

Sri lakshmi sahasram  
saundharya stabakam

(stabakam 8)

(Source: maNipravALa articles in Sri ranganAtha pAduka by VaikuNThavAsi, kO il,  
Sabdham, Vangeepuram, VeerApuram Sri SaThakopAchAr)



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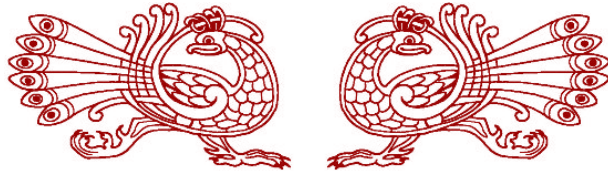
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॥ श्रीः ॥

श्री पद्मावति समेत श्रीनिवास परब्रह्मणे नमः ॥

श्रीमते रामानुजाय नमः ॥

श्रीमते निगमान्त महादेशिकाय नमः ॥

श्री वेङ्कटाध्वरि स्वामिने नमः ॥

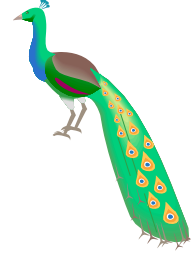
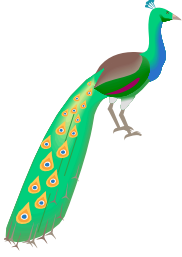
लक्ष्मीसहस्रम्

(श्रीवेङ्कटाध्वरिकृतम्)

lakshmi sahasram

सौन्दर्यस्तबकः saundarya stabakam

स्तबकः ८ stabakam 8



**INTRODUCTION BY SRI. V. SADAGOPAN:**

The eighth stabakam of Sri Lakshmi sahasram is saundarya stabakam with 236 Slokams saluting the anga, pratyanga and upAnga saundaryam of the divine consort of Sriman nArAyaNan. From Her sacred Siras to redeeming pAdam, every angam of MahA Lakshmi is described by Sri VenkaTAdhvari kavi with the highest of poetic skills and devotion. It has been stated that there is no other poet, who has surpassed the skills of Sri VenkaTAdhvari in using in the Sanskrit language to describe the ParipUrNa saundaryam of the Lord's Devi. The divine beauty of every limb of Hers, Her madhura bhAshaNam (delectable conversation), Her winning smile, and all aspects of Her "indescribable" saundaryam are described at great length in this stabakam by the poet. It has been suggested that what is not described about MahA Lakshmi's saundaryam in the saundarya stabakam cannot be found in any other kavi's work. In other words, Sri VenkaTAdhvari's coverage of the matchless beauty of MahA Lakshmi is self-complete.

The great poet KaalidAsan made upamA (simile/metaphor) as his distinguishing mark and therefore received the accolade as the leader among poets in upamA (upamA kALidAsasya). The poet BhAravi, the author of KirAtArjunIyam, is known for the loftiness of meaning in his poems and therefore is celebrated for his artha gauravam (bhAraverarthagauravam). The poet daNDin, the author of daSa kumAra caritam is known for the elegance of his pada prayogams (daNDina: pada lAlityam). These three famous poets became known for the three guNams of alankAra SAstram like upamA, artha gauravam and pada lAlityam. Some have identified Maagha kavi's works to integrate all the above three guNams. Many rasikAs feel that VenkaTAdhvani Kavi excels in the fusion of the three guNams and more in his Lakshmi sahasra kAvyam even better than Maagha kavi. This becomes obvious, when one studies the individual Slokams of SrI Lakshmi sahasram in general and the saundarya stabakam of this kAvyam in particular. When VenkaTAdhvani Kavi describes every angam of MahA Lakshmi and Her exquisite saundaryam, one is overwhelmed by his skills in the handling of various SabdAlankArams (the ornamentation/embellishment of the sound) and arthAlankArams (the ornamentation/embellishment of the meanings) such as Slesha (double entendre), anuprAsa (alliteration) antyAnuprAsa, yamaka, atiSayokti, upamA (simile/metaphor), rUpaka, utprekshai, ullekam, dIpakam and others. All the distinguishing guNams of a kAvyam are blended so harmoniously to give the most sacred mangaLa dhvani.

The uttama kAvyam has also been defined as a judicious and tasteful combination of many alankArams and their aspects:

1. Slesha
2. prasAda:
3. samatA
4. mAdhuryam

5. sukumAratA

6. artha vyakti and

7. udAratvam.

When all of the above are put to use to celebrate the divine beauty of MahA Lakshmi, the kAvyam develops a sacred aspect to it. That is what we see epitomized in the saundarya stabakam Slokams.

There is one criticism that is leveled against the descriptions of VenkaTAdhvari Kavi in some of the Slokams of saundarya stabakam, where his descriptions are considered sampradAya viruddham (contrary to the traditions followed by his pUrvAcAryAs like KureSar, ParASara BhaTTar and Swamy Desikan in their stotrams). There is justice to this criticism since some of his descriptions of the angams of Devi appear like virasam and rasAbhAsam. VenkaTAdhvari kavi himself comes to his defense and suggests that we as readers grasp the sARamsam (essential aspects of his kAvyam) and leave the rest just like the honey bees enjoy the nectar in the flower and leave the other unappealing things in the flower aside (sarvata: sAram AdadhAt pushpebhya iva shaTpada:).

Let us now enjoy the exquisite beauty of selected Slokams of saundarya stabakam and be uplifted by the intense bhakti anubhavam of the Kavi:

In the first Slokam, the kavi salutes MahA Lakshmi as the abode of saundaryam (beauty) and the member of the famous saundarya kuTumbam that includes Her sahodaran, Candran and son, Manmathan:

वन्दे सौन्दर्यपर्याप्तिभूमिं कामपि देवताम् ।

अब्जं सहोदरं यस्याः शंसन्त्यब्जशरं सुतम् ॥

vande saundarya paryApti bhUmim kAmapi devatAm |

abjam sahodaram yasyA: Samsanti abjaSaram sutam ||



Vande soundharya devataa! - SrI ranganaYaki, SrIrangam (Thanks:: SrI Murali BhaTTar)



At the outset, the kavi admits his inadequacy to describe adequately the saundaryam of even one limb of Hers and that such an effort is beyond the capabilities of even Adi Seshan with thousand heads and two thousand tongues.

The kavi starts his eulogy of MahA Lakshmi in the traditional manner of "anulomam", where stuti starts from the divine Siras and continues all the way to the redeeming feet. The pratiloma mode is adopted during dhyAnam of one's ishTa daivam and here the meditation starts from the sacred feet and moves upward in a stepwise manner to the Siras. The kavi with his kalpanA Sakti uses 18 Slokams to describe the vaibhavam of MahA Lakshmi's keSam (lock of dense and dark assembly of hair). He uses many SabdAlankArams and arthAlankArams to bring out the saundaryam of MahA Lakshmi's ghana sAra keSa bhAram and their relationship with honey bees and the flowers that adorn the keSam. The 12<sup>th</sup> Slokam has a beautiful use of utprekshai, where the rows of MahA Lakshmi's tresses are compared to the sangamam (confluence) of triveNi (the three rivers: GangA, SarasvatI and YamunA). Slesha Sabda alankAram is also frequently used in this section. Many sUkshmaArthams (subtle meanings) and dhvanis are accomodated in the varNanais.

After a lengthy eulogy of the aLaka (keSa) bhArams of PirATTi, kavis uses two Slokams to describe the saundaryam of Her forehead, which defeats the ashTami candran in its beauty. The next set of 9 Slokams (23 to 31) concentrate on the divya saundaryam of the entire face. The nirmalatvam (blemishlesness), the radiance, being the object of delight for the bhaktAs and the auspiciousness of PirATTi's divine face (tirumukha MaNDalam) are brought out in these nine Slokams.

Three Slokams are used by the kavi to describe his enjoyment of the beautiful brows (bhruva:) of PirATTi in the context of Her broad eyes extending all the way to Her ears. The power of Her raised eye brows and their impact on Her Lord is alluded to. Next in line for salutation for their beauty are the eyes of PirATTi. The kavi uses 11 Slokams to eulogize the divya saundaryam of those eyes and their benevolence. The pair of golden ear AbharaNams (sauvarNam karNa tATanka

yugmam) are introduced next with two Slokams and that introduction is followed up with 10 Slokams focusing on the various aspects of beauty of those golden tATangams enmeshed with Padma rAga gems.

After dwelling on the special aspects of the svarNa tATankams of PirATTi in a very imaginative way, Kavi turns his attention to the saundaryam of Her nose with five Slokams (60-64). The next four Slokams are devoted to the adoration of the pearl at the edge of the nose (nAsIkAgra mukta phalam). He compares the beauty of that pearl to that of a fresh bud of jasmine flower. From Slokams 69 to 74, the poet is overtaken by the saundaryam of PirATTi's smile (mandahAsam). SrI VenkaTAdhvani compares the lustre of the smile lingering on the red lips against the background of the white rows of Her teeth as the appearance of the crescent Moon in the west against the background of the red hue of dusk (sandhya kalAm). PirATTi is a manju bhAshiNi. Her nectar like vAk (suvacanam) is praised in the next ten Slokams (75 to 84). Her sudA mAdhUrya bhAshaNam defeats in its sweetness the delectable grapes, honey, bhUrA sugar, nAma karumbu (puNDrekshava:) and paccai vAzhai (a type of plantain) fruit.

Referring to the two kinds of nectars residing in PirATTi's face (adhara amrtam and vacana amrtam), the kavi points out that Her Lord enjoys amrtam from the lips resembling red bimBA fruit with His lips and enjoys the delectable nectar like speech through His ears. Her sweet speech is recognized as the best among all sweet things at all times, places and states. The loftiness and the exalted state of PirATTi's utterances are saluted as: "sa ayam tava vaca: sampadAm sampradAya: jayati". They are hailed as victorious and redeeming upadesams.

Sri VenkaTAdhvani kavi uses five Slokams to describe the pearly white rows of PirATTi's teeth (85 to 89). The kavi compares them to the white PaarijAta garland worn by SarasvatI Devi seated on the tip of the tongue of PirATTi (rame! ramaNIya rUpA te radAvalI rasaj~nAncala SARadAya: SubhA mandAramAleva vibhAti). The poet states further that the exquisite lustre of PirATTi's teeth banishes the internal and the external darkness (tamasAm hantAra: tAvakA: dantA:).

PirATTi's tongue that performs upadesam on the supremely sacred Brahma Vidyai is saluted next with four Slokams (90-93). The tongue of MahA Lakshmi is identified as mokshAnanda kAraNam. It performs upadesams for us as well as speaks to Her lord and intercedes on our behalf. After offering salutations to the tongue of PirATTi , Kavi turns his attention to the lips with the hue similar to that of a fresh creeper (pallavasya rAga samvita adharam). The poet uses 8 Slokams to describe the saundaryam of lips of PirATTi (94-101). He compares the uniquely red hue of the lips to those of the ripe Kovai (bimBA) fruit and red coral. The cheeks of PirATTi reflecting the red hue from Her ear ornament (padma rAga tATangam) are celebrated with two Slokams (102, 103). Three Slokams follow to cover the divine beauty of PirATTi's neck and it is compared to the shape and hue of Paancajanyaam, the Lord's valampuri conch.

Twenty one Slokams are used next to describe the saundaryam of the breasts of PirATTi (Slokams 107-127). There are Slesha alankArams in these Slokams. In one Slokam, the poet says that the firm pair of breasts of PirATTi taught Her Lord's chest a lesson in being strong and firm. The pearl necklace resting on the breasts of PirATTi is eulogized next. He compares these pearls of the necklace to the brilliant stars like asvinI shining on the four sides of Meru mountain (bhAvatka kucAgra jAgrat pratyagra hAra sphuTa mauktikaNi prAya: sumerum parita: caranti paTUni uDUnI iva parisphuranti). PirATTi's stanams are compared to lofty Meru mountain and the pearls of the necklace are related to the star clusters rotating around that mountain (Slokam 132).

In the next Slokam, the poet compares the breasts to beautiful lotus buds and the pearls of the necklace to the royal white swans circling around the lotus buds .

The poet's attention now shifts to the beautiful hands of PirATTi and their vaibhavam (134-148). He compares them to tender creepers with flowers and shoots (vallika ..... nava pallava phulla pushpabhUyam yAnti). The poet says that the palms of Her hands are reddened by the Sramam arising from giving so much dAnam unceasingly to Her devotees (te pANi talam bahushu arthishu aSrAntam

tanyamAna: dAna SramAt aruNimAnam upaiti). Your palm is red perhaps from giving Your grip to lift me up, who has fallen into the deep well of samsAram:

भवान्धकूपे पतिताय मह्यं

दुर्मोचकर्मोत्कर कर्कशाय ।

करावलम्बं कमले ददासि

तदञ्चलं ते तत एव रक्तम् ॥

bhavAndhakUpe patitAya mahyam

durmocakarmotkara karkaSAya |

karAvalambam kamale dadAsi

tadancalam te tata eva raktam ||---Slokam 148

In another Slokam, the poet seeks PirATTi's tejomaya hands as his sure protection and acknowledges that they offer rakshaNam to the devAs and stimulates our bhakti to the sacred feet of the Lord:

पालकं सुमनसां तव स्थिर-

च्छायमब्धितनये समाश्रये ।

पञ्चशाखमिह भव्यकल्पकं

दानवारिपद् पोषणक्षमम् ॥

pAlakam sumanasAm tava sthira-

cchAyamabdhitanaye samASraye |

pancaSAkhamiha bhavyakalpakam

dAnavAripada poshaNakshamam || ---Slokam 145

er celebrating the glories of PirATTi's hands, the poet uses four Slokams to describe the saundayam of the nails at the end of Her fingers. The nails at the end of the hands resembling golden creepers are compared to the shining foam at the end of a wave of river Sarasvati the waters of which are red in color. In another Slokam, the poet compares the nails to the lustrous moon and the bright stars in the sky.

Next, the poet describes the nAbhi desam of PirATTi and the ascending row of fine hair (romAvaLi) arising from the navel and reaching up to Her breasts. He uses 14 Slokams to describe the romAvaLi (154-167) and a few more verses to describe the three folds of lines in Her stomach (udara valitrayam) as well as nine Slokams to cover the waist belt (raSanA/oTTiyANam). He compares the row of fine hair (roma rekhA) to the orderly assembly of bees arising out of Her navel and traveling up to taste the nectar from Her lips and failing in their efforts by being blocked by the two mountains (Her breasts). As we commented earlier, SrI VenkaTAdhvani Kavi is one of the very few poets who has a sampradAya viruddham approach and the opinion is that he could have taken a low key approach instead of being so explicit in describing the limbs of JagamAtha to avoid virasam and rasAbhAsam.

After describing the waist belt, the poet uses 10 Slokams (185-194) to describe the slender waist of PirATTi. The extreme slenderness of the waist (madhyam) is referred to as "atyalpa bhAvAt tava madhya:". There are SleshAs in number of these Slokams, which bring out entirely different meanings in their two interpretations. For instance, 193<sup>rd</sup> Slokam can be interpreted in two ways:

अधिकाञ्चि तथाभिवृद्धिमत्यापि

अभिजातः श्रुतिमञ्जुशब्द पङ्क्त्या ।

अतिभङ्गुर एव शून्यवादं

न जहौ माध्यमिकक्रमस्त्वदीयः ॥

adhikAnci tathA abhivrddhi matyApi  
abhijAta Srutimanju Sabda panktyA|  
atibhangura eva SUnyavAdam  
na jahau mAdhyamika kramastvadIya: ||

*Meaning Version 1:*

hE SrI devi! From Your waist belt (**mekhalA**) arise most enjoyable waves of nAdam for the ears and the mind. Over that waist belt is Your mid portion, which is slightly bent from the weight of Your breasts. The nature of Your waist is so slender that one can conclude that it is almost nonexistent (**SUnyam**).

*Meaning Version 2:*

At KaancI nagaram, the scholarly SrI koSams of SrI BhAshyakAra, Swamy Desikan and other pUrvAcAryAs defeated with Veda PramANams the Bhauddha sampradAyam. Their SrI sUktis made Buddhism nonexistent. Even then, the mAdhyAmika Buddhists would not give up their SUNya vAda tattvam.

The description of the waist is followed by the salutations to the saundaryam of the thighs (**Uru**) of PirATTi in six Slokams. They are compared to the two descending trunks from the mastakam (head) of an elephant, which is wider at the top and slender at the bottom. The thighs are also compared to a banana plant (**rambhA**). Next follows the varNanai of the beauty of the ankle of PirATTi with five Slokams (206-210). It is the tradition of poets to compare the ankles to arrow case (**SaradhI**) and KaahaLa vAdhyam (musical instrument like Tirucchinnam). Both the arrow case and the KaahaLam have broad top and narrow bottom like the ankles, which are broad at the top at the knee level and narrow at the foot level. The poet rejects these two comparisons as unfit to describe the anklets of PirATTi that are matchless in their beauty.

As the poet is about to conclude this stabakam, he is contrite over the liberty he has taken as a poet to describe every limb of PirATTi and recognizes that as an apacAram. Hence, SrI VenkaTAdhvani Kavi seeks the pardon of PirATTi for his

trespasses by prostrating before Her sacred feet (Slokams 209-236).

Oh devi who is key to conferring the Moksha Sukham! Oh PirATTi worshipped by the assembly of deva strIs! aDiyEn falls at Your sacred feet and seek pardon (bhavtyA: caraNAravinde vande).

The poet eulogizes the lustre of the sacred feet of PirATTi as winning the jyoti of thousands of rising suns and instructs us those sacred feet remove our dehAtma brahamam, which stands in the way of our gaining Moksham. She is instrumental in pleading for us with the Lord to overlook our huge bundle of sins and becomes the means and goal for our SaraNAgati as we seek the rakshaNam of Her sacred feet. The poet confides that he is prostrating before Her sacred feet to cross the ocean of samsAram (bhavam tarItu kAma: vande).

The longest stabakam of SrI Lakshmi sahasram, saundarya stabakam ends with the description of the poet as a Mumukshu (One who is desirous of Moksham) and as one who understands the difference between a fortunate one, who seeks the sacred feet of MahA Lakshmi for protection and the one who does not. The poet points out that the one who holds onto the feet of the Universal Mother through prapatti will be blessed with all kinds of wealth including moksha sukham (ya: tava pada dvayam sevate, asau prabhu: san SritAnAm dvipada: bhavati). This fortunate being gains immense riches in this world and becomes capable of giving away even an elephant as gift to those, who seek his help. The one who stays away from the holy feet of our JaganmAtA is considered by the scholars to be the equivalent of a buffalo.

**Note: The numbering sequence for some of the Slokams may be different in other versions.**

*SrImate nArAyaNAya nama:*

dAsan, Oppiliappan Koil VaradAchAri Sadagopan



*Sri Mahalakshmi! - Thanks Sou R.Chitrakleha*





# Slokams and Commentaries



*The Mother of Manmathaa! - Sri Perundevi tAyAr (Thanks: Sri Shreekrishna Akilesh)*

॥ श्रीः ॥

### SLOKAM 1

वन्दे सौन्दर्यपर्याप्तिभूमिं कामपि देवताम् ।

अब्जं सहोदरं यस्याः शंसन्त्यब्जशरं सुतम् ॥

vande saundarya paryApti bhUmim kAmapi devatAm|

abjam sahodaram yasyA: Samsanti abjaSaram sutam||

*Meaning:*

I worship the SrI Devi, who is the abode indescribable beauty and glory and who is the ultimate goal. Experts in PurAnAs say that She is the sibling of Candra and the mother of Manmatha.

*Comments:*

PirATTi is the saundarya kuTumbini. Her son Manmatha, the lord of love, is very handsome. Her brother Candra is renowned for his cool and pleasant demeanor. He brings joy to the old and young. The poet prays to PirATTi who is the parama prApyai, granter of all wishes.

The key words here are: "vande saundarya paryApti bhUmim". The poet identifies MahA Lakshmi as the abode of beauty (saundaryam) and offers his salutations to Her.

## SLOKAM 2

अद्वैतमक्षिभिरिह श्रवसां यदि स्यात्

द्वैतं पृथग्यदि पुना रसनासु च स्यात् ।

ईशीय वर्णयितुमर्णवराजकन्ये

तत्तादृशं किल तवावयवाभिरूप्यम् ॥

advaitam akshibhi: iha SravasAm yadi syAt

dvaitam prthagyadi punA rasanAsu ca syAt |

ISiYa varNayitum arNavarAjakanye

tattAdrSam kila tava avayava abhirUpyam ||

*Meaning:*

arNava rAjakanye (Daughter of the ocean)! I think I may have the power to describe the beauty of at least one of Your limbs if I have like AdiSeshan, two thousand eyes and two thousand ears that can perform each others' task interchangeably and thousand tongues that have the capacity to split into two each.

*Comments:*

In this Slokam, the poet implies that even AdiSeshan cannot describe PirATTi's beauty fully. AdiSeshan is said to have thousand heads. Each head has two eyes and thus he has two thousand eyes. As he is a snake his eyes function as his ears. Thus, he has two thousand ears. Each of his tongue is split into two as seen in other snakes. Thus, he has two thousand tongues. The poet says that only if he is as equipped as AdiSeshan, he can hope to describe the beauty of at least one limb of PirATTi satisfactorily. The poet states that the superior beauty of the limbs (avayava abhirUpyam) is beyond any mortals' ability to describe fully .

This Slokam follow Swami Desikan's SrI pAduka sahasram prabhAva paddhati, Slokam 2.

निश्लेषमम्बरतलं यदि पत्रिका स्यात्

सप्तार्णवी यदि समेत्य मषी भवित्री ।

वक्ता सहस्रवदनः पुरुषः स्वयं चेत्

लिख्येत रङ्गपतिपादुकयोः प्रभावः ॥

niSSeshamambaratalam yadi patrikA syAt  
saptArNavI yadi sametya mashI bhavitrI |  
vaktA sahasravadana: purusha: svayam cet  
likhyeta rangapatipAdukayo: prabhAva: ||

Swami Desikan remarks here that one can attempt to write at least a miniscule of the glory of SrI RanganAtha's pAdukAs if the sky is the paper, the waters of the seven seas are the ink and if the writer is the thousand-headed paramapurusha, SrI RanganAtha.

Here SrI VenkaTAdhvani kavi says that one can attempt to describe the beauty of at least one limb of PirATTi's tirumEni if he were to be as accomplished as AdiSesha.

### SLOKAM 3

मौलौ त्वयापि विधृतो मधुपौघ मैत्रीं

चित्रं करोति कमले चिकुरप्रपञ्चः ।

माने कृतेऽपि भुवने मलिनैकसख्यं

प्रायेण देवि कुटिलप्रकृतेः स्वभावः ॥

maulau tvayA api vidhrta: madhupa aughamaitrIm

citram karoti kamale cikura prapanca: |

mAne krte api bhuvane malinaika sakhyam

prAyeNa devi kuTila prakrte: svabhAva: ||

*Meaning:*

Kamale! You have honored Your dark hair by supporting it on Your head. It is surprising that it is going after the group that drinks 'madhu', an intoxicant, that is not fitting its esteemed position. I guess this is not that surprising as we see bad people still exhibiting their deplorable behavior even if good souls try to refine them through their association.

*Comments:*

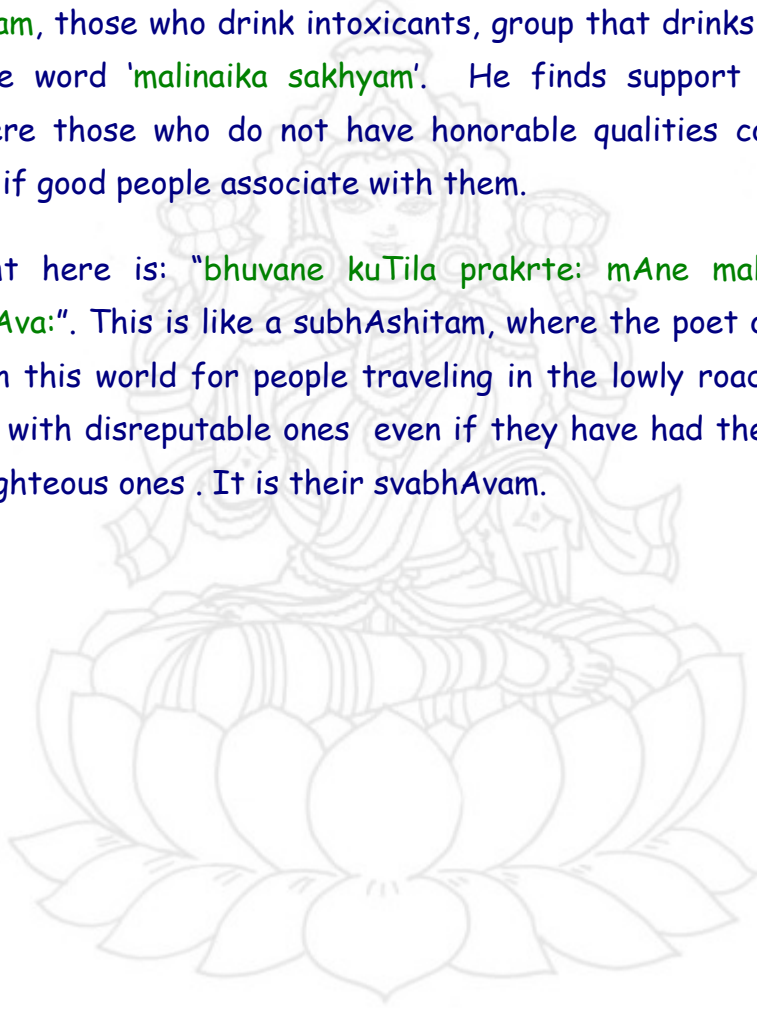
'anulomam' is the customary way of describing EmperumAn or PirATTi from Siras to the divine feet (keSAdi pAdAnta varNanam). Similarly describing them from the sacred feet to the Siras during dhyAnam is called 'pratilomam'. Commencing from this Slokam, SrI VenkaTAdhvari Kavi describes PirATTi's keSam (assembly of the tresses of hair) in 18 Slokams.

The poet has introduced pun in this Slokam through the words 'madhupaughamaitrim' and 'malinaika sakhyam'. The first word means those who seek friendship with ones who drink madhu' and the second word means 'one that

is similar to a blue object' and 'one associated with lowly beings'. PirATTi wears flowers on Her hair. Bees swarm around them to collect the honey, madhu. Thus PirATTi is associated with those who drink 'madhu'. PirATTi's hair is associated with bluish black color- **malinaika sakhyam**.

The poet jokingly says that PirATTi's hair is associating itself with lowly beings- **malinaika sakhyam**, those who drink intoxicants, group that drinks 'madhu'. He has played with the word '**malinaika sakhyam**'. He finds support in the common occurrence where those who do not have honorable qualities continue in their lowly ways even if good people associate with them.

The key insight here is: "**bhuvane kuTila prakrte: mAne malinaika sakhyam prAyeNa svabhAva:**". This is like a subhAshitam, where the poet observes that it is but natural in this world for people traveling in the lowly road to continue to associate often with disreputable ones even if they have had the opportunity to interact with righteous ones . It is their svabhAvam.



#### SLOKAM 4

न त्वं दधासि नवचम्पकमाल्यमम्ब

कर्तुं निसर्गसुरभौ कबरे सुगन्धम् ।

किं तर्हि कुन्तळपरीमळसारलाभ-

लोभभ्रमद्भ्रमरलोकनिवारणाय ॥

na tvam dadhAsi navacampakamAlyam amba  
kartum nisarga surabhau kabare sugandham |  
kim tarhi kuntaLa parImaLasAra lAbha-  
lobha bhramat bhramaraloka nivAraNAya ||

*Meaning:*

amba! You wear the Campaka flowers on Your hair. It is to drive away bees that swarm around Your hair trying to imbibe its natural fragrance.

*Comments:*

Women wear flowers on their hair to give it a sweet fragrance. In this Slokam, the poet says that PirATTi is not wearing campaka flowers on Her hair for that reason. He says PirATTi is wearing the campaka flowers on Her hair to drive away the bees that swarm around Her hair to drink exquisite natural fragrance that resembles the sweet smell arising from the union of all fragrant materials. Generally, bees are not fond of campaka flowers and stay away. The bees are deprived of the pleasure to taste the natural fragrance of PirATTi's keSam because of the presence of the campaka flowers standing guard there (parImaLasAra lAbha lobha bhramat bhramara loka nivAraNAya dadhAsi).



SLOKAM 5

रुचं रचयितुं कचे रुचिरपुष्पवर्गैः समं

सदा वहसि भूषणं सह सुधांशुना पूषणम् ।

उभावभवतामतो जननि पुष्पवन्ताविमौ

तयोर्घटनयोत्तमश्रियमुपैषि तत्रार्थिकीम् ॥

rucam racayitum kace rucira pushpavargai: samam  
sadA vahasi bhUshaNam saha sudhAmSunA pUshaNam |  
ubhAvabhavatAm ata: janani pusphavantau imau  
tayo: ghaTanayA uttama Sriyam upaishi tatra ArthikIm ||

*Meaning 1:*

Janani! In addition to flowers, Your hair is adorned with ornaments that resemble the moon and the sun. Due to their presence in the midst of the flowers, the ornaments also acquire flower-like beauty.

*Meaning 2:*

Janani! The Candra kalA and the sUrya kalA are the two ornaments that are present on Your hair along with the flowers. The presence of Candra and sUrya together is a new moon day or 'amAvAsyA' that has a dark night sky. Your hair looks as black as the dark sky on an 'amavAsyA' night.

*Comments:*

The expression 'pushpavantau' represents the combined presence of both Candra and sUrya. 'eka yogtyA pushpavantau divAkaraniSAkarau' says nigaNDu (Sanskrit dictionary). The poet says PirATTi adorned Candra kalA and sUrya kalA together on Her hair for them to acquire beauty similar to the flowers that were already adorning the hair (pushpavantau bhavatAm). Such a 'pushpavAn', one associated

with flowers, instead of adding light became a totally dark night because the simultaneous presence of the sun and the moon is linked to amAvAsyai, when the sky is dark. Hence, PirATTi's hair displayed the blackness of the amAvAsya night sky although MahA Lakshmi intended the presence of the sun and the moon with the flowers to increase the brightness around.



## SLOKAM 6

सुमनोवरवासवासनाध्युषिताः कृष्णघनाप्तिशालिनः ।

वरदे विजयन्ति कुन्तला भवदीयाः सकलापभृजयाः ॥

sumanovara vAsa vAsanAdhyushitA: krishNaghana AptiSAlina: |

varade vijayanti kuntaLA bhavadIyA: sakalApabhrt jayA: ||

*Meaning 1:*

Varadevi! Your hair is fragrant with the best flowers that beautify it. It has the black hue as if it is friendly with the rain clouds. It wins peacocks in the dazzle of colours. Thus, Your hair has supreme beauty.

*Meaning 2:*

Your hair reminds one of Arjuna who sat on Indra's throne in the devalokam and one who was friendly with KrshNa and won over the crescent moon adorning Siva during the acquisition of pAsupatAstram.

*Comments:*

The expression 'sumanovara-vAsa vAsanAdhyushitA:' means the hair is made fragrant by flowers that live there. When split as 'sumano vara vAsava, it means deva SreshTan, Indra, Asana - throne, adhyushitA- seated' (One who sat on the throne of Indra, i.e, Arjuna). 'krshNaghanaAptiSAlina:' - 'krshNaghana' means with the rain cloud, AptiSAlina: - friendliness. When split as 'krshNa ghana AptiSAlina: it means the one who proclaimed friendliness to KrishNa. 'sakalApabhrt jayA:' means one that claimed victory over peacocks in the display of colors, and Siva who wears the crescent moon. Moon is called 'kalApa' as it has sixteen kalAs or phases. Siva who wears the moon (kalApa) is called 'kalApabhrt'. kuntaLA: jayanti means Your keSa bhArams look victorious and lofty. kuntaLA: vijayanti means PirATTi's keSam pretends to be Arjuna.

Sabda sIEDai is invoked here.



*tAyAr's beautiful keSam - Sri Perundevi tAyAr pinnal azhagu - Thanks: Sri Kausik Sarathy*

SLOKAM 7

जलभृद्रुचिभाजि सिन्धुकन्ये

शिखिषु द्वेषमुपेयुषि प्रकामम् ।

तमसाकलिते तवोपपन्नः

कुटिले कुन्तळमण्डलेऽहिबन्धः ॥

jalabhrt ruci bhAji sindhukanye

Sikhishu dveshamupeyushi prakAmam |

tamasA kalite tava upapanna:

kuTile kuntaLamaNDalehibandha: ||

*Meaning 1:*

sindhu kanye (Daughter of the ocean)! It is fitting to plait Your curly hair that resembles the water-laden rain cloud in its colour.

*Meaning 2:*

Lakshmi! It is fit to discourage the ignorant YavanAs (Turks) living in KuntaLa deSam (tamasa kalite kuTile kuntaLa maNDale bandha: yuktam). Due to their tamoguNam, they dislike good people who wear the sacred thread and tie their hair with a tuft.

*Comments:*

The beauty of PirATTi's hair is explained by the first interpretation while the second meaning talks about YavanAs who live in the KuntaLa deSam. PirATTi's beautiful black hair is curly and plaited. It competes with the peacock's feathers in its beauty. It is inauspicious to leave the hair loose instead of plaiting it. It is common to replace 'ल la' in a word with 'ट Ta' (laTayorabhedha:). Thus, 'jalabhrt' (dark rain clouds) becomes 'jaTabrt' (one who is interested in controlling those without prudence). YavanAs who live in KuntaLa deSam who shave off their head, have bad qualities due to their tamoguNam. They dislike people who wear tuft and the sacred thread. The poet says that it is appropriate that they are held under control.

## SLOKAM 8

अळकाकृतिरग्रयपुष्पकान्ता

प्रबलश्रीदतया तव प्रसिद्धा ।

नवनीलरुचोज्ज्वला मुरारे-

र्वनिते भाति मुकुन्दलाळितश्रीः ॥

aLakAkrti: agrya pushpa kAntA  
prabalaSrIdatayA tava prasiddhA |  
nava nIlarucA ujjvalA murAre:  
vanite bhAti mukunda lALita SrI: ||

*Meaning:*

murAre: vanite (The consort of MurAri)! The hair on Your forehead is like the hair on the forehead of auspicious ladies, it is decorated with beautiful flowers, it is shining and displays many colours and is adored by Mukunda.

*Comments:*

Having lot of hair that is decorated with flowers is a sign of auspicious women. PirATTi is following that trend which gladdens Mukundan's heart.

This Slokam can also be interpreted to mean that PirATTi's hair is like Kubera's 'AlakApaTiNam' that has the 'nava nidhi', it is decorated with many jewels. Kubera gets his glory only from PirATTi 'prabala srIdatayA'. It also means that EmperumAn gets His 'SrI' only from PirATTi. mukunda lALitA is one of the nava nidhis. It also means Mukunda's pleasure. The beauty of PirATTi's hair gladdens Mukunda. He is also gladdened by the fact that She brings good souls, SrI, to Him through Her purushakAram.

## SLOKAM 9

भुवनोत्तरसिन्धुभूषितो घनशैवालकवत् कचो ध्रुवम् ।

सुरुचा महितो हिमालयोदितयोद्भावितमीनलाञ्छनः ॥

bhuvanottara sindhubhu ushita: ghana SaivAlakavat kaca: dhruvam |

surucA mahita: himAlaya: uditayA udbhAvita mInalAnchana: ||

*Meaning 1:*

The keSam on the Supreme lady of the Universe, Daughter of the ocean is beautiful. It stirs pleasure in EmperumAn. It resembles the algae that exist as a group in the water.

*Meaning 2:*

The matted hair of Siva is decorated by auspicious waters of GangA. It has the partial moon as its identity. PaarvatI who is the effulgent daughter of the HimalayAs worships PirATTi (SivA's keSam).

*Comments:*

SaivAlakavat means a type of algae (vElampAsi) that is found floating in water. They are of equal length and as a group they spread on the water surface. PirATTi's keSam is said to resemble this water plant.

SLOKAM 10

सुतरामलकव्रजः प्रसूनानि

अलमम्लानिविशोभितानि बिभ्रत् ।

सुरभिस्फुरितः सुपुत्रि धात्र्याः

सुमहारामविभूषितो विभाति ॥

sutarAmalakavraja: prasUnAni  
alamamIAniviSobhitAni bibhrat |  
surabhisphurita: suputri dhAtryA:  
sumahA rAmavibhUshita: vibhAti ||

*Meaning:*

dhAtryA putrI (Daughter of the Earth)! Your keSam is adorned by plenty of bright flowers that are fully bloomed. Your keSam that has a natural fragrance and is black, glistens with bluish black flowers. SrI Raama decorated Your hair in many ways.



## SLOKAM 11

हन्त लक्ष्मिं तव कुन्तलव्रजं

चामरं वदति पामरोऽपि कः ।

प्राक्तनस्तु हरिणोपलाळितः

पश्चिमं यदपुरस्कृतं मृगैः ॥

hanta lakshmi tava kuntalavrajam

cAmaram vadati pAmara: api ka: |

prAKtana: tu hariNA upalALita:

paScimam yadapuraskrtam mrgai: ||

*Meaning:*

Lakshmi! It is surprising that some people say that Your hair resembles the strands of the cAmaram while other say it should not be compared to it. The first group is justified as Your hair is so great that EmperumAn played with it (as well by Lion - harINA). The second group is also justified as the deer (cAmaram), instead of adoring the strands and keeping it on its head, it is on its tail.

*Comments:*

The cAmaram used in the temples is made from the hair of a type of deer known as kavari mAn in Tamil. The strands are present on the tail of the deer. It occupies a significant position in the temples as it is used as fan during Bhagavat ArAdhanam. The poet says that some people correctly compare PirATTi's hair to the cAmaram. It is used for EmperumAn's bhogyam as He plays with it. However another group says that it should not compare it to the cAmaram. The poet says they are also correct as instead of adorning the strands that are like PirATTi's hair on its head, the deer is sporting it on its tail. Thus it is not fit to honor the deer with such a comparison. From this Slokam, we understand that PirATTi's hair is dense and soft like the cAmaram.

SLOKAM 12

सिन्दूरकान्तां जगदम्ब मल्ली-

सराभिरामां चिकुरावलिं ते ।

मन्यामहे देवि कळिन्दकन्यां

गङ्गासरस्वत्युदितानुषङ्गाम् ॥

sindUraKAntAm jagadamba mallI-  
sara abhirAmAm cikurAvalim te |  
manyAmahe devi kaLindakanyAm  
gangA sarasvati udita anushangAm ||

*Meaning:*

Devi Jagadamba! Your hair is decorated by the red coloured sindUram at the parting. Jasmine flowers decorate it and your hair is blue in colour. I consider Your hair as the river YamunA that is dark in colour in the TriveNi sangamam where the two rivers GangA that is white and SarasvatIi that is red, join it.

*Comments:*

PirATTi's hair that is dark in color is associated with the white jasmine flowers and the red sindUram and thus there is a triveNi sangamam.

### SLOKAM 13

आपीडयन्ति कुसुमेषुशरा निकामम्

आत्मानमित्यखिलधात्रि रुषेव देवः ।

आपीडयत्यनुदिनं तव कुन्तलात्मनि

अन्धे तमस्यहह सूनकुलं मुकुन्दः ॥

ApIDayanti kusumeshu SarA nikAmam

AtmAnam iti akhiladhAtri rusheva deva: |

ApIDayati anudinam tava kuntalAtmani

andhe tamasi ahaha sUnakulam mukunda: ||

*Meaning:*

akhila dhAtrI (Mother of the Universe)! Mukundan who is angered by the tortuous flower-arrows of Manmatha tortures the flowers on Your hair in the night.

*Comments:*

Manmatha stirs desire in EmperumAn by shooting his flower arrows at Him. This angers EmperumAn. In His anger, EmperumAn is said to torture the flowers on PirATTi's hair when He plays with Her hair in the night. The word 'sUna kulam' could mean the family of flowers. When split as 'su + Una kulam' it means the trivial kulam. The actual meaning of the Slokam is that SrI Raama adorns the colorful flowers on the dark hair of PirATTi at night.



*EmperumAn's heart becomes fragrant by presence of beautiful flowers on tAyAr's keSam!!  
SrI Kamalavalli nAcciyAr with SrI NamperumAl - uRaiyUr  
Thanks: SrI Murali BhaTTar*

## SLOKAM 14

बध्नासि हन्त सुरभौ सुमनोभिरम्ब

साकं हरेरपि मनस्तव केशपाशे ।

आमोदमग्र्यमत एव तदेत्यनन्तं

किं न क्षमं गुणवदाश्रयणं गुणाय ॥

badhnAsi hanta surabhau sumanobhi: amba

sAkam hare: api mana: tava keSapASe |

Amodam agryam ata eva tada eti anantam

kim na kshamam guNavadASrayaNam guNAya ||

*Meaning:*

amba (Mother)! Your hair wins EmperumAn's heart with its natural fragrance and by the presence of beautiful flowers. Hence EmperumAn's heart also becomes fragrant. This is not a surprise as anything that associates with a fragrant object becomes fragrant itself.

*Comments:*

The poet says PirATTi ties EmperumAn's heart with the flowers on Her hair. He invokes the 'arthAntra nyAyam' and says that anything that is associated with a fragrant object acquires fragrance and so EmperumAn's heart acquired 'Amodam'. This word means fragrance as well as happiness.

Amodam represents the first of the four stages of happiness namely:

1. Amodam
2. pramodam
3. sammadam and

#### 4. Anandam.

SrI NaDAdUr ammAl has mentioned in his Slokam 'paratvAdi pancakam' the four types of the vyuha mUrtis and the four types of happiness.

आमोदे भुवने प्रमोद उत संमोदे च सङ्कर्षणं

प्रद्यम्नं च तथानिरुद्धमपि तान् सृष्टि स्थिती चाप्ययम् ।

कुर्वाणान् मतिमुख्य षड्गुणवरैः युक्तांस्त्रियुग्मात्मकैः

व्युहाधिष्ठितवासुदेवमपि तं क्षीराब्धिनाथं भजे ॥

Amode bhuvane pramoda uta sammode ca sankarshaNam  
pradyumnam ca tatha aniruddham api tAn srsTi sthiti cApyayam |  
kurvaNAn matimukhya saDguNavarai: yuktAamstriyugmatmakai:  
vyuhAdhishThita vasudevam api tam kshIrabdhinatham bhaje ||

---Slokam 2, vyUha vAsudeva stuti

Amodam represents the stage of perception when we understand the true nature of matter. The vyuha mUrti SankarshaNa represents Amodam that also indicates the jAgrat stage of consciousness. It is apt that the poet describes the happiness that EmperumAn derives from the material, flowers, on PiraTTi's hair as Amodam.

