

SRI GODASTHUTHI



ANNOTATED COMMENTARY IN ENGLISH BY
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गोदा स्तुति :

श्रीमान् वेङ्कटनाथार्यः कवितार्किक केसरी ।

वेदान्ताचार्य वर्योमि सन्निधत्तां सदाहृदि ॥

INTRODUCTION TO GODHA STHUTHI

Let us commence this annotated commentary with a tribute in Tamil paid by Azhahiya MaNavALa PerumAL NaayaNAr, which summarizes the essence of what Godhai taught us:

*“yettezhutthin iNaipporuLum iraNdin poruLum
iyal valitthEr Arucchunanakku Iraivar tammaith-
tottu vaittha maRai iRuthipporuL yellAm tonRum vahai
PuduvairkkOn Godhai kavi paadal poruL teriya-kAttinALE”*

MEANING:

Godhai, The daughter of the seer of SrivilliputthUr (VishNu-Chitthar) revealed to us clearly through Her paasurams, the esoteric and Vedic meanings (rahasyArthams) of the AshtAkshari, Dhvayam and finally, Charama sIOkam given by the most merciful Lord (PaarthasArathy) to the great warrior ArjunA on the battle field of KurukshEthram.

COMMENTS:

“Yettezhutthu” is Thirumanthiram or ashtAkshari; “iraNdin” is the manthra rathnam, dhvayam with 25 letters and “iRuthipporuL” is the Charama sIOkam of 32 letters blessed to us by GeethAchAryan using His dear sishyan and friend Arjunan as a vyAjam (excuse). This taniyan identifies the Charama sIOkam with its 32 letters as “MaRai- iRuthipporuL” or the quintessence of Sruthi (Vedam and the 32 Brahma VidhyAs of the Upanishads). The word “iRuthi” really means “last” or final. This Taniyan points out that Godhai, the daughter of PeriyAzhwAr of SrivilliputthUr performed upadEsams for us through Her two prabhandhams in a way through which the deep and profound meanings of the three VaishNava manthrams and artha panchakam can be understood clearly by us, Her children (iRuthip poruL yellAm thOnRum vahai PuduvairkkOn Godhai kavi paadal poruL teriya-kaattinALE).

Our ThAyAr has grave concerns about our limitations in comprehending the deeper meanings of the three manthrams & artha panchakam because of our inadequate intellectual capabilities and imperfect anushtAnam. She knows that the SaasthrArtha-





nirUpanam (the full comprehension of the meanings of the Saasthrams) will escape our meagre intellects and therefore as the most compassionate Mother interested in our parama-hitham chose the method of UpadEsam in the time honored and proven way:

*“saasthra Jn~Anam Bahu-klEsam
buddhEscchalana kaaraNam
upadesaath Harim buddhva
viramEth sarva karmasu”*

MEANING:

It is very difficult for most of us, whose minds are easily influenced by many distractions (Chanchala Buddhi) to learn about the true meanings of saasthrArthams. Therefore, One should have upadEsam from a SadAchAryan to comprehend clearly the tattvams like Isvaran, Jeevan, prakruthi and their relationships. One should stay away from the futile efforts of learning Saasthrams by ourselves as a route to understanding “adhyAthma-saasthra-arth- visEshams” (the saarArthams/the essential meanings of the sacred lore and the three rahasyams). Only incorrect and distorted grasp (ViparItha Jn~Anam) of the tattvams will result from such foolish efforts.

Regarding the AchArya paramparai in our SampradhAyam, PerumAL is our “prathama pravarthakan” or the First AchAryan. Our ThAyAr (ANDAL) is our second AchAryan followed by VishvaksEnar and Swamy NammAzhwAr. Therefore, the Direct Upadesam from ANDAL through Her prabhandhams to us is one of the greatest of blessings. MahA Lakshmi, BhU devi, NeeLA devi are the consorts of our Lord with specific functions. AndAL is considered the avathaaram of BhU Devi, who realized the VarAha Charama sIOkam from Her Lord. Hence the UpsdEsam from AndAL /BhU Devi is extremely important to us and these upadEsams are enshrined in Her ThiruppAvai. That is why the understanding of the sookshmArthams (subtle meanings) of the verses of ThiruppAvai with the help of a Scholar like U.Ve. Sri PerukkaraNai Swamy is very important for us. He is the nephew of U.Ve.Abhinava Desika Sri UttamUr Swamy and is currently an AasthAna VidhvAn of Ahobila Matam. His scholarship arising from his deep learning at the feet of many sadAchAryALs is exceptional. We will be including insights on these sIOkams of GodhA Sthuthi from the kalakshEpams of many sampradhAyic scholars such as U.Ve.Raghava PatrAchAr, U.Ve. Anbil GopalachAr Swamy, U.Ve. Desika Bhakta Rathna SevA Swamy and U. Ve. Dr. V.N. Vedantha Desikan Swamy of Oppiliappan Sannidhi.





Sri Varahar carrying Sri Bhumidevi (Andal-avatara sankalpam)



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From here on, we will focus on the individual sLOkams of Swami Desikan's GodhA sthuthi. We will start with the first sLOkam, “Sri VishNuchittha- Kula nandhana kalpavallIm..”. Prior to that, we will recall how GodhA Sthuthi was born.

ORIGIN OF THE GODHA STHUTHI

The first sLOkam of GodhA sthuthi arose from Swami Desikan spontaneously as he stood on a side street at SrivilliputthUr on a PradhOsham evening to find out the origin of fast approaching sounds of the mangaLa vaadhyams. He was visiting Srivilliputthur on a VaikAsi VasanthOthsava uthsavam time, when ANDAL has PuRappAdu to the Mantapam in front of Sri VenkatAchalapathy sannidhi in SrivilliputthUr at Naataka Saalai street. Today, Sri GodhA Sthuthi uthsavam takes place at this site, when the descendant of PeriyAzhwAr, Sri VedappirAn Bhattar receives the aruLappAdu and commences the GodhA Sthuthi for the AdhyApAka Swamis.

During his visit time, Swamy Desikan was observing mounam (silence) befitting the occasion of the PradhOsham evening. He was planning to go to ANDAL Sannidhi later for MangaLAsAsanam. When he heard the sounds of Koil vaadhyams, he stepped out from the inside of the house, where he was staying to find out as to what was happening .To his greatest surprise and joy, he saw the archA moorthy of ANDAL approaching him as it was being carried on the backs of the temple servants.

ANDAL's normal processional route did not include the street, where Swami Desikan was staying .On this special day, there was some theettu on the main street and the temple priests had rerouted the procession to include the street where Swamy Desikan was staying as an alternate route. Swami Desikan's astonishment at this unexpected bhAgyam and his parama bhakthi for ANDAL poured out in the form of 29 sLOkams in two beautiful Sanskrit poetic metres known as Vasantha Tilakam and Maalini.



Sri Periazhvar
Srivilliputthur





Swami Desikan



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ANDAL'S SPECIAL AFFECTION FOR SWAMI DESIKAN :

ANDAL seems to have created a situation to receive MangalAsanam from Swami Desikan as soon as possible instead of waiting for Swami Desikan to come to Her Sannidhi inside the temple. Hence, She came to where Swami Desikan was, as if to welcome him to Her dhiya dEsam as soon as She could. In the case of AchArya RaamAnujA, She left Her sanctum (Garbha graham) and rushed to welcome him as Her elder brother for fulfilling Her pledge to offer 1000 vessels of akkAra-adisil to Lord SundararAjan of ThirumAlirum ChOlai. After that reception to AchArya RamaunjA, the ThiruppAvai Jeeyar, She never went inside Her sanctum and stays even today at the ardha manTapam. In the case of Swami Desikan, She engineered to arrive in front of the house outside Her Thiru MaaLikai Veedhi, where Her parama bhakthan was staying during his visit to Her city. Moved by that extraordinary display of





Vaathsalyam and dayA of ANDAL, the LOka MaathA, our Kavi Simham poured forth in rapture his eulogy of Her anantha KalyANa guNams. Thus originated the GodhA sthuthi and its 29 sIOkams.



Srivillipuththur Sri Andal in Seshavahana Procession



THE FIRST SLOKAM

श्री विष्णुचित्त कुलनन्दन कल्पवल्लीं
श्री रङ्गराज हरिचन्दन योग दृश्याम् ।
साक्षात् क्षमां करुणया कमलामिवान्यां
गादोम् अनन्यशरणः शरणं प्रपद्ये ॥१॥

*Sri VishNu chittha kula nandhana kalpavallIm
Sri RangarAja Harichandhana yOga dhruSyAm
SaakshAth KshamAm karuNayA KamalAmivAnyAm
GodhAm ananyasaraNa: SaraNam prapadhyE*

MEANING:

Oh GodhE! adiyEn performs prapatthi at Your sacred feet as one, who has no other recourse! adiyEn has no one else for my protection. You are the KalpakA creeper adorning the Lord standing as the auspicious Harichandanaa tree in the flower garden of the kulam of VishNucchitthar, Your father. The darsanam of the celestial Harichandanaa tree united with You as the KalpakA creeper is a blessed sight to see. In Your limitless patience with the aparAdhis, who transgress Your Lord's commands, You appear verily like BhUmi Devi; in Your limitless compassion, You resemble MahA Lakshmi Herself. AdiyEn offers my prapatthi at Your sacred feet as the one, who has no other means.



Periazhvar Nandavanam where Azhvar found baby Godhai



THE INCLUSION OF SRI SABDHAM AT THE OUTSET:

Recognizing the most auspicious, unanticipated occasion, Swami Desikan started the first sIOkam with the parama mangaLa “Sri” sabdham (Sri VishNu Chittha Kula--). In the second line was also started with the “Sri” sabdham (Sri RangarAja Harichandana--). The first word of this first sIOkam is “SriVishNu” and not plain “VishNu”. Lord VishNu, who is never without His consorts is what Swami had in mind. Desika Bhaktha Rathnam, Sri U.Ve.SevA SwamigaL has explained the uniqueness of each of the Consorts of this VishNu NaarAyanan. MahA Lakshmi (Periya PirAtti) blesses us with Her KaruNA katAkshams; BhUmi Piraatti pleaded with Her Lord to bless us with a laghu upAyam (easy means) for our mOksham and received the revered VarAha Charama sIOkam; Nappinnai PirAtti (NeeLA dEvi) enchants Her Lord so that His angry glances (nigraha dhrushti) will not fall on us , who trespass His commands repeatedly; ANDAL has the uniqueness of performing upadEsams for us , preparing us to come near Her Lord and reminding Him of His sworn duties to save us in spite of our aparAdhams, once we complete the performance of our prapatthi.

THE CHOICE OF VISHNU NAAMAM FOLLOWING “SRI” NAMAM:

The first shIOkam starts this way:” Sri VishNu chittha Kula nandhana kalpavallIm”. Let us reflect on the choice of “VishNu” and “VishNu Chittha “ by Swami Desikan at the very beginning of this sthuthi.

ParAsara Bhattar has reminded us as to who is VishNu and what His significance is in the first two verses of his ashta shIOkI, where he elaborates on the greatness of AshtAksharam:

“akArArthO VISHNU: jagadh-udaya-rakshA-praLaya kruth”

--First line of Ashta sIOkI (1)

MEANING:

The Supreme Lord, who creates, protects and destroys the Universe is VISHNU and He is denoted /described by the letter “A” of PraNavam. He is therefore the “akaarArthakan”, the meaning of the first letter of Pranavam.

In his second sIOkam of ashta sIOkI, ParAsara Bhattar describes his relationship to this Sarva SEshi as His sEsha bhUthan and states that he is not for himself, but is for performing kaimkaryams to “Sri VishNu” at all times, places and states as the most natural thing to do (reminiscent of ANDAL's ThiruppAvai Vaakyam: “unakKE naamAtccheyvOm”).





akArArAthAyaiva svamahamaTha mahyam na nivahA:

--ashta sLOki : sLOkam 2 passage

EXTENDED MEANING:

AdiyEn, the meaning of makAram, the second letter of PraNavam (MakArArthan) is the sEsha bhUthan of Sri VishNu and no one else. The relationship between Sri VishNu, the akAra -vaachyan and adiyEn the Jeevan (the MakAra Vaachyan) is denoted by the third letter of PraNavam, the UkAram, which states that the sambhandham (bond) between the Lord , the Sarva Seshi and the Jeevan, the sEsha BhUthan is inseperable and that bond does not belong to anyone else.

Such are the deep meanings that come to adiyEn's mind, when adiyEn reflects on the choice of "Sri" padaham and "VishNu" naamam as the first words chosen by Swami Desikan in his first sLOkam. For additional elaborations on the significance of the name "VishNu" and what it stands for, the reader is referred to the articles of Sri U.Ve. MukkUr Lakshmi NrusimhAcchAr Swamy about Manthra Raaja Padha SthOthram that were serialized in Sri Nrusimha PriyA magazine.

SRI VISHNUCHITTHA KULAM:

VishNucchitthar is the name chosen by the AzhwAr, who is the father of ANDAL. He gave us ThiruppallANDu, where he wished benedictions to the Lord out of his pongum parivu. VishNu and the chinthanis about His anantha KalyANa guNams was always on his chittham (mind) and hence he was known as VishNucchitthan.

The name also in a generic sense represents all BhaagavathALs including the AzhwArs, who are said to belong to the anjukkudi. These all are VishNucchitthALs. ANDAL was the santhathi (descendant) of this anjum Kudi, the kulam that is afraid of trespassing the injunctions of Sriman NaarAyaNan and committing any apachArams to His bhaagavathALs. That is an anjum kudi (God-fearing group). ANDAL was the unique progeny of this anjum kudi. Sri SevA Swami points out that these VishNucchitthAs have on their mind the commands of GeethAchAryan:

mayyEva mana aadhathsva , mayi budhdim nivEsaya,

nivasishyasi mayyEva , atha Urdhvam na samsaya:

Geethai: 12.8

(Focus your mind on Me alone; and let your buddhi enter into Me. Then, you will live in Me alone; there is no doubt about this)

manmanA bhava madh bhakthO madh yaaji maam namaskuru

mAmEvaishyasi yukthvaivamAthmAnam mathparAyaNa;

--Geethai : 9.34





(Focus Your mind on Me, be My devotee, be My worshipper. Bow down to Me. Engaging your mind in this manner and regarding Me as the supreme goal, you will come to Me)

*sarva dharmAn partithyja maamEkam charaNam vraja
aham thvA sarva paapEbhyO MokshayishyAmi maa sucha:
Geethai: 18.66*

(Completely relinquishing all dharmAs, seek Me alone for refuge. I will release you from all sins. Grieve not)

VISHNUCHITTHA KULA NANDHANA KALPAVALLI : ANDAL:

It is in this VishNucchitha Kulam, ANDAL incarnated. She appeared as an infant with illustrious beauty under a TuLasi tree in VishNucchithar's nandhavanam (Flower garden) on an AadippUram day. Sri VishNu-chitthar was a god-fearing Munkudumi ChOzhiyar and Saama SaakhA adhyAyi (Saama veda Kulam). Kulam is very important to ladies. SeethA PirAtti as the avathAram of BhUmi davi had described Herself earlier as:

“Kulam samprApthayA PuNyam kulE mahathi Jaathayaa “

Mahathi kulam is Janaka Raaja Kulam for SitA PirAtti. Here, it is Sri VishNucchitha Kulam . The whole Kulam is a nandhavanam (NandhayathI ithi nandhanam). She became the kalpavalli, which delighted that whole VishNucchitha Kulam .She was the wish granting KalpakA tree in that auspicious VishNucchitha Kulam.



Sri Godhai in Periazhvar Nandavanam





Thus ends the salutation to GodhA in the first line of the first sLOkam. Swami Desikan goes on to salute ANDAL's other kalyANa guNams in the other three paadhams of the sLOkam set in Vasantha TilakA metre.

After the translations of the individual Slokams, the integrated anubhavams of Desika Bhaktha Rathnam, Sri SevA Swamigal and Sri U.Ve. Sri Srirama DesikAchAr Swamy are added for each sLOkam. AdiyEn has blended additional points, wherever appropriate. It will not always be possible from the point of brevity and flow to identify specifically the inputs of individual commentators. AdiyEn is only attempting to bring the essence of the anubhavams of different commentators.

