

Swami DeSikan's
sankalpa sUryodayam
(vol 2)

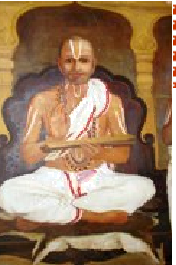


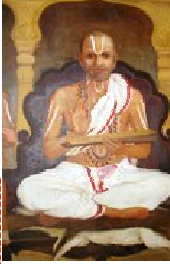
'Sri nrsimha seva rasikan'
Sri Oppiliappan Koil VaradAcAri SaThakopan



Sincere Thanks To:

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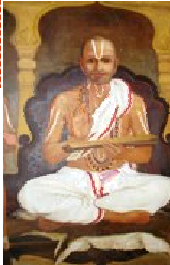


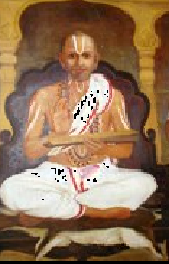
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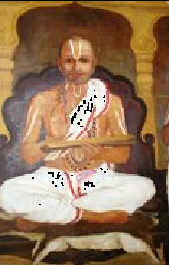


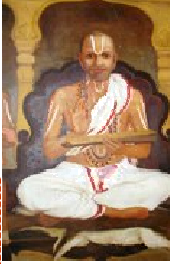


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SrI Lakshmi hayagrIvar - SrI ParakAla maTham
Thanks: parakalamatham.org





॥ श्रीः ॥

Swami DeSikan's sankalpa sUryodayam (vol 2)



Please see volume 1 of Swamy Desikan's SrI sankalpa sUryodayam in the Ahobilavalli e-book series as the 79th e-book at <http://www.ahobilavalli.org>.



Volume 1 contained the coverage of the first five angam-s (chapters).



This Volume 2 will cover the final five angams as below:

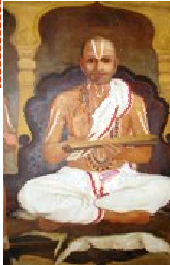
Chapter 6: sthAna viSesha sangraham

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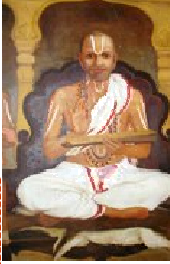
Chapter 9: samAdhi sambhavaH

Chapter 10: niSreyasa lAbhaH





SrI lakshmi hayagrIvar - SrI ParakAla maTham
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॥ श्रीः ॥

SrImAn venkaTanAthAryaH kavitaArkika kesarI |
vedAntAcAryavaryo me sannidhattAm sadA hrdisi ||



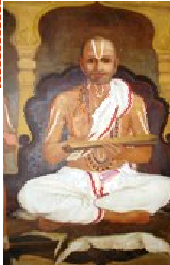
CHAPTER SIX

STHANA VISESHA SANGRAHAM



The 19th chapter of SrImad rahasya traya sAram of Swamy Desikan is the sthAna viSeshA adhikAram. Swamy Desikan instructs in this chapter about the best place for a prapannan (One who has performed prapatti/ SaraNAGati) to reside during the rest of his days of life after prapatti. He comes to the conclusion that the ideal place for a paramaikAnti prapannan should be a place for him to observe his varNASrama dharmam while performing niraparAdha (blemishless) kaimkaryams to BhAgavatAs and the divya dampatis as well as his AcAryan. Swamy Desikan recommends also residence in divya desams sanctified by the AzhvArs or places where BhAgavatAs reside. These places are equivalent to SrI VaikuNTham (vaikuNTha tulyam) according to Swamy Desikan.

In the sixth chapter of sankalpa sUryodayam, Swamy Desikan introduces the good king Vivekan riding on a chariot named Manoratham and driven by the charioteer with the name of Tarkan. Vivekan is in search of an ideal place (viSesha sthAnam), where he can practice dhAraNa, dhyAna and samAdhi as the ultimate three angams of ashTanga yogam prior to his planned battle with the evil king, MahA Mohan. Earlier MahA Mohan had failed in his efforts to interfere with and destroy Vivekan's observance of the first five steps of the ashTanga Yogam (i.e.), Yamam, niyamam, Asanam, PrANAYAmam and PratyAhAram. The superior sadAcAram of Vivekan countered the vile efforts of MahA Mohan and after the successful completion of the first five steps of ashTanga Yogam. Now, Vivekan is on his way to complete the rest of the three yogic steps to gain the needed strength to defeat MahA Mohan in the decisive





battle to come.

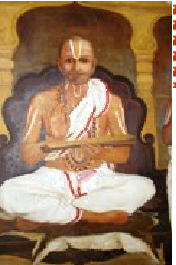
Vivekan addresses his charioteer (sArathi):

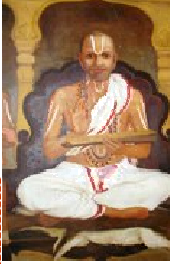
Oh noble Charioteer! We have now won over the indriyams and are ready to practice the last three angams of the ashTAnga Yogam. We need to find an ideal place, where we can practice these three steps without interference. We have traveled all over in search of such a place and have arrived now at the peak of Meru Mountain. The chariot of Manoratham driven by you has uninterrupted passage to all places. Looking from the top of Meru mountain, all the mountains, oceans and the land in between are clearly visible on all the four sides.

Vivekan is taken over by the vastness and beauty of the landscape around the Meru mountain and describes at great length the flora and the fauna there. Tarkan is concerned about the distractions of his king and redirects his attention to the BhU maNDalam and the king agrees that he should focus on BhU maNDalam and wishes to see the different sections of our earth, one by one, to determine which is the best place in the BhU maNDalam to perform his yogic practice to gain strength for the battle with MahA Mohan. Now commences the description of the various places that the sArathy drives the chariot to and halts for the king to take a good look to make up his mind. Swamy Desikan reveals His extraordinary knowledge about the geography of BhArata desam while he describes the travels of Vivekan.

Swamy Desikan blessed us with a grantham known as bhUgoLa nirNayam (a treatise on Indian Geography). This grantham is no longer available to us but the descriptions of the geography of India revealed in this chapter as well as in Hamsa sandeSam provide glorious testimony to Swamy Desikan's knowledge of Indian Geography.

We must remember that there were no planes or speedy vehicles during the times of Swamy Desikan and much of the travel was done by foot or by horse/ bullock drawn carriages. In spite of the challenges of covering a vast





subcontinent like BhArata desam in such a slow mode, Swamy Desikan maps exactly the many parts of India with precision. Such is the greatness of sarva tantra Swamy of ours!



The kailash mountains

The first gaining the attention of Vivekan from top of the Meru peak is KailAsA mountain, where Lord Siva resides permanently. Vivekan concludes that KailAsam may not be appropriate for uninterrupted dhyAnam. His gaze shifts next to GandhamAdhana mountain, where GandharvAs reside. GandharvAs seek sukham just as at svargam, where devAs enjoy such sukham through many bhogams. Vivekan dismisses this place also as being un-suitable for one who wishes to engage in Yogam. He salutes GandhamAdhanam as also the place of residence of the great Raama Bhakta, HanUmAn. This could indeed be a good place for yogam except that the sensuous gandharvAs are always singing and playing their instruments, which would interfere with the concentration needed





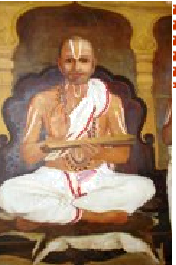
for yogam and might end up generating moham. Rejecting GandhamAdhana parvatam as a place for yogic practices, Vivekan is now introduced to the Himalayas, where many sages are performing tapas. The vidyAdhara dampatis engaged in SrngArams there do not meet the approval of Vivekan as the right place for dhyAnam, yogam and samAdhi. He directs Tarkan to turn the chariot towards AryAvartam with many sacred rivers and tapovanams. Here Vivekan finds the presence of many pAshaNDis (derelicts from dharmams) and decides to continue his journey elsewhere.

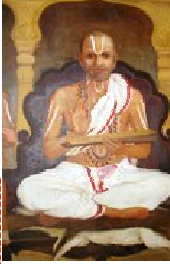


Tarkan drives the chariot south to Ayodhya from the foot hills of the mountains of Nepal. Vivekan salutes Ayodhya as equivalent in glory to SrI VaikuNTham and the Sarayu river flowing by the city as the Viraja river itself. He sees the yUpa stambhams erected by the kings of Raghu Vamsam and recalls Lord Ramacandran taking with Him the entire carAcaram at the time of His ascent to SrI VaikuNTham. He hears the resonating Raama tAraka nAma sankIrtanam every where. Vivekan salutes Lord Ramacandran as the dayAnidhi united with Jaanaki MaatA and as One who gives His protection (abhaya pradAnam) to all who sought His rakshaNam.

'abhaya pradAnam!' - SrI rAma parivar

Vivekan sees the decline in dharmam after Raama's ascent to SrI VaikuNTham and decides to look for other suitable sites to perform His dhyAnam, yogam and realize samAdhi.

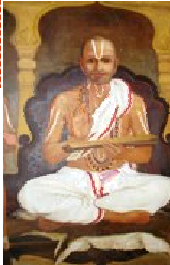


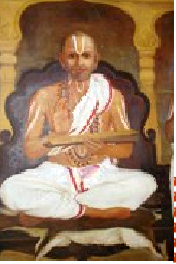


The sacred GanTaki River - Nepal

Tarkan drives the chariot now to MathurA, the avatAra sthalam of Lord Vaasudevan. Swamy Desikan adds two SrI GopAla vimSati slokams to pay His tribute to the navanIta coran and His bAla leelais (ceshTitams) such as the gopi vastrAbharaNam. Here also King Vivekan notices the growth in adharmam at MathurA, since the avatAra pUrthi (completion) of Lord KrshNa and declares that MathurA would not be an appropriate place for his dhyAnam. The sArathi directs the chariot towards north easterly direction and arrives at the most sacred sALagrAmA kshetram, where the marks of BhagavAn's cakram are abundantly imprinted on the silAs of the GanTaki river. Vivekan is disturbed by the activities of the thieves there, who desecrate the sALagrAmams to extract the little gold in them and decides that this divya desam would not be conducive for dhyAnam.

From sALagrAmam in Nepal, the charioteer drives the vehicle named Manoratham to VaaraNAasi kshetram surrounded by the rivers vArA and NAasi, where Paarvati pati performs SrI Raama nAma tAraka mantropadesam to souls





shedding their mortal coils. At VaaraNasi, Vivekan finds that the acAra-anushThAnams is in a state of decline due to the admixture with YavanAs and turushkAs and comes to the decision that it is not a place, where one can reach the end stage of ashTAnga yogam, samAdhi through the steps of dhAraNa and dhyAnam. Vivekan attributes all these declines in dharmam and the growth of dishonorable people (anAryAs) to the cruel influence of the King MahA Mohan and wants to continue with the travel in search of an ideal place for his tapas.

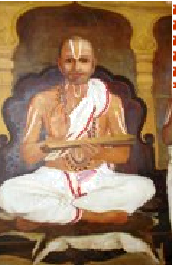


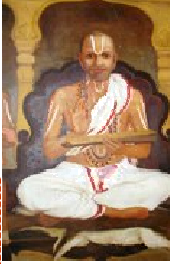
Tarkan's chariot now travels over Vindhya mountain populated by huge assembly of hunters. Sahya Parvatam, the mountain of origin of the sacred river Kaaveri is crossed now and the king arrives at YaadavAcalam or dakshiNa Bhadari, where TirunArAyaNan resides. Vivekan recalls the stay of AcArya RaamAnuja at Yaadava Giri and the AcAryA's hand lift to Brahmam to save it from being sunk in the well of kudrshTi matams. Vivekan salutes TirunArAyaNapuram as "the AcArya sArvabhauma vijaya sthAnam" and pays his tribute to the Lord of this kshetram, TirunArAyaNa:

SrI tirunArAyaNa perumAL - Melkote

laskshmI-kaustubha-lakshaNena vapushA vAcam vinaiva svayam

Sveta-dvIpa-nivAsinAmiva diSan santoshamantarmukham | (Slokam 50)





Meaning:

Lord VishNu with the defining marks of MahA Lakshmi and Kaustubham on His chest resides here and through His arcA samAdhi (silence) delights us just as He makes the residents of Sveta dvIpam contented and blissful.

Vivekan describes the Yadugiri as the cherished ear ornament of KarnATaka desa Lakshmi. He adores the Lord of this sacred kshetram worshipped by sages like Sukha Brahmam as the fear-destroying, wondrous elephant whose protection the righteous ones seek:

SukhAdibhirupAsitam SubhacaritrabhAjo janAH

samasta bhaya-vAraNam SaraNayanti nArAyaNam || (Slokam 51)

Vivekan acknowledges that Yaadavagiri is an ideal place for dhyAnam about the sacred feet of the Lord and yet wants to visit other potential places fit for his ashTAnga yogic observances before he zeros in on one.