SLOKAM 15

त्रैलोक्यमातरजहत्तरुशाखमेव

दृष्टं कुलं सुमनसां फलवद्धि लोके ।

अप्याहृतं बहिरहो सफलं प्रसूनं

काल्पद्रुमं तु भवतीकचमण्डलेन ॥

trailokyamAta: ajahat taruSAkhameva  
drshTam kulam sumanasAm phalavat hi loke |  
api Ahrtam bahiraha: saphalam prasUnam  
kALpadrumam tu bhavatIKacamaNDalena ||

*Meaning:*

trailokya mAta: (Mother of the three worlds)! We have seen that flowers left on trees turn into fruits later. However, the flowers of the Kalpaka vrksham that was plucked from the tree to beautify Your hair became fruits. What a surprise!

*Comments:*

The word 'phalam' means fruit and goal. Any flower left on a tree to ripen turns into a fruit, phalam, eventually. However, the flowers from the Kalpaka vrksham got their 'phalam' even when they were plucked from the tree. This is due to their sambandham with PirATTi. Anything that is impossible will become possible with PirATTi sambandham.

The greatest fruit anyone can expect for his action is to be able to serve PirATTi. By serving PirATTi, the flowers fulfilled their reason for existence.

SLOKAM 16

सरैर्दिव्यैराम्रेडितसहजसौरभ्यसुभगं

कचं ते कल्याणि भ्रमति परितो भृङ्गनिचयः ।

ध्रुवं तत्सारूप्यं स्वयमभिलषन् झङ्कृतिमिषात्

स्तुवन् प्रादक्षिण्यक्रममखिलमातः कलयति ॥

sarai: divyai: AmreDita sahaja saurabhya subhagam

kacam te kalyANi bhramati parita: bhrnganicaya: |

dhruvam tatsArUpyam svayam abhilashan jhankrtimishAt

stuvan prAdakshiNyakramam akhila mAta: kalayati ||

*Meaning:*

KalyANi (One who is auspicious)! akhila mAtA: (Mother of the world)! The bees are swarming around Your hair that sports the Karpaka flowers that enhance its natural fragrance. Are the bees circumambulating Your hair with their buzzing that resembles chanting to become like Your hair?

*Comments:*

The bees are swarming around the honey-laden flowers that decorate PirATTi's hair. Their action seems as if they are chanting PirATTi's name and circumambulating Her to acquire the black color that has sArUpyam (similar form) with Her hair.

When a jIva reaches Paramapadam, it gets the four benefits, 'sAlokyam', 'sArUpyam', 'sAmIpyam' and 'sAyujyam'. 'sAlokyam' is the benefit of being able to stay in the same 'loka' of EmperumAn. 'sAmIpyam' is being near Him. 'sArUpyam' is having the same physical form as Him. 'sAyujyam' is being associated with Him and performing nitya kaimkaryam at all times. The poet refers to this in the above



SlokaM. The bees represent the jIvAs who worship PirATTi by chanting Her name and praises. By doing so, they acquire 'sArUpyam'. The bees acquiring the dark hue of PirATTi's hair alludes to the 'sArUpyam' that a jIva gets as the benefit.

'AmreDita' means flowers that are just blooming. The flowers that are just blooming are more fragrant than those that have bloomed already.

This SlokaM describes the qualities that a jIva should possess to get 'sArUpyam'.

1. He should have 'abhiLasha' or great desire for it.
2. He should take the effort to acquire it. He should work for it.
3. He should be firm in his goal of acquiring sArUpyam.
4. He should pradakshiNam of PirATTi for it.

'bhramara' means bee. It also means 'one who has bhramai or delusion'. The jIva is the one who has 'bhramai' that is dispelled when he performs pradakshiNam of PirATTi.

## SLOKAM 17

प्रभोर्नाभीपद्मं भ्रमरततिरुत्सृज्य पतति

स्थिरामोदालम्बे चिकुरनिकुरम्बे जननि ते ।

मनागब्धेः कन्ये मधुरिपुसमीपे परिचयः

न रोचेत प्रायो ननु मधुपवर्गस्य मनसे ॥

prabho: nAbhIpadmam bhramaratati: utsrjya patati

sthiraModa Alambe cikuranikurambe janani te |

manAgabdhe: kanye madhuripu samIpe paricaya:

na roceta prAya: nanu madhupa vargasya manase ||

*Meaning:*

Janani! abdhi Kanye! The swarm of bees is buzzing around Your hair leaving the lotus on EmperumAn's navel. For the madhupa: (honey bees), the fragrant hair of PirATTi is more desirable as a place of residence than the lotus on the Lord's navel. They prefer proximity to PirATTi over that with EmperumAn.

*Comments:*

The bees that swarm around EmperumAn's navel that has the lotus are moving towards PirATTi's hair. The lotus opens and closes while PirATTi's hair has the natural fragrance that is present always. The flowers on Her hair provide the bees their favorite, honey, continuously. This Slokam tells us that if we approach PirATTi we will experience uninterrupted bliss. If we approach EmperumAn without PirATTi near Him then, depending on His attitude towards us, He will either punish us or grant us happiness. The bees are called 'madhupa' those who drink 'madhu' (honey). Those who are 'madhupa' avoid 'madhuripu' or the enemy of 'madhu'. The word 'madhuripu' also means 'enemy of madhu, KaiTapaas', namely EmperumAn. Those who wish eternal bliss, 'madhu', avoid 'madhuripu' who may either grant them bliss or deny it. By worshipping PirATTi, there is no chance of losing the bliss.

SLOKAM 18

क्षममिदं कलशोदधिकन्यके

तव कचस्थिरसौरभलोभतः ।

विकचसूनविशेषपरीमळं

जहदिह व्रजति भ्रमरव्रजः ॥

kshamam idam kalaSodadhikanyake

tava kaca sthirasaurabha lobhata: |

vikaca sUnaviSesha parImaLam

jahat iha vrajati bhramaravraja: ||

*Meaning:*

KalaSodadhi Kanyake (Daughter of the ocean)! It is fit that the bees left the flowers that have fragrance and sought Your hair that has natural fragrance. It is but natural for the bees to quit a place with insignificant returns for one with grander returns.

*Comments:*

vi + kaca means curly hair. The bees left the flowers that have the handicap (sa+Unam) of not being associated with PirATTi's hair (vikaca) and sought Her hair instead. The flowers are appreciated only if they are 'vikaca' or fully bloomed, they are appreciated only if they are associated with PirATTi's 'vikaca' or curly hair.

SLOKAM 19

निहितास्तव कुन्तलान्धकारे

निबिडे मारजनि स्थिरप्रकर्षे ।

कलयन्ति नवस्रजो विचित्रं

कमले कामपि सौरभानुवृत्तिम् ॥

nihitA: tava kuntala andhakAre

nibiDe mArAjani sthiraprakarshe |

kalayanti navasraja: vicitram

kamale kAmapi saurabhAnuvrttim ||

*Meaning:*

Kamale! It is a wonder that the new flower strands in Your hair that is as black as the night sky appear as if they are supported by Sun's hands. The flowers that are placed on Your hair that is dark as the night and are highly capable of stirring desire, support the fragrance.

*Comments:*

The poet has used the expression 'saurabhAnuvrttim' to give two meanings. 'saurabhAnu vrttim' does not make sense as it means keeping the flowers in the dark as if they are kept on Sun's hands. This is virodhAbhAsam. The correct meaning is obtained when 'nibiDemArAjani' is split as 'nibiDe mArA jani', and 'saurabhAnuvrttim' is split as 'sauraba anuvrttim' that means the flowers that are capable of stirring desire retain their fragrance for a long time.

After the dark night, amAvAsyAa, the moon emerges slightly like a strand of flower. This is associated with the movement of the Sun, saurabhAnu.

SLOKAM 20

कुन्तलो नियमितोऽपि भवत्याः

चञ्चलो भवति तामसरुच्या ।

न्यक्करोति परिशोभितमालो-

त्कर्षमम्ब परिपुष्यति चैनम् ॥

kuntaLa: niyamitopi bhavatyA:  
cancalo bhavati tAmasarucyA |  
nyakkaroti pariSobhi tamAla  
utkarsham amba paripushyati ca enam ||

*Meaning:*

amba! Your hair is well-oiled, plaited and shines with a bluish hue. It won the tamAlam flower in its beauty and hue. It also enhances the beauty of the tamAlam flower. It enhances the beauty of the mark on the forehead.

*Comments:*

This Slokam has virodhAbhAsam. It says that PirATTi's hair decreased the glory of the tamAlam flowers by its beauty and hue. The Slokam also says that the hair increased the glory of the tamAlam flowers. This apparent contradiction is resolved by the meaning of tamAlam. tamAlam refers to both, the flower, and the mark on the forehead, tilakam. While the beauty of hair decreased the glory of the tamAlam flower it enhanced the beauty of the tamAlam, the tilakam.

The 'tamAlam' flowers have the blue color or 'nailyam'. 'nailyam' also means the sharp edge of the sword or 'khaDgam'. PirATTi removes the 'tAmasa guNam' of the jIva and makes his mind as sharply focused as the edge of the sword.

The expression 'niyamitopi bhavatyA cancalo bhavati tAmasarucyA' means that even if one's tamo guNam is kept under check he will still go after bad behavior.

SLOKAM 21

कञ्जालये कमपि तावकफालभागं

सञ्जातशोभमळकावळिमेळनेन ।

उत्प्रेक्षते भुवि न कस्तरुणेन्दुमब्धेः

उत्थानकालभवशैवलभारयोगम् ॥

kanjAlAye kamapi tAvaka phAlabhAgam

sanjAtaSobham aLakAvaLi meLanena |

utprekshate bhuvi na kastaruNendum abdhe:

utthAnakAla bhava SaivalabhArayogam ||

*Meaning:*

KanjAlAye (One who lives on the lotus)! Anyone would think that Your forehead decorated by waves of hair resembles the beauty of the ashTami candran that emerges from the ocean that contains the algae.

*Comments:*

Having described the beauty of PirATTi's hair, the poet then proceeds to eulogize Her forehead in two Slokams.

In this Slokam, the poet says that PirATTi's forehead is like a half moon on the 'ashTami' day, the eighth day after the new moon that emerges from the ocean. Her dark hair is like the ocean from which appears the partial moon that is Her forehead. The whiff of hair that traverses the forehead is compared to the algae floating in the ocean.

The poet aptly addresses PirATTi as 'kanjAlAye' one who resides on the lotus that emerges from the slush of a pond when he calls Her forehead as the emerging moon.

SLOKAM 22

चिरं ते वक्रेण श्रितचिकुरवर्गेण कमले

तुलां चेदारोढुं तुहिनकिरणोऽयं स्पृहयते ।

तदा गाढं सख्यं तिमिरनिकरैर्विन्दतु जवात्

अवाप्नोतु प्रावृड्जलमुगविनाभावमपि वा ॥

ciram te vaktreNa SritacikuravargeNa kamale  
tulAm cet AroDhum tuhinakiraNa: ayam sprhayate |  
tadA gADham sakhyam timiranikarai: vindatu javAt  
avApnotu prAvrT jalamuk avinAbhAvam api vA ||

*Meaning:*

Kamale! If Candra wanted to be equal in beauty with Your forehead, he should seek association with either the darkness or the dark clouds that arise during the rainy season.

*Comments:*

It is traditional to compare the beauty of a lady's forehead to that of the moon. However, the beauty of PirATTi's forehead is so exquisite that it is beyond comparison. The poet says even if one tries to compare the beauty of PirATTi's forehead and that of the moon by placing them both on a scale it is a wasted effort. Candra cannot equal the beauty of PirATTi's forehead either qualitatively or quantitatively. PirATTi's forehead is adorned by strands of dark hair that adds to its beauty. The dark lines found on the moon are considered as a blemish that diminish its beauty. The forehead has enormous hair that is absent in the moon. Hence, if the moon wishes to resemble PirATTi's forehead it should seek the association of the darkness to compensate for the lack of hair and the rainy clouds to compensate for the strands of hair.



*tAyAr' s face is blemish-free! - SrIranganAyaki, SrIrangam - Thanks: [www.thiruvaram.com](http://www.thiruvaram.com)*



SLOKAM 23

पुरुषनयनयुग्मं पुष्पवन्तात्मकं ते

सह निवसति हर्षात् सन्ततं वक्रबिम्बे ।

तदिह जलधिकन्ये तन्महादर्शलीलां

भजत इति कवीनां भारती सूनृतैव ॥

purushanayanayugmam pushpavantAtmakam te

saha nivasati harshAt santatam vaktrabimbe |

tat iha jaladhikanye tat mahAdarSalIAm

bhajata iti kavInAm bhAratI sUnrtaiva ||

*Meaning:*

Jaladhi Kanye (Daughter of the ocean)! Your face is round (maNDalam). EmperumAn's eyes that are like the sUryan and Candran are permanently feasting on its beauty. Thus, EmperumAn's eyes, sUryan and Candran are present together on Your face at all times. Thus, it is appropriate that poets describe Your face to be sporting the mahAleela of having amAvAsyA all the time.

*Comments:*

From this Slokam onwards, the poet is describing in 9 Slokams, the beauty of PirATTi's face. The sun and the moon are present together only on the new moon day, amAvAsyA. EmperumAn who has sUryan and candran has His eyes (candra sUryau ca netre) is admiring the beauty of PirATTi's face all the time. Thus, the sun instead of staying on the sUrya maNDalam is present on PirATTi's face. Similarly, the moon that is EmperumAn's eye is also present eternally on PirATTi's face. This phenomenon of the Sun and the Moon being present together is called 'darSam' or amAvAsyA. 'maha darSA' or "dhIrga amAvAsyA" means the situation, where the sun and the moon are present eternally on PirATTi's face instead of being present on amAvAsya day alone. The poet also calls this (dhIrga amAvAsya) as 'leela'. It is a divine play. The expression 'mahAdarSalIAm' can also be split as 'mahA AdarSalIAm'. It means PirATTi's face is as blemish-free as a clear glass.

SLOKAM 24

आदर्शे प्रतिबिम्बमात्रकलनादारोप्य मुग्धा जना

मातस्त्वन्मुखकान्ति चौर्यमनघे मथ्नन्ति तं पाणिभिः ।

हा संक्रामति साधु तन्मलिनिमा हस्तेषु तेषां स्वयं

दद्धयान्नूनमनेनसां हि कलुषं मिथ्याभिशांसञ्जनः ॥

AdarSe pratibimba mAtRa kalanAt Aropya mugdhA jana

mAta: tvanmukha kAnti cauryam anaghe mathnanti tam pANibhi: |

hA sankrAmati sAdhu tat malinimA hasteshu teshAm svayam

daddhyAt nUnam anenasAm hi kalusham mithyAbhi Samsanjana: ||

*Meaning:*

mAtA (Mother)! The mirror reflects Your face but not its glow. Your maids beat the mirror thinking that it has stolen Your glow. The dirt or dust in the mirror sticks to their palms. This is similar to the sins that are blamed on one who has not committed going to the accuser.

*Comments:*

PirATTi has a mirror to check the beauty of Her face. The mirror's nature is to reflect the form but not the texture or the glow of the face. PirATTi's maids, the ignorant servants, beat the mirror thinking that it has stolen PirATTi's glow. The act of wiping the mirror to view PirATTi's face better is equated to the maids beating it in anger. The poet says the blemish from the mirror sticks to the maids' hands and this looked similar to the situation where the sins wrongly directed to innocent people attaching themselves to the accuser.

SLOKAM 25

विकचस्य कचोज्ज्वलेन पद्मे

विकळङ्केन कथं नु पङ्कभाजः ।

सरसेनगतस्य नीरसत्त्वं

जलजातस्य भवेन्मुखेन सख्यम् ॥

vikacasya kacojjvalena padme

vikaLankena katham nu pankabhAja: |

sarasena gatasya nIrasattvam

jalajAtasya bhaven mukhena sakhyam ||

*Meaning:*

Padme! The association between Your face and the lotus is like that of a bald person and one with hair, an connoisseur and a ignoramus, and one who is blemish-free and one who is full of blemish.

*Comments:*

Even though the lotus is beautiful, it is associated with the muddy water. PirATTi's face is associated with Her equally-beautiful body. Hence comparing Her face to the lotus is like comparing a person with hair to one who is bald, one who is blemish free to one with blemish and one who is a connoisseur to one who is completely ignorant.

The poet lists three differences between PirATTi's face and the lotus. PirATTi's face is line with hair- **kaca**. The lotus is '**vi kaca**' one that is devoid or hair (true meaning- well bloomed), PirATTi's face has no blemish, the lotus is in '**panka**' or mud. PirATTi's face has good quality '**rasa**' the lotus is '**nI rasa**' devoid of 'rasa'. Hence he says only the ignoramus will say Her face is like the lotus.

SLOKAM 26

नदवनजमहो महातपश्री-

कृतरुचि ते मुखजन्म लिप्समानम् ।

अपि यदि तदधःशिरस्तपस्येत्

जनवदनं कमले भवेत्तथापि ॥

nadavanajam aho mahAtapaSrI-  
krtaruci te mukhajanma lipsamAnam |  
api yadi tat adha:Sira: tapasyet  
janavadanam kamale bhavet tathApi ||

*Meaning:*

Kamale! The lotus wishes to be equal to Your face in its beauty. Hence, it is performing very difficult austerities. This is very surprising. Even if the lotus stands inverted in the water and performs tapas, it can only hope to be equal to the beauty of the faces of people in this world. It can never equal the beauty of Your face.

*Comments:*

The river that flows eastwards is called 'nadi' and that which flows westwards is called 'nadam'. nadam also means ocean. The lotus that is present on the water is said to be performing tapas to become equal to the beauty of PirATTI's face. The expression 'mahAtapaSrIkrtaruci' when split as 'mahA AtapaSrI krtaruci' means the lotus is made glorious by the sun's rays in a cloudless sky. When split as 'mahA tapa SrI' it means that it possesses the wealth of tapas that is really hard to perform. Even if the 'nadavanaja' (lotus) stands in the water that is like the ocean and performs penance in an inverted position it will only become 'janavadana' (word is reversed) or the face of people. It can never become as beautiful as PirATTI's face.

SLOKAM 27

विजिते ननु ते मुखेन राजनि

अपि दुर्गेश्वरमौळिपूज्यपादे ।

वनवासितया तपस्पृहाणां

विजये को विशयः कुशेशयानाम् ॥

vijite nanu te mukhena rAjani  
api durgeSvara mauLi pUjyapAde |  
vanavAsitayA tapasprhANAm  
vijaye ka: vishaya: kuSeSayAnAm ||

*Meaning:*

For someone who has won mighty emperors who are well-guarded by forts, it is not a difficult task to win rshis who live in the forest and sleep on the kuSa grass. Similarly if the beauty of Your face has won even the magnificent moon that decorates the head of Siva, it is not a difficult task for it to win the lotus that is under the control of the moon.

*Comments:*

This Slokam describes the supreme beauty of PirATTi's face. The poet says that as the beauty of PirATTi's face has already won the most exquisite moon known for its beauty it is not a difficult task for it to win the beauty of the lotus whose blossoming is controlled by the moon's rays. He draws support for his conclusion from the fact that for someone who has already won a mighty Emperor protected by forts and moats, it is a very easy task to win sages who are weakened by performing severe austerities. In olden days, the kings used to secure their territory with forts and forests. This is referred to as 'durgam' in Sanskrit and 'araN' in Tamil. The poet invokes the fact that the moon was adoringly worn by Siva on His matted locks. This is to show the greatness of the moon.

SLOKAM 28

तदब्जमब्जश्च तवाननद्विषौ

मुरारिपत्नि व्रजतः पराजयम् ।

द्विषा सहैकेन मिथो विरोधिनोः

न योद्धुमस्ति प्रभुता द्वयोरपि ॥

tadabjam abja: ca tava Ananadvishau  
murAripatni vrajata: parAjayam |  
dvishA sahaikena mitho virodhino:  
na yoddhum asti prabhutA dvayorapi ||

*Meaning:*

MurAri Patni (Consort of MurAri)! Both the moon and the lotus are definitely going to lose in the battle of competing with Your face in their beauty. It is difficult for two foes to fight and win a common enemy.

*Comments:*

Both the moon and the lotus are foes. The moon makes the lotus close its petals. Their common enemy is the beauty of PirATTi's face. At least if the moon and the lotus are friends they can unite and fight their common enemy. In this situation that is not possible. Hence, the poet says that both of them are sure to lose the battle against PirATTi's face.

SLOKAM 29

त्वदास्यवसुतस्करं ध्रुवमवैमि जैवातृकं

पयोजनिलये यतः पिहितमन्दिरायां त्वयि ।

असौ निशि विजृम्भते पुनरपावृते धाम्नि ते

पराचलवने रवेर्घृणिषु वा दिवा लीयते ॥

tvadAsyavasutaskaram dhruvamavaimi jaivAtrkam

payojanilaye yata: pihita mandirAyAm tvayi |

asau niSi vijrmbhate punarapAvrte dhAmni te

parAcalavane rave: ghrNishu vA divA lIyate ||

*Meaning:*

I realize that the moon is the thief who is trying to steal the beauty of Your face. He comes out when the doors of Your palace are closed in the night and disappears in the brightness of the sun's rays in the morning when Your palace doors open.

*Comments:*

A thief usually hides in the day and comes out in the night. The moon is equated to a thief as he comes out in the night and hides in the day. The poet says that this behavior of the moon is because he stole the wealth 'vasu' the beauty of PirATTi's face. Hence, he is trying to hide in the day and comes out in the night.

The poet says that the moon hides in the forest on mountains that is dawn and in the sun's rays. This is to account for the presence of moon till the dawn during appropriate days and during KrshNa paksham. During KrshNa paksham, even though the moon is present in the sky, it does not shine in the presence of sun's rays.

SLOKAM 30

जन्ममन्दिरमशोकसम्पदः

सालकान्तमुरुकान्तिकन्दलम् ।

आननं मदनकेळिकाननं

मन्यते जननि माधवस्तव ॥

janmamandiram aSoka sampada:

sAlakAntam urukAnti kandaLam |

Ananam madana keLiKAnanam

manyate janani mAdhava: tava ||

*Meaning 1:*

Janani! Madhavan considers Your face that is very beautiful, glorious and that which gives eternal bliss as the birth place of Manmatha, the lord of love.

*Meaning 2:*

Janani! Your face is like the garden during spring that has many trees and shoots; a beautiful playground that stirs desire in anyone.

*Comments:*

'mAdhava' means both EmperumAn and the month of vaikASi that signifies springtime. PirATTi's face is 'aSoka' one without 'Sokam' or sorrow. It is the birthplace of mokshAnandam (janma mandiram sampada:).

Her face is lined with 'sAlaka antam' or hair on the forehead. sAlaka also means sAl trees. It is beautiful as the shoot (kandaLam Ananam). It is also 'keLiKAnanam' or the garden for EmperumAn's merriment.



SLOKAM 31

स्वरूपतस्त्वद्वदनात्मना तथा

द्विधा सुधांशुर्जलधावजायत ।

तदेष राजा द्विजराज इत्यदः

पदं दधात्यर्थवदच्युतप्रिये ॥

svaRUpata: tvat vadanAtmanA tathA  
dvidhA sudhAmSu: jaladhAvajAyata |  
tat esha rAJA dvijarAJa ityada:  
padam dadhAti arthavat acyutapriye ||

*Meaning:*

acyutapriye (Consort of acyuta)! The moon adorns the name 'dvijarAJa' aptly by emerging from the ocean with a round, white face and by taking the form of Your face.

*Comments:*

'dvija' usually refers to BrAhmaNAs. They are considered as twice born, once when they emerge from their mothers' womb and again when they are initiated into brahmopadesam (of GayatrI mantram). The poet calls the moon as 'dvija rAJa' or the king of the twice born brAhmaNAs. Vedam tells this as 'tasmAt somarAJano brAhmaNA:' In this Slokam, the poet has given his own interpretation of the name 'dvija rAJa'.

He says the moon is 'dvija rAJa' as he emerged from the ocean in a circular form with sixteen 'kalais' and with a cool contour once and again as PirATTi's face that displays all these qualities.



*MangaLa tirumukham - SrI ranganAyaki, gopurapaTTi - Thanks: SrI Soundarajan Desikan Swami*

SLOKAM 32

मातः सरोजसदने वदने त्वदीये

संफुल्लमुत्पलमिवाच्छसरोविशेषे ।

चन्द्रे कलङ्क इव भृङ्ग इवारविन्दे

मन्देतरद्युतिरसौ तिलकः समिन्धे ॥

mAta: sarojasadane vadane tvadIye

samphullam utpalamiva acchasaro viSeshe |

candre kaLanka iva bhrnga iva aravinde

mandetaradyuti: asau tilaka: samindhe ||

*Meaning:*

sarojasadane mAta: (Mother who lives on the lotus)! The mark on Your forehead that is glowing is like the neelotpalam flower that has bloomed in the eternal lake mAnasarovar. It is like the mark on the face of the moon and like the bee that is present on a bloomed lotus flower.

*Comments:*

In this Slokam, the poet is praising the tilakam on PirATTi's forehead. He says the tilakam is like the neelotpalam flower (blue lily) that has bloomed in the Himalayan lake Maanasarovar. This comparison indicates that the tilakam is blue in colour, it is beautiful and is small in size. Next, he compares the tilakam to the mark (kaLangam) on the face of the moon. This indicates that two things with opposite qualities are co-existing. The moon is bright while the mark is dark in hue. Similarly, PirATTi's face is bright while the tilakam is dark in colour. Lastly, he compares the tilakam to a bee buzzing around the lotus flower. PirATTi's face has a pinkish tinge and is beautiful like the lotus while the tilakam is dark in color.

PirATTi's face has the qualities niramalatvam (being blemish free), gladdening the heart, being pleasant to the eyes, being shining and mangaLatvam (being auspicious).

SLOKAM 33

उपाश्रितानवयवमुद्रतश्रियं

प्रियङ्गुणाधिकमणुमध्यमा शुभम् ।

त्वमेयुषी वरतिलकानना रमे

सुधान्यभूरुचिरसुधा धराप्यसि ॥

upASrita anavayavam udgataSriyam  
priyam guNAdhikam aNu madhyamA Subham |  
tvam eyushI varatilaka AnanA rame  
sudhA anyabhU: rucira sudhAdharA api asi ||

*Meaning:*

rame! You who has a narrow waist, a face that has a tilakam, sweet lips and who is the abode of amrt has as Your consort EmperumAn, who desires You eternally, who has infinite auspicious qualities, and who has a beautiful form. You are thus united with a husband, who is equal to you in all aspects.

SLOKAM 34

नलिनशशिनौ सिन्धोः कन्ये सरोगनभोगता-

त्यजनकुतुकादेतौ जातौ त्वदक्षिमुखात्मना ।

सह निवसतः सेतूकृत्य भ्रुवोर्युगमन्तरे

सहजरिपुताभाजोर्जन्मान्तरेऽपि न सङ्गतिः ॥

nalinaSaSinou sindho: kanye saroganabhogatA

tyajana kutukAt etau jAtau tvadakshi mukhAtmanA |

saha nivasata: setUkrtya bhruvo: yugam antare

sahajariputAbhAjo: janmAntarepi na sangati: ||

*Meaning:*

Kamale (One who resides on the lotus)! sindho: kanye (Daughter of the ocean)! The eternal foes, the moon and the lotus grew weary of living in enmity at all times. They decided to incarnate as Your face and eyes respectively. Even after their rebirth, they maintained their enmity by demarking their territories and living within their boundaries. Bitter foes will continue their enmity across many births.

*Comments:*

In this Slokam, the poet is describing PirATTi's face and Her eyes. He says the moon and the lotus that are archenemies decided to forgo their enmity and live together. So they incarnated as PirATTi's face and Her eyes. However, even after being reborn, they could not give up their enmity. So the eyes built a wall namely eyebrows and lived inside it so that it does not have to mix with the rest of the face that is the moon.

SLOKAM 35

नयनयुगळाक्रान्तं कर्णान्तयुगममधोक्षज-

प्रणयिनि तव स्रष्टा दृष्ट्वा भयाकुलमानसः ।

अहह मुखमप्याभ्यां मा क्राम्यशेषमिति न्यधात्

किमुपरि तयोर्धीमान् सीमाविभागशिले भ्रुवौ ॥

nayana yugaLa AkraAntam karNAntayugmam adhokshaja  
praNayini tava srashTA drshTvA bhayaAkula manasa: |  
ahaha mukham api AbhyaM mAkrAmi aSesham iti nyadhAt  
kim upari tayo: dhImAn sImAvibhAga Sile bhruvau ||

*Meaning:*

adhokshaja praNayini (The love of EmperumAn)! Are Your eyebrows created as boundary stones to allay the fear that Your whole face will be taken over by Your eyes that have already taking up the space between Your two ears?

*Comments:*

In this Slokam, the poet explains the expanse of PirATTi's eyes. He says that Her eyebrows were created as a boundary to contain Her ever-expanding eyes that seem to take over Her entire face.

PirATTi is addressed as 'adhokshaja praNayini'. She is the lover of EmperumAn whose beauty never satiates the indriya, sight. He controls the influence of the sense organ, eyes.

SLOKAM 36

यत्किङ्कराः सरसिजाननशङ्कराद्याः

देवाः स एष दनुजारिरपि भ्रुवोस्ते ।

जागर्ति किङ्करतया जगदम्ब नित्यं

छन्दानुवर्तनकृतः कुटिलस्य सर्वे ॥

yatkinkarA: sarasijAnana SankarAdyA:  
devA: sa esha danujArirapi bhruvo: te |  
jAgarti kinkaratayA jagadamba nityam  
candAnuvartana krta: kuTilasya sarve ||

*Meaning:*

Jagadamba! EmperumAn who is the Supreme Deity who has the devAs including Brahma, Siva and Indra as His servants and who is the archenemy of asurAs are waiting, observing the movement of Your eyebrows to do Your bidding. How did Your eyebrows get such an exalted position? This must be because people fear those who have a crooked mind lest they cause them trouble and obediently follow their command.

*Comments:*

In this Slokam, the poet jokingly gives a reason for EmperumAn watching PirATTi's eyebrows that indicate Her approval of all His actions. He says that it is a natural tendency to avoid trouble from those who have a crooked mind. PirATTi's eyebrows that are not straight but curved are equated to a curved or crooked mind. The poet says that EmperumAn wants to avoid trouble from Her curved eyebrows and so He quickly follows PirATTi's instructions! Actually EmperumAn is serving as the kinkara of PirATTi's eyebrows.

SLOKAM 37

श्रुत्यन्तजुष्टममलोत्पलकान्तियोगात्

अत्यन्तसुन्दरमनङ्गजनेर्निदानम् ।

उद्भासितामरसभामहितं मदम्ब

को न स्तुवीत नयनं तव कृष्णरूपम् ॥

Srtyanta jushTam amalotpala kAntiyogAt

atyanta sundaram anangajane: nidAnam |

udbhAsitAmarasabhA mahitam madamba

ka: na stuvIta nayanam tava krshNarUpam ||

*Meaning:*

mama mAta: (My Mother)! Who will not worship Your eyes that extend till Your ears, that VedAs praise, that which has the bluish hue of the neelotpala flower, that which is very beautiful and comparable to the lotus in its brightness, that which is praised by the assembly of devAs and that which has the hue similar to EmperumAn's body?

*Comments:*

In this Slokam, the poet compares the beauty and the hue of PirATTi's eyes to that of KrshNa's body. PirATTi's eyes extend till Her ears (Srutyantam). EmperumAn is praised by Sruti antam (vedAntam). PirATTi's eyes have a bluish hue. The blue neidal flowers (neelotpalam) that KrshNa wears make His body appear more bluish. PirATTi's eyes stir desire in EmperumAn's heart (anangajane:). KrshNa is the reason for the birth of Pradyumna who is an incarnation of Manmatha, one without a body (ananga). PirATTi's eyes resemble the fully bloomed lotus flower that has pink lines running through it. Hence, they are praised by the DevAs. EmperumAn is the deity whom the DevAs (amara sabhA), worship. Thus,



just like KaNNan who is the object of worship, PirATTi's eyes are also objects of adoration.



*tAyAr's eyes are beautiful and extend upto ears!  
SrI Srivaramangai tAyAr*

krshNa rUpam means like KrshNa's form. It also means in color, PirATTi's eyes are black in color like the rain clouds that are ready to shower their mercy on the devotees.

SLOKAM 38

दुग्धाम्भोधिसुते त्वदक्षिविजितो राजानमेणो गतः

त्यक्तवासावपि मण्डलं मुखजितो दुर्गेशमेणाश्रयः ।

स त्वेकं करतः परं च शिरसा धृत्वा दृगास्यद्विषोः

दुर्गेशः स्वयमीश्वरोऽप्यटति खल्वद्यापि भिक्षामहो ॥

dugdhAmbhodhisute tvadakshi vijita: rAjAnameNo gata:

tyaktvA asau api maNDalam mukhajita: durgeSam eNASraya: |

sa tva ekam karata: param ca SirasA dhrtvA drgAsyadvisho:

durgeSa: svayam ISvara: api aTati khalu adyApi bhikshAmaho ||

*Meaning:*

dugdhAmbhodi sute (Daughter of the ocean)! Your eyes won the deer's eyes in their glances (*cancala drshTi*). The deer that is defeated, reached the moon and existed on it as a blemish. The moon that received the deer as a blemish shrunk and became a waning moon and reached Siva. Siva who received the deer and the moon that were enemies of Your eyes and Your face held the deer on one hand, and the moon on His head. He became an eternal mendicant. What a misery!

*Comments:*

In this Slokam, the poet brings out the beauty of PirATTi's eyes in an interesting fashion. He says the deer and the moon that were defeated by the beauty of PirATTi's eyes ultimately reached Siva. Siva who honored them became a beggar. In the end, they all exist in a pathetic state, the deer as a blemish, the moon as one who shrinks and Siva as a mendicant who begs for living. Thus, anyone who supports enemies of PirATTi will exist in a deplorable state. Siva who has the name, ISvarA, still exists as a beggar.

SLOKAM 39

निशायामम्ब त्वन्नयनसुषमामोषकमिति

क्रुधा नूनं राज्ञा कुवलयमिहाकारि विकचम् ।

चकोरास्तच्चोराः चकितमनसः प्रेक्ष्य तदिदं

सुतप्तास्तत्पादं ग्रहणमभितन्वन्त्यशरणाः ॥

niSAyAm amba tvat nayana sushamA moshakam iti

krudhA nUnam rAj~nA kuvalayam iha akAri vikacam |

cakorA: tat corA: cakitamanasa: prekshya tadidam

sutaptA: tat pAdam grahaNam abhitanvanti aSaraNA: ||

*Meaning:*

amba (Mother)! Candra, the king, punished the neelotpala flowers that stole the beauty of Your eyes in the night by removing their protective armor. When the cakora birds saw the punishment meted out to their fellow thief, they became feverish with fear and fell at Candra's feet.

*Comments:*

It is customary to compare the neelotpala flowers to women's eyes. It seems the neelotpala flowers stole the beauty of PirATTi's eyes. They are the thieves who bloom only in the night. Candra who is the king of the night decided to punish them and so he took away their armor - he removed the outer constricting layer and made them bloom. The cakora birds who also steal the beauty of eyes saw what happened to the neelotpala flowers. They developed a fever due to fear - they withered from the hot rays of the sun. So, they surrendered to Candra seeking mercy - they are said to survive on the moon's rays. Thus, the poet has compared the beauty of PirATTi's eyes to that of the neelotpala flower and the cakora birds. *kuvalayam* is split as *ku + valayam*. 'ku' means those who perform twisted acts, and *valayam* means their group. *kuvalayam* which usually represents the lotus flower is said to mean the group of thieves the blue lilly and the cakora birds.

SLOKAM 40

नयनं तव देवि वर्णरीतेः

विपरीतेऽपि विपर्ययं न याति ।

कमलं तु समेति कञ्जगेहे

कथमाहुः समतां तयोः कवीन्द्राः ॥

nayanam tava devi varNarIte:

viparIte api viparyayam na yAti |

kamalam tu sameti kanjagehe

kathamAhu: samatAm tayo: kavIndrA: ||

*Meaning:*

Devil! Your eyes do not lose their glory even in the night. Then how is that the poets compare Your eyes to the lotus that loses its glory in the night?.

*Comments:*

The lotus blooms in the day and displays its beauty. However, when it closes in the night, there is a slight diminishing of its beauty. PirATTi's eyes on the other hand are ever beautiful. There is no change in their beauty during the day and the night . Hence, the poet asks how it is fair to compare the beauty of Her eyes to that of a lotus. PirATTi's eyes are 'aprAkirutam' by nature. They are not made of any material found in this world. The lotus on the other hand is made of 'prAkrtik' or matter found in this world. Hence, it is not correct to compare two things that are so different in nature.

SLOKAM 41

चक्षुः प्रमाणेन समुद्रकन्ये

सीमा श्रुतेः सङ्कुचिता तवाभूत् ।

न तत्र कैमुत्यनयात् कथञ्चित्

उन्मेषमृच्छत्युपमानवार्ता ॥

cakshu: pramANena samudrakanye  
sImA Srute: sankucitA tavAbhUt |  
na tatra kaimutyanyAt kathancit  
unmesham rcchati upamAnavArtA ||

*Meaning:*

samudrakanye! How can we compare anything to Your eyes whose expanse has shrunk the domain of Your ears? Your eyes have done the impossible and hence are incomparable in their beauty and function.

*Comments:*

PirATTi's expanding eyes have reduced the space occupied by Her ears. There is nothing in the world that can reduce the space occupied by the ears. Hence, the poet asks how anything can be said to be equivalent to Her eyes as none can perform this function. The rule for comparison fails in this context due to **kaimutya nyAyam**. While this Slokam appears to mean that PirATTi's ear are limited in dimension by Her the expanding eyes, it can also be interpreted as 'when VedAs (Sruti) describe the extent of PirATTi's eyes (Her grace) they are actually limiting its glory'. When anything is put to words, it is limited in its glory. The poet asks "is there any need to say about it (**kaimutya nyAyam**) that some thing is like PirATTi's eyes".

## SLOKAM 42

अमर्षाल्लोकाम्ब स्ववसुहरनीलोत्पलभृतोः

अपि श्रुत्योः सीमां कबळयति ते नेत्रयुगलम् ।

कृतः कल्येष्वार्तिं न परमपराधः फलति तत्

विपक्षाणां पक्षीकृतिरपि विषादाय भवति ॥

amarshAt lokAmba svavasuhara nIlotpala bhrto:

api Srutyo: sImAm kabaLayati te netrayugalam |

krta: kalyeshu Artim na paramaparAdha: phalati tat

vipakshANAm pakshIkrtirapi vishAdAya bhavati ||

*Meaning:*

LokAmba! Your eyes are angrily occupying the space of Your ears that are helping the neelotpala flowers who stole the beauty of Your eyes. It is not only the offense committed against an opponent that earns wrath but also the friendship of his enemy that makes the opponent angry.

*Comments:*

The poet says, PirATTi's ears have supported the neelotpala flowers that stole the beauty of Her eyes. Thus, they became the enemies of PirATTi's eyes. When the eyes grew in their size, the poet says that they angrily occupied the space of the ears (he lokAmba! te netra yugaLam Srutyo: sImAm amarshAt kabaLayati). He says the eyes were angry at the ears as they were helping their enemy, the neelotapala flowers. The poet draws support from the observation that one is not only punished for his evil actions but for his association with those who perform evil actions. The ears did not do any harm to PirATTi's eyes themselves. However, as they helped the neelotpala flowers they earned PirATTi's wrath. divya dampatis punish one even if he is not bad, just so that he will leave his evil company and turn to 'satsangam'.

SLOKAM 43

त्रैलोक्य संत्रायिणि तावकीनो

ध्रुवं कटाक्षो धृतराष्ट्रजातः ।

कल्याणि कर्णप्रणयी कथं वा

पुष्णाति कृष्णार्जुनदीप्तियोगम् ॥

trailokya samtrAyiNi tAvakIna:

dhruvam kaTAKsho dhrtarAshTrajAta: |

kalyANi karNapraNayI katham vA

pushNAti krishNArjuna dIptiyogam ||

*Meaning:*

trailokya santrayiNi KalyANi (The auspicious one who protects all the three worlds)! Your eyes are duriyodhana, the son of dhrtarAshTrA. They are helping the ears-karNa. Then how are they also helping to increase the glory of KrshNa and Arjuna? Their bluish hue is helping in increasing the beauty of the black and white parts of the eye.

*Comments:*

The ear is called KarNa. As PirATTi's eyes are helping the KarNam, the poet calls them duriyodhana. He then jokingly wonders how the eyes are also helping KrshNa and Arjuna the enemies of KarNa. This is the virodhAbhAsam. The actual meaning is that the bluish hue of the eyes is helping in enhancing the beauty of the black and white regions of the eye. The word 'dhrtarAshTrajAta:' means both dhrtarAshTrA's son and the glance that protects people in all the three worlds. 'karNapraNayI' means friend of KarNa and also 'that which extends till the ears'. 'krshNArjuna dIptiyogam' means the glory of KrshNa and Arjuna. It also refers to the black and white parts in the eye.

SLOKAM 44

आकणदिशादुदितप्रकर्षं

तवाक्षि मन्येऽतनुबाणरूपम् ।

यत्कङ्कटं वेङ्कटनायकस्य

धैर्यात्मकं कृन्तति सिन्धुकन्ये ॥

AkarNa deSA+ uditā prakarsham  
tava akshi manye atanubANarUpam |  
yat kankaTam venkaTanAyakasya  
dhairyaAtmakam krntati sindhukanye ||

*Meaning:*

sindhukanye! I consider Your eyes as arrows due to their length and size. They cut asunder the armor, which is inhibiting VenkaTanAthan from blessing us.

*Comments:*

It is customary to compare women's eyes to arrows. When the arrow is attached to the bow that is strung and ready to shoot, it will pierce its target very easily. Here the poet says that PirATTi's eye, the arrow, is stretched till Her ears poised ready to be discharged. It has enough force to piercing the armor (kankaTam) that is tiruvEnkaTamuDaiyan's hesitation in forgiving us. EmperumAn eternally looks at PirATTi's eyes for approval. It is Her eyes that win us pardon from EmperumAn. Thus, PirATTi's eyes reach the target of winning EmperumAn's pardon for us.