GODHA STHUTHI FIRST SLOKAM:

*Sri VishNuchittha Kulanandana Kalpavalleem
Sri RangarAja Harichandana yOga dhrusyAm
SaakshAth KshamAm KaruNayA KamalamivAnyAm
GOdhAm ananya Sarana: SaraNam PrapadhyE*

MEANING:

GodhA Piraatti is the wish-granting Kalpaka tree in flower garden of the kulam of Sri VishNu Chitthar; She is most beautiful as She gives us Her darsanam as the Kalpaka creeper united with Her Lord Sri Rangarajan standing majestically as the Harichandana tree in that Nandavanam; She is the incarnation of BhUmi Devi known for Her auspicious qualities of forbearance; indeed, Godhai is the embodiment of forbearance; When it comes to the quality of Her Mercy, Godhai is a veritable Maha Lakshmi (Kamala). AdiyEn, who has no other refuge seek Her as my sole refuge.

SRI SRIRAMA DESIKACCHAR'S ANUBHAVAM:

The pleasure (flower) garden in the deva lOkam of Indran is known as Nandavanam (nandayathi ithi Nandanam). In that pleasure garden is found a tree known as KaRpakaa tree, which has the power to grant all that one wishes for. That tree is always associated with a gentle creeper. PeriyAzhwAr's kulam is that Nandavanam (Nandanam) and Godhai is the golden KaRpakA creeper, who blessed that Nandavanam (Kulam of PeriyAzhwAr) through Her avathAram. Lord RanganAthA is like the Harichandana tree (One of the five varieties of KaRpakA trees) there, which grants the wishes of His adiyArs, who seek refuge at His sacred feet. Godhai is united intimately with that Harichandana tree as the dependent KaRpaka creeper and blesses us with Her eye-filling, soul satisfying darsanam with Her Lord. Godhai is like the embodiment of forbearance as the incarnation of BhUmi PirAtti. Godhai appears at other times like another incarnation of Sri Devi, when one thinks of Her dayA for us. AdiyEn (Swami Desikan) performs SaraNAGathi at Her feet as One, who has no other recourse.

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SRI SEVA SWAMIGAL'S ANUBHAVAM:

GodhA Sthuthi is a SthOthra Kaavyam. ANDAL's avathAram and ThirukkalyANam are summarized in the first two lines of the First sIOkam.

Swamy Desikan indicates in the first line that ANDAL, the golden KalpakA creeper adorning the kulam of VishNucchitthar was born at the Nandanam at SrivilliputthUr (Sri VishNucchittha Kula Nandana Kalpavalleem).

In the second line, Swamy Desikan describes the joyous marriage scene of ANDAL standing united with her Lord (Sri Ranganathan):

“Sri RangarAja Harichandana yOga dhrusyAm”.

ANDAL gives us Her blessed darsanam embracing Her Lord standing as the glorious HarichandanaA tree in that nandanam of VishNuchitthA. Nandanam is also a name for the Lord saluted by one of the Sri VishNu Shasra Naamams: “aanandhO nandhanO nandhi --”

A creeper reaches its fulfillment, when it is united with a supporting tree. It is customary for the poets to describe men as supporting trees and the women as the dependent creepers. KaaLidAsan compares the union of Sakunthalai with King Dushyanthan as the Union of a creeper (Sakunthalai) with the Mango tree (Dushyanthan) in his famous drama known as Abhjn~Ana Saakunthalam.

One meaning of Yogam is union. Andals yOgam is with Sri RangarAjan, who is the Harichandana tree at Srirangam. That Hari has chandana yOgam. He has chandana yoga dasai due to that union. That cooling chandanam for Hari is ANDAL. Through Her union (samslEsham), She cools down the heat (taapam) of seperation for Her Hari, who waited and waited for Her avathAram. She is “Yoga DhrusyAm”. When Godhai unites with Her Lord, She offers her darsanam as a Mithunam (dampathi). She does not become adhrusyAm (invisible). On the other hand, She becomes immensely visible (dhrusuyAm) in her state of blessed union as a kalpaka creeper with Her Harichandana tree of Srirangam.

Third Line: “SaakshAth KshamAm, karuNayA KamalAmivAnyAm”

Here Swamy Desikan identifies Godhai as “SaakshAth KshamA”. She is BhUmi Devi Herself and not an amsam like SitA piratti, who is traditionally considered as a daughter of BhUmi devi. “KshamA” is a name synonymous with BhU Devi since She is “Sarvam sahA” (One who bears with all aparAdhams of ours and yet pleads with Her Lord on our behalf). She prayed to Her Lord to show the easy way for the upliftment of the suffering jeevans (Laghu UpAyam vadha: prabhO). She was the cause of the VarAha Charama SIOkam. ANDAL as SaakshAth BhUmi Devi argued with Her Lord and revealed to us the laghu (easy to practice) UpAyam to get the blessings of Her Lord in her ThiruppAvai:

“senRu naamm sEvitthAl, aavaavenRu aarAyntharuL “





“umakkE naamm aatccheyvOm “.

KarunayA KamalAmivAnyAm:

When one assesses the limitless DayA of Godhai, one wonders whether She is another form of MahA Lakshmi. PeriyAzhwaR described his raising of Godhai this way: “ThirumahaL pOl valartthEn”. Swamy Desikan saluted Godhai as “Thooya ThirumahaLai Vanthu” in his Prabhandha Saaram. These are the supports for saluting Godhai as “KamalAmivaanyAm”.

Fourth Line: GodhAm ananya SaraNa: SaraNam prapathyE

The etymology of the name GodhA has been discussed extensively in the earlier articles on ANDAL's Vaibhavam. The emphasis here is in Her power to bless us with Vaak (divine speech).

ananya SaraNa : SaraNam prapathyE :

Swamy Desikan follows here the path shown by AchArya RaamAnujA in SaraNagathy Gadhyam, where he performed SaraNagathy at the feet of Sri RanganAyaki: *“aSaraNya SaraNyAm ananya SaraNa: SaraNam PrapathyE”*.

Swamy Desikan follows this path shown by AchArya RaamAnujan in his performance of Prapatthi for the three devis of the Lord in his Sthuthis (Sri Sthuthi, BhU sthuthi and GodhA Sthuthi). We hear the echos of Udayavar's SaraNagathy Vaakyams in his pleas for Prapatthi:

“ Sriyam aSaraNa: thvAm SaraNyaam prapathyE”..Sri Sthuthi

“ VisvambharAm aSaraNa: SaraNam prapathyE” ..BhU Sthuthi

“ GodhAm ananya SaraNa: SaraNam prapathyE” ..GodhA Sthuthi

In his SaraNagathy appeals, Swamy Desikan recognizes Sri Devi as SrEyO Moorthy (Sarva MangaLa Moorthy), BhU Devi as VisvambharA (the One , who bears the weight of the Universe) and GodhA devi as Vaak giver according to Sevaa SwamigaL. In the Fourth sLOkam, Swami Desikan referred to the many ThuRaikaLs by which we can descend down to enter the cool waters (Prabhandhams) of Godhai and quench our samsAric thApams (sufferings). In the fifth sLOkam, Swamy delves deeper into the miracle of Godhai's KatAksham, which enables even great sinners to receive the anugraham of Her Lord. He reveals the two approaches that Godhai takes to win Her Lord to our side.





THE SECOND SLOKAM

वैदेशिकः श्रुतिगिरामपि भूयसीनां
वर्णेषु माति महिमा न हि मादृशां ते ।
इत्थं विदन्तमपि मां सहसैव गोदे
मौनद्रुहो मुखरयन्ति गुणास्त्वदीयाः ॥ २ ॥

*VaidEsika: sruthigirAmapi bhUyasInAm
varNEshu maathi mahimA na hi maadhruSAm tE
ittham vidhanthamapi maam sahasaiva GodhE
mounadhruhO mukharayanthi guNAsthvadhIyA:*

EXTENDED MEANING:

Oh Godhaa PirAtti! There is no limit /boundary to Your glories. Even the illustrious VedAs start eulogizing You and then give up, when they recognize the impossibility of their task. If that is so for the mighty VedAs, can people of meager intellect like adiyEn cover adequately your countless glories through sthuthis? AdiyEn is aware of these limitations of mine and hence am keeping quiet. Your KalyANa guNams however will not let me be silent. Those auspicious attributes of yours have the power to end the silence of anyone, who is reticent about eulogizing You. Those GuNAs of Yours have now pulled me forward and are empowering adiyEn to engage rapidly in the composition of Your sthuthi. Thus propelled, adiyEn has commenced my eulogy.

FIRST PAADHAM: VAIDESIKA: SRUTHI GIRAAMAPI BHUYASINAM:

Our ThAyAr's mahimai is “bhUyasInAm Sruthi girAmapi vaidEsika:”. Her glories are beyond the comprehension and description of the great assembly of the VedAs. “VidEsE Bhava: VaidEsika:” is the clue given by SevA SwamigaL. Sva dEsam and VidEsam concepts are hinted here. The VedAs feel that they are from a foreign land and have no clue as how to go about praising Godhai's glories. Infact, they are stumped. The situation is like, “YathO VaachA nivarthanthE”. Seva Swamigal also points out the importance of “api “ seen at the end of the word “Sruthi girAmapi”. That “api” emphasizes the cluelessness of EVEN the assembly of VedAs.



Soodik kodukkum SuDarkoDi



SECOND PAADHAM: VARNEshu MAATHI MAHIMA NA HI MAADHRUSAM TE

Swamy Desikan says to Godhai that how his loukika vaaku (speech) can attempt to praise Her Mahimai, when the Vaidhika Vaakku of Vedams had given up such an effort. Swamy is confining his reference to one glory (mahimai in singular) here. He is conceding his inability to tackle even adequately the description of ONE of Her kalyANa gunams. One meaning of “VarNA” is sthuthis. Swamy points out that one can pile up sthuthis, but they will not be able to house/capture Her mahimai in them. Swamy states: **“tE mahimA maadhrusAm varNEshu na hi maathi”**. Even one of Your kalyAN guNam is out of reach for people of our kind (maadhrusAm) and can not be captured (na hi maathi) in our sthuthis (varNEshu).

THIRD PAADHAM: ITTHAM VIDHANTHAMAPI SAHASIVA GODHE

Swamy says here that he is fully aware (**ittham vidhanthamapi**) that he can not capture the greatness of even one of the limitless auspicious attributes of Godhai in his sthuthi. Swami uses another “api” at the end of “vidhantham “ to say that even if he knows about his helplessness, some thing happened next very quickly (sahasiva) to change the situation.

FOURTH PAADHAM: MOUNADHRUHO MUKHARAYANTHI GUNASTHVADHIYA:

That unexpected event was the shattering of the self- imposed silence (mouna



dhruha:). The cause is the power of Godhai's kalyANa guNams. They broke open the gates of the dam for Swami's speech and let the flood of sthuthi rush out in a torrent. The conspiracy of the GuNAs played havoc with the mouna sankalpam adopted by Swami Desikan for that PradhOsham evening. SevA SwamigaL invites our attention to the use of the word **"Mukarayanthi"** here. In one sLOkam of Sri VaradarAja PanchAsath, Swami Desikan stated that he was emboldened to sing the praise of Sri VaradarAjan because of the Lord's affection (Vaathsalyam) for him (**VaathsalyamEva bhavathO MukharIkarOthi**). In GodhA Sthuthi, Swamy Desikan says **"tvadhIyA: guNA: mukharayanthi"**. It is the power of Your GuNAs that made adiyEn's mounam shattered and to realize this sthuthi about Your anantha kalyANa guNams. In his third sLOkam, Swami Desikan prays to Godhai for the blessings of nalvAkku (SubhAshitham or auspicious speech) to salute Her.



THE THIRD SLOKAM

त्वत् प्रेयसः श्रवणयोर् अमृतायमानां
तुल्यां त्वदीय मणि नूपुर शिञ्जितानाम् ।
गादेत्वमेव जननि त्वदभिष्टवार्हा
वाचं प्रसन्न मधुरां मम संविधेहि ॥ ३ ॥

*thvath prEyasa: sravaNayO: amruthAyamAnam
thulyAm thvadhIya MaNi noopura sinjithAnAm
GodhE thvamEva Janani thvath abhIshtavArham
Vaacham prasanna madhurAm mama samvidEhi*

MEANING:

Oh Mother GodhA ! You should bless me with the boon of speech that befits this occasion of eulogizing You. If You bless me with this boon, it will also be very pleasing to the divine ears of Your Lord Sri Ranganathan. Just as Your Lord's heart is gladdened by hearing the approaching sound of Your gem-studded ankle bells, He will be equally delighted to hear the sthuthi composed by adiyEn in Your honor. That would be the end result of Your boon granting the power of auspicious speech. Please grant me this boon to compose a poem that would be sweet to listen by Your Lord.



“It will please the divine ears of your Lord”



FIRST PAADHAM: TVATH PREYASA: SRAVANAYO: AMRUTHAYAMANAM:

“Thvath PrEyasa:” means for Your dear One (Sri RanganAthan). “Thvath Preyasa: SeravaNayO: amruthAyamAnam” means that speech, which would be like the taste of nectar for the ears of Your Lord. “AmruthAyamAnam Vaacha: mama samvidhEhi” is the prayer of Swami Desikan (Please bless me with that nectarine speech).

SevA SwamigaL reminds us here of appropriate Smruthi passages that are the basis of Swamy Desikan's choice of the word “PrEyasa:” and “SravaNayO:”. Our Lord has admitted that “BhakthAsthe atheeva mE PriyA:”. That is why Bhumi PirAtti introduced Herself as His Bhakthai and disciple, when She asked for the boon of a laghu upAyam for the upliftment of the suffering chEthanAs (aham sishyA cha daasI cha prEshyA cha thvayi Maadhava). Thus arose the varAha Charama sIOkam.

SevA Swamigal points out further that Swamy Desikan uses the word “SravaNayO:” instead of KarNayO: , when He refers to the ears of the Lord as He listens to the nectarine sounds of the approaching ankle bells of His consort . One of the nine ways of Bhakthi is SravaNam. That is most appealing to the Lord. Therefore, Swami Desikan chooses the word, “SravanayO:” and appeals to Godhai to bless him with sweet speech that would be delectable to Her Lord, who enjoys the praise about ANDAL than ANDAL's own speech. That would double ANDAL's own happiness, when She sees Her dear consort happy (PuNyAm asyA upasruNOmi Vaacham -- Sruthi).

SECOND PAADHAM:THULYAM THVADHIYA MANI nUPURA SINJITHANAM:

As a little girl, ANDAL used to accompany Her father to the Sannidhi of VaDapathra Saayee with Her ankle bells jingling as She walked. Lord used to enjoy listening to that sweet sound of the nUpurams. Swami Desikan prays to Godhai to bless him with the boon of composing “amruthAyamAnam VaachAm” similar to the delectable sounds of the ankle bells of Godhai's Kolusu (nUpurams).

THIRD PAADHAM: GODHE THVAMEVA JANANI THVADHABHISHTAVARHAM

Here Swami Desikan addresses Godhai as Janani or Mother. The Mother knows exactly as to what Her child wants. Therefore, Swamy says: “Jannani THVAMEVA Vaacham samvidEhi”. He points out Godhai alone can give the right kind of auspicious speech for the occasion. He also prays for that kind of speech, which will be multi-faceted in the depth of meaning it conveys (abhitha: sthava:). That should capture Her glories from many angles. SevA SwamigaL reminds us of Swamy Desikan's usage of “abhishtoumi niranjanAm” in DayA sathakam in a similar context. AbhIshtavArhaam VaachAm: What is that right kind of auspicious speech? Sri A.V.GopalAcchAr Swamy comments: In Sanskrit poems, there are three kinds of



approaches to bring out the skills of the poets. These are: GouDee, Vaidharbhee and PaanchAli. GouDee is a soft style. Vaidharbhee has words that are not so soft to pronounce. PaanchAli is somewhere in between in ease of use. Swamy can handle any one of the three styles with ease, where as a great poet like KaaLidAsan handled only Vaidharbhee and PaanchAli styles.

FOURTH PAADHAM: VAACHAM PRASANNA MADHURAM MAMA SAMVIDEHI:

Swami Desikan prays for the boon of clear and delectable speech (Prasanna Madhura Vaak). Swami also prays for the boon of excellent (sam) execution (vidhAnam) of his kaimkaryam. He asks for the boon of “**Prasanna MadhurAm Vaacham mama samvidEhi**”. Godhai grants Him the boon. How can She refuse Her child's request that will delight the heart of Her Consort as well?

