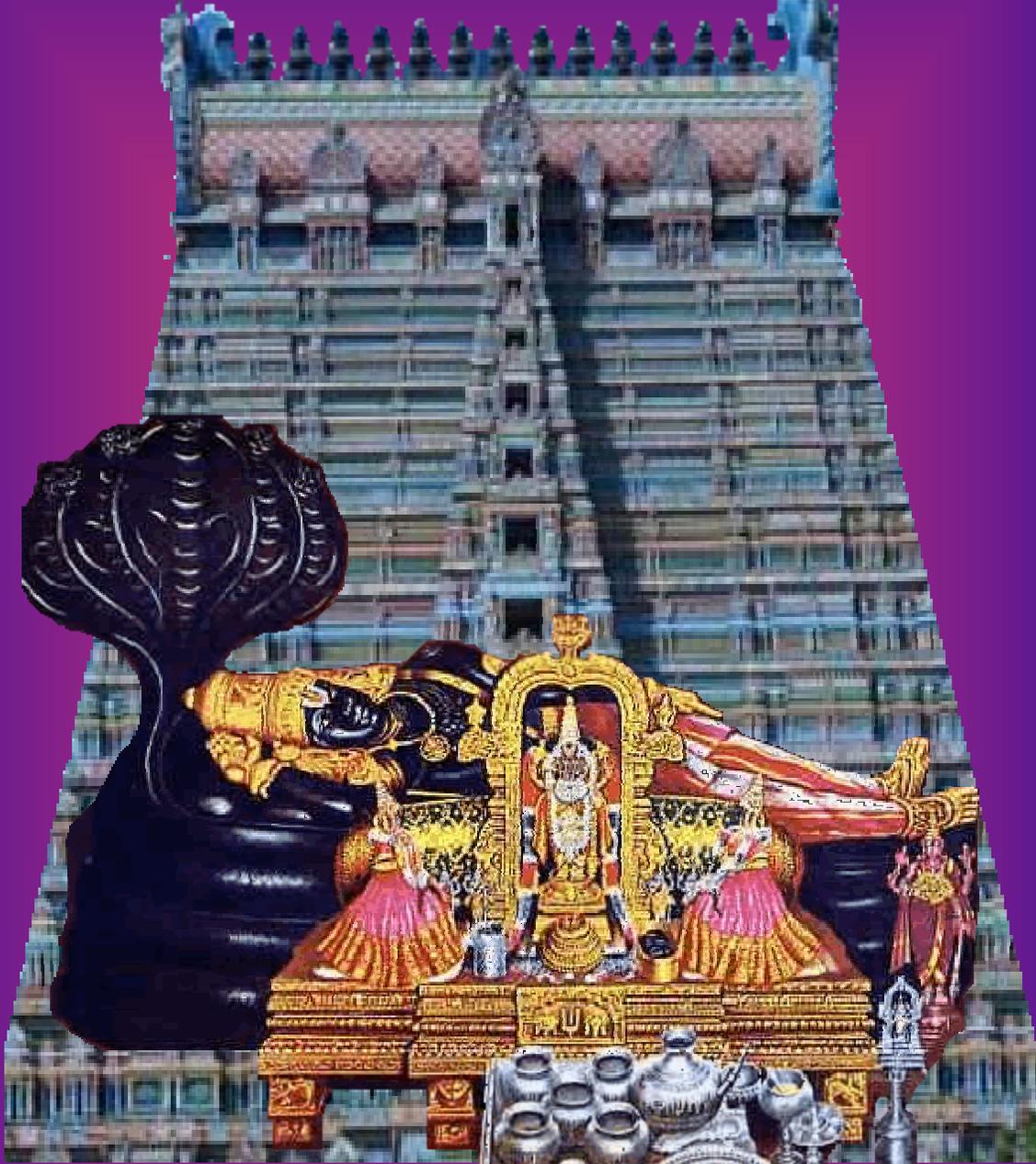


Swamy Desikan's  
**Bhagavad DhyAna SOpAnam**



**Annotated Commentary in English by  
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ThiruppANazhwAr





श्री :