SLOKAM 45

गुप्ता वनेषु विचरन्ति सुहृद्यमीनाः

कस्यापि नो कुवलेषु दिवा प्रकाशः ।

राज्ञो बिभेति जगदम्ब कुशेशयाळिः

कर्णेजपे जयति नेत्रयुगे भवत्याः ॥

guptA vaneshu viharanti suhrdyamInA:

kasyApi no kuvalayeshu divA prakASa: |

rAj~no bibheti jagadamba kuSeSayALi:

karNejape jayati netrayuge bhavatyA: ||

*Meaning:*

Jagadamba! When Your eyes that are extending till Your ears wanted to win their competitors, the fish, the neelotpala flower and the lotus. Having lost to Her in the war all the competitors are hiding from Her. The fish lives hiding in the water, the neelotpala flower hides in the day and blooms only in the night and the lotus flowers hides from the King, the moon.

*Comments:*

Poets usually compare eyes to the fish, lotus and neelotpala flowers. SrI VenkaTadhvari Kavi says PirATTi's eyes went on a mission to win their opponents. Seeing this, the fish hid in the water fearing Her, the neelotpala flowers hid in the day and decided to bloom only in the night, the lotus flower hid in the night from the moon and bloomed only in the day. The poet is telling us that nothing could stand in front to the beauty of PirATTi's eyes and oppose it in its beauty.

SLOKAM 46

आस्वादने कृतरसावधरामृतस्य

मातस्त्वदक्षिमधुपौ बत मार्गमध्ये ।

नासारख्यचम्पकमवेक्ष्य निवृत्तयत्नौ

दृष्टेप्सिताग्रहणतस्तरळौ सदा स्तः ॥

AsvAdane krtarasau adharAmrtasya  
mAta: tvadakshi madhupau bata mArgamadhye |  
nAsAKhya campakam avekshya nivrtta yatnau  
drishTi Ipsita agrahaNata: taraLau sadA sta: ||

*Meaning:*

mAta: (Mother)! Your eyes, the bees, wished to drink the nectar from Your lips. On the way, they saw Your nose that resembled the campaka flowers and gave up their effort of reaching the lips. The eyes look very troubled, as they could not get what they wanted nor can they give up their effort.

*Comments:*

In this Slokam, the poet is comparing PirATTi's eyes to the bees and Her nose to the campaka flowers. He says, PirATTi's eyes had to give up their effort of reaching Her lips as they encountered an obstacle, the nose on their way. Bees avoid campaka flowers. The bees had to refrain from getting near Her lips the source of nectar as the campaka flowers were on their way preventing their progress. Campaka flower is known to kill bees. However, they did not want to give up their effort of trying to feast on the nectar also. Hence, they are looking very miserable.

SLOKAM 47

जातोन्मेषौ मुखरुचिसुधा सागरे तावकीनौ

नेत्रात्मानौ जननि भवनोज्जीवनौ दिव्यमीनौ ।

न्यूनाकारान् भगवति निजापेक्षया राक्षसारेः

चक्षुर्मीनान् कबलयत इत्येष जातिस्वभावः ॥

jAtonmeshau mukha ruci sudhAsAgare tAvakInau  
netrAtmAnau janani bhuvanojjIvanau divyamInau |  
nyUnAKArAn bhagavati nijApekshayA rAKshasAre:  
cakshurmInAn kabalayata ityasha jAtisvabhAva: ||

*Meaning:*

Bhagavati! Janani! Your eyes that are swimming in the ocean of Your nectarine face are like huge fish. They seem to swallow nArAyaNA's eyes that are like little fish.

*Comments:*

PirATTi's eyes are compared to a huge fish in this Slokam. Her eyes are swimming in the ocean of nectar that is the glow from Her face. Those eyes are big in size. It is natural for huge fish to swallow small fish. PirATTi's eyes are also following this jAti dharmam and swallowing EmperumAn's eyes that seem to be a small fish in comparison. PirATTi's eyes win the eyes or sight of EmperumAn that He never turns His attention to anything else.



*tAyAr's ear-ornaments dispel our tApam- - SrI Peundevi tAyAr, Kanchi  
Thanks: SrI Shreekrishna Akilesh*

SLOKAM 48

सौवर्णं ते सिन्धुकन्ये निरुन्ध्यात्

आतङ्कं नः कर्णताटङ्कयुग्मम् ।

नृत्यन्तीनां यत्र नेत्रद्युतीनां

जालं नीलग्रावभावं बिभर्ति ॥

sauvarNam te sindhukanye nirundhyAt

Atankam na: karNa tATankayugmam |

nrtyantInAm yatra netradyyutInAm

jAlam nIlagrAvabhAvam bibharti ||

*Meaning:*

sindhukanye! Let the ear ornaments that decorate Your ears dispel our tApam. The shine and beauty of the ornaments reflect the blue hue of Your eyes and appear like the blue gem stone.

*Comments:*

PirATTi is wearing golden ornaments on Her ears. The ornaments are near Her eyes. The blue hue of PirATTi's eyes are reflected on the ornaments and they appear to be blue in color. The poet prays that the ornaments that reflect the beauty of PirATTi's eyes protect him from his tApam.

When one reaches the divya dampatis he gains 'sArUpyam' or a form similar to them. The ear ornaments that were near PirATTi's ears attained the same quality as PirATTi that of showering grace on Her devotee. Hence the poet prays to the ornaments to relieve his tApam.

SLOKAM 49

पूषा कर्णे स्वर्णताटङ्कभूषा-

वेषादिन्धे पुत्रनामादरेण ।

तत्सामीप्यादेव देवि प्रसादं

नित्यं धत्ते नेत्रपङ्केरुहं ते ॥

pUshA karNe svarNa tATanka bhUshA-

veshAt indhe putranAma AdareNa |

tat sAmIpyAdeva devi prasAdam

nityam dhatte netrapankeruham te ||

*Meaning:*

Devi! Is sUrya, the Sun god himself serving as Your ear ornament as he wished to take his son's name? Are Your eyes always bright like the fully blossomed lotus flower due to the presence of the sun close to them?

*Comments:*

PirATTi's ear ornaments are dazzling like the Sun. In this Slokam, the poet wonders if sUrya himself is serving as PirATTi's ear ornament out of his desire to be called by the name of his son, KarNa (putra nAma AdareNa). The eyes are near the ears (karNa) that house the Sun. Hence the poet exclaims whether PirATTi's lotus like eyes are always open and glorious as they are near the Sun. The lotus blooms in the presence of the Sun.

SLOKAM 50

त्रैलोक्याम्ब त्वद्वतंसोत्पलान्ते

गुञ्जं गुञ्जं सञ्चरन् चञ्चरीकः ।

किं व्याचष्टे कान्तसन्देशहारी

कर्णाभ्यर्णे काममन्त्रार्थतत्त्वम् ॥

trailokyAmba tvadvatamsa utpalAnte

gunjam gunjam sancaran cancarIka: |

kim vyAcashTe kAnta sandeSahArI

karmabhyarNe kAma mantrArtha tattvam ||

*Meaning:*

JaganmAta! Are the bees that are swarming around the neelotpala flowers that serve as Your ear decoration telling You the secrets wishes of EmperumAn that He told them to convey to You?

*Comments:*

In this Slokam, the bees (**cancarIKA-s**) are called EmperumAn's messengers. They are swarming around the neelotpala flower that is on PirATTi's ears. He wonders if they are trying to convey EmperumAn's message (**kAnta sandeSahArI**) to Her as He is wishing to end the mock fight between them, whether they are telling Her any secrets from the Kaama SAstra (**kAma mantrArtha tattvam**) to intensify Her desire for Him.

## SLOKAM 51

काचिद्भ्राति वतंसकोत्पलमयी कल्याणताटङ्कसत्-

प्राकाराश्रितकर्णाधिष्ण्यनिहिता प्रायः शतघ्नी रमे ।

तद्रत्नाग्निरुचारुणः स्मृतिभुवा तस्या मुखात् प्रेयते

लोलम्बायसगोळकः प्रणयिनो दुर्मानवमार्दनः ॥

kAcit bhAti vatamsaka utpalamayI kalyANa tATanka sat-  
prAkAra ASrita karNadhishNya nihitA prAya: SataghnI rame |  
tat ratna agnirucA aruNa: smrtibhuvA tasyA mukhAt preryate  
lolamba Ayasa goLaka: praNayina: durmAna varma ardana: ||

*Meaning:*

rame! Your ear ornament is the vajrayudham. It is decorated with flowers. The bees that are Your eyes are like bullets shot from the flowers that are Manmatha's arrow that are splitting EmperumAn's mock anger against You. The color of Your ear ornament is like the fire that rises in the encounter.

*Comments:*

EmperumAn is displaying mock anger (praNya kalaham) against PirATTi. He wears the armor of ignoring Her as if He is not interested in Her. This armor was pierced by the bullets. The bullets are bees that are black in color similar to the real bullets. Where did the bees come from? They came from the vajrAyudham. What is the vajrAyudham? It is PirATTi's ear ornaments. Who shot the bullets? It was Manmatha, the god of love who wished to end the mock fight. Where is the fire that ignites the bullets? It is the light from the gem stone, ratnam, that is present in the ornament.



SLOKAM 52

कंसारातेश्चाटुमाध्वीझरैस्ते

कर्णौ पूर्णावणविन्द्रस्य कन्ये ।

जानन्तस्तत्सन्निधौ चञ्चरीकाः

चञ्चूर्यन्ते नोत्पलं तत्र हेतुः ॥

kamsArAte: cATumAdhvI jharai: te  
karNau pUrNau arNavendrasya kanye |  
jAnanta: tat sannidhau cancarIKA:  
cancUryante na utpalam tatra hetu: ||

*Meaning:*

arNavendrasya kanye (Daughter of the ocean)! The bees are not swarming around Your ears because of the neelotpala flowers. They are doing so because Your ears are filled with the nectarine words of EmperumAn.

*Comments:*

EmperumAn always utters sweet words to PirATTi. The poet says that EmperumAn's words are so sweet as honey, the bees are attracted by them and not by the honey in the flowers that decorate PirATTi's ears.

EmperumAn's words to PirATTi are very precious like the amrt. They are echoing in Her ears at all times. All the promises that He made to Her, that he will save Her children, are echoing in Her ears that She goes forward and speaks to Him on our behalf.

SLOKAM 53

ग्रस्तवतंस कुवलयं

दृग्युगमुपकूजदळिरवमिषात्ते ।

मद्वसुचोर इहेति प्रवदति

किल कर्णपत्रमित्राय ॥

grastavatamsa kuvalayam

drk yugam upakUjat aLiravamishAt te |

madvasucora iha iti pravadati

kila karNapatramitrAya ||

*Meaning:*

mAta (Mother)! Your eyes thought that the 'kuvalai' flowers stole their beauty. The flowers took residence on Your ears. So the eyes are trying to complain to their friend, Your ear ornaments, about the theft through the help of the buzzing of bees that are swarming near the ears.

*Comments:*

PirATTi's eyes resemble the 'kuvalai' flowers. Her eyes thought that the flowers stole their beauty. They wanted to complain about the theft to their friend, ear ornament (*karNapatra mitra*) of PirATTi. *mitra* also represents the Sun. They are doing so with the help of the bees. The buzzing of the bees around PirATTi's ears is like the eyes complaining to the ear ornament.

SLOKAM 54

इमामवामां श्रुतिमिन्दरे तव

स्तुवन्ति सन्तः स्मृतिजन्मकारणम् ।

शिरस्यमुष्याः सुमनोभिरञ्चिते

चकास्ति दृष्टिर्जगतामधीशितुः ॥

imam avAmAm Srutim indire tava  
stuvanti santa: smrti janmakAraNam |  
Sirasi amushyA: sumanobhi: ancite  
cakAsti drshTi: jagatAmadhISitu: ||

*Meaning 1:*

Indire! Scholars praise Your right ear that is of perfect shape and that which is desirable. EmperumAn's kaTAKsham can be seen at the tip of this ear where the string of flowers worn from Your hair touch.

*Meaning 2:*

Great souls praise the VedAs that form the source of smrtis. They are protected by systematic recitation. The knowledge about BhagavAn is seen at the end of the VedAs, the Veda antam.

*Comments:*

VedAs are the primary sources of knowledge. They do not have any fallacies that creep in due to human errors. The VedAs are preserved in their originality by repeated chanting over a long period. Many later works such as Smrtis and purANAs were created based on the VedAs (smrti janma kAraNam). Hence, righteous ones praise the VedAs (santa: stuvanti). At the end of the VedAs or the VedAnta we get Jn~Anam about EmperumAn (asyA: Sirasi jagatAma dhI: cakAsti).

SLOKAM 55

तव द्वितीया श्रुतिरुच्चकैरसा-

वनङ्गभावानुगुणा गुणाम्बुधे ।

वशे निधायैतमशेषशेषिणं

करोति मातस्तव कर्मकारकम् ॥

tava dvitIyA Sruti: uccakai: rasau  
ananga bhAva anuguNA guNAmbudhe |  
vaSe nidhAyaitam aSesha SeshiNam  
karoti mAta: tava karmakArakam ||

*Meaning:*

guNAmbudhe (Ocean of auspicious qualities)! mAta: (Mother)! Your left ear that is well formed is the reason for the birth of Manmatha (ananga bhAva anuguNA). It has attracted EmperumAn, the chief of all the worlds, who has been under the spell of its beauty and makes Him praise it.

SLOKAM 56

दीव्यत्कर्णसुवर्णं कुण्डलमये दीप्ताग्निकुण्डे ज्वलत्

रत्नाङ्गारघने हरेर्घृतिमयीं हुत्वाहुतिं तावके ।

भृङ्गाध्वर्युरनङ्गदीक्षितवृतो झङ्कारमन्त्रान् जपन्

वाराशेर्दुहितः प्रदक्षिणविधिं वारान् विधत्ते बहून् ॥

dIvyatkarNa suvarNa kuNDalamaye dIpta agni kuNDe jvalat

ratnAngAra ghane hare: dhrtimayIm hutvA Ahutim tAvake |

bhrnga adhvaryu: ananga dIkshita vrta: jhankAra mantrAn japan

vArASe: duhita: pradakshiNa vidhim vArAn vidhatte bahUn ||

*Meaning:*

varASe: duhita: (Daughter of the ocean)! Are the bees who are serving as the helpers (adhvaryu) in the yAgam performed by Manmatha where he is offering Emperuman's resolution as the fire offering (Ahuti) in the glowing fire pit that is Your ear ornament? Are they buzzing during their circumambulations as if they are chanting the concluding mantrAs?

*Comments:*

Manmatha is the yAga adhikAri one who is performing the yAgam. The yAgam is to bring PirATTi and EmperumAn together. He is using the bees as his helper, the adhvaryu. The adhvaryu are those who chant the mantrAs and offer various presentations to Agni. The fire pit with varied shapes such as circle, square etc., is PirATTi's ear ornament. The oblation that is offered in the yAgam is EmperumAn's resolution to stay away from PirATTi. On completion of the yAgam it is customary to circumambulate around the fire pit chanting "agneya nama:". This is called upasthAnam. The bees are said to be performing this act as they are buzzing around PirATTi's ear ornament.



*Everyone sings tAyAr's praises!  
SrI MahAlakshmi tAyAr - SrI MaTham, Chembur (Thanks SrI V.Ramaswamy)*

SLOKAM 57

देवानां मधुरं स्वतः स्तुतिवचो देवि स्वतो सुन्दरं

माद्ग्वालकजल्पितं च जगतीमातः श्रुती याति ते ।

तत्राद्यं तदवस्थमेव चरमं तत्तुल्यतां गाहते

मुक्तं शुक्तिषु मौक्तिकं घनपयो मुक्ता तु नैवान्यथा ॥

devAnAm madhuram svata: stutivaca: devi svata: asundaram

mAdrk bAlakajalpitaM ca jagatImAta: SrutI yAti te |

tatra Adyam tadavasthameva caramam tat tulyatAm gAhate

muktam Suktishu mauktikaM ghanapayo mukta tu naivAnyathA ||

*Meaning:*

jagatI mAta: (Mother of the world)! Devi! You hear praises from both devAs and simpletons like me. The devAs' praises are naturally sweet. Our praises also become sweet as it is You, we are singing about. A simple water droplet if it falls into an oyster becomes a pearl while the pearl that is produced remains in its original state.

*Comments:*

In this Slokam, the poet compares the praises that DevAs and humans offer to PirATTi. He says the DevAs' praises are naturally of high quality while human praises do not acquire such an esteemed quality. The example he cites here is that of a water droplet and a pearl. A pearl is naturally special. When a water droplet falls into an oyster, it turns into a pearl thus acquiring the esteemed status of a pearl. When it is PirATTi who is praised, even simple words of humans acquire the special status on a par with the words of DevAs.

SLOKAM 58

स्फुरन्मुक्ताकान्तिस्फुटसलिलमग्र्यारुणमणि-

प्रभाकल्हाराढ्यं प्रियनयनमीनैकशरणम् ।

हताशेषक्लान्तिं हरिदुपलनीलोत्पलघनं

तटाकं ताटङ्कान्तरमुषसि सेवे तव रमे ॥

sphuran muktAkAnti sphuTa salilam agrya aruNamaNi  
prabhA kalhArADhyam priya nayanamIna eka SaraNam |  
hata aSeshaklAntim haridupala nIlotpala ghanam  
taTAKam tATankAntaram ushasi seve tava rame ||

*Meaning 1:*

rame! The middle part of Your earring is like a pond. It is clear without any blemish. It glows like the red gemstone and smells like the kalhArA flower. It is as wide as EmperumAn's eyes where even fish could reside. It removes the fatigue of those who bathe in it/experience it. It looks like the greenish blue utpala flowers. I immerse myself at daybreak in the middle part of such an ear ornament that decorates Your ears.

*Meaning 2:*

rame! Your ear ornament has milky white pearls in the middle. It contains the red gem stoned shaped like the kalhArA flower. EmperumAn's eyes that are like fish stay on it permanently. It removes the misery of those who perceive it. I meditate upon such an ear ornament studded with plenty of green gemstones.



SLOKAM 59

सुवर्णताटङ्कमुनिः श्रुतौ स्थिरः

प्रपन्नमुक्ताभ्युदयो दयोदधे ।

प्रकाशितार्चिः सरणिः प्रिये हरेः

चकास्ति ते चक्रधराभिनन्दितः ॥

suvarNa tATankamuni: Srutau sthira:

prapanna muktAbhyudaya: dayodadhe |

prakASitArci: saraNi: priye hare:

caKAsti te cakradharAbhinandita: ||

*Meaning 1:*

dayodadhe (Ocean of mercy)! Haripriye! Your golden earring is permanently residing on Your ears. It is adding to the glow of Your face. It earns EmperumAn's praise.

*Meaning 2:*

The yogi that is Your earring, having followed his varNASrama dharma, being free from karma, and having earned the wealth of moksham, has followed the arcirArdi mArgam and reached SrI VaikuNTham. He has gladdened EmperumAn and is having eternal j~nAna and bliss.

*Comments:*

In this Slokam PirATTi's earring is equated to a yogi. He has followed his varNASrama dharma. 'Srutau sthira:' means permanently and also followed firmly what the Sruti says. Such a prapanna, mukta is following the arcirArdi margam 'prakASitArci: saraNi:'. He makes EmperumAn happy.



*tilaprasUnam! - Sri Perundevi tAyAr, Kanchi - Thanks: Sri Kausik Sarathy*

SLOKAM 60

तिलप्रसूनं तुलयत्यसौ जगत्

सवित्रि नासा तव सारसालये ।

तदञ्चलोदञ्चितुषारविप्रुषा

समानतामेति तदग्रमौक्तिकम् ॥

tilaprasUnam tulayati asau jagat  
savitri nAsA tava sArasAlaye |  
tadancala udanci tushAra viprushA  
samAnatAm eti tadagra mauktikam ||

*Meaning:*

sArasAlaye (One who resides on the lotus)! Jagatsavitri (Mother of the Universe)!  
Your nose is in the shape of the sesame flower. The pearl ornament that is  
present at its tip resembles a dew drop that is on the flower.

*Comments:*

Starting from this Slokam, the poet describes the beauty of PirATTi's nose in  
five Slokams.

In this Slokam, he compares Her nose to the sesame flower (tilaprasUnam). The  
sesame flower is narrow at its base and spreads out at the top. The pearl  
ornament on PirATTi's nose glows like a dew drop on the flower that glistens in  
the morning sun.

SLOKAM 61

नासा तवासौ नववंशवल्ली

कासारजावासिनि कात्र शङ्का ।

प्रलम्बते तत्र यदम्ब मुक्ता-

फलं बतेदं गळितं हि तस्याः ॥

nAsA tava asau nava vamSavallI  
kAsArajAvAsini kATra Sanka |  
pralambate tatra yat amba muktA-  
phalam bata idam gaLitam hi tasyA: ||

*Meaning:*

kAsArajavAsini (One who resides on the lotus)! amba! Your nose is like the fresh bamboo shoot (nava vamSavallI). There is no doubt about it, as it displays the pearl on it.

*Comments:*

The ocean, sugarcane and bamboo are said to be birthplaces of the pearl. Here PirATTi's nose has a pearl on it. Thus, the poet concludes that it must be a bamboo shoot. He is surprised that the shoot has not lost the pearl yet.

SLOKAM 62

श्रीरास्यकान्तिजलधौ स विभाति नासा-

सेतुस्तवाद्भुतगतिः कलनेन यस्य ।

नाथः समेति न विदेहजयान्वयं हा

लङ्केशपाशकलनादपयात धैर्यः ॥

SrI: AsyakAnti jaladhau sa vibhAti nAsA-

setu: tava adbhutagati: kalanena yasya |

nAtha: sameti na videhajayAnvayam hA

lankeSapASa kalanAt apayAta dhairya: ||

*Meaning:*

SrI! Your nose is like bridge in the ocean that is the effulgence of Your face. It is superior to the bridge that Raama built across the ocean. Raama built the bridge with worried thoughts on the impending war against RaavaNa. He was devoid of Sita's association at that time. On the other hand, when EmperumAn crosses Your nose after experiencing the dense and curly hair on Your Siras, He has association with 'videha' (Manmatha), desire. How wonderful it is!

*Comments:*

In this Slokam, the poet compares the greatness of PirATTi's nose and Raama setu. When Raama built the setu across the ocean, he was fraught with worries about the war that was to take place between Him and RaavaNa. He was separated from Sita (Vaidehi) at that time. Now, when EmperumAn sees the PirATTi's nose that resembles a bridge across the ocean which is Her glowing face, He has successful association with 'videha' one without body, Manmatha or desire. The poet concludes that hence, PirATTi's nose is a superior bridge than Raama setu.

SLOKAM 63

भूसूत्राभ्यामूर्ध्वमाबध्य मिन्वन्

नासावंशस्तम्भमम्भोधिजे ते ।

तत्र स्थित्वा ताण्डवं संविधत्ते

चित्र क्रीडां चित्त भूनाटयजीवी ॥

bhrUsUtrAbhyAm Urdhvam Abadhya minvan

nAsAvamSastambham ambhodhije te |

tatra sthitvA tANDavam samvidhatte

citra krIDam citta bhU: nATyajIvI ||

*Meaning:*

ambodhije (Daughter of the ocean)! Is the lord of love, Manmatha, dancing on Your eyebrows that are like ropes tethered at two pits with the help of Your nose that is the pole helping him maintain his balance?

*Comments:*

It used to be a common sight to see street artists dance in the villages on high ropes that are tethered on both sides to bamboo poles, while holding onto a staff for balance. In this Slokam, PirATTi's eyebrows are equated to the rope and Her nose to the pole. Manmatha's rare and beautiful dance (citra krIDam tANDavam) pleases EmperumAn.

SLOKAM 64

दिव्यं ददाति नवचम्पकमम्ब गन्धं

त्वद० घ्राणजन्मनि तदेव सुधाब्धिकन्ये ।

गृह्णाति ते बहुविधं कृतिनो ददाना

जन्मान्तरे समधिकं विभवं लभन्ते ॥

divyam dadAti navacampakamamba gandham  
tvad ghrANajanmani tadeva sudhAbdhikanye |  
grhNAti te bahavidham krtina: dadAnA  
janmAntare samadhikam vibhavam labhante ||

*Meaning:*

sudhAbdhi kanye (Daughter of the ocean)! amba (Mother)! The campaka flower has incarnated as Your nose. While in its previous birth as a flower, it was exuding only one type of fragrance. Now it is enjoying the fragrance of all the flowers. When someone offers anything to good people in their current birth, they receive unlimited glory in their subsequent births.

*Comments:*

In this Slokam, the poet says that the campaka flower incarnated as PirATTi's nose. This flower is golden yellow in color, straight and long resembling a nose. The kavi says that flower in its current form is now enjoying all types of fragrances including the one it was offering in its previous birth as a flower. The poet finds support in SAstrAs that tell us that when one gives anything to good people in their current janmA they will be amply rewarded in their subsequent births.

PirATTi's nose is enjoying all types of fragrances that are offered to Her.

SLOKAM 65

मदनजननि नासामौक्तिकं वेद्मि मल्ली-

मुकुळमिति सुगन्धिश्वासमन्दानिलेन ।

तदुपरि यदजस्रं तद्विकास प्रतीक्षं

दृगळियुगळमेतद् दृश्यते सावधानम् ॥

madanaJanani nAsAmauktikam vedmi malli-

mukuLamiti sugandhiSvAsamandAnilena |

tadupari yadajasram tadvikAsa pratIksham

drgALiyugaLametad drSyate sAvadhAnam ||

*Meaning:*

madana Janani (Mother of Manmatha)! I will call the pearl that is present at the tip of Your nose as the jasmine flower, as it is spreads the fragrance it has acquired from Your breath. Your two eyes are the bees that are anxiously awaiting its bloom.

*Comments:*

With the four Slokams commencing from this one, the poet describes the pearl ornament seen at the tip of tAyAr's nose. The poet says that the pearl nose ornament on PirATTi's nose is suffused with the sweet fragrance of Her breath. He considers the ornament to be a jasmine flower due to its fragrance and color. He wonders if PirATTi's eyes, the two bees, are waiting for the jasmine flower to bloom so that they could feast on its honey. Bees have a natural talent to differentiate between natural and artificial flowers. The poet draws support for his assumption that the nose ring is in fact jasmine from this well known fact.



SLOKAM 66

हसितरुचि सितांशुकं वसाना

श्वसितसमीरनटेन नाट्यमाना ।

जनयति जननि त्वदीयनासा-

मणिगणिका मधुसूदनस्य मोदम् ॥

hasitaruci sitAmSukam vasAnA-

SvasitasamIra naTena nATyamAnA |

janayati janani tvadIyanAsA-

maNigaNika madhusUdanasya modam ||

*Meaning:*

Janani! The danseuse, Your pearl nose ornament, has the white color like a smile. She is swaying with Your breath as if dancing for a well-rehearsed dance piece. Her dance is bringing happiness to EmperumAn.

*Comments:*

Dancers wear white soft dresses. The pearl on PirATTi's nose is also white and soft. PirATTi's breath is the teacher who is training the pearl. The dance of the pearl brings happiness to EmperumAn by its beauty and grace.

This Slokam also means that a variety of flower, gaNika, brings happiness to the bee, MadhusUdana.

SLOKAM 67

मुखविधुमधुरा धरोष्ठसन्ध्या-

परिसरसीम्नि हरिप्रिये भवत्याः ।

भजति जननि नासिकाग्रमुक्ता-

फलमिह तारमुदार तारलीलाम् ॥

mukhavidhu madhura adharoshTha sandhya

parisarasImni haripriye bhavatyA: |

bhajati janani nAsikAgramuktA

phalam iha tAram udAra tAraIIAm ||

*Meaning:*

Hari Priye! The pearl ornament on Your nose is glowing by the moon-like cool radiance of Your face. It is blemish-free and is in the proximity of Your lips that have the hue of the evening sky. The pearl ornament by its brilliance and form is as glorious as a big star.

*Comments:*

PirATTi's nose ring and Her lips are compared to the star and the evening sky. The word tAram represents the blemish-free pearl (Suddha mautikam).

SLOKAM 68

स्वरिपुरदभिया विविक्षु नासा-

बिलमिव मौक्तिकमेतदग्रलग्नम् ।

सरसिजसदने निजप्रतीप-

श्वसितनिवारितमम्ब कम्पमेति ॥

svaripuradabhiyA vivikshu nAsA

bilamiva mauktikam etadagralagnam |

sarasijasadane nijapratIpa

Svasita nivAritam amba kampameti ||

*Meaning:*

sarasija sadane (One who has the lotus as Her abode)! amba! Fearing the enemy, Your white teeth, the pearl nose ornament has perched on Your nose as if trying to hide inside the nose. It is shivering as if pushed by its enemy, Your breath.

*Comments:*

PirATTi's teeth are pearly white in color. The pearl nose ring thinks that the teeth are competing with it. The teeth are many in number while the nose ring is alone. So fearing the teeth the nose ring is hovering on the edge of Her nose. It is being swayed by PirATTi's breath, which also seems to be its enemy as it is trying to push the ornament out of its hiding place, the hole in the nose that houses it.



*Her smile relieves samsAra tApam - SrI Perundevi tAyAr, Kanchi  
Thanks: SrI Kausik Sarathy*

SLOKAM 69

भवती स्मितचन्द्रिका रमे

भवतीसुन्दरदन्तरश्मिभिः ।

भवतीयमकिञ्चनस्य मे

भवतीव्रातपखेदशान्तये ॥

bhavatI smitacandriKA rame

bhavatI sundara dantaraSmibhi: |

bhavatI iyam akincanasya me

bhavatI vrAtapa khedaSAntaye ||

*Meaning:*

rame! Your mouth has teeth that emit rays like the stars. I have no other recourse to relieve my samsAric tApam but Your smile that is the pleasant moon.

*Comments:*

Starting from this Slokam, in six Slokams, the poet is describing the beauty of PirATTi's smile.

In this Slokam, PirATTi's smile is said to be the moon. The teeth that become visible while smiling are said to be the stars. The stars are visible only in the night when the moon emerges. The moon is said to cool the mental agony of the observer. Here the poet says that PirATTi's smile is relieving his samsAra tApam. When She smiles, the poet is relieved that She will look upon him favourably and represent him to EmperumAn so that his cycle of births will end. The poet surrenders to PirATTi, expresses his inability to rid of his own tApams and beseeches Her to banish him.

SLOKAM 70

हसितं भवदीयमाद्यवर्णं

जहदेतज्जननि स्वरूपगत्या ।

विदधे विधुपादजातमैत्री-

मतिमन्दस्य किलोचिताधराप्तिः ॥

hasitam bhavadIyam AdyavarNam  
jahat etat janani svarUpagatyA |  
vidadhe vidhupAdajAtamaitrI  
matimandasya kilocitAdharApti: ||

*Meaning 1:*

Janani! Your smile 'hasitam' by giving up the letter 'ha' becomes "sitam" or white reminding us of the rays of the moon. Your gentle smile extends to the edges of Your mouth and beautifies it (the mouth).

*Meaning 2:*

(A Brahmin) left his varNASrama dharma and became a karma sUdra and entertained friendship with a sUdra who emerged from EmperumAn's feet. It is fitting that one who left his dharma and displayed his stupidity should have a lower varNodbhavan as his friend.

SLOKAM 71

मनोजमातस्तव मन्दहासं

मन्ये मधुध्वंसन कीर्तिभासम् ।

विसृत्वरं त्वद् रसनाग्रवृत्तेः

वाग्देवताया वपुरंशुपूरम् ॥

manojamAta: tava mandahAsam

manye madhudhvamsana kIrtibhAsam |

visrtvaram tvad rasanAgravrte:

vAgdevatAyA vapuramSupUram ||

*Meaning:*

ManojamAta: (Mother of Manmatha)! Your smile is as pure and blemish free as the glory of nArAyaNa. It looks like an incarnation of SarasvatI in Her pure white form at the tip of Your tongue.

SLOKAM 72

नासोरु मौक्तिक घृणिद्विगुणीकृतेन

हासोदयेन हसता सुषुमां हिमांशोः ।

हा हन्त सुन्दरि तवाधरबन्धुजीवः

पद्मे परिस्फुटमटीकत पाटलत्वम् ॥

nAsA urumauktika ghrNi dviguNI krtena  
hAsodayena hasatA sushumAm himAmSo: |  
hA hanta sundari tava adhara bandhujIva:  
padme parisphuTam aTIkata pATalatvam ||

*Meaning:*

Sundari (One who is very beautiful)! Padme! Your smile doubled the bright white light emitted by Your big pearl nose ornament. It puts the moon light to shame. Due to the rays of Your smile, the red flower (bandhujIva:) that is Your lips became a white flower (pATalatvam aTIkata) for everyone to see.

*Comments:*

PirATTi's smile is white and bright. It enhances the white rays emanating from Her nose ornament. The light from both these sources win over the moonlight in their coolness and brightness. Due to this bright white ray, PirATTi's red lips appeared white in color.



SLOKAM 73

बालेन्दुकान्तिरिव पश्चिमसान्ध्यरागे

पद्मालये स्फटिकभा इव पद्मरागे ।

प्रत्यग्रपुष्पसुषमेव च पल्लवाग्रे

भाति स्मितद्युतिरसावधरे भवत्याः ॥

bAlendu kAnti: iva paScimasAndhya rAge

padmAlaye sphaTikabhA iva padmarAge |

pratyagrapushpa sushameva ca pallavAgre

bhAti smitadyuti: sA avadhare bhavatyA: ||

*Meaning:*

PadmAlaye (One who resides on the lotus)! Your graceful smile is like the light of the moon emerging after the dusk. Its beauty equals that of a freshly bloomed flower that is present at the tip of new leaves (pratyagra pushpa sushumeva bhAti).

*Comments:*

PirATTi's smile is not overpowering but very pleasant, subtle and fresh. The poet compares its beauty to the that of the moon that is just emerging in the west against the background of the dusk and a fresh flower that just blooms at the tip of new leaves.

PadmarAgam is a flower that is red in color. When the rays from a crystal fall on it the emanating light has beautiful hue. Here the white rays of PirATTi's smile are falling on Her lips that are red in color. The combined effect is a beautiful hue that is the color of the sky during dusk when the moon emerges (paSchima sandhyArAge bAlendu kAntiriva).

SLOKAM 74

स्वाद्धी सुधा स्मितमिषेण सुधाब्धिकन्ये

प्रत्यक्षतस्त्वदधरे परिदृश्यतेऽसौ ।

सिक्ता यया तव सदा स्वदते चटूक्तिः

मातः शुभाय मनसे मधुवैरिणोऽपि ॥

svAdvI sudhA smitamisheNa sudhAbdhikanye

pratyakshata: tvat adhare paridrSyate asau |

siktA yayA tava sadA svadate caTUkti:

mAta: SubhAya manase madhuvairiNo api ||

*Meaning:*

sudhAbdhikanye (Daughter of the Milky Ocean)! The nectar that is on Your lips that sweetens Your words towards us and EmperumAn becomes visible to us through Your smile.

*Comments:*

PirATTi's words are sweet like the nectar. The poet says that this effect is due to Her nectarine lips. The nectar was not visible to us until She smiled. It is due to this nectar that She utters sweet words towards EmperumAn and mitigates His anger towards us. Her encouraging words towards us are also sweet due to the presence of this nectar.

One of the three 'AkArams' of PirATTi namely purushAkAram is possible only due to Her sweet words. Her pleasant words account for Her name as SrI:

SLOKAM 75

मृद्धीकेयं न खलु भजते मृद्विकाराद्विशेषं

मन्ये पूरं मलिनमळिनामाकरं माकरन्दम् ।

मातर्नैवाकलयति सिता माधुरी साधुरीतिं

हन्ताहन्तां तव सुवचने भाति मोचा मुमोच ॥

mrdrvIkA iyam na khalu bhajate mrdvikArAt viSesham

manye pUram malinam aLinAm Akaram mAkaramdam |

mAta: naivAkalayati sitA mAdhurI sAdhurItim

hanta ahantAm tava suvacane bhAti mocA mumoca ||

*Meaning:*

mAta: (Mother)! When You speak Your sweet words, the taste of the sweet grape fruits becomes like that of a ball of clay. The bees attracted by Your words turn the honey into slush. The sweetness of sugar thus becomes insignificant. The green bananas have given up their pride that they are the best tasting fruits. What a wonder!

*Comments:*

Starting from this Slokam, the poet describes the sweetness of PirATTi's word in the next ten Slokams.

In this Slokam, the poet has explained the superiority of PirATTi's word over everything considered to be sweet. When PirATTi uttered Her words, the taste of the sweet grapes became like that of fruits made of clay, the bees that cherished the honey-the words, sloshed in them and turned them into a slush. The sugar lost its position as the sweetest thing. The green bananas that are praised as 'vAcAma vishaya dIsApalakara mocApalam'- the food that attracts the interest of those who do not care about the taste of what they eat and only eat for survival- lost its position as the best food to consume. Thus PirATTi's sweet words made the grapes, sugar and green bananas lose their exalted position as the sweetest of things.

SLOKAM 76

हत्वा वाचां रसमसदृशं हन्त पुण्ड्रेक्षवस्ते

मूढं मध्ये जठरकुहरं पाटवादूढवन्तः ।

तं कृच्छ्रत्ते ददति च पुनर्दारिता दारुयन्त्रैः

मातर्देयं स्वयमददतां मर्दनं मार्दवाय ॥

hrtvA vAcAm rasam asadrSam hanta puNDrekshava: te  
mUDham madhye jaTharakuharam pATavAt UDhavanta: |  
tam krcchrAt te dadati ca puna: dAritA dAruyantrai:  
mAtA: deyam svayam adadatAm mardanam mArdavAya ||

*Meaning:*

mAtA! The sweetest variety of sugarcane, nAmakkarumpu (punDreksham) stole the sweetness of Your words and hid it within itself. It had to be crushed with an instrument to retrieve the sweetness. It is fair that one who is not willing to give back what is not his should be forced to part with his ware.

*Comments:*

It seems the sugarcane did not have inherent sweetness. It stole the sweetness of PirATTi's words and hid it in its stomach/inside. The sugarcane had to be split with the help of machines and subjected to a lot of trouble to make it give back the sweetness, in the form of sugar cane juice. The poet says it is appropriate that one who is not giving back another's things should be forced to do so.

SLOKAM 77

अभ्यातञ्च्य क्षीरधिमिन्दोरमृतौघैः

आमथ्यैनं देवि मथा चेक्षुमयेन ।

तस्माद्देवैर्यद्युपनीतं नवनीतं

तिक्तीकुर्यादुक्तिरियं ते तदपि श्रीः ॥

abhyAtancya kshIradhim indo: amrtaughai:

Amathya enam devi mathA chekshumayena |

tasmAt devai: yadi upanItam navanItam

tiktIkuryAt uktiriyam te tadapi SrI: ||

*Meaning:*

Devi SrI! Even if the DevAs set the entire tirupArkkaDal into curd with the help of the amrt from the moon's rays and churn it with the sugarcane as the rod, the butter that comes out will not be equal in sweetness to Your words.



*'Consort of mAdhavaa!' - SrI Anandavalli tAyAr. uttiramerUr - Thanks: SrI S Srivatsan*

SLOKAM 78

मातः समस्तजगतामसि माधवी त्वं

मन्ये तवाधरदळं मृदुलं प्रवाळम् ।

दन्तावलं सुमनसां ततिमुल्लिखामि

स्वादूनि वेद्मि च मधूनि सुभाषितानि ॥

mAta: samastajagatAm asi mAdhavI tvam

manye tavAdharadaLam mrdulam pravALam |

dantAvalim sumanasAm tatim ullikhAmi

svAdUni vedmi ca madhUni subhAshitAni ||

*Meaning:*

samasta jagatAm mAta: (Mother of all the worlds)! As You are named Maadhavi, I consider Your lips to be the reddish new leaves, the row of Your teeth as flowers and Your sweet, wise words as honey.

*Comments:*

PirATTi who is the consort of Maadhavan is thus Maadhavi. Maadhavi also means a creeper. Here, the poet calls Her lips as new leaves at the tip of the Maadhavi creeper that are reddish green in color. Her teeth are hidden inside the leaves like the flowers. He calls Her teeth as an assembly of flowers. PirATTi's words that emerge from Her mouth are equated to the honey that is present in the flowers- Her teeth.

SLOKAM 79

मातर्भवन्मुख मयूख सुधाब्धिमध्ये

बिम्बाधरामृतमभूद्वचनामृतं च ।

आद्यं तयोः पिबति सादरमाननेन

श्रोत्रद्वयेन चरमं परमः पुमान् सः ॥

mAta: bhavanmukhamayUkha sudhAbdhimadhye

bimbAdhara amrtam abhUt vacana amrtam ca |

Adyam tayo: pibati sAdaram Ananena

Srotradvayena caramam parama: pumAn sa: ||

*Meaning:*

mAta:! From the tirupArkkaDal - the glow on Your face, emerged the nectar that is Your lips and the nectar that is Your words. EmperumAn enjoys the nectar from your lips which are like the red bimBA fruit with his lips and Your sweet words through His ears.

*Comments:*

tirupArkkaDal gave out only one type of nectar when the DevAs and asurAs churned it. However, tirupArkkaDal that is PirATTi's effulgence, gives out two types of nectars. EmperumAn is drinking one of them happily with His face and the other with His two ears.

The nectar that is PirATTi's words are superior to Her nectarine lips as they are consumed by two organs-ears, instead of one- His face.



