

# Kritis on SrInivAsa PerumAL

by Sri PurandaradAsar



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# KRITIS ON LORD VENKATESA

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Commentaries by

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Sri Purandara dAsar



॥श्रीः ॥

॥ श्री वेङ्कटेशाय नमः ॥

SrI:

## PURANDARA DASA AND LORD VENKATESA



Sri Purandara dAsa (1484-1564 C.E) lived for 80 years on this earth, half of which was spent as a Sanyasi. He is considered Naradaamsam. Satya Dharma teeertha of Vyasaraya mutt conferred on Srinivasa (Purvaasrama name) the daasa namA of "Purandara dAsa". He derived his inspiration from the three strands of musical tradition-Karnataka, Maharashtra and Hindusthani - and poured his bhagavd bhakthi in the two musical styles of Margi and Desi. As a Karnataka Sangita Pitamaha, he followed the foot steps of the great Talapaakam Annamacharya, who sang the glories of Tirupathi VenkataramaNan day and night. For additional details on Purandara Daasa's krithis and to listen to some of them, please refer to:

<http://www.carnaticmusic.esmartmusic.com/sripurandaradasa/purandaracomp.htm>

<http://www.carnaticcorner.com/library.html>

<http://www.dvaita.org/haridasa/dasas/purandara/purandara.html>

### VISITS OF PURANDARA DAASA TO TIRUPATI:

Purandara Dasa following his dAsa Vritthi wore his Tulasi mala, Gajjai and held his chaplaa kattai in one hand and his tampuraa in the other hand and climbed the seven hills many times to have the darsanam of Lord Srinivasan. He had a great attachment to his "name sake", Srinivasan. He will run off to Tirupathi in a moment's notice, when the thought of Srinivasan overpowered him. He offered his Sangeetha Saurhabham on those occasions to the Lord of seven



hills. One such krithi is set in Raagam Sindhu Bhairavi:

*Pallavi:*

venkaTAcala nilayam vaikuNThapura vAsam

pankaja nEtram parama pavitram

Sankha cakradhara cinmaya rUpam (venkaTAcala)

*anupallavi:*

ambujOdbhava vinutam agaNita guNa nAmam

tumburu nArada gAnaviOlam (venkaTAcala)

*CaraNam:*

makara kuNDaladhara madanagOpAlam

bhakta pOSaka shrI purandaravithalam (venkaTAcala)

Here, Purandara Dasa worships Srinivasa as Sri VaikuNThanAtha with His base in Thirumalai. There he sees Him with His lotus eyes, Sankha and chakra, chinmayaananda roopam enjoying the divine music of sage Narada and Thumbhuru and the eulogy of His lotus-born son, Brahma. His indescribable sacredness and unimaginable nAama mahimA are then referred to. Lord of Thirumalai must have given darsanam to him as the most enchanting Madana Gopala wearing Makara Kundalam. Dasar salutes this protector of devotees in the rakthi ragam of Sindhu Bhairavi .





'venkaTaachala nilayam'



'SaraNu VenkaTaramaNA!'



On yet another occasion, He chose Bhairavi ragam and offered SaraNaagathi at the feet of Lord Srinivasa :

*Pallavi:*

SaraNu venkaTaramaNaa ninne saranava nambitech naanu

*anupallavi:*

KaruNaa saagara kaamita palaveevaa

SaraNa bhaktara kaava garuDa vaahana deva

bhakta vatsala hariyeh namma bhava dhuritaparihaaraNeh

*caraNam:*

akilanTakoTi brhmaaNda naayaka

Saranobhaktaragaava sura munigalehdeva

desagatikavaadha namma Seshagiri ISaa

SrI venkaTa giri tirumaleSaa

daasa daasarasalahuva SriIpurandara vittala (saraNu)

Daasar cries aloud to the KaruNaa Saagaran and addresses Him as the munificent boon-granter. He says: "O Lord who rushes on the back of Garuda to protect the devotees in distress! Hari! Bhakta Vatsalaa! Please banish my fears and sufferings associated with Samsaaric life. I am counting on Your Dayaa and anukampa".