श्रीमते रामानुजाय नमः

श्रीमते निगमान्त महादेशिकाय नमः

भगवद्ध्यान सोपानम्



Thooppul KulamaNi

### INTRODUCTION

This is a Sthotra patterned upon a Prabandham (AzhwAr's work in Tamil). It is in praise of Lord Ranganatha of Srirangam. ThiruppaaNAzhwAr was vouchsafed a vision of that great God, and he has sung about what he then saw, in ten verses. VEdanta DEsika enjoys the same TirumEni (Sacred Body) of the same Sleeping Beauty in the same manner, i.e., from the Feet to the Head; but the enjoyment here is mental dhyaanam or contemplation. SOpaanam means steps -- the several stages from the Feet to the Head (sIOkas 2 to 9). SIOka 10 recapitulates those eight angas (parts of the body) and incidentally gives a new meaning to Ashtaanga-yogam. SIOka 11 refers to the utsava moorthy -- the Smiling Beauty standing in front of the Moola-Viraat reclining on the Adishesha (Serpent Couch). The last one of course is the phalasruti. In all the twelve sIOkas of the StOtra, there is reference to the mind, chinta and so on. Is not dhyaanam a mental process? That the dhyaanam (contemplation) has been fruitful is indicated by sIOkas 1 and 11. What was





seen in Rangam in sLOka 1 is said to reside in DEsikan's heart (sLOkam 11).

### SWAMI DEsIKAN AND SRIRANGAM

SwAmi DEsikan spent many years of his long life at Sri Rangam. Sri Ranganatha and Ranganayaki were very dear to him. The Lord of Sri Rangam gave him the title of VEdanthaachrya and Sri Ranganayaki recognized him as Sarva Tantra Swatantra. He composed many of his celebrated works such as Padhuka Sahasram at Sri Rangam. He enjoyed most of all the blessings of being able to offer his worship to Sri Ranganatha daily and enjoy the divine beauty of the Lord resting at Sri Rangam on the couch of Adi Sesha.

### SWAMI DEsIKAN AND AMALANADIPIRAN

He particularly relished meditation on the ten verses of ThiruppaaNazhwAr dealing with his Bhagavad Anubhavam of Sri Ranganatha. In his ten verses, the AzhwAr sings movingly about the indescribable beauty of the limbs of the Lord of Sri Rangam from His lotus feet to His welcoming face inquiring about the Yoga KshEmam of His devotees. SwAmi DEsikan felt that the Verses of the AzhwAr dealt with the essence of the VEdAs and particularly covered the esoteric meanings of the Divyaaksharam known as Pranavam and Rahasya Tryam. He recognized that the AzhwAr included the 5 states of the Lord (Param, Vyuham, Vibhavam, Archa and Antaryaamitvam) as summarized by the VEda Mantram--Ambasya Paareh, Bhuvanasya Madhyeh-- in his verses.

Further, the verses of the AzhwAr covered succinctly many of the Vaishnavite doctrines such as Kainkaryam, Prapatti, Ananya Bhakti, the role of Jivan as VishNu-dasa and VishNu as the supreme goal of life. All of the above doctrines have roots in the VEdAs and Upanishads. That is what attracted SwAmi DEsikan to the ten verses of the AzhwAr.