In sLOkam 4, Swamy Desikan states that the poets acquire their proficiency in composing poems through the katAksham of Godhai. In sLOkam 3, Swamy had asked for Godhai's blessings to acquire the auspicious Vaak appropriate to salute Her.



Srivillipuththur Swami Desikan



THE FOURTH SLOKAM:

कृष्णान्वयेन दधतीं यमुनानुभावं
तीर्थैर् यथावदवगाह्य सरस्वतीं ते ।
गोदे विकस्वर धियां भवती कटाक्षात्
वाचः स्फुरन्ति मकरन्द मुचः कवीनाम् ॥ ४ ॥

*KrishNAnvayEna dhadhathIM YamunAnubhAvam
Theerthair yathAvath avagAhya SarasvathIM tE
GodhE vikasvara dhiyAm BhavathI katAkshAth
Vaacha: spuranthi makarandhamucha: kaveenAM*

MEANING:

Oh GodhE! Your Lord KaNNan performed many adbhuthams (miracles) on the banks of YamunA river. As a result, Yamunai acquired enormous fame. Your two Prabhandhams, ThiruppAvai and Thirumozhi, extoll the glories of YamunaitthuRaivan, KaNNan. Hence, Your Sri Sookthis have also attained the same level of fame as Yamunai. The common factor behind the fame of both Yamunai and Your dhivya-Sookthis is their association with the glorious deeds of KaNNan. In Your dark complexion, You (GodhE) resemble the hue of Yamunai's waters. The poets are engrossed in the enjoyment of the tattvArthams housed in Your Sri Sookthis as learnt from their AchAryAs. That enjoyment makes their JnAnam blossom forth. At that juncture, You (Godhai) cast Your most benovolent glances on them (the poets). Those cool glances falling on the poets results in the birth of dhivya Sookthis that resemble nectar in their anubhavam and cause much happiness to the citizens of this world.

Swamy Desikan uses the words --KrishnA, YamunA, Sarasvathi and GodhAvari--with double meanings in this sLOkam and excels as a Kavi Saarvabhoman. Anbil GopalachAr Swamy invites our attention to the Sruthi Vaakyam: “Yath KrushNam Tath PruTivyA”. The color of Bhuim is black (KrushNam). The color of Yamunai water is KrushNam. The color of KrushNam belongs to Godhai.

SevA SwamigAL's anubhavam is a special one for this sLOkam.



Your Lord KaNNan performed many miracles on the banks of YamunA river

FIRST PAADHAM: KRISHNANVAYENA DHADHATHIM YAMUNANUBHAVAM:

“GodhE! KrishNa anvayEna (tE Sarasvathi) YamunAnubhAvam dhadhathIm” is the prose order here. KrishNa anvayam means KrishNa sambhandham. Swami Desikan suggests that the Sri Sookthis of Godhai eulogizing Krishnan have acquired a status equivalent to that of the anubhavam of Yamunai. Swami hints that the two Sri Sookthis of Godhai are indeed Yamunai. They are majestic like Yamunai's flow. They are most enjoyable to taste like the waters of Yamunai drunk by KrishNan during His vana bhOjanams.

Yamunai unites with the antharvAhini (flowing underground) Sarasvathi, the river of clear waters at ThrivENi. This union is no event of great significance to Yamunai compared to Her Yogam of sanchAram (travel) through Gokulam. That is Yamunai's KrishNa Yogam. There is no Sarasvathi Yogam here. Swamy points out that Godhai's Sarasvathi (Sri Sookthis) have attained the celebrated status of “KrishNa Yogam” enjoyed by Yamunai at Gokulam. KrishNan's other name is Yamunai ThuRaivan. The antharvAhini Sarasvathi has attained now an exalted status by union with KrishNA (Yamunai) at ThrivENi.

SECOND PAADHAM: THEERTHAI: YATHAVATH AVAGAHYA SARASVATHIM TE:

The anvaya kramam is: “(KrishNa anvayEna YamunAnubhAvam dadhathIm) tE SarasvathIm, Theerthai: YathAvath avagAhya. SevA Swamigal relates “YathAvath avagAhya” to the words found in ThiruppAvai: “Kudainthu neerADi”. One enters the





different patitthuRaikaL on the two embankments of Yamunai and immerses oneself in the cool and rejuvenating waters of Yamunai. The experience is the same as one bathes deep into the Sri Sookthis of Godhai and experience the joy of understanding the subtle meanings of the passages. Swamy Desikan hints that the river Sarasvathi may not have padikkattukaL on its embankments, since it flows underground. On the contrary, the Vaak (prabhandhams) of Godhai like Yamunai has many distinct and beautiful ThuRaikaL (steps) to enjoy Her Sri Sookthis. The word ThuRai: means the AchAryAs and with their help, we appreciate the miracle of Sarasvathi becoming Yamunai (The Vaak or Sri Sookthis of Godhai becoming Yamunai with its many Thurais).

“YathAvath avagAhya” is referred to by commentators to take the bath in these sacred rivers as per the rules of the SaasthrAs (with Suddha Subha Sankalpam). Sarasvathy is a hidden stream (antharvAhini) and the AchAryAs have to instruct us on the hidden meanings.

THIRD PAADHAM: GODHE! VIKASVARA DHIYAM BHAVATHI KATAKSHATH:

Here, Swami Desikan explains as to what bhAgyam comes the way of the poets, who dipped into the Sri Sookthis of Godhai with the help of their AcAryAs. Godhai's KaruNA KatAksham falls on them and the speech (vaak) of these poets blossoms forth immediately as a result of that bhAgyam. In the final paadham, Swamy explains the result of that blossoming of the Vaaks of the blessed poets.

FOURTH PAADHAM: VAACHA: SPURANTHI MAKARANDHAMUCHA: KAVEENAM:

Once the karuNA KatAksham of Godhai's glances fell on them, the Vaak of the poets transformed instantaneously into a delectable , nectarine speech. Things which were beyond their comprehension before becomes clear to them spontaneously due to the acquisition of visEsha Jn~Anam arising from Godhai's anugraham. They experience spUrthi like experiencing the flash of lightning. SevA Swamigal points out that SpUrthi is quite different from Smruthi (remembrance of some thing experienced before). SpUrthi is entirely different. It is sudden and spontaneous. It is novel and has never been experienced before.

Swami Desikan also implies here that Sarasvathy (the river and Vaak) which is antharvAhini on earth became BahirvAhini (transparent) as Godhai's Vaak (Prabhandhams) and transformed into Yamunai (Prabhandams) with many beautiful bathing ghats for our upliftment. The bath in sacred rivers like Yamunai causes spUrthi and that is why Godhai in Her Naacchiyar Thirumozhi appeals to Her friends to take her to the banks of Yamunai for immersion (Yamunai Karaikku yennai





uytthidimin) to overcome Her viraha tApam. In the next sIOkam, Swamy Desikan describes further the redeeming power of the Sri Sookthis of Godhai.

In the Fourth sIOkam, Swami Desikan referred to the many ThuRaikaLs by which we can descend down to enter the cool waters (Prabhandhams) of Godhai and quench our samsAric thApams (sufferings). In the fifth sIOkam, Swamy delves deeper into the miracle of Godhai's KatAksham, which enables even great sinners to receive the anugraham of Her Lord. He reveals the two approaches that Godhai takes to win Her Lord to our side.



THE FIFTH SLOKAM

अस्मादृशाम् अपकृतौ चिर दीक्षितानां
अहाय देवि दयते यदसौ मुकुन्दः ।
तन्निश्चितं नियमितस्तव मौलिदाम्ना
तन्त्री निनाद मधुरैश्च गिरां निगुम्भैः ॥ ५ ॥

*asmAdhrusAM apakruthou chira dhIkshithAnAm
ahnAya Devi dhayathE yadhasou Mukundha:
Tanniscchitham niyamithstava MouLidhAmnA
tanthriI ninAdha madhuraisccha girAm nigumbhai:*

MEANING:

Oh GodhE! We are well known for Saasthra Ullankanam (trespassing the Saasthraic injunctions of Your Lord, who is SaasthrapANi). We offend Him and generate His anger at us. It appears that we have this long term vow not to obey His Saasthrams and thereby generate heaps of Bhagavath and BhAgavatha apachArams. Your Lord forgives even us with such abundant bundles of ancient paapams. When we reflect on why our Lord suddenly blesses us inspite of our powerful offenses, two reasons for His transformation --from erstwhile nigraham to the present anugraham state-- become clear. The twin reasons are:

He is under Your spell as a result of the way in which You have bound Him with Your flower garlands that You Yourself have worn first as Soodikkoduttha NaacchiAr. (2) Further, Your eulogy of Him with Your sweet prabhandhams holds Him tightly in Your grip; when He hears Your delectable Vaak, which are like the captivating naadham arising from the VeeNA strings, He has no way to free Himself from Your spell. Therefore, He accepts Your appeals on our behalf and forgives us for our trespasses. This for Sure!

The tribute here is to Godhai as PoomAlai Soodikkoduttha NaacchiAr and PaamAlai paadikkoduttha NaacchiAr.



“He is under Your spell”



FIRST PAADHAM: ASMATHDHRUSAM APAKRUTHOU CHIRA DHIKSHITHANAM

Here, Swami Desikan refers himself as belonging to the assembly of those, who abandon kruthya-KaraNam and devoutly relish in performing akruthya-KaraNam. SevA Swamigal comments that Kruthis (actions) are of two kinds: apakruthi (unfavorable ones) and Upakruthi (Favorable Ones recommended by the SaasthrAs). Apakruthi is PrAthikoolyam and has to belong to the category of varjanam (to be avoided); Upakruthi is Aanukoolyam and has to be sought after. Swamy has us in mind and says that “asmAdhrusAm apakruthou chira DhIkshithAnAm”. For people like us apakruthi is the most natural one to practise and we have been experts in the performance of apakruthis for long, long times. Our taste for akruthya KaraNam is deep. It appears that we have taken a DhIkshA (vow) to perform ceaselessly all the acts prohibited by the SaasthrAs. We are not only DhIkshithALs in this regard, but “chira DhIkshithALs” (vowed to do apakruthis over aeons). The end is not in sight for our apakruthis and that angers our Lord.

SECOND PAADHAM: AHNAYA DEVI DHAYATHE YADHASOU MUKUNDHA:

That angry Lord disgusted over our repeated offenses suddenly shows His dayA to us. That happens over the time period of one morning (AhnAya dayathE). His shower of DayA engulfs us. Here Swamy Desikan, who has been addressing the daughter of VishNuchitthA as “GodhE” until now switches and addresses Her as “ Devi”. Seva SwamigaL points out that Swamy Desikan wants to hint at Her Leela Rasa Pushti (strength of Her as BhOga Moorthy for her Lord). The Lord of Hers, who showers the DayA on the offenders is addressed as “Mukundhan”. He is the one, who has been defined as the conferrer of Mukthi and Sukham in this world (Mum cha Kum cha DhadhAthi ithi Mukundha:). The One who had turned His face away from us in disgust over our incorrigible nature suddenly looks at us with compassion and blesses





us. That is a miracle made possible by the power of Godhai, His Devi.

THIRD PAADHAM: TANNISCHITHAM NIYAMITHA: TAVA MOULI DHAMNA

This is for sure (Tannischitham)! He has been bound by the flower garland that GodhA had worn earlier on her tresses. Under that influence, Mukundhan is helpless and obeys Her commands without resistance. DhAmnA means the rope. She had the garland tied on Her head; the One who got tied next with that fragrant and enchanting “rope” is Mukundhan. Our Lord, who is the SarvaLoka NiyanthA (Commander) has now been bound by Godhai and is helpless.

FOURTH PAADHAM: TANTHRI NINADHA MADHURAISSCHA GIRAM NIGUMBHAI:

The Lord was also tied by another factor: The sweet naadham of Goddhai's Vaak sounding like the melodious Naadham arising from the strings of the VeeNA tied Him down further. He (Sarva Loka NiyanthA) became niyamithah by the power of the assembly of Vaak (girAm nigumbhai:) arising from Godhai. Seva SwamigaL points out the Use of NishAdha Sabdham (Svaram) four times by Swami Desikan in the third and the fourth Paadhams of this sIOkam: Niscchitham, Niyamitham, NinAdham and Nighmubhai: NishAdham has close ties to Veda Naadham. Godhai's Vaak is the essence of VedAs. In the fifth sIOkam, Swami Desikan will describe the gains obtained by us from the PaamAlais (garland of verses) and PoomAlais (garland of flowers) of Godhai. Here, Swami Desikan visualizes Godhai as Six puNya (sacred) nathikaLs (rivers) flowing swiftly and majestically. These sacred rivers are: SONA, Thungabhadrai, Sarasvathi, Virajai, GodhAvari and NarmadhA. Swamy Desikan once again uses his samathkArAm (cleverness)) as a kavi- Saarvabhoulman to achieve the comparison of the limbs and attributes of Godhai with the specific features of the six individual rivers.



Sri Andal is the Sangamam of 6 holy rivers





THE SIXTH SLOKAM:

शोणाऽधरेपि कुचयोरपि तुङ्गभद्रा
वाचां प्रवाह निवहेऽपि सरस्वती त्वम् ।
अप्राकृतैरपि रसैर् विरजास्वभावात्
गोदाऽपि देवि कमितुर्ननु नर्मदासि ॥ ६ ॥

*sONAdharEpi KuchayOrapi Thungabhadra
VaachAm pravAha nivahEapi SarsavathiI thvAm
AprAkruthairapi Rasairviraja svabhAvAth
Godhaapi Devi kamithur nanu NarmadhAsi*

MEANING:

Oh Devi GodhE! Thou art like rivers SONA, Thungabhadra, Sarasvathi with its swift currents, the clear Viraja of Sri Vaikuntam, GodhAvari and Narmadha. The inner meaning is that Godhai's lips are red like the waters of SONA river. Her breasts have a majestic appearance as Thiungabhadra river. Her nectarine speech is like the veritable Sarasvathi river also known as Vegavathi (One with speedy flow). Her Prabhandhams are full of anubhavams based on the Sathva guNams like a veritable Viraja river, which is outside this prakruthi mandalam. She is like GodhAvari in being naturally gracious and is like river Narmadha, which gladdens the heart of Her Lord through teasing speech.



Entrance to Sri Andal Temple in Srivilliputhur





There is a double meaning behind the name of each of these six rivers. AdiyEn has added special meanings beyond the vyakhyAnam of Seva SwamigaL known as ParimaLam. The Vedic aspects of the names of the rivers have been added especially.

(1) SoNai is a river, which has red colored waters. It originates in Gondvana and merges with GangA near Pataliputra. SONathi means to move, to go forward and to become reddish in hue. Godhai's lips are referred to here, when the image of SONai is invoked. The red color symbolizes the Raagam (longing, desire) of Godhai for Her Lord expressed beautifully in NaacchiyAr Thirumozhi. Typically the beautiful red lips are equated to ripe (red) BhimbhA fruit or red coral. Swamy Desikan equates them here to the red river, SONai, which flows west and is therefore known as Prathyang mukha river. In the esoteric (SvApadEsam), it means some thing flowing towards AathmA (adhyAthmam).

(2) Godhai is also Tunga-bhadra, a river resulting from two separate streams in KarnAtakA. One is Tunga and the other is BhadrA. Godhai's two majestic sthanams are invoked by the imagery of Tunga-bhadhrA. Tungam means high, elevated or lofty. It is saamudhriKA lakshaNam for Padmini ladies to have lofty breasts as a mark of beauty. BhadrA(m) is a celebrated Vedic word (**Bhadram KarNebhi: SruNAyAma:**). BhadrA means happiness, prosperity, welfare and auspiciousness. The saying is “**Bhadram bhadram vithara BhagavAn bhUyasE mangaLAya**”. The Vedic significance of Bhadram is celebrated in atleast half a dozen Rg Vedic Verses. Let us enjoy one of them, which happens to be the shortest Rk in the whole of Rg Vedam (Bhadram nO api vaathaya Mana:/Rg .X.20.1) with ten syllables. Bhadram here is meant as a propitiation according to Saayana BhAshyam (**Sambhandi sthOthra karaNE prEraya /** Let us be inspired to eulogize you and Your associated auspicious attributes). A lady who has Bhadram is BhadrA or BhadrAvathi. Godhai is clearly BhadrA with utthunga sthanams. Hence, She is aptly addressed as TungabhadrA.

