

SRI LAKSHMISAHASRA
AGRAMANI MALA STOTRAM



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by Sri V. Sadagopan

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Sri Padhmavathi Thayar
Divine Consort of Lord Sri Venkateshwara Swamy



श्रीः

Introductory Note to Sri Lakshmi sahasram

Translation based on Koil, Sabdam, Vangeepuram, Veerapuram Sri Satagopacharyar's Rathnaprabha.

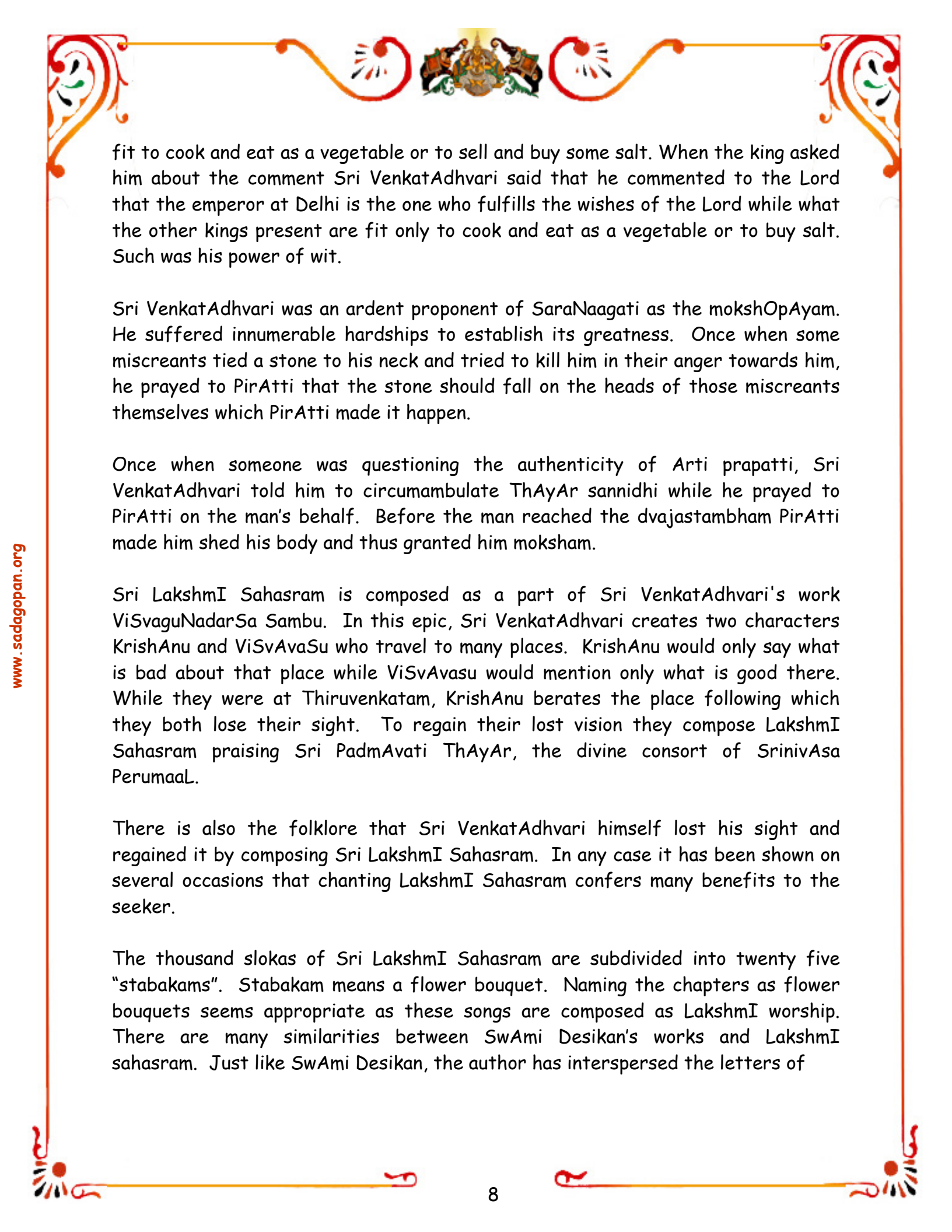
Sri VenkatAdhvani also called as Sri VenkatAcarya Deekshidar and Aparadesikan composed Sri Lakshmi sahasram. He was born at arasaaNipAlai near Kaancipuram and lived between 1590-1660 A.D. His family lived near YatoktakAri sannadhi in Kaanchi. His forefathers had performed many yAgAs and earned the title "Deekshitar". There is still a place in arasaaNipAlai that is referred to as "YaagasAlai". Till date one can see a stone pillar there that is called "Yoopastambham". Sri VenkatAdhvani was an expert in tarka, vyAkarNam, mImAmsai, vedAntam, astrology and mantra sAstram. He used to offer the fruits of all his yAga, yaj~nam to Lord Venkateswara and hence was called VenkatAdhvani.

Among the many works of Sri VenkatAdhvani only some are available to us. Acarya PancaaSat, SravanAnandam, YadavarAgavEyam, Subhashita Kaustubam, ViSvaguNadarSa Sambu, Uttara Sambu, VaradAbyudaya Sambu, PradyumnaAnanda nATakam, Lakshmi sahasram are some of his works that have been published so far. He was said to have translated ThiuvAimozhi in to Sanskrit but the translation for only "oru nAyagamAi" pAsuram is available now.

We learn that Sri VenkatAdhvani served as the court poet during the Mogul rule. He mentions it himself when he sings " Mother! I have spent all my life winning my opponents and enjoying the luxuries of the King's court. I have never sung your praise nor worshipped you so far". He traveled extensively in India, visiting many places of pilgrimage and was honored by many Kings en route.

Some popular stories about Sri VenkatAdhvani

Once the Mogul king in Delhi had concealed some gold coins inside a pumpkin and presented the pumpkin to Sri VenkatAdhvani. Without realizing the presence of the gold coins when enquired about the pumpkin Sri VenkatAdhvani said that it is



fit to cook and eat as a vegetable or to sell and buy some salt. When the king asked him about the comment Sri VenkatAdhvani said that he commented to the Lord that the emperor at Delhi is the one who fulfills the wishes of the Lord while what the other kings present are fit only to cook and eat as a vegetable or to buy salt. Such was his power of wit.

Sri VenkatAdhvani was an ardent proponent of SaraNaagati as the mokshOpAyam. He suffered innumerable hardships to establish its greatness. Once when some miscreants tied a stone to his neck and tried to kill him in their anger towards him, he prayed to PirAtti that the stone should fall on the heads of those miscreants themselves which PirAtti made it happen.

Once when someone was questioning the authenticity of Arti prapatti, Sri VenkatAdhvani told him to circumambulate ThAyAr sannidhi while he prayed to PirAtti on the man's behalf. Before the man reached the dvajastambham PirAtti made him shed his body and thus granted him moksham.

Sri Lakshmi Sahasram is composed as a part of Sri VenkatAdhvani's work ViSvaguNadarSa Sambu. In this epic, Sri VenkatAdhvani creates two characters KrishAnu and ViSvAvasu who travel to many places. KrishAnu would only say what is bad about that place while ViSvAvasu would mention only what is good there. While they were at Thiruvencatam, KrishAnu berates the place following which they both lose their sight. To regain their lost vision they compose Lakshmi Sahasram praising Sri PadmAvati ThAyAr, the divine consort of Srinivasa Perumaal.

There is also the folklore that Sri VenkatAdhvani himself lost his sight and regained it by composing Sri Lakshmi Sahasram. In any case it has been shown on several occasions that chanting Lakshmi Sahasram confers many benefits to the seeker.

The thousand slokas of Sri Lakshmi Sahasram are subdivided into twenty five "stabakams". Stabakam means a flower bouquet. Naming the chapters as flower bouquets seems appropriate as these songs are composed as Lakshmi worship. There are many similarities between Swami Desikan's works and Lakshmi Sahasram. Just like Swami Desikan, the author has interspersed the letters of

the Lakshmi mantra throughout the work. Chanting this, is said to confer benefits similar to chanting Sri Ranganatha Paaduka Sahasram. Similar to Swami Desikan's work the songs in the beginning of the stabakam are in "anushTub" chandas while the songs that follow are in other chandas. To explain the "daya" or the compassion of PirAtti, Sri VenkatAdhvani invokes the episodes of KaakAsura and Sita's stay in aSokavana just as Swami Desikan had done before. Among the mangala slokas in the work, the sloka for Swami Desikan will explain the author's bhakthi towards him. It is said that Sri VenkatAdhvani composed twenty five stabakams to correspond to Swami Desikan's Sri stuti that has twenty five slokas.



श्रीः

लक्ष्मीसहस्र अग्रमणिमाला स्तोत्रम्

lakshmiSahasra agramaNi mAIA stotram

SLOKAMS AND COMMENTARIES

1 प्रारम्भस्तवकः
prArambha stabakam



SrI Ranganayaki ThAyAr, Srirangam

लक्ष्मी चरण राजीव लाक्षा लक्षित वक्षसे ।
विश्व सर्गादि लीलाय वेङ्कट ब्रह्मणे नमः ॥ १ ॥

lakshmI caraNa rAjIva lAkshA lakshita vakshase |
viSva sargAdi leelAya venkaTa brahmaNe nama: || 1

Meaning:

I salute the ParamAtmA who resides in the VenkatAdri hills and whose chest is adorned by the red foot-decorations of Lakshmi. He creates, sustains and dissolves the Universe as a divine play.