### SWAMI DEsIKAN AND NAALAYIRA DIVYA PRABHANDAM AS TAMIL MARAI (VEDAM)

Both at Kanchipuram and Sri Rangam, SwAmi defended the sacredness of the Tamil Marai as being on a par to the Sanskritic VEdAs. He defeated his critics, who held that the Naalyira Divya Prabhandam does not have the same sanctity of the Sanskritic VEdAs and as such should not be included as part of the Recitations in front of the Lord during His annual festivals. SwAmi DEsikan established that the verses of the AzhwArs are strictly based on the VEdAs (Parama Vaidheekam) and silenced the overzealous critics. Sri Varadaraja of Kanchi and Sri Ranganatha approved the arguments made by SwAmi in defense of the sacredness of the Naalayira Divya Prabhandam. The Lord of Kanchi went as far as to give one of his two Thiruchchinnam used to announce his arrival during festive occasions to SwAmi DEsikan as a reward for this defense. Even today, there is only one Thiruchchinnam used at the Kanchi temple because of this happening. The deep reverence that SwAmi DEsikan had for the compositions of AzhwArs in general and particularly to ThiruppaaNazhwAr in particular was the reason for his stout defense of the sanctity of the 4000 verses as having the status of Tamil Marai or VEdam. SwAmi DEsikan composed a stotram on Sri Ranganatha called Bhagavad DhyAna SOpAnam to celebrate the Anga Soundharyam (the Beauty of the limbs of Ranganatha) in the manner in which ThiruppaaNazhwAr joyously described. SwAmi also gave us a commentary (Rahasya Grantha)





called Munivahana Bhogam (available under e-book # 41), which discusses the inner meanings of the ten verses of the AzhwAr extolling the beauty of the Lord of Sri Rangam. We will focus on the Twelve verses of the Bhagavad Dhyana SOpAnam set in the beautiful Mandhaakranta meter.

### THE VERSES OF BHAGAVAD DHYANA SOBHANAM & ITS LINKS TO AMALANAADHIPIRAN

This stotram inspired by the ThiruppaaNAzhwAr's composition is like a series of steps (SOpAnam) to climb to perform meditation (Dhyanam) on the Lord of Sri Rangam and His beauty as well as auspicious attributes (Bhagavad Vishayam). Therefore, it is aptly named as Sri Bhagavad Dhyana SOpAnam. It closely follows the format of ThiruppaaNAzhwAr in that it adopts the Paadaadi Kesaantha varnanam of the Lord of Sri Rangam. Poets usually adopt the description of the beauty of Gods and Goddesses from Their Lotus feet to Their head (paadaadi Kesantham) or Kesaadi Paadaantham. Out of the great affection and reverence that the AzhwAr had for Sri Ranganatha, he lifted his adoring eyes slowly from the holy feet of the Lord and let them travel longingly and slowly to His upper limbs. SwAmi DEsikan followed this method used by the AzhwAr in his stotram.





"Sri Rangaa Sri Rangaa"





## SLOKAMS AND COMMENTARY

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"Sri Ranga MadhyE"





श्री :

श्रीमान् वेङ्कटनाथार्यः कवितार्किककेसरी ।

वेदान्ताचार्यवर्यो मे सन्निधत्तां सदा हृदि ॥

shrImaan ve~NkaTanaathaarya: kavitaarkikakesarI  
VEdaantaachaaryavaryo mE sannidhattaaM sadaa hrudi

### SIOkam 1

अंतज्योतिः किमपि यमिनामञ्जनं योगदृष्टेः

चिंतारत्नं सुलभमिह नः सिद्धि मोक्षानुरूपम् ।

दीनानाथ व्यसन शमनं दैवतं दैवतानामं

दिव्यं चक्षुः श्रुति परिषदां दृश्यते रङ्ग मध्ये ॥

antarjyothi: kimapi yaminaama~njanaM yogadhruShtE :

chintaratnam sulabhamiha na: siddhi mOkshAnuruupam

diinaanaatha vyaasana shamanam daivatam daivataanaam

divyam chakshu: shruti pariShadaam dhrushyatE raNga madhye (1)

### Meaning

In the first verse, SwAmi DEsikan offers his homage and general salutation to the Lord of Sri Rangam. He pays obeisance to the brilliant effulgence that shines in the middle of Sri Rangam and in the heart cavities of the Yogis like the AzhwAr. He states that the effulgence found in Sri Rangam is the one that unflinchingly blesses human beings with bhogam (enjoyment) in this universe and MOKsham (freedom from the cycles of births and deaths) in the hereafter. He says THAT effulgence is the Lord of Lords Himself, Sri Ranganathan, who blessed the AzhwAr with the vision of His beautiful body (Subhaasryam). He adds that the effulgence recognized as Sri Ranganatha removes the miseries of the weak and those, who are orphaned and serves as the divine eye to appreciate the immense texts of the holy VEdAs.