Seva SwamigaL says that the people of ShimOga call TungabhadrA as “PaalARu”. He extrapolates the meaning as Jn~Ana Paal AaRu (the river of Jn~AnappAl or the milk of Jn~Anam).

(3) Sarasvathi: “**VaachAm PravAha nivahE Sarasvathi Thvam**” is the salutation of Swamy Desikan. He says that Godhai is indeed Sarasvathi (Sarasvathi Thvam) due to the pathinettAm Perukku like flow of the assembly of Her speech. Sarasvathi again is a Vedic metaphor. She is one of the three Speeches: Sarasvathi, ILA, Bharathi. Near Kaanchipuram, She flowed with immense speed and got the name of Vegavathi and the Lord had to take the role of a Sethu (dam) to control Her fury. Sarasvathi generally refers to the Goddess of speech and learning. It is also a





antharvAhini river, which is flowing hidden under the sands of the great desert. During the Vedic age, Sarasvathi was BahirvAhini. Sarasvathi is also the name of a plant mentioned in Atharva Vedam as JyOthishmathi or the One with supreme JyOthi. Such are the rich connotations of the word Sarasvathi.

- (4) VirajA River: “**aprAkruthai: rasai: VirajA**” is the mangaLAsAnam of Swamy Desikan. VirajA is not of this world and it flows at the border of Sri Vaikuntam. Viraja means free from dust or passion. Viraja is also an epithet for Lord VishNu. The river that flows in Sri Vaikuntam is suddha saththvam and is totally devoid of RajO or TamO guNams. The soul ascending to Sri Vaikuntam takes a dip in the VirajA river to cleanse itself and transform itself to be”akarma Vasyan” (beyond the influence of KarmAs. A dip in the VirajA river makes the Jeevan manifest in its own nature (**SvEna rUpEna abhinishpadhyathE-ChAndOgya Upanishad**). A dip in the VirajA like Prabhandhams of Godhai makes us qualified to become Muktha Jeevans travelling in the archirAdhi maargam.
- (5) GodhAvari River: “**SvabhAvAth GodhEapi thvam**” is the mangaLAsAnam of Swamy Desikan. The many meanings of GodhA have been covered in earlier articles of adiyEn. GodhAvari is the name of the river in Andhra PradEsh, which has been mentioned in Srimath RaamAyaNam. SithA Piratti sported with Her Lord on the banks of GodhAvari. “Varivas” is a Vedic word meaning wealth, pleasure and Happiness. “Variman” means excellence, superiority and pre-eminence. Swamy Desikan seems to say that Godhai is by Her very nature (svabhAvAth GodhAvari) because She is Varivath and Varivas. Because of blessing us with pre-eminent Prabhandhams, She is GodhAvari.
- (6) NarmadhA River: “**Devi Kamithu: nanu NarmadhAsi**” is Swamy Desikan's salutation. Kamithu: means the Lord, EmperumAn. “**Kamithu: NarmadhA asi nanu**” queries Swami Desikan. Are not You the NarmadhA river for Your Lord? NarmadhA is a river, which rises in the Vindhya mountain and joins the ocean at the gulf of Cambay. The other meaning of NarmadhA is ParihAsam or Jestful or amorous past time. Narma is also a kind of Vaak, ParihAsa Vaak. Godhai's skills in wining over Her Lord through Her amusing ways are symbolized by the choice of NarmadhA-suhrudh svarUpam.

SevA SwamigaL points out that the first two lines of this Sixth SIOkam includes three rivers (SONA, ThungabhadrA and Sarasvathi) and the the last two lines house three more rivers (VirajA , Godhavari and NarmadhA). The first three rivers dealing with the Adharam (lips), Sthanams and Vaak represent PrAkrutha rasam and the other





three rivers deal with AprAkrutha (other worldly) rasam. Thus, Godhai shines with apraakrutha rasam in archai and vibhavam and is by the side of Her Lord as Narmadhai always.

In the sixth paasuram, Swami Desikan compared the dhivya svarUpam and the anantha KalyANa GuNams of ANDAL with the six rivers. In the seventh sIOkam, He hints at the reason why Adhi Kavi Valmiki's speech in Srimath RaamAyaNam is sweet and elaborates on the sambhandham between Godhai and Sage VaalmIki.



Adhi Kavi Sri Valmiki





THE SEVENTH SLOKAM

वल्मीकतः श्रवणतो वसुधात्मनस्ते
जातो बभूव समुनिः कवि सार्वभोमः ।
गोदे किमद्भुतमिदं यदमी स्वदन्ते
वक्त्रारविन्द मकरन्द निभाः प्रबन्धा : ॥ ७ ॥

*ValmIkatha: sravaNathO VasudhAthmanas tE
jaathO bhabhUva sa muni: Kavi saarvabhoma:
GodhE kimadhbhutham idham yadhamI svadhanthE
VakthAravindha makarandha nibhA: prabhandhA:*

MEANING:

Oh GodhE! Vedams declare that the ant hills are the ear of BhUmi pirAtti. Since You are the amsam of BhUmi Devi, the anthills are also Your ears. The sage, who originated from those anthills is Adhi Kavi VaalmIki. He is saluted as the foremost among poets because of his creation of the immaculate ithihAsam, Srimath RaamAyaNam. Is it any wonder therefore that the Sri Sookthis that arose from Your sacred mouth being like the divine nectar in their enjoyability?



Most-used portrait of Sri Andal





Here Swamy Desikan salutes those, who have the sambhandham with Her. One such sambhandhi is Adhi Kavi VaalmIki. The first two lines recognize the relationship between the Adhi Kavi, who arose out of the ears of BhUmi Devi (the ant Hills) and Godhai, who is VasudhAthmanA. Swamy says that “**Valmikatha: SravaNayO: VasudhAthmaNasthE JaathO sa muni:**” That Muni born out of the anthills, which are Your ears as the amsam of Vasudhai (Bhumi Devi) is the meaning of this passage. “**Valmikatha: Jaatha: sa Muni: Kavi SaarvabhOuma: BhabhUva**”. Swamy Desikan points out that sage arising from the anthills became the supreme poet and created Srimath RaamAyanam.

Poet KaaLidAsan saluted Aadhi Kavi, Vaalmiki as “**Kavi Prathama Paadhathim**” (First in the row of poets). His aadhi Kaavyam is celebrated as the Foundation (AadhAram) for all poets (**Param KaveenAm Aadhaaram**).

In the second paadhham of this sLOkam explains the reasons for Sage Valmiki becoming a supreme poet because of his relationship with Godhai as the amsam of BhU Devi and pays tribute to the matchless sweetness of Godhai's own prabhandhams.

Swami says that Sage ValmIki rose out of the ears of Godhai/BhUmiPirAtti (Vedic explanation of Sage Vaalmiki avathAram as the ear of BhUmi dEvi is: “**SrOthram heyathath PruTivyA: yadh-valmIka:**”). If that were to be the reason for his IthihAsam to be so sweet to enjoy, Swamy asks what would be the status of the Prabhandhams that arose out of the lotus face of Godhai and answers it:

*“kimadhbhutham idham yadh-amI svadhanthE
VakthAravindhA makarantha nibhA: prabhandhA:”*

Swamy Desikan answers his own question and says it is no wonder that the Prabhandhams that arose out of the lotus face of Godhai are very sweet and delectable. Swamy Desikan advances the reason for the bikshai for sacred Vaak to eulogize GodhA PirAtti. You are the boon-granting dEvi for the sacred Vaak. You blessed Your son Vaalmiki with such a sacred Vaak to compose Srimadh RaamAyaNam. Please therefore bless adiyEn too!





THE EIGHTH SLOKAM

AzhwAr's imitation of GodhA

भोक्तुं तव प्रियतमं भवतीव गोदे
भक्तिं निजां प्रणय भावनया गृणन्तः ।
उच्चावचैर् विरह संगमजैर् उदन्तैः
शृङ्गारयन्ति हृदयं गुरवः त्वदीयाः ॥ ८ ॥

*bhokthum tava priyatamam bhavatheeva gOdhE
bhakthim nijAm praNaya BhavanayA gruNantha :
ucchavachai : viraha sangamajai : udanthai :
srungAryanthi hrudhayam gurava: tvadheeya :*

MEANING:

O GodhA dEvi! Your elders like your father wanted to enjoy the Lord, who is very dear to you, just as you did .In this context, their hearts were filled with SringAra Bhavam (love sentiments) and they enhanced their true Bhakthi for the Lord through conversations with Him, which reflected their moods of bliss, while united with Him and intense sorrow, when separated from Him.



The grand Rajagopram of Srivilliputthur



COMMENTS:

O GodhE! You by birth are a woman and as such it was NATURAL for You to relate to and enjoy the Lord as a Man. Your elders like Your father had intense desire to enjoy the Lord as their lover, just as YOU did. It was however not easy for them, since they were born as males. They thought of a trick to overcome this limitation. They dressed as women, gave themselves the names such as ParakAla Naayaki and ParAnkusa Naayaki and enhanced their love for the Lord through expression of the Samslesham--Vislesham sentiments in their Paasurams. The mood of sorrow from their separation with the Lord, "their consort" and elation on union with Him as "their husband" came out in their thoothu vidal and Madaloorthal acts. They sent birds and bees as messengers to the Lord for appraising Him of their sufferings and to beg Him to come to their side. They threatened to embarrass Him by publicly exhibiting themselves as abandoned women. Such acts were impressive and yet did not ring as true as in your case, because you were born as a woman and Your sentiments of relating to the Lord as a Purushan were much more realistic and thus rang true.



Periya Perumal of Srivillipputhur



Rangamannar of Srivillipputhur



Dr.V.N.Vedantha Desikan sums up the purport of this sIOkam effectively: “Oh GodhA Devi! Your elders, Father PeriyAzhwAr and other AzhwArs, cherished the Bhakthi, which blossoms into supreme love as in Your case. Like You, they wanted to enjoy Your consort, Sri RanganAthan; their emotions ran riotously; they mentally enjoyed various phases, stages, conditions with Your consort -- even like You (Bhavathee iva). They therefore, sang of various pleasures, blisses, states of enjoyment and even separation -- these amorous experiences fill their hearts with pleasure!

Swamy Desikan observes: “ThvadheeyA: Gurava: Tava Priyatamam Bhavathee iva bhOkthum nijAm bhakthim praNaya bhAvanayA gruNantha:”. GodhE! Your AchAryAs (wished to enjoy BhagavAn just like You thru the transformation of their Bhakthi into SrungAram by enacting Union and separation with Him). His beauty is such that even the “MayarvaRa Mathi nalam aruLappeRRa AzhwArs” adorned the vesham of women (ParakAla Naayaki, ParAnkusa Naayaki) to enhance their Bhakthi anubhavam into SrungAra anubhavam (hrudhayam SrungArayanthy) just like You.





THE NINTH SLOKAM:

In this sLOkam, Swamy Desikan salutes Godhai as Lakshmi Sahajai or the One who is a sibling of Periya PirAtti.

मातः समुत्थितवतीमधि विष्णुचित्तं
विश्वापेजीव्यम् अमृतं वचसा दुहानाम् ।
तापच्छिदं हिम रुचेरिव मूर्तिर्मन्यां
सन्तः पयोधि दुहितुः सहजा विदुस्त्वाम् ॥ ९ ॥

*Maatha: SamutthuTithathavathIm adhivishNu chittham
visvOpjeevyam amrutham vachasA dhuhAnAm
taapacchidham hima-ruchEriva moorthymanyAm
santhna: payOdhi Duhithu: sahajAm vidhusthvAm*

MEANING:

Oh Mother GodhE! You are like the other form of Chandran. Vedams declare that Chandran was born out of the mind of VishNu (**Chandramaa ManasO Jaatha:**). You incarnated as the darling daughter of PeriyAzhwAr (VishNu Chitthar). Chandran delights the heart of every one through His cool rays. You uplift the people of the world independent of their status through the nectar of Your dhivya Prabhandhams and Your dhivya svarUpam .The learned souls recognize Your similarities to Chandran and comprehend You as the sibling (Koodap PiRanthavaL) of Periya PirAtti, who arose out of the milky Ocean. You are recognized as Lakshmi Sahajai just as Chandran is a Lakshmi Sahajan for having born out of the very same milky ocean.

“AdhivishNuchittham SamutthathivathIm” are the words chosen by Swamy Desikan. He thus indicates that Godhai was born out of the Sankalpam of the Lord (VishNuchittham) as a daughter of AdhivishNuchitthar.

SevA Swamigal points out the amrutha Sahajai aspects of Godhai: During Periya PirAtti's vivAha MahOthsavam, nectar was distributed to the DevAs and became **DevOpajeevyam**. Amrutha Sahajai Godhai distributed the nectar of Her prabhandhams for the upliftment (ujjevanam) of the world (**visvOpajeevyam**).





Sri Andal with Her Lord (gopalakrishnan) and Her father (Adhivishnuchitthar) in Bindingeville, Karnataka.

Like the cow yields from its full udder the milk for its calf, Godhai blesses us with the nectar, which removes the samsAric ThApams. This act of blessing has been described by Swami Desikan as amrutha-duhAnam (Surappathu in Tamil or to yield milk/nectar). She is Lakshmi Sahajai and thus distributes nectar also but in a different way.

MahA Lakshmi is PayOdhi Duhithu; or the daughter of milky ocean. VishNu thus becomes the payOdhi Duhithu; pathi. That VishNu's sankalpam was behind Godhai's avathAram as the daughter of VishNucchitthaa. Both Chandran and GODhai have the common trait that they were born from the mind of VishNu (VishNuchittham). MahA Lakshmi and Godhai have the saamyam of blessing DevAs and people of the world respectively with nectar. This is their common glory. Thus Godhai becomes amrutha sahajai as well as Lakshmi Sahajai.

Godhai blesses us with VisvOpajeevyam amrutham through Her sacred paasurams (VachasA dhuhAnam). She produces life-sustaining amrutham through Her divine Vaak (Paasurams). She milks the milch cows of Upanishads to bless us with the amrutham to drink.

There is a sLEdai (double entendre) between Godhai and Chandran here. Swamy Desikan advances the reasons for Godhai to be considered as a VilaksaNa Chandran, who is born out of the Milky ocean along with MahA Lakshmi and hence considered as Her brother. Swamy Desikan hints that both Godhai and the Moon are born in the same home (VishNu chitthAthmajai; ChandramA manasO Jaatha:); both of them rain nectar on those suffering from samsAric taapams and cool them.





Swamy Desikan contends that Godhai is another Moothy like Chandran because of similar attributes (**HimaruchirEva anyAm Moorthim iva sTithAm**). Since Chandran was born out of the Milky ocean like MahA Lakshmi, Swamy Desikan extends the analogy and salutes Godhai as **“PayOdhi duhithu: sahajA”** (the uدان piRanthavaL of MahA Lakshmi).

sadagopan.org



Andal Bindingaville





THE TENTH SLOKAM

(The Glory attained by VishNuchitta through His daughter, GodhA)

तातस्तु ते मधुभिदः स्तुति लेश वश्यात्
कर्णामृतैः स्तुति शतैर् अनवाप्त पूर्वम् ।
त्वन्मौलि गन्ध सुभगाम् उपहृत्य मालां
लेभे महत्तर पदानुगुणं प्रसादम् ॥ १० ॥

*thaathasthu tE madhubidha: sthuthi lesa vasyAth
karNAmruthai : sthuthi sathai : anavAptha poorvam
tvanmowli ghandha subhagAm upahruthya maalaam
IEbE mahatthara padhAnuguNam prasAdham*

MEANING:

O GodhE! Your Lord is easily pleased by even a small eulogy. He becomes overcome as a result with affection for the one, who sings His praise. Your father, Bhattar PirAn and the other AzhwArs before You had sung His praise through many pleasing songs. He did not however respond to them too much. Your father however took the garlands worn by You and presented them characterized by their divine fragrance. He immediately became very much attached to Your father. He praised Your father for his welcome kaimkaryam and honored him with the name, “PeriyAzhwAr” or the senior most AzhwAr and became his son-in-law later. Thus, Your Lord’s great affection for You, GodhE, inspired Him to confer the honorific title of PeriyAzhwAr on Your father. He had heard Your father's Paasurams before and was not sufficiently moved to do something extraordinary such as conferring the title befitting Your father's unique kaimkaryam.

