नमः

49) (PraNavam) anantha sAyinE nama:

NamaskArams to AarAvamudhan resting on Aadhi SEshan.

५०) (प्रणवम्) वामान्यं स्वभुजमुपधाय प्रमुदिताय नमः

50) (PraNavam) vaama anyam svabhujam upadhAya pramudhithAya nama:

NamaskArams to AarAvamudhan, who uses His right hand to lift Himself upto respond joyously to Thirumazhisai AzhwAr's request to awaken and sit up.

५१) (प्रणवम्) दिव्यावय सौन्दर्य प्रसिद्धाय नमः

51) (PraNavam) divyAvaya soundharya prasiddhAya nama:

NamaskArams to AarAvamudhan celebrated for the unmatched divine beauty of His limbs.

५२) (प्रणवम्) सर्वेसत्त्व प्रकटन किरीट वैभवाय नमः

52) (PraNavam) SarvEsatthva prakatana Kireeta vaibhavAya nama:

NamskArams to the SarwEswaran, AarAvamudhan, who broadcasts His Sarva Satthvamaya Tatthvams through His resplendent Crown.





५३) (प्रणवम्) माल्योन्नीत स्थिर परिमळ हारोल्लासाय नमः

53) (PraNavam) maalyOnnItha sthira parimaLa haarOllAsAya nama:

NamaskArams to AarAvamudhan , who is pleased with adorning garlands made up of flowers known for their lasting fragrance.

५४) (प्रणवम्) वैदीकारव्य विमान वासस्थानाय नमः

54) (PraNavam) VaidhIkAkya VimAna Vaasa sthAnAya nama:

NamaskArams to AarAvamudhan having His abode under the VimAnam with the name of "Vaidhika VimAnam".

५५) (प्रणवम्) सुन्दर वक्राय नमः

55) (PraNavam) Sundara VakthrAyA nama:

NamaskArams to AarAvamudhan with the most beautiful face (Thirumukha MaNDalam).

५६) (प्रणवम्) शोभन गात्राय नमः

56) (PraNavam) shObana gAthrAyA nama:

NamaskArams to AarAvamudhan with a beautiful and auspicious ThirumEni (Dhivya MangaLa Vighram).

५७) (प्रणवम्) जङ्घाजानुप्रवरयुगळाय नमः

57) (PraNavam) janghA jaanu pravara yugaLAya nama:

NamaskArams to AarAvamudhan with Beautiful pair of knees and the region below down to the ankles .

५८) (प्रणवम्) आपातां मौळि पर्यन्त शुभाश्रयाय नमः

58) (PraNavam) aapAtAn mouLi paryantha subhAsrayAya nama:

NamaskArAms to AarAvamudhan with SubhAsraya ThirumEni from sacred feet to the Siras.





५९) (प्रणवम्) लक्ष्मी वसुमतीं स्वदृग्भ्यां वीक्षमाणाय नमः

59) (PraNavam) Lakshmi Vasumatheem sva dhrugbhyAm veekshamANaya nama:

NamaskArams to AarAvamudhan looking lovingly with His glances, His divine consorts, Mahaa Lakshmi and BhU Devi.

६०) (प्रणवम्) श्री नाभिपद्म प्रभव विधि मुखास्तुत्थित वेद घोष शृण्वने नमः

60) Sri Naabhi Padhma prabhava Vidhi mukAth utthitha Veda ghOsha sruNvanE nama:

NamaskArams to AarAvamudhan hearing intently to the Veda GhOsham generatd by Brahma Devan having his abode on the lotus arising from His (AarAvamudhan's) navel.

६१) (प्रणवम्) श्री रङ्गनाथ अभिन्नाय नमः

61) (PraNavam) Sri RanganAtha abhinnAya nama:

NamaskArams to AarAvamudhan, who is not different from Sri RanganAthan of Srirangam. There is a legend that Lord AarAvamudhan arose from Ranganathan resting under PraNavAkAra VimAnam at Srirangam.

६२) (प्रणवम्) श्री वेङ्कटेश अभिन्नाय नमः

62) (PraNavam) Sri VenkatEsa abhinnAya nama:

NamaskArams to AarAvamudhan , who is not different from Lord VenkatEsa of Thirumalai in so far as many AzhwArs have sung about them adoringly.

६३) (प्रणवम्) श्री हेम ऋषि जामात्रे नमः

63) (PraNavam) Sri Hema rishi JaamAthrE nama:

NamaskArams to AarAvamudhan having Hema Rishi as His Father-in-Law. Hema Rishi is the foster father of KomaLavalli ThAyaar.