SLOKAM 80

परिहृतभवशब्दा भारती तावकीना

परिहसतु निकामं काळकण्ठाभिलापम् ।

श्रुतिपथमधुरेयं सिन्धुकन्ये कथं वा

शुकमुख फणित्तीनां दोषमाविष्करोति ॥

parihṛta bhavaSabdA bhAratI tAvakInA  
parihasatu nikAmam kALakaNThAbhilApam |  
Srutipathamadhureyam sindhukanye katham vA  
Sukamukha phaNitInAm dosham Avishkaroti ||

*Meaning 1:*

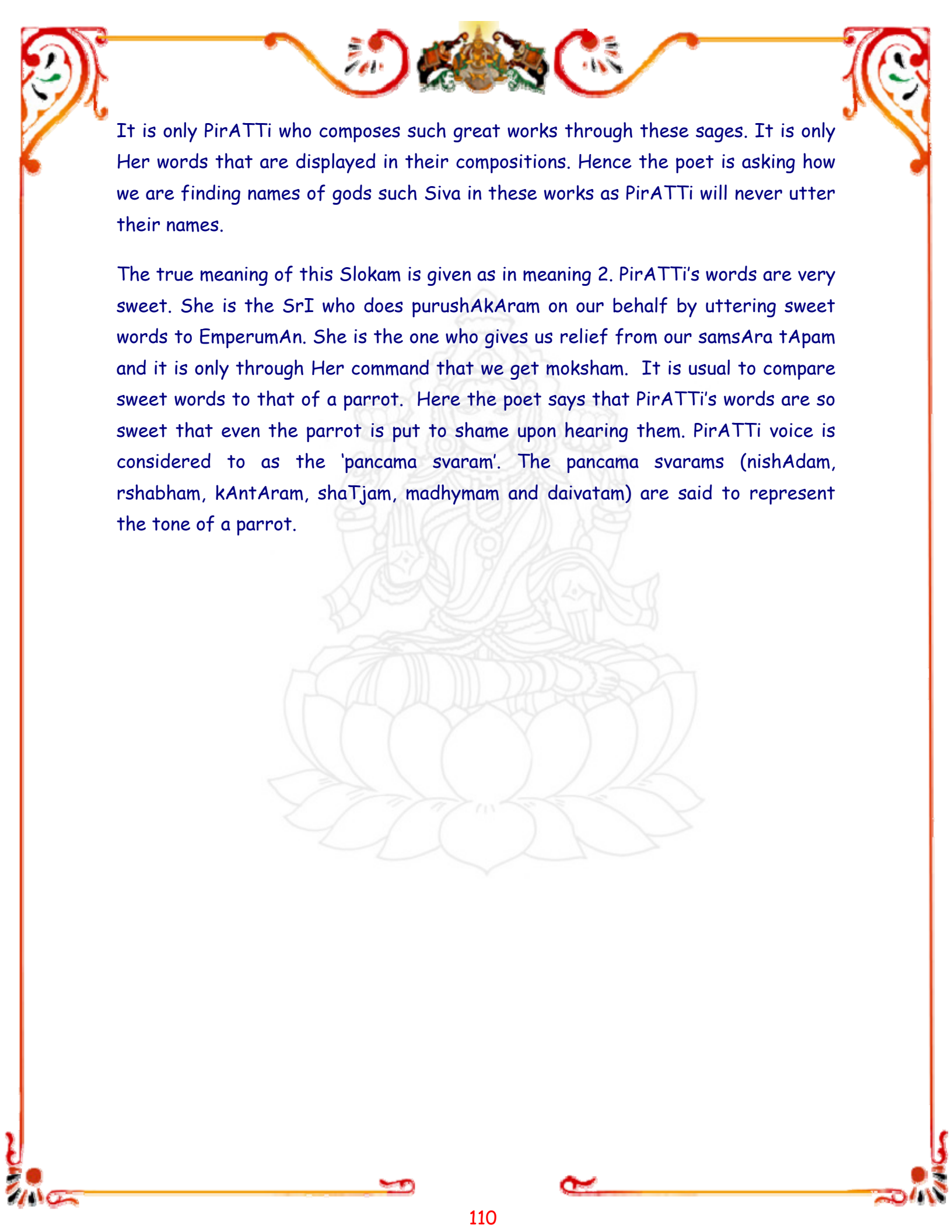
sindhu kanye (Daughter of the ocean)! Your vocabulary that does not include words like Siva, ridicules those who utter such words. How is it that such a supreme vocabulary is causing errors in the words of great sages?

*Meaning 2:*

Your words that can remove the samsAra for those who surrender to You, are sweeter than the koel's voice. Such a vAk of Yours brings the words of a parrot to shame.

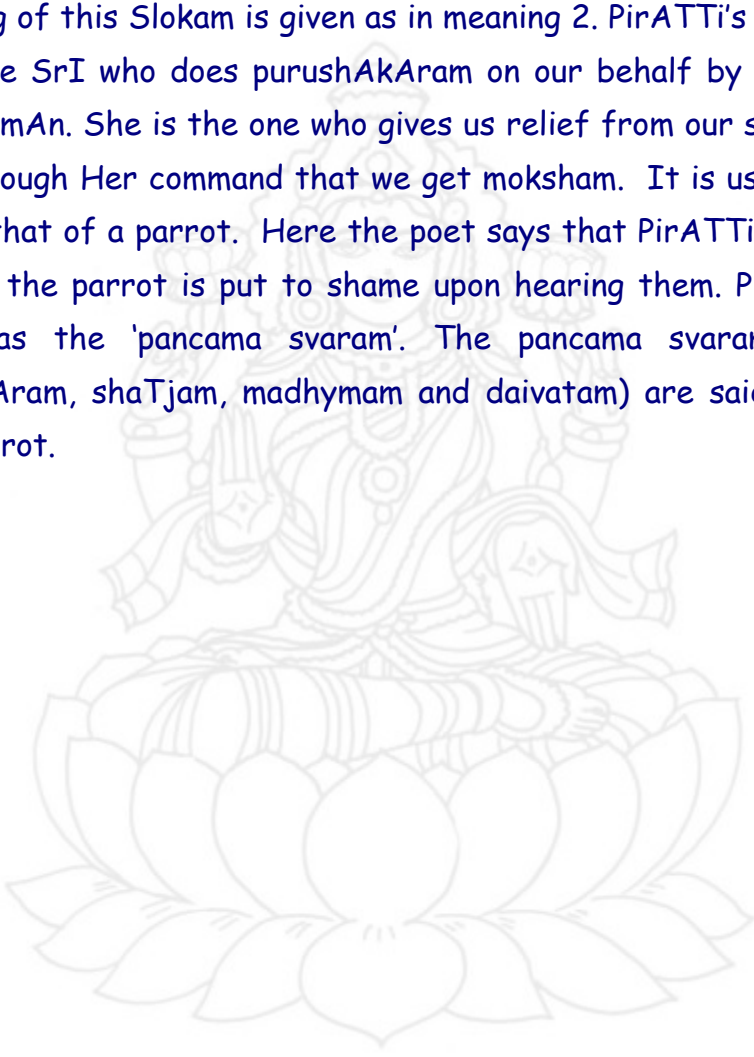
*Comments:*

PirATTi is nArAyana patni. She is the pativrata who will not utter the name of any other man but Her husband, nArAyaNa. She is justified in not uttering names such as Indra, Siva and other gods. She is even justified if She makes fun of those who utter those names. The poet asks PirATTi how fair it is that such an esteemed vAk of Hers can make sages like Suka and ParASara compose works that have errors in them.



It is only PirATTi who composes such great works through these sages. It is only Her words that are displayed in their compositions. Hence the poet is asking how we are finding names of gods such Siva in these works as PirATTi will never utter their names.

The true meaning of this Slokam is given as in meaning 2. PirATTi's words are very sweet. She is the SrI who does purushAKAram on our behalf by uttering sweet words to EmperumAn. She is the one who gives us relief from our samsAra tApam and it is only through Her command that we get moksham. It is usual to compare sweet words to that of a parrot. Here the poet says that PirATTi's words are so sweet that even the parrot is put to shame upon hearing them. PirATTi voice is considered to as the 'pancama svaram'. The pancama svarams (nishAdam, rshabham, kAntAram, shaTjam, madhymam and daivatam) are said to represent the tone of a parrot.



SLOKAM 81

असङ्कोचां मोचा मधुरिममदोन्मोचनविधौ

अनीचां ते वाचामहरहरहं नौमि लहरीम् ।

उदूहे यां श्रोतुं कुतुकमुदधेः पुत्रि दधती

श्रुतीभावं चक्षुःश्रुतिपतिदृशां विंशतिशती ॥

asankocAm mocA madhurima mada unmocanavidhau

anIcAm te vAcAm aharaha: aham naumi laharIm |

udUhe yAm Srotum kutukam udadhe: putri dadhatI

SrutIbhAvam cakshu:Sruti pati drSAm vimSatiSatI ||

*Meaning:*

udadhe: putri (Daughter of the ocean)! I am singing Your praise that destroys the glory of the sweet green bananas. Did AdiSesha have his eyes as ears as he wished to hear Your praise through two thousand ears?

*Comments:*

In this Slokam, the poet says that his words praising PirATTi are bringing the glory of the sweet green bananas down. PirATTi's glory is so great that AdiSesha wished to hear it. He is a snake with thousand heads and hence with two thousand eyes. For a snake the eyes double as ears as they do not have a separate organ for hearing. The poet gives his own reason for this phenomenon. He says, AdiSesha initially had eyes only for seeing things. Now, as he wished to hear PirATTi's glory he decided to use his eyes to hear also.

The moving prayer here is: aDiyEn salutes every day the lofty word waves about You (anIcAm te vAcAm laharIm aharaha: naumi).

SLOKAM 82

पर्यायः शर्करायाः प्रतिकृतिरमृतस्रोतसां तादृशानां

साक्षी गोक्षीर भूम्नां सुरतरु सुमनो माक्षिकाणां विकारः ।

पुण्ड्रेक्षणां प्रणाळी परिणतिरतुला नाळिकेरोदकानां

सोऽयं नालीकगेहे जयति तव वचः संपदां संप्रदायः ॥

paryAya: SarkarAya: pratikrti: amrtasrotasAm tAdrSAnAm

sAkshI gokshIra bhUmnAm surataru sumano mAkshikANAm vikAra: |

puNDrekshUNAm praNALI pariNati: atula nALikerodakAnAm

sa: ayam nAlIkagehe jayati tava vaca: sampadAm sampradAya: ||

*Meaning:*

nALika gehe (One who resides on the lotus)! Your fabulous speech seems to be an incarnation of the sweet sugar, the river of nectar, the tasty Kaamadhenu's milk, the honey of Karpaka flower, the juice of sugarcane and the incomparable coconut milk and still surpasses them in its sweetness.

SLOKAM 83

सुता सुधाब्धेः सहजा सुधांशोः

मातः प्रिया त्वं मधुराधिपस्य ।

तथाविधायस्तव के नु वीचीं

आचान्तमोचां प्रवदन्ति वाचाम् ॥

sutA sudhAbdhe: sahajA sudhAmSo:

mAta: priyA tvam madhurAdhipasya |

tathAvidhAyA: tava ke nu vIcIm

AcAntamocAm pravadanti vAcAm ||

*Meaning:*

mAta: (Mother)! You are the Daughter of the ocean of amrt. Candran who has nectar like rays is Your sahodaran. You are the consort of nArAyaNa who relishes sweetness. Who would not compare Your words to the sweetness of the green bananas (paccai vAzhai)?

*Comments:*

In this Slokam, the poet gives a reason for why PirATTi's words are so sweet. She emerged from the tirupArkkaDal, Her sahodaran is Candran who has amrt like rays, and Her consort nArAyaNa is praised by the Upanishads as 'raso vai sa:'- one who is the rasa or essence of everything. The poet says that it is no wonder that Her words are as sweet as the green bananas. The term 'madhurAdhipasya' can also mean the chief of Madhura (KrshNa).

SLOKAM 84

द्राक्षाळिरादौ किल रूपयुक्ता

मध्येऽधिकेक्षुप्रभवा सिता च ।

हास्या सुधाप्यग्रजनोपयुक्ता

स्वादौ रमे जाग्रति वाग्रसे ते ॥

drAkshALi: Adau kila rUpayuktA  
madhye adhikA ikshuprabhavA sitA ca |  
hAsyA sudhApi agrA janopayuktA  
svAdau rame jAgrati vAgrase te ||

*Meaning:*

ame! Your words are eternally sweet. It is funny that grapes that are not sweet in the beginning, the sugarcane that is sweet only when it is fully grown and the amrt are praised for their sweetness.

*Comments:*

PirATTi's words are sweet at all times, everywhere and in all forms. Grapes are considered to be very sweet. However, the just emerged grape fruit is not sweet, it is sour. It has only the form that we associate with sweetness. Sugarcane is considered as sweet by many. The sugar juice from the cane to make sugar is useful to people only after its maturity when the sugar is extracted from it. The amrt is very rare to obtain and hence is not easily accessible to people. The poet says PirATTi's words are incomparable in its sweetness and none of these objects can come anywhere close to them. PirATTi's words are sweet eternally sweet. It is sweet in its natural form unlike the sugarcane that needs to be processed. It is easily available unlike the rare amrt.

If "ru" is added (ru upayuktA) before 'drAkshAli' (the tasteful grape bunch), it becomes 'rudrAkshAli' meaning fruit without any taste.

The padam 'sita' meaning sugar becomes 'sikatA' when 'ka' is added between and which means sand like.

amrt that is called 'sudhA' when combined with jana: becomes 'sudhAjana:' meaning porridge (kanji) that is not sweet at all.



SLOKAM 85

निःसार वंशजठरे न्यविशन्त हन्त

दन्तद्युति प्रतिभटास्तव मौक्तिकौघाः ।

मातर्द्विजव्रज विरोधितया स्थितानां

मातङ्ग मौळिकलनाप्युचितैव तेषाम् ॥

ni:sAra vamSajaThare nyaviSanta hanta

dantadyuti pratibhaTA: tava mauktikaughA: |

mAta: divjavraja virodhitayA sthitAnAm

mAtanga mauLikalanApi ucitaiva teshAm ||

*Meaning:*

mAta:! The pearls that contend with the beauty of Your teeth are hidden inside the bamboo and inside the elephant's head.

*Comments:*

From this Slokam, the poet praises in five Slokams, the beauty of PirATTi's pearly white teeth. Pearl is said to occur from the ocean, bamboo and the elephant's head. Here the poet says that the pearl that sports enmity with PirATTi's teeth are hidden inside the tasteless bamboo and the difficult to approach elephant's head. When we maintain enmity with great people we face dishonor.



SLOKAM 86

रमे रसज्ञाञ्चलशारदाया

रदावळी ते रमणीय रूपा ।

मधुप्रतिक्षेपि मनोऽनुकूले

मन्दारमालेव शुभा विभाति ॥

rame rasaj~nAncala SARadAyA

radAvaLI te ramaNIya rUpA |

madhupratikshepi manonukUle

mandAramAleva SubhA vibhAti ||

*Meaning:*

rame! Who is in harmony with nArAyaNa, the enemy of the asura Madhu! Your beautiful row of teeth appear like a garland of pARijAtA flowers worn by SarasvatIi, who is seated at the of Your tongue.

SLOKAM 87

प्रकाशते सज्जघनागमे त्वयि

प्रगल्भशोभोदयिनी रदावलिः ।

रमे मुकुन्देन किलामुना दृता

द्युतिर्यदीया सहसोन्मिषन्मुदा ॥

prakASate sajjaghanAgame tvayi  
pragalbhaSobhodayinI radAvali: |  
rame mukundena kilAmunA drtA  
dyuti: yadIyA sahasonmishanmudA ||

*Meaning 1:*

rame! Your row of teeth is very beautiful. Flowers that bloom in the rainy season (hemanta rtu) adorn its beauty.

*Meaning 2:*

rame! The bluish tinge of Your hair that is like the rain clouds is adorned by Your Lord Mukunda.

*Comments:*

During the rainy season many flowers bloom. The poet says those flowers 'a munA mu kundena' that lack the letter 'mu' in their names are adorning 'drtA' the beauty of PirATTi's teeth (pragalbha Sobhodayini rada Avali) that are associated with Her smile 'sahasA yadIyA dyuti:'.

The second meaning is PirATTi's hair (Avali) is like the rain cloud (sajja ghanAgame pragalbhaSobhodayi nIrada), the hue of which are adorned quickly (yadIyA sahasA drtA) by this Mukunda ( amunAmukundena).

SLOKAM 88

आसीकृतानाममुकेन हार्दान्

सदा मुकुन्देन सदादृतानाम् ।

शुचिद्विजानां ननु तावकानां

मुक्ताकृतिर्विश्वसवित्रि युक्ता ॥

AptIkrtAnAm amukena hArdAn  
sadA mukundena sadAdrtAnAm |  
SucidvijAnAm nanu tAvakAnAm  
muktAkrti: viSvasavitri yuktA ||

*Meaning 1:*

viSva savitri (Mother of the Universe)! It is appropriate for Your teeth that are friends with the kundA flowers and being worshipped by the stars to be pearly in nature.

*Meaning 2:*

It is appropriate for those who have surrendered to You and who are endowed with good qualities by Mukunda and blessed by those who possess interested in Brahma j~nAnam to become muktAs.

*Comments:*

Poets compare anything that is pink to the lotus, anything that is blue to the neelotpala flower and anything that is white to the kundA flowers, stars and the moon. In this Slokam, the poet compares PirATTi's pearly white teeth to the stars, moon, kundA flower and the pearl. It seems the kundA flowers prayed to PirATTi's teeth to be friends with them as they both are white. The stars worshipped PirATTi's teeth that are brighter than them. The poet says, hence, it

is appropriate to consider PirATTi's teeth as pearls themselves.

Mukunda who is parama kAruNikan makes those who have done many good deeds in their previous births to be born with sAtvika guNam. Such a person will reach an AcAryA who is a Brahmavit and learn about Brahman. Such a soul will reach EmperumAn upon giving up his body.



SLOKAM 89

हन्तारस्तमसां दिशन्तु कमले दन्ता मुदं तावकाः

येषूद्दामजपासदृक्ष रसनाच्छायोपरक्तांशुषु ।

उच्चैः पक्त्रिम दाडिम भ्रमवशादुत्पित्सुकेली शुक-

प्रत्यावर्तन खेद निःसहतया पाणिर्विशेषारुणः ॥

hantAra: tamasAm diSantu kamale dantA mudam tAvakA:

yeshu uddAma japAsadrksha rasanA: chAyA uparakta amSushu |

uccai: paktrima dADima bhramavaSA+ utpitsu keLI Suka

pratyAvartana kheda ni:sahatayA pANi: viSeshAruNa: ||

*Meaning:*

Kamale! Let Your bright teeth that remove the inner and outer darkness grant me bliss in this world and the next. Your teeth are reflecting the red color of Your tongue that looks like the japA flowers. The parrot on Your hand is trying to reach Your teeth mistaking them for the seeds of a pomegranate fruit. Your hand has turned red, trying to control the parrot's flight.

*Comments:*

In this Slokam, the poet is praising the beauty of PirATTi's teeth and Her tongue. Her tongue is red in color. Her white teeth are reflecting this color. The parrot that is perched on Her hand mistaking Her teeth to be the seeds of a pomegranate fruit. Hence, it is trying to fly to it and get it. PirATTi's hand is exerting itself to control the parrot and is thus becomes red in color.

The poet prays here to the lustre of MahA Lakshmi's teeth that chases away the internal and the external darkness for auspiciousness during life on earth and beyond (tamasAm hantAra: tAvakA: dantA: mudam diSantu).



*'She teaches brahma vidyaa!' - Sri Srivaramangai tAyAr, Mela nammankurichi  
Thanks: [www.pbase.com/svami](http://www.pbase.com/svami)*

SLOKAM 90

कन्ये सिन्धोः कापि मृद्वी सुहृद्यां

दद्याद्विद्यां त्वद्रसज्ञा मनोज्ञा ।

यत्र व्यक्तो रक्तिमा वक्ति मातः

वाचां देव्या नित्यनृत्ताभि घातम् ॥

kanye sindho: kApi mrdvI suhrdyAm

dadyAt vidyAm tvadrasaj~nA manoj~nA |

yatra vyakta: raktimA vakti mAta:

vAcAm devyA nityanrttAbhi ghAtam ||

From this Slokam, the next four Slokams are on PirATTi's tongue.

*Meaning:*

sindho: kanye (Daughter of the Ocean)! Your tongue displays the redness that is due to the dance of the vAk Devi on it. Let such a tongue teach me the Brahma VidyA that grants me bliss.

SLOKAM 91

प्रह्ला जिह्वां तव तु शरणीकुर्महे शर्महेतुं

रागादागांस्युपचितवतो रक्षितुं या रमे नः ।

वारं वारं वृषगिरिपतेः कोपलोपानुरूपाः

सूक्तीरुक्त्वा नियतमयते शोणिमानं श्रमेण ॥

prahvA jihvAm tava tu SaraNIkurmahe Sarmahetum

rAgAt AgAmsi upacitavata: rakshitum yA rame na: |

vAram vAram vrshagiripate: kopalopa anurUpA:

sUktI: uktvA niyatam ayate SoNimAnam SrameNa ||

*Meaning:*

rama! We consider Your tongue that is the reason for us winning mokshAnandam as our only savior. Such a tongue speaks to SrInivAsan on our behalf and mitigates His anger towards us, sinners.

*Comments:*

In this Slokam, the poet is performing prapatti to PirATTi's tongue. He says PirATTi's tongue is our only recourse to escape from EmperumAn's anger. It is Her sweet and wise words that will make Him excuse our sins and grant us moksham. The poet says that PirATTi's tongue has turned red as She is speaking incessantly to SrInivAsan on our behalf.



SLOKAM 92

कंसद्विषो महिषि कानन चन्द्रिकेति

दोषं विहाय रसनामवनात्मिकां ते ।

प्राप्तापि पद्मजवधूर्वनजौकसस्ते

सङ्गादिवाधिकवनस्थितिमेति भूयः ॥

kamsadvisho mahishi kAnana candriketi  
doshm vihAya rasanAm avanAtmikAm te |  
prAptApi padmajavadhU: vanajaukasaste  
sangAt iva adhi kavana sthitim eti bhUya: ||

*Meaning 1:*

Kamsadvisho mahishi (Consort of KamsA's enemy)! vAk Devi SarasvatI wished to rid of her status of being like the moon that shines in the forest without any use and reached a better place, Your tongue. Even there, She seems to be living more in the forest (of lotuses).

*Meaning 2:*

vAk Devi SarasvatI who brings glory to Brahma's face left it and reached the lotus that is Your forest. Here She became a greater expert in composing poems.

*Comments:*

In this Slokam, the poet has displayed virodhAbAsam. SarasvatI (padmajavadhU:), earned the dishonor of being like the moon shining in the forest (kAnana candriketi dosham). She wanted to get rid of this dishonor and hence She reached PirATTi's tongue, became Her words. She became one living in the forest here also (bhUya: adhika vanasthitim eti). According to the second meaning, SarasvatI who brightens Brahma's face (ka Anana candriKA) left (vihAya) that forest and reached the lotus that protects everyone (avana AtmikAm vanaja) and thus reached PirATTi (okasa: prAptA). Here, She became capable of creating poems (adhi kavane sthitim eti).

SLOKAM 93

अभ्यर्चतामनघ वाङ्मयसारदाया

रूपं रुचा तुलित शारदनीरदायाः ।

वन्दीभवत्प्रथित तुम्बुरुनारदायाः

वन्दे तवाम्ब रसनाञ्चलशारदायाः ॥

abhyarcAtAm anagha vAngmaya sAradAyA

rUpam ruCA tulita SARada nIradAyA: |

vandIbhavat prathita tumburunAradAyA:

vande tava amba rasanAncala SARadAyA: ||

*Meaning:*

amba! I worship SarasvatI who resides at the tip of Your tongue, whose form is white like the clouds in the Sarat rtu, who grants the vAk sampat to those who worship You and who has helped divine bards like tumburu and Narada praise You.

*Comments:*

PirATTi's sweet words are the vAk SarasvatI. SarasvatI who is in white form and who grants one the power of wise speech is none other than PirATTi's vAk. It is PirATTi who grants one vAk vidyA. She is praised by sages like tumburu and Naarada.

## SLOKAM 94

मुकुन्दकान्ते मुखपद्मकान्तेः

तवाधरोऽयं तरुणातपो वा ।

आनन्दकल्यावसरे मुरारेः

आविर्भवत् प्रागरुणोदयो वा ॥

mukundakAnte mukhapadmakAante:

tavAdharo ayam taruNAtapo vA |

AnandakalyAvasare murAre:

Avirbhavat prAgaruNodayo vA ||

The poet describes the beauty of PirATTi's lips in eight Slokams.

*Meaning:*

Oh consort of Mukunda, Oh Lady with the face having the luster of the blossoming lotus! The (lower) lip of yours displays the intensely red color of the blossoming lotus! The (lower) lip of yours displays the intensely red color of the dawn befitting the passion of Your youth. The red hue of Your lip that is comparable to the dawn that manifests before the day of joy for Murari. The redness of the lips is compared to the aruNodaya and the luster of the face is described as the lotus and the joy of the Lord is compared to the daylight.

*Comments:*

adharam is the lower lip and oshTham is the upper lip. It is brimming with passion for union with the Lord's lips. At that blissful moment of union, the hue of the red lip of PirATTi resembles the intense red color of ushat kAlam. Vedic dawn has been described as the many tinted, brilliant ushas (I.30.21). The majestic dawn is saluted elsewhere in Rg Vedam as the bearer of truth coming with its varied lights into two firmaments (III.61.6). She is a taruNa yuvati of ravishing beauty. The Veda vAkyams comparing the union of Dawn with Her Lord has echoes to the sentiment expressed in this Slokam: "From Dawn as She approaches shining out on Thee, Oh Lord, Thou seekest and attainest to the substance of delight".

SLOKAM 95

बिम्बोष्ठयोः पृथगवस्थितयोः कदाचित्

सन्धौ कृते जननि साधुपदे निविष्टैः ।

ओष्ठस्तवैष वितरन्निजमुख्यवर्णं

बिम्बाय लुम्पति च तस्य जघन्यवर्णम् ॥

bimba oshThayo: prthagavasthitayo: kadAcit

sandhau krte janani sAdhupade nivishTai: |

oshTha: tava esha vitaran nija mukhya varNam

bimbAya lumpati ca tasya jaghanya varNam ||

*Meaning:*

Janani! The sAdus do not like to see animosity bring the two contending parties together to remove the tensions between them. In Your case, there is a distance between Your beautiful red lips and the ripe bimBA fruit because of the competition on the part of the bimBA fruit to achieve the beautiful red hue of your lips. When the sAdus recognize this animosity on the part of the bimBA fruit and bring it closer to Your resplendent lips, then Your lips will share its superior color with the bimBA fruit and remove its lowly color and the animosity disappears.

SLOKAM 96

वैकुण्ठकान्ते वचनाधरौ द्वौ

वक्त्रे तवास्ताममृतावतारौ ।

आद्ये तु वर्णः शुकलाळितोऽभू-

दन्त्ये पुनः किंशुकलालनीयः ॥

vaikuNThakAnte vacanAdharau dvau

vaktre tava AstAm amrtAvatArau|

Adye tu varNa: SukalALita: abhUt

antye puna: kimSukalAlanIya: ||

*Meaning:*

VaikuNTha kAnte (Consort of EmperumAn who is the VaikuNTha nAthan)! Both the words and lips, reincarnation of amrtam are present on Your face. The parrot eulogizes Your amta vacanan (word) and the lips are admired by the palASa flower.

*Comments:*

In this Slokam, the poet says both PirATTi's words and Her lips exist on Her face. Her face is their place of birth. Both are incarnations of nectar and sweet as the nectar. Even though both are similar in their place of birth and quality there is a difference between them in their 'varNam'. The word 'varNa' represents both word and color. When taken as words, the poet says words are appreciated by parrots who are praised for the sweetness of their words. Taken as color, lips, are praised by palASa flowers. palASa flowers are red in color. PirATTi's lips that are red in color are admired by palASa flowers.



*pirATTi's nectarine lips are the source of color red! - SrI Srivaramangai tAyAr, Mela namankurichi  
(Thanks: [www.pbase.com/svami](http://www.pbase.com/svami))*

SLOKAM 97

रागावनेरपि तवाधर जीवकस्य

राजीववासिनि निराकृतपल्लवस्य ।

अच्छैद्विजैः परिचया दमृतस्य रीतिं

आरोहतः समुचितोऽरुणबिम्ब भेदः ॥

rAga avanerapi tavAdhara jIvakasya

rAjIvavAsini nirAkrtapallavasya |

acchai: dvijai: paricayaT amrtasya rItim

Arohata: samucit: aruNabimba bheda: ||

*Meaning:*

rAjIva vAsinI (One who resides on the lotus)! Even though Your lips are the birthplace of the color red like the new born leaves due to their association with Your white teeth, they have obtained the sweetness and whiteness of the amrt and the jIvaka flower. It is correct to say that Your lips are not like the reddish bimBA (kOvai) fruit.

*Comments:*

PirATTi's lips have the reddish tinge like the newly emerged leaves. Due to their presence near Her teeth, the lips have acquired the whitish and sweet nature of Her teeth. Hence, they are whitish red in color like the jIvaka flower. The poet says it correct to say that PirATTi's lips are not red like the bimBA fruit that is only red with no white tinge in it and not sweet like PirATTi's nectarine lips.

SLOKAM 98

तव रदवसने गुणोत्तरेऽस्मि-

न्नधरपदस्य विरोधि लक्षणैव ।

अमृतकृदपि माधवो मुनीना-

ममृतमुपैतुममुं निषेवते यत् ॥

tava radavasane guNottare asmin  
adharapadasya virodhi lakshaNaiva |  
amrtakridapi mAdhava: munInAm  
amrtam upaitum amum nishevate yat ||

*Meaning:*

guNa uttare (One with supreme qualities)! Your lower lip is called 'adharam' which also means a lowly object. However, we can establish its superiority by its function. EmperumAn, even though a granter of moksham himself, seeks only Your 'adharam' to enjoy bliss (moksham).

*Comments:*

EmperumAn seeks PirATTi's lips to enjoy bliss and to grant bliss to anyone. It is only the sweet words that She utters through Her lips that makes EmperumAn grant anyone moksham. Thus by its function PirATTi's 'adharam' proves its greatness even though the word implies 'a lowly object' by its literal meaning.



SLOKAM 99

हरिगृहिणि हरिद्रा लिप्तया शम्पया ते  
तनुमतनुत वेधास्तप्तकार्तस्वराभाम् ।  
अधरमथ च तत्राप्यम्ब लिम्पन् सुधौघैः  
अनयदनणिमानं शोणिमानं किमेनम् ॥

harigrhiNi haridrA liptayA SampayA te  
tanum atanuta vedhA: taptakArtasvara AbhAm |  
adharam atha ca tatrApi amba limpan sudhaughai:  
anayat anaNimAnam SoNimAnam kimenam ||

*Meaning:*

HarigrhiNi (Consort of Hari)! amba (Mother)! Did BrahmA create Your body by spreading the turmeric on a lightning that is heated well so that it will have the golden color? Did he spread the coating 'sudhA' or a coating of nectar on Your lips to make them red?

*Comments:*

PirATTi's is called 'hiraNya varNAM'. Her body has the color of pure gold. The poet wonders if BrahmA created Her body from a lightning that is heated well and on which turmeric is spread so that it will appear yellow. PirATTi's body is not yellow but whitish yellow or light yellow. That is why the poet says it is made from a combination of the white lightning and the yellow turmeric. When turmeric is mixed with Calcium (cunnam) it turns red. The poet says when amrt that is white was spread on the yellow color of PirATTi's lips they turned red. What an imagination!

PirATTi is the lightning in the middle of the dark rain cloud, EmperumAn. In this

Sloka, Her golden hue is explained as a mixture of lightning and the deep yellow turmeric that gives a little yellow hue as a result. The poet takes his imagination one step further and explains how Her lips became red even though She is golden yellow in color. The painting of the golden-hued lips with the white nectar made it red like a drop of lime to yellow turmeric turns it red.



SLOKAM 100

प्रायस्ते जगदम्ब चुम्बनविधौ बिम्बाधरालम्बनं

संक्रान्तं मधु नन्दनन्दनमुखे सङ्गीतकाले पुनः ।

तस्माद्वेणुमवाप तद्गतरसास्वादी तदादित्सया

वंशान् कृष्णपुरन्ध्रि रन्ध्रयति किं तद्वंशजातानलिः ॥

prAyaste jagadamba cumbanavidhau bimbAdhara Alambanam

samkrAntam madhu nandanandanamukhe sangItakAle puna: |

tasmAt veNumavApa tadgata rasa AsvAdI tadAditsayA

vamSAn krshNapurandhri randhrayati kim tat vamSajAtAn aLi: ||

*Meaning:*

KrshNa Purandhri (Consort of KrshNa)! Jagadamba (Mother of the Universe)! When KrshNa enjoys Your lips, their sweetness was shared by His lip. When He played the flute that sweetness like the nectar reached His flute. Bees wished to drink that nectar. Is this the reason that they are still piercing the bamboo of which KrshNa's flute is made up of?

*Comments:*

In this Slokam, the poet gives an imaginary reason for why bees make a hole in the bamboo. He says when KrshNa enjoyed PirATTi's lips their sweetness came into His mouth. When He played His flute, the sweetness went into the flute. Wishing to drink this amrt, the bees were swarming the flute. The poet wonders if that knowledge is still carried by the subsequent generations of the bees that they are still swarming around the bamboo and making holes in them.

SLOKAM 101

विद्वज्जनै रुचिरविद्रुम पङ्क्तिरेषा

विज्ञायतां मदधरादधरा किलेति ।

प्रत्यक्षतः प्रकटनाय पयोधिकन्ये

कण्ठे विभर्षि किल विद्रुममालिकां त्वम् ॥

vidvajjanai rucira vidruma pankti: eshA

vij~nAyatAm madadharAt adharA kila eti |

pratyakshata: prakaTanAya payodhikanye

kaNThe bibharshi kila vidruma mAlikAM tvam ||

*Meaning:*

payodhi kanye (Daughter of the ocean)! Are You wearing the coral necklace to prove to the examiners that even though the coral occurred along with You from the ocean, Your lips are far superior in their beauty and redness compared to the coral?

*Comments:*

PirATTi emerged from tirupArkkaDal. The coral also occurs in the ocean. It is customary to compare red lips to the hue of coral. Here PirATTi's lips are redder than the coral. This will be obvious for one when they are examined by placing them next to each other. So PirATTi has worn the coral necklace (vidruma pankti) near Her lips so that any careful observer (vidvajjanai:) will realize that Her lips are superior to the coral in its beauty and color.

SLOKAM 102

कपोलौ ते मातः कनकमयताटङ्क सुषुमा-

झराघातारक्तौ जनजननि यत्रैव निहिताः ।

अपि प्रौढेन्द्रद्विद्वपरिवृढवपुः पाटनखराः

समाख्यामन्वर्था दधति नरसिंहस्य नखराः ॥

kapolau te mAta: kanakamaya tATanka suShumA

jhara AghAtAraktau janajanani yatraiva nihitA: |

api prauDha indra dviT parivrDha vapu: pATana kharA:

samAkhyAm anvarthA dadhati narasimhasya nakharA: ||

*Meaning:*

Janajanani! Your cheeks look very beautiful and soft and reflect the light that Your golden earrings emit. They seem to be reddened by the rays from the earrings. When EmperumAn who incarnated as Narasimha and tore apart HiraNyakaSipu with His bare nails touches Your cheeks, His nail become gentle and tender.

*Comments:*

PirATTi is SukumAri, one who is soft and delicate. Her cheeks became red as they were exposed to the strong radiance from Her golden earrings. When EmperumAn incarnated as Narasimha, He tore HiraNyakaSipu's body with his nails (nakharA:). When those nails touch PirATTi's cheeks, they become 'na kharA:' not evil. Thus, PirATTi is able to change the dharmam of EmperumAn's nails by Her beauty. The cheeks of MahA Lakshmi performed as it were upadesams for the Lord Narasimhan's hard nails about the prayogam to become soft and tender to touch. Such is the vaibhavam of Devi's cheeks.

One of the thousand names of VishNu is 'sarvapraharaNAyudha:' one who can use anything as a weapon. Here the poet brings to attention EmperumAn's nails that replaced Cakra as the instrument of destruction. However, by Her beauty PirATTi turned such a cruel weapon soft so that it is not a weapon anymore. SrI PillailokacAaryar in his 'mumukshupaDi' describes the role of PirATTi as 'avanai azhagAl tiruttum, nammai anbAl tiruttum'. PirATTi corrects us with Her love and nullifies EmperumAn's anger towards us with Her beauty. This Slokam describes this idea.



SLOKAM 103

कान्तौ भातः कपोलौ तव यदुपगतां कर्णरत्नांशु पूरं

संप्राप्तं चुम्बनेषु प्रियतमवदना दम्ब ताम्बूलरागम् ।

मत्वा हस्ताङ्गुलीभिस्त्वमसनरुचिभि मार्जनैर्द्विस्त्रिरुक्तं

तं दृष्ट्वा दर्पणे हीभरनमितमुखी हास्यते प्रातराळ्या ॥

kAntau bhAta: kapolau tava yat upagatAm karNaratna amSupUram  
samprAptam cumbaneshu priyatamavadanAt amba tAmbUlarAgam |  
matvA hastAnguLIbhi: tvam asanarucibhi: mArjanai: dvi: triruktam  
tam drshTvA darpaNe hrIbhara namitamukhI hAsyate prAta: ALyA ||

*Meaning:*

amba:! Your cheeks are naturally red in color. Your ear rings (ruby tATangam) add to its color. Your friends make fun of You when you bow Your head in embarrassment after wiping Your cheeks thinking that their redness is due to the betel juice that came from EmperumAn's mouth that kissed it. In this process, their color has tripled in strength.

*Comments:*

The light from PirATTi's ear rings enhances the color of PirATTi's cheeks that are naturally red. On waking up in the morning, PirATTi looks at Herself in the mirror and finds Her cheek to be further reddened. She fears that it was due to the betel juice from EmperumAn's mouth that kissed Her cheeks. So, She wipes them with Her fingers that are red like the 'asana' flower. This adds to the color of Her cheek. When She realizes that it is not the betel juice from Her Lord's mouth that caused the red glow, She bows Her head in embarrassment and this earns Her the teasing by Her friends.



*vaktrAmanaal - Thanks: [www.exoticindiaart.com](http://www.exoticindiaart.com)*



SLOKAM 104

पाण्डिम्ना हसतेव कैटभरिपुः पाणिस्थशङ्खेन तं

पद्मावासिनि पर्यजीहसदसौ स्यालं हि जैवातृकम् ।

हित्वेशं प्रभुरित्यमुं प्रति परीहासाय वक्रात्मना

जातेनैवमधः कृतो हिमरुचा त्वत्कन्धरात्मा दरः ॥

pANDimnA hasateva kaiTabha ripu: pANistha Sankhena tam

padmAvAsini paryajIhasat asau syAlam hi jaivAtrkam|

hitva ISam prabhurityamum prati parIhAsAya vaktrAtmanA

jAtenaivam adha: krta: himarucA tvatkandharAtmA dara:||

*Meaning:*

PadmavAsini (One who resides on the lotus)! EmperumAn made fun of the moon, His brother-in-law by comparing it to His conch, Paancajanyaam and pointing out that Candra (moon) has a blemish. To take revenge, the Candra became Your face. Still the moon could not talk ill of EmperumAn. So, he made the conch as Your neck and kept it thus below him (in status).

*Comments:*

From this Slokam, three Slokams describe the beauty of PirATTi's neck.

It is IOka reethi that mahAns will not directly belittle one who deserves to be berated but will address their remarks to one who is close to that person or an object associated with that person. That practice is referred to here.

'vaktrAtmanA' means the Moon that has transformed into PirATTi's face and vaktu: AtmanA menas those who have the habit of talking low of others.

SLOKAM 105

अन्तःस्थोष्मोद्धाराद् गृहीतमखिलाम्ब कंसदमनेन ।

पाञ्चशरजन्यमभितः प्रतिगर्जति कन्धरा त्वदीयेयम् ॥

anta:stha Ushma uddhArAd grhItam akhilAmba kamsadamanena |

pAncaSara janyam abhita: pratigarjati kandharA tvadIyeyam ||

*Meaning:*

Your Lord's neck utters 'hUnkAram' every second till the war that EmperumAn is waging that is, the love war to win His desire, is over.

*Comments:*

It seems KrshNa is feverish with desire for PirATTi. He had manmatha jvaram. He is engaged in a battle against His desire through tasting of PirATTi's lips (adhara AsvAdham). Lord's neck was generating the 'hUnkAram' sound until this war was over.

SLOKAM 106

चक्राङ्कतामुपगतं स्तनमुन्नतं ते

वीक्ष्यातितिक्षुरयमुच्छ्रयवांस्ततोऽपि ।

कण्ठत्वमेत्य शिरसा निजभुक्तमुक्ता-

हारं च वाहयति तेन तवाम्ब शङ्खः ॥

cakrAnkatAm upagatam stanam unnatam te  
vIkshya atitikshu: ayam ucchrayavAn tatopi |  
kaNThatvam etya SirasA nijabhukta muktA-  
hAram ca vAhayati tena tava amba Sankha: ||

*Meaning:*

amba! Not able to stand the pride of Your breasts that are round like the cakram, Your neck, the conch, makes the breast taste the food after it. It makes Your breasts support the pearl necklace that it wore, with their heads.

*Comments:*

In this Slokam, an imaginary fight between the conch and the cakra is described. The cakra became proud as PirATTi's breasts were compared to it because of their perfect shape. The conch wanted to cut its (the breast's) pride asunder. So, the conch transformed into PirATTi's neck. Now the food that PirATTi eats is first enjoyed by the neck, it goes to the breasts only afterwards. Her breasts adorn the pearl necklace on their head that Her neck, the conch, experiences it first in anatomical sense.

*Actual Meaning:*

PirATTi's breasts were not called cakra. The term 'cakra' represents the cakravAha bird. The cakravAha bird always live in pair. They never leave their spouses. PirATTi's breasts are called as cakravaha bird due to their number and their nature. The neck is higher than the breasts in the body. Hence it is said to be in a superior positions 'ucchrayavAn'.

SLOKAM 107

जनस्त्रिलोकीजननि स्तनौ ते

कथं पयोजे कथयत्यशेषः ।

चतुर्मुखाद्यर्भक जीवनाय

जातं तयोरेव पयो हि भूयः ॥

jana: trilokI janani stanau te  
katham payoje kathayati aSesha: |  
caturmukhAdi arbhaka jIvanAya  
jAtam tayoreva payo hi bhUya: ||

*Meaning:*

trilokI janani! How can people say that Your breasts arose from the tirupArkkaDal? It is only Your breasts that provide milk to devAs including the four faced Brahma. How can the breasts that produce life sustaining milk arise from the milky expanse?

*Comments:*

From this Slokams, the poet describes in 21 Slokams, the beauty of PirATTi's breasts.

In this Slokam, the poet wonders how it is fair to say that PirATTi's breasts occurred from the tirupArkkaDal. How can something that creates milk occur from milk? It is Her breasts that provided milk for all the devAs. The word 'payoje' means that which occurred from the ocean. The actual meaning of this word is 'lotus bud'. PirATTi's breasts are like the lotus buds.

