

Sri lakshmi sahasra
PrAdurbhAva stabakam



Smt. Geetha Anand
With
“ Sri nrusimha sEvA rasikan ”
Oppiliappan Koil Sri VaradhAchAri SaThakopan

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by Sri. V. Sadagopan

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॥ श्रीः ॥

श्री पद्मावति समेत श्रीनिवास परब्रह्मणे नमः ॥

श्रीमते रामानुजाय नमः ॥

श्रीमते निगमान्त महादेशिकाय नमः ॥

श्री वेङ्कटाध्वरि स्वामिने नमः ॥

लक्ष्मीसहस्रम्

(श्रीवेङ्कटाध्वरिकृतम्)

lakshmi sahasram

स्तवकः २ stabakam 2

प्रादुर्भावस्तवकः

prAdurbhAva stabakam

Introductory Note by Sri. V. Sadagopan:

Sri MahA Lakshmi's avatAram (Manifestation/PrAdurbhAvam) during the churning of the Milky Ocean is the subject matter of this stabakam. While Indra, Siva and others (devAs) benefited from minor gifts including nectar that arose out of the Ocean, our Lord received the best among all that resulted from the churning of the Ocean (viz.), Sri MahA Lakshmi. She was the last to arise out of the Ocean and chose the Lord as Her Husband in the Svayamvaram that took place on the banks of the Milky Ocean. She chose Her Lord's chest as Her place of residence. Her udAra guNams in blessing us with any one of the desired four kinds of PurushArthams (darma-aritha- kAma-moksham) and chasing away our SamsAric sorrows as the compassionate Mother are celebrated here. The 27th and the 28th daSakams of Sri NaarayaNeeyam celebrates amrta mathanam and Sri MahA Lakshmi's avatAram and kalyANam. The 8th canto (chapters 7 and 8) of Srimad BhAgavatam is the source for all the details about amrta Mathanam. Swamy Desikan salutes Her AvirbhAvam and Her Thirumanjanam by the elephants of the directions (ashTa dig Gajams) in one of the SrI stuti slokams. The divya desam of ThirukkaNNamangai in

COLa Naadu, Maha Lakshmi blesses us with Her sevai as Abhishekavalli as She manifested from the Milky Ocean and enjoyed the sacred abhishekam before wedding Her Lord.





Slokams and Commentaries



SrI Padhmavathi ThAyAr, ThiruchanUr

Slokam 1

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

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

Meaning:

I worship TirupArkkadal from which the two gem stones, one hard and the other soft, which emanated to serve as ornaments for VishNu's chest.

Comments:

The DevAs churned the ThirupArkkadal when the jewel Kaustubham, Sri MahA Lakshmi Who is the StrI Ratnam, the moon and the horse UccaisSravas emerged along with many other auspicious treasures. Among them Kaustubham and Sri MahA Lakshmi adorned the chest of Sriman nArayaNa. PirAtti is the crown jewel among women. That is why She is compared to Kaustubham. Even though it is a hard gem it is the best among the precious stones. Both Sri MahA Lakshmi and Kaustubham add beauty to the already beautiful chest of EmperumAn. The poet salutes TirupArkkadal that gave both PirAtti and the Kaustubham to the Lord through this poem.

Srimad BhAgavatam describes the avatAram of Kaustubha ratnam is this way:

कौस्तुभाख्यमभूद्रत्नं पद्मरागो महोदधेः ।

तस्मिन्हरिः स्पृहां चक्रे वक्षोऽलङ्करणे मणौ ॥

kaustubhAKhyam abhUt ratnam padmarAgo mahodadhe: |

tasmin hari: sprhAm cakre vakshoalankaraNe maNau ||

---Srimad BhAgvatam 8.8.5

Meaning:

Out of that ocean arose the gem named Kaustubham. Our Lord desired that gem as an AbharaNam for His chest. This is the KaThina ratnam.

After Kaustubam, PaarijAta Vrksham, apsarastrIs appeared from the Ocean. After them arose the SukumAra StrI ratnam, the nectar among women (PeNNamudu), SrI MahA Lakshmi like a streak of lightning illuminating all directions (Srimad BhAgavatam: 8.8.8):

ततश्चाविरभूत्साक्षाच्छ्री रमा भगवत्परा ।

रञ्जयन्ती दिशः कान्त्या विद्युत्सौदामनी यथा ॥

tata: ca AvirabhUt sAkshAt SrIramA bhagavatparA |

ranjayantI diSa: kAntyA vidyutsaudAmanI yathA ||

Sukha Maharishi salutes Sri MahA Lakshmi here as "bhagavat-parA", the divine consort, Who is never separated from Her Lord.





Slokam 2

चतुर्मुखादीन् जगदम्ब डिम्भान्
दुग्धैर्बहून् वर्धयितुं समृद्धैः ।
पयः पयोधेः भवती दयालुः
सत्यं प्रजज्ञे सह कामधेन्वा ॥

caturmukhAdIn jagadamba DimbhAn
dukdhai: bahUn vardhayitum samrddhai: |
paya: payodhe: bhavatI dayALu:
satyam prajaj~ne saha kAmadhenvA ||

Meaning:

Oh Jagadamba, the Mother of all worlds, You grace Your worshipers with unlimited prosperity out of Your compassionate nature (dayALu). We are all Your children including the four-faced Brahma, Rudra, Muruga and the DevAs. You emerged from TirupArkkadal and had Kamadhenu emerge with You as You needed a lot of milk to feed all of Your children.