६४) (प्रणवम्) स्वकैकर्य सिद्धि दायिने नमः

64) (PraNavam) Sva kaimkarya siddhi dhAyinE nama:





NamaskArams to AarAvamudhan, who blesses His devotees' kaimkaryam to Him with the appropriate phalans.

६५) (प्रणवम्) वेदान्त युग्म विवचाधृत वन्दि रूपाय नमः

65) (PraNavam) vEdhAntha yugma vivachA dhrutha vandhi rUpAya nama:

NamaskArams to AarAvamudhan's matchless pair of feet, which are eulogized by VedAnthams elaborately.

६६) (प्रणवम्) श्रीमच्छठारि सूरिना संस्तुताय नमः

66) (PraNavam) Srimath ChatAri SoorinA samsthuthAya nama:

NamaskArams to ArAvamudhan, who is eulogised by Swamy NammAzhwAr

६७) (प्रणवम्) श्री कलिमर्दन दिव्यसूक्ति प्रियाय नमः

67) (PraNavam) Sri Kalimardhana divya sookthi priyAya nama:

NamaskArams to AarAvamudhan eulogized by Swamy NammAzhwAr Paasurams in ThiruvAimozhi (AarAvamudhE adiyEn udalam ---decad).

६८) (प्रणवम्) श्रीभक्तिसार सम्सेविताय नमः

68) (PraNavam) Sri Bhakthi Saara samsEvithAya nama:

NamaskArams to AarAvamudhan adored and served by Thirumazhisai AzhwAr, who ascended to Sri Vaikuntam from Thirukkudanthai.

६९) (प्रणवम्) श्रीनाथमुनि यामुन हृदयानन्दाय नमः

69) (PraNavam) Sri Naatha muni Yaamuna hrudh AnandhAya nama:

NamaskArams to AarAvamudhan, who delights the hearts of AchAryAs like NaaTa Muni and AlavanthAr.

७०) (प्रणवम्) श्री भाष्यकार वेदान्तदेशिक अनुगृहिताय नमः

70) (PraNavam) Sri BhAashyakAra VedhAntha Desika anugrahithAya nama:

NamaskArams to AarAvamudhan, who had special anugraham for AchArya RaamAnuja and Swamy Desikan.





७१) (प्रणवम्) वीणा विनोद नारद तुम्बुरु सेविताय नमः

71) (PraNavam) VeeNaa vinOdha Naaradha Thumbhru sevithAya nama:

NamaskArams for AarAvamudhan, who is worshipped by the experts in playing the MangaLa Vaadhyam of VeeNaa (viz)., Sage Naaradha and Thumbhuru .

७२) (प्रणवम्) श्री वैष्णव परमहंसयतीन्द्रेण अर्चिताय नमः

72) PraNavam) Sri VaishNava paramahamsa YathIndhrEna archithAya nama :

NamaskArams to AarAvamudhan , who has recieved AarAdhanam from yathi srEshtars of Sri VaishNava kulam (Viz)., Thirukkudanthai Desikan.

७३) (प्रणवम्) श्री पाञ्चरात्र आगम विदिना आराधिताय नमः

73) (PraNavam) Sri PaancharAthra aagama vidhinA AarAdhithAya nama:

NamaskArams to AarAvamudhan, who is worshipped according to PaancharAthra Aagamam.

७४) (प्रणवम्) सुप्रसन्न प्रभवे नमः

74) (PraNavam) Suprasanna prabhavE nama:

NamaskArams to AarAvamudhan, who is the Lord with the auspicious presence.

७५) (प्रणवम्) उत्तरायणमुखे देवेन स्तुत पादपद्माय नमः

75) (PraNavam) UttarAyaNa mukhE dEvEna sthutha Paadha padmAya nama:

Salutations to AarAvamudhan, whose lotus feet are worshipped during UtharAyaNam by the dEvAs.

७६) (प्रणवम्) दक्षिणायनमुखे तिथिजेन अर्चित चरणाय नमः

76) (PraNavam) DakshiNAyana mukhE thithijEna architha charaNaya nama:

Salutations to AarAvamudhan, who is worshipped by the sons of Thithi MaathA during the DakshiNAyanam. There are two doors at the Garbhagraham of AarAvamudhan, which are open to dEvAs and asurAs during their specified time of worship (ayanam).





७७) (प्रणवम्) सर्व वशीकराय नमः

77) (PraNavam) sarva vasIkarAya nama:

NamaskAram to AarAvamudhan, who endears (charms) every one with His soundharyam & guNams.