The charioteer directs now the ratham south westward to arrive at the ParaSurAma desam, the modern day KeraLa desam. Here Vivekan has the darSana saubhAgyam of AnantapadmanAbha Swamy at Tiruvanantapuram:

nAham nApi ca matsuto na ca surAH sarve na cAmI sadA

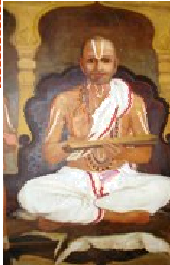
dhyAnAropitacetaso munigaNA jAnanti vishNoH padam |

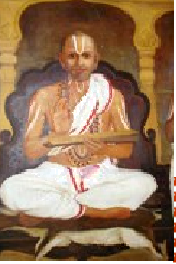
ittham nAbhi-sarojaSAyi prthukavyAhAramAkarNayan

Sete pannaga-sArvabhauma-Sayane SrI padmanAbhaH SriyA || (Slokam 53)

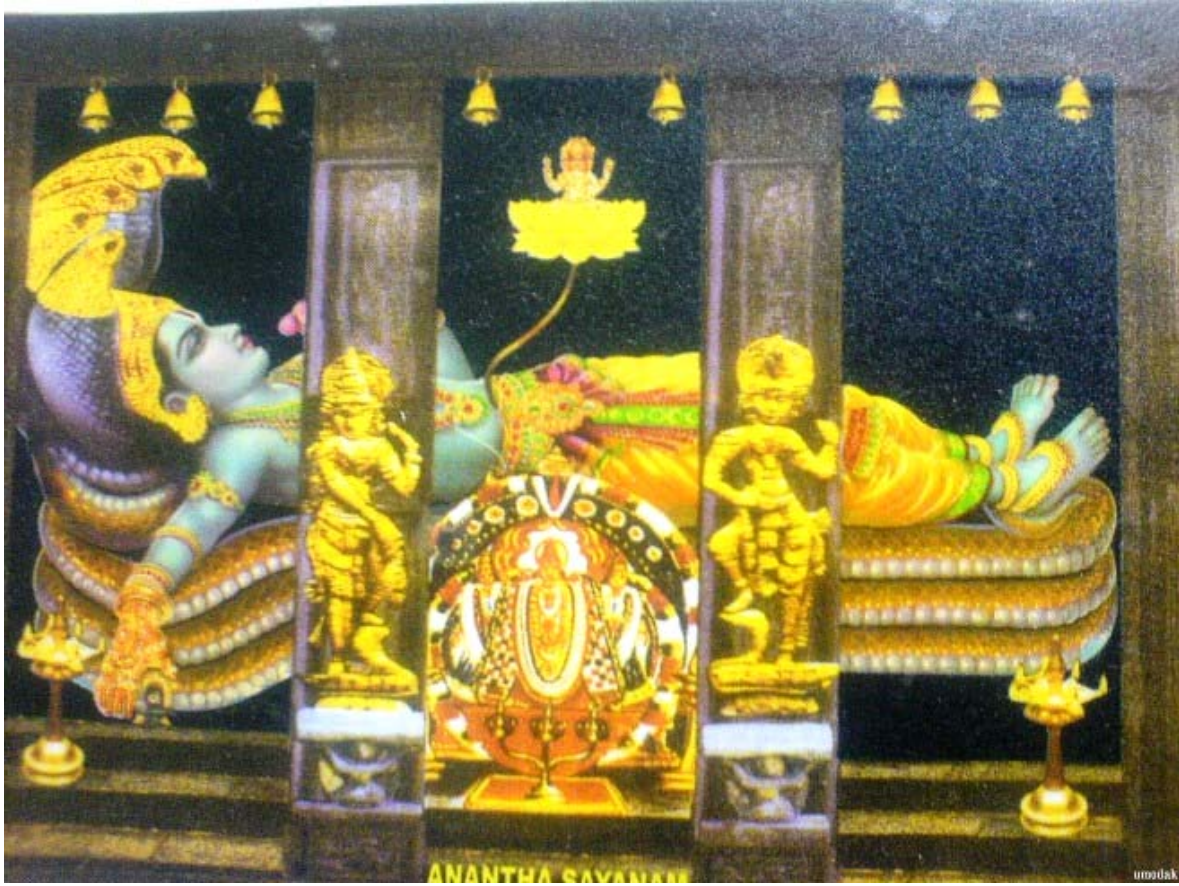
Meaning:

SrI PadmanAbhan resting with PirATTi on the bed of AdiSeshan listens with amusement to the words of His baby son Brahma lying on the lotus growing out of His navel saying "I do not know about the VishNu padam; neither do my son



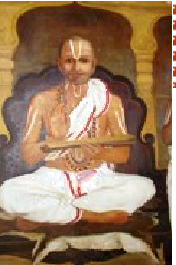


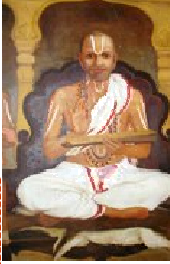
Rudran or the deva gaNams or the assembly of sages performing tapas".



SrI anantapadmanAbha perumAL - tiruvanantapuram

Here again, Vivekan recognizes some lowly bhikshUs pursuing the pleasures of flesh and tempting noble ones interested in moksham and leading them to ignoble paths and concludes that ParaSurAma Kshetram has to be discarded as a place for spiritual pursuits by mumukshus (those who desire moksham). The journey continues westward to Vindhya mountains to malaya Malai, the home of Sage Agastya and the birth place of the river TaamraparaNi known for its six kinds of softwater pearls. The beauty of nature here displayed through verdant sandal wood forests, cool and comforting winds is overwhelming to enhance one's kAmam in a place where the pious sages roam. Vivekan decides that Vindhya mountain region (BhU loka svargam) is not an ideal place for him and directs his sArathy towards PaaNDya desam, where Swamy NammAzhvAr's avatAra sthalam. Vivekan offers his salutations to Swamy NammAzhvAr





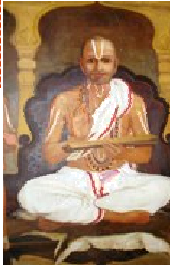
through two beautiful Slokams in a state of blissful devotion and romAnjanam (saharsha-bhakti-pulakodgamam):



swAmi nammAzhwAr - tirukkurukUr

sArAH sArsvatAnAm SaTharipubhaNitiH SAntiSudhAntasImA
mAyAmAyAminIbhiH svaguNavitatibhir-bandhayantIm dhayantI |
pAram pAramparIto bhavajaladhibhavanmajjanAnAm janAnAm
pratyak pratyakshayennaH pratiniyataramAsannidhAnam nidhAnam ||

(Slokam 61)





Meaning:

Swamy NammAzhvAr's divya prabandhams are the most sacred of all poems; they are Veda sAram; they are the inner chambers of SAnti devi; they are the destroyer of mAya vAdi matams through its enduring expanse of sattva guNam and the other side of the samsARic ocean in which the cetanams have the potential for drowning. Swamy NammAzhvAr's aruLicceyalkAL makes directly visible the wealth that has the anugraham of MahA Lakshmi.

AzhvAr established the Supremacy (Paratvam) of SrIman nArAyaNan in His "onRum dEvumil" pAsuram and was honored for that by the Lord of TirukkurukUr (AdinAthAn) with the Mahizha mAalai (VakuLa pushpa garland) that He was wearing. AzhvAr acknowledged that honor with the pAsuram passage:

Atcceytu AzhippirAnaic-cErntavan vaN kurukUr nakarAn,

nATkkamizh mahizh mAalai mARbinan mARan SaThakOpan

niranjanamayam janaH kimapi netramunnidrayan

namasyati SaThadvishe narakavairijIvAtave |

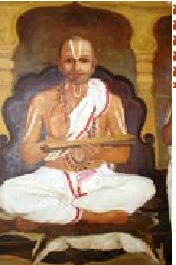
agastyagiri nimnagA subhaga vIcikaSodara-

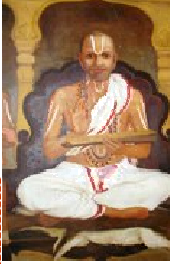
svalakshaNa sarasvatI surabhikesaraSIaghine ||

(Slokam 62)

Meaning:

aDiyEn prostrates before the celebrated SaThakOpa Muni (Swamy NammAzhvAr); His SrI sUktis are known for their beautiful flow like the waves of TaamraparaNi river originating from MalayA mountains and have the fragrance of His divya nAmam. aDiyEn's eyes without the benefit of the unguent of j~nAnam can now experience and enjoy the rUpa, guNa, vibhUtis of KaNNan, who is the life sustaining force for Swamy NammAzhvAr. With out His SrI sUktis, nAstikam would have spread in this world.





The charioteer Tarkan now invites the attention of his king to other sacred divya desams of PaaNDya nADu, TirumAlirumcOlai blessing all cetanams from His seat at Vrshagiri and TiruppullANi, the site of naLa setu. Vivekan comments that all these three divya desams (TirukkurukUr, TiruppullANi and TirumAlirumcOlai) are fit places for engaging in yogam.

Vivekan now suggests that his charioteer drive the ratham in the northeasterly direction towards chOzha desam and arrives at Srirangam. Vivekan is joyous at the sight of Sriranga divya desam filled with ponds full of fragrant KalhAra pushpams used in the ArAdhanam of SrI RanganAthan. He offers his salutations to the Lord of Srirangam, the inner meaning of all the Vedams (nikhila nigama hrdayAntarangam) and the abode of ever expanding waves of dayA (abhangura prasarayA bhagavat anukampayA tarangita vaibhavam):



The Lord of SrIrangam - namperumAL on kudirai vAhanam
(Thanks: www.thiruvaram.com)





nirAtankA rangAdhyushita lalitodhAra pulinAm
 ciraklishTA drshTiSculakayati me colataTinIm |
 yadrcchA nidrANa triyuga SayanIya dvirasana-
 praticchAyAntarvatprthu madhuravIcI parigatAm || (Slokam 67)

Meaning:

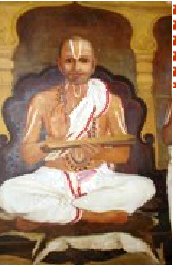
aDiyEn's eyes take in without distraction after a lot of effort, the entire scene on the shoals of Cauvery, where the beautiful Sriranga VimAnam rests and where inside the shATguNya sampUrNan, Lord RanganAthan is engaged in Yoga nidrA. Here the bed of the Lord is AdiSeshan and His immense body casts a huge shadow on the waves of Cauvery river.

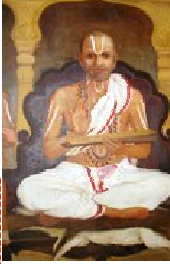
ghanakaruNArasaughabharitAm paritApaharAm
 nayanamahaSchaTAm mayi tarangaya rangapate ||
 duritahutASanasphuritadurdamaduHkhamashI-
 malinitaviSvasaudhadurapahnava varNasudhAm | (Slokam 68)

Meaning:

Oh RanganAthA! Please direct the lustre from Your glances at aDiyEn and let them rebound on aDiyEn. Those glances are known for the flood of KaruNA rasam that they house and for quenching all of our tApams. Further, they whiten the walls (janams), who have been blackened by the fire of their fierce sins and restore them to a pristine white color (sattva guNams).

dAsyam lAsyavatAanumatya manasA rangeSvara tvatpade
 nityam kimkaravANyaham na tu punaH kuryAm kadaryASrayAm |
 mIlaccakshushi vellitabhruNi muhurdattAvamAnAkshare
 bhIme kasyacidADhyakasta vadane bikshAvilAkshAm drSam || (Slokam 69)





Meaning:

Oh RanganAthA! May aDiyEn be blessed to enjoy always servitude at Your sacred feet and serve as Your dAsan only! May aDiyEn be spared the humiliation of seeking alms from an angry rich man, who raises his brow in anger at any one knocking on his door for help.

Vivekan turns now to his sArathi and says that Srirangam is a sacred location for dhyAnam, Yogam and samAdhi since it is a self-manifested kshetram (svayam vyakta kshetram). Vivekan asks his sArathi to tell him about other similar noble places.

Tarkan, the sArathi, describes ThoNDai nADu as the crown jewel of the whole world and talks about the satya vrata kshetram there, where Lord VaradarAjA rules.

kimapi vibudha mukhayaiH sevitam kshetrametat

bhavabhayaSamanArham bhAti satyavratAkhyam |

nijasuta hayamedhe yatra divyena pumsA

kshitikalushamaSesham ksheptumAvir-babhUve ||

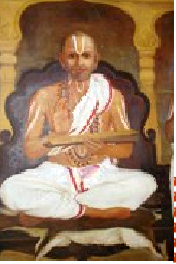
(Slokam 70)

Meaning:

There is a kshetram by the name of satya Vratam. It is worshipped by the eminent among the devAs. It is a place of residence of noble souls. It has the power to quell the fears about samsAram. Here, the Lord (ParavAsudevan) appeared in the agni kuNDam of the aSvamedha yAgam performed by His own son, Caturmukha BrahmA. He incarnated to drive away all the misfortunes of the world. For those who are blessed to live in this divya desam, ParadevatA pAramArthya nirNayam (nArAyaNan is the Supreme God among all gods) is a feature that is maintained from generation to generation.

Tarkan continues with a description of the Lord of satya Vrata Kshetram and





Vivekan listens intently:



SrI perundevi tAyAr and SrI peraruLALa perumAl - tirukkacchi

iha bahavidhisiddhaiH SodhakairindireSam

praNipatanamukhaiSca prAjyabhaktiH prasAdya |

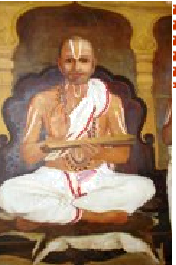
prabhu (bahu) tara paripUtaH karmayogyaH prajAnAm

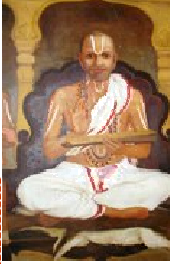
anupadhisuhrdagnIn AdadhItha (dhAno) yajethAH ||

(SlokaM 72)

Meaning:

Lord VaradarAjan (DevAtirAjan) has the peak of Hastigiri as His home. He appeared at the yAga vEdhi of His son's aSvameda yAGam as a dark Agni different from the bright VaidIkAgni and received the Havis offered by Brahma directly. May this PeraruLALan unite with the most merciful and delightful nectar of Perumdevi, the golden creeper for the Kalpa Vrksam of





Her Lord, bless us with moksha sukham.

Vivekan engages in dhyAnam for one muhUrtam, opens his eyes and mentions to the sArati that he has seen now what all he wanted to see and performs panca anga SaraNAgati at the sacred feet of Lord Varadan:

samsAravartavega praSamana SubhadrgdeSika prekshitoham

santyaktonyairupAyairanucita cariteshvadya SAntAbhisandhiH |

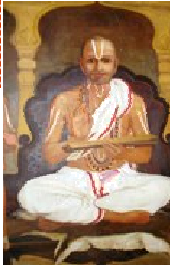
niHSankastattvadrshTyA niravdhikadayam prArthya samrakshakam tvAm

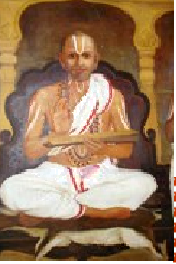
nyasya tvat pAdapadme varada! nijabharam nirbharo nirbhayosmi || (Slokam 74)

Meaning:

Lord VaradA! aDiyEn has been blessed with the auspicious glances of AcAryAs, who have the power to destroy the whirlpools of the samsAric ocean. aDiyEn recognizes my inability (akincanatvam) to practice the demanding Bhakti yogam and therefore have been abandoned by them. aDiyEn has vowed only to do what pleases You and abandon all acts that displeases You and with utter faith in You born out of clear awareness of tattva j~nAnam have requested YOU prayerfully to be my protector and placed the burden of my protection at Your sacred feet. aDiyEn has no fear from here on and feel burdenless.

