



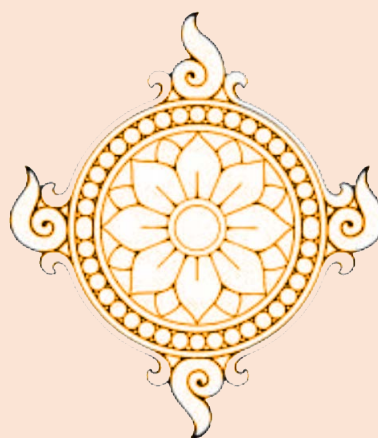
SvAmi NigamAnta MahAdeshikan's

DAYA SATAKAM

(SlokaH 101 –108)



A Tribute by Ammangi Thandalam Muralidhar Rangaswamy



Sri:



SvAmi Nigamanta MahaDesikan's

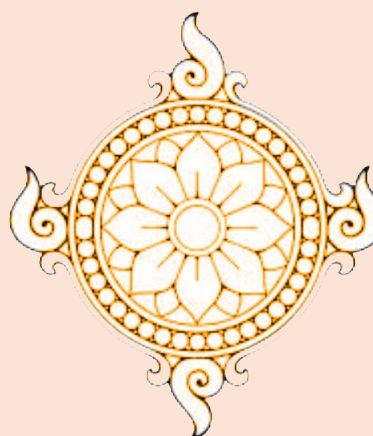
DAYAA SATAKAM



A

Tribute by

Ammangi Thandalam Muralidhar Rangaswamy







SrImad venkaTanAthArya tvadIya caraNadvayam |
bhavatvatra paratrApi madIyam SaraNam sadaa | |

Srimate NigamAnta MahadesikAya namaH | |

Srimate Gopaladesika MahadesikAya namaH | |

Sloka 101

निःसीमवैभवजुषां मिषतां गुणानां
स्तोतुदये वृषगिरीश गुणेश्वरीं त्वाम् ।
तैरेव नूनमवशैरभिनन्दितं मे
सत्यापितं तव बलादकुतो भयत्वम् ॥ १०१ ॥

niHslma vaibhavajuShAM miShatAM guNAnAM
stoturdaye vR^iShagiriSha guNeshvarIM tvAm |
taireva nUnamavashairabhinanditaM me
satyApitaM tava balAdakuto bhayatvam | | 101



We first quote the anubhavam of Sri U.Ve. Valayapettai Ramachar Svamin:

“Svami Desikan in 100 verses of this Stotram glorified Daya Devi, who is extremely delighted by this act. In the same vein as the Sri Stuti salutation of “**kiM te bhUyaH priyamitikhila smerA vaktrA vibhAsi**”, sporting a smile on Her face, Daya Devi most affectionately enquired of Svami Desikan “What is it that you desire oh SvAmi?” In the eleventh verse of the Daya Satakam SvAmi Desikan has already declared in the “**anjanAdriShvara dayAM abhiShTaumi niranjanAm**” salutation that he has invited as guests elevated people like Lord Narayana, His consorts - Sri Devi, Bhumi Devi, and Neela Devi, as well as nityasuris such as Vishvaksena, Azhvars, and Maharishis, with the purpose of hearing his delivery of the Stuti exclusively in praise of Daya Devi. In the tenth decad of this Stotram starting with “**naisargikeNa tarasa**” SvAmi Desikan seeks the grace of Daya Devi for the ultimate puruShArtham of Bhagavad Kaimkaryam and in the process seeks Her grace through prAyascitta prapatti for expiation of post-prapatti sins as well as a prapatti for destruction of “**pAparambaka pApAm**”. In the last verse of this decad, Daya Devi enquires of SvAmi Desikan “What is it that you desire?” In response SvAmi Desikan declares that he desires nothing more than the ultimate puruShartham of the bliss arising from nitya Kaimkaryam at Sri Vaikuntam in this leela vibhuti itself - namely unrestricted right of kaimkaryam for Lord Srinivasa. In submitting this request, SvAmi Desikan follows the lead of SvAmi NammAzhvar who desires to render kaimkaryam to the light of the lights known as Lord Srinivasa, who has taken root