Comments by Sri. V. Sadagopan:

Sri VenkatAdhvani kavi starts the First stabakam with an invocation to SrI PadmAvathy ThAyAr at ThirucchAnUr. She is visualized as the Vakshasthala Lakshmi on the auspicious chest of Her Lord. She never leaves that abode of Hers even for a second ("akalakiEn iRayum enRalarmEl mangai uRai mArbhan"). She is the undisputed "PumpradAnEswari" and as such She is the ruler of the individual sentient, of Prakriti and of the Ruler Himself (Lord SrinivAsan). Our Lord is SrI VibhAvan and owes His greatness to Her. The mark of the red dye on His chest marks Him as Sriya:pati and SrinivAsan. That is His lakshaNam ("lakshmi caraNa rAjIva lAkshA lakshita vakshasan").

The second pAdam of this sLOkam recognizes the Lord of Lakshmi as Jagat KaaraNan, Jagat Rakshakan and the Jagat samhArakan. This pAdam is the echo of AcArya RaamAnuja's invocatory MangaLa sLOkam for SrI BhAshyam:

अखिल भुवन जन्म स्थेम भादि लीले
विनत विविधभूत व्रत रक्षैक दीक्षे ।
श्रुति शिरसि विदीप्ते ब्रह्मणि श्रीनीवासे
भवतु मम परस्मिन् शेमुषी भक्तिरूपा ॥

akhila bhuvana janma-sthema-bhangAdi leelE
vinata vividha bhUta vrata rakshaika dIkshE |
Sruti Sirasi vidIptE brahmaNi SrInivAsE
bhavatu mama parasmin SemushI bhaktirUpA ||

Meaning by Sri. V. Sadagopan:

May my intellect be engrossed in devotion to Lord SrinivAsa, the supreme Brahman, who is shining on the crown of the VedAs, who has vowed to protect all beings of the universe, which bow down to Him and follow His path and for whom the acts like creation, sustenance and annihilation are mere sport.

VenkatAdhvani Kavi pays tribute here to Sriya:pati, SrinivAsan along the ways shown by AcArya RaamAnuja ("ViSva-sargAdi leelAya vEnkaTa brahmaNE nama:").



2 प्रादुर्भावस्तबकः
prAdurbhAva stabakam



SrI Komalavalli ThAyAr, YatoktakAri Sannidhi

भजे दुग्धाम्बुधिं यत्र परिष्कर्तुं हरेरुरः ।
कठिनं सुकुमारं च रत्नं प्रादुरभूत् द्विधा ॥ २ ॥

bhaje dugdhAmbudhim yatra parishkartum harerura:|
kaThinam sukumAram ca ratnam prAdurabhUt dvidhA|| 2

Prose order:

yatra hare: uraha parishkartum kaThinam sukumAram dvidhA ratnam prAdurbhUt
dugdhAmbudhim bhaje

Meaning:

I worship the ThirupArkadal from which emerged two types of ratnam to decorate Vishnu's chest. One was soft (PirAtti) and the other was hard (Kaustubam).

Comments by Sri. V. Sadagopan:

The churning of the Milky Ocean to bring out the nectar (amruta mathanam) is referred to here. One of the names of MahA Lakshmi is amruta sahaJA or the One born with the amrutam. Along with Her, the beautiful Kaustubha ratnam also arose out of the Milky Ocean. Srimad BhAgavatam (8.8.5) describes the appearance of the lotus-red Kaustubha ratnam this way:

कौस्तुभाख्यमभुद्रत्नं पद्मरागो महोदधेः ।

तस्मिन्हरिः स्पृहां चक्रे वक्षोऽलङ्करणे मणौ ॥

kaustubhAkhyam adbhuta ratnam padmarAgO mahOdadhE: |

tasmin hari: sprhAm cakrE vakshO alankaraNE maNau ||

Out of the Milky Ocean arose the red gem Kaustubam having the color of a red Lotus; Hari desired that lovely gem as an AbharaNam to adorn His chest. This is a hard (kaThinam) gem. After that appeared soft and beautiful SukumAri, MahA Lakshmi who arose from the Milky Ocean. The appearance of MahA Lakshmi dazzling the directions with Her jyOti like a lightning is described by the above Srimad BhAgavata sIOkam:

ततश्चाविरभूत्साक्षाच्छ्री रमा भगवत्परा ।

रञ्जयन्ती दिशः कान्त्या विद्युत्सौदामनी यथा ॥

tataSchAvirabhUt-sAkshAt SrIramA bhagavatparA |
ranjayanti diSa: kAntyA vidyut saudAmanI yathA ||

---Bhagavatam: 8.8.8

The most beautiful Lakshmi (*kamanIyA kamalA*) with immeasurable love for Her Lord (*bhagavat-parA*) walked towards the Lord and placed the garland in Her hand around the neck of Her Lord and married Him in that svayamvaram on the banks of Milky Ocean. The immensely happy Lord placed His Devi immediately on His Chest (*vakshasthalam*), where She stays without leaving Him even for a fraction of a second.



3 वक्षःस्थलावस्थानस्तबकः
vakshasthalAvasthAna stabakam



SrI Padhmavathi ThAyAr, Thiruchanoor

श्रेये शेषाचल मणेः शार्ङ्गिणो हृदयङ्गमाम् ।
अनुकम्पामिवाकम्पां अम्बामम्बुज वासिनीम् ॥ ३ ॥

Sreye SeshAcala maNe: SaarngiNo hrdayangamAm|
anukampAmivAkampAm ambAmambuja vAsinIm|| (3)

Prose Order:

SeshAcalamaNe: SaarngiNa: hrdayangamAm akampAm anukampAmiva
ambujavAsinIm ambAm Sraye

Meaning:

I worship the mother who resides on the lotus. She is like a ratnam to EmperumAn who lives on the SeshAdri hills. She gladdens His heart and has compassion (anukampA).

Comments by Sri. V. Sadagopan:

This is the First of the 26 sLOkams in the third stabakam named VakshasthalAvasthAna stabakam. MahA Lakshmi did not choose the eye or the hand of the Lord to reside but chose instead the Vakshasthalam (Chest) of the Lord as Her abode Deva Devan. ParavAsudEvan bears Her always on His chest and gained the name of Sridharan. Sri sUktam refers to this as "candrAm prabhAsAm yaSasA jvalantIm Sriyam IOkE devajushTaamudAram". MahA Lakshmi stays close to the heart of Her Lord to intercede for us, when He gets angry over our endless trespasses of His Saastrams. Her compassion for us, Her children is limitless and for the sake of hitam for us, She resides on Her Lord's chest ("hitAya nO hrdayamEva harEraditishTasi").

SwAmy Desikan salutes Her Vaatsalyam for Her suffering children and performs Prapatti at Her Lotus feet in the very first sLOkam of SrI stuti:

प्रत्यक्षानुश्रविक महिम प्रार्थिनीनां प्रजानां

श्रेयो मूर्तिं श्रियमशरणस्त्वां शरण्यां प्रपद्ये ॥

pratyakshAnuSravika mahima prArthinInAm prajAnAm

SrEyO mUrtim Sriyam-aSaraNastvAm SaraNyAm prapadyE ||



4 कारुण्यस्तबकः

kArunya stabakam



SrI Perundevi ThAyAr

भजे भुजङ्ग शैलेश भुजान्तर परिष्क्रियाम् ।
तनयां दुग्ध जलधे दयामिव कृतोदयाम् ॥ ४ ॥

bhaje bhujanga SaileSa bhujAntara parishkriyAm|
tanayAm dugdha jaladhe dayAmiva krtodayAm|| 4

Prose Order:

bhujangaSaileSa bhujAntara parishkriyAm krtodayAm dayAmiva dugdhajaladhe:
tanayAm bhaje

Meaning:

I worship the daughter of ThirupArkadal who serves as the decoration for SeshAdrinAthana. She looks as if SrinivAsan's dayA took a human form with hands and legs.

Comments by Sri. V. Sadagopan:

The first sLOkam of the fourth stabakam named KaaruNya stabakam focuses on MahA Lakshmi's matchless DayA (Compassion) for us. There are 23 sLOkams in this stabakam. Swamy Desikan has identified Her as the personification of the DayA of the Lord (dayAmiva krtodayAm) and paid tribute to DayA Devi through one hundred plus sLOkams. Sri sUKta Mantrams in this context seeking the anugraham of DayA devi are: "Sriyaevainam tacchriyamAdadhAti" (That Brahmam blesses this Lakshmi upAsakan with unique Kaimkarya SrI).

The 13th and the 14th Mantrams of SrI sUktam appeal to BhagavAn to bless us with the sAnnidhyam of His beautiful DayA Devi to gain freedom from the tApa trayams through Her cool and compassionate glances on us:

आर्द्रा पुष्करिणीं पुष्टिं पिङ्गलां पद्ममालिनीम् ।

चन्द्रां हिरण्मयीं लक्ष्मीं जातवेदो म आवह ॥

आर्द्रा यः करिणीं यष्टिं सुवर्णां हेममालिनीम् ।

सूर्यां हिरण्मयीं लक्ष्मीं जातवेदो म आवह ॥

ArdraAm pushkariNIIm pushTim pingaLaam padmamAlinIm |

candraAm hiraNmayIm lakshmiIm jAtavedO ma Avaha ||

AndrAm ya: kariNIm yashTim suvarNaam hemamAlinIm |
sUryAm hiraNmayIm lakshmIm jAtavedO ma Avaha ||



5 कटाक्षस्तवकः

kaTaaksha stabakam



allimAmalar nAchiyAr, Semponseikoil

लक्ष्मी वदन लावण्य सुधोदधि कृतोदयः ।

कल्पवृक्षः कटाक्षात्मा काङ्क्षितानि करोतु नः ॥ ५ ॥

lakshmi vadana lAvanya sudhodadhi krtodaya:|

kalpavrksha: kaTaakshatmA kAnkshitAni karotu na: || 5

Prose Order:

lakshmiIvadana lAvanya sudhodadhi krtodaya: kaTaakshatmA kalpavrKsha: na:
kAnkshitAni karotu

Meaning:

Let the kalpavruksham of Lakshmi's glance (kaTaaksham) that is present on Her beautiful face grant us all our needs in this world and the next.