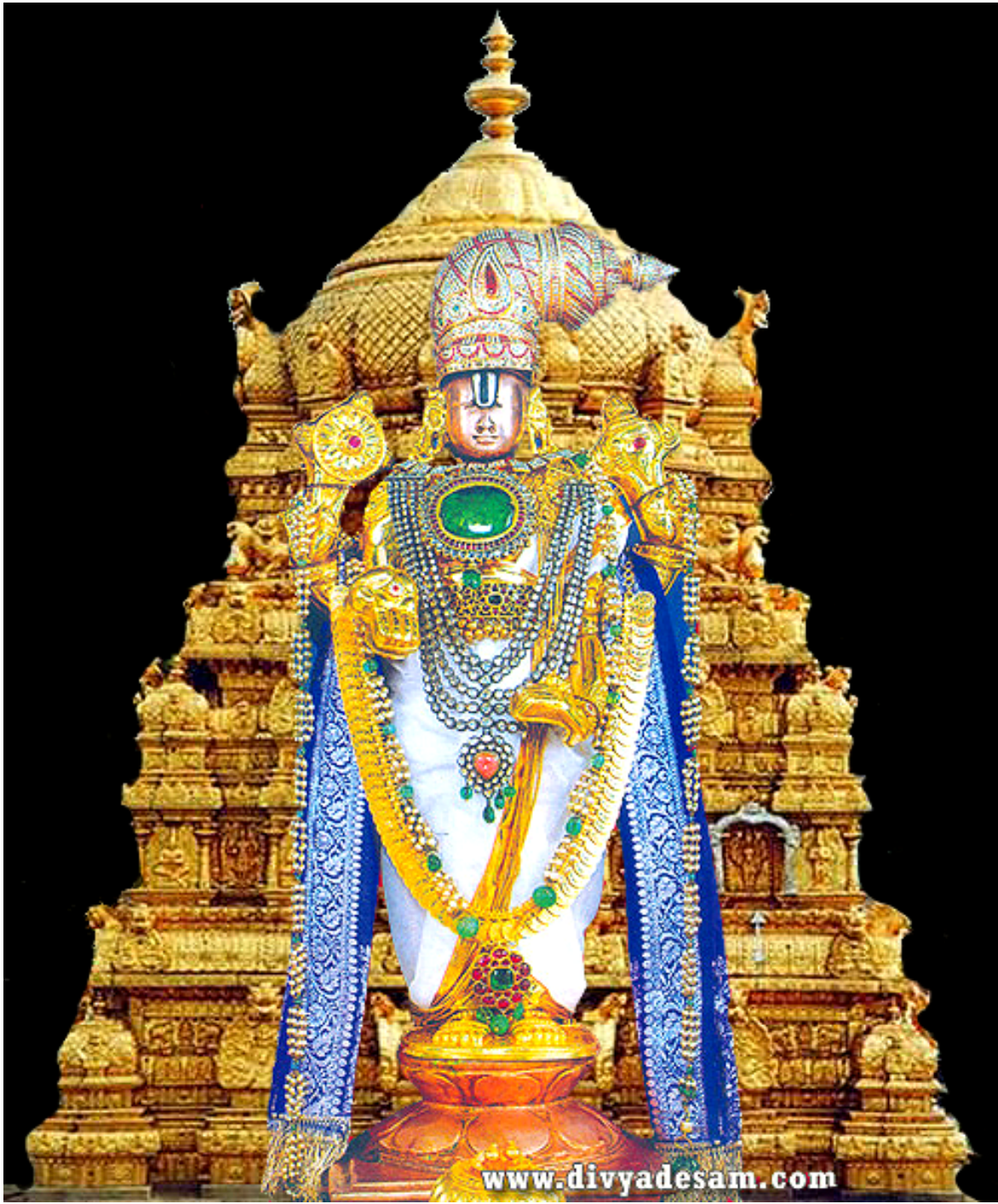
After performing Atma samarpaNam at Lord VaradarAjan's sacred feet, Vivekan's attention is invited by the sArathi to a VimAnam in the distance with sparkling golden kalasams on the peak of a tall mountain in the north west direction. He identifies that VimAnam as the Ananda VimAnam of Lord VenkaTeSa of Tirumala, which chases away all of our samsAric distresses (prayAsa pariSrAntayorAvayoH) and the fatigue from traveling across the length and breadth of BhArata varsham. Words flow from Swamy Desikan to extol the greatness of sankataharaNa VenkaTAdri, the viSrAnti bhUmi for us all:



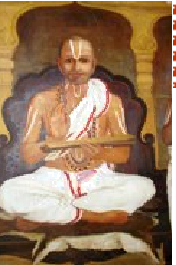


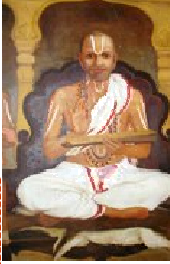
"anekadeSa darSana prayAsa pariSrAntayoH AvayoH viSrAnti bhUmiriva,
bhagavata svayameva nirmitaH dUrAdavalokyamAna vikaTatara-hATakakUTa
virAjamAnadaSAdiSAvakASaH kalibala prasArita sakala sankata praSamano
venkaTAdriH Alakshyate ".

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"Sakala sankataharaNan!"





Tarkan continues with his salutation of TiruvEnkaDam:

pAreSrngamihAdipUrushapada prasyandipAthatvinI-

pAthaHpAtaparamparAdbhuta mahAraNye SaraNye satAm |

pArAvaryaviveka paktrimadhiyaH sattvASca tattvam param

paSyantaH pracaranti hanta sukhinaH sarveapi nirvairataH || (Slokam 75)

Meaning:

Here at the peak of SeshAdri hill, there are water falls that flow from the sacred feet of the Lord beautifying the many forests around. At this sthalam, which is the protective fort for the righteous ones, all the animals with the blessings of para-avara tattva j~nAnam have a clear mind (pArAvarya viveka paktrima dhiya:), worship the Lord and forget their natural enmities (nirvairata:) and live together peacefully. Here is seen a noble one, who eulogizes the grace of the Lord, who destroys the ancient pApa rAsis.

mrduhrdaye daye mrditakAmahite mahite

dhrtavibudhe budheshu vitatAtmadhure madhure |

vrshagiri sArvabhauma dayite mayi te mahatIm

bhavukanidhe nidhehi bhavamUlaharAm laharIm || (Slokam 76)

Meaning:

Oh soft-hearted, compassionate dayA devi! Oh devi who is fond of the noble ones, who have destroyed the desire for vishaya sukham! Oh devi eulogized by all and sustaining all the devAs! j~nAni priye! Oh delightful devi! Oh dear consort of Vrsha giri nAthan! Oh auspicious mine of all mangaLams! Please spread Your flood of grace towards me, which cuts down the roots of samsAram.





Tarkan offers one more prayer:

nishAdAnAm netA kapikulapatiH kApi SabarI

kucelaH kubjA sA vrajayuvatayo mAlyAkrditi |

amIshAm nimnatvam vrshagiripaterunnatimapi

prabhUtaiH srotobhi: prasabhamanukampe samayasi ||

(Slokam 77)

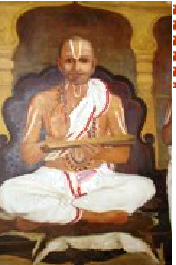
Meaning:

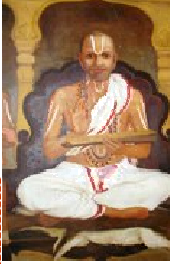
Oh dayA devi! With Your powerful flow of flood, You make equal the low status of the chief of the Hunters (Guhan), King of Monkeys (SugrIvan), the lady from the hunting tribe (SabarI), Kucelar, the one with the bent spine (Kubja), the Gopi women folk, the flower vendor (mAlAkAran) and others with the loftiness of the One standing on top of the VrshAdri hills. You bring them together as equals. Miraculous indeed are Your powers! The **nimnatvam** (lowliness) and the loftiness (unnatam) of Your Lord are leveled to become equal.



SrI padmAvati tAyAr - tirucchAnUr

Vivekan bows low to dayA devi now and asks for Her forgiveness for any trespasses for the simple reason that he has performed SaraNAgati at Her sacred feet and appeals to Her to unite Him with Her Lord.





Tarkan sums up now:

SrIrangam vrshabhAcalaH karigirir-drshTAni deva tvayA

dIvyanti dramiDeshvamI ca katicit deSAH prajeSArcitAH |

pratyagrodita ghora paScima yuga prkshobha vishobhake-

shveteshu kvacidastu samyama vidhi svAsthyam trivargatyajaH || (Slokam 78)

Meaning:

Master! You have now seen the kshetrams of Srirangam, Tirumalai and Attigiri. They are in Tamizh desam, where the Lord enjoys ArAdhanam by Brahma devan. If some others do not have this type of honor, may they achieve such a lofty status! These divya desams destroy the newer and newer agitations caused by Kali Purushan. Any one of these celebrated kshetrams is a fit place for a mumukshu (one who desires moksham and has left behind dharmArtha kAams as PurushArthams) to practice yogAnushThAnams.

Vivekan responds: Oh Tarka! My sArathi! You have revealed now the most appropriate truth (sAmpratameva tvayA sAmpratam pradarSayate). The sages concur with your assessment. Wherever a viraktan, who has conquered his sensory organs lives, there exist Kurukshetram (sacred place), NaimiSam (sacred forest) and Pushkaram (sacred tIrtham).

parikrAntA prthvI praNidhipadamanvishya bahudhA

kalikshobhagraste jagati na gatiH kvApi sulabhA |

athApi drashTavyam punariha kimapyAdimayuga-

kriyAyogyam kimcit kathamapi mayA sthAnamanagham || (Slokam 79)

Meaning:

All the earth was searched by me seeking a fit place to perform yogam. Such





efforts were not easy to pursue because of the agitations by Kali Purushan. Even against this background, the karma of dhyAnam linked to the first yugam must be observed by me in a blemish free place. Obstacles will always prop up. We have to banish them through prapatti to the Lord, who controls every thing. BhagavAn Himself has stated in this context: "Those who perform prapatti to Me will cross the unsurpassable mAyA of Mine".

bahirbhUtaiH vividha vinipAtasthapuTitaiH

yadrcchAsamvAda pracita guNavikhyAtibhiralam |

pratikshiptAvadyam pravaraguNa bhUyishThamadhunA

niyacchAmyantaHstham kimapi yaminaH samyamapadam || (Slokam 80)

Meaning:

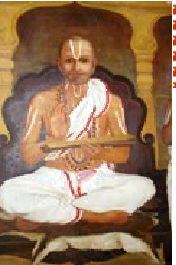
All these external places have ups and downs due to the dangers that happen there. It is deiva anugraham that has resulted in some activities being successful and therefore we can not recognize the fame that they have attained in this world by word of mouth as viSesha sthAnams. We do not need to engage to correct these impressions and how they came about. So far, we have practiced the five angams of ashTAnga yogam: Yama, niyama, Asana, prANAyAma and pratyAhAram to remove the citta doshams and attained proudly the retention of thoughts about the Lord in our minds. Let us protect further the yoga sthAnam known as Manas within the body and protect it from acquiring durvAsanA-s, which can destroy that sAdhanA.

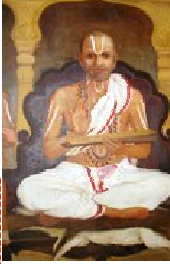
purushasya purANasya pumsaSca SaraNArthinaH |

aprthaksiddhyorekam adUshyam sthAnamAntaram || (Slokam 81)

Meaning:

Oh sArathi! Please reflect on this: The mind (manas) has been created to keep

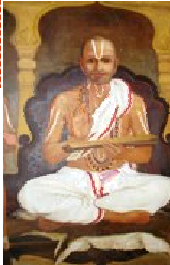


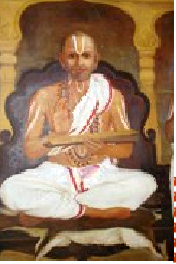


the ancient Parama Purushan and the jIvan that performs SaraNAgati without being separated from each other and manas is the yoga sthAnam, which does not get affected by the agitations from external places.



'divya mangala vighraha'
SrI varadar (utsavar) - tirukkacchi





After a lot of roaming around the different parts of the BhArata varsham to identify the optimal place for yogam, dhyAnam and samAdhi, Vivekan comes to a clear sighted and sober conclusion and feels peaceful:

gangA-setu-sarasvatI-ravisutA-godAvari-narmadA

tungA-SoNa-marudvrudhA prabhrtistIrthairalam prArthitaiH |

nityAsannam aSesha-pApa Samanam niHSreyasa prApakam

grIshme SIitamiva hrdam bahuguNam brahma pravishTo muniH || (Slokam 83)

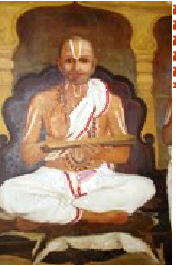
Meaning:

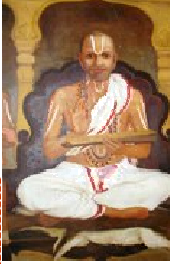
Why should we seek sacred rivers/waters like GangA, setu, SarasvatI, YamunA, GodhAvari, NarmadA, Tungabhadra, SoNA and Cauvery? The delectable anubhavam of and immersion in the dhyAnam of divya mangaLa vigraham of the ParamAtmA with ananta KalyANa guNams is always near us to remove our samsArIC tApams and to grants us moksham. Experiencing this bhagavat anubhavam is like dipping deep in to the cool waters of a pond during the height of torrid summer. Such dhyAnam of the divya mangaLa vigraham of the Lord will destroy our sins and lead to a pure state of mind free from distracting conflicts. The outside (external) places can be in any state. It does not matter. The requirements for successful yogam are:

- a purified mind
- performance of SaraNAgati at the Lord's holy feet
- reflections on the Parama Purushan and
- the dhyAnam of the Lord's divine and auspicious body (SubhASrayam).

The sArathi and his Master Vivekan leave the stage now.

sthAna viSesha sangraho nAma shasTho angaH sampUrNam





CHAPTER 7

SUBHASRAYA NIRDHARANAM

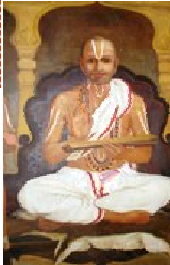


We will now cover the saptama angam (chapter 7) of SrI sankalpa sUryodayam.

In the sixth angam known as sthAna viSeshAdhikAram, Viveka MaharAjan with the help of Tarkan, his charioteer traveled to all parts of BhArata Varsham to select the ideal place for performing dhyAnam and concluded that divya mangaLa vigraha dhyAnam with suddha manas preceded by SaraNAgati would be sufficient to conduct his yogam successfully anywhere. A need for a special place was ruled out. In this seventh chapter, Vivekan engages in the determination of a particular mUrti for his dhyAnam with a suddha manas, as a prapannan.