In the caraNa Vakhyams, Daasar addresses SrinivAsa as the antharyaami Brahman residing inside the crores and crores of chetanas and achetanas of His universe and salutes Him as the Lord of the Seven hills sanctified by His residence. He recognizes him as the Apath Bhaandhavan, who comes to the rescue of Devas and Sages during their times of distress. He points out that





this Seshaadri Sekhara Vibhu never fails to protect His devotees. He declares his Maha ViswAsam as the central credential of his Saranaagathi to VenkataramaNan.





Daasar chose a rare rAgam known as Siva KalyaaN for his third krithi on Srinivasa, who gave darsanam to him as Govinda. In this Govinda naama sankeerthanam echoing in the Seven Hills as "Govindaa, Govindaa" as we hear it even today, when the Bhakthaas come in front of Venkataachalapathi, Daasar declares:

*Pallavi:*

govindaa nimma naamave chenthaa

*Charanam:*

aNureNu truNa kaashta paripurNa GovindA

nirmalaathmakanaahi iruvateh aanandaa (Govindaa)

srishti sthithi laya kaaraNa Govindaa

Yee pari mahimaayeh tiLiyuvadaanandaa (Govindaa)

Parama purusha Sri Purandara Vitalana paaduva

daasara salahoovavadhaanandaa (Govindaa )

In the carana vaakyams, Daasar describes the pervasive and seamless presence of SrinivAsa Govindan from atoms, dust particles, blades of grass to dry branches and every thing in this universe. The greatest joy that a Jeevan can experience is the understanding of this principle of yours and to stay in the blemishless and pure state (nishkaLanga, nirmala) exhibited by You. Oh Lord, the one responsible for the creation, protection and destruction of the universe and its beings! What a joy it is to understand this truth about yourself being the root cause for the functioning of your universe and to sing about your limitless auspicious GuNaas. The Dasaas immersed in the nectar of joy through the Naama Sankeerthanam of your Sahasra nAmAs forget every thing and do not let their mind wander into worthless pursuits.





Ninna nodi dhanyanaadenoh hey srinivasa!



adiyEn will continue now with Dasar's Venkatesa Krithis in Ragas Thodi (ninna nodi), Madhyamaavati (Tirupati VenkataramaNa ninage), Kambhoji (naanenu Maaditheno Venkataraaya), Ananda Bhairavi (Srinivaasa nine paaliso srutajana Paala ) and Vasanta (baarayaa VenkataramaNaa).

Daasar chose Thodi Raagam to perform SaraNagathi to the Lakshmi RamaNan standing on the peak of the seven hills. Here he states that he has become blessed by the Darsana Bhagyam of His Subaasrayam. O Lord who has Vynatheya as your vehicle (Pakshi Vahanaa)! O Lord who destroys the Asuraas! O lotus eyed one! O KaruNaamurthy who took a message to Duryodhanaa's court and pleaded the case of the Paandavaas! Please cast Your dayaa laden glances on me and protect me. These thoughts are summarized in the following Pallavi and Anupallavi VAKyams:

*Pallavi:*

Ninna nodi dhanyanaadenoh hey srinivasa!

*Anupallavi:*

Pakshivahana lakshmi ramana lakshya kottu

Nodo paandu paksha sarva daitya siksha

Rakshisenna kamalaaksha (ninna nodi)

*caraNam:*

desa desa tirigi naanu aasa bhaddha naateh

swami daasanu naanalava Jagadeesa kaayO

srinivasa kantu kanaka kelO yenna

antaranga daasayennu antaravillateh

paalisu SrIkAnthA , Purandara VittalO





In the caraNa vaakyams, he asks a question of Sri Venkatesa consistent with the Daasa Vrutti that he has chosen (tamburi Meetitava --taaLava tattitava--gejjaya kattitava --gaanava maaditava):

O VenkataramaNaa! Govindaa! Am I not a servant of yours as I go from place to place singing your praise and being overcome by that moving experience? Do not you know that in my heart of hearts I want to be protected by you from the Samsaaric ills?