Comments by Sri. V. Sadagopan:

Swamy Desikan saluted the power of Her KaTaaksham this way:

यस्यां यस्यां दिशि विहरते देवि दृष्टिस्त्वदीया
तस्यां तस्यामहमहमिकां तन्वते संपदोघाः ॥

yasyAm yasyAm diSi viharatE dEvi drshTistvadIyA
tasyAm tasyAm ahamahamikAm tanvatE sampadOghA: ||

Oh Periya PirAtti! Wherever Your glances fall, there all the desired wealth compete with each other to be there. There is no limit to the power of Your KaTaaksham in conferring whatever one desires. Those saubhAgyams desired by a bhaktan grow more and more and reach the devotee ("vAncitAnAm vasUnAm dhArA adhikam adhikam niryAnti")

The devotee prays: "yasyAm hiraNyam vindeyam gAmaSvam purushAnaham" ("Oh Lord of MahA Lakshmi! Your consort is known as the most powerful One to grant all what one desires. May I be blessed to get from Her gold, cows horses and servants!").

After granting all what one asked for, She feels contrite that She has not given more. The prayer to Her in Sri sUktam is "alakshmiIr mE naSyatAm tvAm vruNE".

That inauspiciousness (alakshmi) is identified as false knowledge ("poy ninRa jn~Anamum pollA ozhukkum") that stands in the way of attaining Her Lord and

Herself as the goals (PrApti VirOdis for Moksham) These "alakshmis or amangaLams" are identified again in SrI sUkta mantram as:

क्षुत्पिपासामलां ज्येष्ठामलक्ष्मीर्नाशयाम्यहम् ।

अभूतिमसमृद्धिं च सर्वान् निर्णुद मे गृहात् ॥

kshutpipAsAmalAm jyEshThAmalakshmir-naaSyaAmyaham |

abhutimasamrddhim ca sarvAn nirNuda mE grhAt ||

Oh MahA Lakshmi! May adiyEn overcome the unpleasant anubhavams like hunger, thirst, immersion in sensory delights and other amangaLams caused by JyEshThA devi with Your anugraha balam! Oh Periya PirAtti! Please chase away all the obstacles for growth in wealth of every kind (house, cattle, servants, grains and other kinds of wealth) at our abodes!



6 प्रयत्नस्तवकः

prayatna stabakam



Nilamangai thAyAr

श्रीनिवासास्य महिषीं श्रेयसे तामुपास्महे ।

यदर्थमेव विदधे यत्नं भूयांसमच्युतः ॥ ६ ॥

SrInivAsAsaya mahishIm Sreyase tAm upAsmahe |
yadarthameva vidadhe yatnam bhUyAmsam acyuta:||(6)

Prose Order:

acyuta: bhUyAmsam yatnam yadarthameva vidadhe tAm SrInivAsAsya mahishIm
Sreyase upAsmahe

Meaning:

For moksha sampath I incessantly worship the great SrinivAsan's patni for whose happiness nArAyaNa performed many great acts in all his avatars.

Comments by Sri. V. Sadagopan:

There are 43 sLOkams in this stabakam, describing the many efforts undertaken by the Lord to gain PirAtti such as churning the Milky ocean, constructing a dam (sEtU) over the Ocean to reach Lanka and bring Her back. He sought the help of even a monkey in His efforts to regain His Devi, who was imprisoned in aSoka Vanam. This stabakam instructs us that appropriate efforts (Yatnam/prayatnam) should be undertaken if we wish to gain a phalan. For the sake of being reunited with Sita PirAtti EmperumAn transformed Ahalya back to human form from her existence as a stone and united her with her husband, sage Gautama. The reason for this yatnam by Lord Raamachandran is that by uniting the dampatis (Gautama and Ahalya) would restore auspicious dAmpatyam for Him. EmperumAn performed many daring and superhuman (athimAnusham) acts even though He had taken the incarnation as a human being and declared so ("AtmAnam mAnusham manyE rAmam daSaratAtmajam").



7 मङ्गलस्तवकः
mangaLa stabakam



SrI Ranganayaki ThAyAr

भागधेयं भजेयं तत् फणिशैल कुटुम्बिनः ।
मनीषिणो यदेवाहुः मङ्गलानाञ्च मङ्गलम् ॥७ ॥

bhAgadheyam bhajeyam tat phaNiSaila kuTumbina:|
manIshiNo yadevAhu: mangaLaanAnca mangaLam || (7)

Prose Order:

manIshiNa: yadeva mangaLaanAm ca mangaLam Ahu: phaNiSaila kuTumbina: tat
bhAgadheyam bhajeyam

Meaning:

I worship Lakshmi who is the BhAgyam of SrinivAsan residing in SeshAdri hills. He has the whole world as His family. Many great poets praise Her saying She confers mangalam to all the objects that are considered to be mangalam.

Comments by Sri. V. Sadagopan:

PirAtti is recognized and addressed as MangaLa devata or "auspiciousness personified". She is MangaLa vigraham in this short stabakam consisting of 13 sLOkams. VenkatAdhvani Kavi provides the context and evidence for Her being saluted as "MangaLa devatai". She incarnated from the auspicious Milky Ocean; Candran, Haricandana tree, Kalpaka vruksham, Kaamadhenu, Kaustubha ratnam and nectar were born from that Milky Ocean, when the Lord churned it for gaining the "mangaLAnAm mangaLa vastu" (i.e.), MahA Lakshmi. Recognizing Her indescribable MangaLatvam (auspicious attributes), Swamy AlavanthAr gave up and declared:

"SrIrityeva nAma te bhagavati! bhruma: katham tvAm vayam?" ("Your very name is the mangala Sabdam of "SrI". How can we go beyond this name of Yours, which points out the quintessential aspects of Your indescribable MangaLams?") In this context PayyampAdi U.Ve. SrivatsAngAcchAr Swamy points out the significance of Avahanti homa mantram that VaidhikaS use, when they wear the Veshtis after snAnam in the Morning. This mantram incorporating SrI Sabdam (Sriyam) is: "AvahantI vitanvANa, kurvANaa cIramAtmana:, vAsAgumsi mama ghAvaSca, annapAne sarvadA, tatO mE SriyamAvaha" ("Oh PirAtti! Our prayers to You are to bless us with vastrams, cattle, food and victuals and places of residence always").



8 सौन्दर्यस्तवकः
saundarya stabakam



SrI Woraiyur Kamalavalli ThAyAr

वन्दे सौन्दर्यपर्याप्ति भूमिं कामपि देवताम् ।
अब्जं सहोदरं यस्याः शंसन्त्यब्जशरं सुतम् ॥ ८ ॥

vande saundaryaparyApti bhUmim kAmapi devatAm|
abjam sahodaram yasyA: SamsantyaabjaSaram sutam|| (8)

Prose Order:

saundarya paryApti bhUmim kAmapi devatAm (Sriyam) vande abjam yasyA:
sahodaram abjaSaram sutam Samsanti

Meaning:

I worship Lakshmi who is the residence of beauty, who has indescribable glory and the One who is the goal to be reached. Those who explain the puraaNams say that She is the sister of the moon who gladdens the observer and the Mother of the god of love, Manmatha who is known for his beauty.

Comments by Sri. V. Sadagopan:

This stabakam houses 235 sLOkams describing the divya saundaryam of MahA Lakshmi. One fourth the total content of sLOkams of Sri Lakshmi Sahasram has been accommodated in this stabakam. No poet has dared to engage in such a lofty attempt incorporating alankArams of every kind, (utprEkshai, ullEkam, adisayOkTi, arthAntara nyAyam, kAvyalingam, upamA, deepakam, yamakam, rUpakam and sleshai and many other more). Sri VenkatAdhvani kavi's imagination runs riot and his extraordinary poetic skills comes to his rescue. In the 147th sLOkam of this stabakam, the poet advances an imaginative explanation as to why MahA Lakshmi's palms appear red. He reasons that there is probable reason for the rakta varNam of the karam of KamalA He says:

भवान्धकूपे पतिताय मह्यं दुर्मोचकर्मोत्करककशाय ।

करावलम्भं कमले ददासि तदञ्जलं ते तत एव रक्तम् ॥

bhavAndha kUpe patitAya mahyam

durmoCakarmotkarakarkaSAya |

karAvalambham kamalE! dhadhAsi

tadanjalam tE tata eva raktam ||

The poet reasons that PirAttI's hands look red because of Her extending Her hand to lift him up from the deep well (pAZhum kiNaRu) in to which he had fallen. Her strenuous efforts to lift the poet out of that deep and dark well leads to the reddening of Her palm.

Sri VaishNava AcAryAs like Swamy AlavanthAr (CatusslOki), KurEsar (SrI stavam), His precocious son, ParAsara Bhattar (SrI GuNa Ratna KOsam), Swamy Desikan (SrI stuti) have eulogized the many auspicious attributes of Periya PirAttI before the times of VentAdhviri Kavi but no one has dwelled this extensively on the divya saundaryam of MahA Lakshmi like this poet.