## "The Lotus Feet"



"VEDa MantrAs glorify Your Divine Feet"





## SIOkam 2

(Homage to the Lotus feet of the Lord)

वेलातीत श्रुति परिमळं वेघसां मौलि सेव्यं

प्रादुर्भूतं कनक सरितः सैकते हंस जुष्टे ।

लक्ष्मी भूम्योः कर सरसिजैर्लालितं रङ्गभर्तुः

पादाम्भोजं प्रतिफलति मे भावना दीर्घिकायाम् ॥

velaatiita shruti parimalam vedhasaam mauli sevyam  
praadur bhUtam kanaka sarita: saikate hamsa juShte  
lakshmi bhuumyo: kara sarasijairlaalitam ra~Ngabhartu :  
paadaambhOjam pratiphalati mE bhaavanaa diirghikaayaam (2)

### Meaning

SwAmi acknowledges that the lotus feet of the Lord are reflected in the pool of his memory. Then he goes on to describe the significance and greatness of those Holy feet of the Lord. The countless VEda Mantras are ceaselessly saluting those feet and impart their fragrance to them. The Tamil VEdAs created by the AzhwArs, which can be sung by one and all, are also saluting them and add their own unique fragrance to the very same lotus feet. Those holy feet have descended on the sandy shoals of Cauveri River, where the swans play. Gods like Indra, Brahma, Siva and other DEvAs place those holy feet on their heads as a token of their reverence. Those lotus- soft feet are pressed gently by MahA Lakshmi and Bhoomi Devi to remove the stress arising from His exertions.

The AzhwAr acknowledged that the sacred feet of the Lord entered into and merged with his eyes. SwAmi DEsikan describes the Lotus feet as being reflected in the still waters of the pool of his memory.





## "The Divine Legs"



"The Janghaas that ceases the mindless wandering"





### SIOkam 3

(Salutations to the section from the ankle to the knee)

चित्राकारां कटकरुचिभिश्चारु वृत्तानुपूर्वा  
काले दूत्य द्रुततर गतिं कांति लीला कलाचीं ।  
जानुच्छाया द्विगुण सुभगां रङ्गभर्तुर्मदात्मा  
जङ्घां दृष्ट्वा जनन पदवी जाङ्घिकत्वं जहाति ॥

chitraakaaraam kaTaka ruchibhishchaaru vruittaanupuurvaam  
kaale duutya drutatara gatim kaanti liilaa kalaachiim  
jaanuchchaayaa dviguNa subhagaam ra~Ngabharturmadaatmaa  
ja~Nghaam dhruShtvaa janana padavii jaa~Nghikatvam jahaati (3)

#### Meaning

The portion of the body between the knee and the ankle is known as Jangha. Here SwAmi offers his salutations to that portion of Sri RanganAthA's beautiful body. The AzhwAr moved his gaze from the lotus feet of the Lord to the reddish silk garment worn by Him around His waist. He skipped as it were the lower legs of the Lord. SwAmi DEsikan seems to be more leisurely and includes this portion of the Lord's body in his salutations. He says that the lustre from the gems adorning the ankle jewelry of the Lord bathes the region of the body from the ankles up to His knees.

These very same beautiful legs went on a mission of peace on behalf of the Paandavaas to the court of Kowravaas. The power of the ankles made Him rush quickly to that court in pursuit of His mission. The lower portion of the legs appears to serve as a vessel to hold and capture the flood of beauty that overflows as he Moves around. When the beauty of the Knees join with that of the ankle and lower leg, the resulting beauty is multiplied many times over. SwAmi DEsikan in his own brilliant way concludes this verse by stating that the worship of the beautiful Jangha of the Lord of Sri Rangam leads to the cessation of the mindless wandering.