SLOKAM 108

अमृतकलशव्यूहेष्वात्मोद्भवेषु पयोधिना

त्वयि कुचमिषादद्वौ निक्षिप्तौ विवर्धयितुं जगत् ।

अमृतसहजे यद्दुग्धास्वादनोल्बणपाण्डिम-

द्रुहिणरसनावासाद्गौरी बभूव सरस्वती ॥

amrtakalaSa vyUheshu Atmodbhaveshu payodhinA

tvayi kucamishAt dvau nikshiptau vivardhayitum jagat |

amrtasahaje yat dugdhAsvAdan ulbaNa pANDima

druhiNa rasanA vAsAt gaurI babhUva sarasvatI ||

*Meaning:*

amrta sahaje (Sibling of amrt)! Did tirupArkkaDal place two pots of amrt out of all the pots containing nectar that emerged from it as Your breasts? Did SarasvatI who is said to be red in color, as a river, become white in color as she remains on the whitened tongue of Brahma, whose entire mouth stayed white, when he drank the nectarine milk as an infant from Your breasts.

SLOKAM 109

न जातुचिद्वर्णविपर्ययं गतौ

गुणोत्तरौ कन्दुककञ्चुकौ तयोः ।

स्वमित्रमाद्यं कुरुते रमेऽन्तिमं

बिभर्ति मूर्ध्ना त्वदुरोज भूमिभृत् ॥

na jAtucit varNaviparyayam gatau  
guNa uttarau kanduka kancukau tayo: |  
svamitram Adyam kurute rame antimam  
bibharti mUrdhnA tvaduroja bhUmibhrt ||

*Meaning:*

name! Both the ball and Your blouse have been following their varNASrama dharmam. They also possess supreme qualities. Is that the reason for why the king, Your breasts, that are as big as the mountains, consider the ball as their friend and support the blouse on their heads?

*Comments:*

कन्दुक कञ्चुक (kanduka - ball) and (kancuka - blouse) are said to be following their dharma. क न्दु क ka+ indu+ka and क ञ्चु क ka+ ncu+ka, when they are read in reverse (Sanskrit text) they read the same. They do not become another word. Hence, they are maintaining their dharma of being a particular word. The poet wonders if that is the reason why PirATTi's breast are considering the ball as their friend, since they are shaped like a round ball. They support the blouse on their heads.

The term 'guNottarau' means superior qualities and also 'being made of thread'. 'bhUmibrt' means both, a king and mountain.

The ball and the blouse represent paramaikAntis who follow their varNASrama dharmams. They also possess commendable qualities. PirATTi, the one who protects those who follow their dharma as a rule, awards them with a great boon of being a part of Her body. This Slokam implies the SarIra/SarIrI bhAvam where PirATTi is the SarIrI and the paramaikantis- the ball and the blouse are part of Her SarIram.



SLOKAM 110

पुरस्त्वदीयाङ्ग पुरप्रवेशे

पुराणगोपाल भृतावनङ्गः ।

उरुरुहक्षीरघटौ च पश्यन्

उच्चैस्तरां नन्दति सिन्धुकन्ये ॥

purastvadIyAnga purapraveSe  
purANagopAla bhrtAvananga: |  
uroruhakshIraghaTau ca paSyan  
uccaistarAm nandati sindhukanye ||

*Meaning:*

sindhu Kanye (Daughter of the ocean)! When Manmatha enters Your body, he is gladdened by the sight of an old shepherd supporting the two milk pots that are Your breasts with his two hands.

*Comments:*

Manmatha or desire did not even look at Her when She was a little girl. When She turned into a young maiden, he tried to take residence in Her body. However, when he approached Her, he found a shepherd coming towards him carrying two pots on his hand. That being an auspicious omen, he rejoiced that he can live in the city of Her body forever. Manmatha sees PirATTi's breasts, two milk pots, supported by the two hands of a shepherd, KrshNa. Hence, he is overjoyed that he will have a comfortable stay in PirATTi's body.



SLOKAM 111

पुष्पेषु पूजाविधिमाचरिष्यन्

पुण्याहकुम्भाविव पद्मनाभः ।

पयोनिधेः पुत्रि महाक्षतैस्ते

पयोधरावम्ब परिष्करोति ॥

pushpeshu pUjAvidhim Acarishyan  
puNyAhakumbhAviva padmanAbha: |  
payonidhe: putri mahAkshatai: te  
payodharau amba parishkaroti ||

*Meaning:*

payonidhe: putri (Daughter of the Milky Ocean)! amba! Wishing to perform the Manmatha pUja, PadmanAbhan decorated Your breasts that look like pots with auspicious rice used during puNyAhavAcanam.

*Comments:*

Before beginning any pUjA, it is customary to perform punyAhavacanam. A pot is filled with water and decorated with sandal paste, flower garlands and SobhanAkshatai-s. Sriman narAyaNan wished to perform Manmata pUjA. In this context, He decorated Your breasts resembling water filled pots with akshatai-s.

'payodarau' means both milk and water. PirATTi's breasts are equated to pots carrying milk. 'mahAkshatai:' means both mantrAkshadai and also nail wounds.

SLOKAM 112

परामिमामुन्नतिमश्रुवाते

स्मराम्ब सद्यः स्तनभूभृतौ ते ।

चराचराणामधिपोऽपि चक्री

करार्पणं देवि ययोः करोति ॥

parAm imAm unnatim aSnuvAte

smarAmba sadya: stana bhUbhrtau te |

carAcarANAm adhipa: api cakrI

karArpaNam devi yayo: karoti ||

*Meaning:*

smarAmba devi (Mother of Manmatha and consort of nArAyaNa)! Two kings who belong to You and who have recently been crowned, have received incomparable magnificence. Is that why the Emperor who owns all the mobile and immobile things in this world is paying dues to them?

*Comments:*

In this Slokam, PirATTi's breasts are said to be two kings who have recently been glorified (by EmperumAn). The poet wonders if that is the reason why the Emperor, EmperumAn, who is superior to anyone is paying His respects to them.

EmperumAn who is cakrI, is paying back the bliss He received from PirATTi to Her breasts. It is indicated here that the glory of MahA Lakshmi's breasts that are touched by sarveSvaran is indescribable.

SLOKAM 113

हन्त स्तनौ तव विभागकथानभिज्ञौ

कन्दर्पमातरत एव करादिषु त्वम् ।

अङ्गान्तरेषु पृथगाभरणं ददाना

हारं द्वयोरपि तयोरपृथग् ददासि ॥

hanta stanau tava vibhAgakathA anabhij~nau

kandarpamAta: ata eva karAdishu tvam |

angAntareshu prthak AbharaNam dadAnA

hAram dvayo: api tayo: aprthag dadAsi ||

*Meaning:*

Kandarpa mAta: (Mother of Manmatha)! Your breasts are always together. They are never separated. That is why You give Your ornaments to other that are in pairs, while the breasts share one pearl necklace. Wonderful!

*Comments:*

It is a common practice to divide the wealth among offspring who live separately and offer it as whole if they live together. Here the poet says that PirATTi's body parts such as eyes, ears and hands that are living apart even though they occur in pairs; they are offered jewels such as rings and bangles separately. On the other hand, Her breasts remain together at all times (tava stanau vibhAgathA anabhij~nau). He wonders if that is the reason that they are offered the pearl necklace that they enjoy together.

SLOKAM 114

मुष्णाति मेदिनिभृतां श्रियमुन्नतानां

सूर्याश्रितं परिहसत्यपि साधुचक्रम् ।

ऊर्ध्वं च पश्यति रमे त्वदुरोजयुग्मं

ईदृक् चरित्रमविवेकिनि नैव चित्रम् ॥

mushNAti medinibhrtAm Sriyam unnatAnAm

sUryASritam parihasatyapi sAdhucakram |

Urdhvam ca paSyati rame tvadurojayugmam

Idrk caritram avivekini naiva citram ||

*Meaning:*

ame! Your breasts steal the wealth of the supreme king, Emperor. They ridicule sAdhus who impart knowledge to others. They are very arrogant. It is not a surprise to see these qualities in one with an evil mind.

*Comments:*

There is a different meaning at the subtle level.

**medinibhrtAm** means both king and tall mountains. The king protects the world. The mountains also protect the world. PirATTi's breasts are so tall and big that they are stealing the wealth and the fame of the mountains/king. '**sAdhu cakram**' means the CakravAha birds that always remain in pairs. PirATTi's breasts are also always together and thus ridicule the CakravAha birds in their eternal togetherness. When they get separated and cry out in the night, when they cannot see well. In contrast, PirATTi's breasts are never separated; they are always together. Her breasts never sag, ('**Urdhvam paSyati**' means 'coming down'). The poet describes this as the display of their arrogance.

SLOKAM 115

उच्चैरतन्वाज्यवतीर्णशक्तयोः

भूयांसि पातुं क्षमयोः पयांसि ।

मातर्महाहारसमृद्धिभाजो-

र्युक्तं हि पीनत्व मुरोजयोस्ते ॥

uccai: atanu Ajya vatIrNa Saktyo:

bhUyAmsi pAtum kshamayo: payAmsi |

mAta: mahAhAra samrddhi bhAjo:

yuktam hi pInatvam urojayoste ||

*Meaning 1:*

mAta:! There are two kinds of sons: One who is born to a Mother and the other, who is adopted. The affection and love for both of them will not be at the same level. It is appropriate that a well treated born son who consumed clarified butter, drank copious milk and ate tasty meals is big and fat compared to the adopted one.

*Meaning 2:*

It is appropriate that the breasts that have gained strength in the war of love, that remain the place to store milk, that which are decorated with pearl necklaces are straight and huge (pInatvam yuktam).

*Comments:*

The appropriateness of PirATTi's breasts to be lofty and fit are referred to here.

SLOKAM 116

विवेकवार्ता विरहेऽपि पद्मे

गुरुत्व भाजोऽस्य कुचद्वयस्य ।

गिर्युत्तमा विभ्रति शिष्यभावं

क्षमाधराणां क्षममेतदेषाम् ॥

viveka vArtA virahe api padme

gurutva bhAja: asya kucadvayasya |

giri uttamA bibhrati SishyabhAvam

kshamAdharANAm kshamAm etat eshAm ||

*Meaning:*

Padme! When a very knowledgeable student shows respect to a teacher who is ignorant, it shows the magnanimity on the part of the student.

*Comments:*

The alankAram is "adhiSayokti" alanmkAram. It is an exaggeration of some thing small and refer to it as having a grand status.

'viveka vArtA virahepi' means a teacher who is totally ignorant, there is not even a speck of viveham in him. It also means PirATTi's breasts stay together without even a little gap between them. It represents PirATTi's breasts that are close together and being like tall mountains (giri uttamA).

SLOKAM 117

रमे कराभ्यां रचितार्दनस्य

त्रैलोक्यभिक्षोरतनुप्रदानम् ।

स्तनावुदारौ तनुतस्तवेमौ

तृणीकृताष्टापदशैलशृङ्गौ ॥

rame karAbhyAm racitArdanasya  
trailokyabhiksho: atanu pradAnam |  
stanau udArau tanuta: stavemau  
trNIkrta ashTApadaSailaSrngau ||

*Meaning 1:*

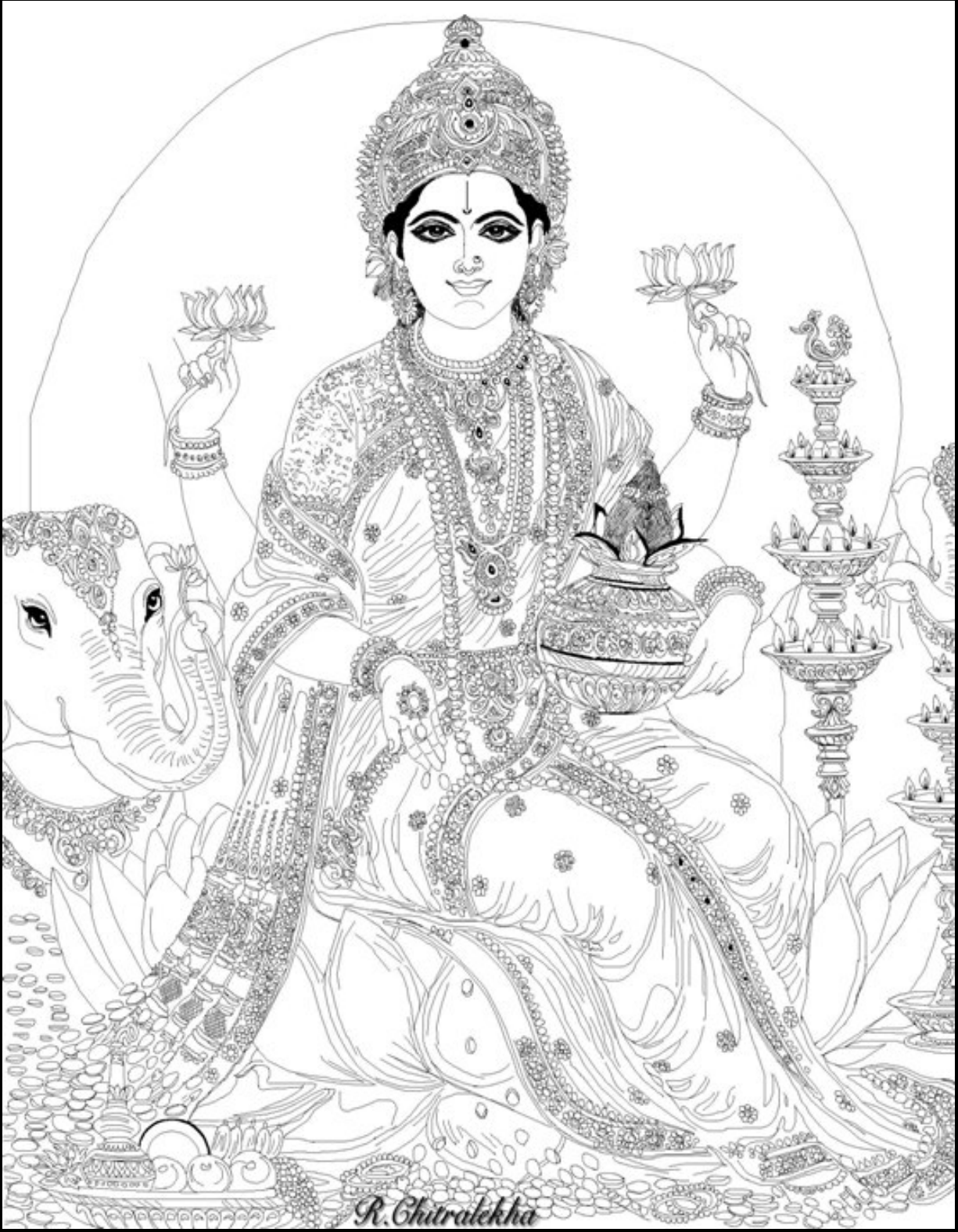
rame! Your breasts are huge in size. They reduce the glory of Meru Mountain to grass by their size. They are held by nArAyaNa and stir desire in Him.

*Meaning 2:*

rame! Your breasts that are very philanthropic reduce the Meru Mountain that is like a mountain of gold, to be equivalent to grass. They fulfill the wish of EmperumAn who spread his hands and begged the three worlds during vAmanAvatAram.

*Comments:*

In His Vaamana avatAram, EmperumAn begged MahAbali for three feet of land. MahAbali was not able to fulfill His wish even by offering all the three worlds that included the Meru Mountain. In this Slokam, the poet says that PirATTi's breasts are more generous and richer than the Meru Mountain as they can fulfill EmperumAn's wish when He holds them in His hand.



*pirATTi is the Mother of All  
Thanks: Sou R Chitralkha*



SLOKAM 118

कुचौ हिरण्याचल सम्पदं ते

प्रह्लादहेतू नियतं भजेते ।

तनोति मातस्तत एव नूनं

नृकेसरी तत्र नखक्षतानि ॥

kucAu hiraNyAcala sampadam te  
prahlAda hetU niyatam bhajete |  
tanoti mAta: tata eva nUnam  
nrkesarI tatra nakhakshatAni ||

*Meaning:*

mAta! Even though Your breasts are the reason for PrahlAda's birth, they are like HiraNayakaSipu. That is why EmperuMAn as Narasimha scratches them with His nails.

*Comments:*

PirATTi is the mother of all. Hence, She is called 'prahlAda hetu' This word could also be split as pra + AhlAda + hetu to mean 'that which gives the supreme bliss'. PirATTi is 'hiraNya varNAM'. Her breasts glisten like golden mountains. They remind EmperuMAn, SrIi nrsimhan of HiraNya (golden) kaSipu. Hence, He scratches them with His nails as if trying to destroy them. PirATTi's breasts are so firm that the Lord's nails that tore apart HiraNyakaSipu's chest can only scratch them.

SLOKAM 119

उत्तुङ्गयोस्तुल्यमुरोजयोस्ते

गदन्ति खर्वं कथमम्ब कुम्भम् ।

तत्कार्यभूतः कथयत्यगस्त्यः

तत्र स्वहेतौ परिमाणमेतत् ॥

uttungayo: tulyam urojayo: te

gadanti kharvam katham amba kumbham |

tatKaryabhUta: kathayati agastya:

tatra svahetau parimANam etat ||

*Meaning:*

amba! How can people compare Your breasts to a pot? Sage Agastya who was created in a pot showed its limited capacity by being short himself.

*Comments:*

The poet says PirATTi's breasts cannot be compared to a pot. The pot is small while Her breasts are huge. This seen by the fact that sage Agastya who was created in a pot is short thus showing its smallness. When making comparison, one has to remember that the created one should be close in size and stature to the created one.

SLOKAM 120

रतव्रतारम्भ कृते रतीशो

हरिद्रया लिप्तमधोक्षजाय ।

माता रमे मङ्गलनाळिकेर-

युगं ददौ किं त्वदुरोजयुग्मम् ॥

ratavrata Arambhakrte ratISa:  
haridrayA liptam adhokshajAya |  
mAtA rame mangala nALikera-  
yugam dadau kim tvadurojayugmam ||

*Meaning:*

rame mAta:! Did Manmatha present Your breasts that are like two coconuts smeared with turmeric to nArAyaNa as a prelude to the ashTavrata that is union, in accordance with the custom?

*Comments:*

Usually before the marriage, the father of the bride gives the groom coconuts smeared with turmeric when the groom begins the ashTavrata such as prAjApatyam thus permitting him to start the consummation of the marriage. Here Manmatha seems to be giving PirATTI's golden breasts that are the coconuts smeared with turmeric to EmperumAn. It is interesting to note that EmperumAn is addressed as 'adhokshaja'. akshajam means 'five senses'. One who has won them is 'adhokshaja' one who has conquered the distraction from the senses. Even He cannot resist being attracted by PirATTI's beauty.

SLOKAM 121

उरोजयुग्मं तव युक्तिभूम्ना

करीन्द्रकुम्भौ कथयन्ति मातः ।

आभाति तस्योपरि मौक्तिकश्री

रोमाळिशुण्डा च लसत्युपान्ते ॥

urojayugmam tava yukti bhUmna

karIndra kumbhau kathayanti mAta: |

AbhAti tasyopari mauktikaSrI

romALiSuNDA ca lasati upAnte ||

*Meaning:*

mAta: ! People say that Your breasts are like elephant's heads (the two lofty kumbhA-s). The pearl necklace that decorates Your lofty breasts and the hairline seen below them appears like the elephant's trunk.

*Comments:*

PirATTi's breasts are compared to the elephant's head marked by two elevations. The pearl is said to be inside the elephant's head. The pearl necklace that lies on top of Her breasts decorates PirATTi's breasts. The hairline that is below Her breasts that extending down to Her navel looks like the elephant's trunk.

SLOKAM 122

तवायमम्ब स्तनयोः सखायौ

दधाति कुम्भौ शिरसेति नूनम् ।

ग्राहग्रहात् त्रातुमहो गजेन्द्रं

त्वरा हरेः क्वापि पुराऽविरासीत् ॥

tavAyamamba stanayo: sakhAyau  
dadhAti kumbhau Siraseti nUnam |  
grAhagrahAt trAtum aho gajendram  
tvarA hare: kvApi purA AvirAsIt ||

*Meaning:*

amba! The elephant we spoke now are supporting Your friends (breasts) on its head as a mark of respect. That is why when the elephant was in the crocodile's jaws it was quickly rescued from its misery by the Lord through the destruction of the crocodile.

*Comments:*

The elephant's head is said to resemble PirATTi's breasts. The poet says that the elephant is honoring PirATTi's breasts by supporting them on his head. He gives a novel explanation for EmperumAn rescuing Gajendra from the crocodile's clutches. He says that just because the elephant honored PirATTi, EmperumAn was very happy and He rushed quickly to rescue Gajendra. EmperumAn comes to the rescue of PirATTi's sambandhis at lightning speed. SrI BhaTTar praised the speed at which EmperumAn wipes away the misery of his devotees through the Slokams such as 'atandrita camUpati'.

SLOKAM 123

चन्द्रेण चक्रमिथुनं कृतविप्रयोग-

त्रासादपेक्षित तदीयजनावलम्बम् ।

वक्षोरुहद्वयमिषेण विधुस्वसस्ते

प्राप्याङ्गमृच्छति निरन्तरसङ्गतिं तत् ॥

candreNa cakramithunam krta viprayoga  
trAsAt apekshita tadIyajana avalambam |  
vakshoruhadvaya misheNa vidhusvasa: te  
prApya angam rcchati nirantara sangatim tat ||

*Meaning:*

vidhusvasa: (Sister of the Candra)! Did the cakravAhA birds reach Your body fearing separation caused by Candran, Your sahodaran? Did they seek Your breasts that stay together always as a refuge against Candran's cruelty?

*Comments:*

PirATTi is Candra's sahodari. The cakravaha birds always remain as a pair. They do not like the moon and the night time as they fear separation due to their poor eyesight. The poet says that, to avoid separation the cakravAhA birds sought refuge in PirATTi's breasts. Then they can remain together forever as Candra will not harm his sister.

SLOKAM 124

सोढुं कराभिहतिमप्रभवन् वधूनां

द्राक् कन्दुकः स्तनतयाऽम्ब तवावतीर्णः ।

तत्राप्यहो भजति शौरिकरोपमर्दं

क्षिप्तः सुदृग्भिरयते क्व न मर्दनानि ॥

soDhum karAbhihatim aprabhavan vadhUnAm

drAk kanduka: stanataya amba tava avatIrNa: |

tatrApi aho bhajati Sauri karopamardam

kshipta: suhrdbhi (sudrgbhi) ayate kva na mardanAni ||

*Meaning:*

amba! Hating being hit by the hands of Your friends, the ball became Your breasts. Here also they are facing hitting from EmperumAn's hands. It is appropriate that those shunned by good people face contempt everywhere.

*Comments:*

Women who are helpless and weak are called 'abala'. The ball could not even stand the hitting by the gentle hands of the women. So it turned into PirATTi's breasts. Here it faces even a worse situation that of being played with by the four hands of EmperumAn who is an 'ati balan' one who is very strong. The poet mentions the subhAshitam 'one whom the good people avoid will face dishonor wherever he goes'.

'sudrk' is pATha bheda for 'suhrdbhi:'. 'suhrdbhi:' means sAdhu janam and 'sudrk' means women. One who cannot live with women who have a lot of patience and mercy, cannot live with anyone else.

SLOKAM 125

नित्योल्लसद्घृण धातुनिवेशहृद्यौ

मातस्तव स्तनगिरिः जयतः कठोरौ ।

अध्यापितं कठिन्तामरविन्दनाभेः

आलिङ्गनेषु किल येन भुजान्तरालम् ॥

nitya ullasat ghusrNa dhAtu nivesha hrdyau

mAta: tava stanagiri: jayata: kaThorau |

adhyApitam kaThinatAm aravindanAbhe:

Alinganeshu kila yena bhujAntarAlam ||

*Meaning:*

mAta:! Your breasts decorated with a fish-like painting with saffron are strong and high like the mountains. EmperumAn's chest has also become hard as He embraces them.

*Comments:*

EmperumAn is aravindanAbhan, aravinda locanan, KamalakkaNNan and Kamalakkaiyan. Swamy NammAzhvar salutes Him as one with lotus eyes, feet, hands and everything. He is the one who has 'mArdavam' of softness as one of his qualities. However, His chest is hard like a rock when He faces the arrows shot by asurAs and rAkshasAs during many of His wars with them. The poet offers a reason for how His chest became so hard. He says that when EmperumAn embraced PirATTi's breasts that are as strong and hard like the mountains, His chest also acquired that quality of being hard. PirATTi's breasts that are naturally hard are further strengthened by the red paint that was used to draw designs on them by Her lady attendants.



SLOKAM 126

घटिकाशतविश्रुतोच्छ्रयं

धनसाहित्यमदः स्तनद्वयम् ।

कुरुते कविचक्र निर्जयं

कमले कान्तगुरुप्रभोदयम् ॥

ghaTikaSata vIsruta ucchrayam  
dhanasAhityamada: stanadvayam |  
kurute kavi cakra nirjayam  
kamale kAnta guru prabhodayam ||

*Meaning 1:*

Kamale! Your breasts that are superior to great pots, are always together and very beautiful, win the glory of the water birds, CakravAhA.

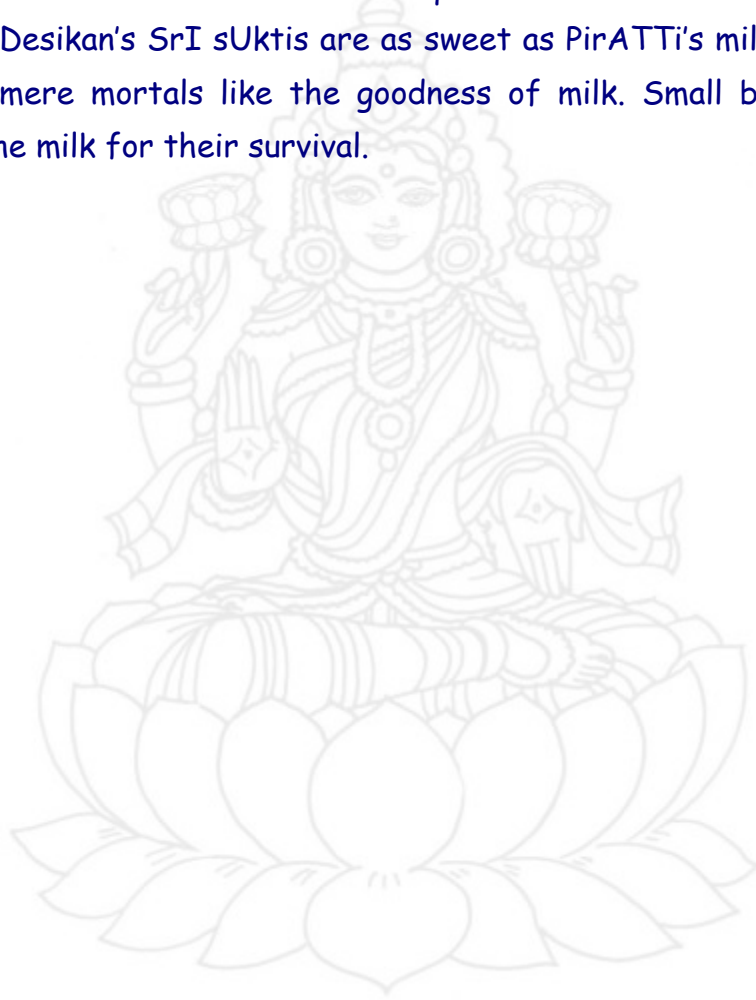
*Meaning 2:*

Your breasts that are like two poets, Desika, who is capable of composing hundred songs in a short time, who has the letter 'ka' at the end of his name and who is effulgent are decimating the crowd of poets.

*Comments:*

The cakravAhA birds that walk over the water are famous for living in pairs. Here the poet says that PirATTi's breasts won their glory of being together always. The birds remain together in the day. However, they separate from each other in the night as they do not have good eyesight. PirATTi's breasts on the other hand never remain apart. They are always together and thus are more glorious than the cakravAhA birds.

Another interpretation of this Slokam is that the breasts that are like twin poets, who are effulgent like the guru who has 'ka' as the last syllable in his name (Swamy Desika) and who roar with their capacity of being able to compose superb poems (kavitArkika simham), have decimated the entire vidvAn community. In this Slokam, the poet reveals his great respect for Swamy Desikan. He invokes Swamy Desikan's title 'kavitArkika simham'. He equates PirATTi's breasts to Swamy Desikan. Swamy Desikan's SrI sUktis are as sweet as PirATTi's milk, they provide nourishment to mere mortals like the goodness of milk. Small babies, ignorant bhaktAs, need the milk for their survival.



SLOKAM 127

सुरतरुचिरलीला शोभितोऽसाविति श्रीः

पृथुलकुचयुगं त्वं प्रेयसे देवि दत्से ।

स तु तदपि गृहीत्वा चापलादम्बरं ते

हरति परहिरण्यं हतुरेष स्वभावः ॥

surataruciralIIA SobhitosAviti SrI:

prthulakucayugam tvam preyase devi datse |

sa tu tadapi grhItvA cApalAdambaram te

harati parahiraNyam harturesha svabhAva: ||

*Meaning 1:*

Devi! SrI! You are offering Your two breasts to Your consort who is interested in the game of love. Your consort not only accepted Your breasts but also pulled out Your clothes. It is fitting for the enemy of HiraNyAsuran.

*Meaning 2:*

You offered two big lemons to EmperumAn whom You thought was as generous as the Kalpaka vrksham. He on the other hand not only accepted the fruits but also tried to take Your clothes away.

*Comments:*

It is said that one should never go empty handed when visiting a saint, a king or a child. One should offer at least a lemon to them. Here PirATTi is offering two lemons to EmperumAn who is the King of the World. Instead of being magnanimous towards Her, EmperumAn not only takes the fruit but also tries to take Her clothes. The poet says this is natural (*svabhavam*) for a thief who takes away others' riches. EmperumAn who stole butter as KrshNa, the clothes of women bathing in Yamuna and who steals our hearts is the best of all the thieves.

SLOKAM 128

उन्नमत्सरमनुन्नमत्सरं

कन्दुके कलशसिन्धुकन्यके ।

पीनतोषितमपीनतोषितं

भाति ते युगमुरुरुहोरहो ॥

unnamat saram anunnamatsaram  
kanduke kalaSa sindhukanyake |  
pInatA ushitam apInatoshitam  
bhAti te yugam uroruho: aho ||

*Meaning:*

KalaSa sindhu kanye (Daughter of the ocean)! Your breasts do not possess the pearl necklace even though it is on them. Even though they are huge they are never separated. They are adored by BhagavAn.

*Comments:*

This Slokam displays virodhAbhAsam. PirATTi's breasts are 'unnamat saram anunnamatsaram'. unnamat saram means 'they are high but not accepting the string of pearls'. The figure of speech of VirodhAbhAsam is included here. It is there on top of the breasts and yet do not possess that pearl necklace. The opposite of unnamat is anunnamat. The actual meaning of 'anunnamatsaram' is 'anunna matsaram' or never separated. They are 'pInatoshitam apInatoshitam'. They are pInatA ushitam- associated with being big, and also api + ina + toshitam- appreciated by EmperumAn.

SLOKAM 129

उदग्रहारं कुचमण्डलं ते

जनार्दनो देवि जगत्पधीशः ।

निपीडयत्येष करग्रहेण

कारुण्यवार्ता क्व हिरण्यहर्तुः ॥

udagrahAram kucamaNDalam te  
janArdana: devi jagatyadhISa: |  
nipIDayatyesha karagraheNa  
kARuNyavArtA kva hiraNyahartu: ||

*Meaning 1:*

Devil! EmperumAn who is the ISvara holds Your breasts that have the pearl necklace. Where is mercy in one who killed HiraNya?

*Meaning 2:*

Devil! A king is torturing the people of a place that has many Brahmins by levying too much of taxes from them. How can one expect any mercy from one who is keen on capturing territories?

*Comments:*

In this Slokam, the poet is comparing EmperumAn to a king and PirATTi's breasts to the territories, villages. EmperumAn is troubling PirATTi's breasts with His hands. The poet says that this to be expected, as one who tortured HiraNyan will only torture one who is 'hiraNya varNAam'. In another interpretation, the poet says that a king who tortures Brahmins and collects taxes from them is not merciful. He is only interested in capturing territories. Here EmperumAn is interested only in capturing (territories/ PirATTi's breasts).

SLOKAM 130

मदम्ब भोग्यायतमाल्यजुष्टे

तव स्तनद्वन्द्व गिरीशमौळौ ।

निकाममुद्धृततया निपत्य

लुठत्यसौ हारसुरस्रवन्ती ॥

madamba bhogyAyatamAlya jushTe  
tava stana dvandva girIshamauLau |  
nikAmam udvrttatayA nipatya  
luThati asau hAra surasravantI ||

*Meaning:*

madamba! The pearl necklace similar to the white waters of GangA and the garland that is like the snake are surrounding Your breasts that are like the mountain. Just the like the GangA that was restricted by Siva's matted locks, Your breasts restrict the movement of the necklace and the garland. They extend until their tip and encircle them on all the sides.

SLOKAM 131

पीतस्तनस्ते कमले शिशुत्वे

पितामहः सोऽजनि नित्यतृप्तः ।

सदा तदास्वादकरः समुक्ता-

हारोऽम्ब केनाप तथाभिधानम् ॥

pItastana: te kamale SiSutve  
pitAmaha: sa: ajani nityatrpta: |  
sadA tadAsvAdakara: samuktA-  
hAra: amba kenApa tathAbhidhAnam ||

*Meaning:*

Kamale! amba! Brahma drank Your milk and had a full stomach. The pearl necklace, even though it drank Your milk, is still not one with a full stomach.

*Comments:*

PirATTi is the mother of Brahma. He fed on Her milk and became satiated. He became the one who gave up food (**mukta AhAra:**). DevAs only consume amrt, they do not eat 'annam'. The pearl necklace on the other hand even while being on Her breast was still **muktAhAra:** - one who has not given up food.

Brahma drank PirATTi's milk once for a short while but the pearl necklace is drinking Her milk eternally as it is always on Her breast. The poet wonders how it is justified to call it **muktAhA:** as it does not seem to give up feeding. Brahma is 'mukta AhAran' while the string of pearls is 'muktAhAraha'.

SLOKAM 132

कल्याणि भावत्क कुचाग्रजाग्रत्

प्रत्यग्रहार स्फुटमौक्तिकानि ।

प्रायस्सुमेरुं परितश्चरन्ति

पटून्युडूनीव परिस्फुरन्ति ॥

kalyANi bhAvatka kucAgrA jAgrat  
pratyagra hAra sphuTa mauktikAni |  
prAya: sumerum parita: caranti  
paTUni uDUni iva parisphuranti ||

*Meaning:*

KalyANi (One who is auspicious)! The pearls of the necklace resting on Your breasts are like aSviNi and other stars shining brilliantly around the four sides of Meru Mountain.

*Comments:*

The links between Meru mountain and the breasts as well as the links between the stars and the pearls of the pearl necklace are pointed out.



SLOKAM 133

स्तनयोरनयोस्तवाम्बुराशे-

स्तनये दीव्यति दिव्यहारयष्टिः ।

परितः पृथुळारविन्दकोशं

प्रचलन्ती कळहंसमालिकेव ॥

stanayo: anayo: tava amburASe:

tanaye dIvyati divyahArayashTi: |

parita: prthula aravindakoSam

pracalantI kaLa hamsamAlikeva ||

*Meaning:*

amburASe tanaye (Daughter of the ocean)! The pearls in the necklace that is around our breasts are like the white royal swans circling the lotus bud making pleasant sounds.

*Comments:*

The swans feed on the lotus. They swim around the lotus waiting for it to bloom so that they could consume the honey and other edible parts of the flower. They make sounds while swimming around. This is called 'avyakta madhuram' a sweet sound that is not very distinct. The pearl necklaces are also similarly surrounding PirATTi's breasts waiting for their feed. The poet says the sweetness of PirATTi's breasts is avyaktam, one that is beyond comprehension.



*pirATTI's fingers are like tender creeper! - SrIranganAyaki tAyAr, SrIrangam  
Thanks: SrI Murali BhaTTar*

SLOKAM 134

मदनोपवने मदुम्भ देहे

तव बाहे कृतवल्लिका विमाहे ।

नव पल्लव पुल्लपुष्प भूयं

यदुपर्यङ्गुलयो नखाश्चयान्ति ॥

madanopavane madumbha dehe  
tava bAhe krta vallika vimAhe |  
nava pallava pullapushpa bhUyam  
yadupari anguLaya: nakhA: ca yAnti ||

*Meaning:*

madamba (My mother)! Your hands on your body that is the playground of Manmatha are like a tender creeper. Your fingers are like the branches and the nails are like the newly bloomed flowers surrounded by fresh leaves.

*Comments:*

From this Slokam, SrI VenkaTAdhvari Kavi describes in fourteen Slokams, PirATTi's beautiful hands.

PirATTi's body is like a flower garden. Her hands are like creepers, gentle and swaying. Her fingers are like the delicate branches of the creeper while the nails are white and bright like the flowers that are freshly bloomed and surrounded by new leaflets.

The glories of the youthful body of PirATTi are being celebrated here.

SLOKAM 135

अम्भोजबन्धुरयमम्बुरुहान्दवीयान्

तत्सन्निधिं जिगमिषुस्तनये पयोधेः ।

अम्भोजमम्ब तव हस्ततयावतीर्णं

सौवर्णकङ्कणमिषान्निकषा समिन्धे ॥

ambhojabandhu: ayam amburuhAn davIyAn

tat sannidhim jigamishu: tanaye payodhe: |

ambhojam amba tava hastatayA avatIrNam

sauvarNa kankaNamishAnnikashA samindhe ||

*Meaning:*

payodhe: tanaye! amba! The sun that is far away from the lotus wished to get near them. He became Your golden bangle and got near Your hand that is like the lotus.

*Comments:*

KrshNa hands being like a lotus are described as 'karAravindena padAravindam'. Here PirATTi's hands are like the lotus. The sun could not get near the real lotus. So, he transformed himself into a golden bangle and got on PirATTi's hands that are like the lotus. PirATTi's bangles are glistening like the sun.

SLOKAM 136

आम्रेडित त्वत्कर पद्मरागै-

रत्युज्ज्वलैः कङ्कणपद्मरागैः ।

लीलाशुको दाडिमबीजलुब्धो

विश्वम्भरप्रेयसि विप्रलब्धः ॥

AmreDita tvatkara padmarAgai:

atujjvalai: kankaNa padmarAgai: |

IIIASuka: dADimabIja lubdha:

viSvambharapreyasi vipralabdha: ||

*Meaning:*

ViSvambhara preyasi (The love of the Lord of the Universe)! The parrot on Your hand mistook the red gems (padmarAgam) on Your bangles for pomegranate seeds. The color of the gems was enhanced by Your palms that are like the pink lotus. They pecked on them and grew tired and dejected.

SLOKAM 137

कृताञ्चनौ काञ्चन कङ्कणस्थ-

सङ्क्रन्दनग्रावमहस्तरङ्गैः ।

कल्याणि पाणी कनतस्तरां ते

शैवालमालाभिरिवारविन्दे ॥

kr+Ancanau kAncana kankaNastha  
sankrandana grAva mahastarangai: |  
kalyANi pANI kanatastarAm te  
SaivAla mAlAbhi: iva aravinde ||

*Meaning:*

KalyANii! Your hands that have bangles where blue gemstones are present in plenty is like a lotus surrounded by blue algae.

SLOKAM 138

इन्धे तावकपाणिशोणिमभरः कल्याणि नैसर्गिकः

पद्मे कङ्कणपद्मरागकिरण श्रेणीभिराप्यायितः ।

तत्संरूढबिडाललोचन सुहृद्वैदूर्यवीक्षाभयो-

दृच्छद्विभ्रमकीरवारणघना यासेन चाम्रेडितः ॥

indhe tAvaka pANiSoNimabhara: kalyANi naisargika:

padme kankaNa padmarAga kiraNa SreNIbhi: ApyAyita: |

tatsamrUDha biDALa locana suhrt vaidUrya vIKShAbhaya

udgacchat vibhramakIra vAraNa ghanAyAsena ca AmreDita: ||

*Meaning:*

KalyANI! The color of vaiDUryam in Your bangles overlaps with that of the padmarAgam that is red and appear like the yellow color of the cat's eye. The parrot on Your hand is trying to flee from Your hand fearing the presence of a cat. Your hands have grown tired and redder trying to control the parrot.

SLOKAM 139

काञ्चीकवीन्द्रकवनादपि कोमलं ते

कल्याणि पाणितलमम्बुजनाभकान्ते

अश्रान्तमर्थिषु बहुष्वभितन्यमान-

दानश्रमादरुणिमानमुपैति नूनम् ॥

kAncI kavIndra kavanAdapi komaLam te  
kalyANi pANi talam ambujanAbha kAnte  
aSrAntam arthishu bahushu abhitanyamAna  
dAna SramAt aruNimAnam upaiti nUnam ||

*Meaning:*

KalyANi! ambuja nAbha kAnte (The love of PadmanAbhA)! The palms of Your hands are soft and delicate like the beautiful composition of famous vAtsya Varada Guru of KancI. Your hands are reddened by generously giving so much dAnam to Your devotees.

*Comments:*

Vaatsya Varada Guru lived in KancI. He composed 'bANam' that contains all the alamkArams of a good composition. It was easy to read and comprehend. Hence, it is considered to be generous in sharing its meanings with all the readers irrespective of whether they are experts or not. PirATTi's hands are said to more generous than this composition as She offers material wealth unceasingly to one and all at all times. She voluntarily showers riches on Her devotees on all four sides without interruption and this intense activity using Her hands make them even redder (aSrAntam abhitanyamAna dAna SramAt aruNimAnam upaiti).



SLOKAM 140

न केवलं नागनगेशकान्ते

हस्तो ननु स्वर्णगतोऽधिकस्ते ।

यं संप्रदानीकुरुते स निस्स्वं

सोऽपि क्षितौ स्वर्णगतोऽधिकस्स्यात् ॥

na kevalam nAganageSa kAnte  
hasta: nanu svarNagata: adhika: te |  
yam sampradAnIkurute sa ni:svam  
sa: api kshitau svarNagata: adhika: syAt ||

*Meaning:*

nanu Lakshmi (The consort of nAganageSa, SrInivasa who is the ISvara of Seshadri hills)! Kaante (PadmAvati)! There is nothing special in the fact that Your hands are wearing golden bangles or that they are incomparable. When a pauper becomes the object of their generosity, he becomes a possessor of piles of gold and an enjoyer of all benefits.