७८) (प्रणवम्) सर्वाभरण भूषिताय नमः

78) (PraNavam) Sarva AabharaNa bhUshithAya nama:

NamaskArams to AarAvamudhan, who adorns all kinds of beautiful AabharaNams.

७९) (प्रणवम्) नित्य मंगलाय नमः

79) (PraNavam) nithya mangalAya nama:

NamaskArams to AarAvamudhan, who is eternally auspicious.

८०) (प्रणवम्) नारायणाय नमः

80) (PraNavam) NaarAyaNAya nama:

NamaskArams to AarAvamudhan, who is the archai of Sriman NaarAyaNan, the dEvathai of AshtAkshara Mantram.

८१) (प्रणवम्) धर्म स्वरूपाय नमः

81) (PraNavam) Dharma svarUpAya nama:

NamaskArams to AarAvamudhan, whose intrinsic nature is that of Dharmam.

८२) (प्रणवम्) दण्डकारण्य संचार वैभवाय नमः

82) (PraNavam) dhaNDakAraNya sanchAra vaibhavAya nama:

NamaskArams to AarAvamudhan, who travelled in DaNDakAraNyam during His vibhava avathAram as Lord Raamachandran.

८३) (प्रणवम्) दानव शिक्षिताय नमः

83) (PraNavam) DhAnava sikshithAya nama:





NamaskArams to AarAvamudhan , who punished DhAnavAs like RaavaNan with the powerful arrows emanating from His bow named Saarngam.

८४) (प्रणवम्) ज्ञान विग्रहाय नमः

84) (PraNavam) Jn~Ana vigrahAya nama:

NamaskArams to AarAvamudhan, who is the embodiment of Jn~Anam (DhivyAthma Vighrahm is being saluted here; earlier, the dhivya Mangala SubhAsraya ThirumEni was eulogized).

८५) (प्रणवम्) ज्ञानिना ज्ञान यज्ञेन आराधिताय नमः

85) (PraNavam) Jn~AninA Jn~Ana yaj~Ena aarAdhithAya nama:

NamaskArams to AarAvamudhan worshipped through Jn~Ana Yaj~nam by Yogis.

८६) (प्रणवम्) सर्व वेदमयेश्वराया नमः

86) (PraNavam) sarva Vedhamaya IsvarAyaa nama:

NamaskArams to AarAvamudhan who is the SarvEswaran resplendent with the VedAs.

८७) (प्रणवम्) दया सिन्धवे नमः

87) (PraNavam) dhayA sindhavE nama:

NamaskArams to AarAvamudhan, the ocean of Compassion (Dayaa).

८८) (प्रणवम्) सत्त्वरजस्तमादि प्रकृति गुण रूपाय नमः

88) (PraNavam) sathva raja: tamAdhi prakruthi guNa roopaaya nama:

NamaskArams to AarAvamudhan having the forms of the three guNams in Moola Prakruthi, although He is beyond them (ThriguNAdheethan).

८९) (प्रणवम्) विश्व साक्षिणे नमः

89) (PraNavam) visva saakshiNe nama:

Salutations to AarAvamudhan, who is the witnees to all the karmaas of the





sentient beings.

९०) (प्रणवम्) अव्ययात्मने नमः

90) (PraNavam) avyaya AthmanE nama:

NamaskArams to AarAvamudhan, who never sends back any JeevAthman, which has reached His supreme abode by one or other UpAyams (Prapatthi or Practise of bhakthi yOgam). "na veeyathe cha VaikunDath mukthOadhasthAth athO avyaya:" according to Swamy ParAsara Bhattar.

९१) (प्रणवम्) मधुकैटप मृत्यवे नमः

91) (PraNavam) Madhu KaiTapa mruthyavE nama:

NamaskArams to AarAvamudhan, who incarnated as HayagrIvan to destroy the two asurAs (Madhu and KaiDabhan), who stole the VedAs from His son, Brahma dEvan.

९२) (प्रणवम्) प्रळयाब्धिचर कारण मत्स्याय नमः

92) (PraNavam) praLayAbdhi chara KaaraNa matsyAya nama :

NamskArams to AarAvamudhan, who saved the world from the fierce waters of the great praLaya waters by taking on the form of a giant fish and travelling in those waters as the fish pulling the boat populated by the sentients and insentients.

९३) (प्रणवम्) प्रह्लादादि साधु लोक भय अपहाय नमः

93) (PraNavam) PrahlAdhAdhi Saadhu IOka bhaya apahAya nama:

Salutations to AarAvamudhan, who removed the fear of Saadhu bhaktha janams like PrahlAdhan by taking NrusimhAvathAram.