Jagadheesaa! Please show me the sanmaargam and get me across this fearsome ocean of Samsaaraa. Please have Dayaa and take me-- who is sinking in this ocean-- by your hand and lift me up. Daasar performed SarANAgathi in this manner in the Thodi rAga krithi .

In the caraNa vakhyams Daasar addresses the Lord on whose chest resides Sri Devi as Sri Kaanthan. Earlier in anupallavi, he addressed Him as Lakshmi RamaNaa to remind himself and us about His status as the one who gives immense Joy to Sri Alamelu Mangaa presiding over Her temple at Thirucchaanur. Thus Daasar makes SaraNAgathi in the classical way prescribed by the Acharyas of one Sri VaishNava sampradhaayam. This Prapatthi to Jaganmaathaa and Jagannaathan at the same time reminds us of the first two verses of Sri Venkatesa Prapatthi. The two verses are as follows:

ईशानां जगतोऽस्य वेङ्कटपतेर्विष्णोः परां प्रेयसी

तद्वक्षःस्थलनित्यवासरसिकां तत्क्षान्तिसंवर्धिनीम् ।

पद्मलाङ्कतपाणिपल्लवयुगां पद्मसनस्थां श्रियं

वात्सल्यादिगुणोज्ज्वलां भगवतीं वन्दे जगन्मातरम् ॥

ISaaNAm jagatoasya venkaTapate:





vishNo: parAm preyasIm

tat vakshasthala nityavAsa rasikAm

tat kshAnti samvardhinIm |

padmAlankruta pANi pallava yugAm

padmAsanastAm SriyAm

vatsalyAdi gunOjjvalAm bhagavtIm

vande jaganmAtaram ||

श्रीमन् कृपाजलनिधे श्रितसर्वलोक सर्वज्ञ शक्त नतवत्सल सवेशेषिन् ।

स्वामिन् सुशील सुलभाश्रितपारिजात श्रीवेङ्कटेश चरषौ शरणं प्रपद्ये ॥

Sriman krpAjala nide Srita sarvaloka

sarvaj~na Sakta nata vatsala sarvaSeshin |

svAmin suSeela sulabhaaSrita pArijAta

SrI VenkaTeSa caraNau SaraNam prapadye ||

The first Prapatthi slokam salutes the consort of Lord Srinivasa as PadmAsani, who resides in the chest of the Lord and increases His forbearance (Kshaanti) for our trespasses as our compassionate Mother .She is saluted here as the ocean of Vaatsalyam (endearing affection) for us and is resplendent with that KalyANa guNam as the mother of ALL the beings of this Universe.

After this salutation to Sri Devi in the traditional manner, the second slokam goes on to offer Prapatthi at the Lotus feet of the Lord. This slokam addresses the easily accessible Paarijaatha pushpam standing on the top of the seven Hills as Sarva Seshin, Sarvaj~nan, Krupaajala nidhi, Sakthan and SwAmin. Each of



the nAmAs incorporated in this verse are powerful reminders of the Lord of Alamelu Mangaa, who has Dayaa as His cardinal Kalyaana GuNam. Each of these nAmAs can be connected to Dayaa Devi saluted by Swami Desikan in his DayA Satakam. Swami Desikan has invoked Lord Srinivasa's Dayaa as a Devi and conversed with her through the Slokas of DayA Satakam. . Swami Desikan had AzhwArs in mind, when he chose the above words to describe the twelve Bhagyasaalis some two hundred years before the birth of Purandara Daasa. Latter is indeed fit to be considered as one of the great devotees of Srinivasa, who immersed deeply (AzhwAr) in the Kaarunya Gangaa of Kamalaa Kanthan (kamalA kAnta kARuNya gangA plAvita:). Daasar performed SaraNagathi to that Sri Devi, the mother of the Universe in Her role as the embodiment of the Daya of Srinivasa (Sreyaseem SrInivAsasya karuNaamiva rUpiNeem).