9 शृङ्गारस्तवकः

SrungAra stabakam



NachiyAr KOil - SriVanjulavalliThAyar

दुर्ज्ञेय महिमा सा मां क्षीराब्धिदुहितावतात् ।

शृङ्गाररस सर्वस्वं शेषशैलेश्वरस्य या ॥९॥

durj~neya mahimA sA mAm kshIrAbdhiduhitAvatAt |

SrngAra rasa sarvasvam SesaSaileSvarasya yA || (9)

Prose Order:

dhurj~neya mahimA sA kshIrAbdhi duhitA mAm avatAt yA SeshaSaileSvarasya
SrngAra sarvasvam

Meaning:

Let Lakshmi, the daughter of the Ocean, who offers all the rasAs of SrungAra to SeshAdrinAthan and who has infinite guNa, beauty and aisvarya protect me from all fears.

Comments by Sri. V. Sadagopan:

This stabakam has 50 slokams. The subject matter is the SrungAra leelais of the divya dampatis in their private quarters. The PoorvAcAryAs before Sri VenkatAdhvari's time did not dare to describe the SrungAra leelais of the divya dampatis. The Raaja bhOgams and sambhOgams enjoyed by the divine couple have been skipped by SwAmi Desikan in his kAvyams. Poets like KaaLidAsan have described the sambhOga srungAram of Paarvati and ParamEswaran in KumAra sambhavam. The same great poet has described the SrungAra leelais of king Agni VarNan belonging to Raghu Vamsam. Sri PayyampAdi SrivatsAngAcchAr SwAmy has pointed out in this context that Poet BhAravi in KirAtArjuneeyam and Maaga Kavi in SisupAla Vadam have described without hesitation such SrungAra leelais. This may be considered as Virasam or rasAbhAsam by many but for the great poets, it seems like a legitimate area to exercise their poetic skills.



10 ऐश्वर्यस्तवकः

aiSvarya stabakam



SrI Mahalakshmi ThAyAr

विश्वस्य जननीमेव विश्वस्य शरणं वृणे ।
विश्वेश्वरसमैश्वर्यां विदुर्यां ब्रह्मवादिनः ॥१० ॥

viSvasya jananIm eva viSvasya SaraNam vrNe |
viSveSvarasam aiSvaryaAm viduryAm brahmavAdina: ||(10)

Prose Order:

brahmavAdina: yAm viSveSvarasam aiSvaryAm vidu: (tAm) viSvasya jananIm eva
viSvasya SaraNam vrNe

Meaning:

I hold on to the loka mAthA Lakshmi with great faith that She will protect me and pave the way for me to serve EmperumAn. Those who are experts in vEdAntA know that She is equal to the Lord in being Iswari, Seshi, Protector, mokshOpAyam, and Granter of moksham. All these riches (aiSvaryam) belong to Her.

Comments by Sri. V. Sadagopan:

There are 19 sLOkams in this stabakam, which is a very important one to establish the fundamentals of VisishTaadvaita darsanam. VenkatAdhvani Kavi was a great admirer of SwAmi Desikan and follows closely the eka Seshitvam doctrines established rigorously by SwAmi Desikan and his poorvAcAryAs. In our darsanam, MahA Lakshmi is Iswari equal in aiSvaryam (Lordship), Vibhutvam (pervasive presence every where through Her svarUpam like Her Lord), antaryAmineetvam (indwellership inside and outside in cEtanams and acEtanams), being both the upAyam and upEyam for Moksham. She is Sarva Seshi, while being subservient to Her Lord out of Her own volition.

Vedams salute Her as "asyeSAnA jagatO vishNupatni". This asserts that She is the Mistress to the entire world of sentient and insentient just like Her Lord She is SeshabhUthai to Her Lord alone and is Seshi like Her Lord to all the others. SwAmi Desikan's Sri stuti sLOkams lay the foundations for VenkatAdhvani Kavi's aiSvarya Stabakam. Let us look at selected sLOkams of Sri stuti in this context:

Passage from SLOkam 6:

युवयोरेक शेषित्व योगात्

पत्युस्तव च महिमा निगमैर्नित्यमन्विष्यमाणः नः मानसं नर्तयन् ॥

yuvayO: ekaSEshitva yOgAt
patyu: tava ca mahima nigamai: nityam
anvishyamANa: na: mAnasam nartayan ||

In the Yaagam of Prapatti, AtmA is presented to the Lord as uddheSyan (intended target) and Seshi (Master). Oh MahA Lakshmi! Our Lord has both these attributes in unison with You. Both of You are uddheSyars and together, you serve as single Seshi (eka Seshitvam). Vedam speaks about the basis for this tattvam and our minds dance with joy over reflection on this eka Seshitva tattvam.

Passage from SLOkam 8:

लक्ष्मीः त्वं अस्य जगतः ईशाना असि

"lakshmi! tvam asya jagata: ISAnA asi"
("Oh Lakshmi! You stand as the ISwari for the world").

Passage from SLOkam 9:

हरौ संमुखीनां श्रुतीनां भावारूढौ दम्पती युवां नः दैवतम्

"harau sammukhInAm SrtInAm bhAvArUDhau dampatI yuvAm na: daivatam"
("Vedam speaks with equal adoration about both of You. Therefore both of You are Para Devatai for us. Both of You are upAyam and phalan for those who seek Moksham").

The 4th sLOkam of nyAsa tilakam of SwAmy Desikan has been pointed out by Scholars to provide the Foundation for this aiSvarya stabakam.



11 क्षान्तिस्तवकः

kshAnti stabakam



SrI Janakavalli ThAyAr, Madhuranthakam

त्रायतामायताक्षं तद्धाम तामरसालयम् ।

मदागसां प्रतीकारे महतामपि यत्क्षमम् ॥ ११ ॥

trAyatAm AyatAksham taddhAma tAmarasAlayam |
madAgasAm pratIkAre mahatAmapi yat kshamam || (11)

Prose Order:

AyatAksham tAmarasAlayam taddhAma trAyatAm yat kshamA mahatAmapi
madAgasAm pratIkAra:

Meaning:

Let the light of Lakshmi who has eyes as far as Her ears and who resides on the lotus protect me. May Her tolerance and patience provide relief to all of my great sins.

Comments by Sri. V. Sadagopan:

This Stabakam has 30 sLOkams and salutes the KalyANa guNam of KshAnti (Forbearance/ infinite tolerance against our trespasses) by MahA Lakshmi. This stabakam is also very important for our siddhAntam. The poet reveals in so many ways that PirAtti forgives our limitless sins and protects us from the anger of Her Lord. We trespass Bhagavat Saastrams repeatedly and become legitimate objects of the anger of the Lord. We cannot get rid of them by performing appropriate prAyaScittams. We cannot also experience the punishments for each of these sins we commit every second. What is the recourse under these circumstances? Prayer to Her to forgive our sins is the route ("prAyaScittam kshamasveti prArtanaikEva kevalam"). MahA VidwAn PayyampAdi SrivatsAngAcchAr SwAmy invites our attention in this context to the SrI sUkti named KshamA ShOdasI with 16 sLOkams by the grand son of KurEsar (son of Veda VyAsa Bhattar) saluting the KshamA /KshAnti of the Lord. Our ThAyAr's forbearance and tolerance over our trespasses is a class by itself and there is no match to that. Number of Sri RanganAtha Paaduka sahasra sLOkams have been cited as salutations to the KshamA/KshAnti guNam of the divya dampatis.



12 उत्सवस्तवकः

utsava stabakam



SrI Padhmavathi ThAyAr, ThiruchanUr

विख्यात विभवा सा मां विष्णुपत्नी विलोकताम् ।
विपुलानुत्सवान्यस्या विरिञ्च्याद्या वितन्वते ॥ १२ ॥

vikhyAta vibhavA sA mAma vishNupatnI vilokatAm |
vipulAnutsavAnyasyA virincyAdyA vitanvate || (12)

Prose Order:

vikhyAta vibhavA vishNupatnI mAm vilOkatAm; yasyA: vipulAn utsavAn virincyAdya
vitanvate, sA mAm vilOkatAm

Meaning:

Let Lakshmi who is VishNupatnI grace me. Brahma, Rudra and Indra hold festivals
in Her honour that give happiness to people.

Comments by Sri. V. Sadagopan:

This stabakam has 50 sLOkams dealing with the various utsavams for ThirucchAnUr
ThAyAr as well as for Malayappa Swamy with ubhaya nAcchiyAr at Thirumala. At
the outset, it may look like that a Sri sUKti like Sri Lakshmi Sahasram focusing on
Periya PirAtti would cover the various utsavams (Panca Parva, nitya Paksha, mAsa,
Samvatsara utsavams) for Her only. It turns out that the sLOkams cover the
utsavams for the divya dampatis instead of just utsavams for ThirucchAnUr
ThAyAr, who has exclusive utsavams around the year. Veethi PuRappAdu is only for
Her, although the utsava mUruti, BhOga SrinivAsar in the sanctum does not
accompany Her at ThirucchAnUr utsavams. One can imagine that BhOga SrinivAsan
wishes Her to enjoy the utsavams for Her without any distractions. In this
stabakam, there are repeated references to utsavams, where Perumaal and
ThAyAr participate ("nirupamam yuvayO: Subhamutsavam, praNayinA saham utsava
maNDape" et al). Therefore, we are led to conclude that the descriptions are for
the utsava mUruti of Malayappa Swamy at Thirumala and His ubhaya nAcchiyArs
instead of just for ThirucchAnUr PadmAvathy ThAyAr.