Comments:

MahA Lakshmi's Kudumbam is very big and She has to nourish and sustain them all. She needs therefore a lot of milk to feed them. The poet suggests that the divine cow, Kaamadhenu appeared therefore before Sri MahA Lakshmi manifested. Srimad BhAgavatam says, the Maharishis were gifted with the Divine Kaamadhenu for conducting their Yajñams and to offer havis to the devAs:

तामग्निहोत्रीमृषयो जगृहुः ब्रह्मवादिनः ।

यज्ञस्य देवयानस्य मेध्याय हविषे नृप ॥

†Am agnihotrImrshayo jagru: brahmavAdina: |

yajñ~yasya devayAnasya medhyAya havishe nrpa ||

---Srimad BhAgavatam: 8.8.2

Sri VenkatAdhvari Kavi, who is no stranger to Yajñams takes a more imaginative view and states that Kaamadhenu appeared to help MahA Lakshmi feed Her children.

Kamadhenu is capable of granting any wish immediately. Starting from Brahma and Rudra all the living beings emerged from Sriman nArAyaNa as mentioned in MahAnArAyaNa Upanishad (nArAyaNAt brahmaa jAyate, nArAyNAt rudro jAyate). Thus they are SrI MahA Lakshmi's children. As Brahma created other

lives , they are also Her children. Thus PirAtti needs a lot of milk to feed all Her children. The poet says that for this reason, She emerged from the Milky Ocean of ThirupArkkadal and had along with Her Kamadhenu who can also give milk, the milk being the wishes of all of them.

The mother gives milk to the child without expecting it to ask her. The baby needs it to exist. Similarly we cannot exist without PirAtti's grace.



Slokam 3

त्वयोज्ज्वलं दुग्धपयोधिमध्ये महोद्वयं देवि सहोदियाय ।
हरेरुरोभूषणमेकमासीदन्यच्छिरोभूषणमष्टमूर्तेः ॥

tvaya ujjvalam dugdha payodhi madhye
mahodvayam devi sahodiyAya |
harerura: bhUshaNam ekam AsIt
anyat Siro bhUshaNam ashTamUrte: ||

Meaning:

Devi! The bright Kaustubham and Candra emerged from ThirupArkkadal along with You. The Kaustubham adorned the chest of Lord NaarAyaNa while the Moon became the ornament for Siva, Who wore it on His head. (MahA Lakshmi is saluted as Candra-sahodari since She appeared along with Candran during the churning of the Milky Ocean).

Thus association with PirAtti (sambandham) will grant one great honors.



Slokam 4

जीवं जीवं प्रत्युदारां समृद्धिं
कर्तुं हर्तुं कञ्जधामे तमांसि ।
सर्वं त्रातुं सत्कदम्बं पुराऽब्धेः
चान्द्री मूर्तिर्जायते तावकी च ॥

jIvam jIvam prati udArAm samrddhim
kartum hartum kanjadhAme tamAmsi |
sarvam trAtum sat kadambam purAbdhe:
cAndrI mUrti: jAyate tAvakI ca ||

Meaning:

Lakshmi, Who resides on the lotus! You exist for dispelling the darkness of ignorance that is present in the jIvAs and grant them moksham. The moon exists as a source of nourishment for the cakora birds and to remove the darkness and support the stars.

Comments:

The technique of using homonyms, homophones and phrases that have different contextual meaning for rhetorical effect in poetry is called "silEdai aNi". In this slokam the poet explains the reason for the emergence of Lakshmi and Chandra from ThirupArkkadal using the silEdai aNi. Sri MahA Lakshmi pardons the sins the jIvAs commit since time immemorial. She mediates on their behalf and explains their sad state to EmperumAn and grants them moksha. She removes ignorance and protects sAdus.

Moon grants its life-preserving rays to cakora birds that use it as food. He is the head of the stars and dispels darkness. Thus the moon and SrI Lakshmi emerged from thirupArkkadal for the same reason, to help others.

The word "sat" refers to sat purusha and also stars as shown by the ratnamala "satklIbAm rushe". "kanca dhAme"- dhAme means both residence and tejas. Candra chases the external darkness, while PirAtti chases the darkness of ignorance. Satkadambam means good community. ThirupArkkadal had the satkadAmbam of Kaushtubham, Kalpataru, Candra, airAvadam and ucccaisSravas. PirAtti supported them just as She supports the "satkadambam" in this world. It is interesting that the poet mentions the cakora birds in this slokam. PirAtti is called "cakora candra" one who likes the cakora birds.



Slokam 5

विश्वासेचनकं मुखं तव पयः सिन्धोरुदञ्चत्तदा
शङ्कित्वा विगळत्कळङ्कमपरं चन्द्राङ्कुरं शङ्करः ।
न्यस्तं मस्तपदे विधुं प्रथमतो नूनं भृशं न्यूनमिति
अम्ब भ्रंशसयितुं स्तुवन्निव शिरःकम्पं रमे निर्ममे ॥

viSvAsecanakam mukham tava paya: sindho: udancat tadA
SankitvA vigaLat kaLankam aparam candrAnkuram Sankara: |
nyastam mastapade vidhum prathamato nUnam bhrSam nyUnam iti
amba bhramSayitum stuvanniva Sira:kampam rame nirmame ||

Meaning:

Lakhmi! When Siva saw Your resplendent face emerge from TirupArkkadal he thought it was a moon that had no blemishes. He sang Your praise while shaking His head as if He was trying to displace the moon that he had placed there previously.