GodhE! Your Lord is easily moved even by alpa sthothrams (trivial eulogies) and blesses those who praise Him. He is thus “sthuthi-IEsa vasyan “. Your father praised Your Lord with many nectarine paasurams that are sweet to hear (ThAtha: karNAmruthai: sthuthi sathai:) and yet did not succeed in realizing the superior Bhagavath prasAdham (anavAptha pooravm mahatthara padhAnuguNam prasAdham na IEbE) from Your Lord. What Your father could not succeed in gaining came readily his way through the samarpaNam of the Garlands worn by You to Your Lord (Thvann-mouLi gandha subhagam MaalAm upahruthya IEbE).





ArAdanAmUrthi of Periyazhvar given as Sreedanam during Andal's marriage

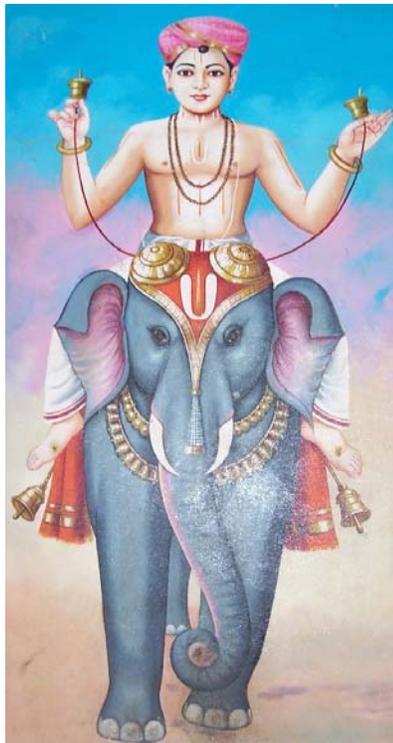
The Mahatthara padha laabham unattainable to Your father through the SamarpaNam of hundreds of soulful and nectarine Sthuthis was attained by the offering of the garlands having the fragrance of Your lovely locks of hair. He attained the BahumAna Padham of being named as PeriyAzhwAr. What can not be realized through VishNuchitthar's Paa Maalai (garlands of sthOthrams) was attained by the presentation of sugandha flower garlands (Poo MaalaikaL) worn by GodhA to the Lord.

“Koondhal MaNam kamazntha Maalayai avar yedutthu chenRu PerumALukku aNivitthu, PeriyAzhwAr yenRa pattatthai peRRAr”.





“Koonthal MaNam kamazntha Maalai”



Periazhwar: Oppilliappan Koil





THE ELEVENTH SLOKAM:

(The Distinction conferred on the Southern Direction)

दिकूदक्षिणाऽपि परिपक्त्रिम पुण्य लभ्यात्
सर्वोत्तरा भवति देवि तवावतारात् ।
यत्रैव रङ्गपतिना बहुमानपूर्वं
निद्राळुनापि नियतं निहिताः कटाक्षाः ॥ ११ ॥

*dhik dakshiNAapi paripakthrima puNya lAbhAth
sarvottarA bhavathi dEvi tavAvathArAth I
Yathriva RangapathinA bhaumAna poorvam
nidhrALunA apniyatham nihithA; kataakshA : II*

MEANING:

O GodhA dEvi! The southern direction has also excelled over the northern direction as a result of the ripened puNyam arising from your birth in the south (at Srivilliputthur). Your Lord Ranganatha's glances were directed there with great respect even when He was engaged in Yoga Nidra (at Srirangam).



“Ranganatha woke up from His Yoga Nidra time and again”





COMMENTS:

Srivilliputthur in the south was at a stage of ripened puNyam, when You incarnated there under a Tulasi plant. Your Lord sleeping at Srirangam in Yoga Nidra was looking in the direction of Your place of birth out of His great affection for You. The hidden meaning is that Sri RanganathA, the bridegroom was eagerly looking at His bride-to-be, the moment She was born. He woke up from His Yoga Nidra time and again to cast His glances in that direction to see the growth of AndAL. It appeared as though he could not wait for Her to finish Her Thiruppavai and NaachiyAr Thirumozhi, which needed to be completed before She could join Him at Srirangam.

The other hidden meaning centres around the choice of the Word, UttarA (**Dhik DakshiNa api sarva UTTARAA bhavathi**). Uttaraa has double meanings. In one context, it means the Northern Direction, where Sri Rama and KrishNa were born. Hence the northern direction is venerable for us. As a result of GodhA's birth, the southern direction became more venerable than the Northern direction. In another context, the words, "**Dik DakshiNA sarvOttharA bhavathi**" suggests that the southern direction became the northern direction known for its superior glory as a result of the avathAras of RamA and KrishNA there. In one context, the south exceeded in glory and in the other, the distinction between south and the north directions disappeared.

There are two thoughts in this sLOkam:

- (1) "**dhik DakshiNA Tava avathArAth sarvOttharA bhavathy**" (the southern direction became superior to all directions and
- (2) "**NidhRALunA api RangapathinA Yathraiva BahumAna pooravm niyatham KaDAkshA: nihithA:**" (Out of His great love for You, Lord RanganAtha casts His glances to fall at the southern direction, even when is engaged in Yoga Nidhra. This is because of His avasaram (impatience) to see You grow and become His dear bride. He was constantly looking at SrivilliputthUr in the South.





THE TWELFTH SLOKAM:

This slokam deals with the glories that came by the way of the river GodhAvari by having the same name.

प्रायेण देवि भवती व्यपदेश योगात्
गोदावरी जगदिदं पयसा पुनीते ।
यस्यां समेत्य समयेषु चिरं निवासात्
भागीरथी प्रभृतयोऽपि भवन्ति पुण्याः ॥ १२ ॥

*prAyENa dEvi bhavathI vyapadEsa-yOgAth
Godhaavari Jagadhidham payasa puneethE
YasyAm samEthyA samayEshu chiram nivAsAth
BhAgIraTI PrabhruthayOapi bhavanthi puNyA:*

In the earlier sLOkam, Swamy Desikan described the glories that came to the Southern direction thru the avathAram of Godhai. Here, he describes the glories attained by the river GodhAvari by having the name of Godhai.

MEANING:

Oh GodhA Devi! The river GodhAvari seems to purify the world with its waters by bearing Your name. Isn't it so that the great rivers like Ganga reside in GodhAvari for a long time to become PuNya nadhis?

When we call ourselves “RaamAnuja Daasan”, we announce our relation as the servant of RaamAnujA. That is the purpose of adorning Daasya naamams. GodhAvari river takes on Your Naamam and gains there from the power to cleanse the whole world with its waters including the puNya nadhis like GangA et al. “**BhavathI vyapadEsa YogAth**” means by virtue of adorning Your name (ThirunAmam as mukhya vyavahAram).

All the puNya nadhis cleanse the sins of people, who dip in them and become impure over time. Swamy Desikan says that these soiled rivers resort to the bath in GodhAvari at specific times of the year (Pushkaram, MahOdhayam et al) to destroy their sins accumulated from the bathers .By having the name of Godhai, GodhAvari has the power to annul all these sins and restore the puNya nadhis back to their pristine glory, while not being affected by their assembly of accumulated sins.





“Godhavari (idol in Ramghat) is a member of Your Daasi gaNam”

GodhE! GODhAvari river has Your name. Unlike You it is not born in the DakshiNa dhik like You to receive the anugraham from the Lord to be raised to a lofty status and yet by linking itself with Your name (naama mAthra Sambhandham), this river has achieved a superior status among the sacred rivers like GangA, YamunA, Cauvery et al. Oh GodAvari! You have the naama vahanam of GodhA Piratti and the power arising from that link gives You the power to cleanse rivers like Ganga through their residence in You for a limited time. The sins of Paapis pollute the rivers like GangA and they cleanse themselves by bathing in GodhAvari, which has the unique power to get rid of the impurities of GangA et.al without ever getting polluted. This is entirely due to the Vaibhavam of GodhAvari having the naama Sambhandham with GodhA. GodhAvari becomes a member of the Daasi gaNam of GodhA PirAtti and acquires this level of sacredness (Sanctity).



Godhavari passing through Ramghat (Nasik)





THE THIRTHEENTH SLOKAM:

The teasing of the friends of Godhai during the occasion of marriage to Lord RanganAthA is covered in this slokam.

नागेशयः सुतनु पक्षिरथः कथं ते

जातः स्वयंवर पतिः पुरुषः पुराणः ।

एवं विधाः समुचितं प्रणयं भवत्याः

संदर्शयन्ति परिहास गिरः सखीनाम् ॥ १३ ॥

NaagEsaya: sutanu: PakshiraTa: Katham tE

Jaatha: svayamvarapathi: Purusha: PurANa:

Yevam vidhA samuchitham praNayam bhavathyA:

Samdarsayanthi ParihAsa Gira: SakheenAm

In traditional marriages, the lady friends of the bride join together and sing teasing songs about the poor qualifications of the groom and question his fitness to receive the hand of their friend in marriage. These are called ParihAsa GirA: and fit well with the overall joy of a wedding celebration. Here, Swami Desikan becomes one of the Sakhis of Godhai and teases Her about the fitness of the Groom she has chosen.

MEANING:

Oh Godhai of the most beautiful and tender limbs! How did it happen that this old man, who sleeps on a bed of snake and has a bird for his transport become the man of Your choice as Your husband? Your dear husband of choice does not even have a proper bed for You; further, if you wish to travel to a destination of Your desire, You have to sit with Him uncomfortably on a bird .You can not go round the town on a procession on foot. You can only use the bird to fly way high up. The worst of it all is that Your husband is an ancient(old) one, when it comes to His age , while You are of tender age. How come You overlooked all these negative factors, while making Your choice of Him as Your future husband? What happened? Thus Your friends tease You.

Oh GodhE! You are a KumAri with sampoorNa SaamudhrikA LakshaNams. A bridegroom of equal beauty and Youth would be an ideal match for You.while that is so, You chose out of Your own free will a very ancient old Man, who has a snake for





His bed and a bird for His transport. Thus the friends of GodhA make fun of Her choice of the Lord as Her husband in the Svayamvaram. These pseudo-mocking words really congratulate GodhA on Her winning choice of the Lord, who has “Anantha Sayanathvam, Veerya Garuda Vaahanathvam and PurANa Purusha Soochitha Jagath-kAraNathvam”. These ParihAsa VachanamS (yEsal pEcchukaL) are indeed VyAja Sthuthi according to commentators. GodhA's Lord is saluted as “PaRavai yERum Param purudar”. PaRavai in question is “VedAthmA VihagEswara:” The bed in question is “Aadhi Seshan”, who is in the front row of Sesa BhUthALs and serves as the Lord's bed, Umbrella, Aasanam and PaadhukA. The Old Lord is Aadhi Mudar Bhagavan.

In actuality, the sakhis are congratulating Godhai for the Bhagyam of obtaining the PurANa Parama Purushan who has Adhi Seshan as His bed and Garudan as His vaahanam.



Sri Ahobila Matham Sri Andal & Sri Rangamannar





THE FOURTEENTH SLOKAM:

The theme of this slokam is about the recognition of the superiority of the Godhai's flower garland over Vyjayanthi maalai. The honeybees, the experts on fragrance make their selection and announce the victor.

त्वद्भुक्त माल्य सुरभीकृत चारुमौलेः

हित्वा भुजान्तर गतामपि वैजयन्तीम् ।

पत्युस्तवेश्वरि मिथः प्रतिघात लोलाः

बर्हातपत्र रुचिमारचयन्ति भृङ्गाः ॥ १४ ॥

Thavth Bhuktha maalya SurabhIkrutha ChArumouLE:

hithvA bhujAnthara-gathAmapi VyjayanthIm

pathyus tavEswari mitha: prathighAtha IOIA:

BahArtha pathra ruchim aarachayanthi bhrungA:

MEANING:

Oh IsvarI, who controls the Lord, who Himself controls the entire world! Oh ANDavanai aaLum ANDALE! Your Lord has the famous, never fading vana maalai known as VyjayanthI on his shoulders and chest. The divine fragrance of that garland attracts the honeybees. They hover around that garland on the Lord's chest. At this time of morning, Your father brings the flower garland, which was worn earlier on Your tresses and presents it to the Lord. Your Lord bends His neck, receives it and wears that special garland with the sambhandham of Your kesam on His head as Kesavan. Immediately, there is a big rushing by the bees from VyjayanthI maalai to the garland of Yours on the head of the Lord. They jostle with each other to get there first and circle around and thus form a black umbrella as it were over the head of the Lord. The honeybees seem to vote to indicate the superiority of the fragrance of Your garland over that of the VyjayanthI maalai from their expert perspective.

The commentators have pointed out that Swamy Desikan refers here to the Vatham observed by a bridegroom with umbrella and flower garland during one phase of His wedding before PaaNigrahanam.

ANDAL is VishNu Pathni and hence She is addressed here as Iswari .The honeybees are Her dear friends since She is their Queen bee. “**Thvath Buktha Maalya**” is the





Soodikkoduttha Maalai. It has acquired the matchless fragrance of Your kesa bhArAmS (“ThvayAnubhUthEna MaalyEna MaalayA surabhee-krutha: Sugnadhee-krutha:”). That Maalai of Yours rests now on the crown of Your Lord. The bees, which were positioned on the Vyjayanthi Maalai until then, are attracted powerfully to ANDAL's Soodikkoduttha Maalai and rush off to enjoy the fragrance of that Maalai. (BrungA: kireeDa paridEsE manDalAkAratayA Paribramantha:). By forming a tight assembly over the Crown of the Lord, these dark hued bees appear like an umbrella held over the Lord's head (BarhArTa pathra ruchim Aarachayanthi).



Thoopul Andal with Other Ubhayanachiyars





sadagopan.org



Godhai's flower garland is superior to Vyjayanthi mAIA of Her Lord
(Sri Andal during a Margazhi uthsavam in Thiruvallikkeni)



THE FIFTEENTH SLOKAM:

Swamy Desikan continues with the theme of Vyjayanthi maalai having a status lower than that of the flower garland with the dEha-sambhandham of Godhai (Soodikkoduttha Maalai).

आमोदवत्यपि सदा हृदयंगमाऽपि
रागान्विताऽपि ललिताऽपि गुणोत्तराऽपि ।
मौलिस्त्रजा तव मुकन्द किरीट भाजा
गोदे भवत्यधरिता खलु वैजयन्ती ॥ १५ ॥

*aamOdhavathyapi sadhA hrudhayangamAapi
rAgAnvithAapi lalithAapi guNOttharAapi
MouLisraja tava Mukhundha kirITa bhAjA
GodhE! bhavathyadharithA khalu VaijayanthI*

MEANING:

Oh GodhE! The famous garland Vyjayanthi worn by Your Lord is indeed full of fragrance. It is desired by Him and hence given a prominent place on His chest. It is indeed constructed from tender forest flowers, which never fade. In spite of all these glories, it is worn on the chest and not on Your Lord's head over His KirItam (Thiru AbhishEkam). The garland that You wore and presented to the Lord is accepted by Him with joy and worn with love on His KiriTam (sarvEsvara Chinnam) to demonstrate Your garland's superiority over Vyjayanathi maalai. Your Lord's respect by wearing the garland worn by You earlier at a high place (over His crown) indicates His affection and reverence for it over the Vyjayanathi maalai.

Swami Desikan uses five “api” sabdham to describe the special attributes of Vyjayanthi Maalai here to build up the climax to declare how Godhai's SooDikkoduttha Maalai won over former in status. He says “What if (api) Vyjayanthi Maalai has splendid fragrance (aamOdhavathI api), What if it is worn with desire on the chest (HrudhayangamA api), What if it has the color of love/red)(raaga anvithA api), What if it is tender (lalithA api), What if it has few more special favorable attributes (guNa UttharA api), Vyjayanathi Maalai is not worn on His crown by the Lord. That superior position is reserved for the SoodikkoDuttha Maalai of Godhai”

In ANDAL's legendary charithram, the Garland worn by Her and then presented to Her Lord at His request has the central stage. Sri Anbil GopalAcchAr Swamy comments that the Soodikkoduttha Maalai is the GaDaka vasthu for uniting this divine couple. It is like the GaDaka Sruthi. Your Lord is Moksha DhAyaka Mukundhan; on that Mukundhan's crown is seen the Garland from GodhA .That settles the issue of the loftiness of Soodikkoduttha Maalai over the Vyjayanthi Maalai. Dr. VedAntha Desikan comments: "Your Lord cherishes and upholds as Superior the garlands meant for You, which You then discard and hand over to Your Lord --who wears it on His diadem".