*Comments:*

In the term 'nAga naga Isa kAnte', if nAga is explained by 'aga: nabhavati ti nAga:' it means jangama or all that are mobile. If 'naga' is explained by 'na gacchati naga:' it means all that are immobile or sthAvaram. EmperumAn is the ISan or controller of all that are mobile and immobile. If 'adhika:' is explained by 'adhi kam yasya sa:' it means He enjoys immense bliss (kam/sukham). The pauper as a receiver of the anugraham of PadmAvati tAyAr displays qualities of audAryam like Her. Another meaning for this Slokam is that the pauper who obtains riches from PirATTi becomes a philanthropist himself and offers others their wishes like a Karpaga tree. Here the poet uses an alankAram known as "atyukti".

SLOKAM 141

असावनष्टापदमर्थिनं द्रा-

गष्टापदावासमहो विधाय ।

आपत्कथादूरगमब्धिकन्ये

करोति कल्याणि करस्त्वदीयः ॥

asau anashTApadam arthinam drAk

ashTApadAvAsam aho vidhAya |

ApatkathA dUragam abdhikanye

karoti kalyANi kara: tvadIya: ||

*Meaning:*

abdhi kanye (Daughter of the ocean)! Your auspicious hands that are adorned by golden ornaments make a beggar a very rich person getting a lot of gold and quickly remove him far away from the danger of poverty (asau kara: tvadIya: anashTApadam arthinam ApatkathA dUragam karoti).

SLOKAM 142

दीना दानैस्त्वत्कराब्जादुपात्तैः

देवि स्थाने स्वर्णवत्त्वं प्रपन्नाः ।

आसन्नेते सिन्धुकन्ये नदीनाः

चित्रं नित्यं भान्ति लक्ष्मीकुमाराः ॥

dInA dAnai: tvatkarAbjAt upAttai:

devi sthAne svarNavattvam prapannA: |

Asat ete sindhukanye nadInA:

citram nityam bhAnti lakshmiKumArA: ||

*Meaning1:*

Devi sindhu Kanye! It is acceptable that those who obtained riches from Your lotus hands become very rich. What is surprising is that they continue to be rich without losing their wealth.

*Meaning 2:*

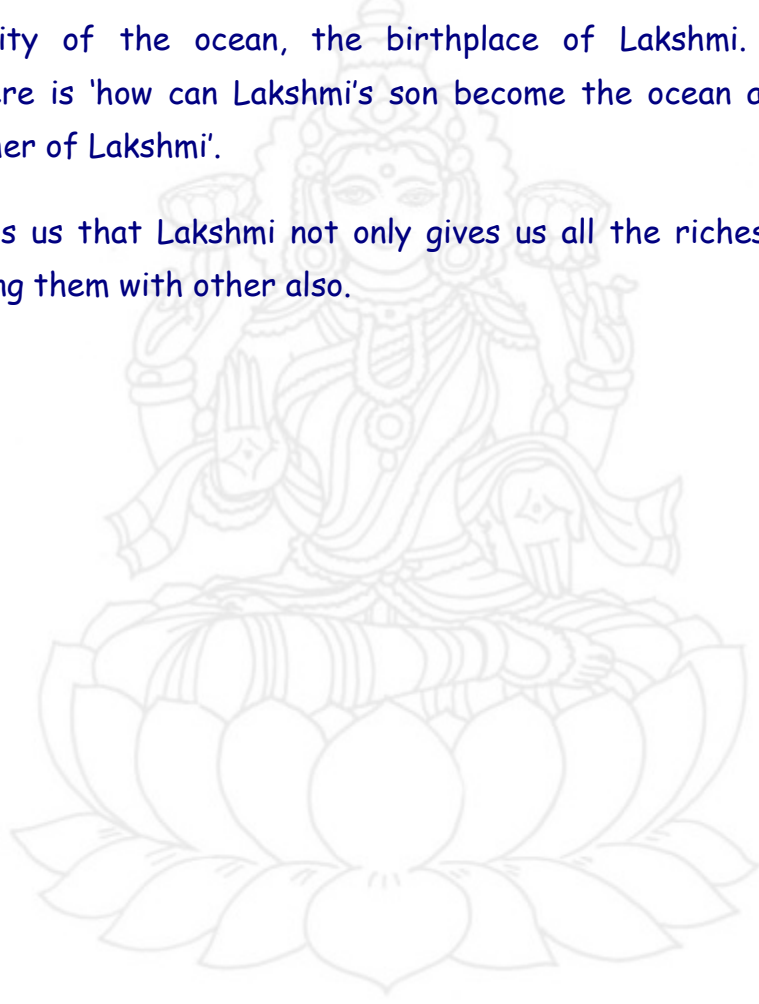
Devi! Those who obtain riches from You attain the quality of being the ocean replete with all the riches and that is considered as the husbands of rivers. It is not surprising that sons of Lakshmi, one who emerged from the ocean, also attain the quality of the ocean.

*Comments:*

The first interpretation tells us that not only Lakshmi gives Her devotees wealth beyond their expectation, but also makes the riches stay with them. She takes care of the 'yogakshemam' of Her devotees. Thus, Her devotees become Lakshmi KumArA or those who possess wealth. Lakshmi KumArA also means 'sons of Lakshmi'.

The second interpretation is based on the expression 'samudrAya vayunAya sindhUnAm padaye nama:' The Upanishads say that the ocean is the husband of the rivers. Thus, Lakshmi's devotees can become the husbands of the rivers. The ocean is the birthplace of a lot of precious gems and pearls. Lakshmi is the storehouse of all the riches. Devotees of Lakshmi who received wealth from Her become repositories of wealth themselves like the ocean. The sons of Lakshmi attain the quality of the ocean, the birthplace of Lakshmi. The apparent contradiction here is 'how can Lakshmi's son become the ocean as the ocean is actually the father of Lakshmi'.

This Slokam tells us that Lakshmi not only gives us all the riches but makes us capable of sharing them with other also.



SLOKAM 143

कणत्कनककङ्कणोल्बणमणी घृणिश्रेणिका-

महासरिदुदञ्चितं मकरमत्स्यरेखावृतम् ।

प्रसह्य मधुनाशनं कृतवतैव कृष्णेन ते

कराम्बुरुहमिन्दिरे कलितपीडनं राजते ॥

kaNat kanaka kanNkaNa ulbaNamaNI ghrNiSreNika-  
mahAsarit udancitam makara matsyarekha Avrtam |  
prasahya madhunASanam krtavat eva krshNena te  
karAmburuham indire kalitapIDanam rAjate ||

*Meaning:*

Indire! The lotus that is Your palm, glistens with the rays from the gem stones embedded on Your golden bangles. It has the makara and matsya lines that mark it. The dark bee that was seeking honey bit it and made it glow.

*Comments:*

PirATTi's bangles are studded with all the precious gems. Their light rays appear as a river of brightness. In that river of brightness is present Her palm, the lotus. The palm was bit by a bee. A bee that seeks honey knows very well which flower is in bloom and possesses a lot of honey. The bee enters the flower forcibly to extract the honey. Hence, a flower damaged by the bee is said to be the sweetest. PirATTi's palm is the extremely sweet because it was bitten by the bee that was trying to get the honey from it.

Another interpretation for this Slokam is, that EmperumAn who killed the asurA, Madhu won PirATTi's hand after forcefully killing SiSupAla when She incarnated as RukmiNI. Her hands are glowing as EmperumAn is holding it.



*ratnAkaram! - SrI Perundevi tAyAr, Kanchi - Thanks: SrI B Senthil*

SLOKAM 144

स्वर्णस्फुरद्बहुविधोर्मिकमब्धिकन्ये

रत्नाकरं तव करं निगदन्ति सन्तः ।

आक्रान्तसर्वभुवनो हि जनार्दनोऽसौ

दुर्धर्षतां व्रजति यस्य परिग्रहेण ॥

svarNasphurat bahuvidha Urmikam abdhikanye

ratnAkaram tava karam nigadanti santa: |

AkrAnta sarvabhuvana: hi janArdana asau

durdharshatAm vrajati yasya parigraheNa ||

*Meaning:*

abdhi kanye! Wise men say that Your hands are the RatnAkaram. EmperumAn who suffuses everything is established to be so only because he held Your hand (kai piTitta bhAgyam).

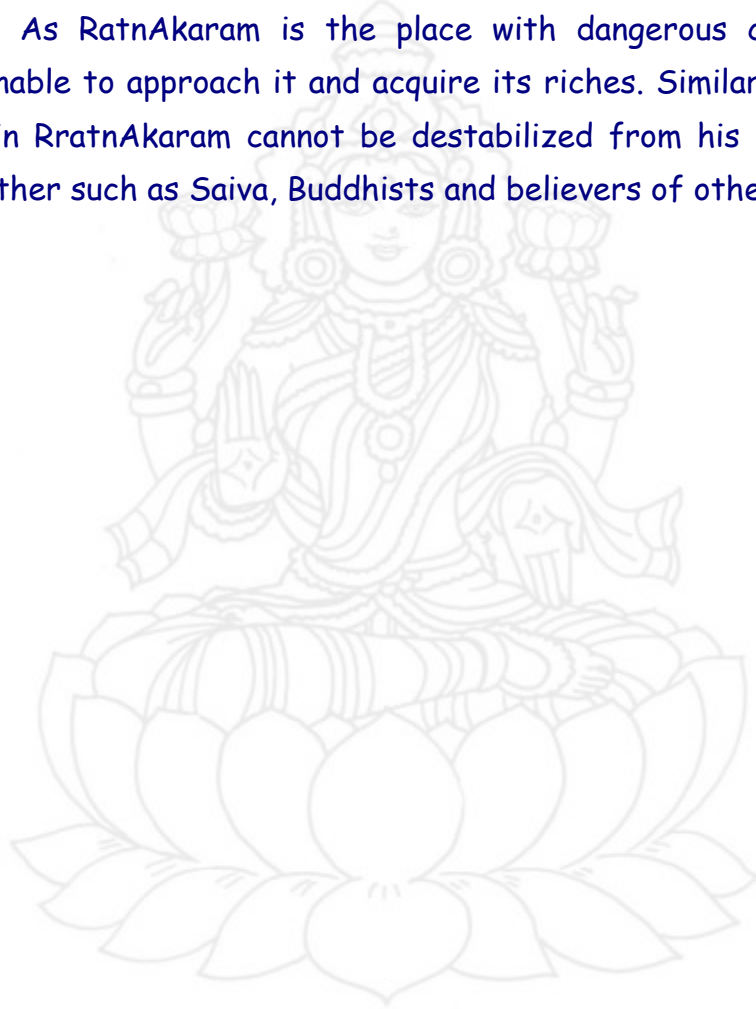
*Comments:*

The sea near Dhanushkodi is called RatnAkAram. It joins the Indian Ocean at Dhanushkodi. The sea is said to have large waves and is hence inaccessible to fishermen. It is said to contain many gems that cannot be obtained by anyone. PirATT's hands that house bangles that have many precious gems is said to be the RatnAkAram. The waves are classified as male and female waves. 'Urmikam' represents both waves and also a ring.

EmperumAn is established as paratattvam only due to His Sriya:patitvam. It is His svarUpa nirUpaka dharmam. Purusha sUktam says, 'hrISca te lakshmiSca patnyau'. Thus, Emperuman is established as the supreme deity as He held PirATTi's hands.

The gemstones in the RatnAkAram are not accessible due to the presence of crocodiles, whales and other dangerous animals living there. Similarly the position of nArAyaNa is inaccessible to other devatAs with viSvAsam because of PirATTi. The pramAnam 'sraddhayA deva: devatvam aSnute' is brought to focus here.

The word 'janArdana' represents EmperumAn and the crocodile according to 'kavidarpaNam'. As RatnAkaram is the place with dangerous crocodiles etc., fishermen are unable to approach it and acquire its riches. Similarly, EmperumAn who is present in RratnAkaram cannot be destabilized from his position as the ParadevatA by other such as Saiva, Buddhists and believers of other faiths.





SLOKAM 145

पालकं सुमनसां तव स्थिर-

च्छायमब्धितनये समाश्रये ।

पञ्चशाखमिह भव्यकल्पकं

दानवारिपद पोषणक्षमम् ॥

pAlakam sumanasAm tava sthira-  
cchAyam abdhitanaye samASraye |  
pancaSAkham iha bhavyakalpakam  
dAnavAripada poshaNa kshamam ||

*Meaning 1:*

abdhi Kanye (Daughter of the ocean)! I hold Your hand that protects devAs/good souls, that which is celebrated and that which nourishes EmperumAn, as my recourse.

*Meaning 2:*

I seek refuge in the Kalpaka vrksham that protects flowers, that gives eternal shade that protects the devalokam that has branches spreading in all directions and that which gives me glory.

*Comments:*

In this Slokam PirATTi's hands are equated to the wish-granting tree, Kalpaka vrksham. **sumanasAm** means both flowers and devAs.

**pancaSAkham** means branches and hands.

SLOKAM 146

जननि मरकतादिः सार्द्धमारक्तरत्नैः

विधुमुखि निहितस्ते व्यर्थमेवोर्मिकासु ।

प्रसृमरकरदीधित्यङ्कुरैरङ्गुलीनां

परिभजति यतोऽसौ पद्मरागाविशेषम् ॥

janani marakatAdi: sArddhamA rakta ratnai:  
vidhumukhi nihita: te vyartham eva UrmikAsu |  
prasrmara kara dIdhiti ankurai: anguLIInAm  
paribhajati yata asau padmarAgA aviSesham ||

*Meaning:*

Vidhumukhi (One who has a face like the moon)! Janani! Ornaments that are studded with many precious stones like vaiDUryam, sapphire, topaz etc., decorate your hands. Their rays clash with the red ruby stone that spreads its brightness in all directions.

*Comments:*

PirATTi's hands should be decorated only with the ruby as the color matches with the brightness and luster of Her hand. The poet says decorating Her bangles with other gems is useless as they clash with the hue of Her hand.

SLOKAM 147

रागं रमे तव शुभाङ्गुलिसङ्गलब्धं

वीटी मुरान्तकमुखे प्रकटीकरोति ।

मुक्तासवर्णनवचुर्णगनागवल्ली

पर्णात्मना न खलु रागकथाऽन्यथाऽस्याः ॥

rAgam rame tava SubhAnguLi sangalabdham  
vITI murAntakamukhe prakaTIkaroti |  
muktAsavarNa navacUrNaga nAgavallI  
parNATmanA na khalu rAgakathA anyathA asyA: ||

*Meaning:*

rame! Lakshmi! Emperman's mouth displays the redness that came from your fingers that were spreading the chunnam on the betel leaves. Otherwise, how can something spread white on the betel leaf and turn it into red?

*Comments:*

PirATTi spreads the chunnam on the betel leaves and offers it to Emperuman who chews it. His mouth displays a red color. The poet says that the red color is from PirATTi's hands. Otherwise, how can the chunnam that is white turn red in His mouth?

SLOKAM 148

भवान्धकूपे पतिताय मह्यं

दुर्मोचिकर्मोत्कर कर्कशाय ।

करावलम्बं कमले ददासि

तदञ्चलं ते तत एव रक्तम् ॥

bhavAndhakUpe patitAya mahyam

durmocakarmotkara karkaSAya |

karAvalambam kamale dadAsi

tadancalam te tata eva raktam ||

*Meaning:*

Kamale! You are offering Your hands as a hold to me, one who has been tossed into the deep well of samsAra due to my previous karmAs that are impossible to be rid of by any easy means. Your hands is red because they are lifting me up.

*Comments:*

The poet says that he is not fit to be touched as he has committed immense sins. As a result he is tossed into the deep well of samsAra. It is only PirATTi who can rescue him from such a deep well as there is no other means to climb out of it. PirATTi is offering Her hands as a hold and is helping him out of his samsAra. The poet says that Her hands are reddened due to such an arduous task of lifting him up.

SLOKAM 149

दधति नखास्तवाम्ब तनुहेमलताभभुजा-

रुचिरकरारविन्दचलदङ्गुलि कोटिजुषः ।

सरयसरस्वती झरसमापतनोपनत-

हृदतनुवीचिकाञ्चल समुज्ज्वलफेनतुलाम् ॥

dadhati nakhA: tava amba tanu hemalatAbhabhujA

rucira karAravinda calat anguLi koTijusha: |

saraya sarasvatI jhara samApatana upanata

hrada tanuvIcika ancala samujjvala phenatulAm ||

*Meaning:*

amba! The nails at the tips of Your fingers that are swaying like the lotus in the golden creeper that is Your hand are glistening like the foam at the tip of small waves in a pond that is shaken by the flood of river SarasvatI that flows into it.

*Comments:*

From this Slokam, the poet describes in four Slokams, PirATTi's nails.

The waters of the river SarasvatI are red in color. The river flows very rapidly. When such a river flows into a small pond, the waters of the pond undergo a big upheaval that stirs up waves in the pond. The waves have water droplets at their tips that are lustrous. PirATTi's nails are said to be like those water droplets.

SLOKAM 150

समाननामा स विधुः समानशे

दशेह भवानिति मातरीर्ष्या ।

प्रशस्तयोस्तावकहस्तयोर्विधुः

दशावतारान्विदधे नखात्मना ॥

samAnanAmA sa vidhu: samAnaSe

daSa iha bhAvAn iti mAta: IrshyayA |

praSastayo: tAvaka hastayo: vidhu:

daSAvatArAn vidadhe nakhAtmanA ||

*Meaning:*

mAta! The moon took ten avatars as Your nails as he was jealous of EmperumAn's daSAvatAram.

*Comments:*

'vidhu' represents both EmperumAn and the moon. EmperumAn is called vidhu as he destroyed evil people and protected the good. His ten incarnations are for saving the good as KrshNa says 'paritrANaya sAdhUnAm vinASaya ca dushkrtAm'. Candra became jealous of EmperumAn's incarnations and turned into the ten nails of PirATTi.

SLOKAM 151

विभाति वाराशिवरेण्यकन्या-

प्रशस्तहस्तोल्लसितो नखात्मा ।

विधुर्विचित्रागम एव नूनं

नाऽसौ तुलामेति यतः कदाऽपि ॥

vibhAti vArASi vareNyakanyA  
praSastahasta ullasita: nakhAtmA |  
vidhu: vicitra Agama eva nUnam  
nA asau tulAm eti yata: kadApi ||

*Meaning:*

vArASi vareNya kanyA (Daughter of Samudra rAjan)! The moon that has taken the form of Your nails seem to have taken the best form. He seems incomparable in his glory.

*Comments:*

When one is associated with PirATTi, he has incomparable glory.

SLOKAM 152

क्षत्रं तदेव कथयन्ति बुधाः क्षतेभ्यो

यत्रायते यदुपतेर्दयिते ततोऽहम् ।

यत्प्रत्युत क्षतशतं तनुते प्रियाङ्गे

नक्षत्रमेव तदवैमि नखं त्वदीयम् ॥

kshatram tadeva kathayanti budhA: kshatebhya:

yat trAyate yadupate: dayite tata: aham |

yat pratyuta kshataSatam tanute priyAnge

nakshatram eva tat avaimi nakham tvadIyam ||

*Meaning:*

Yadupate: dayite (Consort of the King of cowherds)! RukmiNnI! Experts of Sabda SAstram say that anything that protects an object from torture could be called as **kshatram**. I realize that Your nails that cause hundreds of wounds on Your consort's body is not fit to be called as **kshatram**.

*Comments:*

In this Slokam, the poet says that PirATTi's nails are like the stars, nakshatram. The word **kshatram** is derived from **kshat** and **kshat** is explained by the expression '**kshatAt trAyatE iti kshatram**'. One who would not tolerate even a moment of torture and helps others is a kshatria. That is why the kings who came immediately to rescue people from their trouble were called kshatriAs. PirATTi's nails are not helping EmperumAn but torturing Him by wounding His body. Hence the poet calls them **na+kshatram**, one that is not kshatram. Nakshatram also means stars. PirATTi's nails are glowing like the stars.



SLOKAM 153

पाथोजाक्षभुजान्तराळवसतेः पद्मालयायाश्चिरं

पाण्योर्दक्षिणवामयोः स्थितिमती पद्मे दिशेतां श्रियम् ।

यत्रैकं हरिदृश्ययोर्मुकुळितं खेदाददाक्षिण्यवत्

योगोत्थाद् ध्रुवमन्यदेति हसितं दाक्षिण्यशाल्याश्रयात् ॥

pAthojAksha bhujAntarALa vasate: padmAlayAyA: ciram

pANyo: daksiNavAmayo: sthitim atI padme diSetAm Sriyam |

yatra ekam haridrSyayo: mukuLitam khedAdadAkshiNyavat

yoga utthAd dhruvamanyadeti hasitam dAkshiNyaSAlyASrayAt ||

*Meaning:*

pAthojAksha bhujAntarALa vasate (One who resides on the chest of EmperumAn who is lotus-eyed)! Let the two lotuses held by Lakshmi's hands grant me eternal wealth. The lotus on Her left hand is seen by EmperumAn's left eye and it has a sad face while the lotus on the right hand and seen by His right eye is fully bloomed.

*Comments:*

EmperumAn who has the moon as His left eye and the sun as the right eye (candra sUryau ca netre). The lotus on PirATTi's left hand is glanced by the moon that is EmperumAn's left eye and therefore is not blooming. The poet calls it 'adAkshiNya yogAt'. adAkshiNya also means one who is merciless. The lotus that is associated with one who is merciless is sad and wilting. The lotus on PirATTi's right hand that is 'dAkshiNyaSAI AsrayAt' one preferred by the merciful, is in full bloom. The term 'haridrSyayo' means one seen by Hari. It also represents the sun and the moon. This Slokam seems to have been composed for Vakshassthala Lakshmi. If Lakshmi is facing EmperumAn, then Her left hand will be close to His right eye and the right hand is close to the left eye. In this Slokam, we see that the left eye is seeing the left hand and the right eye is viewing the right hand. Hence, PirATTi must be on His chest so that there is congruence.

SLOKAM 154

रोमाळिं द्रागुद्धतां नाभिरन्ध्राद्

व्याळीं विद्मः पद्मगेहे भवत्याः ।

गाढोरोजस्मेर हाराग्रजाग्र-

द्रत्नं नूलं तच्छिरःस्यं प्रतीमः ॥

romALim drAk udgatAm nAbhirandhrAt

vyALIm vidma: padmagehe bhavatyA: |

gADhoroja smera hArAgra jAgrat

ratnam nUtnam tat Sira:syam pratIma: ||

From this Slokam, the poet describes in fourteen Slokams, the fine hairline ascending from Her navel and reaching to Her middle of the breasts.

*Meaning:*

Padmagehe (One who lives on the lotus)! We identify the hairline that extends from Your navel to Your breasts as a small snake. The pendant in the pearl necklace that decorates Your breasts is the gemstone on the head of the snake.

SLOKAM 155

शौरैः सूर्यात्मनोऽक्षणः समजनि यमुनेत्युद्गतेष्वेव गङ्गा

जाताङ्घ्रौ तस्य गौणी किल तदपि तवापत्यतेऽन्यत्र निन्दाम् ।

तस्याः कर्तुं तवासौ किमभवदुदरे भानुजा रोमराजी-

व्याजाद्विश्वाम्ब पत्न्या विदुरुदरभवं मुख्यवृत्त्या ह्यपत्यम् ॥

Saure: sUrAtmana: akshNa: samajani yamunA iti udgata IrshyA iva gangA

jAtA anghrau tasya gauNI kila tadapi tava apatyate anyatra nindAm |

tasyA: kartum tava asau kim abhavat udare bhAnujA romarAjI

vyAjAt viSvAmba patnyA vidur udarabhavam mukhya vrTTYA hi apatyam ||

*Meaning:*

ViSvAmba (Mother of the universe)! The river YamunA that emerged from EmperumAn's right eye (sUryan) that represents the sun became His daughter. The Deva GangA was jealous of her and so she emerged from EmperumAn's lotus feet wishing to gain greater glory. Did YamunA incarnate as the hairline on Your middle part knowing the bad intention of GangA and established her position as EmperumAn's daughter?

*Comments:*

The river YamunA is SuryA's daughter. As EmperumAn's right eye represents the sun, she is said to have emerged from His eye. Thus, she became EmperumAn's daughter. GangA was jealous of Yamane's honor. So, she decided to emerge from EmperumAn's feet, which is appropriate for a devotee and thus gained the glory that she is EmperumAn's sincere devotee. Knowing the evil intentions of GangA, the Yamuna transformed into PirATTi's hairline. One is considered as a daughter of a man only when she is born from his wife's womb. By occurring on PirATTi's stomach, Yamuna firmly established her position as EmperumAn's daughter.



*Sri Lakshmi is beautiful! - Thanks: [www.exoticindiaart.com](http://www.exoticindiaart.com)*

SLOKAM 156

जेतुं कंसारिमारात् व्यवसितमधिकामाजि सद्यस्तनक्ष्मा-

भृद्भ्यामभ्याशदेशे तव जयति तयो रोमरेखा शतघ्नी ।

दत्ते नाभी रमे सज्जघनधरणिभृन्मण्डले यन्मुखोद्यत्

तप्तायः पिण्डपातस्थलनियम कृते क्लृप्तगर्तप्रतीतिम् ॥

jetum kamsArim ArAt vyavasitam adhikAmAji sadya stanakshmA-  
bhrdbhyAm abhyASadeSe tava jayati tayo romarekhA Sataghni |  
datte nAbhI rame sajjaghanadharaNibhrt maNDale yanmukha udyat  
tapta aya: piNDa pAtasthala niyama krte klpta garta pratItim ||

*Meaning:*

name! It seems Your breasts wished to carry out a war of love with EmperumAn. They wanted to practise how to detonate a bomb in the war. They used Your navel as the hole in which the bomb is set up. Your hairline served as the wick for the bomb. The bomb that is capable of destroying hundreds of people occurs very close to the mountains that are Your breasts.

*Comments:*

sadyastana kshmA bhrdbhyAm' means two new princes. The two princes, PirATTi's breasts, decided to fight with EmperumAn (kamsAri) and used PirATTi's navel as the hole in which the bomb has to be blasted from.

SLOKAM 157

अभ्युद्गताधर रस ग्रहणाय रोम-

रेखाषडङ्घ्रिततिरम्ब पथि प्ररूढम् ।

उत्तुङ्गसङ्गतमुरोजगिरीन्द्रयुग्म-

मुल्लङ्घितुं चिरमुपायमुदीक्षते किम् ॥

abhyutgatA adhara rasagrahaNAya roma-  
rekha shaDanghri tati: amba pathi prarUDham |  
uttunga sangatam uroja girIndrayugmam  
ullanghitum ciram upAyam udIkshate kim ||

*Meaning:*

amba! Are the bees, the hairline on Your stomach, thinking about for a long time, ways to climb over the mountains that are Your breasts so that they could imbibe the amrt from Your lips?

*Comments:*

PirATTi's hairline is described as the bees. The bees wished to drink the nectar from PirATTi's lips. The swarm could not cross the tall mountains that are PirATTi's breasts. They do not find any way through them also. Hence, they are contemplating on different strategies to cross over the mountains and reach Her lips.

SLOKAM 158

रत्नावली तव रमे वरमेखलायाम्

अङ्गारपङ्क्तिरविदूरगता तु तस्याः ।

रोमावळी तदुपजातविशीर्णमूल-

धूमाकृतिं वहति शक्रमणीव नीला ॥

ratnAvalI tava rame varamekhalAyAm

angArapankti: avidUragatA tu tasyA: |

romAvalI tadupajAta viSIrNamUla-

dhUmAkrtim vahati SakramaNIva nIIA ||

*Meaning:*

rame! The rows of the rubies on Your mekhalA, the waist belt is a line of fire. Your bluish black hairline that is close to the waist belt appears like smoke that occurred from the fire.

SLOKAM 159

निःश्रेणिका नाथदृशोरुरोज-

दुर्गाधिरोहे तव रोमरेखा ।

लावण्यलक्ष्मी वरवेणिका वा

रतीशभूपाल कृपाणिका वा ॥

ni:SreNika nAtha drSo: uroja  
durga adhirohe tava romarekhA |  
lAvaNyalakshmi vara veNika vA  
ratISa bhUpAla krpANika vA ||

*Meaning:*

The hairline looks like steps to Lakshmi's breasts that appear as insurmountable highland. The hairline looks like a plait for Her. It also looks like ManmathA's dagger.

*Comments:*

EmperumAn sees PirATTi's breasts following the hairline. The hairline looks like steps to the breasts. The intertwined hairline appears as a plait. It is like a knife that cuts EmperumAn's resolution to resist the attraction of PirATTi's body.



SLOKAM 160

स त्वद्गर्भसमुद्भवोऽपि अयुतशुकसन्दायकैः सायकैः

पञ्चेषुः पितरञ्च वञ्चयति यत्पञ्चायुधं माधवम् ।

लग्ना नूनमतो जगज्जननि ते रोमावलिच्छद्मना

तातद्रोहिसुतप्रसूत्युपनता दुष्कीर्तिरेवोदरे ॥

sa tvadgarbha samudbhava api ayuta Suk sandAyakai: sAyakai:

panceshu: pitaram ca vancayati yat pancAyudham mAdhavam |

lagnA nUnamata: o jagajjanani te romAvali: chadmanA

tAta drohi suta prasUti upanata dushkIrtireva udare ||

*Meaning:*

Jagat Janani (Mother of the Universe)! How can Manmatha who is Your son torture Madhava who is Your consort and by shooting his flower arrows at Him? Your hairline looks like a sign of defame that Your stomach earned for giving birth to such a son who troubles his father.

*Comments:*

Pradyumna the son of RukmiNI and KrshNa is considered as an incarnation of Manmatha, the god of love. He shoots flower arrows at Madhavan and stirs desire in Him. Thus, the son is troubling His father and has earned shame for his mother, PirATTi. The black hairline looks like a sign of insult to PirATTi's stomach that gave birth to such a deplorable son.

mAdhava means EmperumAn and also the spring season. The spring is considered to be a friend of Manmatha. Thus he has troubled his friend and thus earned ill fame.

SLOKAM 161

रज्जुं रोमाळिरूपां गुरुकुचकलशालम्बिनीं जीवनार्थीं

मातस्त्वन्नाभिवापीपरिसरमनयन्मन्मथो जाततृष्णः ।

दृष्ट्वा तामत्यगाधामिह न पुनरलं दैर्घ्यमस्या इति श्रीः

तामौज्जत्तत्र रज्जुं न तृष उपरतिःशम्बरध्वंसिनःस्यात् ॥

rajjum romALirUpAm guru kuca kalaSa AlambinIm jIvanArthI

mAta: tvannAbhi vApI parisaram anayan manmatha: jAtatrshNa: |

drshTvA tAm atyagAdhAm iha na punaralam dairghyam asyA: iti SrI:

tAm aujghat tatra rajjum na trsha uparati: Sambaradhvamsina: syAt ||

*Meaning:*

mAta: SrI! Did the thirsty Manmatha tie a rope around the pots that are Your breasts wishing to get water from Your navel, the well? Did he leave the rope near the well thinking that the rope is not sufficiently long to reach the water in the well? One who spoils the water can never quench his thirst.

*Comments:*

This Slokam is an example of Sri VenkaTAdhvani kavi's exquisite imagination. It seems Manmatha was thirsty. Wishing to get the water from the well that was PirATTi's navel, he tied a rope - the hairline - to the neck of the pots, Her breasts. However, he realized that the rope was not long enough to reach the depth of the well (as it stopped at the beginning of the navel) and abandoned the rope near the well. **Sambaradhvamsi** means one who killed the asurA, Sambara. Pradyumna killed Sambara. Pradyumna is an incarnation of Manmatha. **Sambaram** also means the knot that women wear in the front of their saris. "**Sambaradhvamsina: trsha uparati: na syAt**". **Samabram** also means water (to quench thirst). During the love war, when the **Sambaram** is to be removed (**Sambara dhvamsam**), the Lord becomes **Sambara dhvamsi** in love war with His PirATTi.

SLOKAM 162

ऋत्विक्रमे रतिमखे ननु यौवनात्मा

नाभीबिलावदुयुतोदरवेदिकायाम् ।

यूपं मिनोति तव लोमलतास्वरूपं

शङ्केऽस्य सङ्गतमुरोजयुगं चषालम् ॥

rtvikrame ratimakhe nanu yauvanAtmA  
nAbhI bila avaTayuta udara vedikAyAm |  
yUpam minoti tava lomalatAsvarUpam  
Sanke asya sangatam urojayugam cashAlam ||

*Meaning:*

name! Did Your youth, the performer of Manmatha yAgam, consider Your navel as the pit to plant the staff or the yUpa stambham? Did he consider Your hairline as the rope to tie the yupa stambham (sacrificial post)? I consider Your breasts as the pots associated with the sacrifice.

*Comments:*

The place where the yAgam is performed is called 'vedi'. PirATTi's stomach is the vedi - udara vedi. The performer of the yAgam is called 'rtvik'. Here PirATTi's youth is considered as the rtvik. A tall pole planted near the vedi is called yUpa stambham. The hole in which a stick is planted and to which the sacrifice for the yAgam is tied is called 'cashAlam'. cashAlam is tied at the tip of the yUpa stambham. Here PirATTi's breasts are seen at the end of Her hairline that is the rope which ties the cashAlam.

SLOKAM 163

रतीशमातस्तव रोमवल्लिका-

मयी मनोज्ञा यमुना पुनातु माम् ।

वलित्रयं यत्र तरङ्गविभ्रमं

बिभर्ति हारांशुचयश्च फेनताम् ॥

ratISa mAta: tava romavallika

mayI manoj~nA yamunA punAtu mAm |

valitrayam yatra taranga vibhramam

bibharti hArAmSu caya: ca phenatAm ||

*Meaning:*

ratISa mAta: (Mother of Manmatha)! Let the YamunA that is Your hairline purify me. The three folds of Your stomach appear as three waves in the YamunA and the rays from Your pearl necklaces appear as the foam on top of the waves.

SLOKAM 164

स्तनाद्रिभाजि स्थिरहारशोभा-

सुधाम्बुधौ रोमलता मुरारेः ।

वटच्छदः स्यादुदरं तवाम्ब

वलित्रयं चित्रमिहोपधानम् ॥

stanAdribhAji sthirahAraSobhA

sudhAmbudhau romalata murAre: |

vaTacchada: syAdudaram tava amba

valitrayam citram iha upadhAnam ||

*Meaning:*

amba! The three folds on Your stomach appear as pillows for Your hairline that appears like the pupil leaf for EmperumAn who is kALamegham. Your stomach is like the waveless tirupArkkaDal as it is white from the rays emanating from Your pearl necklaces. Your breasts are like the Mandara Mountains in the tirupArkkaDal.

*Comments:*

The folds on PirATTi's stomach are called 'citra valitrayam'. It is a colorful pillow whose color came from the ornaments on Her neck and body. Her hairline is considered to be EmperumAn as both are black in color.

SLOKAM 165

नाभीसरोरोधसि नाळिकेर-

द्रुमभ्रमं रोमलता ददाति ।

तदग्रलग्नौ तनुतस्तव श्रीः

स्तनौ पुनस्तत्फलयुग्मशङ्काम् ॥

nAbhIsara: rodhasi nALikera-  
druma bhramam romalatA dadAti |  
tadagra lagnau tanutastava SrI:  
stanau puna: tat phalayugma SankAm ||

*Meaning:*

SrI! Your majestic and deep nAbhi (navel) gives the impression of a deep pond. Your hairline near Your navel creates the illusion of coconut trees near the pond. Your breasts present at the top of the hairline appear to be like the coconuts.

SLOKAM 166

नाभीसरश्चिरमगाधतरं विधाय

नारायणप्रणयिनि श्रमिणा विधात्रा ।

रोमावळी तव विभाति तटे तदीये

क्षिप्तेव तत्खननहेतुरयश्शलाका ॥

nAbhIsara: ciram agAdha taram vidhAya

nArAyaNpraNayini SramiNA vidhAtrA |

romAvaLI tava vibhAti taTe tadIye

kshipteva tatkhanana hetu: aya: SalAkA ||

*Meaning:*

nArAyaNa praNayini (Love of nArAyaNa)! Your navel and the hairline near it appear as if Brahma who grew tired of digging a deep pond for a long time left the digging tool (SalAkA - kaDappArai) near it.

SLOKAM 167

सरितो गिरितोऽवतीर्य निम्नं

प्रविशन्त्यम्ब तवात्र नाभिगतात् ।

तनुरोमलता कळिन्दजाऽहो

स्तनशैलान्तिकमारुरुक्षतीव ॥

sarita: girita: avatIrya nimnam

praviSanti amba tavAtra nAbhigartAt |

tanu romalatA kaLindajA aho

stanaSaila antikam ArurukshatIva ||

*Meaning:*

amba! All the rivers flow from a high mountain to a low land and flows from there. Your hairline that has sweat droplets looks like a river that is trying to climb the tall mountains that are Your breasts from Your navel.

*Comments:*

A river always flows from a high land to a low land. Here PirATTi's hairline and the sweat on it seem to defy this phenomenon by trying to go from a low land that is Her navel to the highland that is Her breasts.



SLOKAM 168

दायादः पितुरेष नाभिकमले दामोदरस्यैधते

धातेत्येवमसूययेव जननि प्रेषुस्ततोऽप्युच्छ्रयम् ।

नाभीकूपसमुत्थरोमलतिका नाळाग्रजाताद्भुत-

स्फारोरोज सरोज कोशयुगमध्यास्ते सुतस्ते स्मरः ॥

dAyAda: pitu: esha nAbhikamale dAmodarasya edhate  
dhAtA ityevam asUyayeva janani prepsu: tatopi ucchrayam |  
nAbhIKUpa samuttha romalatika nALa agrajAtAt adbhuta-  
sphAra urojasaroja koSayugam adhyAste suta: te smara: ||

*Meaning:*

Janani (Mother)! Your son Manmatha was jealous of Brahma who resides on the lotus that decorates EmperumAn's navel. He wanted to reside at a place higher (ucchrayam) than Brahma's seat. He chose therefore to exist on Your twin breasts that are like the lotuses at the top of the stem that is Your hairline and in the pond that is Your navel while You reside on EmperumAn's chest. The breasts are at a higher level than the navel and therefore Manmathan, the son of RukmiNI chose that location.

*Comments:*

PirATTi's son wanted to occupy a higher seat than Brahma. He did that by appearing on PirATTi's breasts that are like the lotuses on Her navel. She Herself exists on EmperumAn's chest.

Brahma had to satisfy himself that He is existing on EmperumAn's body while Manmatha is existing on PirATTi who is held at a high position by EmperumAn who supports Her on His chest.

SLOKAM 169

जित्वा जगन्ति विशिखैर्जगदम्ब जैत्र-

स्तम्भं तवाङ्गभुवि रोमलताच्छलेन ।

मिन्वन् मनोजनृपतिर्जितलोकसंख्यां

मूले किमस्य तिसृभिर्यलिखद्वलीभिः ॥

jitvA jaganti viSikhai: jagadamba jaitra-  
stambham tavAngabhuvi romalatAcchalena |  
minvan manojanrpati: jita lokasamkhyAm  
mUle kim asya tisrbhi: vyalikhat valIbhi: ||

*Meaning:*

Jagadamba! Did the Emperor Manmatha create Your hairline as the victory pillar to display his success of conquering the whole world and did he show the three worlds he won by the three lines near it?

*Comments:*

It is customary for kings to build victory pillars to establish their success in wars. Here Manmatha is flaunting his success in the war where he has conquered all the worlds as no one can resist the desire he stirs in them with his flower arrows. To represent the three worlds he conquered, Manmatha has drawn three lines that are the three folds on PirATTi's stomach.

SLOKAM 170

जगत्त्रयी चेतन जन्महेतौ

वलित्रयी भाति तवोदरेऽस्मिन् ।

नारायणप्रेयसि नाभिकूप-

निपानसोपानपरम्परेव ॥

jagattrayI cetana janmahetau  
valitrayI bhAti tava udare asmin |  
nArAyaNapreyasi nAbhikUpa  
nipAna sopAna parampareva ||

*Meaning:*

nArAyaNa preyasi (The love of nArAyaNa)! Your stomach that is the birthplace of everything in the three worlds, has the three folds that appear like steps to get into the well that is Your navel to drink water.

SLOKAM 171

स्नातस्य नाभिसरसि ध्रुवमब्धिकन्ये

सञ्जग्मुषो रतिपतिव्रतिनः समाधिम् ।

आषाढमेव कलये तव रोमराजिम्

आस्यं वलित्रितयमस्य च दर्भकूर्चम् ॥

snAtasya nAbhi sarasi dhruvam abdhikanye

sanjagmusha: ratipati vratina: samAdhim |

AshADham eva kalaye tava romarAjim

AsyAm valitritayam asya ca darbhakUrcam ||

*Meaning:*

abdhi kanye (Daughter of the ocean)! I consider the hairline on Your stomach as the palAsa staff of the celibate, Manmatha who has bathed in the sacred river that is Your navel and has controlled his mind. The three lines on Your stomach are like the seat created by darbha grass for his sitting.

*Comments:*

A brahmacAri has to bathe in the sacred river in the morning and perform sandhyA vandanam and practice mind control. During this procedure, he keeps palAsa daNDam (a staff) with him and sits on a seat made of darbha grass. PirATTi's hairline is considered as the staff and the folds on Her stomach, the seat of Manmatha who is said to be the celibate.

SLOKAM 172

नाभीवापीसविधभुवि ते यौवनारामवृद्धयै

न्यस्तं रोमावलिमय घटीयन्त्रदारु स्मरेण ।

मूले तस्य स्फुरति रचितं पादविन्यासहेतोः

सोपानानां त्रितयमुदधेः पुत्रि वल्यात्मना किम् ॥

nAbhIvApI savidha bhuvi te yauvanArAma vrdhdyai  
nyastam romAvalimaya ghaTIyantradAru smareNa |  
mUle tasya sphurati racitam pAdavinyAsa heto:  
sopAnAnAm tritayam udadhe: putri valyAtmanA kim ||

*Meaning:*

udadhe: putrI (Daughter of the ocean)! Did the gardener Manmatha plunge a pole,  
Your hairline, near the well that is Your navel? Are the folds on Your stomach the  
steps for him to plant his feet firmly near the pole?