Comments:

In this slokam a normal occurrence is said to mean something else. This aNi is called "tharkuripEtra aNi". The kavi says that when Siva looked at PirAtti's face He was very impressed with its blemish-free beauty. He showed His appreciation by shaking His head and singing Her praise. This act of Siva looked as if He was trying to shake off the moon on His head as though He was ashamed to have adorned it on His hair as it can wax and wane and has blemishes on its surface.

PirAtti is aptly addressed as Rame, one Who gladdens the heart of the observer.



SrI Maha Lakshmi ThAyAr

Slokam 6

दातुं त्वां पुरुषोत्तमाय तनयां पद्मे गृहीतव्रतः
प्रादात् कामगवीं मुदे सुमनसां पानियमप्यम्बुधिः ।
कंचित् सप्तिमनुत्तमं मघवते कल्पद्रुमं चेष्टदं
सर्वज्ञाय सितांशुकं धृतजटावर्गाय दिग्वाससे ॥

dAtum tvAm purushottamAya tanayAm padme grhIta vrata:
prAdAt kAmagavIm mude sumanasAm pAniyam api ambudhi: |
kancit saptim anuttamam maghavate kalpadrumam ca ishTadam
sarvajn~Aya sitAmSukam dhrtajaTAvargAya digvAsase ||

Meaning:

Padme! Samdura rAjan wanted to bequeath you as Kannika dAnam to Sriman NaarAyaNa who is PurushottamA. Before offering You as dAnam he gave many objects as dAnam to worthy people. He offered Kamadhenu as "gO dAnam" and amrt to the Rishis. The horse UccaiSravas and the wish-granting tree Kalpaka vrksham were given to Indra as offerings to a Brahmin. Siva, an expert in Veda who roams around as digambara or naked mendicant was offered the moon as "vastra dAnam" in the place of a white cloth (*sarvajn~Aya sitAmSukam dhrta jaTAvargAya digvAsase*). Even though all these things emerged from the ocean along with Lakshmi, the kavi poetically says that the Ocean God offered them to different people as dAnam.

Comments:

Indra is referred to as *maghavate*, one who has done many yAgams. When one does thousand aSvamedha yAgams, one gets the position of Indra. It was appropriate that he was given the horse UccaiSravas. Siva is called *jaTAvargA* one who has matted hair, the hallmark of a great rishi. He is called digambara one Who is naked and has no desires. It also means that he has the sky as His dress.

The word "*sumanansAm*" also represents experts or panditAs. Siva is called "*sarvajn~Aya*" one who is jn~AvAn, one who is an expert of jn~Ana yogam.

Slokam 7

हर्षादब्धेरमृतकलशं त्वाददे देवसङ्घः

श्रीमानुच्चैःश्रवसममरक्ष्मापतिश्चन्द्रमीशः ।

तेषामेकं न किल जगृहे त्वां शुभामेव शार्ङ्गी

पद्मे सारग्रहणनिपुणः पारिशेष्याद् ग्रहीतुम् ॥

harshAdabdhe: amrtakalaSam tvAdade devasangha:

SrImAn uccai:Sravasam amarakshmApati: candram ISa: |

teshAm ekam na kila jagrhe tvAm SubhAmeva SARngI

padme sAragrahaNa nipuNa: pAriSeshyAd grahItum ||

Meaning:

Padme! The thirty three crores of DevAs accepted the amrt, kalpaka tree and kAmadhenu. Their king Indra thought it would fit his status to accept the horse. However, Sriman NaarAyaNan who is "sAragrahaNa nipuNa", one who prefers the sAram or the best of anything preferred only You, the sAram of everything. He smartly wished for You while the DevAs in their ignorance accepted less celebrated objects.

Comments:

The poet celebrates our Lord's exquisite taste about selecting what is Saaratamam: "Padme! sAragrahaNa nipuNa: SARngi tvAm SubhAmeva grahItum pAriSeshyAd".

The poet uses the word "pAriSeshyAd" which means what was left behind or left over. Sriman nArAyaNa accepted PirAtti, Who was left behind by others due their ignorance so that no one could blame Him that He took the best and first and left

the less important horse, amrt and kalpaka tree for the others. EmperumAn had the patience to wait for the best that emerged last.



SlokaM 8

छाया मुखे जननि चान्द्रमसी तवासीत्
कल्पद्रुपल्लवरुचिः करयोः पदोश्च ।
सौधो रसे वचसि सम्पदतो न मिथ्या
भ्रातृश्रियं सहभुवः परिबिभ्रतीति ॥

chAyA mukhe janani cAndramasI tava AsIt
kalpadru pallavaruci: karayo: padoSca |
saudho rase vacasi sampadato na mithyA
bhrAtrSriyam sahabhuva: paribibhrati iti ||

Meaning:

Mother! The brightness of Your face resembles the rays of the moon, the colour of Your limbs resemble the new leaves of the Kalpataru. The sweetness of Your words is like the amrt. It is true that people say siblings share common traits.

Comments:

The poet describes the nature of all the things that emerged along with Lakshmi and explains that She shares some of Her characteristics with Her siblings.

The beauty of Chandra impresses the young and old alike. One never gets satiated when he glances at the moon. Similarly the face of Sri MahA Lakshmi is an object of beauty that captures the observer. The leaves of the kalpaka tree are young, fresh and pinkish in colour. Sri MahA Lakshmi's hands and feet resemble the young leaves of the tree in their softness and pinkish hue. (kalpadru pallava ruci: karayO padoSca). The amrt is known for its sweetness. PirAtti's words are like the amrt in their sweetness (saude rase vacasi) and confer everlasting bliss. It is known

that siblings have some common characteristics. The poet says that the above-mentioned characteristics of PirAtti are similar to that of Her siblings.