## "The Divine Thighs"



"Kamala Bhuumi NiiLopadhaanam"





## SIOkam 4

(The salutations to the beauty of the thighs)

कामाराम स्थिर कदलिका स्तम्भ संभावनीयं  
क्षौमाश्लिष्टं किमपि कमला भूमि नीळोपधानम् ।  
न्यञ्चत्काञ्ची किरण रुचिरं निर्विशत्यूरु युग्मं  
लावण्यौघ द्वयमिव मतिर्मामिका रङ्गयूनः ॥

kaamaaraama sthira kadalikaa stambha sambhaavaniiyam  
kshaumaashliShtaM kimapi kamalaa bhuumi niiLopadhaanam  
nya~nchatkaa~nchi kiraNa ruchiram nirvishatyuuru yugmam  
laavaNyaugha dvayamiva matirmaamikaa ra~Nga yuuna : (4)

### Meaning

Here SwAmi DEsikan says that his mind enjoys the beauty of the powerful thighs of the Youthful Sri Ranganatha. He compares the two thighs of the Lord to those of the two lovely Banana plants cultivated by Manmatha himself in his garden with care and affection. These thighs are covered with the most beautiful silk garment. They act as pillows for His consorts, when they get tired after pressing His feet. They also reflect the radiance of the gems embedded in His waist belt. These beautiful thighs separating at His hip appear to be the two branches of a river of beauty. SwAmi says that his mind is deeply absorbed in enjoying the power of the beautiful thighs of the ever youthful Lord.





## "The Divine Naabhi"



"The beautiful navel that can create many Brahma DEvans"





## SIOkam 5

(Beauty of the Navel)

संप्रीणाति प्रति कलमसौ मानसं मे सुजाता  
गंभीरत्वात् क्वचन समये गूढ निक्षिप्त विश्वा ।  
नालीकेन स्फुरित रजसा वेधसो निर्मिमाणा  
रम्यावर्तं द्युति सहचरी रङ्गनाथस्य नाभिः ॥

sampriiNaati prati kalamasau maanasam mE sujaataa  
gambhiiratvaat kvachana samayE guuDa nikshipta vishvaa  
naaliikena sphurita rajasaa vedhaso nirmimaaNaa  
ramyaavarta dhyuti sahacharii ra~Nganaathasya naabhi: (5)

In the fifth verse, SwAmi DEsikan offers his own salutations to the deep navel, which appears to hide many worlds in its depth during the time of the Universal deluge. He points out that the pollens falling from the petals of the big lotus flower arising out of the Lord's beautiful navel have the power to create many Brahma DEvans. As the Lord's beauty swirls about His body, it appears to form lovely eddies around His navel and creates additional beauty to observe. SwAmi concludes by saying that the beauty of the Lord's navel is deeply etched in his mind and causes him great joy every moment of his life.

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## "SrI Vakshasthalam"



"The lustrous abode of Sri DEvi that removes the afflictions of the mind"





## SIOkam 6

(The Chest region )

श्रीवत्सेन प्रथित विभवं श्री पद न्यास धन्यं  
मध्यं बाह्वोर्मणिवर रुचा रञ्जितं रङ्गधाम्नः ।  
सान्द्रच्छायं तरुण तुलसी चित्रया वैजयन्त्या  
संतापं मे शमयति धियश्चंद्रिकोदार हारम् ॥

shriivatsEna prathita vibhavam shrii pada nyaasa dhanyam  
madhyam baahvOrmaNivara ruchaa ra~njitam ra~Ngadhaamna:  
saandrachchhaayam taruNa tulasii chitrayaa vaijayantyaa  
santaapam mE shamayati dhiyashchandrikodaara haaram (6)