*Comments:*

PirATTi's youth is the garden that is managed by Manmatha, the gardener. He  
waters the plants in the garden from the well that is Her navel by drawing water  
with the help of a pulley attached to the pole that is Her hairline. The folds on  
Her stomach are the steps where the gardener places his foot during the process  
of pumping water from the well.



*nchitraklekha*

*EmperumAn is a prisoner of tAyAr's beauty!  
Thanks: Sou R Chitraklekha*

SLOKAM 173

दीर्घं नाभीविवरसरसो देवि गम्भीरिमाणं

स्पष्टं द्रष्टुं वृषगिरिपतेरक्षमावक्षिमीनौ ।

गाम्भीर्यैकास्पदमपि रसैः पूरितं मानसं यत्

तस्य स्वैरं पतति जलधेः पुत्रि तत्रैव नित्यम् ॥

dIrgham nAbhIvivara sarasa: devi gambhIrimANam  
spashTam drashTum vrshagiripate: akshamaU akshimInau |  
gAmbhIrya ekAspadamapi rasai: pUritam mAnasam yat  
tasya svairam patati jaladhe: putri tatraiva nityam ||

*Meaning:*

Devi ! Jaladhe: Putri (Daughter of the ocean)! It is obvious that SrInivAsan's eyes that are the fish are not capable of measuring the depth of the pond that is Your navel. Even though they (the eyes) have reasons to change their preference, they do not seem to be going away from the pond.

*Comments:*

EmperumAn's eyes are always enjoying the beauty of PirATTi's navel. It is the pond in which SrInivAsan's eyes are swimming eternally. Even though SrInivAsan prefers many other things and has reason to change His glance, His mind and eyes do not seem to leave Your navel. The fish (the eyes of the Lord) are eternally swimming in the deep waters of the nAbhi resembling the lake mAnasarovar.

SLOKAM 174

आश्रित्य सज्जघन हस्तिगिरिस्थितायां

पञ्चायुधो भृशमुदञ्चति देवि काञ्च्याम् ।

नाभीमनन्तसरसीं कलये खगेन्द्र-

स्तम्भं च रोमलतिकां वळिधिष्ण्यभाजम् ॥

ASritya sajjaghana hastigiri sthitAyAm

panhAyudha: bhrSam udancati devi kAncyAm |

nAbhIm anantasarasIm kalaye khagendra-

stambham ca romalatikAm vaLi dhishNya bhAjam ||

*Meaning 1:*

Devi ! EmperumAn is enjoying His glory in Kaancipuram that has Hastigiri where rain clouds are seen continually. Hence, I consider Your navel as the ananta saras (Temple PushkaraNI) and the hairline along with the folds on Your stomach as the GaruDa stambham.

*Meaning 2:*

Devi ! Manmathan is dancing on Your waist band that is as big as the Hastigiri at KaancI, the waist ornament (oTTiyANam) of the world.

*Comments:*

EmperumAn, Varadan in KaancI is the rain cloud, mukti mazhai, who is present on the Hastigiri. The ananta saras pushkaraNI in KaancI is PirATTi's navel and the GaruDa stambham is Her hairline with the folds holding it.



SLOKAM 175

जघनपुलिनवत्यां केशशैवालभाजि

त्रियुगनयनमीनैस्तृष्णया सेवितायाम् ।

त्वयि रसभरितायां दिव्य सौन्दर्यसिन्धौ

नलिनमुखि विधत्ते नाभिरावर्तशोभाम् ॥

jaghana puLinavatyAm keSaSaivAla bhAji  
triyuganayana mInai: trshNayA sevitAyAm |  
tvayi rasabharitAyAm divya saundarya sindhau  
naLinamukhi vidhatte nAbhi: AvartaSobhAm ||

*Meaning:*

naLina mukhe (One with a pretty face)! Your body is like a beautiful river. The front part of Your waist that is raised, is like an island in the river. VirAT PurushA's thousand eyes that are fishes enjoying the beauty of Your body. Your body that stirs srngAra rasam or desire by its beauty, displays the whirlpool that is Your navel.

*Comments:*

In this Slokam, PirATTi's body is equated to a river. The front part of Her waist is the island, Her hair is the algae that float in the river, the thousand eyes of VirAt purushA who has the six supreme qualities feast on its beauty; they are the fishes that are enjoying the water of the river. PirATTi's circular navel is the whirlpool in the river.

SLOKAM 176

त्वन्मध्ययष्टिं परिवेष्ट्य शेते

नाभीबिलान्ते रशनापृदाकुः ।

असावपूर्वः कमले यदीया-

न्यङ्गानि सर्वाणि च रत्नवन्ति ॥

tvanmadhya yashTim pariveshTya Sete

nAbhIbila ante raSanA prdAKu: |

asau apUrva: kamale yadIyAni

angAni sarvANi ca ratnavanti ||

*Meaning:*

Kamale! Your waistband that was mentioned before is the snake that stays in Your navel, the anthill. It encircles the pole that is Your waist and sleeps there. This rare snake has the ruby gemstones all throughout its body.

*Comments:*

From this Slokam, the poet describes in nine Slokams the beauty of PirATTi's waistband. It is called 'Kaanci' or 'OTTiyANam' in Tamil. The poet says that PirATTi's Kaanci is the rare snake that sleeps in PirATTi's navel, the hole, after encircling Her waist, the pole. This special snake is studded with the ruby gemstone throughout its entire body, the Kaanci is decorated with ruby gemstone all along its entire length.

SLOKAM 177

मध्यात्मना जननि शब्दगुणेन योगात्

जग्राह शब्दमतुलं रशनागुणस्ते ।

शौरश्रवो वियति सौति सुखं स शब्दैः

तुष्ट्यै विशिष्य किल शिष्यगिरो गुरोस्स्युः ॥

madhyAtmanA janani SabdaguNena yogAt

jagrAha Sabdam atulam raSanA guNaste|

Saure: Sravo viyati sauti sukham sa Sabdai:

tushTyai vishishya kila Sishyagira: guro: syu: ||

*Meaning 1:*

Janani! Your KaancI acquired the quality of sound from the AkASam, Your waist that it is associated with. It gladdened EmperumAn's ears with the quality of its sound.

*Meaning 2:*

Janani! A studious scholar learnt the nuances of vyAkaraNam by staying with the learned. He gladdened his teacher with his discourses on the topic.

*Comments:*

In this Slokam, PirATTi's KaancI is compared to a student interested in learning. PirATTi's waist is slender and invisible like the sky-AkASam. The quality of AkASam is Sabdam or sound. As PirATTi's KaancI is associated with Her waist, it acquired the quality of Sabdam from the AkASam. The KaancI is decorated with small bells that jingle and create a beautiful sound. Thus, the KaancI acquired the Sabdam from AkASam.

A student who is interested in Sabda SAstram, stays with experts of vyAkaraNam and learns all the intricacies of the SAstram. The KaancI (mekhalA) brings happiness to EmperumAn who hears the sound from the bells on it. The student makes his teacher happy by his scholarly discourses. The AkASam associates with the j~nAnendriyam, ear and comprehends the sound. Hence, the ear is called AkASam.



SLOKAM 178

रतितन्त्ररहस्यमम्ब शब्दै-

रमणीयैर्विशदं प्रकाशयन्ती ।

रसनैव रतिप्रियस्य नूनं

रशनाऽसाविति लेखकप्रमादः ॥

rati tantra rahasyam amba Sabdai:

ramaNIyai: viSadam prakASayantI |

rasanaiva ratipriyasya nUnam

raSanA asau iti lekhaka pramAda: ||

*Meaning:*

amba! The real 'rasanA' is the tongue of ManmathA. It expresses the esoteric kAma SAstra or the philosophy of love explicitly through its beautiful words shamelessly. If anyone calls your waistband as raSana instead of rasanA it is only due to his oversight.

*Comments:*

The tongue is called 'रसना rasanA'. The waistband is called 'रशना raSanA'. The poet says that the waistband should be really called 'rasanA' instead of 'raSanA' as it expresses all the love acts of EmperumAn explicitly by its sound. It is an error if anyone calls its 'raSanA' instead of 'rasanA'.

SLOKAM 179

उपाश्रिता मध्यममब्धिकन्यके

मणिप्रभाभिः शमितोत्तमस्थितिः ।

असौ कृतश्रीमदनादरा रमे

न मेखला न प्रतिभाति मे खला ॥

upASritA madhyamam abdhikanyake

maNiprabhAbhi: SamitA uttamasthiti: |

asau krta SrImadanAdarA rame

na mekhala na pratibhAti me khala ||

*Meaning:*

abdhikanye! Your waistband, mekhala, seems like a 'khala' an evil person (kayavan) to me. It is encircling Your waist. It has removed the darkness with the light from the gemstones on it. Manmatha supports it (SrImadana AdarA).

*Comments:*

In this Slokam, the poet calls PirATTi's waistband as 'khala' or an evil person by his intelligent usage of words. The waistband is present in the 'madhyamam' or the middle portion of PirATTi's body (madhyamam upASritA). The evil person has mediocre (madhyama) qualities. When in a good position (uttamasthiti), he insults those with j~nAnam and bhakti (SrImat anAdarA). It is at the waistband that Manmatha (SrImadana), supports (AdarA). Thus, the Kavi says that the mekhala appears to him as khala or an evil person. The poet does not want to call anything associated with PirATTi as evil. He uses double negative, 'do not appear as an evil person, not (na pratibhAti na). A double negative also firmly establishes that positivity of something.

SLOKAM 180

यदनन्तपाणिनिहितं सुमध्यमे

वलते सुवर्णमयसूत्रमम्ब ते ।

गुणवृद्धिमान् प्रकृतिशोभनोऽमुना

नियतं सुशब्दनिचयोऽभिधीयते ॥

yat ananta pANinihitam sumadhyame  
valate suvarNamaya sUtram amba te |  
guNavrddhimAn prakrtiSobhano amuna  
niyatam suSabda nicaya: abhidhiyate ||

*Meaning:*

amba! The waistband that EmperumAn has tied at Your waist is encircling Your waist. Natural sweet sounds emanate from it naturally that is pleasing to the ears.

*Comments:*

This Slokam has another interpretation.

The land between the Himalayas and vinda mountains is called Aryavartam. vyAkaraNa SAstram/Sabda SAstram was popular in this area. The rshis PaNini wrote the vyAkaraNa sUtram, while Patanjali muni wrote the bhAshyam or commentary for it. The vyAkaraNa sUtram is based on fourteen Sanskrit letters like 'अ a, इ i, उण् uN, ऋल्क् rIk, ए e and ओङ् ong'. The letters 'a, i, u' are called

guNam. अ A, ऐ ai and औ au are called vrtti. Every word has prakrti and vikrti.

Based on these rules, auspicious sounds and words based on them are created. From Lord SivA's small drum (Damarukam) on his upper right hand, the sound of the 14 letters arise and they are linked to the rhythm of the birth and the death of the jantus of the world .



*'Her kAnCI makes veda swarams!' - Thanks: [www.exoticindiaart.com](http://www.exoticindiaart.com)*



SLOKAM 181

श्रुतिमञ्जुनादनिचयैरभिरामा

सवलग्ननाभिजघनद्युतिहेतुः ।

विलसन्त्यनन्तसरसाक्षियुगाय

स्वदते मुकुन्ददयिते तव काञ्ची ॥

SrutimanjunAdanicayai: abhirAmA  
savalagna nAbhijaghanadyuti hetu: |  
vilasanti anantasarasAkshiyugAya  
svadate mukundadayite tava kAncI ||

*Meaning 1:*

mukunda dayitr (Consort of Mukunda)! Your kAncI has a melodious sound. It is associated with Your waist and Your navel. It glows with the ruby gems that decorate it. Your kAncI that is desired by EmperumAn's eyes is glowing.

*Meaning 2:*

Consort of Mukunda! Your kAncI that reverberates with the chanting of the VedAs, was the origin for the emergence of EmperumAn during Brahma's aSvamedha yAgam. It glows with the presence of ananta pushkaraNI, the temple tIrtham.

*Comments:*

In this Slokam, the poet compares PirATTi's waistband, the kAncI to the place Kaancipuram. The waistband is musical with the sounds from the bells on it. The town KaancI has Brahmins chanting VedAs. The mekhala adds to the glow of the front of PirATTi's waist and Her navel. Brahma (nAbhija) helped in the emergence of EmperumAn (ghanadyuti hetu) who has the hue of a water-laden rain cloud. PirATTi's waistband kAncI is pleasing to EmperumAn's eyes (ananta sarasa akshiyugAya). The glorious town KaancI has the pushkaraNI, ananta saras (anantasarasA vilasanti).

SLOKAM 182

काञ्चीं मुक्तिक्षेत्रमाहुर्जगत्यां

इन्धे चित्रा तावकी देवि काञ्ची ।

अप्यार्याणां योगिनां मोक्षहेतोः

चेतो यस्यां बध्यते तार्क्ष्यकेतोः ॥

kAncIm muktikshetram Ahu: jagatyAm

indhe citrA tAvakI devi kAncI |

api AryANAm yoginAm mokshaheto:

ceto yasyAm badhyate tArkshyaketo: ||

*Meaning:*

Devi! People say that Your kAncI (mekhalA) grants liberation, glows with many gems. EmperumAn who grants moksham to AcAryAs and bhakti yogis and who has GaruDA as His emblem on His flag is enchanted by KaancI.

*Comments:*

KaancI is one among the seven kshetrams that grant liberation. 'ayodhya mathurA mAyA kASI kAncI hi avantika purI dvAravatI caiva saptaitA: muktidAyakA:' is a praise for KaancI as one of the seven mukti kshetrams. Swami Desikan says 'mukti tarum nagarEzhil mukyamAm kacchi'.

In this Slokam, the poet says that KaancI is so glorious because of PirATTi. The ornament KaancI is decorated with jewels, it attracts EmperumAn attention. It ties his heart. The kshetram, KaancI where SrI VaradarAja PerumAL resides, is the kshetram most preferred by EmperumAn. It is the kshetram that grants mukti as it has PerundEvi tAyar who attracts PerumAL with her beauty and intercedes on our behalf for our liberation.

SLOKAM 183

लब्धवासमधिकाञ्चि देवि सत्

रत्नजातमभिजातदीप्तिकृत् ।

कंसहिंसनकटाक्षपात्रतां

विन्दतीति क इवात्र विस्मयः ॥

labdhavAsam adhikAnci devi sat  
ratnajAtam abhijAta dIptikrt |  
kamsahimsana kaTAKsha pAtratAm  
vindati iti ka iva atra vismaya: ||

*Meaning 1:*

Devi! Kaanci that is bejeweled with stones that spread their rays in all directions and that has the best quality ruby stones is the object of the glances of Bhagavan who killed Kamsa. Wonderful!

*Meaning 2:*

Devi! The kshetram, Kaanci where those with supreme satvika gunam live permanently is the place that attracts the attention of Krishna, the vanquisher of Kamsa.

*Comments:*

The village, araNipAlai, is near Kaancipuram. Sri VenkaTadhvari Kavi was a great devotee of Sri VaradarAja PerumAL of Kaancipuram. He composed 'SraavanAnadam' in honor of Sri VaradarAja PerumAL. This Slokam and the one above display the immense love the poet has for the kshetram, Kaanci. In this Slokam, the poet talks about the residents of Kaanci as those born in honorable families and with good qualities.

SLOKAM 184

अल्पादल्पं त्वद्वलयञ्च लग्नं

वासस्तस्मिन्नर्थतः शब्दतश्च ।

अम्ब स्नेहादम्बरं वीक्ष्य काञ्ची-

दम्भाद्विद्युत्तत्र विद्योतते किम् ॥

alpAdalpam tvadvalagnam ca lagnam

vAsa: tasmin arthata: Sabdata: ca |

amba snehAt ambaram vIkshya kAncI-

dambhAt vidyut tatra vidyotate kim? ||

*Meaning:*

amba! The mekhala on your waist is exquisite like the lightning. How did the lightning come to your waist? Did it get confused that your slender waist and your dress were the AkASam?

*Comments:*

PirATTi's mekhala is bright like the lightning. The poet questions how the lightning that is on the sky ended up on Her waist. He wonders whether the lightning got confused with the non-existent PirATTi's waist and Her vastram were the sky (ambaram). The word 'ambaram' means vastram (dress) and AkASam. One cannot touch or feel the AkASam and so one wonders whether it exists or not. Similarly PirATTi's waist is so slender that one wonders whether it exists or not. PirATTi is wearing the ambaram on Her waist. Hence the lightning reached ambaram that was on Her waist since it exists on ambaram, its natural home.

SLOKAM 185

अक्ष्यपदादणुतस्तव मध्या-

दम्ब रमे वरमम्बरमेव ।

अस्य हि वैभवमस्तविवादं

विप्रतिपन्नमनैन्द्रियकत्वम् ॥

akshi apadAt aNuta: tava madhyAt

amba rame varam ambarameva |

asya hi vaibhavam asta vivAdam

viprati pannam anandriyakatvam ||

*Meaning:*

amba, rame! The ambaram (sky) is superior to Your waist. The waist is so tiny and slender it cannot be seen. Everyone accepts the vibhutvam or all encompassing nature of the AkASam (ambaram) that is visible over that of Your waist that is invisible.

*Comments:*

From this Slokam, the kavi describes in ten Slokams, PirATTi's waist. PirATTi's waist is atomic in size like the 'paramANu'. The tArkikAs argue that the ambaram (sky) is not visible while the VedAntis argue otherwise. In spite of this, both of them agree that the ambaram infiltrates everything. Thus, they accept its vibhutvam. No one accepts the Vibhutvam of something that is invisible, PirATTi's waist. Thus the waist is finer in dimension than even the sky.

SLOKAM 186

अण्वप्यदस्तव वलग्नमिहाम्ब काञ्ची-

मप्यम्बरं स्तनभरञ्च बिभर्ति युक्तम् ।

आहुर्यतो द्वयणुककारणमप्यणुं तम्

आधारमत्र कतिचिज्जगतोऽखिलस्य ॥

aNvapi ada: tava valagnam iva amba kAncIm

api ambaram stanabharam ca bibharti yuktam |

Ahu: yata: dvyaNu kakAraNam api aNum tam

AdhAram atra katicit jagata: akhilasya ||

*Meaning:*

amba! Even though Your waist is very fine, it is fitting that it is supporting Kaanci, EmperumAn and your breasts. As ParamANu is said to be the supporter/ or cause for everything in this world, as some say, it is no wonder it is supporting these three things.

*Comments:*

The poets says that it is not surprising that PirATTi's waist even though of a fine dimension, is supporting the town KaancI, EmperumAn and her breasts. The sage Gautama in his naiyAyika philosophy that states that matter, paramANu, is the cause of the Universe. They say that two paramANus join to form 'dviyaNukam', three to form 'triyaNukam' and that is how this world is created. As the paramANu is the material cause of this Universe, PirATTi's waist that is paramANu is easily supporting the three things mentioned in the Slokam. KaancI means, PirATTi's waist belt and the city of Kaanci. It says that PirATTi supports the residents of KaancI and looks after their welfare. She supports ambaram-the dress. ambaram also represents BhagavAn. In Sanskrit, that wherever 'va' occurs it can be replaced with 'ba'. This is known as *vabayorabheda*. Thus, 'amvaram' the supreme became 'ambaram' the dress, and BhagavAn.

SLOKAM 187

कार्श्यं दृष्ट्वा कमलनयने नेत्रमेकं भवत्या

दत्तं मध्यं प्रति तव पतिस्तत्र तु स्पर्धयेव ।

नेत्रद्वन्दं रुचिरमदिशत्तद्विचित्रं त्रिनेत्रो

जातोऽप्येष प्रथयति कथं संपदं शम्बरारेः ॥

kArSyam drshTvA kamalanayane netramekam bhavatyA

dattam madhyam prati tava patistatra tu spardhayeva |

netradvandam ruciramadiSat tat vicitram trinetro

jAto api esha prathayati katham sampadam SambarAre: ||

*Meaning:*

Kamalanilaye (The one who has the lotus as Her residence)! You gave a piece of superb garment to a pauper pitying his poverty. EmperumAn who became jealous of Your generosity gave him two more garments. Hence, he became one with three garments. It is surprising that such a waist encourages growth of 'Manmatha-desire'.

*Comments:*

The word 'netram' used in this Slokam, means 'vastram' or dress. PirATTi saw a person whose dress and behavior indicated his extreme poverty. 'madhyam' means middle, the waist, and also one who has lowly status- behavior. She felt sorry for him and offered him one garment. She blessed him with Her kaTAKsham. 'ekam netram' means one dress, and also the vision from one eye. Looking at this, EmperumAn felt that He should also offer something for the poor man and gave him two dresses. He gave him 'netra dvandvam'. A slight glance from PirATTi earns the full kaTAKsham of EmperumAn for the devotee. Now the person became one with 'tri netram' three garments or three eyes. Siva is popularly called as 'trinetra'. However, Siva burnt Manmatha while the trinetrām is increasing EmperumAn's Manmatha sambandham towards PirATTi. The poet wonders how this is possible.

SLOKAM 188

पयोजनाभप्रियपत्नि विष्णु-

पदारविन्दव्यपदेशमेव ।

निरीक्ष्य मध्ये नियमेन तत्र

नेत्रं मुदा त्वं निदधासि नूनम् ॥

payoJanAbhapriyapatni vishNu-

padAravinda vyapadeSameva |

nirIkshya madhye niyamena tatra

netram mudA tvam nidadhAsi nUnam ||

*Meaning:*

PayoJanAbha priyapatni (The beloved wife of PadmanAbha)! You grant your glance even to a lowly being, if he is EmperumAn's devotee. It is for sure that you are decorating your body with garments only because you are BhagavAn's devotee.

*Comments:*

PirATTi showers Her grace on a person if he is nArAyaNA's devotee even if he is a lowly person. It is definitely true that you are decorating your middle portion 'madhyam' with dresses only because it belongs to BhagavAn and not because it is your body.



SLOKAM 189

नेत्रेण नीरनिधिपुत्रि नितान्तयोगात्

मध्यं न चाक्षुषमिति क्षममेव मातः ।

आसन्नतापि सुतरामतिदूरतेव

प्रत्यक्षतां प्रतिरुणद्धि यथाऽञ्जनादौ ॥

netreNa nIranidhiputri nitAntayogAt  
madhyam na cAkshusham iti kshamameva mAta: |  
AsannatApi sutarAm atidUrateva  
pratyakshatAm pratiruNaddhi yathA anjanAdau ||

*Meaning:*

nIranidhiputri (Daughter of the tirupArkkaDal)! Your waist is closely associated with Your eyes and hence is invisible. Just as the fact that distant objects are hard to see, those that are very close like the collyrium in the eye are also not seen by the eye.

*Meaning:*

This Slokam is also a play on the word 'netram'. PirATTi's 'madhyam' is said to be closely associated with 'netram'. She wears the garment 'netram' on Her 'madhyam'. The poet says that the madhyam is invisible to netram as it is very close to it like the black unguent, anjanam, in the eye. The real meaning is that the waist is so slim that it escapes being seen.

SLOKAM 190

अत्यल्पभावात्तव देवि मध्यो

हरेः कटाक्षाविषयो यतोऽभूत् ।

अतुल्यकल्याण गुणाश्रयस्यापि

अजस्रबन्धोऽस्य किलानुरूपम् ॥

atyalpabhAvAt tava devi madhya:

hare: kaTAKshAvishaya: yata: abhUt |

atulya kalyANaguNa ASrayasyApi

ajasrabandha: asya kila anurUpam ||

*Meaning:*

Devil! As your waist is so slim, it did not catch EmperumAn's glance. His glance removes samsAra bandham. Even while being the place of Supreme kalyANa guNam, it is still continuing its samsAram.

*Comments:*

The actual meaning of the Slokam is that PirATTi's waist 'madhyam' is very slender and has all the auspicious qualities and is associated with golden string 'ajasrabandham' or the kaancI.

Here the poet interestingly twists the words and give another meaning that PirATTi's waist that is so thin escaped being seen by EmperumAn's eyes, whose glances remove the samsAra bandham of anyone being perceived by it. So, Her waist still has samsAram. For anyone even with all auspicious attributes, samsAram will continue unless the Lord's glances fall on him.

SLOKAM 191

सुराशनश्रीप्रथने निदान-

मुपेन्द्रसंतोषकृदब्धिकन्ये ।

वलग्नमेतत् रुचिरोरुरम्भा-

विलग्ननेत्रं कलये बलग्नम् ॥

surASanaSrI prathane nidAnam  
upendra santosha krt abdhikanye |  
valagnametata ruciraorurambhA  
vilagna netram kalaye balagnam ||

*Meaning:*

abdhikanye (Daughter of the ocean)! I consider Your waist as Indra. Your waist is the reason for enhancement of the beauty of Your KaancI. Indra was the reason for the emergence of amrt. Indra causes happiness to his brother, Upendra, Sriman nArAyaNan. You cause happiness to Indra's brother also. Your waist supports the beautiful, plantain tree-like thighs. I consider your waist as Indra who has eyes on the apsaras, RambhA with beautiful thighs.

*Comments:*

In this Slokam, the poet has wisely used the terms to equate PirATTi's waist to the King of DevAs, Indra. "surASanaSrI prathane nidAnam' when split as 'su + raSanaSrI + prathane + nidAnam' means it is the reason for enchancing the beauty of the mekhala (rASanaSrI). When it is split as 'sura + aSana + prathane + nidAnam' it means he is the reason for the creation of amrt that is the food of surAs or DevAs.

Both PirATTi and Indra cause happiness to Upendra, nArAyaNan.

The term 'ruciraorurambhA vilagna netram' when split as 'rucira + UrurambhA + vilagna + netram' means it contains the dress (netram), that is associated (vilagna) with the beautiful (rucira) banana tree like thigh (UrurambhA). When split as 'ruciroru + rambhA + vilagna + netram' it means 'has his eye feasting on the beautiful Rambha who has exquisite thighs.



SLOKAM 192

परमाणुषु मातरादिमं यदिदं कोशकृदाह मध्यमम् ।

अमरः किल पामरस्ततः स बभूव स्वयमेव मध्यमः ॥

paramANushu mAta: Adimam yadidam koSakrdAha madhyamam |

amara: kila pAmara: tata: sa babhUva svayameva madhyama: ||

*Meaning:*

mAta:! The poet Amarasimhan said that Your waist that is finer than the 'paramANu' could be represented by the word madhyamam. By saying this he himself became a mediocre poet. The play is on the word madhyamam in amara nigaNDu, which can mean waist, mediocre (not adhamam) and wrist.

*Comments:*

tArkikAs claim that 'paramANu' is the basic building block of everything. This primary particle is so small and fine that it is invisible to the observer. Amarasimhan says that PirATTi's waist is finer than the 'paramANu'.

SLOKAM 193

अधिकाञ्चि तथाभिवृद्धिमत्यापि

अभिजातः श्रुतिमञ्जुशब्द पङ्क्त्या ।

अतिभङ्गुर एव शून्यवादं

न जहौ माध्यमिकक्रमस्त्वदीयः ॥

adhikAnci tathA abhivrddhi matyApi  
abhijAta Srutimanju Sabda panktyA |  
atibhangura eva SUnyavAdam  
na jahau mAdhyamika kramastvadIya: ||

*Meaning Version 1:*

hE SrI devi! From Your waist belt (**mekhala**) arise most enjoyable waves of nAdam for the ears and the mind. Over that waist belt is Your mid portion, which is slightly bent from the weight of Your breasts. The nature of Your waist is so slender that one can conclude that it is almost nonexistent (**SUnyam**).

*Meaning Version 2:*

At KaancI nagaram, the scholarly SrI koSams of SrI BhAshyakAra, Swamy Desikan and other pUrvAcAryAs defeated with Veda PramANams the Bauddha sampradAyam. Their SrI sUktis made Buddhism nonexistent. Even then, the mAdhyAmika Buddhists would not give up their SUnya vAda tattvam.

SLOKAM 194

जननि स्मृतिजन्ममूलभूतं

तनु मध्यं तव सन्ततानुमेयम् ।

तदिहोपनतं पुरस्तनाङ्गी-

कृतसद्गौरवदर्शनानुरोधात् ॥

janani smrtijanma mUlabhUtam

tanu madhyam tava santatAnumeyam |

tat iha upanatam pura: stana angI-

krta sadgauravadarSana anurodhAt ||

*Meaning:*

Janani! Your slim waist is the cause of desire. Its dimension makes one guess its presence. It is curved as it supports the weight of the enormous breasts atop.

*Comments:*

One can conclude that PirATTi's waist is nonexistent as it is invisible. However, the upper and lower parts of the body has to move in unison and hence one must guess its presence there. The waist stirs desire in EmperumAn when He looks at it. It supports PirATTi's enormous breasts and is bent due to their weight. In the presence of a huge object smaller ones near it do not catch the eye. In the presence of a huge mountain small pellets are almost invisible.

SLOKAM 195

न परं तव रम्यसीथुमित्रं

वचनं पञ्चमभूतमब्धिकन्ये ।

अपि तु स्फुटमेखलाकलाप-

प्रसरच्छब्दगुणोज्ज्वलं वलग्नम् ॥

na param tava ramya sIthu mitram

vacanam pancamabhUtam abdhikanye |

api tu sphuTa mekhalAKalApa

prasarat Sabdaguna ujjvalam valagnam ||

*Meaning:*

abhdikanye (Daughter of the ocean)! Not only Your words that are as sweet as the concentrated sugarcane juice like the 'pancama svaram' Your waist also has the sonorous mekhala generating such sweet 'pancamam'.

*Comments:*

Among the seven svarams, the pancamam is said to be the sweetest. The tone of the bird 'koel' is said to represent this svaram. The poet says that PirATTi's voice that is extremely sweet like the concentrated sugarcane juice is like the pancama svaram. Not only that, Her waist also sports the mekhala that has bells in it that create a sweet sound. Among the five principles 'earth, water, fire, air and space', the space is said to have the quality of sound. Only because of the presence of space, sound is transmitted. PirATTi's mekhala is the source of sound and hence is like the space, one of the five principles or pancamabhUtam. Also, even though we recognize the presence of space, we really cannot see it in a form. Similarly even though one can guess the presence of PirATTi's waist, one cannot really see it as it is very slim.



SLOKAM 196

प्रबुद्धदीप्तौ प्रबलागमं ते

हसत्यशेषाम्ब गुरौ नितम्बे ।

अन्ते वसन् तस्य तु मध्यमोऽयं

स्थाने समातिष्ठत शून्यवादम् ॥

prabuddhadIptau prabala Agamam te

hasati aSeshAmba gurau nitambe |

ante vasan tasya tu madhyama: ayam

sthAne samAtishThata SUnyavAdam ||

*Meaning 1:*

aSeshAmba (Mother of the Earth)! It is appropriate that Your huge back portion of the waist (prshTa bhAgam) made Your slim waist near it as nonexistent just like the Meru Mountain making other smaller mountains such as Mandara near it as non existent.

*Meaning 2:*

When an esteemed teacher such as Buddha deprecate the VedAs it is appropriate that his student who also belongs to mAdhyAtmika also popularizes the SUnya vAdam.



*jalajAyatane! - Thanks: [www.exoticindiaart.com](http://www.exoticindiaart.com)*

SLOKAM 197

मकरध्वजराजभद्रपीठं

पुळिनं भूषणकान्तिरत्नसिन्धोः ।

जलजायतने पृथु त्वदीयं

जघनं यौवनहस्तिमस्तकं वा ॥

makaradhvajarAja bhadrapITham

puLinam bhUshaNa kAntiratna sindho: |

jalajAyatane prthu tvadIyam

jaghanam yauvanahasti mastakam vA ||

*Meaning:*

JalajAyatane (One who resides on the lotus)! Is the front part of Your waist the throne of the god of love (makaradhvajarAja bhadrapITham) Manmatha? Is it the island of rays created by the red rubies present on the ornaments? Is it the head (mastakam) of a youthful elephant?

SLOKAM 198

कामाङ्कुशेन कलितक्षतमच्युतेन

पाथोधिपुत्रि पृथुळं जघनं भवत्याः ।

हस्तीन्द्रमस्तकमपूर्वमिदं यदस्याः

हस्तावुभौ लसत ऊरुमिषादधस्तात् ॥

kAmAnkuSena kalita kshatam acyutena

pAthodhiputri prthuLam jaghanam bhavatyA: |

hastIndra mastakam apUrvamidam yadasyA:

hastAvubhau lasata UrumishAt adhastAt ||

*Meaning:*

The front of the waist that has scratch marks from EmperumAn's nails is like the head of the elephant that has the marks caused by the goad (ankuSam) as Your two thighs that emerge from it are like the elephant's trunk.

SLOKAM 199

करस्थीकर्तुं यां भगवति तवोरुश्रियमसौ

करी नित्यं काङ्क्षत्यभिलषति तामेव कदली ।

अतस्तामीर्ष्यातः प्रसभमभिमथ्नाति कळभो

द्वयोरेकत्रेच्छा जनयति मिथो द्वेषमधिकम् ॥

karasthIkartum yAm bhagavati tava UruSriyam asau

karI nityam kAnkshati abhilashati tAmeva kadaLI |

ata: tAm IrshyAta: prasabham abhimathnAti kaLabha:

dvayo: ekatrecchA janayati mitha: dvesham adhikam ||

*Meaning:*

Bhagavati! One who is replete with auspicious qualities! The elephant wishing to usurp the beauty of Your thighs, holds grievance against the plantain tree and destroys it with a great force due to jealousy. It is appropriate that when two people wish the same thing one, there occurs a great hatred between them.

*Comments:*

From this Slokam onwards, five Slokams describe the beauty of PirATTi's thighs. In this Slokam, the poet says that both the elephant and the plantain tree wish to be glorified as PirATTi's thighs. It is customary to compare the trunk of an elephant and the plantain tree to a woman's thigh. As both the elephant and the plantain tree wished for the same thing there arose a big hatred between them. Even though the plantain tree did not hurt the elephant, the elephant forcefully destroys the plantain tree. The poet establishes that it is fair. It is called 'arthAntara nyAsam'. 'tavoruSriyam' can be split as 'tava UruSriyam'- Your thighs are the wealth. By using the masculine term 'karI' for the elephant and the feminine term 'kadaLI' for the plantain tree, the poet indirectly shows the elephant to be strong and the plantain tree to be meek.

SLOKAM 200

प्रकाशयत्पद्मगृहे मदावहा

हरेरनेककृति नेत्र सम्पदः ।

शुभोरुरम्भाद्वयशोभितां दिवं

जयत्युदारं जघनस्थलं तव ॥

prakASayat padmagehe madAvahA

hare: anekakrti netra sampada: |

SubhorururambhAdvaya SobhitAm divam

jayati udAram jaghanasthalam tava ||

*Meaning:*

Padmagrhe (One who has the lotus as the residence)! The beauty of the front part of Your waist, that makes EmperumAn happy and that which is decorated with many garments, that which is beautified by the two thighs, which win over Rambha of Svarga lOkam known for the beauty of her thighs.

SLOKAM 201

प्रकृतिः समदर्शिनी मृदूनां

नितरामुन्नतिभाजि नीचके च ।

प्रथते समता यतस्त्वदूर्वोः

करभे देवि वरे च कुञ्जराणाम् ॥

prakrti: samadarSinI mrdUnAm

nitarAmunnatibhAji nIchake cha |

prathate samatA yata: tvat Urvo:

karabhe devi vare ca kunjaraNAm ||

*Meaning:*

It is as stupid to say that Your thighs and wrists are similar as to say that the short baby camel is like the elephant. It is natural to make such inappropriate comparisons by those who are not wise.

*Comments:*

It is customary to compare the woman's hands, feet and legs to the elephant's trunk. All of them are thick at the bottom and slender at the end. The wrist is called 'karabha'. This word also represents a camel. Among all the animals, the camel is ugly and is not respected for its beauty. On the other hand, even kings appreciate the beauty of an elephant. Hence, the poet says that is as inappropriate to compare the beauty of PirATTi's thighs to Her wrist as it is to compare the beauty of an elephant to that of a camel. Thus he ridicules the stupidity of the poets who compare the woman's thighs and wrists to that of an elephant's trunk.

SLOKAM 202

करभः कलभः प्रशस्तहस्तः

कदली चाप्युरवः स्युरम्ब कान्त्या ।

ननु तु तत्र च मुख्यवर्णदैर्घ्यात्

कथयन्त्यूरुपदं त्वदीयसक्थनोः ॥

karabha: kalabha: praSastahasta:

kadaLI cApi urava: syu: amba kAntyA |

nanu tu tatra ca mukhyavarNa dairghyAt

kathayanti Urupadam tvadIyasakthno: ||

*Meaning:*

amba! Your hands, elephant's trunk and the plantain tree are famous for their effulgence and beauty. However, Your thighs are superior to the other two and that is the reason, it is represented by the longer sounding 'Uru' instead of 'uru'.

*Comments:*

Poets traditionally compare woman's thighs to elephant's trunk and the plantain tree. As the three of them are well known for their beauty they are called by the plural term 'urava:'. The poet feels that PirATTi's thighs are far superior to the other two and so he wonders if that is the reason, the thighs are called 'Uru'.

uru in Sanskrit means some thing which is big. Uru starting with the dhIrgam of "u" (U) means the thighs. In the Slokam, the big and elongated ones (the elephant's trunk, the plantain tree and the hand) are identified in plural of uru (Urava:). Since PirATTi's thighs are more lustrous than any one of the above three, it is called Uru with a dhIrgam of uru at the front.



SLOKAM 203

तवोरुलक्ष्मीं द्विरदाः करस्थां

कर्तुं कृताशा मधुपाय मत्ताः ।

दिशन्ति दानं तदभीष्टसिद्धिं

नापन्नपात्रार्पणतो हि नार्थः ॥

tava UrulakshIm dviradA: karasthAm

kartum krtASA madhupAya mattA: |

diSanti dAnam tatabhi ishTasiddhim

nApan na apAtra arpaNata: hi nArtha: ||

*Meaning:*

Mother! The mad elephants wished to grab the glory of Your thighs. So they gave alms to those who drink 'madhu'. However, they did not achieve their goal as they offered alms to undeserving recipients.

*Comments:*

It seems the elephants were mad with jealousy. They wished to grab the glory of PirATTi's thighs. Hence they offered the secretion from their glands 'madha jalam' to those who drink 'madhu'- the bees. However, the alms that the elephants offered did not get them the benefit they wished. The poet says that this was because the alms were offered not to good people but to undeserving recipients.

'tava urulakshIm' means Her wealth, 'tava UrulakshIm' means the glory of Her thighs.

SLOKAM 204

असावसारोऽन्तरतीव कर्कशो

मलीमसश्चोपरि कौञ्जरः करः ।

इति त्वदूरू हसतो हरिप्रिये

करिण्यपास्ते करभस्तु दूरतः ॥

asau asAra: anta: atIva karkaSa:

malImasaSca upari kaunjara: kara: |

iti tvadUrU hasata: haripriye

kariNi apAste karabha: tu dUrata: ||

*Meaning:*

Haripriye (The beloved of Hari)! When Your thighs win over elephant's trunk that is ridiculed as 'having a hole in the middle and hence weak, is very hard and is dirty', the weak baby camel runs away very far in great fear.

*Comments:*

The elephant's trunk has a hole in the middle (hollow and not firm) and is 'asAra:' one without 'sAram- material'. It is very hard to touch. It is very dirty. PirATTi's thighs on the other hand are beautiful- have sAram (firm), soft and pink in color. Hence it is not appropriate to compare these two. The poet says that, by winning the elephant's trunk, the thighs have won all opponents. The reason for this statement is that a baby camel runs away in fear when it looks at the elephant. It is not going to oppose, the thighs, the winner of the elephant.

SLOKAM 205

विबुधास्तव वर्णयन्ति जङ्घे

शरधी दाशरथिप्रिये स्मरस्य ।

न वयं बहुमन्महे तदेतत्

न हि पृष्ठीकुरुते मनोभवस्ते ॥

vibudhA: tava varNayanti ja~Nghe

SaradhI dASarathipriye smarasya |

na vayam bahumanmahe tadetat

na hi prshThIkurute manobhava: te ||

*Meaning:*

dASarathipriye (The beloved of dASarathi)! Sita! I do not appreciate poets describing Your calf as the quiver (bag for holding arrows)! Manmatha is not supporting Your calf on the back of his shoulders.

*Comments:*

The calf is said to resemble the quiver as it is wide in the top and narrow at the bottom. The poet says that he does not agree with the tradition of describing the calf as quiver as Manmatha the god of love is not sporting them on his back. 'prshThI kurute' means holding it on his behind. It also means being disrespectful to it. Manmatha is not insulting PirATTi's calf but has great respect for it.

If the calves had been the quiver, Manmatha would have supported them on his back.

SLOKAM 206

प्रमिळन्तु शतानि काहळानां

शरधीनां समुदेतु वा सहस्रम् ।

कमले तव जङ्घयोस्ततः किं

शतमन्धाः किमवेक्षितुं क्षमन्ते ॥

pramiLantu SatAni kAhaLAnAm

SaradhInAm samudetu vA sahasram |

kamale tava jannghayo: tata: kim

Satam andhA: kim avekshitum kshamante ||

*Meaning:*

Kamale! Let the musical instrument 'kAhaLa' assemble in hundreds, let the quivers assemble in thousands, still they cannot win over the beauty of Your calf. The quivers are usually compared to calf muscles because of similarity in shape. It is like hundred blind ones joining together to become capable of seeing.

*Comments:*

From this Slokam, the kavi describes in five Slokams, beauty of the ankle of PirATTi.

kAhaLam is a long wind instrument like the Tirucchinnam, around five feet in length. It is also called 'gaurikaLai'. It is wide at the top and narrow at the bottom. In this Slokam, the poet says that those who do not have the capacity to see will not acquire it even if hundreds of them assemble in one place. Similarly even if the kAhaLam and quiver assemble in huge numbers they cannot surpass the beauty of PirATTi's calf muscles.

SLOKAM 207

काहळः कमलमन्दिरे भवत्

जङ्घयोः श्रियमचूचुरद्यतः ।

तन्यते बहुमुखप्रभञ्जन-

क्षोभितेन निनदस्ततोऽमुना ॥

kAhaLa: kamalamandire bhavat-  
janghayo: Sriyam acUcurat yata: |  
tanyate bahumukha prabhanjana  
kshobhitena ninada: tata: amunA ||

*Meaning:*

Kamalamandire (One who resides on the lotus)! As the evil kAhaLa stole the wealth, the beauty of Your calf, it is being mistreated by many by the air that passes through it as they blow through it. The evil kAhaLa makes noise that sounds like it is crying.