About the resemblance to the Moon to his sister, the poet says: "jananI! chAyA mukhe tava cAndramasI AsIt".



Sloka 9

सुधादयः सन्तु तथापि तोयधिः
ध्रुवं भवत्यैव भवत्यपत्यवान् ।
गुणा रमे जाग्रतु विक्रमादयो
गुणी महोदारतयैव भूपतिः ॥

sudhAdaya: santu tathApi toyadhi:
dhruvam bhavatyaiava bhavatyapatyavAn |
guNA rame jAgratu vikramAdayo
guNI mahodAratayaiva bhUpati: ||

Meaning:

Rame! Even though amrt, kaustubham, pArijAtam etc., emerged from the Milky Ocean and are considered as the children of the Ocean, ThirupArkkadal is praised as a parent only because You emerged from it. Even though a king may have many good qualities he is considered great only if he is philanthropic. Thus ThirupArkkadal is considered great only because You emerged from it.

Comments:

The Milky Ocean did indeed give rise to nectar and the like. Let that be (sudhAdaya: santu)! Even then (tathApi), the Ocean (toyadhi:) surely (dhruvam) is praised only as PirAtti's parent (bhavatyaiava apatyavAn bhavati).

The poet says if the King has magnificence, only then he is called "guNI" one with good qualities or guNAs.

Slokam 10

श्राम्यत्पन्नग वक्रकोटरमरुच्छुन्नोर्मिसंघट्टनाद
ज्ञाटित्योर्ध्वं विसारि दुग्धकणिका निष्पन्न पुष्पाञ्जलिः ।
सिन्धुर्मन्थवसुन्धराभृदुदयद्धुन्धुं ध्वनिच्छद्मना
स्तुत्वा माधवमद्भुतामलभत त्वामम्ब कन्यामणिम् ॥

SrAamyat pannaga vaktra koTara marunnunormi sanghaTTanAd
jhATitya Urdhva visAri dugdhakaNika nishpanna pushpAnjali: |
sindhu: mantha vasundharAbrdudayat dhundhum dhvani: chadmanA
stutvA mAdhavam adbhutAm alabhata tvAmamba kanyAmaNim ||

Meaning:

Mother, Samudra rAjan worshiped mAdhavan in the following ways and obtained You. The breath of the snake Vaasuki that was used as the rope lifted the ocean waters as if two palms are folded in supplication and offering flowers, the flowers being the milk droplets of the ThirupArkkadal. The sound of the churning produced with the Mandara Mountain as the axis resounded as if some one was beating the drums.

Comments:

The poet says that the Samudra rAjan did not beget PirAtti as easily as he got the Kaustubham and the kalpaka vrksham. He prayed fervently to SrIman nArAyaNa and got the boon of having PirAtti as his daughter. This slokam explains how he prayed to SrIman nArAyaNa.

When the ocean was churned with Mandara Mountain as the axis and the snake Vaasuki as the rope, the snake could not withstand the pain. So he let out a big sigh through his cave-like mouth. The wind from the sigh caused great waves in

the ocean that rose up to the sky splashing a lot of milk. The milk droplets looked like white flowers that the ocean king was offering to EmperumAn. The sound that occurred during the churning sounded "dhUm dhUm" and was like the sound of the ocean king's rhythmic prayer to the Lord.

The poet describes SamudrarAjan's prayer to MahA Lakshmi to beget Her as his daughter as: "amba! kanyAmaNI m tvAm mAdhavam adbhutA malabhata".





SrI Woraiyur Kamalavalli ThAyAr

Slokam 11

सिन्धुक्रोडस्थपुटविलुठन्मन्थलब्धावतारैः
धुन्धुङ्करैस्त्वदुदयमहे दुन्दुभिश्चीमति श्रीः ।
प्राञ्चो झञ्झानिलपटुनटोन्नाटितप्रौढवीची-
वल्लीहल्लीसकमलकयन्नन्तरुल्लीढर्षाः ॥

sindhu kroDa sthapuTa viluThat mantha labdhAvatArai:
dhundhunkArai: tvat udayamahe dundubhi SrImati SrI: |
prAnco jhanjAnila paTunaTa unnATita prauDha vIcI-
vallI hallIsakam akalayannanta: ullIDha harshA: ||

Meaning:

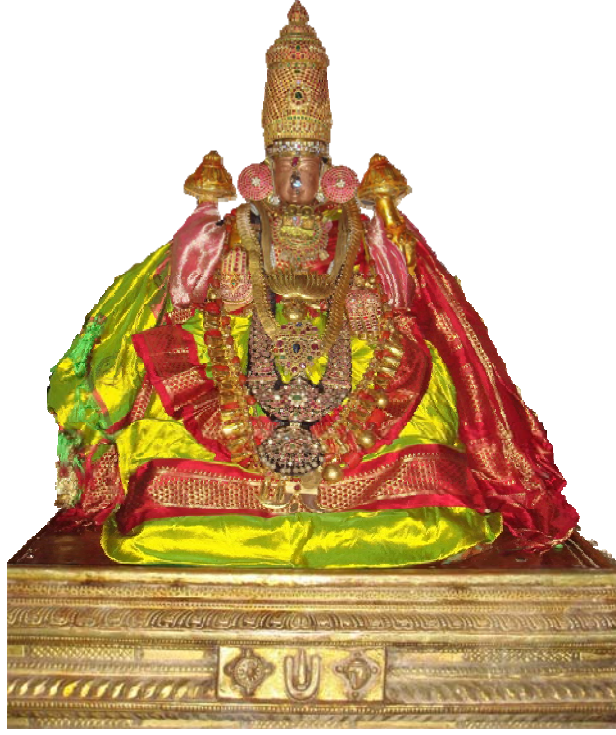
Oh SrI Devi! A mighty wind arose when the Mandara Mountain spun and swirled. That sounded like the dhvani from the beating of a great drum (berigai/ dhundhubhi). The circular waves the wind created reminded one of a ladies' dance where they form a circle and clap their sticks (kOIAttam).