### Meaning

The AzhwAr confessed in his fifth verse that the Lord's chest, beautified by MahA Lakshmi and the ever green vana Mala known as Vaijayanthi has wholly bewitched him and enslaved him. SwAmi DEsikan's verse in celebration of the beauty of the chest region of the Lord is a literal echo of the AzhwAr's thoughts with additional embellishments. The factors contributing the beauty of the chest region are identified by SwAmi as follows:

1. Its glory is revealed by the mole known as Sri Vatsam
2. It is glorified as a place for the foot rest of MahA Lakshmi residing there
3. Its lustre is enhanced by the splendid red gem known as Kousthubha
4. Its cool beauty is enhanced by the VanamAlai containing a generous portion of green and young TuLasi leaves and
5. Beautiful pearl necklace, which has the inimitable whiteness of the full moon. SwAmi concludes this verse by confessing that the beauty of the chest region of the Lord removes all the afflictions of his mind.





## "The Divine Hands"



"MOKsham granting Kalpaka tree"





## SIOkam 7

(Beauty of the Hands of the Lord)

एकं लीलोपहितमितरं बाहुमाजानु लम्बं  
प्राप्ता रङ्गे शयितुरखिल प्रार्थना पारिजातम् ।  
दृप्ता सेयं दृढ नियमिता रश्मिभिर्भूषणानां  
चिन्ता हस्तिन्यनुभवति मे चित्रमालान यन्त्रम् ॥

yEkam liilopahitamitaram baahumaajaanu lambam  
praptaa ra~NgE shayiturakhila praarthanaa paarijaatam  
dhruptaa sEyam dhruDa niyamitaa rashmibhirbhuuShaNaanaam  
chintaa hastinyanubhavati mE chitramaalaana yantram (7)

### Meaning

After enjoying the beauty of the chest region of the Lord, The AzhwAr moved on to describe the beauty of the throat region of the Lord. SwAmi DEsikan is however in no hurry. He focused on the beauty of the two hands of the Lord after saluting the beauty of His chest. He compares the Lord's two hands to a unique Kalpaka tree, which can grant the boon of MOksham to those, who performed Prapatti. The traditional Kalpaka tree in the garden of Indra can bless one with many things, but does not have the power to grant MOksham. One of His hands is providing support for His head; the other one is stretched all the way to His knee. SwAmi states that his mind reflecting on the beauty of the two hands of the Lord is intoxicated with that enjoyment and is like a female elephant in the state of rut. He points out that his mind is however kept in a bound state by the many resplendent rays of the jewelry of the Lord, which serve as many ropes to keep his mind under control during the state of that joyous inebriation.





## "Thirumukha MaNdalam"



"Svaagatodaara nEtram "





## SIOkam 8

(Description of the beauty of His Face)

साभिप्राय स्मित विकसितं चारु बिम्बाधरोष्ठं  
दुःखापाय प्रणियिनि जने दूर दत्ताभिमुख्यम् ।  
कान्तं वक्रं कनक तिलकालङ्कृतं रङ्ग भर्तुः  
स्वान्ते गाढं मम विलगति स्वागतोदार नेत्रम् ॥

saabhipraaya smita vikasitam chaaru bimbaadharoShTham  
du:khaapaaya praNiyini janE duura dattaabhimukhyam  
kaantam vaktram kanaka tilakaala~Nkrutam ra~Nga bhartu:  
svaantE gaaDam mama vilagati svaagatodaara nEtram (8)

### Meaning

SwAmi DEsikan's description of the facial beauty of the Lord is one of the most moving word pictures. This sIOkam is full of grace and celebrates the extraordinary compassion of Sri Ranganatha for His devotees, wherever they happen to be geographically. Here, SwAmi describes the meaningful and benevolent smile of the Lord and His sweet red lips that house the unforgettable smile. The Lord's warm and welcoming eyes seem to inquire about the welfare of people scattered even in distant lands. SwAmi concludes this sIOkam by stating that the beautiful smile, the compassionate eyes and the golden dot on the forehead of Sri Ranganatha will be embedded in his mind forever.