The title of the seventh chapter is "SubhASraya nirdhAraNam" or the establishment (nirdhAraNam) of the SubhASrayam. What is SubhASrayam? The word "SubhASrayam" is made up of two words, "Subham" and "ASrayam". SubhASrayam is the divya tirumEni (the divine body) or the divya mangaLa vigraham of the Lord. The SubhASraya tirumEni/divya mangaLa vigraham is quite different from the divyAtma svarUpam of the Lord. The divyAtma svarUpam of the Lord can only be comprehended by those who have completed difficult bhakti yogam with the support of tattva j~nAnam. Comprehension of divyAtma svarUpam is beyond the capabilities of simple folks. The divya mangaLa vigraham of the Lord with a body and limbs on the other hand is easily accessible to paNDitAs, pAmarAs, samsAris and the yogis alike.

The divya mangaLa vigrahams are the consecrated arca mUrtis at the temples and homes as well as those that people, who had the bhAgyam to relate to during vibhava avatArams like Raama and KrshNa in ancient times. One can thus see the SubhASraya tirumEni with our eyes, touch and embrace it with our



hands, where as the divyAtma svarUpam that is pervasively present can not be seen or touched. AcAryAs have therefore concluded that divya mangaLa vigraham of our Lord is superior to His divyAtma svarUpam from our perspective (svarUpAt svAamino rUpam upAdeyatamam vidhuH). The divya mangaLa vigraham of the Lord can bless us with bhakti and j~nAnam. The divya mangaLa vigraham also incorporates inside it the divyAtma svarUpam. Thus one sees the multiple benefits of meditating on the divya mangaLa vigraham of the Lord.

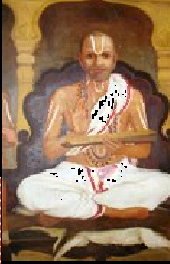
Prakrtam Srimat Azhagiya Singar instructs us that for gaining the correct understanding, the word "SubhASrayam" has to be split in to its two component words (Subham and ASrayam) through KarmadhAraya samAsam (Subham ca asau ASrayaSca - meaning Subham/auspicious as well as ASrayam, the object of SaraNAgati) and not with shashTi tatpurusha samAsam (SubhAnAm ASrayaH - the tirumEni that is the abode of Subhams). SubhASrayam is the viSeshaNam (an adjective) for the tirumEni of the Lord. This SubhASraya tirumEni destroys the sins of those who meditate on it (smrtam pApam harati). The Subhatvam (auspiciousness) of the tirumEni destroys one's pApams.

The sANDilya Smrti Slokam (2-89) states that those who have the darSana saubhAgyam of the SubhASraya tirumEni of our Lord from the lotus Asana pITham upward to His crown would realize the destruction of the five fierce pApams (panca mahA pAtakams):

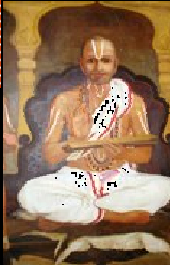
ApIThAnmauli paryantam paSyataH purushottamam |

pAtakAnyASu naSyanti kim punastu upapAtakam ||

If mahA pAtakams are destroyed by the dhyAnam on the SubhASraya tirumEni, then there should not be any concerns about the impact of less fierce sins (upa-pAtakams). Smrtis and itihAsams as well as PurANams provide spashTa (clear) pramANams (authoritative knowledge base) for the superiority of SubhASraya tirumENi to gain the fruits of dhyAnam of the chosen mUrthi.



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'SubhASraya tirumeni!' - vaDuvUr SrI rAmar



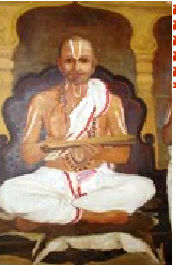
It is in this context, Raaja Vivekan engages in the search for the right mUrti for him to choose for dhyAnam. Any one engaging in Bhakti yogam/dhyAnam has to have the rUpams of all the upAsana mUrti-s drawn clearly in the canvas of his mind and then select the appropriate mUrti among them. The samskAram (act) of drawing the images of these mUrti-s is done by a Silpi. The cintana about the mUrti-s constitute the wall on which these citrams are drawn by the Silpi.

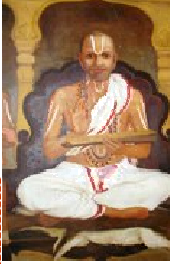
In the VishkAmpam (the interlude between the acts 6 and 7), Swamy Desikan introduces a Silpi with the name of SamskAran to undertake the task desired by King Vivekan. The Silpi is awakened by the servants of Queen Sumati and is commanded by Vivekan to draw the different SubhASraya tirumEni-s of the Lord linked to vibhavAvatArams and arcAvatArams to assist him (Vivekan) in his dhyAnam. The Silpi goes about his task in a grand manner and completes the assignment. Vivekan inspects the images and recognizes that these images are not drawn with brush and paint but made with santosham and vinaya/bhakti mano bhAvam by SamskAran, the Silpi. Vivekan feels comfortable with the images of mUrti-s linked to Suddha srshTi (Param, VyUham, the 12 vyUhAntara mUrti-s and daSAvatAra mUrtis.)

The Commander in Chief of King Vivekan (VyavasAyan) concludes that these noble drawings could not have been completed by someone of meager intellect and recognizes that these images have been constructed by BhagavAn Himself to empower king Vivekan in the upcoming battle with MahA Mohan. He asks the king to focus his attention on the vibhavAvatAra mUrti-s (instead of the Para, VyUha and antaryAmin forms of the Lord) in the art gallery created by SamskAran.

The Commander in Chief shows first the images of the three avatArams in the art gallery with links to the sea: Matsya, KUrma and VarAha avatArams. Sumati, the queen suggests that her lord chooses the avatAram having a human form.

In saluting MatsyaAvatAra mUrti, Swamy Desikan uses the Slokam of "nirmagna





SrutijAla.....bhagavato mAtsyam vapuH drSyate" from His daSAvatara stotram. From such a usage, it is clear that the SrI sUKti of sankalpa sUryodayam was created after nirmANam of daSAvatAra stotram by Swamy Desikan.

In this 7th angam of this allegorical play, we will see Swamy Desikan using other Slokams from daSAvatara stotram as well, to eulogize KUrma, VarAha, nrsimha, Vaamana-trivikrama, Raama, balarAma and Kalki avatArams. Swamy Desikan also uses Slokams from SrI stuti (KURmAvatAram/amrta mathanam), RaghuvIra gadyam (RaamAvatAram) and GopAla vimSati (KrshNAvatAram). The meanings of these Slokams chosen by Swamy Desikan for inclusion in sankalpa sUryodayam are housed in the Sundarasimham ebooks series (<http://www.sundarasimham.org>) - book # 1 (SrI stuti), # 5 (SrI RaghuvIra gadyam), # 15 (SrI daSAvatAra stotram) and # 22 (SrI GopAla vimSati).

In addition to including Slokams on daSAvatAram from His other SrI sUKtis, Swamy Desikan created unique Slokams on daSAvatAram for sankalpa sUryodayam. SrI nrsimhAvatAram drew the awe of Swamy Desikan and He created as a result the largest number of Slokams for this avatAram than for any other.

We will study five of these unique Slokams dealing with VarAha (1), nrsimha (3) and KrshNa (1) avatArams to illustrate the poetic genius and bhakti of Swamy Desikan for SubhASraya tirumEnis of the Lord.

VarAhAvatAram:

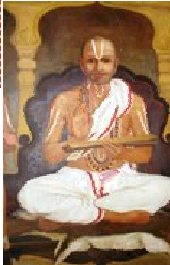
nama idamajahat saparyAya paryAya niryAsita-

bhramadamita payodhi velAvilolAya kolAKrte |

prthuvikaTa viTanga nishkampa vishkampa viSvambharA

bharabharaNadhurINa dhoNaparINAhakoNaya te ||

(Slokam 30)

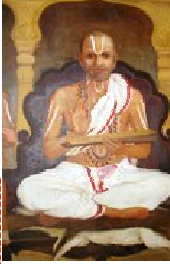




varAha avatAra

Meaning:

Oh VarAha mUrtil! aDiyEn's salutations to You, who never fails to accept our worship (ArAdhanam). You roam in the mighty waters of the rollicking ocean like a varAham that pushes up the waters of a small pond. You have placed on Your broad tusk BhUmi devi firmly and display the strength to bear the entire



weight of the BhUmi on that tusk, which is like a cross beam.

Swamy Desikan also adds the daSAvatAra stotra Slokam on BhU-VarAha PerumAn (gopAyedaniSam jaganti kuhanApoTrI bhagavatI musteva viSvambharA) in his homage to the Lord.

nrsimhAvatAram (six Slokams):

dUre hanta girAm durAsadayaSA durvAragarvAnala-

jvAlAluNThita-jambha-kaNTaka-balAraNyO hiraNyosuraH |

yasyAsthanika pAdapIThaviLuThat-koTIRA koTIRavaiH

svacchanda prasaram stuvanti caritam sevAsu devAsurAH || (Slokam 35)

Meaning:

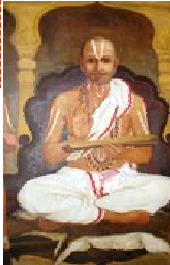
Gaining the fame not attained by any, HiraNyan became shrouded in mighty arrogance and with that acting as the wild fire, he burnt down the forest of the army of devendran in the battle field. When the defeated devAs and asurAs came to his court (darbhAr) to prostrate before his foot stand (pAda pITham), their crowns collided with each other and raised noises and he went on to do whatever he wanted (all these scenes are seen in the painting of the Silpi).

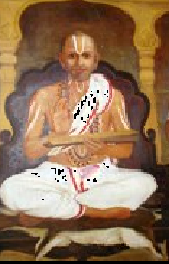
The prose passage accompanying the above Slokam:

anena ca paramapurushaprasamsI kumAraH prahlAdaH
sopAlambhamadhikshiptaH, "kva nu te purushottamaH? "iti prshTaH, "sarvata"
iti pratyavAdIt.

Meaning:

HiraNyan insulted his son, PrahlAdan, who eulogized ParamAtmA, SrIman nArAyaNan. He asked his son: "Where is Your Purushottaman?" PrahlAdan responded: "He is everywhere".

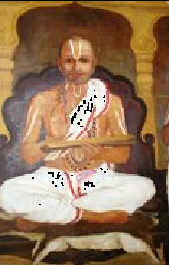


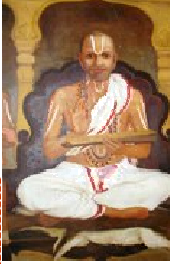


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'SrI nrsimha avatAra ' (Thanks: SrI S Rajagopalan swami)





kimatra harirityatha prakatitopahAsakramam

hiraNyakara ghaTTitAt sapadi jrbhitaH stambhataH |

puraH sphurati sambhramasphuTasaTAcchaTAcchoTana-

truTaddhanaghanaghana dhvani dviguNa brmhita simharAT || (Slokam 36)

Meaning:

After that (PrahAdan's statement that Hari is everywhere), HiraNyan mockingly struck a pillar in his court asking whether Hari was there. Immediately nrsimha mUrti jumped out of that pillar in great hurry and with agitation and shook its mane fiercely causing the distant clouds to thunder from the velocity of the impact from the swift winds. The roar of the ever growing nrsimha mUrti, the King of Lions multiplied the sound of the thunder from the clouds.

vidArayati dAruNair-balabhidastra-bhangodbhaTAm

saTAVidhuti-sambhrama-bhramita-saptalokasthitiH |

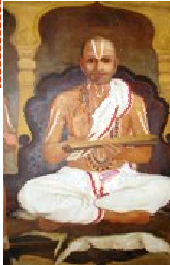
kulAcalaSilAtala draDhimaDambarastambhanIm

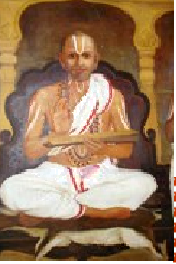
prabhurdvishaduraHsthalIm nakhara SrngadambholibhiH || (Slokam 37)

Meaning:

As He shook His dense manes around His neck, this adbhuta Narasimhan made people of the seven worlds wonder struck. With the tip of His powerful nails, He tore open the chest of HiraNyan, which had the history of splintering the VajrAyudham of Indran. With these powerful nails, Lord Narasimhan destroyed the ahankAram of HiraNyan, which was wide as the foothills of the hard Kula Malai.

dambholi SreNi dIvyat kharanakharamukha kshuNNadaiteyavaksho-





nishThyUtA srksravantI bharitadaSadiSA darSitA pUrva sandhyaH |

svAmidhvamsa prakupyat-suraripu prtanAstomarUpam sa esha

bramhastambaika candro bahubhiraha karairandhakAram nirundhe ||

--Slokam 38

Meaning:

With the rows of nails resembling a set of VajrAyudhams, Lord Narasimhan tore open the chest of HiraNyan and spread the spilling blood in ten directions and created an apUrva sandhyA kAlam effect. His thousand hands appeared to the world constituted by the lofty Brahma devan to the trifle of a blade of grass as thousand rays (hands) of Candran. He destroyed the angry asura army of HiraNyan with His thousand hands after the death of their king.

(Vivekan): I will therefore pray to this adbhuta Narasimhan for removing my sins and to destroy MahA Mohan.

With two more Slokams from daSAvatAra stotram and another from KaamAsIkAshTakam, Swamy Desikan blesses with a special Slokam in this chapter:

prahlAda AhlAdanAni praNatasuragaNa prANana prINanAni

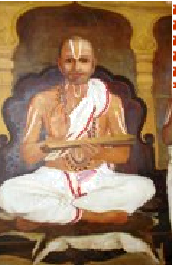
pratyUDhasthemabhIma praLayaghana ghaTA-ghoshaNADambarANi |

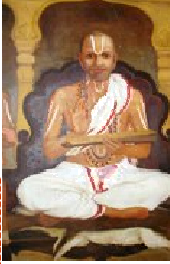
kshubhyat saptAmbudhIni kshuraparusha nakhakrIDita kshuNNaSatroH

asmat bhItivyApoham vidadhatu nrhareraTTahAsAdbhutAni || (Slokam 40)

Meaning:

May the divine and thrilling acts of adbhuta Narasimhan, who sportingly tore apart HiraNyan with His sword-like nails, remove all of our fears! His wondrous acts generated bliss in PrahlAdan. They enriched the life of the assembly of





devAs, who witnessed those deeds. They humbled forever the sound of thunder from the rainy clouds of praLaya kAlam. Lord's roaring (garjanams) was louder than the thunder claps of those cloud assemblies. Those garjanams stirred up the seven seas.