*Comments:*

When a thief steals others' wealth he is captured and beaten by others. He cries due to the punishment. Here the musical instrument is the thief. He is punished by others when they blow a lot of air through it. He wails due to this punishment.

The noise that comes from the kAhaLa is not pleasant to hear. The poet calls this sound arising from this instrument as a crying/wailing sound.

SLOKAM 208

तनोति सिन्धोस्तनये मनोज-

तूणीरशङ्कां तव देवि जङ्घा ।

तद्वाणभूतं कमलं तदग्रे

पादापदेशेन यदाविरस्ति ॥

tanoti sindho: tanaye manoja

tUNIraSankAm tava devi janghA |

tat bANabhUtam kamalam tadagre

pAdApadeSena yat Avirasti ||

*Meaning:*

sindho: tanaye (Daughter of the ocean)! Devi! Your beautiful calf muscle creates the illusion that it is the quiver, since at the end of it (calf) is found Your feet (caraNam) which are like the lotus arrow of Manmatha. Therefore, it is appropriate to compare the calf to the quiver of Manmatha.

SLOKAM 209

बृन्देन बृन्दारकसुन्दरीणां

नन्देष्टसूनोः सखि वन्दनीये ।

मन्देतरानन्दथुमूलकन्दे

वन्दे भवत्याश्रणारविन्दे ॥

brndena brndArakasundarINAm  
nandeshTasUno: sakhi vandanIye |  
mandetarAnandathu mUlakande  
vande bhavatyA: caraNAravinde ||

*Meaning:*

One who is the consort of Nandagopan's son and who helps Him in his JagatvyApAram. One who is key for mokshAnandam, One who is worshipped by groups of celestial maidens! I worship Your lotus feet.

*Comments:*

A poet who embarks on the project of describing PirATTi's saundaryam has to describe the beauty of every angam of Her which is a great crime that a devotee can commit. Hence, to redeem himself, the poet is surrendering to the lotus feet of PirATTi in the rest of the stabakam (bhavatyA: caraNAravinde vande).

PirATTi helps EmperumAn in creation, sustenance and dissolution of the Universe. She is essential for attaining the eternal bliss. Without PirATTi's purushAKAram it is impossible to attain moksham. When a devotee performs prapatti, he surrenders to the lotus feet of the divya dampatis. Celestial maidens worship Her. SrI ALavanthAr in the first Slokam of catusslokI says: 'brahmeSAdisuravaraja: sadayita: tvaddAsa dAsIgaNa:'. BrahmAa and Siva along with their consorts are servants of PirATTi.



*“nirbharo nibhayosmi” - SrIranganAyaki, SrIrangam - tiruppAda sevai  
Thanks: SrI N Santhanagopalan (www.thiruvarangam.com)*



SLOKAM 210

यौ यस्य पादौ यदुवर्यभार्ये

तस्यैव दृष्टौ गतिदायिनौ तौ ।

चित्रं तदेतच्चरणौ तवेमौ

गजेन्द्रयोग्यां दिशतो गतिं नः ॥

yau yasya pAdau yaduvaryabhArye  
tasyaiva drshTau gati dAyinau tau |  
citram tadetat caraNau tava imau  
gajendra yogyAm diSata: gatim na: ||

*Meaning:*

YaduvaryabhArye (The Consort of KrshNa)! We have seen that one's feet, help him to walk. It is a wonder that Your feet give us a gait of an elephant.

*Comments:*

When a devotee performs 'bhara samarpaNam' to PirATTi's lotus feet then he can say 'nirbharo nibhayosmi'. He is freed from all worries. He can walk confidently like an elephant towards his liberation as it is assured for him. In this Slokam, the poet says 'gajendrayogyAm diSata: gatim' - the devotee can walk like Gajendra who was rescued from the crocodile's deathly jaws. Just as the Gajendra was released, the devotee will be released from the clutches of samsAra that ensnares him. Gajendra walked towards liberation and so will the devotee.

SLOKAM 211

नळिनायतने नवं प्रवाळं

पदयोस्तावकयोर्लवं प्रतीमः ।

अत एव बिभर्ति पल्लवाख्यां

भजते पादपशब्दमस्य पाता ॥

naLinAyatane navam pravALam  
padayo: tAvakayo: lavam pratIma: |  
ata eva bibharti pallavAkhyAm  
bhajate pAdapaSabdham asya pAtA ||

*Meaning:*

naLinAyatanaye (One who lives on the lotus)! Poets compare Your feet to the newly emerged shoots. However, we find it to be only a quarter part of Your foot. As it is only a quarter part it is called 'pallavam'. The tree that nourishes it is also aptly referred to by the 'pAdapa' Sabdam.

*Comments:*

'lavam' means quarter in Sanskrit. A newly emerged leaf is called 'pallavam'. The poet splits the word as 'pada + lavam'- pada means foot, lavam means quarter and says that the newly emerged leaf (shoot) only represents a quarter of PirATTi's foot. The foot is called 'pAdapa'. The root for this word is 'pAtItI pa:' 'that which protects is called 'pAdam'. As the rest of the foot protects the most delicate part, the poet says it is being aptly referred to as pAdam. A tree is also called pAdam as it protects the tender shoots.

SLOKAM 212

पदयोर्द्वितयं ननु त्वदीयं

भजते स्वामिनि बालमित्ररागम् ।

अथ पल्लवरूपमश्नुते तत्

प्रतिषेधन्ति हि बालसख्यमार्याः ॥

padayordvitayam nanu tvadIyam

bhajate svAmini bAlamitra rAgam |

atha pallavarUpam aSnute tat

pratishedhanti hi bAla sakhyam AryA: ||

*Meaning 1:*

nanu svAmini (The controller of both the nitya and leela vibhUti-s)! Both Your feet are glowing like the rays of the just-emerged Sun. They are pink like the just emerged shoots.

*Meaning 2:*

nanu svAmini! Your pair of feet is associated with one who lacks discrimination. Immediately they also acquire bad conduct. That is why the wise disapprove friendship with one who cannot differentiate between right and wrong.

*Comments:*

EmperumAn and PirATTi are the controller of both this world (leela vibhUti), and vaikuNTha lokam (nitya vibhUti). Hence, the poet is addressing PirATTi svAmini.

The well known saying 'balena sakhyam baladvirodha:' says that friendship with a stupid person is disastrous. Hence, the poet says that the wise condemn friendship with a foolish person. PirATTi's feet have the redness of the sun rays that are just arising (bAla mitra rAgam). bAla mitra rAgam also means friendship with the foolish. pallava rUpam means 'just emerged shoot'. It also means 'bad conduct'.

SLOKAM 213

यद्वस्तु यद्गुणवता कलितानुषङ्गं

तत्तद्गुणीति विदितं तव पादपद्मे ।

अत्यन्तरागिणि कृतं हृदयं मुनीनां

वैराग्यमेव भजतीति विचित्रमेतत् ॥

yadvastu yadguNavatA kalitAnushangam  
tat tat guNIIti viditam tava pAdapadme |  
atyantarAgiNi krtam hrdayam munInAm  
vairAgyameva bhajati iti vicitram etat ||

*Meaning:*

amba (Mother)! It is well known that an object acquires the qualities of those it is associated with. We are surprised to find that the yogis who are associated with Your feet that stirs desire are free from desire.

*Comments:*

PirATTi's feet are pink in color. They make the observer cherish it. rAgam means redness and also desire. When yogis rest their minds on PirATTi's feet they should feel an increase in desire. However, the opposite is seen, they become desire-free. They develop 'vairAgyam'. The poet is astonished by this unusual observation.

SLOKAM 214

पादान् सहस्रमपि बालसरोजबन्धोः

पादद्वयी जयति ते जगदम्ब दीप्त्या ।

बंधीयसामपि न सद्वसुहारकाणां

प्रायो जयः कुवलयार्तिकृतां कुतः स्यात् ॥

pAdAn sahasram api bAlasaroja bandho:

pAdadvayI jayati te jagadamba dIptyA |

bamhIyasAmapi na sadvasu hArakANAM

prAya: jaya: kuvalaya ArtikrtAm kuta: syAt ||

*Meaning:*

Jagadamba (Mother of the Universe)! The radiance of Your feet steal the brilliance of thousands of sun's rays. It is fair as the rays steal the glitter of the stars; they make the 'kuvaLai' flower, (night lily) close. Even if there are many in the group that causes misery to others, they cannot expect permanent victory.

*Comments:*

In this Slokam, the poet describes how superior PirATTi's feet are compared to the sun's rays. The sun has millions of rays that make it shine. However, the sun is engaged in evil actions such as stealing the glory of the stars and making the lily close shut. Hence, the brilliance of the millions of rays of sun are easily won by the radiance of PirATTi's two feet that are righteous. The moral in this Slokam is 'even if hundreds of evil people join together, they cannot win over the righteous'.

The word 'pAdam' means feet and also rays. PirATTi's feet are 'sat vasudAyi' they offer auspicious wealth, mukti. Sun's rays are 'sat vasuhAri' one who steals the wealth of the stars. Sun's rays are 'ku valaya Arti' those who cause misery to the people living in this land (by their heat) and those who cause misery to the kuvalaya flower.

SLOKAM 215

नवप्रवाळादपि कोमलं ते

न वन्दते कश्चरणारविन्दम् ।

शनैरनैषीद् दृषदं यदम्ब

स्पृशन् सशङ्कं भगवान् विवाहे ॥

navapravALAdapi komalam te  
na vandate ka: caraNAravindam |  
SanairanaishId drshadam yadamba  
sprSan saSankam bhagavAn vivAhe ||

*Meaning:*

amba (Mother)! Who does not worship Your feet that are softer than the newly emerged shoot? Even SrInivAsan held it with reverence during Your marriage and carefully took it to place on top of the grinding stone as a part of the ritual.

*Comments:*

Stepping on the grinding stone is a part of Hindu marriage ritual. The poet recalls 'SrInivAsa kalyANam' in this Slokam. EmperumAn held PirATTi's feet that are very soft and carefully placed them on top of the grinding stone during their marriage. The poet wonders, as EmperumAn himself is worshipping PirATTi's feet, who else would not do so.



*Artwork by Smt Padma Veeraraghavan*

SLOKAM 216

शुभतरलाक्षमब्ज सुषमायतनं जगतां

जननि शुचिद्विजैः श्रितमिदं पदमास्यमपि ।

परमियती भिदा प्रथममभ्युदयं दधता

त्वहिमरुचा समं हिमरुचा चरमं च रमे ॥

SubhataralAaksham abja sushamAyatanam jagatAm

janani Sucidvijai: Sritamidam padam Asyam api |

param iyatI bhidA prathamam abhyudayam dadhatA

tu ahimarucA samam himarucA caramam ca rame ||

*Meaning:*

JagatAm janani, rame (ramA who is the mother of all the worlds)! Both, Your feet and Your face, are decorated by the supreme red liquid (lAksham/sempancu kuzhampu), both have the luster of the lotus, both are worshipped by Brahmins who have white teeth. However, Your feet are similar to the sun while Your face is similar to the moon. This is the only difference.

*Comments:*

The feet and the face are traditionally compared to the sun and moon respectively. Here the poet brings out the similarity between PirATTi's feet and face by saying that both are decorated by the red lacquer, both are like the lotus - having a pinkish hue, soft and effulgent, both are worshipped by Brahmins with white teeth- who only speak the truth and have sattva guNam. The only difference he could find between the feet and the face is that the feet are like the emerging sun while the face is cool like the emerging moon.

SLOKAM 217

प्रद्वेष्टि यः पादरुचिं तवाऽग्र्यां

तमिन्दिरे द्रष्टुमयोग्यमाहुः ।

दृष्टान्तमत्र प्रतिषिद्धदृष्टि-

मुद्यन्तमादित्यमुदाहरामः ॥

pradveshTi ya: pAdarucim tavA agryAm

tam indire drashTumayogyam Ahu: |

drshTAntam atra pratishiddha drshTim

udyantam Adityam udAharAma: ||

*Meaning:*

Indire (Lakshmi)! The wise say that the person who shows disrespect to Your feet should not be seen, should be avoided. Here the poet is giving the example of the rising sun as one who should not be seen.

*Comments:*

PirATTi's lotus feet are the ones who earn us moksha padavi. Prapatti is performed at Her lotus feet. If anyone shows disrespect to such a feet or talks ill about it, he should be shunned by others as the mere sight of him will earn pApam. The poet gives the example of the rising sun to say how the person should be avoided. 'nekshetodyantamAdityam' is the expression that says 'do not look at the rising sun'. It seems the sun was jealous of PirATTi's feet. Hence, he took its color and came up with a red hue. The poet says that is why one is said to avoid looking at the rising sun as the mere sight will bring pApam. It is customary to prevent a brahmacAari who has performed the snAtaka vrata (formal bath after completion of VedAdhyayanam through guru kulam) to look at the rising sun before the marriage ceremony. The poet used his imagination of this practice to bring out his views.



SLOKAM 218

न वर्णतः केवलमीप्सितार्थ-

दानादपि त्वच्चरणौ सुरागौ ।

श्रियैव नोदञ्चित पद्मजाता-

विमौ जगत्पूज्यतयाऽपि मातः ॥

na varNata: kevalam IpsitArtha  
dAnAdapi tvat caraNau surAgau |  
Sriyaiva na udancita padmajAtau  
imau jagatpUjyatayA api mAta: ||

*Meaning:*

hE mata: - Oh Mother!

tvat caraNau - Your sacred feet

varNata: - merely by their color alone

na surAgau - (are) not only reddish.

IpsitArtha dAnadapi sura agau na: - they are not only the kalpaka tree granting desired objects,

udancita padma jAtau na: - they are not only victors over the assembly of lotuses,

jagat pUjyatayA ut padmajAtau - but they also are the object of superior worship by Brahma devAn.

mAta: (Mother)! Your feet are not only red in color they are also like the kalpaka vrksham that grants all desired wishes, they have won over the group of lotuses in their beauty, they also have the distinction of being worshipped by Brahma.

SLOKAM 219

अजेन्द्रभर्गादिसुरव्रजेडिते

भजे तव क्षीरधिजे पदाम्बुजे ।

व्यनक्ति सक्तं यदलक्तकं हरे-

रुस्तटे तस्य परत्वमुच्चकैः ॥

aja indra bhargAdi suravraja IDite  
bhaje tava kshIradhije padAmbuje |  
vyanakti saktam yadalaktakam hare:  
urastaTe tasya paratvam uccakai: ||

*Meaning:*

kshIradhije (The one who was born at pArkkaDal)! One who is worshipped by the DevAs such as Brahma, Indra and Siva. I hold onto Your lotus feet. The red decoration on Your feet mark nArAyaNan's chest and announce His greatness.

*Comments:*

Brahma, Indra and Siva have worshipped Lakshmi's lotus feet at various times to obtain their wishes. The poet says that all these actions do not bring honor to PirATTi's feet. It is Her role as the 'svarUpa nirUpaka dharmam' of EmperumAn that brings glory to Her. The red decoration on PirATTi's feet rub on EmperumAn's chest as She eternally resides on His chest. This marking shows the whole world who Sriya:pati is, the one who is honored by the VedAs as the Supreme Being. It is only due to Her presence that nArAyaNa is identified as the Paramapurushan.

SLOKAM 220

उदारसन्देहमुषं वितन्वती

मुदा रसं देहभृतां चिदात्मकम् ।

सदारविन्देव्युदयन्तमिन्दिरे

पदारविन्दे हसतः श्रिया तव ॥

udArasandehamusham vitanvatI

mudA rasam dehabhrtAm cidAtmakam |

sadA aravindevyudayantam indire

padAravinde hasata: SriyA tava ||

*Meaning:*

Indire! Your lotus feet grant the supreme knowledge about brahman to the worshipper; it removes erroneous assumptions such as 'the body is the atmA'; in this respect it wins the glory of the sun that gives definite knowledge about which is a pot and which is a cloth.

*Comments:*

PirATTi's lotus feet are the AcAryA that grant us the superlative knowledge about the Brahman; it dispels any misconceptions. The sun reveals the true identity of things in this world with the help of its light. However, the objects revealed by the sun are insignificant compared to that which PirATTi's feet reveal. The sun's light is not seen in the night while PirATTi's feet shower their grace at all times. Hence, the poet says that the glory of PirATTi's feet ridicule that of the sun.

SLOKAM 221

अपि नीरजस्फुरणहार्यहो रजः

स्फुरणापहारि पदयोर्द्वयं तव ।

अपि हंसकप्रणयि धूतहंसकं

गमनेन पद्मभवने विशोभते ॥

api nIrajasphuraNahAryaho raja:  
sphuraNApahAri padayordvayam tava |  
api hamsakapraNayi dhUtahamsakam  
gamanena padmabhavane viSobhate ||

*Meaning 1:*

padmabhavane (One who has the lotus as the residence)! Even though Your lotus feet do not take away the flourish of the rajo guNam they seem to do so; even though they are associated with the anklet they seem to have lost them.

*Meaning 2:*

Your lotus feet snatch away the glory of the lotus; they seem to be like the swans in their gait.

*Comments:*

PirATTi's two feet (pada dvayam) even though are 'nIrajasphuraNahArya'-those that do not steal the flourish of the rajo guNam are 'rajasphuraNApahAri' (seem to be stealing them). They are 'hamsaka pranayi api dhUtahamsakam' even though they have the anklet they do not seem to have it. In the second meaning they are stealing the glory (nIraja sphuraNa hAri) of the lotus (nIraja); in their gait (gamane) they are 'dhUta hamsakam' - have won the swans. The true meaning is that PirATTi's lotus feet are victorious over the beauty of lotus, destroyer of the apacArams from rajo guNam, adorned with nUpurams and possessing the gait of the victorious swan. This Slokam contains virodAbhAsam.

SLOKAM 222

कौचिदङ्घ्रिकमले तवाश्रितौ

कंसहिंसनपुरन्धि हंसकौ ।

मञ्जुलैरखिलरञ्जकौ रुतैः

मानसे विहरतो मधुद्विषः ॥

kaucit anghrikamale tavASritau

kamsahimsanapurandhri hamsakau |

manjulai: akhila ranjakau rutai:

mAnase viharato madhudvisha: ||

*Meaning 1:*

Kamsa himsana purandhri (The beloved of the one who killed Kamsa)! The anklets that decorate Your feet are priceless; they gladden Madhusudan's heart with their musical sound.

*Meaning 2:*

Lakshmi! The sanyasis who have surrendered to Your lotus feet and bring happiness to others by their stotrams about You are very dear to Emperuman. 'Sritau' means 'one who has surrendered', 'hamsakau' also means sanyasis besides anklets.

From this, we understand that Emperuman adores those who have sought refuge at PirATTi's feet more than those who surrender to Him.

*Meaning 3:*

The couple of swans, Your anklets that entertain everyone with their beautiful sounds and that which live at Your feet are playing in the lake, Maanasarovar, the heart of Madhavan.

SLOKAM 223

राजच्छोभनखाश्रितं शुभकरं राजीवराजीसुहृत्

पद्मे गाढतमोहरं तव पदं बालार्कबिम्बं च तत् ।

यद्यप्यम्ब समं तथापि विदितो भेदस्त्वियानेनयोः

अर्घ्यं संस्कृतमुत्तरस्य कलयन्त्याद्यस्य पाद्यं बुधाः ॥

rAjat SobhanakhASritam Subhakaram rAjIvarAjI suhrt

padme gADha tamoharam tava padam bAlArkabimbam ca tat |

yadyapi amba samam tathApi vidita: bheda: iyAn enayo:

arghyam samskrtam uttarasya kalayanti Adyasya pAdyam budhA: ||

*Meaning:*

Padme! Your feet that is effulgent, has nails and that which removes prakrti sambandham is similar to the rising sun that is in the sky, that which has cool rays, that is a friend to the lotus clusters, and they which removes darkness. However, there is one difference between them. PaNDitA-s offer to sun 'arghyam' with the tip of pure darbha grass while they offer 'pAdyam' to Your lotus feet.

*Comments:*

Both PirATTi's feet and the rising sun are 'SobhanakhASrita'- the feet have bright nails while the sun is resplendent in the sky with its radiance. Both are 'Subhakarā', the feet offer all that is auspicious to the devotee, the sun has cool rays in the early morning. Both are friends with the lotus- the feet are soft and pink like the lotus, the sun helps the lotus blossom. PirATTi's lotus feet cut asunder the association with worldly life, the sun removes the external darkness. The only difference that the poet finds between them is the sun is offered 'arghyam' while the feet are offered 'pAdyam'.

SLOKAM 224

तव भगवति वन्दे दिव्यपादारविन्दे

सदसि यदभिषेकं शम्भुजम्भारिमुख्याः ।

स्वमुकुट घटितस्वःशाखिनिष्पन्नपुष्प-

प्रसृमरमकरन्दैरन्वहं तन्वते ते ॥

tava bhagavati vande divya pAdAravinde  
sadasi yadabhishekam SambhujambhArimukhya: |  
svamukuTa ghaTita sva: SAKhi nishpanna pushpa  
prasrmara makarandai: anvaham tanvate te ||

*Meaning:*

bhagavati (The consort of BhagavAn)! I revere Your feet that are adulated by the likes of Rudra and Indra. They worship Your lotus feet every day by washing them with the honey that comes out of the flowers that they have adorned on their heads from the Karpaka vrksha tree.

*Comments:*

This Slokam is similar to SrI NammAzhvAar's pASuram 'sumantu mAmalar nIrsuDar dhUbam koNDu amarntu vAnavar vAnavar kOnoDum' (tiruvAimozhi 3-3-7) where AzhvAr says that the DevAs and their consorts worship tiruvEnkaTamuDaiyAn with flowers and other auspicious materials.

In this Slokam, the kavi says that the DevAs worship PirATTi by washing Her feet with honey that oozes from flowers on their heads, they bow down in front of Her such that their heads touch Her feet. This is also similar to pAduKA sahasra Slokam where Swami Desikan says that the pAduKAs are illumined by the light from the gems in the crowns of Rudra and other devAs.

SLOKAM 225

प्रणतिषु तव पुण्यद्वन्द्वमासीत् पुरारेः

प्रणिपतनत एकं लोकमातस्त्वदङ्घ्रयोः ।

चिरविरहकृशस्य स्वावतंसामृतांशोः

तव नखमयतारायोजनेन द्वितीयम् ॥

praNatishu tava puNyadvandvam AsIt purAre:

praNipatanata ekam lokamAta: tvadanghryo: |

ciraviraha krSasya svAvatamsa amrtAmSo:

tava nakhamaya tArA yojanena dvitIyam ||

*Meaning:*

loka mAta! When Siva bowed down at Your feet, he gained puNyam of worshipping You, the sliver of a moon on His head gained association with the stars that are Your nails. Thus, two puNyams occurred.

*Comments:*

This Slokam is similar to the previous one where the poet describes Siva worshipping PirATTi. Here the poet says that Siva accrued two puNyAs, one for worshipping PirATTi and the other for letting the moon on His hair be with His wives, the stars. The stars here are PirATTi's nails. So the moon also worshipped PirATTi when Siva bowed His head to Her. When one is associated with a person doing good deeds, he also receives the benefits that ensue. Siva is called 'Adi guru'. As is fitting for a guru, He gets those associated with Him also follow the supreme path, surrendering to PirATTi's lotus feet.



SLOKAM 226

चरणनळिनयुग्मं संसृतिक्लेशसिन्धोः

तव हरिसखि सन्तस्तारकं सङ्गिरन्ते ।

इदमुचितमवैमो येन तत्संश्रितानां

ततिरपि च नखानां तारकत्वं दधाति ॥

caraNa naLinayugmam samsrtikleSa sindho:

tava harisakhi santa: tArakam sangirante |

idam ucitam avaima: yena tat samSritAnAm

tatirapi ca nakhAnAm tArakatvam dadhAti ||

*Meaning:*

Hari sakhi (The friend of Hari)! The wise elders say that Your two lotus feet help in crossing the miserable ocean of samsAra. The poet says that he thinks it is correct as the nails that are holding Your feet/the bhAgavatAs holding Your feet have 'tArakatvam' the capacity to be stars/the capacity to serve as recourse.

*Comments:*

In this Slokam, the poet praises the bhAgavatAs who surrender to PirATTi's lotus feet. He says that he could believe that they have the capacity to save a devotee from the ocean of samsArAm The reason for trusting so is, that the nails and bhAgavatAs who are holding onto PirATTi's lotus feet acquire the capacity 'tArakatvam'. tArakatvam means the capacity to be a star. PirATTi's nails are shining like the stars. tArakatvam also means 'the capacity to be the refuge'. The bhAgavatAs save the devotee from samsAra through their good company and guidance in the correct path.

SLOKAM 227

अनिशं प्रकाशमधिगन्तुमिच्छया

तव भाति सिन्धुतनये पदाम्बुजम् ।

अधिगम्य नूनमभवन् यतो नखानि

अत एव खं च तदभून्नभस्थलम् ॥

aniSam prakASam adhigantum icchayA  
tava bhAti sindhutanaye padAmbujam |  
adhigamya nUnam abhavan yato nakhAni  
ata eva kham ca tat abhUt nabhasthalam ||

*Meaning:*

sindhu tanaye (Daughter of the ocean)! All the stars wished to glow in the day and in the night. Hence, they surrendered to Your lotus feet and turned into Your nails. They lost their association with the sky. Hence, the sky became 'nabhasthalam'- one without stars.

*Comments:*

The letters 'न na', 'भं bham' and 'खं kham' represent the 'not', stars and sky. 'nabhasthalam' means AKASam. nabha: also means AKASam. The poet has split it as 'na + bha' and has used it adroitly.

SLOKAM 228

मराळिकेड्याऽप्यमराळिकेड्या

सुरद्रुमश्रीरपि विद्रुमश्रीः ।

खरांशुकान्ता नखरांशुकान्तापि

अम्ब द्वयीयं तव चित्रमङ्घ्रयोः ॥

marALika IDyA api amarALikeDyA

suradruma SrIrapi vidrumaSrI: |

kharAmSukAntA nakharAmSukAntApi

amba dvayIyam tava citram anghryo: ||

*Meaning:*

amba! Your two lotus feet, even though they were praised by the swans were not praised by them; even though have the quality of philanthropy of the Devaloka trees such as pArijAtam have lost that quality; even though they are beautiful like the emerging sun they do not have that quality.

*Comments:*

This Slokam has virodhAbhAsam in every line. In the first line, the poet says that PirATTi's feet have a gait that is praised by the swans. Traditionally a woman's gait is compared to that of a swan- 'marALika IDyApi'. PirATTi's gait is so beautiful that even the swans praise it. However, the apparent contradiction is that 'it is not praised by them' 'amarALi keDdyA'. If split as 'amara ALi ka IDyA' it means Her feet are praised by DevAs and Brahma.

The next contradiction is in the expression 'suradruma SrIrapi'. PirATTi's feet are as generous as the Devaloka trees. The trees share their sweet smelling flowers and gladden the receiver's heart. PirATTi's feet offer 'paramapadam'

where there is eternal bliss. The contradiction comes by the next expression 'vidrumaSrI:' - 'the feet lost that quality'. When the sandi is split as 'vidruma SrI', it means Her feet are pink like the coral.

The third virodhAbhAsam is in the expression 'kharAmSu kAntApi' - PirATTi' feet have the hue of the rising sun. However they are also 'na karAmSu kAntApi' it is not like the rising sun. If split as is 'nakarAmSu kAntA' it means, Her feet are beautified by the glowing of the nails.



SLOKAM 229

चरणाविमौ हि करुणानिधे यतः

तरुणारुणाग्रकिरणानुकारिणौ ।

अनुविन्दतस्तदरविन्दबन्धुतां

अपि साधुचक्रबहुमान्यतां रमे ॥

caraNAvimau hi karuNAnidhe yata:  
taruNAruNa agrakiraN anukAriNau |  
anuvindata: tat aravinda bandhutAm  
api sAdhucakrabahumAnyatAm rame ||

*Meaning:*

KarunAnidhe, Abode of dAyA! rame! As Your feet have the hue of the rising sun they are praised by the cakravAhA birds; they are praised by the group of sAdhus.

*Comments:*

PirATTi's feet have the pinkish hue and the glow of the rising sun. chakravAhA birds that anxiously wait for the sun's rays so that they can be with their pair appreciate Her feet for their glow. 'sAdhucakra bahumAnyatAm' - The feet are also worshipped by sadhus.

SLOKAM 230

पद्माश्रितस्तव पयोधिकन्यके

विपदं न जातु भजतीति साम्प्रतम् ।

अपि तत्परागमधिमौळि धारयन्

अपरागतां व्रजति जन्तुरद्भुतम् ॥

padamASrita: tava payodhikanyake  
vipadam na jAtu bhajatIti sAmpratam |  
api tatparAgam adhimauLi dhArayan  
aparAgatAm vrajati jantu: adbhutam ||

*Meaning:*

payodhi kanye (Daughter of the ocean)! It is true that one who holds onto Your feet (padam) will never be without a 'padam'. However, is it not surprising that the one who supports the dust of Your feet on his head becomes one without the dust on his head!.

*Comments:*

In this Slokam, the poet says that one who as surrendered to PirATTi's lotus feet 'tava padamASrita' will never be without 'padam'- VishNu padam or SrI VaikuNTham 'vipadam na bhajatIti'. However, when one supports the dust from PirATTi's feet 'tat parAgam dhArayan' how can he become one without the dust on his feet 'aparAgatAm vrajati'? Isn't this a contradiction? The true meaning here is that he becomes one with resolution (vairAgyam) when he adorns PirATTi's pAda reNu.

SLOKAM 231

श्रितः परागं जरठः शशाङ्को

दृष्टे नतत्र्यम्बकशीर्षगश्रीः ।

स्पृशन्नपि त्वत्पदयोः परागं

न जातु तारुण्यमहो जहाति ॥

Srita: parAgam jaraTha: SaSAnka:

drshTe natatryambaka SIrshagaSrI: |

sprSannapi tvatpadayo: parAgam

na jAtu tAruNyamahO jahAti ||

*Meaning:*

SrI! How is it possible that the moon who is in the sky reaches the astamana giri and becomes very old while the moon on top of Siva's head becomes young even when he reaches the 'parAgam'?

*Comments:*

The poet has used double entendre in this Slokam. The word 'parAgam' means the dust and also the hill (astamana giri) where the sun and moon are said to disappear during sun / moon set. The poet exclaims that while the moon in the sky goes to 'parAgam' becomes old 'jaraTha:' or one who is going to disappear. However, the moon on top of Siva's head becomes one with 'tAruNyam' or youth when Siva bows at PirATTi's feet and reaches Her pAda reNu- parAgam. The word 'tAruNyam' means 'youth', it also means one who has only three of four 'kalai' or the stage of the moon.



*Worship Her sacred Feet! - SrI Perundevi tAyAr - Thanks: SrI Kausik Sarathy*



SLOKAM 232

सुरादिमान्यं विधुतोपसर्गं

शुभावहं ते मृदु चारुवर्णम् ।

पदं रमे यः प्रणमेज्जपेद्वा

दूरादपास्यत्परमापदं सः ॥

surAdimAnyam vidhutopasargam

SubhAvaham te mrdu cAruvarNam |

padam rame ya: praNamet japet vA

dUrAdapAsyati aparamApadam sa: ||

*Meaning 1:*

rame! Your feet that are praised by DevAs; it is the most auspicious for those who have won over their worldly ties. It is very soft and has pleasing effulgence. Anyone who worships Your feet will have all his dangers removed quickly.

*Meaning 2:*

Your name ramA begins with the beautiful letter 'ra' and ends with 'mA'. It does not contain any 'upasargam' such as 'pra', 'para', apa and sam. It supports the auspicious pratyayam 'राप् DAp'. It is soft to recite. It has a beautiful lustre. It removes quickly the dangers that Her devotees face. Anyone who incessantly repeats Your name, ramA, in his heart will not recite any other name of Yours such as Lakshmi.

*Comments:*

In this Slokam, the poet describes the greatness of PirATTi's feet and Her name, ramA. Both are pleasant and serve as refuge for the devotees. Worshipping PirATTi's feet grants all benefits. Similarly, chanting the name 'ramA' will grant all benefits.

SLOKAM 233

पादं त्रपादं तव पङ्कजानां

वन्दे भवं देवि तरीतुकामः ।

मस्ते समस्तेऽपि मञ्जुळाक्षा-

रागं परागं वहते यदीयम् ॥

pAdam trapAdam tava pankajAnAm  
vande bhavam devi tarItukAma: |  
maste samasteDapi manjuLakshA-  
rAgam parAgam vahate yadIyam ||

*Meaning:*

Devi! Wishing to cross the ocean of samsAram, I worship Your feet that put lotuses to shame; the lotus feet adorning the red decorative paint, that even the sarveSvaran is supporting on his head.

*Comments:*

Traditionally poets compare PirATTi's feet to the lotus as they are similar in softness, fragrance, hue and beauty. However, the object used for comparison (upamAnam) should be superior to that which is compared to it (upameyam). However, in the case of PirATTi's feet, the feet (upamAnam) are superior to the lotus (upameyam). Hence the lotuses are ashamed by the comparison. The poet says that such a supreme feet offers moksham to the worshipper. Even though it is the PirATTi in association with EmperumAn who offer moksham the poet says that it is sufficient to worship PirATTi's feet which even EmperumAn holds in high esteem that he supports them it on His head.

SLOKAM 234

पदद्वयं यस्तव देवि सेवते

प्रभुः श्रितानां द्विपदो भवत्यसौ ।

विधुस्वसस्तद्विमुखस्तु यो नरः

चतुष्पदं हन्त वदन्ति तं बुधाः ॥

pada dvayam ya: tava devi sevate

prabhu: SritAnAm dvipada: bhavati asau |

vidhusvasa: tadvimukhastu yo nara:

catushpadam hanta vadanti tam budhA: ||

*Meaning:*

Devi! One who was born with the moon! The person who worships Your lotus feet as refuge will be blessed with wealth and moksham, he will be capable of gifting even elephants to others. Learned scholars said that that the one who does not worship Your lotus feet is equivalent to a bull.

*Comments:*

The two important expressions in this Slokam are 'dvipada: bhavati' and 'catushpadam vadanti'. One who worships PirATTi will get 'dvipadam'- the capacity to offer elephants and one who does not, will get only 'catushpadam'- become equivalent to a bull.

SLOKAM 235

पदयोस्तवाम्ब रागं प्राहुः स्वाभाविकं वयं त्वेनम् ।

पुष्करागाप्रियतम हृदयवसत्युपनतं विजानीमः ॥

padayostavAmba rAgam prAhu: svAbhAvikam vayam tvenam |

pushkalarAgapriyatama hrdayavasatyupanatam vijAnIma: ||

*Meaning:*

Oh PirATTi of Sri VenkateSa! We know very well that You as the spouse of SrI VenkaTAdri Sekhara Vibhu are very fond of the ghana rAgams that have attached themselves to Your sacred feet to serve You. Your beautiful feet are red from the association with these ghana rAgams in a natural way. We also know that Your Lord adores You because of your love for the same ghana rAgams that he likes to hear in His daily worship.

*Word by word Meaning:*

padayo: tava ambha rAgam prAhu: - Scholars say that the ghana rAgams are attached to Your pair of sacred feet.

rAgam svAbhAvikam (tava padayo: vasati iti) vijAnIma: - We understand that their residence at Your sacred feet is but natural.

vayam tu enAm pushkala-rAga-priyatama hrdaya vasati upanatam vijAnIma: - We know very well that You reside with longing (rAgam) in the heart (vakshassthalam) of Your Lord, who is very fond of these ghana rAgams.

*Comments:*

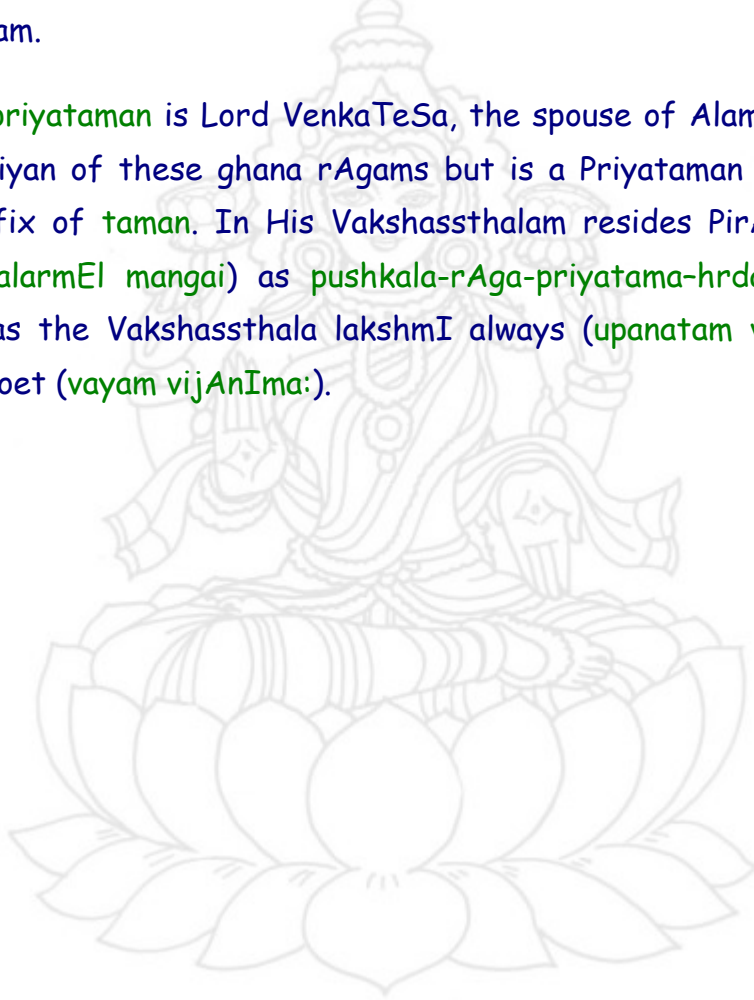
The worship by the ghana rAgams in SrInivAsa gadyam connects us to the mangaLASAsanam of tiruvEnkaTamuDaiyan in this Slokam as "pushkala-rAga-priyataman. The lyrics and the audio of SrInivAsa gadyam are at:

(1) <http://mannaram.tripod.com/ramanuja> and

(2) <http://www.prapatti.com/slokas/sanskrit/srinivasagadyam.pdf>

**pushkala(m)** means rich, abundant and highly cultivated. Pushkala rAgams are the ghana rAgams like, tODi, kalyANI, kharaharapriyA and kAmbodi or the seventy two (72) meLa kartA rAgams (<http://www.thiruppavai.org>) referred to in the SrInivAsa gadyam.

**pushkala-rAga-priyataman** is Lord VenkaTeSa, the spouse of Alamelumanga. He is not only the Priyan of these ghana rAgams but is a Priyataman denoted by the superlative suffix of **taman**. In His Vakshassthalam resides PirAtti (**akalakiEn enRu uRaiyum alarmEl mangai**) as **pushkala-rAga-priyatama-hrdaya vAsini**. She resides there as the Vakshassthala lakshmi always (**upanatam vasati**). This we know says the poet (**vayam vijAnIma:**).





*'Padme!' - SrI Sengamalat tAyAr - MannArguDi - Thanks: SrI Shreekrishna Akilesh*



SLOKAM 236

परमकरावळिरम्या बहुरागधराधरोरुविभ्रमभाक् ।

असि हंसहारिगतिका पद्मे पितृवत्पितृप्रसूवच्च ॥

paramakarAvali ramya bahurAgadharAdharouruvibhrama bhAK |

asi hamsahArigatika padme pitrvatpitrprasUvacca ||

*Meaning:*

Padme! With Your hands that are praiseworthy, Your stomach with three lines, Your lips that are red in color, Your thighs that are glorious, Your gait like the swan, You are like Your father the king of oceans and the twilight.

(The meanings related to the Ocean and twilight are covered in the comments section).

*Comments:*

In this concluding Slokam, the poet summarizes the beauty of some of the angams of PirATTi. He says Her hands are praiseworthy as they offer 'abhayam' or refuge to the devotees. Her stomach has three lines that indicate Her great contentment. Her red lips are fitting for one who is called PadminI. Her thighs are glorious. Her gait is elegant like that of a swan. She is like Her father 'Samudra rAjan' and the twilight.

How is She like Her father Samudra rAjan? She is 'parama karAvali ramya' one with beautiful hands, the ocean is 'parA makarAvali ramya'- the playground of crocodiles. PirATTi is 'bahurAgadhara adharA' one with red lips, the ocean is 'bahuLa agadharA'- contains many submerged mountains. She is 'Uru vibhrama bhAK' has beautiful thighs, he is 'uru vibhrama bhAK' has many whirlpools. She is 'hamsa hAri gati:' one with a gait like that of the swan, he is 'hamsahAri gatika' the resting place of nArAyaNa who killed the asura, Hamsa.

How is PirATTi like the evening sky?

PirATTi is 'parama karA vaLi ramya' while the evening is 'para ma karAvaLi ramya' one is beautiful with the rays of the moon that rises from the western skies. PirATTi is 'bahurAgadhara adharA' while the evening is 'bahurAga dharA' one that contains the redness. She is 'Uru vibhrama bhAK' while the sky is 'dharA uruvi bhramabhAK' one that has many fleeting birds. While PirATTi is one with a gait like the swan, 'hamsa hAri gati:' the evening sky is 'hamsahAri gatika' has the sun walking towards his setting.

Thus, the poet concludes that PirATTi is as merciful and beautiful as Her father ocean and the evening sky with setting sun. Even though the poet has come to this conclusion by wise play of words, it is very fitting as PirATTi has infinite mercy like the Samudra rAjan and supports all Her devotees without any distinction like the ocean supporting all marine life forms. Her hue is as pleasant and calming like the evening sky that gladdens the observer.

In the spirit of aDiyEn sister, vaikuNTha vAsi Smt. Padma VeerarAgavan's composition - *sapta savarangaLE un caraNa KamalangaL*

*SrI Sukhapuri vAsinI! SrImatI PadmAvati! jaya vijayI bhava!*

*SrI alarmElmanga samEta SrI SrInivAsa svAmi suprIta: suprasanna: bhavatu!*

dAsan,

Oppiliappan Koil VaradAchAri Sadagopan

॥ इति श्रीलक्ष्मीसहस्रे सौन्दर्यस्तबकः ॥

|| iti SrI lakshmi sahasre saundarya stabakam ||