## "The Glorious Crown"



"The beautiful crown that tames a turbulent heart"





## SIOkam 9

(Beauty of His crown)

माल्यैरन्तः स्थिर परिमळैर्वल्लभा स्पर्श मान्यैः  
कुप्यच्चोळी वचन कुटिलैः कुन्तळैः श्लिष्ट मूले ।  
रत्नापीड श्रुति शबळिते रङ्गभर्तुः किरीटे  
राजन्वत्यः स्थितिमधिगता वृत्तयश्चेतसो मे ॥

maalyairanta: sthira parimalairvallabhaa sparsha maanyai:  
kupyachchoLii vachana kuTilai: kuntalai: shliShta muule  
ratnaapiiDa dhyuti shabaLitE ra~Ngabhartu: kiriitE  
raajanvatya: sthitimadhigataa vruttayashchetaso mE (9)

### Meaning

After saluting the beauty of the chest of the Lord, AzhwAr went on to describe the beauty of the throat, rosy red lips and His beautiful eyes. SwAmi DEsikan took the route of the enjoyment of the arms, face and Crown of the Lord after saluting the beauty of the chest region. In the ninth sIOkam, SwAmi revels at the beautiful gem-studded crown sitting on the naturally curly black hair of the Lord. He points out that His tresses are decorated with fragrant flower garlands by the beautiful hands of his consorts. SwAmi uses an analogy to describe the curliness of the Lord's tresses. He says that they are splendidly curly like the speech of the young girls of ChOzha land, when they get angry. He notes that the lustre of the gems adorning his head region mingles with the lustre of the gems in His crown and creates wonderful panoply of colors. SwAmi says that the experience of watching the beautiful crown sitting on the curly black tresses of the Lord of Sri Rangam tames his erstwhile turbulent heart and makes him like a house wife obedient to her lord.





**"Oh! Ranga! Ranga!"**



**"Paadaadi KEshAnubhavam"**





## SIOkam 10

(Enjoyment of the entire body of the Lord)

पादाम्भोजं स्पृशति भजते रङ्गनाथस्य जङ्घाम्

ऊरुद्वन्द्वे विलगति शनैरूर्ध्वमभ्येति नाभिम् ।

वक्षस्यास्ते वलति भुजयोर्मातिकेयं मनीषा

वक्राभिरुष्यां पिबति वहते वासनां मौळि बंधे ॥

paadaambhojam sprushati bhajatE ra~Nga naathasya ja~Nghaam  
uurudvandvE vilagati shanairuurdhvamabhyEti naabhim  
vakshasyaastE valati bhujayormaamikEyam maniiShaa  
vaktraabhikhyaam pibati vahatE vaasanaam mauLi bandhE (10)

### Meaning

The AzhwAr described his feeling state at the end of enjoying the entire body of the Lord of Sri Rangam in his ninth verse. SwAmi describes his experience of the same in his tenth sIOkam. In this magnificent sIOkam soaked with emotions, SwAmi summarizes brilliantly his attraction to the divine beauty of the body of the Lord and its many limbs. In this sIOkam, he equates his mind to that of a woman, who appreciates the beauty of her beloved consort. As the mind of SwAmi takes on a feminine approach to enjoy the beauty of the Parama Purusha, we experience the emotional depth of the appreciation of our AchAryA for the unmatched beauty of the AngAs (limbs) of Sri Ranganathan. In a feminine and tender mood, VenkatanAyaki touches gently the lotus feet of the Lord; She worships the anklets with firm and single-minded devotion; she elevates her gaze and gets absorbed in the masculine beauty of the muscular and strong thighs; she glances for a second at the navel and is overcome by the beauty she sees there. She elevates her gaze to the broad and beautiful chest of her Lord; then she concentrates on the powerful shoulders and let her gaze stay there a little longer. She then drinks the divine beauty of the Lord's face with her eyes and finally rests her attention on His splendid crown.