Sumati, the wife of King Vivekan chimes in and says: "Swamy, MahA Mohan should be destroyed by You, the purusha simham just like Lord Narasimhan destroyed HiraNyan".

Now, the scene shifts to VaamanAvatAram.

Vivekan prays for mangaLam at the sacred feet of divya Vaamanan. Salutation of RaamAvatAram comes next and the gadyam passages from SrI RaghuvIra gadyam and the RaamAvatAra Slokam from SrI daSAvatAra stotram are selected by Swamy Desikan for eulogy of RaghuvIran.

After one Slokam from daSAvatAra stotram to celebrate ParaSurAmar (BhArgava Raamar), the salutations to BalarAman (Slokam from daSAvatAra stotram) and KrshNa (two Slokams from SrI GopAla VimSati) are included. We have been blessed with a special Slokam for KrshNAvatAram, which sums up brilliantly the highlights of this charming avAtAram:

kamsa-dhvamsaikavIro danujabharahata kshoNi durjAta bandhuH

gopInAm prANa-mitram gurusuta punarujjIvanodArakIrtiH |

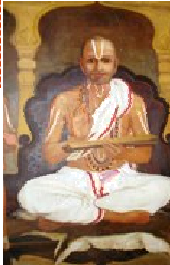
nAtho vrshNI andhakAdeH narakapura vadhUpatra bhangApahArI

pAncAlI vallabhanAm prathanamukha suhrt pancamAmnAyasAraH ||

(SlokaM 44)

Meaning:

KrshNa incarnated to destroy Kamsan; He grew and became the mukhya vIran. He became the bandhu for BhUmi devi, who was sinking under the burden of the



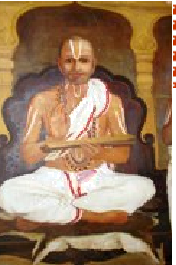


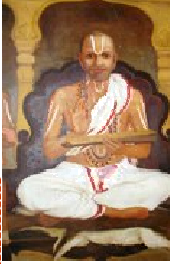
asurAs. He became the PrANa nAthAn for the Gopis and sent his comforting words from MathurA through AkrUrar, when they suffered from the pangs of separation from Him. He earned the name of most generous One by bringing back to life the dead guru putrans. He stayed as the Lord of the kulams with the names of VrshNi, andhakan and Yadu. He wiped away the mangalams (alankArAmS) of the women from the city of NarakAsuran.

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SrI rAjagopalan - MannArkuDi
Thanks: SrI Shreekrishna Akilesh





KrshNa became the dear relative of the husbands of PaancAli. He is the essence of the fifth Vedam (MahA BhAratam), which describes His wondrous deeds mentioned above. He is the One, who destroyed PUnA, SakaTAsuran, the twin arjunA trees, arishTAsuran, PraLambhAsuran, dhenukAsuran, keSi, who in the form of a horse to attack Him, the royal elephant of Kamsan, kuvAlayApiTham, the wrestlers CANUran and MushTikan and other evil ones. He is the One who lifted up Govardhana Giri and protected the herdsmen and the cattle of Gokulam.

Salutations to the future tenth avatAram of the Lord as Kalki is made next by King Vivekan through the daSAvatAra Slokam of "bhAvinyA daSayA yannistrimSa dhArAdharaH".

VyavasAyan, the Commander in Chief states now: "Oh King VivekA! Having been blessed to see the images drawn by SamskAran of the many current and future avatArams of the Lord, You can now decide on Your choice among the pramANa praSiddha mUrTi-s as ishTa deivam for Your dhyAnam".

The King responds with the reply:

viSuddhe viSvarUpasya yatra kvacana vighrahe |

samAdhi jananIm pumsaH sAdhayishyAmi bhAvanAm || (Slokam 50)

Meaning:

I will select one of the pristinely pure divya mangaLa vighram from the various avatArams of the Lord, who is the indweller of all cetanams and acetanams for yoga sAkshAtkara cintanai (bhAvanam). This won't be a burden for me now.

pada-kamala-natAnAm bhAsamAnaH pramANaiH

praNihitarucibhedaH prAcya samskAra SaktyA |

prabhurayamanukampA nighna-nirvighna-IlaH

parikalayati rUpam bhAvanA lambanArham || (Slokam 51)





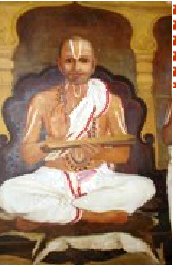
Meaning:

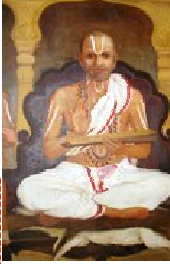
Our Lord appears before those, who prostrate before His lotus feet through (Veda) pramANams; He is propelled by His dayA guNam to create in us deep attachment in Him that is as durable as the old vAsanAs that gripped the jIvan; He makes us happy with His many sporting deeds (leelAs) and takes on a form befitting our dhyAnam.

Now that, Vivekan has concluded the selection of a divya mangaLa vigraham for his dhyAnam, he orders his Commander in Chief for the SilpAdhikAri SamskAran for thanking him for his outstanding kaimkaryam.

After that command, Vivekan turns his attention to the fierce upcoming battle with MahA Mohan and observes to his Commander in Chief, VyavasAyan: "senApati! We anticipate a tumultuous war. Let us start on the preparations for this war as expeditiously as possible".

SubhASraya nirdhAraNa nAma saptamo angaH sampUrNam





CHAPTER 8

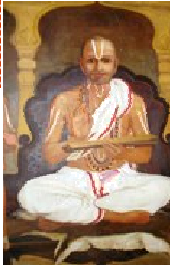
MOHADI PARAJAYAH - PART I

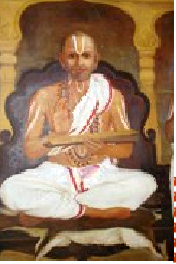


Prelude:

In the sixth chapter, Viveka MahA Raaja searched for a suitable, external place for meditation and experience samAdhi. After looking at number of places shown by his charioteer he comes to the conclusion that it is fruitless to search for external places to gain samAdhi. It dawns on him that samAdhi must be experienced only in the deep cave of a suddha manas filled with Subha guNams.

In the seventh chapter, Viveka MahA Raaja wishes to establish an auspicious support for his dhyAnam (SubhASrayam). The king's Commander-in-Chief commissions SamskAra, the son of anubhava (experience) to paint the whole universe as an art gallery for the king to choose the most appropriate image for his dhyAnam to help king Vivekan to strengthen himself for the upcoming fight with MahA Mohan. The art gallery of the objects of the universe are linked to the past, present and future; they contain paintings that represent impure prakrti (admixed with sattva, rajo and tamo guNams) as well as those representing pure prakrti made up of sattva guNam alone. The king advises his queen Sumati to look only at paintings made up suddha prakrti. The Commander-in-Chief suggests to the king that he concentrate on the paintings representing Vibhava avatArams alone among the Suddha prakrti images instead of looking at the paintings about Para, VyUha and antaryAmi forms of the Lord. Sumati also makes a comment about the Vibhava avatArams recommended by the Commander in chief as potential objects to be selected for the king's dhyAnam. She says that anyone who wishes to practice yogA should meditate only on the human forms in which the Lord incarnated such as Raama and KrshNa instead of Matsya, KUrma and VarAhaAvatArams. King Vivekan agrees to choose one of the divine Vibhava incarnations in human form which is made of Suddha sattvam





and is auspicious. King Vivekan (One with discriminative intellect to discern the truth) completes the dhyAnam of His chosen Vibhava mUrthi and gets ready to battle with MahA Mohan (The Great Delusion) and his notorious army.

Introduction to the 8th Chapter:

The eighth chapter is named "The defeat of MahA Mohan and his army (mohAdi parAjayaH)". It has three scenes. The events take place at MahA Mohan's palace (Scene 1), MahA Mohan's court (Scene 2) and a place in the sky (Scene 3).

In scene 1, the two servants of MahA Mohan, abhiniveSan and durvAsanA take part. abhiniveSan is the treasurer of MahA Mohan, who represents obstinacy/stubbornness. His wife is durvAsanA representing evil propensity and the messenger from king Vivekan.

In scene 2, King MahA Mohan, His queen durmati (evil sense-perversity of understanding), the messenger from Vivekan seeking truce and the divine bard Naarada are the characters taking part.

In the concluding third scene taking place in a section of the sky, the divine bards Naarada and tumbhuru describe the battle scene between the Kings representing Vivekam and Moham and their armies. The bards celebrate at the end, the victory of King Vivekan over MahA Mohan.

Scene 1:

abhiniveSan enters praising his skills -

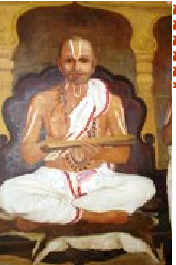
hrshyanti vyaneshu saptasu mudhArabdheshu matprekshitAH

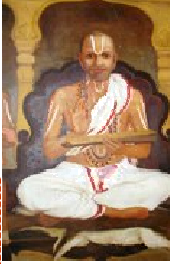
prArabdham na parityajanti ca muhuH pratyUhavAtyAhatAH |

nAnA duHkhabayAnakepi na jahatyarthe pumarthe ratim

mohasyAbhiniveSa ekadrgaham koSAdhikAre sthitaH ||

(Slokam 1)





Meaning:

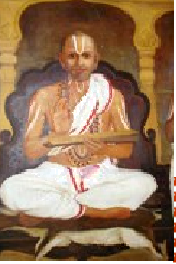
All are stimulated by me (AbhiniveSan) to start the seven kinds of sorrow-causing activities with delight. These seven sorrow causing activities (sapta Vyasanams) are: chasing after women/men, gambling, hunting, drinking alcohol, hurting speech, severe punishment of others, fruitless and wasteful expenditures. Even when they face obstacles in engaging in these seven destructive activities, they resume again encouraged by me and experience many sorrows during the saving, protecting and expending of their wealth. They hold on steadfastly to the pursuit of sorrow-producing money with my goading as the Treasurer of MahA Moha Raajan. Seeking wealth is my only goal and I am obstinate in its pursuit at any cost.

Abhinivesan continues:

Lobhan (avarice/greed) in service of my king MahA Mohan is my elder brother. He is victorious everywhere with my unstinting help. I shore him up when ever he is down. What a pity that our kulam is going to engage in a war with Vivekan, who has helped the Purushan in seven ways that thwart our activities:

- teaching of vedAnta vidyA to him
- explaining that para matams are without substance and creating the faith in SAstrams extolling para Brahmam
- teaching the various steps that one has to travel to gain moksha siddhi
- teaching the ways to conquer kAmam, kopam for gaining that moksha phalan
- teaching ways to banish Dambham or garvam (pride) that can be obstacles to moksham
- finding a suitable place for dhyAnam
- deciding on the appropriate mUruti for his (Purushan's) dhyAnam.





AbhiniveSan continues with his soliloquy:

Vivekan's success with the above seven steps so far might end up with the exclusive use of women to win MahA Mohan and the generals of his army just as the woman kAmam wins over its targets in all the three worlds.

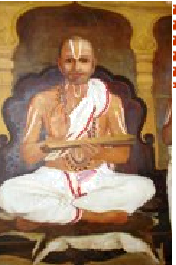
From inside the curtain a voice asks: My Lord AbhiniveSan is telling a lie. How can women win over the chiefs of the army of MahA Mohan?

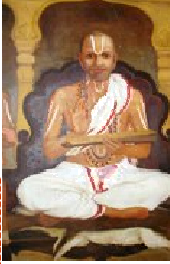
AbhiniveSan hears this and angrily responds: Who is this street-roaming widow, who dares to call me a liar?

The voice behind the curtain identifies herself as his own (AbhiniveSan's) wedded wife, durvAsanA and she comes on to the stage. AbhiniveSan apologizes now to her and responds to the question of his wife about which woman is going to win over which army commander of MahA Mohan. He says: jugupsA (disgust at the pleasure of senses) is going to win over kAman (sexual passion, love); titikshA (fortitude) will win over Kopan (anger); tushTi (contentment) will defeat Lobhan (avarice/greed); Atma vidyA (j~nAnam about Brahman) will defeat AhankAram (ego).



j~nAnam about brahman will defeat ahamkAra!





durvAsanA responds: MahA Mohan and his army cannot succeed in gaining victory with effort alone. All of the generals of the army of MahA Mohan will perish like the fire flies entering the lit lamp.

AbhiniveSan: My dear wife! I know this too. It is impossible to know the will of deivam. It is possible that a whole swarm of fire flies can fly in to a lit lamp and extinguish it, although they might die in that effort (self immolation) .

durvAsanA: If this were to be so, all the army chief along with MahA Mohan are surely going to perish in the battle that they have chosen with Vivekan.

AbhiniveSan (knitting his brow): My dear One! I must survive anyhow. I am thinking of abandoning MahA Mohan and approaching mumukshai (one who desires moksham) and through her, King Vivekan, change my name from abhiniveSan to samAdyabhiniveSan and live for many years.

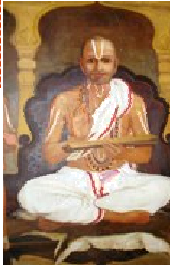
durvAsanA: Oh Lord! What would happen to me? How can I survive if you defect to the enemy camp and abandon me?

AbhiniveSan: My dear wife! You can follow my path and join me after changing your name to suvAsanA from the current one (durvAsanA).

durvAsanA: My Lord! what a concern you show to me. You are ready to abandon MahA Mohan for whom you worked forever, survive through that act and are prepared to give me a new life.

AbhiniveSan: My dear! You are my life and the ruler of my life.

Now Abhinivesan looks around and finds bad omens everywhere and fears about impending calamities. He recognizes that MahA Mohan's rAjya Lakshmi is under threat. He hears all the loud clamor associated with the preparations for the war by MahA Mohan. He concludes that either MahA Mohan or Vivekan is not going to be in this world once the war between them is concluded. He and his wife leave the stage with great fear about their future.



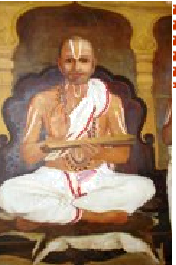


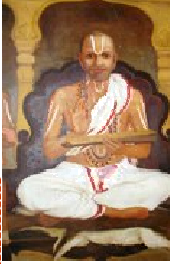
Scene 2

MahA Mohan, durmati and Sage Naarada enters the stage from different directions.