In this Thodi krithi as well as in the earlier Bhairavi and Siva KalyAN krithis, Daasar captures the essence of the above two slokAs of Sri Venkatesa Prapatthi. He salutes the self-manifested ocean of KaruNaa, which is limitless and offers the bhagyam of Darsanam to us at the environs of Vrisha sailam in a manner evocative of Swami Desikan's ninth verse of Daya Satakam:

कमप्यनवधिं वन्दे करुणा वरुणालयम् ।

वृषशैल तटस्थानां स्वयं व्यक्तिमुपागतम् ॥

kamapyanavadhim vande karuNaa varuNaalayam |

vrsha Saila taTasthAnam svayam vyaktimupAgatam ||





One evening Dasar was resting on a pial of a house in the Sannadhi Street of Lower Tirupathi after his darsan of Sri Govindaraja of Keezha Tirupathi (This is the archa mUrthy consecrated by Sri Raamanuja few hundred years earlier). Next morning Dasar was going to climb the seven hills for the darsanam of Lord Srinivasa of upper Tirupathi. He had finished his Sandhya Anushtnam and was engaged in Dyaanam of Sri Venkatesa. It was getting dark. He saw then a most beautiful lady rushing on the street with a VeeNa in her hand. Dasar was awe struck at this unusual sight and was emboldened to ask the young woman as to where she was going in such haste at that hour. She answered: "Sir, I am rushing to play the VeeNa at the Sannadhi of the Lord of Seven hills, Thiruvencatamudayan". Dasar responded: "Amm! You should not travel alone at night in these mountainous regions. May I therefore accompany you for the sake of your safety?" The lady replied: "Sir, Thank you. I will be very happy if you could accompany me. My name is Ramaa Devi."

Both Dasar and Ramaa Devi climbed the hills and arrived at the gates of the temple of Srinivasa after ardha Jaamam. The temple gates were closed for the day. There was no one near the temple at that late hour. When Ramaa Devi put her foot on the steps of the front gate of the temple, the doors automatically opened. Both of the visitors entered and the temple gates shut themselves behind them. Dasar was wonder struck and traveled to the Garbha Graham of Lord Srinivasa with Ramaa Devi. At that time, Ramaa Devi addressed Dasar and asked him to hide behind one of the pillars of the ardha Mandapam to have the darsanam of the Lord. She entered the sanctum sanctorum and began to play on her VeeNa songs in praise of the Lord of the seven hills. On hearing the divine music, Lord Srinivasa appeared as Sankha-Cakra -Peetaambaradhaari and danced before her to the accompaniment of the music. Dasar was thrilled to hear the divine music and to see the Lord's extraordinary dance.

Lord Srinivasa decided to test Daasar, who was known for his short temper. The Lord stopped His dance and took the VeeNa from the Lady's hand and began to play. He purposely introduced apasvarams in his playing, which fell like





molten lead in Dasar's ears. Daasar was livid with rage and he came out of his hiding place behind the stone pillar and castigated the Lord this way: "Oh Lord of the Universe who is the embodiment of nAdam! How can I put up with you and your apasvarams? Is it fair?" After being addressed this way, Lord Srinivasa and the Lady who played the VeeNa disappeared instantaneously. Daasar recognized his apachAram and asked forgiveness of the Lord through the following four songs:

1. SrInivAsA neene pAliso -- Ananda bhairavi, Adi taaLam
2. bArayyA venkaTaramaNaa bhaktaranidhiye -- vasanta/ Adi
3. tirupati venkaTaramaNa -- madhyamAavati/Adi
4. nAnenu mAditenu venkaTaraaya --kambhodhi/Adi

When Daasar completed singing of these four songs, the Lord and the Lady who climbed the hills with Daasar reappeared. The Lord revealed that the lady, who offered VeeNa worship, was none other than Sarasvathi Devi. Both of them blessed Daasar. The grateful Daasar composed two more songs right there on the Goddess of Learning, Sarasvathi Devi for blessing him this way with the apoorva, antharanga darsanam of the Lord of Thirumalai.