Comments:

During any great event, the drums are sounded and womenfolk dance around to celebrate it. Many people enjoy the scene. The emergence of Lakshmi looked like one such event. Berigai is big drum and so was the Mandara Mountain. The sound that the Mandara Mountain produced, when used as a churning rod was also loud. The wind that occurred during the churning seemed like a dance teacher. The wave pattern that occurred during the churning was circular similar to the circle that women create during their KolAttam dance. The observers of this great event were the Devas and Asuras.

The scene looked as if the expert dance teacher Vaayu commanded the students, the waves, to dance with joy at the occasion of PirAatti's emergence.





SrI Perundevi ThAyAr

Slokam 12

बर्हं भ्रान्त्वा चिकुरमुदधेरुद्भवन्त्या भवत्या
बद्धा मन्थक्षितिभृति सुरैः पन्नगाः स्वन्नगात्राः ।
तत्कालैकोचितमतिजुषः त्रासतस्त्यक्तचेष्टाः
राजीवाक्षप्रणयिनि भृशं रज्जुतामभ्यनैषुः ॥

barham bhrAntvA cikuram udadhe: udbhavantyA bhavatyA
baddhA manthakshitibhrti surai: pannagA: svinna gAtrA: |
tat kAlaikocitamati jusha: trAsata: tyakta ceshTA:
rAjIvAksha praNayini bhrSam rajjutAm abhyanaishu: ||

Meaning:

The snakes tied as a tether around the Mandara Mountain saw the whiff of hair on Your forehead and mistook it for peacock feathers. They decided to suppress their natural instinct and act like a rope lest they attract the peacock's attention and their subsequent destruction.

Comments:

When Vaasuki was used as the rope , the Devas tied other smaller snakes to its body so that it shared the labor with them and served as a strong tether. The other snakes controlled their urge to hiss, bite and move around and remained calm. The poet says that they did so not because of the pain that wore them out but due to following reason. The snakes saw a few strands of PirAttI's hair on Her forehead. They mistook them for peacock feather, as they were soft, shining and dark. They decided to stay quiet so as to not get the attention of the peacock lest it destroys them (tatKAlaikochita-matijusha: trAsata: tyakta ceshTA:).

It is said that in the presence of EmperumAn both the acit and cit should act like acit. Here the cit that is the snake decided to behave like an acit, the rope, in the presence of PirAttI.

This slokam is an example of the poet's great imagination.



Slokam 13

आलोक्य तत्रभवतीमवतीर्णरूपां

वृष्टा मुदा सुमनसः सुमनः प्रधानैः ।

पिण्डीभवद्भिरखिलाम्ब पयः पयोधेः

डिण्डीरखण्डनिवहैः सममाप्लवन्त ॥

Alokya tatra bhavatIm avatIrNa rUpAm
vrshTA mudA sumanasa: sumana: pradhAnai: |
piNDI bhavadbhi: akhilAmba paya: payodhe:
DiNDIra khaNDa nivahai: samamAplavanta ||

Meaning:

When ThirupArkkadal was churned, the foam that came up looked like butter floating on the surface of the milk that is churned. The Devas were elated that PirAtti emerged from the ocean. To show their happiness they showered karpaka flowers that also looked like the foam. The flowers floated on the surface of the ocean along with the foam. The poet says that both the flowers and foam danced on the water surface to show their joy.

Comments:

The joy of the devAs as they saw the emergence of MahA Lakshmi from the Milky Ocean is described this way by the poet: "tatra avatIrNa rUpAm bhavatI Alokya, vrshTA mudA sumanasa:".

PirAtti is addressed as akhilAmbA, the mother of everyone. One can humorously recall that the moon is called "Canda Mama" or the moon uncle. If the moon is the uncle, the brother of one's mother, then the mother can be none other than PirAtti, Who is his sibling.

Slokam 14

अम्ब स्वयं त्वयि चिरादवतीर्णवत्यां
मन्थश्रमव्यपनयाय मखाशनानाम् ।
श्रान्ताहिरञ्जुकबलीकृतिशङ्कयेव
क्षीरोदरोधसि शनैरनिलश्चचार ॥

amba svayam tvayi cirAd avatIrNavatyAm
mantha Sramavya panayAya makhASanAnAm |
SrAntAhirajjukabalIkrti Sankayeva
kshIrodarodhasi Sanai: anila: cacAra ||

Meaning:

Amba! Due to Your sankalpa to emerge slowly, the DevAs churned the ocean for a long time. The breeze that was flowing to relieve the DevAs of their tiredness was gentle as it was worried that the snakes that were hungry will swallow it.

Comments:

It is the nature of the breeze to flow gently. The poet assigns this nature to its fear that the snakes will swallow it.

The breeze blew in gently (anila: Sanai: cacAra). The breeze flew that quiet way since it was afraid the tired and famished snakes would gulp it as a mouthful of food (KabalIkaraNam).