९४) (प्रणवम्) रावणंतक रघुवराय नमः

94) (PraNavam) RaavaNanthaka RaghuvarAya nama:

NamaskArams to AarAvamudhan , who destroyed RaavaNan during His vibhava avathAram as Raghu Veeran (Mahaa Veera dheera dhourEya !)





९५) (प्रणवम्) अद्भुतनृसिम्ह रूपाय नमः

95) (PraNavam) Adhbhutha Nrusimha roopAya nama:

NamaskArams to AarAvamudhan, who incarnated as a mysteriously beautiful avathAram as Narasimhan.

९६) (प्रणवम्) सात्वतांपतये नमः

96) (PraNavam) SaathvathAm pathayE nama:

NamaskArams to AarAvamudhan, the Pathi (YajamAnan) of Saathvatha: (BhagavathAs/Brahma Jn~Anis).

९७) (प्रणवम्) कल्कि रूपिणे नमः

97) (PraNavam) Kalki rUpiNe nama:

NamaskArams to AarAvamudhan, who will incarnate as Kalki BhagavAn to destroy the last shreds of Kali yugam populated by adharmis.

९८) (प्रणवम्) वासुदेव शंकर्षण प्रध्युम्न अनिरुद्ध स्वरूपाय नमः

98) (PraNavam) VaasudEva SankharshaNa Pradhyumna Aniruddha svarUpAya nama:

NamaskArams to AarAvamudhan, who is present as VasudEvan, SankharshaNan, Prahdymnan and Aniruddhan in VyUhaa state, which is one of the five states of Sriman NaarAyaNan (Param, VyUham, Vibhavam, Archai and antharyAmi).

९९) (प्रणवम्) विज्ञान मात्राय नमः

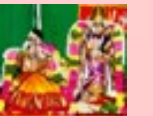
99) (PraNavam) Vij~nAna MaathrAya nama:

NamaskArams to AarAvamudhan, who is the essence of wisdom /cognition/ intellect.

१००) (प्रणवम्) अखिल लोक नाथाय नमः

100) (PraNavam) akhila lOKa naathAya nama:

NamaskArams to AarAvamudhan, the Lord of all universes.





१०१) (प्रणवम्) जनतापवर्गान्घ्रि युगलाय नमः

101) (PraNavam) janathApavarga angri yugaLAya nama:

NamaskArams to AarAvamudhan, whose pair of sacred feet is the Moksha upAyam for all the sentient beings.

१०२) (प्रणवम्) कालचक्रायुध धारिणे नमः

102) (PraNavam) Kaala chakraayudha dhariNE nama:

NamaskArams to AarAvamudhan , who adorns the Kaala chakram in leela VibhUthi; at Nithya VbhUthi, Kaalam (time) has no relevance.

१०३) (प्रणवम्) सुष्मित मुख सौंदर्याय नमः

103) (PraNavam) Susmitha mukha soundharyAya nama:

NamskArams to AarAvamudhan, who has the beauty of Thirumukha MaNDalam with a bewitching smile.

१०४) (प्रणवम्) ब्रजपुर वनिता काम वर्धनाय नमः

104) (PraNavam) vrajapura vanithA kaama VardhanAya nama:

NamaskAram to the Lord, who grew the desire of the young women of Vraja bhUmi (BrundhAvanam) to realize Him as their husband.

१०५) (प्रणवम्) सुमहात्मनाय नमः

105) (PraNavam) sumahAthmanAya nama :

NamaskArams to AarAvamudhan, who is the most auspicious among the MahAthmAs as ParamAthmaa (Mahaathma /great soul).

१०६) (प्रणवम्) अखिल हेतु हेतवे नमः

106) (PraNavam) akhila hEthu hEthavE nama:

Salutations to AarAvamudhan, the cause behind all causes (hEthu); He is Sarva /Jagath KaaraNa bhUthan.





१०७) (प्रणवम्) शास्त्रपाणिने नमः

107) (PraNavam) Saasthra PaaNinE nama:

NamaskArams to AarAvamudhan, whose hands hold all the Bhagavath Saasthrams for our welfare.

१०८) (प्रणवम्) अनावृत्ति वरदायिने नमः

108) (PraNavam) anaavrutthi vara dhAyinE nama:

NamaskArams to AarAvamudhan, who alone can grant us the boon of non-return to the SamsAric, Karma BhUmi.

श्री कोमळवल्लि समेत श्री शार्ङ्गराजाय नमः

Sri KomaLavalli SamEtha Sri SaarngarAjAya Nama:

Compiled and Translated by Oppiliappan KOil VaradAchAri SaThakOpan