13 वदान्यस्तवकः

vadAnyA stabakam



SrI Perundevi ThAyAr

वाराशि दुहितुस्तस्या वरिवस्यां विदध्महे ।

अनन्यजनसामान्या माहुर्यस्या वदान्यताम् ॥ १३ ॥

vAraaSi duhitu: tasyA varivasyAm vidadhmahe|
ananyajana sAmAnyAm Ahu: yasyA vadAnyatAm|| (13)

Prose Order:

yasyA: vadAnyatAm ananyajana sAmAnyAm Ahu: tasyA vAraaSi duhitu: varivasyAm
vidadhmahe

Meaning:

I serve Lakshmi the Maiden of the Ocean, whose exclusive quality is to grant wishes while speaking sweet words.

Comments by Sri. V. Sadagopan:

In this stabakam consisting of 20 sLOkams, the poet salutes the matchless generosity of ThAyAr. The definition for vadAnya has been given as: "vada anyat iti ya: purushatVA dadAti sa vadAnya:". This means that vadAnya is the one, who is a vAri vazhangum vaLLal. Such a person presses the hesitant boon seeker to accept more than they asked for. PirAtti's audAryam (generosity) arises from Her KaruNaa PravAham. In one of the sLOkams, the poet asks a rhetorical question to bring out the unique generosity of PirAtti and to remind us that it would be a waste of time to search for others to gain boons while the munificence of ThAyAr blesses us with more than what we wish for. Even after giving so much with affection, PirAtti feels contrite that She has not rewarded us enough. The sLOkam about Her instructs us that She is a Vara PrasAdini and SarvAbhIshTa phalapratai. It is herefore folly to seek others as grantors of our wishes. SLOkam 16 of this stabakam illustrates this point through a comparison.

त्वयि सति भगवत्यां सर्वमिष्टं ददत्यां

किमपि नृपपिशाचं याचते यः कुचेताः ।

फलवति सहकारे भासुरे सत्यदूरे

श्रयति दुरधिरोहं देवि शाकोटकं सः ॥

tvayi sati bhagavatyAm sarvamishTam dadatyAm
kimapi nrpapiSaacam yAcate ya: kucetA: |
phalavati sahakAre bhAsure satyadUre
SrAyati duradhirOham devi! SaakoTakam sa: ||

Here the Poet says: "There is the Mango tree yielding tastiest fruits. It is bent with abundant fruits within easy reach. While this is so, who would approach a SaakOTaka tree full of thorns that does not produce any fruits either?" This is a rhetorical question.

In another sLOkam, the poet compares the boon-granting Kalpa Vruksham to Maha Lakshmi. He says: "You have to ask the Kalpa Vruksham for what you desire. In the case of Maha Lakshmi, the darsanam of Her ThirumEni alone is enough to attain what one desires and beyond".



14 यमकस्तबकः
yamaka stabakam



SrI Vedavalli ThAyAr

यशस्विनीमुपासीय यदुनाथसधर्मिणीम् ।
यमकं कथयन्त्यार्या यत्पदं कल्पशाखिनः ॥ १४ ॥

yaSasvinIm upAsIya yadunAthasadharminIm |
yamakam kathayanti AryA yatpadam kalpaSaakhina: ||(14)

Prose Order:

AryA: yatpadam kalpaSaakhina: yamakam kathayanti yadunAtha sadharminIm
yaSavinIm Sriyam upAsIya

Meaning:

I worship Lakshmi whose lotus feet are considered by saints to be equivalent to the Karpaka vruksham in granting boons. She helps KrishNaa in His yAgA of saving others. She has unimaginable glory.

Comments by Sri. V. Sadagopan:

Yamaka stabakam has 61 sLOkams. VenkatAdhvani, the eminent poet has a Birudhu (title) recognizing him as SIEsha Yamaka Chakravarthy. In this stabakam, this extremely gifted poet reveals his skills in using Yamakam, as associated with the poems in Kaavyams. "Avruttim varNasangAta gOcarAm iti yamakam" is the definition of this alankAram. It is a repetition in the same stanza (or in any part of it) of words or syllables similar in sound but different in meaning, a kind of rhyme. "DaNDi's Kaavya darsam" covers extensively the various kinds of Yamakams like pAdAnta Yamakam, pAda madhya yamakam, pAdAdi yamakam based on where the yamakam is positioned in the pAdam of the sLOkam. Examples of pAdAdyanta Yamakam is seen in slokam 2.

दयासंपूर्णहृदया मया कृतमनामया ।

रमा गुणेन परमा स्तवं गृह्णातु वास्तवम् ॥

dayAsampUrNa-hrdayA mayA krtam-anAmaya |

ramA guNEna paramA stavam gruhNAtu vAstavam ||

SLOkam 6 has been identified as an example of a cleverly constructed yamakam known as gruhIta-mukta yamakam, where one word is captured and released as the next word in the same pAdam - sLOkam 6:

उदारविभवा भवामयहरा हरादिमहिता हिताय कमला ।

सुधौघसदृशा दृशा शुभदया दयालुरधुना धुनातु दुरितम् ॥

udAra-vibhava bhavaMayahara
haraDimahita hitAya kamala |
sudhaugha sadrSaa drSaa Subhodaya
dayaaLuradhuna dhunatu duritam ||



15 नक्षत्रमालास्तबकः
nakshatramAlA stabakam



SrI Komalavalli ThAyAr

आनन्दमैन्दिराः कुर्युरपाङ्गा यत्प्रसङ्गतः ।
अश्विनी हस्तिसंपन्ना सम्पदुज्जृम्भते नृणाम् ॥ १५ ॥

Anandam aindirA: kuryu: apAngA yatprasangata: |
aSvinI hastisampanna sampat ujjrmbhate nrNaam || (15)

Prose Order:

nrNaam yatprasangata: aSvinI hastisampanna sampat ujjrmbhate te aindirA
apAngA: Anandam kuryu:

Meaning:

Let the glances of Lakshmi who grants wealth such as horses and elephants in excess make me happy. Let me enjoy all the wealth that Lakshmi's kaTaaksham will grant.

Comments by Sri. V. Sadagopan:

In this Stabakam consisting of 28 sLOkams, Sri VenkatAdhvari Kavi uses 27 nakshatrams starting from Asvati and concluding with Revati to construct a nakshatra mAIA for MahA Lakshmi. Few poets have attempted nakshatramAla type of poetry to their ishTa dEvatAs but Sri VenkatAdhvari's composition in this category has some unique features. To adorn MahA Lakshmi with the necklace of the 27 asterisms, he constructs verses, which increase in size until the 14th and then reduce in size until the last verse. The nAyaka maNi in this garland (the 14th) is the largest in size. What a sense of structure and symmetry! The compound words that the poet uses to house the name of the nakshatrams eulogizing MahA Lakshmi are most delectable to recite. Here are some examples:

For RohiNI nakshatram:

वासुदेवनिलयाधिहोहिणीम्

vAsudevanilayAdhirhOhiNIIm

She is visualized as the "adhirOhiNI" in the house of Lord VaasudEvan.

ArdrA (ThiruvAdhirai) nakshatram is honored with the nAmArcanam,

वरुणाद्रा varuNArdrA.

abhabharaNi (BharaNi) nakshatram is visualized as:

परमाभरणीभूतम् paramAbharaNIbhUtAm

aSvini nakshatram is seen in union with the elephants that wake Her up in the morning (अश्विनीहस्ति संपन्न aSvinI-hasti-sampanna). "hastinAta prabOdini" is appropriately saluted in the Vedic way (SrI sUktam). The saulabhyam with which the poet requests Lakshmi to whisper secretly into Her Lord's ear about protecting him is beautifully captured in the vandanam dedicated to SravaNa nakshatram:

जगदुद्भवादिनिरतस्य शार्ङ्गिणः

श्रवणेऽभिधेहि रहसि स्वयं रमे ॥

jagadudbhavAdi-niratasya SaarngiNa:

SravaNE-abhidhehi rahasi svayam rame ||



16 चित्रचरित्रस्तवकः
citra caritra stabakam



SrI Ahobilavalli ThAyAr

पवित्रं पद्मनाभस्य कळत्रं तत्पुनातु नः ।
विचित्रं त्रिषु लोकेषु चरित्रं यस्य गीयते ॥ १६ ॥

pavitram padmanAbhasya kaLatram tatpunAtu na: |
vicitram trishu lokeshu caritram yasya gIyate || (16)

Prose Order:

yasya vicitram caritram trishu lokeshu gIyate tat pavitram padmanAbhasya
kaLatram na: punAtu

Meaning:

Let Lakshmi who is PadmanAbhA's consort, whose praise is sung in all the three worlds and who is sacred purify me.