The king is surprised to see Sage Naarada coming towards him and offers the proper honors and welcomes Him. The sage humors MahA Mohan and praises him for his valour. Vivekan's messenger arrives now at the court of MahA Mohan and is surprised to find the sage there. The sage asks the king to welcome the messenger and find out about his mission and message. MahA Mohan orders the messenger to read the message that he is bringing from Vivekan. It is a message of conciliation where Vivekan proposes that the southern lands of BhArata desam be under his ruler-ship and the rest under MahA Mohan's jurisdiction. MahA Mohan reacts to this message as a divide and rule policy and that Vivekan proposed this formula because of latter's fear of him (MahA Mohan).

Sage Naarada, who likes kalaham says within himself that he will make sure that there is no meeting of mind between MahA Mohan and Vivekan along the lines proposed by King Vivekan so that dharmam will flourish at the end. With this in mind, Naarada praises MahA Mohan's power and says that he does not understand how Vivekan could belittle him by sending such a message, where he (Vivekan) could benefit at the expense of MahA Mohan. Naarada is eager to have the collision between MahA Mohan and Vivekan so that dharmam can be reinforced and the evil forces can be wiped out and therefore he encourages MahA Mohan to take a belligerent position and reject the peace proposal. The queen durmati also advises her husband to reject that peace initiative from Vivekan. MahA Mohan rejects now categorically the peace offer and chooses the war option to settle this matter of power sharing. He utters harsh words at Vivekan's dUtan and describes Vivekan as a great sinner, who attempts to destroy all bhogams and wants to punish his messenger. Naarada advises against that and the messenger leaves.





The angry MahA Mohan now boasts about the strength of his army with six kinds of divisions and that he has the special experts in kAmA SAstram to defeat Vivekan and his commanders. He turns to his wife, durmati and addresses her as the abhimAni devatai for kAMam and expresses his wish to spend the whole night with her enjoying bhogams prior to leaving for the battle with Vivekan and his army in the morning.

Scene 3

The day dawns and Sage Naarada returns with Sage tumbhru, the divine bard. They are eager to see the battle between the forces of good, headed by Vivekan and the forces of evil led by MahA Mohan. Sage Naarada predicts that the forces of good will win:



gitopadeSa (Thanks: www.exoticindiaart.com)

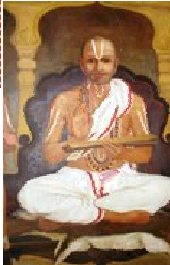
dvedhA kalpita devadAna vacamUnAsIra mAsIdatoH

Arabdhe tu viveka moha nrpayoH Ayodhanaikotsave |

vailakshaNya nirUpaNa praharaNo bibhrat pramAkankaTam

jetAsau jagadandhakAramitaram devo vivekeSvaraH ||

(Slokam 27)





Meaning:

The people are divided as asura/demoniac category and the deva (divine) category as instructed by GeetAcAryan in the sixteenth chapter of Bhagavat gItA. Vivekan is the King for the deva group. MahA Mohan is the king of the asura sainya. In the mighty war to ensue between the two, Vivekan is fielding the tattvams as weapons and true j~nAnam as the kavacam (shield) to win over the darkness of nescience represented by MahA Mohan. Here, Naarada observes:

vidyAbhedairupacayavatAm vedakalpadrumANAm

vyaktollAsa dvija paribrDha vyAptaSAkhaSatAnAm |

SreyomArga pratibhaya jitaH SrIvivekasya mauLau

bhUyoH bhUyaH sapadi bhavitA bhUyasI pushpavrshTiH || (Slokam 28)

Meaning:

Vedams are the divine trees (Kalpa Vrkshams) that have been nourished by Bhakti mArgam. Just as the birds twitter joyously sitting on the branches of the kalpa Vrksham, the Vedic scholars study deeply the various SAKhas (branches) of the VedAs. The VedA's great fame are going to shower again and again huge rain of flowers on Vivekan for winning over the evil forces. The tumultuous noise from the big and small drums are now heard in the battle field as the two divine bards hear them from their place in the sky :

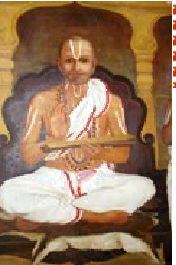
paNava-maDDuka-maddaLa-jarjharI-murava-DiNDima-dundubhisambhavaH |

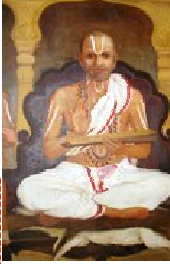
tridivagopura sandhi vibhedanaH prasabhamutpatati dhvaniradbhutaH ||

(Slokam 30)

Meaning:

The ears are being delighted by the many sounds coming from the battle field. PaNava vAdhyam (Horn), MaDDukam, MaddaLam (small drum), Jarjhari,





Muravam (big drum), DiNDimam and dundubhi (deva vAdhyam) are raising a grand symphony of sounds that looks sufficient to break down the closed doors of the gates of Gopuram in svargam.

The chaos and the confusion that prevailed in the battle field as the two armies attacked each other is brought out beautifully by Swamy Desikan:

nIrandhram vyomarandhram bhavati kulagiristomatungaiH SatAngaiH

jAghaTyante madAndhA diSi diSi kariNaH kalpajImUtakalpAH |

ghorANAm ghoTakAnAm khurapuTaraTitaiH truTyatIva trilokI

pratyuDDIyanta ete pratihatishu mithaH pattayoH dattatvegAH || (Slokam 31)

Meaning:

The chariots stood tall in the sky like the rows of Kula malais. The elephants in rut are assembled densely like the arrays of PraLaya kAla clouds. The dangerous hoofs of the horses strike the earth that sounds like the tearing sound of the three worlds. The foot soldiers rush to engage each other. Further, the arrows (astra-sastrams) rain in. The two armies looked like one. The mid-day looked like the ardha rAtri.

etasya sambhrta vivekavimohabhUmnaH

senAyugasya samarAnkaNasambhrameNa |

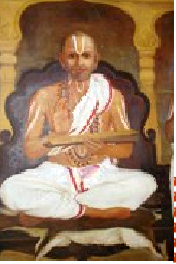
prAyeNa samprati vikalpitayA svavrattyA

dolAdhirohaNarasam labate jayaSrIH || (Slokam 35)

Meaning:

The armies of Vivekan and MahA Mohan moved proudly and rapidly, which made the Jaya Lakshmi shift from one side to the other like the swing while enjoying Herself.



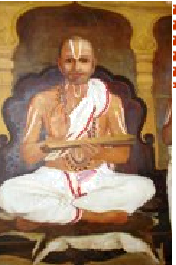


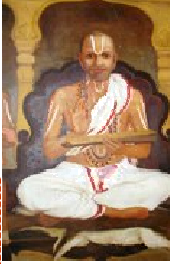
Lobhan (avarice/greed) climbs the chariot named desire with his brother AbhiniveSan as his charioteer and rains arrows on Vivekan's army. tushTi (contentment) from Vivekan's army confronts Lobhan and swallows him like a snake devouring a rat. sArvaka (LokAyata) matam is now destroyed. aiSvaryam will be assembled now in the righteous manner and spent in kaimkaryams for BhAgavatAs, AcAryan and BhagavAn.

After the fall of Lobhan, Manmathan rushes towards the army of Vivekan surrounded by his army of beautiful women, the flag of fish and the five flower arrows. Vivekan has the lady with the name of Virakti as his arrow in the battle with Manmathan (Kaaman). With the fire in her eyes, Virakti burns down Manmathan and makes him anangan (without limbs again).



"saakshaat kshamA!" - SrI pushpavalli tAyAr - tirukkovalUr





Lobhan and Manmathan are gone now and Kopan is next commander to rush at Vivekan. KopAsuran spits KopAgni and roams around with his wife JigAmsai (desire to kill). Together, they destroy anything that confronts them. Vivekan sends his commander in chief, KshAnti (Forbearance/PoRumai). She pulverizes Kopan in a second. Naarada points out that KshAnti is the best among guNams (sarva guNAtiSAyinI khalviyam kshAntiH) and was the best foe for destroying Kopan. The ocean of nectar (KshAnti) quenched the life of the pralayaAgni, Kopan in a moment.

One by one, the different commanders of MahA Mohan come forward to fight and are destroyed by the generals of Vivekan's army or by King Vivekan himself one by one. Garvan, the proud one attained vIra Sayanam by the drshTi of Vivekan. asUyai (one who is jealous of what others have) is destroyed by Muditai (one who is happy over what others have). darpa (Pride/arrogance) loses his life in the battle field. Sage Naarada observes here: Even those with limitless strength cannot cross the line of fate (yat niravadika paurushANAm api anatikramaNIyA niyati iti).

After the death of all his commanders, MahA Mohan himself comes forward to fight with Vivekan. Swamy Desikan describes beautifully the arrival of Vivekan to battle with MahA Mohan:

maryAdAtIIta-vAda-dvirada-mrgapatir-vakra-tarkA drivajraH

pratyag-vaimukhyatUla pralayadinamarud bhrAnti vIruddavAgniH |

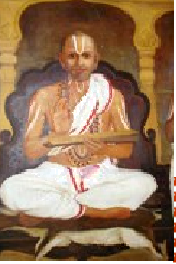
kAma-krodhAhitArkshyaH kalikalushakathA kALarAtri prabhAtam

mohAvaSyAyabhAnur-viharati samitau vyaktavego vivekaH || (Slokam 91)

Meaning:

Vivekan is the lion for the elephants representing argumentations that are incompatible with SAstrAs. He is the powerful VajrAyudham for distorted logic (kutarkam). He is the mighty wind of the time of deluge for those who are





indifferent to the relationship between the individual and the Supreme Soul (Atma-ParamAtmaa vishayam); he is the wild fire against the plants that represent those who misinterpret SAstrArthams and propagate their viparIta j~nAnam. He is the GaruDan for the vicious snakes of KAmam and kopam. He is the dawn against the dark night of the terrors of Kali. He is the Sun against the dew of MahA Mohan.

MahA Mohan surrounded by his remaining retinue of his army now approaches Vivekan for a decisive fight:

durASA-durmANac-chalana-mada-mAtsarya-kuhanA-

parIvAda-droha-prabhrti parivArastutagatiH |

manIshAsArathya pramudita viveka pratimukham

mahAmoha krUraH svayamupasamAyAti samaram ||

(Slokam 93)

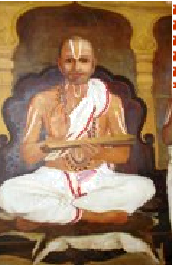
Meaning:

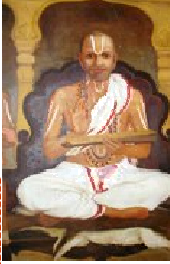
The fierce looking and angry MahA Mohan surrounded by his servants -ignoble desire, destructive haughtiness, deceit, pride, enmity, blame, cheating - confronts the tranquil Vivekan for a direct battle.

MahA Mohan gets killed by Vivekan in the yuddham between the two. The poisonous tree of MahA Mohan is felled by the power of the thunder named Vivekan. Sage Naarada says that the noble krta yuga dharmams (mumukshu dharmams) can now flourish and samam/dhamam can stand tall and proud again.

The celestial flower showers fall on the head of the victorious Vivekan in celebration of the destruction of MahA Mohan and his evil army. DevAs perform sArvabhauma vIrAbhishekam for Vivekan.

mohAdi parAjayaH nAma ashTamo angaH sampUrNam





CHAPTER 9

SAMADHI SAMBHAVAH



Introduction:

Vivekan's victory over MahA Mohan is praised by Naarada, Sumati and VyavasAyan (the commander in chief of the army of King Vivekan). The victorious Vivekan humbly deflects their praises and points out that it is all Bhagavat sankalpam and grace that made it possible. He affirms it is the Lord, who is the grantor of phalans (phala dAta) and he is only an instrument of the Supreme Lord. Bhagavat bhakti grows further and further now. Vivekan prays that there will be no resurgence/rebirth of kAman and that people will be filled with desire for conducting auspicious kaimkaryams, engage in dhyAnam on ParamAtmA and observe the VarNASrama dharmams meticulously and perform SaraNAgati at the sacred feet of SrIman nArAyaNan. He points out that such observances will lead to the realization of samAdhi (samAdhi siddhi). Beyond these, Vivekan observes that there is nothing else to do for a jIvan and seeks the blessings of Sage Naarada for the realization of samAdhi for himself. The pleased sage blesses Vivekan for that desired perfect siddhi and exits. Now VishNu Bhakti enters and the ninth chapter concludes.

As the King Vivekan is about come on stage, he is introduced from behind the screen:

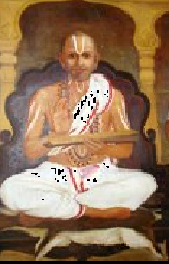
mohAkUpAra-kukshimbharirayam-anagho muktivIrutprarohaH

praj~nAsaudhaikadIpaH pratisamayakathA-tUlavAtUla vegaH |

duHkhadvAnoparodhasthirataraparigho dUrataH pratyupaiti

krUrakrodhASuSukshaNyupaSamana-sudhAsAraseko vivekaH || (Slokam 1)

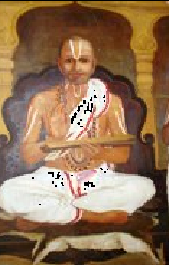


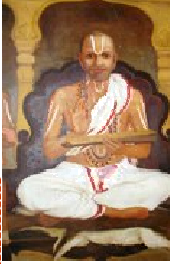


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'phala dAyakan!' - SrI mangalagiri lakshminarasimhar - SrI maTham





Meaning:

King Vivekan is approaching the stage. He swallowed the ocean named MahA Mohan in his stomach. He has chased away all the sins that stood in the way of upAya anushtThanam (prapatti). He is the root tuber of the creeper moksham. He is the swift gale for the cotton plants of Para matam. He is the strong cross beam to close the doors of samsAric sorrow and the flood of nectar for quenching the big fire of kopam (anger).

King Vivekan enters now with his commander in chief, VyavasAyan.

VyavasAyan compliments Vivekan for his extraordinary heroism in destroying MahA Mohan. The King deflects those praises with the statement that it is all the act of Para Brahmam, who is the controller of svarUpam, sthiti and vyApAram (activities) of the subordinate jIvan (*sarvam svAyattASesha sattA, sthiti yatana parabrahma lIlormi cakram*). The king observes further that the phalans for all of our karmAs (yAgam, dANam, homam, arcanai, BharanyAsam, dhyANam) are given by Para Brahmam alone. This the king says is the sampradhAyam as revealed by our Vedams, Smruti and pUrvAcArya SrI sUktis:

phalam diSati dehinAmiti hi sampradAyasthitiH

Sruti-smrti-gurUktibhiH nayavatIbhirAbhAti naH || (Slokam 6)

VyavasAyan commends the humility of the King and says that there is an auspicious act to be performed to recognize the heroic deeds of Vivekan (i.e.), abhishekam while seated on the throne of VedAntam (*trayyanta pIThe mahatyAsIdatyabhisheka-mangaLa vidheH apyarhitoyam kshaNa*).