SooDikkoDuththAL's Garland around Her Lord's kireeTam
(Sri Andal, Sri Rengamannar and Sri Garudan in Jayanagar-Bangalore)

THE SIXTEENTH SLOKAM:

Here, Swami Desikan describes how the honey bees served during the svayamvaram of ANDAL through their kaimkaryam of playing the MangaLa Vaadhyams.

त्वन्मौलि दामनि विभोः शिरसा गृहीते

स्वच्छन्द कल्पित सपीति रसप्रमोदाः ।

मञ्जुस्वना मधु लिहो विदधुः स्वयंते

स्वायवंरं कमपि मङ्गल तूर्य घोषम् ॥ १६ ॥

*thvanmouLi dhAmani VibhO: sirasA gruhIthE
svacchandha kalpitha sapeethi rasa pramOdha:
manjusvanA madhulihO vidhadhu: svayam tE
svAyamvaram kamapi MangaLa thoorya-GhOsham*

The auspicious sounds of MangaLa Vaadhyams associated with the wedding of Godhai are heard here by Swami Desikan.

MEANING:

Oh GodhE! Your Lord wears with relish Your sooDikkoduttha Maalai on His crown. The honeybees are attracted by the divine fragrance of the Maalai and gleefully enter the garland and drink the honey to their heart's content. Their joy over that lusty feast rises up and comes out in the form of sweet reenkAram. Those sounds appear like the MangaLa Vaadhya GhOsham raised especially for Your svayamvaram.

In the previous sIOkam, the svayamvara mahOthsavam was concluded. The next step is VivAham sealed by PaaNigrahaNam. At that time, Mangala Vaadhyams (Ghetti mELam) has to sound and naadhasvaram has to play. Swami Desikan suggests that important aspect of generating the auspicious sounds form MangaLa Vaadhyams is taken care of by the elated honeybees.

SevA SwamigaL connects the thought of Svayamvaram with Vedic rk and EmperumAnAr's mangaLAsasanam based on that manthram:

yamEvai Yesha vruNuthE --Vedam

*Priyatama yEva hi VaraNIyO Bhavathi,
yasyAm niradhisaya Priya:-- EmperumAnAr*

ANDAL chooses Lord RanganAthA as Her Lord in this context.

Seva SwamigaL has a wonderful group of words to describe the Kaimkaryam of the Bramarams (Honey Bees) taking part without distraction/confusion (bhramamam) in a joyous mood (sambramaram):

“BramarangaL brahmamillAmal sambramatthODu seytha Sevai ithu”.

Seva SwamigaL also points out that the commentators have identified the two words (ManjusvanA and MadhulihO) used by Swami Desikan in the third paadham of this sLOkam refer to NammAzhwAr and other AzhwArs, who raised MangaLa thUrya GhOsham through their prabhandhams.



Sri Andal thirukkalyanam – Vanamamalai divyadesam
(with the background of honeybees' music..?!)



THE SEVENTEENTH SLOKAM:

(The Lord's high regard for the Garlands worn by GodhA dEvi)

विश्वायमान रजसा कमलेन नाभौ
वक्षः स्थले च कमला स्तन चन्दनेन ।
आमोदिताऽपि निगमैर् विभुरङ्घ्रि युग्मे
धत्ते नतेन शिरसा तव मौलि मालाम् ॥ १७ ॥

*viswaayamaana rajasa kamalEna naabhau
vaksha: sthale cha kamala sthana chandhanEna
aamOdhithOapi nigamai : vibhurangri-yugmE
dhatthE nathEna sirasaa tava MowLi maalaam*

MEANING:

Your Lord has the Lotus in his Naabhi. The pollen dusts from that sacred lotus have a divine fragrance that fills the air. MahA Lakshmi is seated on His chest region. The fragrance of the sandal paste worn on Her breasts is enjoyed by Him as well. The divine fragrance of the Arya Vedhams and the TamiL marai saluting the glory of His sacred feet is also enjoyed by Him. Thus, His whole body is covered with these divine fragrances and yet, He seems not to be fully satisfied. He waits eagerly for the garlands worn by You and receives them from Your father with his head bent out of love for You and becomes filled with a superlative fragrance that finally satisfies Him.





The greatness of GodhA is celebrated here. Our Lord is Sarvagandhan.

Three kinds of fragrance are united with Him:

- (1) He has the fragrance of the pollen from the lotus in the navel (Thiru Naabhi). From the Lotus on His navel, Lord creates the world. Each pollen from the lotus is equivalent to a world by itself like BhU IOkam. This is the fragrance associated with the sacred navel of the Lord.
- (2) His chest is redolent with the fragrance of the sandal paste, which adorns His DEvi's breasts. When He embraces MahA Lakshmi, the sandal paste fragrance gets transferred to the Lord's chest.
- (3) Our Lord's sacred feet are filled with the fragrance of the VedAs, which are prostrating before those feet.

This Sarva Gandhamayan, our Lord still “seeks to scent His locks of hair with Your flower garlands --which You discard after adorning Your head -- since He relishes Your contact-fragrance so much. He bows, bends, before You to secure it. He is tall and so he has to bend. Also He has to bend before You to resolve a thing as a recipient has to do before a bestower!”. Swamy Desikan salutes the greatness of GodhA here.



“He has to bend before You!” (“maththaLam koTTa varisangam ninrootha...”)



THE EIGHTEENTH SLOKAM:

(Auspiciousness achieved by the Lord)

चूडापदेन परिगृह्य तवोत्तरीयं
मालामपि त्वदळकैरधिवास्य दत्ताम् ।
प्रायेण रङ्गपतिरेष बिभर्ति गोदे
सौभाग्य संपदभिषेक महाधिकारम् ॥ १८ ॥

*chooDApadhEna parigruhya tavotthareeyam
maalaamapi tvadhalakairadhivaasya dhattAm
prAyENa rangapathirEsha bhibharthi GodhE
sowbhAgya sampath abhishEka mahAdhikAram*

MEANING:

O GodhE! Your Lord, RanganAthA wears with great affection Your upper garment as Parivattam on His crown. Next, He wears with great affection, the divinely fragrant garlands associated with Your curly, black tresses. Through these two acts, He enhances His auspiciousness and achieves the capabilities to confer auspiciousness on His devotees. His enrichment is a direct result of the vaibhavam of your upper garment and the flower garlands worn by you!



Sri Periya ThiruvaDi with the divine couple



ANDAL chose RanganAthA in Svayamvaram over other dhivya dEsa EmperumAns like the Lord of Thirumalai, Azhagar of ThirumAlirumchOlai and Others. This RanganAthA “cherishes things that have Your dEha sambhandham like Your bodice and the garland that had adorned Your locks of hair. Not only that: He feels as if He has reached the highest pinnacle of fortune and wealth, to which He has now received ceremonious coronation”. So much He cherishes Your bodice (that He wears it on His head as Parivattam) and the soodikkoduttha Maalai on top of that Parivattam. Godhai's bodice is identified as Her (sthana) Utthareeyam. He receives it as Parivattam on His head adoringly and adorns it (yEsha Rangapathi: Tava utthareeyam chUDApadhEna parigruhya). Next, Lord RanganAtha recieves the garland that has acquired unique fragrance through dEha sambhandham with GodhA's tresses (Thvath aLakai: adhivAsya dhatthAm MaalAmapi ChUdApadhEna parigruhya). Now, Lord RanganAtha feels that “He has reached the highest pinnacle of fortune and wealth, to which He has now received ceremonious coronation”. GodhE! So much He cherishes Your Utthareeyam and the flower garland worn by You.



Abharanams meant for Sri Bhoomidevi of Sri Oppiliappan Koil
(Being checked on Sri Andal doll)





THE NINETEENTH SLOKAM:

तुङ्गैरकृत्रिम गिरः स्वयम् उत्तमाङ्गैः
यं सर्वगन्ध इति सादरमुद्धहन्ति ।
आमोदम् अन्यम् अधिगच्छति मालिकाभिः
सोऽपि त्वदीय कुटिलाळक वासिताभिः ॥ १९ ॥

*tungairaruthrima gira: svyamutthamAngai:
yam sarvagandha ithi saadharam udhvahanthi
AmOdham anyam adhigacchathi maalikAbhi:
sOapi tvadhIya kuTila aLaka vaasithAbhi:*

Here Swami Desikan describes how RanganAthana adorned the SooDikkoduttha Maalais and gained a wonderful kind of fragrance.

MEANING:

GodhE! The apourushEya VedAs declare reverentially through their siras (head =Upanishads) that Your Lord is the possessor of a divine fragrance that surpasses any thing found in Prakruthi maNdalam (sarva Gandhan). That Lord adorns the garlands that drew their fragrance from Your curly, dark hair and enhances His sarva gandhathvam. He becomes joyous over the enrichment of His own divine fragrance through the association with Your SooDikkoduttha Maalai. How can one therefore describe adequately the power of the garlands worn by You first and then presented to Your Lord?

SevA SwamigaL points out that VedAs unlike Kaavyams and Naatakams created by humans is akruthrimam. The apourushEya Veda Vaaks are never untruthful, they do not exaggerate or suppress truth and perform krithrimams (devious and dubious deeds) like Naatakam and Kaavyams.

Godhai Herself is the giver of Veda Vaak. She is a veritable Vedam. Her Siras is equal to the Upanishads in that context. The garlands worn on Her siras are therefore akruthrima GirA:





Sri Andal with Her Lord in mUlasthanam in Srivillipputhur

Vedas praise the Lord as “**Sarva Gandha: Sarvarasa: SathyakAma: Sathya Sankalpa:**”. In this sIOkam, the enhancement of this Sarva gandhathvam through association with Godhai's SooDikkoDuttha Maalai is saluted.

The key passage in this sIOkam is: “**SOapi Thvadheeya kuDila alaka vaasithAbhi: MaalikAbhi: anyam aamOdham adhigacchathy**” (Even that Sarvagandha BhagavAn is endowed with a new and different kind of fragrance from the garlands associated with Your curly dark tresses (locks of hair). Our Lord Himself is known for the beauty of His KudilAlakams (**KudilAlaka samyuktham , Koti Noopura Sobhitham**)).

The fragrance of ANDAL's KudilAlakam is however unique and is carried over to the Lord's ThiruvabhishEkam (crown) by the garland that GodhA wore and presented to the Lord thereafter.





THE TWENTIETH SLOKAM:

The effect of GodhA's glances falling on the Lord

धन्ये समस्त जगतां पितुरुत्तमाङ्गे
त्वन्मौळिमाल्य भर संभरणेन भूयः ।
इन्दीवर स्रजमिवादधति त्वदीयानि
आकेकराणि बहुमान विलोकितानि ॥ २० ॥

*dhanyE samastha jagadhAm pithurutthamAnghE
tvanmowLimAlya bhara sambharaNENa bhooya :
indeevara srajamivAdhadhithi tvadheeyAni
AakEkarANi bahumAna vilokithAni*

MEANING:

O GodhA pirAtti! Your Lord is the father of the universe. His siras becomes blessed by wearing the garlands worn by You earlier. You become joyous over His expression of affection resulting from Your Kaimkaryam. You cast Your shy glances at His crown decorated with Your garlands. At that time, it appears as though an additional dark blue lotus garland has been overlaid on the existing garlands there.

COMMENTS:

Swami Desikan hints that the charmingly beautiful and dark eyes of GodhA piratti rested on the garland-decorated crown of Her Lord and appeared as though another garland of blue lotus flowers were added to the garlands of GodhA that have found their home there.

A transformation has taken place now. As GodhA's eyes fall on the garland that the Lord is adorning on His crown, the affectionate glances of GodhA transform that red lotus garland into a garland of blue NeelOthpala pushpams. "AakEkaraaNi" means half glances of GodhA.

She is so overwhelmed with the prEmai for Her Lord that She could not let His image go out of Her eyesight and then She wants to look at His dhivya ThrumEni again and makes Her Lord happy with Her vilOkanamS (glances), which have sambhandham with the color of blue and that results in the transformation of the red lotus garland in to blue Lotus garland by the transposition of Her glances ("nailya roopa





Both of Them glancing at Each Other's nUthana muththangi

sambhadhEna NeelOthpala bhAvam"). Her glances are filled with BahumAnam (affectionate longing for Her Lord). Those glances filled with SnEham and are characterized as "MayyAr Karum kaNNi Kamala Malar" (NeelOthpala pushpam). PerumAL, Who is already a Dhanyan becomes "bhUyO dhanya:". His Thirmudi becomes blessed again with Andal's glances after being blessed by Her garland that was presented earlier.

"Thvann MouLi mAlya sambharENa" refers here to the act of bearing the weight of the garland on His crown with its abundance of fragrance, plentitude of the SnEham of Godhai and the weight of the bhAgyam of carrying His Devi's garland. That act makes Him dhanyan again.

"Indheevara sraJA" in this sLOkam refers to NeelOthpala Pushpam of that the NeelAdhayAkshi, ANDAL. Her glances are full of lustre (JyOthir mayam) and when that lustre lands on the crown of the Lord, the transformation of the garland's color into blue takes place.





THE TWENTY FIRST SLOKAM:

Exchange of Garlands between GodhA and RanganAthan

रङ्गेश्वरस्य तव च प्रणयानुबन्धात्
अन्योन्य माल्य परिवृत्तिम् अभिष्टुवन्तः ।
वाचालयन्ति वसुधे रसिकास्त्रिलोकीं
न्यूनाधिकत्व समता विषयैर्विवादैः ॥ २१ ॥

*Rangeswarasya tava cha pranayAnubhandhAth
anyonya maalya parivrutthim abhishtuvantha :
vaachalayanthi VasudhE rasikAstrilokheem
nunoodhikathva-samathA- vishayairvivAdhai :*

MEANING:

O GodhA dEvi, the amsam of Bhoomi Piratti (VasudhE)! Those fortunate rasikAs, who attended the wedding between RanganAtha and You and had the joy of witnessing, the exchange of garlands during that occasion; they fill this earth with the sound of their noisy debates even today. At that time, RanganathA bent His head to receive the garland worn by You and You reciprocated in the same way during the time of the exchange of Garlands. Both of You wore each other's garland with great affection and joy due to your mutual love. Those, who were blessed to be part of this, joyous occasion are divided into three categories based on the sides that they take about the relative superiority among both of You. One group avers that you are superior because of His regard for You born out of His immeasurable love for You; the second group believes that You are His obedient and affectionate wife and therefore, Your Lord is superior to You. The third group is convinced that both of You are equal to each other in every measure. All these three groups advocate their positions loudly and the din arising from their debates on the subject echo loudly around the eight directions of the Universe even today.

What links the divine couple and holds them tight is “**PraNayAnubhandham**” (bonds of love). They exchange garlands during their marriage (**anyOnya Maalya parivrutthi**) at SrivilliputthUr. The blessed rasikAs of that beautiful scene eulogize (**abhishtuvantha: rasikA:**) the occasion in their own ways. They take sides or remain neutral in celebrating the superiority of one over the other (**NyUna-adhikathva-**



samathA vishai: vivAdhais vaachAlayanthi). Some say the Lord is Superior; some argue loudly for the greatness of ANDAL compared to Her Lord and the remaining advance the case for both being equal in their auspicious attributes.



Vaadha-PrathivAdhams of the knowledgable Veda-VedAnthins
(Borrowed from Sri Padmavathi thirukkalyanam)

This 21st sLOkam is considered as the uniter of (Gadakar) the previous seven sLOkams dealing with the uniqueness of ANDAL's Soodikkoduttha Maalai. In the VivAham between the divine couple, the garland becomes the uniter. The garland exchange is an important act of the VivAham and Swamy Desikan announces the news about the completion of the VivAha MahOthsavam in this 21st sLOkam. Sri GopAIacchAr Swamy invites our attention to the fact that Godhai was a kanya until now and She has become a Pathni of the JagathAm Pathi; they have become dhivya Dampathis (“asyEsAnA JagathO VishNu Pathnee”). Her Lord rules the world (AaNDAvan) and She rules Him (ANDAL) now.