niHslma vaibhavajuShAM



at the Venkatam hill. This is no ordinary request from SvAmi Desikan. Only when one has accrued the great Bhagyam of several sukrutams from past births will one beget this right of unrestricted Kaimkaryam for Lord Srinivasa. Thus, SvAmi Desikan concludes his formal tribute to Daya Devi by submitting this extraordinary request. Here, SvAmi Desikan turns his attention to the Vedam, which commenced a tribute to Daya Devi but stopped short realizing the enormity of the task and that no words could do justice to the enormity of Daya Devi's magnificence. The question that specifically arises is that "what if learned scholars examine SvAmi Desikan's tribute in light of the fact that he has continued on with the glorification of Daya Devi, while the Vedam stopped short and ridicule him for undertaking this task?". SvAmi Desikan's response is contained in verse 101. In this stuthi, SvAmi Desikan documents several facets of Daya Devi pertaining to Her extraordinary acts of help. The accepted practice is that at the conclusion of each prabandham sAtvika tyAgam is undertaken. Also vaktru vailakShaNyam (elevated stature of one rendering the tribute), vishaya vailakShaNyam (magnificence of content), and the phalan (benefits) are documented too as a matter of routine. For example, Andal conforms to this practice in the Tiruppavai tribute "va~Nka kaDalkaDainta mAtavanai kecavanai ti~NkaL tirumukattu ceyizhayAr cennirai~nci a~Nka paRaikoNDa vARRai aniputuvai pai~Nkamalar taNteriyal pattarpirAn kOtai conna ca~NkatamizhmAlai muppatum tappAmE". If one asks who is the Tirppavai tribute directed to, the answer is contained in "mAtavanai" (Lord Narayana, who is never separated from Mahalakshmi). This answers the question about vishaya vailakShaNyam. Who is this rendered by? This answers the vaktru vailakShaNyam (the author of the tribute) through the salutation "pattarpirAn kOtai conna" (delivered by Andal, the daughter of Periya Azhvar, the jewel in the crown that resides in Srivilliputtur, which is an ornament for the entire universe.). Finally, Andal concludes the Tiruppavai by stating the benefit gained from recitation of this set of thirty pasurams. SvAmi Desikan follows suit to document these aspects as they pertain to the Daya Satakam. Two features are documented herein by SvAmi Desikan. In verses 101-103, SvAmi Desikan further glorifies Daya Devi through sambodhanams by way of encapsulating who this work is in praise of and concludes with the verse starting "prAyo daye". This covers the vishaya vailakShaNyam. In the next five verses, SvAmi Desikan undertakes sAtvika tyAgam (this comes in four parts, kartutva tyAgam, mamakAra tyagam, upAya tyAgam, and phala tyAgam for prapannas as outlined by SvAmi Desikan in **Srimad Rahasyatrayasaram**) wherein he states that this work was not carried out by him. Instead, it is due to Bhagavad Sankalpam and Daya Devi's prompting. This covers the phalan and vaktru

smera vaktra



vailakShaNyam. In the process, he exhibits a total lack of concern for dissenting voices motivated by jealousy that may rise to speak against his tribute. Instead, he concludes that the roaring waves from the torrential flow of the combined Daya of Lord Srinivasa and Daya Devi, lashing the shores will completely drown out the voices of dissent. SvAmi Desikan additionally thinks of a question that could possibly be posed by Daya Devi Herself in this context. “Oh SvAmi! You have glorified Me exquisitely in this stuti. However, since Lord Srinivasa is known as Bhagavan, His other kalyaNa guNams of j~nAna, bala, shakti, tejas and the like too are just as great. Would they not feel offended and become angry as a result with the reasoning that they too are associated with Bhagavan and that you have glorified Me alone to the exclusion of all other guNams?”. SvAmi Desikan answers this issue in verse 101, which is “niHslma vaibhavajuShAM miShatAM guNAnAM stoturdaye vR^iShagirlsha guNeshvarIM tvAm taireva nUnam avashair abhinanditaM me satyApitaM tava balAdakuto bhayatvam”. Lord Srinivasa is replete with numerous kalyANa guNams as can be seen from the puraNam salutation “parAsya shaktiH vividhaiva shR^iyate svAbhaviki j~nAna bala kriya ca”. Lord Srinivasa’s kalyaNa guNams of j~nAna, bala, shakti et al are extremely great auspicious qualities. He is sarvaj~nan - the all-knowing one, who is fully aware of everything taking place in all the worlds. Does anyone else possess this ability? The answer is a resounding no. Similarly, His balam, aishvaryam, and tejas are matchless with each of them bearing a unique and distinctive feature. All these guNams make up the divyAtma svarUpam of Lord Srinivasa, which is responsible for protecting the entire universe. In this instance SvAmi Desikan has glorified Srinivasa Daya to the exclusion of all these elevated auspicious qualities. SvAmi Desikan after the sambodhanam for Daya Devi declares in this verse that “the glory of each of Lord Srinivasa’s auspicious qualities is limitless and defies description. While these guNams are keenly watching, SvAmi Desikan delivered his stuti in praise of Daya Devi. While he was engaged in this delectable task, the remaining kalyANa guNams enjoyed this and nodded in approbation. This is reflected in the salutation “taireva nUnam avashair abhinanditaM me satyApitaM”. Here it is important to note that SvAmi Desikan extols an auspicious quality of Lord Srinivasa - Daya in this stotram. This is receiving acclaim from the other auspicious attributes of Lord Srinivasa. These are by no means sentients offering words of praise. How could they possibly convey feelings and emotions that are exclusively the privy of sentients? Is it appropriate for SvAmi Desikan to view qualities belonging to sentients through insentients? In this context, it is instructive to note the anubhavam of SvAmi NammAzhvar. At the time of experiencing separation from Lord Narayana, the