The term "Sanai:saccAra" also means like the planet Saturn (Sani). Sani also called as Saniscara: is said to arrive quietly and hold on to the person who is destined to experience its effects according to the planet positions in his horoscope. Here the pace of the breeze is compared to the slow and quiet movement of the Sani.



SrIrangam Dhivya Dampathi Serthi

Slokam 15

सान्द्रोत्कण्ठामसृणमधुजित्सादरापाङ्गधारा-
सध्रीचीभिः श्वसनविसरद् दुग्धवीचीभिरब्धिः ।
उद्धाहारव्यं कमपि भवतीमुत्सवं लप्स्यमानां
मातस्तातो मधुरमनयन्मङ्गलस्नानकर्म ॥

sAndra utkaNThAmasruNa madhujit sAdara apAngadhArA
sadrIcIbhi: Svasana visarad dugdha vIcIbhi: abdhi: |
udvAhAkhyam kamapi bhavatIm utsavam lapsyamAnAm
mAta: tAtO madhuram anayan mangalasnAna karma ||

Meaning:

Oh MatA! Before Your marriage to Sriman NaarAyaNan, Your father the Samudra rAjan bathed You with the cooling glances of Sriman NaarAyaNan and with the milk droplets that were carried by the wind from ThirupArkkadal.

Comments:

It is customary to give a holy bath (*mangaLa snAna Karma*) to the bride before her marriage. The Samudra rAjan followed this custom before offering Sri Maha Lakshmi in marriage by bathing Her with the milk droplets from the ocean. The milk was as pleasant as the glances of Sriman nArAyaNan (*madujit sAdarApAngadhArA*).

In olden days the bride and groom *saw* each other only on the wedding day. Their first encounter *was* their sight of each other. In RamayaNa Sri Rama's first meeting of Sita PirAtti is described by Kambar as "*aNNalum nOkinAr avaLum nOkinAL*".

Following this tradition EmperumAn sees PirAtti only on the day of their marriage. (This tradition is observed strictly at Srirangam and Kaanchi temples, where there are separate sannidhis for ThAyAr.) He pours out *hence* all His love for Her through His cool glances that are compared to the pleasant waves of ThirupArkkadal. The waves occur without a break. EmperumAn's glances are always with PirAtti. It is said that during creation EmperumAn seeks PirAtti's approval for His action by looking at Her facial expression constantly.



Slokam 16

सुधोदधिसमुद्भवत्सुरतरुच्छटान्तगते
मनोज्ञमणिमण्टपे महति रत्नसिंहासने ।
स्थितां मणिसरोरुहे त्रिदशसुन्दरीसेवितां
जयाय भवतीमहं जननि सन्ततं चिन्तये ॥

sudhodadhi samudbhavat suratarucchaTAntargate
manojn~a maNimaNTape mahati ratnasimhAsane |
sthitAm maNisaroruhe tridaSa sundarI sevitAm
jayAya bhavatImaham janani santatam cintaye ||

Meaning:

Oh Janani! You adorn the lotus throne made of precious gems in MaNi MaNTapam surrounded by Karpaka trees. Celestial maidens worship you (tridaSa sundarI sevitAm). I meditate upon Thee to cut asunder the bondage of worldly life (samsArA).

Comments:

The visualization of MahA Lakshmi born out of the Milky ocean (sudhOdadhi samudbhavati) being seated under the grove of Karpaka trees (sura taruc-chaTAntargate) on a gem studded throne (ratana simhAsane) inside a most beautiful MaNi MaNTapam (manojn~e MaNi MaNTape) is most beautiful.

The kavi says that he will be contemplating on PirAtti constantly through the term "santatam cintaye". This is similar to EmperumAnAr's description of bhakti yogam where one contemplates on sriya:pati like the flow of oil (taila dhArA).



Slokam 17

अभ्यर्णस्फुरदप्सरःकरधृतैरुद्दामदुग्धाम्बुधिः
 स्वैरोत्सुत्वरविचिकासहचरैः संवीजितां चामरैः ।
 हस्तालङ्कृतपङ्कजामभिनवाकल्पैरनल्पैः शुभां
 अम्ब त्वामुषसि स्मरामि जगतामातङ्ककूलङ्कषाम् ॥

abhyarNa sphurad apsara: karadhrtai: uddAma dugdhAmbudhi:
 svairot srtvara vicika saharai: samvIjitAm cAmarai: |
 hasta alankrta pankajAm abhinavA kalpairanalpai: SubhAm
 amba tvAmushasi smarAmi jagatAmAtanka kUlankashAm ||

Meaning:

Lakshmi! Celestial maidens fan you with cAmarams that are as white as the waves of ThirupArkkadal. Your Hands beautify the lotus that They. You are adorned with many beautiful jewels. You remove our sorrow. I meditate upon thee at the daybreak (ushat kAalam).

Comments:

The poet says that rhythmic waving the cAmarams simulates the white waves of ThirupArkkadal rising and falling. A river flowing up to its brim is called "kUlankashA". This is compared to PirAtti. The water is clear and very majestic in its flow. It quenches the thirst of those who seek it. Similarly Sri Lakshmi has a very graceful demeanor and quenches the thirst of those suffering from the pangs of samsArA (Atanga kUlankashA).