Comments by Sri. V. Sadagopan:

Periya PirAtti's Vaibhavams are all mysterious and awe-inspiring. In this short stabakam consisting of 12 sLOkams, Sri VenkatAdhvari Kavi selects a few incidents in MahA Lakshmi's caritram to illustrate Her Vicitra Vaibhavams. Two lines from Srimad VaalmIki RaamAyaNam provide the background for one sLOkam, where SitA PirAtti's prayer to Agni not to scorch the tail of RaamadUtan ("yadyasti pati SuSrUshA SIto bhava hanUmata:") is referred to. In this LankA dahanam episode, HanUmAn feels the effect of the prayer by SitA PirAtti and states that the fire set by the RaakshasAs of LankA are like the cool rays of the Moon ("SiSirasyeva sampAtO lAngUIAgre mama sthita:"). The humility and the naicchyAnusandAnam of the poet in relating the Vicitra citrams of MahA Lakshmi is aptly revealed in the tenth sLOkam, where the poet points out to another wondrous happening:

दृष्टा वेणुं जडमपि जना देवि वाचालयन्तः

कृष्णोऽप्येनं मुखरयति चेत्किं पुनस्तत्र चित्रम्,

श्लोकान् मूकानपि च भवती वादयत्यप्रयत्नात्

चित्रं शौरेः सखि वयमपि तत्र दृष्टान्तभूताः.

drshTaa vENum jaDamapi janA devi! vAcAlayanta:

krshNOapyenam mukharayati cEt kim punastatra citram?|

sLOkAn mUKAnmapi ca bhavatI vAdayatyaprayatnAt

citram SaurE: sakhi! vayamapi tatra drshTaantabhUtA: ||

Oh VishNu Sakhi! Your Lord played on the JaDa vastu, the flute (VeNu) and made it sing (veNu gAnam). That is no great wonder since all shepherds have some competency in playing the flute. What You did however is more mysterious and causes awe. You made me a dumb one, who has no faculty of speech speak. This indeed is a wonder worthy of celebration.



17 नामवैभवस्तबकः

nAmavaibhava stabakam



SrI mAha lakshmi ThAyAr

धाम्ना दृश्येय राजीव धाम्ना तेन दयालुना ।

आम्नानं जातुचिद्यस्य नाम्नां ज्ञानैर्युनक्ति नः ॥ १७ ॥

dhAmnA drSyeya rAjIva dhAmnA tena dayAlunA |

AmnAnam jAtucidyasya nAmnAm j~nAnai: yunakti na: || (17)

Meaning:

The splendid luster (tEjas) of MahA Lakshmi is recognized as being rooted in the lotus flower. That tejas has all saubhAgyams to bless us. The very mention of Her many nAmAs even occasionally will bless us with Jn~Anam (superior knowledge about the three tattvams). May the compassionate glances of this dayALu fall on adiyEn!

Comments by Sri. V. Sadagopan:

The power of the jyOtirmaya KaTaaksham of MahA Lakshmi has been celebrated in PoorvAcArya StOtrams on Her. In this Stabakam consisting of 42 sLOkams, the poet extols the power of reciting Her auspicious names (nAma sankeertana vaibhavam). The poet points out that such nAma sankeertanams will unite us with blemishless Jn~Anam ("nAmnAm AmnAnam na: jn~Anai: yunakti"). The recitation of Her divya nAmAs quench our tApa trayams ("tava nAma KomaLam SeetaLAM keertayAmi"). He states that such divine sankeertanams will grant us a status higher than that of the dEvAs, destroy our AsA pAsams that are driven by our manO vikArAs.

A sampling of the beautiful nAmAs can be enjoyed now.

Please add praNavam before each of these nAmAs

श्रियै नमः	Sriyayai nama:
श्रितश्रियै नमः	SritaSriyayai nama:
त्रिलोक श्रियै नमः	trilOka Sriyayai nama:
जय श्रियै नमः	jaya Sriyayai nama:
दीप श्रियै नमः	dIpa Sriyayai nama:
दान श्रियै नमः	dAna Sriyayai nama:
सत्य श्रियै नमः	satya Sriyayai nama:
देव श्रियै नमः	deva Sriyayai nama:

पुण्य श्रियै नमः	puNya Sriyayai nama:
राज श्रियै नमः	rAja Sriyayai nama:
फल श्रियै नमः	phala Sriyayai nama:
तप श्रियै नमः	tapa Sriyayai nama:
वेद श्रियै नमः	veda Sriyayai nama:
योग श्रियै नमः	yoga Sriyayai nama:
महा श्रियै नमः	mahA Sriyayai nama:
ब्रह्म श्रियै नमः	brahma Sriyayai nama:
महालक्ष्म्यै नमः	mahA lakshmyai nama:
मोक्षलक्ष्म्यै नमः	moksha lakshmyai nama:
गृहलक्ष्म्यै नमः	gruha lakshmyai nama:
ज्योतिलक्ष्म्यै नमः	gyOti lakshmyai nama:
वीर्यलक्ष्म्यै नमः	veerya lakshmyai nama:
राज्यलक्ष्म्यै नमः	rAjya lakshmyai nama:
जयलक्ष्म्यै नमः	jaya lakshmyai nama:
आदिलक्ष्म्यै नमः	Adi lakshmyai nama:
धान्यलक्ष्म्यै नमः	dhAnya lakshmyai nama:
धैर्यलक्ष्म्यै नमः	dhairya lakshmyai nama:
गजलक्ष्म्यै नमः	gaja lakshmyai nama:
सन्तानलक्ष्म्यै नमः	santAna lakshmyai nama:
विजयलक्ष्म्यै नमः	vijaya lakshmyai nama:
विद्यालक्ष्म्यै नमः	vidyA lakshmyai nama:

धनलक्ष्म्यै नमः dhana lakshmyai nama:,

वरलक्ष्म्यै नमः vara lakshmyai nama:

Her Jn~Ana Sakti (jn~Ana Saktyai nama:), Kartru Sakti, bhOktru Sakti, Para Sakti, dEva Sakti, sarva Sakti, Panca Sakti, MahA Sakti, mUrta Sakti, atula Sakti, apramEya Sakti, adbhuta Sakti, aparAjita Sakti, KriyA Sakti and icchA Sakti are specially celebrated through the above sankeertanams.

The nAmAs are "a tabloid form of a guNa" or an attribute of a devatai. Maha Lakshmi is Para devatai and therefore Her names denoting Her Vaibhavam are infinite. The names are ankitams of Her Vaibhavam. They are "smaraNE Sukham" as Saint ThyagarAja pointed out. As SrI Mutthuswami Deekshitar pointed out the doctrine of nAma sankeertanam redeems the simple and learned alike ("pAmara paNDita pAvanakara nAmadEyam"). The "nAma ghOsha janita sukham" is indescribable. MahA Lakshmi is "jagat prathama MangaLam" and as such nAma sankeertanam is Veda sAram. Her nAma sankeertanam is full of fragrance (AmnAya gandham). The very fruit of nAma Japam is the citta suddhi through banishment of the six inner enemies and grant us parama sukham in a divya nAma Keertanam set in rAgam SaurAshtram, Saint ThyagarAja points out the various aspects of rAma nAma japa sukham. All of these phalans are equally applicable to the nAma japam of MahA Lakshmi:

"Oh Mind ! Exceedingly superior in this world is the bliss of RaamA's name to the joy of a thirsty man getting water to drink, of a pauper coming by a treasure, of getting water in a draught, of a frightened person getting courage, of a hungry man getting a sumptuous feast, of an angry man calming down, of an ignoramus becoming suddenly learned".



18 दाम (सद्म) वैभवस्तबकः
dAma (sadma) vaibhava stabakam



SrI Perundevi ThAyAr

अरविन्दवदनं वन्दे तदहं यदहर्निशम् ।
प्रीतिपूर्वक मध्यास्ते पीताम्बर कुटुम्बिनी ॥ १८ ॥

aravindavadanam vande tadaham yat aharniSam |
prIti pUrvaka madhyAste pItAmbara kuTumbinI || (18)

Prose Order:

yat aharniSam prItipUrvakam pItAmbarakuTumbinI adhyAste tat aravindavanam
aham vande

Meaning:

I worship the forest of lotus flowers where PeetAmbaradharan's (EmperumAn's)
consort happily resides day and night.

Comments by Sri. V. Sadagopan:

dAma or sadma Vaibhava stabakam is the 18th stabakam with 40 sLOkams. This
stabakam salutes the glories of the places of Her residence: The Lotus flower,
Milky Ocean, the crown of the VedAs, the hearts of Yogis and VishNu
Vakshasthalam. SwAmi Desikan's 5th sLOkam of SrI stuti is the inspiration for this
stabakam:

निष्प्रत्यूह प्रणय घटितं देवि नित्यानपायं
विष्णुस्त्वं चेत्यनवधिगुणं द्वन्द्वमन्योन्य लक्ष्यम् ।
शेषश्चित्तं विमल मनसां मौल्यश्च श्रुतीनां
संपद्यन्ते विहरण विधौ यस्य शय्या विशेषाः ॥

nishpratyUha-praNaya ghaTitam devi nityAnapAyam
vishNustvam cetyanavadhiguNam dvandavamanyOnya lakshyam |
SeshScittam vimala manasAm mauLayaSca SrutInAm
sampadyante viharaNa vidhau yasya SayyA viSeshA: ||

Pushpa Paddhati of Sri Paaduka sahasram provides additional insights about the
glory of Lotus flowers, which provide an abode for MahA Lakshmi. If tuLasI is
important to the Lord, KalhAram (red lily) for ANDAL and Kairava pushpam (Ambal)

for Bhumi Devi, then red Lotus Flowers are very important for SrI Devi. She is seated on them and also carries them in Her hands.

कल्हारोत्पलकैरवादिषु तथा कल्याणि माल्यादिषु

प्रायः सत्सु सुमेषु वस्तुषु परं पद्मानि सद्मानि ते ।

kalhArotpala kairavAdishu tathA kalyANi mAlyAdishu

prAya: satsu sumeshu vastushu param padmAni sadmAni tE |

---SIOkam 9 of dAma (sadma) stabakam



19 अभयप्रदानस्तवकः
abhaya pradAna stabakam



Tanjore painting of SrI mahA lakshmi ThAyAr

अभयं भयमित्येतदुभयं सर्वदेहिनाम् ।

यत्सेवातदभावाभ्यां तामहं श्रियमाश्रये ॥ १९ ॥

abhayam bhayam iti etat ubhayam sarvadehinAm |
yat sevA tat abhAvAbhyAm tAm aham SriyamaaSraye || (19)

Prose Order:

abhayam bhayam iti etat ubhayam sarvadehinAm yat sevA tat abhAvAbhyAm tAm
Sriyam aham ASraye

Meaning:

I worship Lakshmi who removes fear when worshipped and who causes fear when not worshipped.