Azhvar who is in the state described by the **Garuda PuraNam** salutation “yan muhUrtaM kShaNAM vApi vAsudevo na chintyate sA hAniH tanmahacCidraM sAbhrAntiH sacavikriyA” thinks that even a single moment bereft of Bhagavad anubhavam is a grave sin. During this moment of separation, he engages in certain acts of desperation. He contemplates on sending birds as his messengers to Lord Narayana. He enquires of trees and creepers if they can be of help in the tribute “a~ncaRiya maDanArAi” (can you serve as my messenger?)



In the **Tiruvaimozhi** Pasuram 1.4.6 “aruLata nlr aruLi avar Avi tuvarAmun aruLAzhi puTkaDavlr avar vlti oru nAL enRu aruL Azhi ammanai kaNDakkAl itu colli aruL Azhi vari vaNDE yAmum en pizhaittOmE” the Azhvar pleads with an insect to serve as his messenger for Lord Narayana. Tirumangai Azhvar too submits a request similar in spirit to an insect in the tribute “aruLAzhi amman” reflecting the fact that Lord Narayana is an ocean of mercy. SvAmi NammAzhvar’s request is in the spirit of requesting Lord Narayana mounted on the Garuda Vahanam to arrive at the same street as him so that he can at least get a view through his window even if the Lord does not arrive in front of his home. This will render the Azhvar fulfilled. The main reason for this outpouring of the Azhvar is his intense Bhakti for Lord Narayana. The parivaham of his Bhakti causes him to seek unique ways to convey

his message to the Lord such as the use of insentients like trees/creepers, insects, and even the wind. This is a state acquired by those who have an intense longing for something out of love. In Gokulam when Lord Krishna plays His flute, the Gopikas drop everything that they are doing and arrive by His side. During one such

instance, Lord Krishna disappeared from view. The Gopikas were grief stricken due to separation from Lord Krishna and imagined some of them to be Krishna and others to be the serpent kaliya and exclaimed “duShTa kAliye tiShTAtra”. Again, this was due to their intense longing born out of love for Lord Krishna, which caused them to act in an abnormal manner. So too does Andal conceive the shrine of Vatapatrashayi at Srivilliputtur to be the palace of Nandagopa, and imagines Srivilliputtur to be Gokulam, while portraying Herself as one of the Gopikas and rendered her Divya Prabandham. Following the lead of the Azhvars, SvAmi Desikan motivated by his intense fondness for Daya Devi engages in Her glorification to highlight the vishesham of Lord Srinivasa. In this context, he regards Daya and other guNams as sentients. Lord Srinivasa, delighted with the tribute of SvAmi Desikan graces him in the same manner as He blessed the Azhvars. Thus, in the salutation “niHsIma vaibhavajuShAM miShatAM guNAnAM” even though SvAmi Desikan offers a mangalasasanam to all the KalyaNa guNams of Lord Srinivasa, it is clear that this is motivated by the fact that they are all associated with Daya Devi. Additionally, in verse 15 of the Daya Satakam SvAmi Desikan declares “vR^iShagiri gR^ihamedhiguNAH bodha balaishvarya vIrya shaktimukhAH doShA bhaveyurete yadinAma daye tvayAvinA bhutAH” indicating that all other guNams acquire their stature only on account of association with Daya Devi. Thus, a formal glorification of Daya Devi is an implicit glorification of them. Therefore, SvAmi Desikan dedicates his tribute to Daya Devi. Daya Devi is the empress of the KalyaNa guNams of Lord Srinivasa and is hence saluted as “vR^iShagiriIsha guNeshvarIM tvAm” in this verse. SvAmi Desikan further declares in this verse that in full view of the remaining kalyaNa guNams, he engages in an exclusive glorification of Daya Devi. SvAmi Desikan’s reverence for the Vedam comes through in this context. The Vedam expressed its inability to completely glorify even a single auspicious quality of Lord Narayana as evidenced in the salutation, “yato vAco nivartante aprApya manasA saha”. In that case, how is it possible for SvAmi Desikan to undertake a task that the Vedam has declared to be a formidable exercise? It must be noted that this is not to diminish the stature of the remaining kalyaNa guNams. All residents in a home are equally important. This is very much the case with the kalyaNa guNams of Lord Narayana. While that may be so, the running of the house must be carried out under the leadership of someone. In this case, the task at hand is protection of the universe. For this purpose, Daya Devi has the lead role and all other guNams become subservient to Her. Thus, SvAmi Desikan offers additional rationale for glorifying Daya Devi to the exclusion of all else. One may be considered great. For example, a Brahmin acquires greatness on account of his knowledge as evidenced