King Vivekan protests and says that he is not ready for that honor since he has not yet attained the final yogic state known as samAdhi and quotes Upanishdic passages in support of his view:

sattvodagra-samagnanandathu-bhuvaH sAlambanadhyAnataH

Suddhe cetasi yadyapi prabhurihAdrSyO darIdrSyate |





pratyagvastu viSeshya varshmaNi punastasmin drDha prekshite

nATha soham aham sa ityapi giro nAdhyAsamadhyAsatAm ||

(Slokam 12)

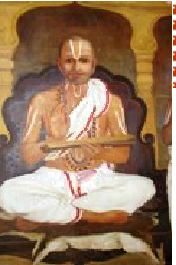
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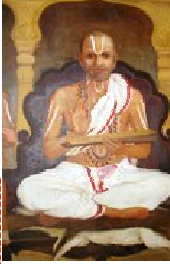


'bhagavat sAkshAtkAram!' - swAmi nammAzhwAr

Meaning:

sattva guNam is ascendant; manas is Suddham. divya mangala vighraha dhyAnam





is successful. In this state, Bhagavat sAkshAtkAram is realized without doubt. In spite of it, steadfast experience of samAdhi (the experience of jIvAtmA as prakAram/mode and ParamAtmA as ViSeshyam/the qualified object) alone can help us understand the Upanishad mahA vAKyams like "aham brahmAsmi". That alone can protect us against the viparIta meanings advanced by advaitins for such mahA vAKyams. dehAtma brahmam will also be removed through samAdhi.

King Vivekan goes on to talk about incidents that could disturb the samAdhi through the reappearance of pUrva vAsanais and the importance of ISvarAnugraham to stay steadfast in the state of samAdhi. The wise commander in chief comforts his king and tries to allay the anxieties of Vivekan:

Oh My King! When the fire of Bhagavat dhyAnam is ascendant, the pUrva vAsanais will be burnt to ashes through the control over indriyams. The Lord will bless the one who is able to understand the relation between jIva tattvam and ISvara tattvam with specific fruits of the yogam (samAdhi) and shorten the time to enjoy moksha sukham.

Vivekan states again that he is not there yet and he has to experience the SamAdhi anubhavam with the grace of the Lord (SrIsahAya prabhu) before qualifying himself for the moksha phalan. He extends a prayer to the Lord now for samAdhi siddhi (kimapi bhadram):

janana vilaya vrattyA jAnghikasyAsya jantoH

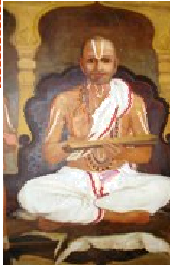
samayamavamrSan yastishThati SrIsahAyaH |

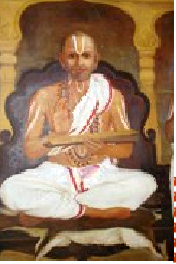
prabhurayamanukampAnighna nirvighnaIlaH

prajanayatu samAdhim svAtmanaiva svalaksham || (Slokam 30)

Meaning:

May the Lord grant the phalan of samAdhi rooted in Him for this jIvan at the





right time as the jIvan travels speedily on the road of birth and death!

MahA RaaNi Sumati enters the stage now.

Sumati congratulates her Lord over his stupendous victory over MahA Mohan and his evil forces.

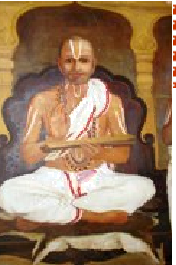
The commander in chief asks the queen about the remaining things to be taken care of, now that the victory has been achieved in the battle field. Queen responds with the statement that her Lord knows the remaining things that need attention (samAdhi). The commander in chief comes out and spells out what needs to be done yet explicitly:

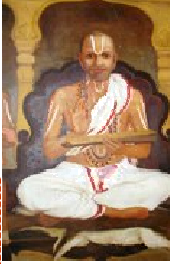
"For the Purushan bound by puNyms and pApams, there is a path that has to be chalked out to achieve the auspicious state of samAdhi. For that realization, a sadAcAryan with the awareness of a mantram consistent with yoga SAstram has to bless the Purushan with that SreshTa mantram".

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'sadAcAryA-s bless us with sreshTa mantra-s for realizing bhagavAn!
HH SrImad azhagiya singars at injimEDu (Thanks: SrI E.V.Narasimhan)





As VyavasAyan speaks, there is divya tejas that becomes visible in the sky like pUrNa candra udayam. The sound of divine VeeNA nAdam is heard as well. Vivekan concludes that Sage Naarada is about to appear before them. Sage Naarada descends from the sky and blesses Vivekan, who performs abhivAdanam to the sage.

Vivekan expresses his intense desire to be freed from the bondage to kAla cakram and attain SrI VaikuNTha prApti and seeks upadesam from the sage to firm up his samAdhi experience. Sage Naarada is overtaken by the AcArya Bhakti of Vivekan and blesses him with the desired boon. King Vivekan dreams of the samAdhi state as a pUrvangam for gaining moksham and describes it as:

pulaka mukulottungairangaiH udaSrubhirIkshaNaiH

ayamanubhavatyantadrshTiH samAdhirasam pumAn |

dhruvamiha mahAnanda brahmopalambhana lakshaNe

mahati vibhave nishpratyUhA manoratha paddhatiH || (Slokam 46)

Meaning:

With horripilation in the limbs and tears in the eyes, the jIvan delights in the enjoyment of his samAdhi anubhavam. He is engaged in the greatest of bliss of the anubhavam of Para Brahmam without interruption and this anubhavam blossoms in to VishNu Bhakti.

The king now approaches the palace of his queen Sumati and there he finds a blemishless nectar in the form of a goddess from the Sveta dvIpam:

iyamakhila pumartha prArthanA kalpavallI

sitamatibhirananyaiH sevita siddhabrndaI |

dyutibhiraviralAbhirdyotayantI digantAn

viSati sumati saudham vishNu bhaktirviSuddham || (Slokam 52)



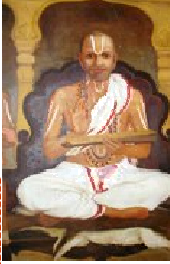


vishNu bhakti leads to mokshAnugraham - swAmi nammAzhwAr moksham
SrIrangam (Thanks: www.thiruvarangam.com)

Meaning:

This Sveta dvIpa devata is like a kalpaka creeper, which grants all what one desires. She is worshipped by clear minded assembly of siddhAs, who do not seek any rewards for their worship of Her. She illumines all directions with Her kAnti. Her name is VishNu Bhakti and she enters now my queen Sumati's palace. I will also enter the palace and dutifully attend to the rites for moksham along with my sahadharmacAriNi.

samAdhi sambhavo nAma navamo angaH sampUrNam



CHAPTER 10

NISREYASA LABHAH

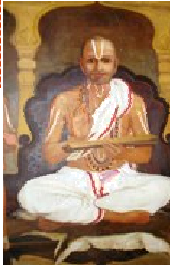


aDiyEn will now cover the final angam of SrI sankalpa sUryodayam named niSreyasa lAbhaH (gaining the highest auspiciousness).

Introduction to the tenth angam:

In the play with the title of "The Dawn of the Divine Will", we have reached a stage, when the fight for the PurushA's (man's) soul by the good and evil forces has a clear result. The good forces led by King Vivekan win over the evil forces led by mahA Mohan and the Purushan is saved (Chapter 9). In the tenth chapter, the lady with the name of VishNu bhakti (Parama Bhakti) enters the palace of Sumati. She observes:

The cetanan (Purushan) has attained the status of not being born again through the destruction of his kAmam, krodham et al. I will now devise a way for him not to gain back the pUrva vAsanais (prior destructive karmAs) and for non-continuation of future karmAs. She eulogizes the Lord's dayA guNam now. Next, she praises Periya TiruvaDi, GaruDan. Now, Sankalpan (Divine Will) enters. He introduces himself as the "Dawn of the Divine Will" (sankalpa sUryodayam). He says that he has come to awaken the jIVan which has stayed without j~nAnam but alive during the dark night of mAyA and that he has been commanded by BhagavAn's dayA guNam to help the jIVan realize the full fruits of the samAdhi and destroy all the karmAs of the jIVan. Sankalpan commences his work and destroys the pUrva (previous/residual) and utara (sancita/karmAs accumulated recently after prapatti) portions of the karmAs without any residue and blesses the Purushan. VishNu Bhakti and Vivekan arrive now to see this blessed Purushan. Purushan thanks them all. Now Purushan starts on his journey to spend the rest of his deha yAtrA in the post-prapatti stage. Vivekan





and others reflect on the good fortune of jIvan/Purushan in attaining SrI VaikuNTha prApti and the BrahmAnanda anubhavam there and happily consider themselves as krta KrityAs. All the noble things desired have been gained (niSreyasa lAbha siddhi) now. With sAtvika tyAgam, Swamy Desikan brings this MahA kAvyam to the finish line.

The 39 sub-divisions of the tenth angam:

The tenth angam can be grouped along 39 individual themes. The genius of Swamy Desikan in dramaturgy is clearly evident here and his choreography is astounding. He moves the play step by step and has many upadesams for us through the mouth of the characters like VishNu Bhakti, Sankalpan, Sraddha. Vivekan and others. We will follow the architectonics of Swamy Desikan in constructing the tenth angam and include excerpts from number of the 39 sub-sections.

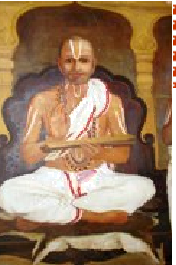
1. VishNu bhakti praveSaH (Entry of VishNu Bhakti and her own introduction):

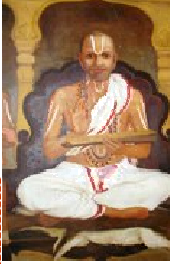
VishNu Bhakti enters and introduces herself as the actor who spends her time engaged in the enjoyable sport of servitude to the Lord and in destroying all sins (pApams) thoroughly. She says:

The dharma bhUta j~nAnam (attributive knowledge/blemish-free intellect) of the Purushan is my mother. My father is the one, who has superior dharmAnushThAnam (righteousness). Content (trpti) is my sister. Forbearance/Patience is my dear friend. Good conduct is my servant. I am the upAyam (means), Brahma VidyA is advocated by the VedAs. Destroying all karmAs is my wanton sport. I exist and therefore the troubles of samsAram are destroyed. If I am realized, moksham (peak of nivrtti dharma) follows.

2. mumukshu-mokshaNAya svaprayatna prakaTanam (Declaration of efforts to be taken up by VishNu bhakti for a jIvan desiring Moksham to attain it):

The Purushan has chased away all the doshams associated with the mind. He has





reached a stage fit for moksham. What is it that I (Para Bhakti) have to do further? His staying power in samAdhi is growing steadily due to his sAdhana. I would like to help him through the efforts of Vivekan and VyavasAyan further. I will get enthused to seek Bhagavat krpA for the sunrise of His sankalpam as the means for success in my effort. I will approach BhagavAn's dayA devi, who facilitates the jIvan to develop vairAgyam, desire in moksham and AcArya sambandham and climb those steps to moksham. I will invoke the presence of GaruDan, the divine vAhanam of BhagavAn through his daNDakam (e-book # 10, Sundarasimham series, <http://www.sundarasimham.org>). The skies become bright with the anugraham of dayA devi and GaruDan and Sankalpan now enter.

3. sankalpa sUrya pravartanotsAha (Joy over the arrival of Sankalpan):

Sankalpan, the Divine Will introduces himself as the Sun rise of BhagavAn's divine will. He says: " I can awaken a jIvan, which is lost in the darkness of samsAric night and stays in an ignorant state eternally. Pleased with the blemishless VishNu bhakti, dayA devi has commanded me to help the Purushan, who has realized samAdhi to climb the steps of moksham. Let me please VishNu bhakti and respond to her appeal". VishNu bhakti is thrilled to see Sankalpan and prostrates before Sankalpan, whom she identifies as the divine will of Sriman nArAyNan. She presses her case further with Sankalpan on behalf of Purushan. All of these are covered in great detail in the following sub-sections (4-11):

4. Bhagavat dayAyAH prArthanam (Prayer to dayA devi of BhagavAn).

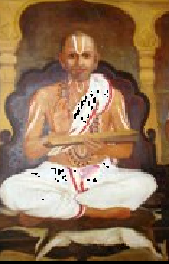
The dayA devi of the Lord responds to VishNu bhakti's prayer.

5. Bhagavat rathasya garutmato darSanam (The sighting of GaruDan, the vAhanam of BhagavAn):

GaruDan, the embodiment of Vedam appears and blesses VishNu Bhakti.

6. daNDakena garuDa stuti (The stotram of GaruDan with GaruDa daNDakam)

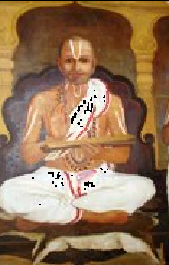


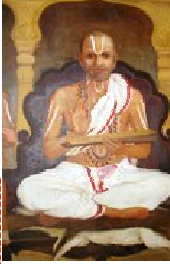


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veda svarUpi SrI garuDazhwaR - tiruveLLiyankuDi
Thanks: www.srivaishnavam.com





7. **sankalpa praveSaH** (Entrance of Sankalpan)

8. **vishNu bhakti samAgamaH** (Sankalpan coming together with VishNu bhakti)

9. **tayA purushasya mocana योग्या prakatanam** (VishNu Bhakti's statement on the fitness of Purushan for moksham and the request for intercession on his behalf by Sankalpan).

10. **satya lokAdi bhogAtyanta vairAgyakhyApanam** (VishNu bhakti's assertion of Purushan's ParamaikAntitvam and his distaste for anything like residence even in satya lokam; Purushan's disinterest in any thing but Moksha sukham).

After requesting Sankalpan to release Purushan, Bhakti leaves the stage after promising to return with Vivekan and bring the eight flowers for worship by Purushan: ahimsA (non-violence), indriya nigraha (control over the senses and mind), sakala bhUta dayA (compassion towards all), j~nAna (true knowledge), tapas (penance), dhyAna (meditation) and satya (truth).