In this slokam the poet has established the Paratvam of PirAtti that She is the ISvari like EmperumAn. Her paratvam is indicated by the fact that celestial maidens serve Her. Her bhogyatvam is indicated by the presence of the lotus on Her hand. Her ASrayatvam is indicated by the term "jagatAm Atanga kUlankashA". The poet sings that he will contemplate Her at the "ushat kAalam". When a SriVaishNava wakes up at dawn the first thing he would do will be to chant "Hari" seven times. Swami Desikan mentions this in his VaishNava Dinacaryai. Here the poet says he will praise PirAtti first thing in the morning. Sri VenkatAdhvari kavi is following this tradition of his pUrvAcAryar in this slokam.





Slokam 18

भूयासुस्ते त्वदीया मयि हरिदयिते स्थुललक्षाः कटाक्षाः
यल्लिप्साव्यग्रभर्गाद्यमरविरचितैरञ्जलीनां प्रपञ्चैः ।
मन्थाद्रिक्षोभदुःस्थं कलशजलनिधेर्मध्यमुत्सृज्य वेलां
प्राप्तै रेजे सरोजैरिव नवरजनीनायकालोकमूकैः ॥

bhUyAsuste tvadIyA mayi haridayite sthulalakshA: kaTAKshA:
yallipsAvyagra bhargAdyamara viracitai: anjalInAm prapancai: |
manthAdri kshobhadu:stham kalaSa jalanidhe: madhyam utsrjya velAm
prAptai reje sarojai: iva navarajanI nAyakA lokamUkai: ||

Meaning:

Hari dayite! (consort of NArAyaNA), DevAs joined their palms together as anjali mudra to you and prayed for your kaTAKsham. Their folded palms looked like lotus buds. I now seek such an esteemed kaTAKsham of yours that Siva and other DevAs longed for.

Comments:

The poet gives a very interesting reason for the occurrence of the lotus buds. Before the ThirupArkkadal was churned, lotus flowers had bloomed in the middle of the ocean. After churning, the ocean became muddy and the lotuses felt that the water was unfit for their stay; So they decided to come to the shores (manthAdrikshObhadhu:stham kalaSa-jalanide: madhyam utsrjya velAm praptau). At that time the moon rose in the sky. Realising that it was dusk, the lotus flowers closed their petals. The DevAs' closed palms are equated to the lotus buds. What a great imagination!. PirAtti is the moon whose presence makes the palms of the DevAs, the lotuses, to close.



Slokam 19

अग्रे मुरारेरविन्दपीठे

हरित्करीन्द्रैरभिषिच्यमानाम् ।

अवेक्ष्य पुत्रीमखिलेश्वरीं त्वां

आनन्दसिन्धौ निममज्ज सिन्धुः ॥

agre murAre: aravinda pIThe

haritkarIndrai: abhishicyamAnAm |

avekshya putrIm akhileSvarIm tvAm

Ananda sindhau nimamajja sindhu: ||

Meaning:

Oh Lakshmi! Samudra rAjan looked at You being given mangala snAnam by "dig gajams" such as airAvatam and PuNDarIkam in front of Sriman NARayaNan thus making You the Isvari of all the worlds. He was ecstatic that his daughter received such an honor.

Comments:

It is mentioned in Sri VishNu PurANam that the eight elephants (ashTa dig Gajams) that stand guard on the eight directions brought water in golden pots and in front of EmperumAn gave mangala snAnam to Sri MahA Lakshmi, Who was seated on a golden lotus throne thus making Her the Empress of all the worlds. It is interesting that the poet says that ThirupArkkadal was immersed in "Ananda kadal" (avekshya putrIm akhileSvarIm tvAm sindhu: Ananda sindhau nimamajja).

Swamy Desikan's thirteenth slokam of SrI stuti describing the dig gajams performing Thirumanjanam for MahA Lakshmi with waters held in golden pots must have inspired VenkatAdhvari Kavi:

अग्रे भर्तुः सरसिजमये भद्रपीठे निषण्णाम्

अम्भोराशेरधिगतसुधासंप्लवादुत्थितां त्वाम् ।

पुष्पासारस्थगितभुवनैः पुष्कलावर्तकाद्यैः

क्लृप्तारम्भाः कनककलकशैरभ्यषिञ्चन् गजेन्द्राः ॥

agre bhartu: sarasijamaye bhadrapIThe nishaNNAm

ambho rASe: adhigata sudhA samplvAt utthitAm tvAm |

pushpa AsAra sthagita bhuvanai: pushkalAvartaka Adyai:

klupta ArambhA: kanaka kalaSai: abhyashincan gajendrA: ||

--SrI stuti: 13th slokam

It is interesting to note that the Samudra rAjan, the king of sAgaram, was immersed in "Ananda sAgaram"



Slokam 20

प्रसभमुदधिकन्ये पश्यतां दैवतानां
परमपुरुषवक्षः पीठमाढौकथास्त्वम् ।
सह दयिततमेन स्वैरकेलौ सतीनां
न खलु निजशिशूनां सन्निधिर्व्रीडहेतुः ॥

prasabham udadhikanye paSyatAm daivatAnAm
paramapurusha vaksha: pIThamADhaukathA: tvam |
saha dayitatamena svairakelau satInAm
na khalu nijaSiSUnAm sannidhi: vrIDahetu: ||

Meaning:

Oh udadhikanye (Samudra kumAri)!. You took seat on EmperumAn's chest without His asking in front of Your children, the DevAs. Such an action will not earn the ridicule.

Comments:

In this slokam the kavi justifies Lakshmi ascending the SrIvatsa mole on EmperumAn's chest when She emerged from ThirupArkkadal. He says it is a normal practice among couples in this world to sit together, talk or do something together in front of their children. Lakshmi took seat on EmperumAn's chest in front of Her children, the DevAs and the asurAs. Thus no one will talk low of Her for this act. There is no cause for shame (na khalu nijaSiSUnAm sannidhi: vrIDahetu:).