These two songs are:

1. KoDu bEga divyamati sarasvati in Raga Sarasvati and
2. Paalisamma muddhu Saaradeyenna naalikeyalli nilla bharate in Raga nagasvaaraali

After that he sang many songs in praise of the Lord of Thirumalai until the Suprabhaatham time. He incorporated the visesha naamaangitam "VenkaTaramaNaa" in these songs composed and sung in presence of the Lord. Lord Srinivasa was delighted with Daasar and blessed him and lifted him with His divine hands and placed him before sunrise at the front pial of the house, where Daasar was resting prior to the trip up the hills with Sarasvati Devi.





The first of the four krithis composed in front of Sri Venkatesa is the following one in MadhyamAvathi:

*Pallavi*

tirupati vEnkaTaramaNa ninagyAtake bAradu karuNa

*anupallavi*

nambide ninnaya caraNa paripAlisa bEkO karuNa

*caraNam 1*

aLagiriYindalli banda svAmi anjanagiriyali ninda

koLalu dhvaniyudO canda namma kuNDalarAya mukunda

*caraNam 2*

bEDeyADuta banda svAmi beTTada mEle ninda

vITugAra gOvinda alli jEnu sakkareyanu tinda

*caraNam 3*

mUDala giriyali ninda muddu vEnkaTapati balavanta

Idilla ninage SrIkAnta IrELu IOkakananta

*caraNam 4*

Adidare sthiravappa abhaddagaLADalu oppa

bEDida varagaLinippa namma mUDalagiri timmappa

*caraNam 5*

appavu atirasa metta svAmi asurara kAlali odde

satiya kUDADutalidda svAmi sakala durjanaranu gedda





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'Thirupathy venkataramanaa'





*caraNam 6*

bage bage bhakshya paramAnna nAnA bageya sakala SAlyanna

bage bage sobagu mOhanna namma nagumukhada suprasanna

*caraNam 7*

kAshi rAmESvaradinda alli kANike baruvudu canda

dAsara kUDe gOvinda alli dAri naDevude canda

*caraNam 8*

eIIA dEvara gaNDa ava cillare daivada miNDa

ballidavarige uddaNDa shiva billa murida pracaNDa

*caraNam 9*

kASu tappidare paTTi baTTi kASu biDade kaNDu kaTTi

dAsanendare biDa gaTTi namma kEsakki timmappasetti

*caraNam 10*

dAsara kaNDare prANa tA dhareyoLadhika pravINA

dvESiya gaNDala kANa namma dEvage nitya kalyANA

*caraNam 11*

mOsa hOguvanallayya ondu kASige oDDuva kayya

Esu mahimegAranayya namma vAsudEva timmayya

*caraNam 12*

cittAvadhAna parAKu ninna cittada daya ondE sAKu

satyavAhini ninna vAKu nInu sakala janarige bEKu





*caraNam 13*

allalli pariSeya gumbu mattallalli tOpina tampu

allalli sogasina sompu mattallalli parimaLadimpu

*caraNam 14*

allalli janagaLa kUDa mattallalli brAhmaNarUTa

allalli piDida kOIA Ta mattallalli uRige Ota

*caraNam 15*

pApa vinASini snAna hari pAdOdakave pAna

kOpa tAparaLa nidhAna namma purandara viTTalana dhyAna

**FREE TRANSLATION:**

Oh Tirupathi VenkataramaNa! May I be the object of your KaruNaa Please protect me, who believes in you and has sought refuge at your holy feet. Please do not disappoint me by giving me darsanam first and then removing yourself from my presence. Oh Mukunda who has chosen Anjana Giri as your place of residence! Oh Lord who is resplendent with Your Makara Kundalams! The music flowing from your flute is bewitching. Oh Muddhu Venkatesa standing on the top of the Eastern hill ! There is none equal to you in all the 14 worlds. You are indeed the Lord, who is the Jagadaanadakaarakan. As such you gladden the hearts of one and all. You bless those Who practice Dharma Margam and punish those who engage in unrighteous acts. Oh Lord who blesses one with the sought after boons! O Varada ! Oh Moodala Giri Timmappaa! Please protect me, who has taken bath in the auspicious waters of Paapa naasani theertham and drunk the holy Sri Paada theertham of Yours. Please protect me, who has abandoned now the anger and desires and stand in front of you singing your praise. Please come to my rescue !