11. **sankalpena svayamAgamyA purusha nirIkshaNam** (Sankalpan looking intensively for Purushan, who was about to enter and recognizes Purushan from distance as the embodiment of SAnta rasam).

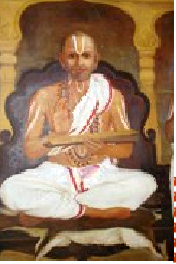
12. **SraddhA-datta-hasta purusha praveSaH** (entrance of Purushan holding the hand of SraddhA/Faith):

Purushan enters lamenting that he has not attained the goal of gaining the highest PurushArtham. He wonders as to how long he has to wait in this state of limbo. SraddhA suggests that Purushan should not bemoan his lot especially when the day of moksham is not far away. SraddhA asks Purushan to have MahA viSvAsam and that he will be liberated in a day or two. She exits now.

13. **koasAvityavij~nAya pururshena praSnaH** (Purushan sees Sankalpan and asks Him as to who He might be).

14. **purusha cintAbhAram sAKshAt-vIkshya tadabhinandhanam** (Sankalpan



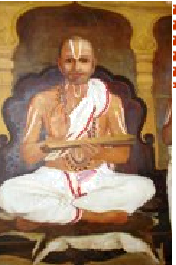


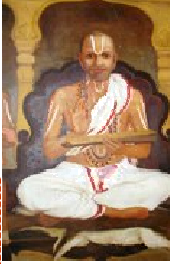
assesses the noble bent of mind of Purushan showing ananya bhakti and greets him with joy).

Sankalpan introduces himself as the sankalpam (divine will) of Parama Purushan and says: "dayA devi on appeal from VishNu Bhakti has sent me to sever the puNya-pApams and to bless You with the boon of moksha Sukham. There is no need for any more fear for You. The wealth of moksham is nearby now".



'parama dayALu!' - SrI padmAvati tAyAr - tirucchAnUr





15. sankalpa iti j~nAtvA tatkuSala praSNottaram (recognizing that it is the divine will of the Lord presenting himself before him, Purushan enquires respectfully about the well being of Sankalpan and Sankalpa asks about the State of mind of Purusha.).

16. sankalpa vishayaka stavanamH (praise of Sankalpan by Purushan).

Purushan eulogizes Sankalpan now:

kriyA saktim kecit danujamathanIm hetimapare

manastattvam cAnye madhuvijayinas-tvAmabhidadhuH |

tamevake tattatpadavishayajushTam tadiha naH

sadottungaH prAdurbhavasi bhavasindhupramathanaH || (Slokam 59)

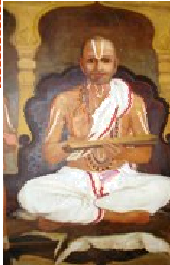
Meaning:

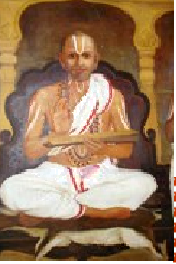
Some recognize you as the power behind MadhusUdanan's creation and other activities; some recognize you as the power that destroys the asura kulam; some recognize you as the manas-tattvam of the Lord; others see you as an integrated essence of all of the above. You shine supreme as the force, which dries up the samsAric ocean.

17. sankalpena svakAryApavarga siddhi vij~nApanam (Sankalpan describes the features of moksham to be experienced by Purushan with His anugraham)

Sesha vrtti to the Lord, removal of pApa-puNyams, the possession of the eight guNams possessed by BhagavAn are some of the bhAgyams to be enjoyed as described by Sankalpan.

18. purusheNa bhakti yoga nishThena apunarbhavopAya jij~nyAsA (Purushan has doubts and worries about being born again in samsAram and wants to know more about it).



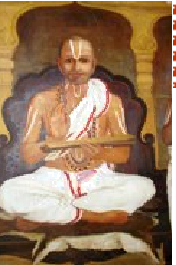


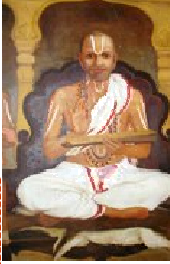
19. sankalpenAvatAra-rahasya-cintanakartavyatvokti (Sankalpan assures Purushan has no possibility whatsoever to be separated from SrI VaikuNThanAthar and return to samsAra maNDalam through the possession of knowledge about the avatAra rahasyam of the Lord: "janma karma ca punarjanma naiti mAmeti soarjuna").

sadagopan.org



SrI vaikuNThanAthar - SrI malayappa swAmy - tirumalaa
Thanks: www.wikipedia.org





20. punarbhava sati asati ca svakAryaH karma vimoka ityuktiH (when Bhakti yogam is completed successfully, there is no more thought about return to karma bhUmi).

21. mokshAt prAk purushato janair-vidyAgrahaNa SAsanamH (Sankalpan says: Before his travel by arcirAdi mArgam, before his shedding of the mortal coils, his sisHyAs with special intelligence should approach such a mahAn (Purushan) and be blessed with VidyA grahaNam/acquisition of j~nAnam about brahma vidyA).

22. sankalpa nishkramaNam (Sanklapan's exit)

Sanklapan takes leave of Purushan and says He is returning to the side of dayA devi to report on the assigned mission.

23. prusheNa bhagavadanugraha vishkaraNam (Purushan's praise of bhagavadanugraham and His agaTitagaTana Sakti - power of making impossible possible - and the unique help he gives to the mumukshu jIvan at the time of travel via arcirAdi mArgam).

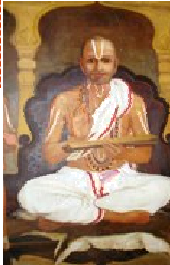
24. viveka sumati vishNu bhaktInAm praveSaH,

25. vishNu bhaktyA viveka SlAghanam (Arrival of Vivekan, Sumati and VishNu Bhakti).

VishNu Bhakti praises Vivekan for the good fight he fought against MahA Mohan and the help he gave to the suffering Purushan to enter nivrtti dharmam and all the way to the palace of moksham. She says that the immortal dundubhi drums are heard signaling the approach of Purushan's ascent to SrI VaikuNTham led by AdivAhakars.

26. vivekena purusha mokshA nishpatti vishAda kathanam (Vivekan's regret over Purushan not being fully released from the influence of Prakruti).

Vivekan is saddened to see Purushan is still far away from VaikuNTham and





being imprisoned by acetanams like deham. He is saddened to see the sorrow of Purushan, who ruminates over his status.

27. **sumatyai mAyA kauTilya kathanam** (Queen Sumati questions the cruelty caused by mAyA and its purpose in harming the cetanams like Purushan relentlessly).

28. **vishNu bhakti mukhena vrttam vij~nAya samhrshThatA** (VishNu Bhakti's consoling answer to Sumati's question makes Vivekan happy)

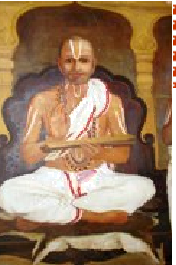
VishNu bhakti says: This is not the time for sorrowing. The fierce fire of BhagavAn's sankalpam has dried up the samsAric ocean except for a small portion of prArabda karma. Prakrti has shrunk as well like a snake casting its skin and prakrti is going to let Purushan ascend beyond prakrti maNDalam.

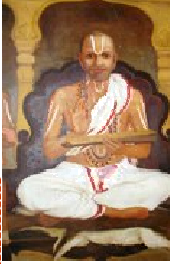
29. **vivekena svAnubandishu svaharshA vishkaraNam** (King's description of the auspicious phalans and happy news realized to his retinue, who have toiled hard to make it happen).

Oh GuNams! Purushan, the head of our family (Kula Pati) is going to ascend the chariot of Manoratham and is going to a place (Paramapadam) from where there is no return to the karma BhUmi and he is going to serve Paramapada nAThan there. Please offer him your salutations!

30. **viveka krtaH purusha praNAmaH** - Vivekan and Sumati also prostrate reverentially to Purushan, who is described by VishNu Bhakti as totally free from any blemishes of the mind and with full control over his j~nAnedriyams and karmendriyams through yoga siddhi and is recognized as being ready to travel on the path to moksham. She points out that the deva dundubhis are being sounded to announce the arrival of Purushan at the Lord's supreme abode. This would be Purushan's last day on the karma bhUmi.

31. **vishNu bhaktyA viveka krta prakaTanam** (VishNu Bhakti describes with affection the great help rendered by Vivekan to Purushan and the mighty battle





he fought on behalf of Purushan).

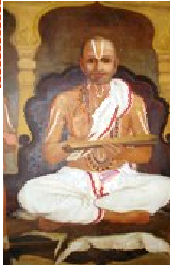
32. purushena viveka sumati vishNu bhaktInAm mokshe-apyatyAjya tveshTiH
Purusha is very pleased and confers his blessings on Vivekan, embraces him and thanks Vivekan for awakening him from the deep sleep of aj~nAnam and acknowledges the help of VishNu bhakti in destroying all his sins.

33. phala Saigryam j~nAtvA sarvAn Amantrya puruveNa Sesha pUraNaya
jigamishA (Recognizing the nearness of mokshaAnugraham, Purushan blesses Vivekan, Sumati and VishNu Bhakti and asks for continued links with them even after moksham).



The sacred and glorious guru parampara !
bhagavad rAmAnujAcArya (left) and swAmi deSikan (right)
tirukkacchi

34. bhavishyat-amSa-anusandanena guruparamparA stavanam (Purushan
eulogizes Guru ParamparA and seeks their blessings on the eve of his journey to
Sri VaikuNTham):





divi bhuvI ca nivishTAn deSikAn divya bhUmnaH

praNati niyata vrttiH prArthaye kamcidartham |

adhijigamishurAdyam dhAma yushmat prabhAvAt

priyagatiranugrhya prekshyatAm bhrtya eshaH ||

(Slokam 88)

Meaning:

aDiyEn begs the supremely merciful AcAryAs in Paramapadam and BhUlokam with anjali baddha hastam one thing. Through Your prowess, aDiyEn is about to ascend to Paramapadam. aDiyEn is Your servant. May Thou bless aDiyEn and make aDiyEn's journey acceptable to You all.

ete mahyamapoDha manmatha SaronmAthAya nAthAdayaH

trayyanta pratinandanIya vividhodantAH svadantAmiha |

SraddhAtavya SaraNya dampati dayA divyApagAvyApakAH

spardhAviplava vipralambha padavI vaideSika deSikaH ||

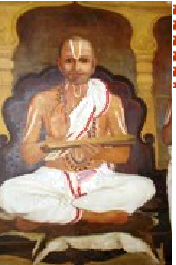
(Slokam 89)

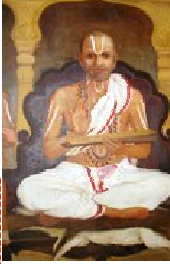
Meaning:

Among these AcAryAs, Naathamuni and others are possessors of noble traits praised in VedAntams. They are trustworthy protectors and spread the deva Gangai of the Lord, dayA everywhere. They are on the other side of jealousy, destructive competition, cheating and destruction of dharmam. They are adorable ones for aDiyEn freed from the effects of kAmam.

After this AcArya vandanam, Purushan starts on his final stage of the journey to SrI VaikuNTham.

35. purushasya SeshAyuH kshapaNaya yatra kvacit sthiti vimarSaH (Sumati is curious about where Purushan will spend while awaiting the call to travel by arcirAdi mArgam). VishNu Bhakti answers this question:





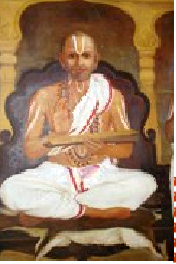
SrI nAthamuni - kATTumannAr koil
Thanks: www.srivaishnavam.com

This yogi will not stay at one place more than one night. He will stay at divya desams like Srirangam, Attigiri, Yadugiri, Ayodhi, MathurA, Harikshetram, BhadriskASramam or any other place his mind desires until the avabhrtha snAnam of the exit from the body takes place. He has paid off all his debts to pitrs, devAs, rshis, humans and bhUtams and has performed sAtvika tyAgam of every thing to the Lord. He will be called soon to travel by the path of light.

36. vivekEna jyAyasAapi vishNu bhakteH praNamanam (VishNu bhakti has the power to see ahead and she has stated as to what is awaiting for Purushan until dehAvasAnam).

Vivekan who is elder to VishNu bhakti offers his PraNAmams to VishNu bhakti





and asks Sumati to do the same.

37. vishNu bhaktyA viveka SIAGanam (VishNu bhakti offers her praNAMam to Vivekan for lifting up Purushan, their Kula pati from the timeless ocean of samsAram).

38. bharata vAkyam;

39. kaveH sva-vAkyam

angIkurvantvakalushadhiyo nityamadhyAtma-vidyAm

Adyo dharmah sprSatu vasudhamASishaH pAravartI |

devaH SrimAn niravadhidayAsindhurasmin prabandhe

vaktA SrotA vacana vishayaH prIyatAm vAsudeva ||

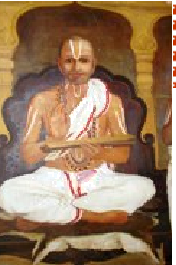
(Slokam 99)

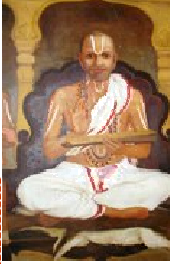
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Ocean of dayA! (tiruvendipuram divya dampati-s with swAmi deSikan)

Thanks: SrI Srivallabhan Rajagopalan





Meaning:

May all jIvans seek and abide by Atma VidyA (brahma j~nAnam) with blemishless minds! May the loftiest of dharmams that is on the opposite side of efforts with paltry fruits, the nivrtti dharmam shine in this world! Our Lord, SrIman Vaasudevan is the ocean of dayA. May the one who recites this drama of sankalpa sUryodayam, the one who hears it and who is the object of these words be pleased!

*SrI sankalpa sUryodaya nATake niSreyasa lAbha nAma
daSamoangaH sampUrNam*



*iti kavitArkika simhAya sarvatanta svatantrasya SrImat vedAnAtAcAryasya
krtishu sanklapa sUryodaya nATake samAptam.*

kavitrAkikasimhAya kalyANAguNaSAline |

SrImate venkaTeSAya vedAntagurave namaH ||

Subhamastu, sarva mangaLAni santu

SrI vAsudevaH prIyatAm

Srimat Azhagiya Singar tiruvaDigaLE SaraNam,

dAsan,

Oppiliappan sannidhi VaradAchAri SaThakOpan