Comments by Sri. V. Sadagopan:

This stabakam consists of thirty SLOkams and is also known as abhIti stabakam. SwAmi Desikan's SrI abhIti stavam consists of 29 sLOkams and it was an ardent prayer to Lord RanganAthAn for removal of the sufferings by Srirangam janams due to the Muslim invasions. SwAmi Desikan has also blessed us with a Prabandham known as abhaya pradAna sArAm to illustrate the abhaya pradAnam (Removal of fear) for those who sought SrI Raamachandra's protection. In this Sri sUKti, SwAmi Desikan showed that the entire Srimad RaamAyaNam is a SaraNAGati Saastram. SwAmi ParAsara Bhattar blessed us with the SrI sUKti of SrI GuNaratna Kosam, where he brought out the abhaya pradAnam aspects of SitA PirAtti. SwAmi ParAsara Bhattar was so convinced with the quality of the abhaya pradAnam guaranteed by SitA PirAtti that he declared that he prefers to be in the GhOshti of SitA PirAtti instead of in the ghOshti of Her Lord. The reason given by Bhattar for his choice of SitA PirAtti's ghoshti is that She offered rakshaNam to the offending rAKshshasis even before they asked Her for protection from the angry Hanuman. VibhIshaNan and KaakASuran had to ask for protection before the Lord could grant them SaraNAGati. MahA Lakshmi assures us freedom from fear through Her abhaya MudrA. abhayam also means Moksham besides freedom from fear. MahA Lakshmi's power to grant Moksham is also indicated here.

Please refer to abhaya pradAna StOtram of SwAmi Desikan (http://www.ahobilavlli.org_book#69) and abhIti stavam ([http://www.sundarasimham.org_book # 39](http://www.sundarasimham.org_book#39)).

Sri VenkatAdhvani was very much influenced by the upadesams and insights of SwAmi Desikan's above two Sri sUKtis in creation of the abhaya pradAna stabakam.



20 देवतान्तरपरिसङ्ख्यास्तबकः
dEvatAntara parisankhyA stabakam



SrI Ranganayaki ThAyAr, SrIrangam

वन्दारुरक्षणे दक्षां वन्दे गोविन्द सुन्दरीम् ।
यत्प्रसादादृते देवाः सर्वे रक्षितुमक्षमाः ॥ २० ॥

vandArurakshaNe dakshAm vande govinda sundarIm |
yat prasAdAdrte devA: sarve rakshitumakshamA: || (20)

Prose Order:

vandAru rakshaNe dakshAm govinda sundarIm vande yat prasAdAt drute sarve
devA: rakshitum akshamAm

Meaning:

I salute Lakshmi who is the beautiful consort of GovindA. She is capable of protecting those who worship her. The devAs get their capacity to protect those who worship them only by Her grace.

Comments by Sri. V. Sadagopan:

This stabakam has 30 sLOkams. Here, the poet points out that all the dEvatais are empowered by the anugraham of MahA Lakshmi to grant boons. These devatAs have however seven types of imperfections in granting the boons, whereas MahA Lakshmi is free from any such deficiencies. The seven kinds of defects associated with the boons granted by the devatais are:

alpatvam (meagerness)

astitstvam (durability)

dukkha mUlatvam (sorrow causing)

dukkha miSratvam (being admixed with sorrow)

dukkhOrdakatvam

svAbhAvikaAnanda viruddhatvam (being against the natural bliss principle) and

VipareetAbhimAna mUlatvam (being cause for wrong kinds of attachments).

Therefore, the poet concludes after appropriate evaluation of the pros and cons (**parisankhya**) of receiving boons from devatAntarams that the phalans obtained from upAsanA of MahA Lakshmi is far better than seeking boons from the other gods, who derive their power form Her. In this stabakam, Kavi evaluates the imperfections in the boons given by different devatAs and points out that their boons are insignificant in scope compared to those granted by MahA Lakshmi and

that some of their boons may not even be auspicious. He takes up one by one and shows how their boons are sub-optimal:

Indran (sLOkams 3,7),

Vaayu (sLOkam 4),

VaruNan (sLOkam 5),

Sooryan (sLOkam 6),

KubhEran (sLOkam 8),

Candran (sLOkam 9)

Navagrahms (sLOkam 10),

VisAkan (sLOkam11)

GaNapati (slokam 12),

Durgai (sLOkam 13),

Sivan (sLOkam 14) and

Brahman (sLOkam 15).

The poet instructs us that the blessings associated with the boons of PirAtti are lasting and far superior in every way.



21 दशावतारस्तवकः
dasAvatAra stabakam



SrI Ranganayaki ThAyAr, Srirangam

दशस्वप्यवतारेषु देवो यद्रूप संश्रयात् ।
साधयामास कार्याणि सतान्तस्यै श्रिये नमः ॥ २१ ॥

daSasu api avatAreshu devo yat rUpa samSrayAt |
sAdhayAmAsa kAryaaNi satAntasyai Sriye nama: || (21)

Prose Order:

daSasu api avatAreshu yat rUpa samSrayAt deva: satAm kAryaaNI sAdhayAmAs
tasyai Sriyai nama:

Meaning:

Salutations to Her whose union with Her Lord's form in all His ten incarnations makes it possible for Him to fulfill His avatAra kAryams dealing with the protection of the sAdhu janams (good ones).

Comments by Sri. V. Sadagopan:

BhagavAn takes many avatArams for saving sAdhu Janams (**paritrANaaya sAdhUnAm**) and the destruction of those who cause harm to His BhagavathAs (**VinASaaya ca dushkrutAm**). There are countless such incarnations for dharma samrakshaNam. PirAtti accompanies Him in all His avatArams with an appropriate form and helps Him fulfill His avatAra KaaraNam. She incarnates as SitA in RaamAvatAram and as RukmiNi in KrishNAvatAram.



22 चित्रस्तवकः
citra stabakam



SrI Alarmelanga ThAyAr, Mylapore

कमलायतनां चित्ते कलये यत्पदाम्बुजम् ।
चिरं विबुधसन्मौळिचित्रस्तवक भूषितम् ॥ २२ ॥

kamalAyatanAm citte kalaye yat padAmbujam |
ciram vibudha sanmauLi citrastabaka bhUshitam||(22)

Prose Order:

yatpadAmbujam vibudha sanmauli ciram citrastabaka bhUshitam kamalAyatanAm
citte kalaye

Meaning:

I fix strongly in my heart the lotus feet of the One who resides in the lotus and whose feet are worn by dEvAs as a head ornament (bhUshanam) since time immemorial.

Comments by Sri. V. Sadagopan:

SwAmi Desikan blessed us with an entire paddhati named Citra Paddhati. It is the 30th Paddhati in the Sri Ranganatha Paaduka Sahasram. The significance of citra kAvyam are covered in there. Please see <http://www.sundarasimham.org> - 25th e-book. Great details are provided in this e-book and yet another e-book covers the different yantrams associated with citra paddhati (102nd e-book in the Sundarasimham series). As a great admirer of SwAmi Desikan, Sri VenkatAdhvari created a stabakam entirely devoted to the sabda citrams in addition to the Yamaka stabakam, which was more about dvani (the 14th Stabakam of Sri Lakshmi Sahasram).

There are 58 sLOkams in the citra stabakam. He constructed number of sLOkams in citra sabdams used frequently by poets like Sara (Bow), Muraja (drum), Caturangaturanga, SarvatObhadra, Padma, cakra, gOmUtrika et al. He went beyond that by elaborating on the variations of cakra, gOmUtrika bandhams and created few new ones that have not been attempted by the other Kavis.

PayyampAdi Sri SrivatsAngAcchAr SwAmi points out that Sri VenkatAdhvari Kavi has attempted many difficult-to-accomplish citra bandhams, which were built upon traditional ones like gOmUtrika and Cakra bandhams. In the case of gOmUtrika, the immensely talented poet has introduced bhinnavruttAnulOma (sLOkams 40, 41), and bhinnavrutta pratilOma pratilOma gOmUtrika (sLOkam 42, 47, 50) bandhams. Some of them are overlays of two bandhams like the 19th sLOkam, which is gOmUtrika bandham /ShODaSa daLa Padmam and dvicatushka cakra bandham/ ashta Lakshmi Cakram (SLOkam 19):

क्षमासमागमाभीमा रामाणामादिमा समा ।

क्षमा क्षेमा रमानामा प्रमासीमासु माति मा ॥

kshamAsamAgamAbhImA rAmaaNaamAdimA samA |

kshamA kshemA ramAnAmA pramAsImAsu mAti mA ||

Sri VenkatAdhvani Kavi has also put his own stamp through the creation of KavinAmAngita ashTadaLa Pada citram (sLOkam 36) and Kavi-Kaavya nAmAngita MahA cakram (sLOkam 37). Here, the Kavi followed the path shown by SwAmi Desikan in creating and defining a new bandham known as Paaduka bandham in Sri RanganAtha Paaduka Sahasram. Sri VenkatAdhvani followed it up for paying homage to Sri RanganAyaki.