In the third krithi set in Ragam Kaambhoji, Daasar takes Srinivasa to task for not heeding to his request to bless him with Darsana Bhagyam.

In the krithi starting with the Pallavi "naanegi maaditenO Venkataraya nee yenna kaya beghO", he queries Venkatarayan this way: O Lord! What did I do to deserve this utter neglect and indifference by you? Why won't you come to my side? Oh Deena Rakshaka! "manaabhimaanavu ninnadhu, Yenakkenu?" (anupallavi vaakyam). It is your problem to worry about your abhimaanam (attachment cum affection) for your Bhakthas and the consequent worry to protect them as well. It is not my concern to worry about the harm to your reputation as Bhakta Vatsalan, if you do not execute your self-avowed duties as protector of your bhakthas in times of their dire need and distress. I have done Bharanyaasam to you and the burden of protecting me is your responsibility. I am not therefore worried. Even if I am free of worry, I still do not understand a few things. Please explain them to me. Daasar goes on to describe the matters that confuse him in three caraNams:

*caraNam 1:*

Kari raja karisitaneh draupati devi

peratole kaLusitanen

rishi rajapatni kallaghi shreeyaghitadhu

yee jagavalla ariyareno Govindaa (naanenu )

*caraNam 2:*

rakkasatalanane kelO dhruva raayanu

sikkavanallaveno

ukki paruva karmamaadita ajaamiLa

ninnakkana nahanenO Govindaa (naanenu )





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'Deena Rakshaka!'





*caraNam 3:*

ommadi avalikke yaatatanta avanikke

oppi kottayO bhagyavaa

sarpa Sayana SrI Purandara ViTTalaa

aprimeyane salahO VenkaTaraayaa (naanenu )

### FREE TRANSLATION:

Oh Venkataraya! You are running around boasting the name of Deena Rakshakan. Did Draupathi write a letter to you at the time of her distress asking you to save her from humiliation at the court of evil Duryodhana? The whole world knows that you transformed the Rishi patni Ahalya through your Paada sparsam (contact with the dust associated with your holy feet) from the state of stone to her former beautiful self.

Oh Lord who destroys the Rakshasaas ! Did you not bless the little child Dhruva and respond to his intense penance? Did you not save ajaamiLan, who was intricately bound in the net of his Karmaas? How do you explain your partiality (DaakshiNyam) for him? Was he your nephew? You gave the wealth of all the worlds to your boyhood friend Kusela in return for a handful of pounded rice. What is the mystery here? Oh Lord resting on your serpent bed! Oh Seshadri Sekhara VibhO! Why won't you show mercy to me? What wrong did I do? Why these utter indifference? Thus asks the angry Daasar with salugai in the spirit of nindaa Stuti in this Krithi.





In the next song, Dasar's anger is reduced and he addresses the Lord with affection. In the Pallavi and Anupallavi Vakhyams, he begs the Lord of seven hills to show him the sanmaargam: "Oh Srinivasa! Oh Asritha Jana Rakshakaa Oh Nada Brahmam! Oh VeNugopAlaa! Oh Mukundaa! Oh the essence of Vedas and Vedantha! Oh The embodiment of eternal bliss! You alone can and must save me. Please grant me the boon of following sadaachaaram and the right path. The pallavi and anupallavi Vakhyams containing these thoughts are as follows:

*Pallavi*

SrnivAsa nInE pAlisO Srajana pAla gAnalOla SrI mukundanE

*anupallavi*

dhyAna mALpa sajjanara mAnadim paripAlipa vENugOpAla mukunda vEdavEdya  
nityAnanda

*caraNam 1*

endige ninna pAdAbjava ponduva sukha endige labhayavO mAdhava  
andhakAraNyadalli nindu tattaLisutiheno mukunda

*caraNam 2*

eshTU dina kashTa paDuvudo yaSode kanda drshTiyinda nODalAgade  
muTTi ninna bhajisalAre keTTa narajanmadava dushTa kArya mADidAgyu  
ishTanAgi kayya piDidu