GodhE! The Vaadha-PrathivAdhams of the knowledgeable Veda-VedAnthins assembled to enjoy Your wedding at SrivilliputthUr take one or the other of the three positions: One group argues that You are superior to Your Lord. The second side advances and defends the view that Your Lord is superior as Your bridegroom .The third group points out the weakness in the arguments of the two sides and aver that the dhivya dampathis are equal in superiority of their GuNAs. The noise arising from the debates of these three groups fill the air with din and bustle.



THE TWENTY-SECOND SLOKAM:

Swami Desikan states here that the ThirumEni of Sri RanganAthana gains a rare multi-hued state similar to the neck of a peacock due to the proximity of both Godhai and Sri Devi standing next to Him.

दूर्वादळ प्रतिमया तव देह कान्त्या
गोरोचना रुचिरया च रुचेन्दिरायाः ।
आसीदनुज्झित शिखावल कण्ठ शोभं
माङ्गळ्यदं प्रणमतां मधुवैरि गात्रम् ॥ २२ ॥

*DhUrvAdhaLa prathimayA tava dEha kaanthyA
gOrOchanA ruchirayaa cha ruchEndhirAyA:
aasIdhanu~jnitha sikhAvaLa kaNTa SObham
MaangaLyatham praNamathAm Madhuvairi gAthram*

MEANING:

Oh GodhE! The darsanam of Your Lord's SubhAsrayam (ThirumEni) confers on all His adiyArs sarva mangaLams (madhuvairi Gaathram praNamathAm MaangaLyatham). That SubhAsrayam has the bluish hue of dark rainy clouds. When You stand next to Him, Your light green hue (like aruham pul) reflects on Him. Maha Lakshmi has HiraNya VarNai (Golden hue). She is resident on Your Lord's chest (ahalahillEn YenRu). When His own dark bluish hue has the confluence with the green hue of Your ThirumEni and the golden hue of Periya PirAtti's ThirumEni, His ThirumEni achieves a rare multi-hued effulgence like the beautiful neck region of the peacock. It is a rare and unforgettable sight.

In the previous sIokam, the exchange of garlands between RanganAthana and Godhai as dampathis was described. Godhai is now standing next to Her Lord and Maha Lakshmi is sitting on His chest. SevA SwamigaL visualizes the performance of MangaLa haaratthi for the newly wedded couple, who have just exchanged garlands. The jyOthi from that hAratthi falls on the Lord's ThirumEni and integrates the light green color of Godhai (dhUrVA daLa prathimai) and the golden yellow color of Maha Lakshmi (gOrOchana Prathimai) and creates an integrated, eyefilling spectacle of a multihued ThirumEni reminiscent of the neck of a peacock.



This sLOkam is about the unique Sobhai of the Lord (**Madhu Vairi gAthram**) and the enjoyment of that Sevai by the BhakthAs. That ThirumEni of the Lord confers MangaLam on those, who prostrate before it (PraNamathAm Maangalyatham). On that shyAMala ThirumEni falls the hue from ANDAL's aruham pull ThriumEni (**dhUrvA dala prathimA**) and that mingles with the dEha kaanthi of MahA Lakshmi seated on His chest. MahA Lakshmi's body lustre is that of molten gold (**gOrOchanaa ruchi**). The intermingling of these three different colors creates the illusion of witnessing the iradiscant, multihued neck of a male peacock. The two Devis, who never leave the Lord's side as Ubhaya NaacchiyArs give Him His unique hue (**niRam taruvaarhaL**).



Kariya thirumeni of the Lord takes multicolors
(Sri Parthasarathy with nachchimaars and Sri Andal)



The “Kariya ThirumEni “ of the Lord takes on a new Meaning and color as it gets united forever (**anujjitha sambhandham**) with His Ubhaya NaacchiyArs. The new multicolors that the Lord has gained remind Swamy Desikan of the multi-hued neck of the male peacock The “RakAram” is used twice in this sLokam (two times usage of “Ruchi”); that reminds us of “dhvirEpan”, which is a name for both Bramarams (Honey bee) and the VedAs. The letter “R” occurs twice in the name for honeybees (Bramaram), which perform Vedic eulogies on the Lord and His Devis.



Mulicolors of the Lord remind peacock’s multi-hued neck





THE TWENTY-THIRD SLOKAM:

In the previous sLOkam, Swami Deikan described the presence of Godhai right next to Her Lord. He pointed out that Sevai would confer limitless auspiciousness on the SaraNagathAs. He recognized the transformation in the color of the ThirumEni of the Lord. Here, Swami Desikan covers the aspect of Godhai attaining archA nilai

अर्च्यं समर्च्यं नियमैर्निगम प्रसूनैः

नाथं त्वया कमलया च समोयिवांसम् ।

मातश्चिरं निरविशन् निजमाधिराज्यं

मान्या मनु प्रभृतयोऽपि महीक्षितस्ते ॥ २३ ॥

archyam samarchaya niyamai: nigama prasUnai:

Naatham thvayA KamalayA cha samEyivAmsam

Matha: chiram niravisan nijamAdhirAjjam

MaanyA-Manu prabruthayOapi mahIkshithasthE

MEANING:

Oh Loka MaathA GodhE! How did the great kings like Manu and MaandhAthA rule their kingdoms with joy for many, many years? It was possible because of Your grace. You are the amsam of BhUmi Devi. RanganAthAn stands in union with You and Sri Devi. These kings worshipped well RanganAthAn with both of His consorts (ubhaya-NaacchimAr) with various niyamams and attained the boon of long life as emperors.

SevA SwamigaL's insightful observations are very enchanting. We will hence follow his commentary for that reason entirely. Here are his insights on each Paadham of this sLOkam:

FIRST PAADHAM: ARCHYAM SAMARCHAYA NIYAMAI: NIGAMA PRASUNAI:

With the first word of this sLOkam, "archyam", Swami Desikan hints at the soulabhyam of Archai among the five states of the Lord and ANDAL joining in that archA state. "archithO dEva: priyathAm mE Janardhana:" is the saying. Archanam of the Lord with His devis is the recommended route to please the Lord. This archanam has to be samarchanam (superior and saasthrEic archanam with true devotion and niyamams). That is why Swami Desikan says: "Archyam samarchaya niyamai:"

Next Swami Desikan refers to "Nigama prasoonai: niyamai: samarchaya". Nigama





pragoonai: means flowers prescribed by the aagamAs. It could also be SvarNa pushpams or the eight aathma guNa pushpams (ahimsA, indriya nigraham et al). Such a proper worship of the Lord with His ubhaya NaacchimAr will confer emperorship over the land for a very long time.

SECOND PAADHAM: NAATHAM THVAYA KAMALAYA CHA SAMEYIVAMSAM

Here Swami addresses Godhai with the word “Thvyaa”. He recognizes the Lord as “ThvayA samEyivAmsAm” (Your Lord accompanied by You). Then Swami includes Sri Devi: “ThvayA KamalayA cha samEyivAmsAm Naatham” (Your Lord associated with You and with Sri Devi as well). Such a Lord with His two consorts needs to be worshipped for long sovereignty over the kingdom. Swami Desikan gives prAdhAnyam (importance) to Godhai over Sri Devi here, when he refers to the Lord, who is generally known as Sriya:pathi to indicate the importance of Periya PirAtti. Swamy Desikan follows the directions given by Purusha Sooktham here: “Hreesccha tE LakshmiSccha pathnyou”. Bhumi Piratti comes first here. Godhai is Bhumi Devi and hence She is given prAdhAnyam over Kamalaa (Lakshmi) in Swamy Desikan's salutation.

THIRD PAADHAM: MAATHA: CHIRAM NIRAVISAN NIJAM AADHIRAJYAM

Swami says here that Manu and others enjoyed long term rulership as Kings by worshipping GodhA Naathan with niyamam .He hints that the stability of that long term state of emperorship is only possible with the grace of Godhai, who is almost like the DayA devi. SevA SwamigaL reminds us of the AadhirAjjyam (rulership) mentioned by Swamy Desikan in dayA sathakam in this context. There Swamy Desikan says that DayA devi's anugraham was instrumental in realizing a different kind of emperorship that lasted for a long time:

*anithara SaraNAnAm AadhirAjjyE abhishinjEth
samitha vimatha PakshA Saarnga dhanvAnukampa “.*

Our Lord with His ubhaya NaacchiyArs are visualized by Swami Desikan as “Thvayaa Kamalayaa cha samEyivAmsam archyam NaaTam”. The archA Moorthy with His two dEvis is saluted here. The worship of that Lord with His two Devis by Manu and MaandhAthA and their descendants down to Lord RaamachandrA in the VedOktha manner granted them the boon of long sovergnity (YEKAdhipathya SaamrAjjyam) over the BhU maNDalam (nigama pragoonai: niyamai: samarcchaya nijam AadhirAjjyam chiram niravisan). Niyama archanai here means SaasthrOktha archanai with Japam, Homam, Sandhya vandhanam, OupAsanam et al. Through the samarpaNam of Veda Manthra Pushpam and Aathma guNa pushpams to Lord RanganAthA with His two DEvis, the kings of the solar race reigned for a long time.





SrI Ranganatha with ubhaya naachchimaar

Sri Anbil GopAlAcchAr Swamy reminds us that worship of RanganAthan with BhU devi (who sang ThiruppAvai and Her Thirumozhi) and SrI Devi (who sang Lakshmi Tantram) blesses the worshippers with long rulership over the Earth. **“Archyam samarchya”** refers to the SrEshta dampathy poojA. **“Niyamai:”** means Vaidhika niyamams and not the niyamam included in Bhakthi yOgam, which is difficult to practise. **“Prasoonai:”** refers to the Pushpams born out of the Vedams (Veda Manthra pushpams) used in the Bhagavath AarAdhanams. **“SamEyivAmsam”** refers to the Lord being in the untied state (yEkeekAram) with His two dEvis. Those who are fortunate to worship the Lord with His two dEvis enjoy bhOgams for a long time (chiram niravisan AdhirAjyam). In the next slOkam, Swamy Desikan describes how Godhai intercedes with Her Lord to forgive the trespasses of their Children and protects them.



THE TWENTY FOURTH SLOKAM:

GodhA's pleading with Her Lord on behalf of Us

आर्द्रापराधिनि जनेऽप्यभिरक्षणार्थं
रङ्गेश्वरस्य रमया विनिवेद्यमाने ।
पार्श्वे परत्र भवती यदि तत्र नासीत्
प्रायेण देवि वदनं परिवर्तितं स्यात् ॥ २४ ॥

*aardhrAparAdhini janEbhyabhirakshanArTam
Rangesvarasya RamayA vinivedhyamAnE
paarsvE parathra bhavathi yadhi tathra naaseeth
prAyENa dEvi vadanam parivarthitham syAth*

MEANING:

O GodhE! The assembly of ChetanAs trespass constantly the saastraic commands of Your Lord. They continue to commit these trespasses. The most compassionate MahA Lakshmi pleads with Her Lord to forgive these repeated trespasses of the Jeevans and begs Him to heed Her appeals. Your Lord gets disinterested some times with Her appeals and turns His face away from MahA Lakshmi in semi-disgust. What does He find there? He sees You there with compassion for the Jeevans even a shade more than MahA Lakshmi, engaged in pleading the cases of these erring chetanAs. He gives up resisting the appeals of MahA Lakshmi and Responds favorably to Her earlier appeals. If MahA Lakshmi and You do not stand at each side of Him to plead for and save the erring jeevans from the wrath of Your Lord, What would be their plight? How could they be redeemed?

Swamy Desikan reveals that there will be no hope for the SaraNagathAs to be protected from the anger of the Lord for their trespasses, if GodhA PirAtti were not present on the left side of the Lord. He would have looked away from the offenders but for Godhai being on the left (other side of Sri Devi) to intervene on behalf of those seeking the protection of the Lord inspite of their trespasses against the Lord's Saasthrams.





Sri Andal of Kalkunte, Karnataka

These janams (chEtanams) are AardhrApadhini janams (i.e) those who trespass the Lord's injunctions through their mind, speech and body repeatedly. They grieve over their sins and approach MahA Lakshmi and perform PurushakAra Prapatthi to Her. Our compassionate Mother is overcome with Her affection for Her erring children and pleads with the Lord to overlook these sins and forgive the aparAdhis. Our Lord and Her Lord is disgusted at the scale and frequency of the offenses and turns His face away from His divine consort, who has a strong influence (vaalabhyam) over Him. Mahaa Lakshmi is now worried. When the Lord turned away from His right side (MahA Lakshmi's side), He sees the captivating face of GodhA PirAtti on His left side supporting Her Sapatni's plea to have mercy on the offending chEtanam. He is now in a state of a drum, which is being beaten on both sides. He is overcome with the pleas of both of His Devis and gives up His intention to punish the Jeevan and instead forgives the sins and the Jeevan is saved. Swamy Desikan explains here how the erring Jeevan is successful in gaining the RakshaNam of the Lord, when both of His Devis are present on His right and left sides.





THE TWENTY-FIFTH SLOKAM:

गोदे गुणैरपनयन् प्रणतापराधान्
भ्रूक्षेप एव तव भोग रसानुकूलः ।
कर्मानुबन्धि फल दान रतस्य भर्तुः
स्वातन्त्र्य दुर्व्यसन मर्माभिदा निदानम् ॥ २५ ॥

*GOdhE guNairapanayan praNathAparAdhAn
BhrUkshEpa yEva Tava BhOga rasAnukUla:
karmAnubhandhi phala dhAna rathasya bharthu:
SvAthanthrya dhurvyasana marmabhidhA nidhAnam*

Here, Swamy Desikan describes how the independent nature of the Lord is interfered with by the gesture of the knitting of the brows of Godhai. Although the normal disposition of the Lord is to grant the phalans for the Jeevans according to their karma visEshams, the movement of the brows of Godhai changes any intent of the Lord to punish the Jeevan for his trespasses and results instead in protection. Lord's **svatantra dhaNDadharathvam** (natural inclination to punish the erring jeevans) is altered by the power that Godhai has over Her Lord.

MEANING:

Oh GodhE! Your Lord hands out impartially the fruits of the good and bad karmAs for the chEthanans. If He did not do so, He would be considered as the One, who is partial to some and erratic in His treatment of the chEthanams. Oh GodhE! Your overflowing compassion for the suffering jeevans is such that You find it difficult to look at the punishments meted out by Your Lord even, when the chEthanams deserve such punishments. You devise a method to interfere with the Lord's duties of punishing the jeevans, deserving such punishment. You charm Your Lord with various gestures of affection towards Him and He loses His sense of independence and becomes completely under Your influence. The end result is that You protect the Jeevans -that erred-from the wrath of Your Lord.

The bhOga gesture of Godhai that makes the Lord lose His svathanthram is the





knitting of Her beautiful brows (BhrUkshEpan). That gesture intrigues the Lord with its BhOga Rasa aanukUlyam. It enhances His affection for Her. He comes under Godhai's spell and thus becomes Paaratantryan to Her Charms. The aparAdhams of the Jeevans are then overlooked by the Lord. Such indeed is the influence of Godhai over Her Lord.

DR. V.N. Vedantha Desikan's explanatory notes on this sLOkam are pertinent to reflect upon:

“Oh Mother GodhA! You have qualities that make for revelry and bliss in the company of Your consort. Your lovely qualities will have a great impact on Him. Indeed, You would be able to persuade Him to forgive and forget the sins of the devotees. Your brow contraction, a telling gesture, would force Him to abandon His decision to award suitable punishments to the individual for all of his continuous acts over (many) births. How one may ask?”



Sri Periyaperumal, Sri Andal and Sri Rangamannar

Do I not know that a mere brow bend of Yours would be sufficient blow to hit at the vital life center of His over-riding freedom of will by which it is that He metes out suitable punishments? Thus we understand that we have to fear nothing.