## "Nam PerumAL"



"You stand for ever in my heart cavity"





## SIOkam 11

(The Beauty of the Utsava Murthy)

कांतोदारैरयमिह भुजैः कङ्कण ज्या किणाङ्कैः  
लक्ष्मी धाम्नः पृथुळ परिगैर्लक्षिताभीति हेतिः ।  
अग्रे किञ्चिद्भुजग शयनः स्वात्मनैवात्मनः सन्  
मध्ये रङ्गं मम च हृदये वर्तते सावरोधः ॥

kaantodaarairayamiha bhujai: ka~NkaNa jyaa kiNaa~Nkai:  
lakshmii dhaamna: pruthuLa parigairlakshitaabhiiti hEti:  
agrE ki~nchidbhujaga shayana: svaatmanaivaatmana: san  
madhyE ra~Ngam mama cha hrudayE vartatE saavarodha: (11)

### Meaning

SwAmi DEsikan slowly shifts his attention from the celebration of the beauty of the reclining Moola Murthy of Sri Rangarajan to the Utsava Murthy in front of the Moolavar. He says the Lord with his beautiful, strong and generous hands marked by the welts from the chord of his Mighty bow SARangam calms our fears with His abhaya Mudra. That Lord of Sri Rangam takes the form of Utsava Murthy with His two consorts and stands in front of His reclining Moolavar form. SwAmi DEsikan concludes this sIOkam by stating that the very same Utsava murthy form of the Lord of Sri Rangam is standing forever in his heart cavity. The AzhwAr was so overcome at the end of his enjoyment of the entire body of the Moolavar that he merged with HIM, before paying his salutations to the Utsava Murthy of Kasturi Rangan. SwAmi DEsikan was so eager to enjoy the beauty of the Lord of Sri Rangam for a much longer period and therefore, he seems to have kept his request for immediate MOksham under control. Sri Ranganatha was also interested for the VEdAnthAchArya to continue his service to the strengthening of Sri Vaishnavism for few more Years and therefore postponed granting the boon of Joining His holy feet.





## "Moksha DAYakan"



Serthi SEvai





## SIOkam 12

(About the fruits of recitation of this stotram)

रङ्गास्थाने रसिक महिते रञ्चिताशेष चित्ते  
विद्वत्सेवा विमल मनसा वेङ्कटेशेन क्लृप्तम्  
अक्लेशेन प्रणिहित धियामारुरुक्षोरवस्थां

भक्तिं गाढां दिशतु भगवद्ध्यान सोपानमेतत् ॥

ra~NgaasthaanE rasika mahitE ra~nchitaasheSha chitte  
vidvatsEvaa vimala manasaa vE~NkaTEshEna kluptam  
aklEshEna praNihita dhiyaamaarurukshoravasthaam  
bhaktim gaaDaam dishatu bhagavaddhyaana sopaanamEtat (12)

### Meaning

Here, SwAmi DESikan states that Sri Rangam is a sacred place, where abound the Bhagavathaas deeply devoted to the service of the Lord. He was privileged to live in Sri Rangam and that he was able to compose the Stotram on the Beauty of the Lord in the style of ThiruppaaNAzhwaR due to the blessings of his achAryA, Kidambi AppuLLar. SwAmi reveals that the recitation of this stotram on Lord Ranganatha will grow rapidly the devotion (Bhakti) for the Lord. Those, who aspire to ascend the ladder (SOpaNam) of MOksham, will easily attain their wish and become proficient practitioners of Bhakti YOGam, which in turn will lead to the attainment of the supreme blessing of MOksham.

Srimathe Nigamaantha Maha DESikaaya Nama:

Sri Haya Vadana ParabrahmanE Nama:

कवितार्किकसिंहाय कल्याणगुणशालिने ।

श्रीमते वेङ्कटेशाय वेदान्तगुरवे नमः ॥

kavitaarkikasiMhaaya kalyaaNaguNashaalinE |  
shrImatE vE~nkatEshaaya vEdaantaguravE nama: ||

Swamy Desikan Thiruvadigale SaraNam.

Daasan,

Oppiliappan KOil VaradAchAri SaThakOpan