*caraNam 3*

anudina anEka rOgangaLa anubhavisuvenu ghana mahimane kELayya  
tanuvinalli balavilla neneda mAtra salahuva hanumadISa purandara viTTalanE  
kayya piDidu





Oh Srinivasa Please do not abandon me

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In the second charaNam, He asks "eshTu dina kashta paDuvuado YasSode kanda?" (Oh Yasodhaa Bhagyam! How long should I suffer from these samsaeric afflictions?" Won't you cast your benevolent glances at me (Drishtiyintha nodha Bharateh)? "muTTi ninna bhajisalAre keTTa nara janmadava dhushTa kArya mADidAgyu ishTanAgi kayya piDIdu, Srinivasa?" was the next appeal of the dejected Dasar. Oh Srinivasa! It is not clear to me that in this human birth one can attain you by devoting one's life to nAma sankeerthanam about Your kalyaNa GuNaas. Please do not abandon me even if I might have done many worst deeds.

In the final caraNam, Daasar makes a moving appeal to Srinivasa in the spirit of utter meekness (KaarpaNyam) symbolizing his performance of SaraNaagathi. He says: "Oh Lord! You know very well that I suffer daily from the disease of Samsaara. I am not sure that I have the courage and endurance anymore to bear the scorching flames of the fire of Samsaara. I do not have the strength. Your cool and saving glances should fall on me just as abundant rain falls on the parched/scorched land. Oh Lord of the Universe! Please do not forget to come to my rescue". With great humility and meekness, Purandara Daasar performed SaraNaagathi at the lotus feet of Srinivasa and repented for his short temper. The Lord of the seven hills could not hold himself back from his dear devotee any more and appeared before Dasar along with Sarasvathi Devi. Dasar was overjoyed with the blessings of Lord Srinivasa and composed many immortal songs thereafter.

SrinivAsa para brahmanE nama:

dAsan,

Oppiliappan Koil Varadachari Sadagopan





## ADDITIONAL REFERENCES

ON

### SALUTATIONS TO LORD VENKATESA:

The Sundara Simham and Ahobilavalli teams have released a few ebooks as homages to SrI VenkatEsa of the Seven Hills, His ArAdhanam and upAsanam. Here they are for your extended Bhakti rasAnubhavam of ThiruvEngadamudayan's Vaibhavam .

The URL for Sundara Simham is (<http://www.sundarasimham.org>):

**Sri VenkatEsa SrI Sooktis:** Sundara Simham e-book 94 ; It has 59 pages with coverage of SIOkams, meanings of the SuprabhAtham, StOtram, Prapatti and MangaLam of Sri VenkatEsa. This e-book like the other e-books to follow has some exquisite images of the Lord of Seven Hills (uthsavams and visEsha alankArams).

**SrI VenkatEsa ashTOttaram (brahmANDa PuraNam version):** Sundara Simham e-book 95. Detailed meaning of the individual 108 nAmAs of SrI VenkatEsa are assembled here. This e-book has 293 pages with text and individual images for each nAmA.

**SrI VenkatEsa ashTOttaram (VarAha PurANam version):** Sundara Simham e-book 96. The VarAha PurANam version of ashTOttaram is recited every day after the second bell in front of Lord VenkatEsa during the morning ArAdhanam. This ebook has 308 pages .

**Sri VenkatEsa Sahasram:** Sundara Simham e-book 101; This has 292 pages of the abbreviated meanings for all the Sahasra nAmams. After SuprabhAtham, Suddhi, ThOmAlai SevA, Koluvu dharbhar, first bell and naivEdhyam, Sri VenkatEsa Sahasra nAmams are recited over three fourths of an hour. Additional coverage of the meanings of the individual nAmams are underway.





Srinivasa Vaibhavam (AzhwaR MangaLAsAsana Paasurams) and Srinivasa KalyANam are being readied as ebooks for near future release in the Ahobilavalli series (<http://www.ahobilavalli.org>).

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SrInivasa! Govinda!







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