Slokam 21

कलितकलशसागरोर्मिगङ्गं

कमपि मुकुन्दमहः कलिन्दजौघम् ।

कनकसुहृदभूषयत्तवाभा-

विततिरतीव रमे सरस्वतीव ॥

kalita kalaSa sAgara Urmi gangam

kamapi mukundamaha: kalindajaugham |

kanaka suhrda bhUshayat tavAbhA-

vitatiratIva rame sarasvatIva ||

Meaning:

Oh Rame! The golden hue of Your body mingles with the blue hue of Srīman NArAyaNa and the milky white colour of Ganga at ThirupArkkadal. This looks like the triveNi sangamam of Ganga, Yamuna and SarasvatI.

Comments:

It is interesting to note that the poet compares Sri MahA Lakshmi to the river SarasvatI (rame! sarasvatIva vitatiratIva). SarasvatI is a mythical river that was once visible. It is said to have gone subterranean now and is not visible to us. However the presence of SarasvatI is the reason for the triveNi sangamam. Similarly the presence of Sri MahA Lakshmi adds to the glory of Ganga and Srīman NArAyaNa and makes them holy.

This slokam reflects the first few words of Sri sUktam "hiraNya varNam hariNIam" where PirAtti's golden hue is mentioned.

PirAtti is said to have "kanaka suhrd". Gold or Kanakam is said to be free from all dosham. PirAtti is also nirdoshA. If there is a situation where one wants to purify gold further it is bathed in milk. Similarly PirAtti emerged from the milky ocean, ThirupArkkadal. When one wears gold and performs an action, the action is said to be free from dosham. Thus gold removes any dosham. Similarly PirAtti is not only blemish free but also makes us blemish-free. The poet implies that by holding PirAtti in his heart and singing Her praise he has vAk suddhi. SarasvatIi means vAk and also sweet words. PirAtti who is mercy incarnate utters only sweet words. She is addressed as RamE. The name means one that is a composite of many qualities. PirAtti's paratvam, pAvanatvam, ASrayatvam and bhogyatvam are mentioned in this slokam to conform with the address RamE.





SrI Vedavalli ThAyAr

Slokam 22

द्युनदीशिशिरं शिरः पुरारेः
भजतीन्दुर्भवती दयारसार्द्रम् ।
हृदयं मुरहर्तुरब्धिजे वां
उचितैव स्थितिरुद्भवानुरूपा ॥

dyunadI SiSiram Sira: purAre:
bhajati indu: bhavatI dayArasArdram |
hrdayam murahartu: abdhije vAm
ucitaiva sthiti: udbhavAnu rUpA ||

Meaning:

abhdhije! (One who emerged from the ocean), Candra your sibling reached the head of Siva that was cooled by the holy river Ganga. You reach the chest of Sriman NArAyaNan that is cooled by His dayA (compassion). It is fit that both You and Candra who were born at the cool place, the ThirupArkkadal reached another cool place.

Comments:

PurAri is Tripura SamhAran. On top of PurAri's Siram and in the matted locks are the cool waters of Ganga (**dyunadi SiSiram Sira:**), which keep Sivan's head cool. There is found Chandran in that cool place. Oh Devi who emerged from the cool Milky Ocean also attained another cool place (viz), "**murahatu: dayArasArdram hrdayam**". These are fitting cool places for You both (**ucitaiva sthiti: udhbhavAnurUpA**).

Siva's head that had Chandra on it still needed the dyunadI Ganga to cool it. Thus the moon served only as a decoration for Siva and did not cool his head. PirAtti on the other hand reached EmperumAn's chest and cooled it due to Her dayA. Otherwise EmperumAn who is danDadharan will not be merciful towards us. Thus PirAtti not only decorates EmperumAn's chest **but** She is also the reason for its coolness.





SrI Padhmavathi ThAyAr, ThiruchanUr

Slokam 23

कमले तोषयितुं त्वां
कान्तभुजान्तरनिशान्तमुपयान्तीम् ।
प्रायच्छदूर्मिहस्थैः
प्रतं रत्नगणमम्बुधिः हरणम् ॥

kamale toshayitum tvAm
kAnta bhujAntara niSAntam upayAntIm |
prAyacchadUrmi hasthai:
pratnam ratnagaNam ambudhi: haraNam ||

Meaning:

Kamale! SamudrarAjan, Your father gave Kausthubha and other precious gems from the ocean as Your dowry, when You accompanied Your Lord to His supreme abode in SrI VaikuNTham.

Comments:

The poet explains the generosity of the Samudra king by mentioning that He gave hordes of the precious gems gathered by the waves that are the hands of the ocean. It is also made clear that the Kaustubha gem was originally SamudrarAjan's that he gave away to SrIman NarAyaNan. The term "haraNam" is interesting. It means demanding and getting something. The poet has used this term to denote dowry.

When a daughter is sent to her husband's house she is regarded highly if she is accompanied by a lot of riches. Samudra rAjan wanted his daughter to be treated well by Her husband's relatives that he sent the gems and jewels first and then his daughter to Her husband's place.

॥ इति श्रीमद्वेङ्कटाध्वरिविरचिते श्रीलक्ष्मीसहस्रे

प्रादुर्भावस्तबकः ॥

|| iti SrImad venkaTAdhviri viracite SrIlakshmi sahasre

prAdurbhAva stabaka: ||

For audio of this stabakam, please click on the link below

<http://www.alamelumanga.org/audio.html>