23 सङ्कीर्णस्तवकः

sankeerNa stabakam



SrI Ranganayaki ThAyAr,
Sri Ranganatha Temple, Pamona,

समस्तगुणविस्तार समावेश निवेशनम् ।
वन्देऽरविन्दनिलयं वरदं परदैवतम् ॥ २३ ॥

samastagunavistAra samAveSa niveSanam|
vande aravindanilayam varadam paradaivatam || (23)

Prose Order:

vande aravindanilayam varadam paradaivatam samasta guNa vistAra samAveSa
niveSana

Meaning:

I worship the Paradaivam who is Varadam in association with the One who resides on the lotus (aravindanilayam varadam, Sriya:pati). Such a Paratatvam has all the kalyAna guNaas. It includes everything and suffuses everything. This sLOkam is an explanation of the term "Sriman nArAyaNan".

Comments by Sri. V. Sadagopan:

There are 30 sLOkams in this Stabakam. These sLOkams do not focus on any particular GuNam of MahA Lakshmi but covers all guNams in general. SankeerNa means mixed together, spread about. Her guNams are saluted with no particular order in mind. Her Vaatsalyam, Sakti, audAryam, KaaruNyam and other guNams are saluted. She is recognized as different Saastrams like naaTakam, Karma MeemAmsam, Saareeraka VyAkaraNa and other sAstrams in sLOkams two to seven as well as in sLOkam 44, (VyAkaraNam) VenkatAdhvani Kavi follows the path laid out by SwAmi Desikan in His Paaduka Sahasram, where a Paddhati known as PrakeerNa Paddhati was included. The words PrakeerNa and sankeerNa have the same meaning.

In sLOkam 18, Sri VenkatAdhvani sums up the assembly of KalyANA guNams of MahA Lakshmi in a moving manner. He identifies Her as:

सौन्दर्यस्य निधिर्मुदामुदयभूः संपत्तिमञ्जूषिका
कान्तीनां निलयः कलाजलनिधि क्षान्तेनिशान्तस्थली ।
दाक्षिण्यस्य शरण्यसद्म कमले दातृत्वविश्रान्तिभूः
आस्थानि यशसां प्रपासि सतृषामाद्यस्य पुंसो धनम् ॥

saundaryasya nidhi: mudAm udayabhU: sampatti manjUshika
kAntInAm nilaya: kala jalanidhi: kshAntEr-niSaantasthalI |
dAkshiNyasya SaraNyasadma kamale dAtrtva viSrAntibhU:
Asthani yaSasAm prapAsi satrshAm Adyasya pumSo dhanam ||

saundaryasya nidhi: - the treasure house of beauty.
mudAm udayabhU: - abode of bliss,
sampatti manjUshika - the storage box for all wealth
kAntInAm nilaya: - the place of rest for all lustre
kala jalanidhi: - Ocean of all arts
kshAntEr-niSantasthalI - the abode of forbearance,
dAkshiNyasya SaraNyasadma - in a state of loving all and offering the protection
as SaraNaagata Vatsalai
dAtrtva viSrAntibhU: - chief among the boon givers
Asthani yaSasAm - the place of rest of all vaibhavams and fame,
prapAsi satrshAm - water distributing shed for those who are suffering from
thirst and as
Adyasya pumSo dhanam - the great aisvaryam of the Supreme Lord of Yours.



24 निर्वेदस्तबकः

nirvEda stabakam



SrI mAha lakshmi ThAyAr

शरणीकरणीयाङ्घ्रिं शाश्वत्तापत्रययातुरैः ।

सर्वनिर्वेदशमनीं समस्तजननीं नुमः ॥ २४ ॥

SaraNIkaraNIyAnghrim SaasSvat tApatrayayAturai:|

Sarvanirveda SamanIm samasta jananIm numa: || (24)

Prose Order:

samasta janani SaranikaraniyAnghrim numa: sarvanirveda Samani SaaSvat
tApatrayaturai:

Meaning:

I worship the Mother of all and the One whose lotus feet should be worshipped. She drives away all the sadness and the tApatrayam (Adyatmikam, Adidaivikam and Adibhaudikam).

Comments by Sri. V. Sadagopan:

Swami Desikan created a paddhati entitled nirvEda Paddhati in His Paaduka Sahasra Kaavyam. That is the penultimate (31st out of 32 Paddhatis in his Kaavya ratnam). Sri VenkatAdhvari followed the same architectonics and created a Stabakam named nirvEda Stabakam as the penultimate stabakam (24th out of the 25 stabakams) in his Sri Lakshmi Sahasra Kaavyam. With 23 stabakams, Venkatdhvari Kavi enjoyed the bliss of communion with MahA Lakshmi through the celebration of Her AScarya, Svarupa, rUpa, GuNa VyApAras. She blessed the poet with tattva Jn~Anam, ananyArha Sesha Vrutti and removed his sins that stood in the way of gaining tattva Jn~Anam. MahA Lakshmi demonstrated Her immense Vaatsalya, Saulabhya, SauSeelya guNams and made the poet forget that he was still in the samsAric world. The kavi woke up from this blissful trance and saw the arca mUrthi of MahA Lakshmi in front of him and felt that the blissful anubhavam that he had was like a dream. He saw himself surrounded by Kumatis, Kudrushtis, Bhagavat-BhAgavata dvEshis and under the powerful influence of his indriyams. He became impatient to get rid of his samsAric bonds that fettered him and complained movingly about his durdaSai to MahA Lakshmi and sought Her intervention to change his unfortunate lot as a continuing samsAri. Both Swami Desikan and VenkatAdhvari Kavi are evolved souls and their statements of lamentation about their unfortunate lot is more an upadEsam for the real samsAris to climb out of their miseries and gain lasting (Saasvata) Parama PurushArtham.

nirvEdam means loathing, of one's lot and crying out in a mood of despondency and self-disparagement. There are twelve sLOkams in the nirvEda stabakam of Lakshmi Sahasram. Swami Desikan has 20 sLOkams in his nirvEda paddhati. Both are moving

appeals expressing the futility of the life spent in wasteful pursuits without seeking the Parama-PurushArtham of Moksham through the anushtAnam of the upAyam of Prapatti or Bhakti yogam.

VenkatAdhvari Kavi starts the stabakam with a prayer to the Mother of all the beings of the Universe (**samasta janani**), who is the banisher of all nirvEdams (**Sarva nirvEda Samani**) and whose sacred ankles are ideal for performing SaraNaagati and are most effective in destroying the tApa trayams.



25 शरणागतिस्तबकाः
SaraNaagati stabakam



SrIrangam Panguni uttiram serthi sevai of
SrI RanganAyaki thAyAr and SrI NamperumAl

दुग्धां दुग्धाम्बुधेः पुत्री दुरितापहरा मम ।
शार्ङ्गिणश्चरणाम्भोज शरणागतिसम्पदम् ॥ २५ ॥

dugdhAm dugdhAmbudhe: putrI duritApaharA mama |
SaarngiNa: caraNaambhoja SaraNaagatisampadam || (25)

Prose Order:

dughdhAmbhudhe: dugdhAm putrI SaarngiNa: caraNaambhoja
SaraNaagatisampadam duritApahare mama

Meaning:

The daughter of Ksheerabhdhi who arose from the ocean will remove all my troubles. She will grant me the wealth of Saarnagan's lotus feet. She is the wealth one gets when he reaches sArngan's lotus feet.

Comments by Sri. V. Sadagopan:

In this last stabakam consisting of 18 sLOkams, modeled after the phala paddhati of Sri Paaduka Sahasram (32nd and final Paddhati), the poet states joyfully that he has gained the phalan of performing SaraNAGati at MahA Lakshmi's sacred feet and that blessing came his way through the samarpaNam of the thousand sLOkams of Sri Lakshmi Sahasram.

In sLOkam 2, the poet identifies himself as one who is dull-witted (manda buddhi) and ignorant of the distinctions between hitam (beneficial) and ahitam (harmful): "hitAhita-vivEka-vihIenam etam mandam mAm anAryAt". He appeals to MahA Lakshmi that She should turn him away from his rush towards falling in a well (kUpam) that is at the same level as the ground (pAzhum kiNaRu) and should not reject him as his caring Mother:

मातरहिताहितविवेकविहीनमेतं

मन्दं मुकुन्दवरवर्णिनि मामनार्यात् ।

मार्गान्निवर्तयितुमर्हसि मङ्क्षु माता

कूपे निपित्सुमपि डिम्भमुपेक्षते किम् ॥

mAtarhitAhita vivekavihInam etam

mandam mukundavaravarNini! mAm anAryAt |

mArgAnnivartayitum arhasi mankshu mAtA

kUpE nipitsumapi Dimbham upeshate kim? ||

--- sLOkam 3

In the penultimate sLOkam of this Stabakam, VenkatAdhvari Kavi points out that this sahasram arose from the divyAnugraham of the Lord of Thiruvenkadam and all the troubles in the houses of those will be banished when they sing/recite this sahasram with joy. MangaLams will accumulate for them and AlarmEl Mangai ThAyAr will reside permanently in their houses:

सानन्दं ये सरसमनसः स्वादु लक्ष्मीसहस्रं

जेगीयन्ते जगति जनितश्रीनिवासप्रसादम्

शान्तत्रासां विततिममितां शर्मणां निर्ममाण

तेषामेषा विहरतितरामिन्दिरा मन्दिरषु ॥

sAnandam ye sarasamanasa: svAdu LakshmiSahasram

jegIyante jagati janita SrinivAsa prasAdam |

SaantatrAsAm vitatim amitAm SarmaNaam nirmimANa

teshAmeshA viharatitarAm indirA mandirEshu ||

---SLOkam 17

Subhamastu! Svastirastu! Sarva MangaLAni Santu!

dAsan, Oppiliappan Koil VaradAchAri SaThakOpan