THE TWENTY-SIXTH SLOKAM:

रङ्गे तटिद्गुणवतो रमयैव गोदे
कृष्णाम्बुदस्य घटितां कृपया सुवृष्ट्या ।
दौर्गत्य दुर्विष विनाश सुधा नदीं त्वां
सन्तः प्रपद्य शमयन्त्यचिरेण तापान् ॥ २६ ॥

*RangE TaDithguNavathO Ramayaiva GodhE
KrishNAmbhudasya gaDithAm KrupayA suvrushtyA
dhourgathya Dhurvisha vinAsa sudhAnadhIm ThvAm
Santha: prapadhya smayanthyachirENa thApAn*

Here, Swamy Desikan describes how Godhai becomes the nectarine river that removes all the SamsAric afflictions of the suffering jeevans. The blessed ones quell their SamsAra tApams by performing SaraNAgathy to You, who has incarnated in AchArya roopam through Bhagavath krupA.

The key words of this sLOkam are: “Santha: ThvAm prapathya achirEna tApAn Samayanthy” The MahAns perform SaraNAgathy to You (immerse in Your nectarine flow) and immediately quench their samsAric taapams (heat, afflictions). What is the nature of this nectarine flow? It is “dhourgathya dhurvisha vinAsa sudhA nadhi”. It is a life saving nectarine pravAham (SudhA nadhi). What kind of life saving does it accomplish? It destroys the powerful Kaalakooda poison named the unfortunate samsAric sufferings (Dourgathya dhurvisha-vinAsa SudhA nadheem). How does it happen? It happens because of the krupai of the Supreme Being at Srirangam with the color of the dark rainy cloud, who is accompanied by the lightning creeper named RanganAyaki seated on His chest in a bhadra peetam (RangE sTithasya, Ramayaiva tadith-guNavatha: KrushNAmbhudhasya krupayA suvrushtyA taapAn samayanthy).

The fundamental power that drenches the world with the torrential rain of His Krupai, RanganAtha is at Srirangam like a dark, rainy season cloud housing the golden lightning creeper named Ranga Naayaki seated on His chest. That KaruNA Moorthy inundates the world with the copious rain of His KrupA. GodhAis the nectarine river that serves as the catchment for this sacred rain waters (Suvrushti) in the role of AchAryai and helps to destroy the samsAric poison consumed by the chEtanams.





Latter perform Prapatthi to You to gain relief against the horrible poison of SamsAram. Extended meaning of this sLOkam: Oh GodhE! The Lord Of Srirangam is an auspicious, intense blue rain bearing cloud (KaaLa mEgam). MahA Lakshmi, who never leaves His side is the lightning flash inside that rain cloud. You (Godhai) are the river that flows with life-saving nectar created by the rain of dayA from that Karu muhil, KaaLa mEga VaNNan. As that river of nectar, You destroy the deadly poison of SamsAram. Those MahAns, who seek refuge at Your sacred feet immerse themselves in that flood of Your nectarine Sookthis and have all their samsAric afflictions destroyed.



Sri Andal, Hidathale, Karnataka.

PerumAL is NeelamEga ShyAmalan. On His chest, the HiraNyavarNai, MahA Lakshmi resides. She appears like a flash of lightning. Only the rain cloud with lightning can yield copious rains. That rain of KrishNAmbhudam (karu muhil) is the KrupA (dayA) of the Lord of Srirangam. That rain takes shape as a mighty river that flows swiftly and washes away all the sufferings of the SamsAris.

Such is the power of the nectarine river, GODhai!





THE TWENTY SEVENTH SLOKAM:

GodhA as the Mother of the Universe

जातापराधमपि माम् अनुकम्प्य गोदे
गोप्त्री यदि त्वमसि युक्तमिदं भवत्याः ।
वात्सल्य निर्भरतया जननी कुमारं
स्तन्येन वर्धयति दष्ट पयोधराऽपि ॥ २७ ॥

*jaathAparAdhamapi mAmAnukampya GodhE
gopthree yadhi tvamasi yukthamidham bhavathyA
vAtsalya nirbharatayA jananee kumAram
sthanyEna vardhayathi dhashta payOdharAapi*

MEANING:

O GodhA piratti! It is fitting indeed that You protect me out of Your limitless mercy, even if I have committed many aparAdhams (acts not sanctioned by SaasthrAs). Is it not true that a Mother nourishes her baby out of the great affection for it, even if that baby bites the breast of the very mother feeding it? The mother does not get angry at the child that she loves and does not stop feeding it. Thus, it is appropriate that You protect me, the undeserving one.



Sri Andal, Sri Parthasarathy Serthi





In this sLOkam, Swamy takes on the role of a child addressing its most compassionate Mother. He says: Oh most affectionate Mother (Vathsalaa)! I am Your dear child (chella Kuzhanthai). I am filled with knowingly done and unknowingly created aparaadhAms with respect to You as my dearest Mother. In spite of that, it is most fitting that You will come to my rescue in times of my distress as the most compassionate Mother.

It is like a Mother feeding her suckling child with life sustaining breast milk, even if the child had bitten her breast during the suckling process. A Mother with PoorNa Vaathsalyam towards Her baby will not count the bite of the suckling baby as an offense and refuse to give it Her breast milk on which it depends. I am sure of being forgiven for my knowingly and unknowingly committed offenses, since You are my most merciful Mother. How can ANDAL (SaakshAth Kshama) not heed this appeal from Her child, Swamy Desikan? She is the Rakshithri (Protectress) of the child and forgives.

Sri Raghava PaatrAcchAr comments in this context: “Jn~AthOapi ajn~athOapi virachitha anEka apachArAmapi dayA vishayam kruthvA rakshithree (gOpthree) bhavasi”. Your becoming my caring protectress is only appropriate as my dear Mother.

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THE TWENTY-EIGHTTH SLOKAM:

The DhyAna Slokam for Godhai

शतमख मणिनीलाचारु कल्हार हस्ता
स्तनभर नमिताङ्गी सान्द्रवात्सल्य सिन्धुः ।
अळक विनिहिताभिः स्रग्भिर् आकृष्ट नाथा
विलसतु हृदि गोदा विष्णुचित्तात्मजा नः ॥ २८ ॥

*Sathamakha maNineela chAru kalhAra hasthA
sthanabhara namithAngi saandhra vaathsalya sindhu:
aLakavinihithAbhi: sragbhirAkrushta NaathA
vilasathu hrudhi GodhA VishNuchitthAthmajA na:*

MEANING:

Godhai, who incarnated as the daughter of PeriyAzhwaAr has the bluish hue of sapphire (indra neelam). In one of Her hand, She adorns a white Lilly flower (Senkzhuneer malar = kalhAra pushpam)). She is slightly bent from the weight of Her heavy breasts. She overlooks all of our aparAdhams (trespasses) and showers us with Her matchless daya. She removes the flower garlands worn on Her tresses and presents them to Her Lord and thereby brings Him under Her spell. May Godhai of these auspicious attributes reside in our hearts always!

SevA SwamigaL points out that Swamy Desikan always includes a dhyAna slokam in his sthuthis. Examples are:

*KalyANAnAm avikala nidhi: (Sri Sthuthi),
VyAkhyA mudhram (Sri HayagrIva SthOthram),
VyAtanvanA (Sri VaradarAja PanchAsath),
icchA meena vihAra kacchabha (Dasaavathara Sthothram)*

The most compassionate Acharyan, Swami Desikan wanted us to have the fruits of the recitation of the full sthuthi by reciting the dhyAna slokam alone.

Regarding the other groups of words used in this dhyAna slokam, the first paadham recognizes the deep bluish hue of Godhai originating from her close association with Her Karu muhil VaNNan, KaNNan (Sathamakha maNi neela).





The second paadham is: “**Sthana bhara namithAngi saandhra vaathsalya sindhu:**”. She is saluted as the ocean of deep vaathsalyam for us, Her children. One of the 32 saamudhriKA LakshaNams is saluted with the choice words: “**sthana bhara namithAngi**”. In Sri Sthuthi, Swamy Desikan described Sri Devi standing slightly bent by the weight of Her sthanams (tanvI thungasthana bhara nathA). In an earlier sIOkam of GodhA sthuthi itself, Swamy Desikan compared the loftiness of Her sthanams (kuchams) as “**KuchayOrapi TungabhadhrA**”.

The third paadham is “**alavinihithAbhi: SraghbhirAkrushta NaathA**”. She wore first the flower garlands to check whether She was beautiful enough to be the consort of Her Lord and then presented those flower garlands to Him. With those flower garlands, She “bound” Her Lord completely (**kattuNNappattAn**) and enjoyed Him. That is what ParAsara Bhattar says in his dhyAna sIOkam:

*“svOcchishtAyAm srajinigalitham
yaa bhalAthkruthya bhunkthE
GodhA tasyainama idhamidham
bhUyayEvAsthu bhUya:”*

MEANING:

May this obseance of ours last forever and ever to GodhAi who forcibly won Her Lord's favours by binding Him with the garland worn and discarded by Her.

Swamy Deikan stops short and says:

“aLaka vinihithAbhi: sragbhi: aakrushta NaathA”

Once aakarshaNam is accomplished, then Her Lord becomes Her Paaratantryan (dependant). He is then totally under Her spell.

In the final paadham of this dhyAna sIOkam, Swamy Desikan prays for Godhai to take permanent residence in OUR hearts. Instead of praying for Her residence in his heart (mama hrudhayam), our most merciful AchAryan prays for Her vaasam in all of OUR hearts including his (na: hrudhi GodhA vilasathu).

Observations of other commentators on the passages of this sIOkam:

1. KalhAra Pushpam is Senkzhuneer Pushpam. It is a beautiful pushpam (ChAru KalhAram). ANDAL refers to it in Her ThiruppAvai Paasuram: “UngaL Puzhakkadai thOttatthu VaaviyuL vaay Senkzhuner”. It is known as Sougandhikam in Sanskrit and is a fragrant, white Lilly blossoming in the evening)..
2. She is bluish in hue like an Indhraneela gem (neelam = NeeLA). She has the neela hue of a SathamakamaNi. This is Swamy Desikan's memory link to Bhattar's





taniyan: “**NeeLA tunga sthana giri--**”, which itself is a summary of sorts of “Kutthu ViLakkeriya” paasuram of ThiruppAvai.

3. Sthana bara namithAngi: Her heavy breasts (Sthana bara) make Her bent forward (namithAngi) a little.
4. **Saandhra Vaathsalya sindhu**: She is the ocean of Vaathsalyam (**Vaathsalya sindhu**:). She holds Her child tight to Her breasts and suckles the child with great affection. Saandhra means held tight.
5. She is our AchAryan. She is the daughter of an AzhwAr, who has always VishNu in his chittham (**VishNuchitthAthmajA**). She is the One who has got Sri RanganAthA under Her sway through the Soodikkoduttha Maalai (alaka **vinihithAbhi: sragbhi: Aakrushta NaaTA**).
6. GodhA Sthuthi starts with reference to VishNu chittha (Sri VishNuchittha kula nandhanakalpavalli) and ends with VihNuchitthA (**Vilasathu hrudhi GodhA VISHNUCHITTHATHMAJAA NA**:).
7. The prayer incorporated in the dhyAna sIOkam is: “**VishNuchitthAthmajaa GoodhA na: hrudhi vilasathu**” : May the Form and Image of GodhA PirAtti, the dear daughter of VishNuchitthA (PeriyAzhwAr) shine forth radiantly in our hrudhaya kamalams .





Sri Andal bhommai with Emerald parrot and kondai Abharanam



THE TWENTY-NINTH SLOKAM:

Phala sruthi SIOkam

इति विकसित भक्तेरुत्थितां वेङ्कटेशात्
बहुगुण रमणीयां वक्ति गोदास्तुतिं यः ।
सभवति बहुमान्यः श्रीमतो रङ्गभर्तुः
चरण कमल सवेां शाश्वतीमभ्युपैष्यन् ॥ २९ ॥

*ithi vikasitha bhakthE: utthithAm VenkatEsAth
Bahu guNa ramaNeyAm vakthi GodhA sthuthim ya:
sa Bhavathi bahumAnyA: SrimathO Rangabharthu:
CharaNa Kamala sEvAm SaasvathIm abhyupaishyan*

Swamy Desikan states that GodhA sthuthi rose from him as a result of fully blossomed Bhakthi for Her (Vikasitha BhakthE: utthitham). All sthOthrams of Swamy Desikan blossomed forth from his Bhakthi. For example, he says Sri Sthuthi arose from “**upachitha Guru BhakthE:**” Guru here does not mean AchAryan, but huge. In GodhA sthuthi, Swamy says that the flower of his Bhakthi has fully blossomed like the Senkuzhuneer Pushpam in Godhai's hastham.

SevA SwamigaL points out a subtle prayOgam of Swami Desikan, when he says in the second paadham, “**Bahu guNa ramanIyAm VAKTHI GodhA sthuthim Ya:**” With the use of “**Ya: Vakthi**” in his 29th sIOkam, Swami Desikan according to the Desika Bhaktha Rathnam reminds us of Godhai's words “**ingu parisuraippAr**” in Her 30th paasuram of ThiruppAvai. Swamy Desikan hints further that One will get the Kaimkarya Sri of nithya Sevai at the lotus feet of Sri RanganAthan, whether one understands the meaning of the sIOkams of GodhA sthuthi or not. The mere recitation by One (Ya: vakthi) will confer such an exalted boon. That reciter will also become very dear to the Lord of Srirangam, the dearest consort of Godhai (Ya: vakthi, Sa: Sreematha: Rangabharthu: bhaumAnyA: bhavathi, Sa: Sreematha: Rangabharthu: SaasvathIm SaraNa Kamala sEvAm abhyupaishyathi) besides attaining Kaimkarya Poorthi.





Vikrama Varsha AadippUram season has been a blessed one for adiyEn in that Godhai blessed adiyEN to write about the anubhavam of Swami Desikan going back to seven hundred years. Hearty thanks are to Desika Bhaktha rathanm, SevA SwamigaL and Sri Vaikunta Vaasi, U.Ve.Oppiliappan Koil Srirama DesikAcchAr Swamy, Srimath PoundarIkapuram Andavan and adiyEn's own AchAryan, Prakrutham Srimath Azhagiya Singar.

AdiyEn's sister and her friends were blessed to recite Swamy Desikan's sthuthi on Godhai at Godhai's own ThirumALikai in front of the five PerumALs seated on GARUDAN saluted by Swamy Desikan in Sri Garuda PaanchAsath's FIFTH sIOkam as “Saptha Svara Gathi” (NishAdha, Rishabha, GhAndhAra, Shadja, Madhyama, Dhavatha ,Panchama svarams constituting Saama Vedam).

AdiyEn's sister's rendering of the GodhA Sthuthi in 29 visEsha Raagams is archived in the audio section of Sadagopan.org (<http://www.sadagopan.org>) thanks to Sri Anil's tireless efforts. Please enjoy listening to the rendition of the sacred GodhA Sthuthi sung many times before Soodikkoduttha NaacchiyAr at Her ThirumALigai in SrivilliputthUr. Thanks to the puNyams accumulated through the teaching and singing of Sri GodhA Sthuthi, ANDAL has blessed us all with the Mutthangi SamarpaNa Kaimkaryam for Her and Her Lord last year (Oct 25 ,2005 C.E).

Adiyen will conclude now this e-book on GodhA sthuthi with a sIOkam from SevA SwamigaL's sthOthram on GODhA:

*kim Saasthram, kimu kaavya rathnam
athavaa bhakthi pradhAnA sthuthi:?
kim vaa naaDakamanyadEva
rachanam PourANikI kim kaThA?
aascharyaamala sEmushI vilasitham
kim vaaa rahasya thrayam ?
GodhA gIthamidham paDanthi
Bhuvi yE tE dhanyadhanya janaa:*

MEANING:

Why (study) Saasthrams or Kaavya rathnams or other sthOthrams laden with Bhakthi or PurANams or for that matter even the most auspicious and blemishless Rahasya Thrayam? For the One, who recites GodhA sthuthi given to us as our Kula dhanam, that blessed person becomes the wealthiest of the wealthy people on this earth. His/ Her Isvaryam has no match.





Full Mutthangi for Srivilliputthur Sri Andal



Such indeed is the power of GodhA sthuthi!

कवितार्किक सिंहाय कल्याणगुणशालिने ।

श्रीमते वेङ्कटेशाय वेदान्त गुरवे नमः ॥

ANDAL ThiruvadigaLE SaraNam

Daasan,
Oppiliappan Koil VaradAchAri Sadagopan