yato vAco nivartante aprApya manasA saha

by the salutation “brahmaNaH j~nAnto shreShtyam”. Similarly, for a king, it is his valor that results in greatness. Likewise, the greatness of a Vaishya comes about from the accumulation of large amounts of wealth, etc. In the context of guNams, what is it that confers greatness? With respect to being of most use to residents of the universe and being the cause of their protection, Daya guNam comes out on top. Bereft of Daya, the protection of the universe cannot take place. The other guNams assist Daya in this task but are not quintessential. Thus, while SvAmi Desikan is engaged in the glorification of Daya Devi, the other guNams are rapt observers and nod approvingly of SvAmi Desikan’s act. This is denoted by the salutation “**taireva nUnam avashair abhinanditaM me.**” It is instructive to understand this in a little more detail. In the Mahabharata, Lord Krishna went to the court of the Kauravas as the messenger of the Pandavas in an effort to avoid war. Duryodhana instructed all members in the court to demonstrate disrespect towards Lord Krishna by not standing up to receive Him with respect when He arrives. This is due to the fact that Lord Krishna was not coming to the court as either the king of Mathura, or as a relative of the Kauravas but as a messenger of the Pandavas, who Duryodhana perceived to be his adversaries. All members agreed to his command. The following day, Lord Krishna arrived at the Kaurava court. The first one to stand up and receive Him was Duryodhana. Seeing this all other members assembled in the court rose to welcome Lord Krishna. How did this come about? All of them, Duryodhana included were overwhelmed by the aura of Lord Krishna causing them to involuntarily rise up in respectful welcome. After beholding Lord Krishna, they had lost control of their senses and were completely under His sway. Thus, even if it be the case that the other kalyaNa guNams of Lord Srinivasa were jealous of Daya Devi, in the face of this compelling tribute exclusively to Daya Devi by SvAmi Desikan, they were overcome by Her magnificence and offered their approbation of this act by SvAmi Desikan. However, SvAmi Desikan offers an even better explanation for this act on the part of the other kalyaNa guNams. This is captured in the tribute “**avashair abhinanditaM**”. Somethings come about due to a natural cause without our thinking. This can be an outpouring arising from one’s affection for an object. For example, we prostrate before Lord Srinivasa at the Venkatam hill. At that time, overcome by emotion our eyes are filled with tears. Even though it is stated that one must not shed tears after a glorious darsanam of Lord Srinivasa, one is overcome by His aura resulting in the tears. However, it is not so. Instead, it is due to one’s intense longing and affection for Lord Srinivasa that finds expression in the form of tears. In another instance we may not have seen our children in a couple of years. While going to see them, we

do not plan to express our affection in a certain way. However, the delight in seeing them after a long time overcomes us resulting in warm hugs for the children. Our eyes are filled with tears. In a like manner, the remaining Kalyana guNams are overcome by a sense of delight on hearing SvAmi Desikan's glorification of Daya Devi. Thus, he is celebrated for this by the remaining kalyaNa guNams.

The tribute "satyApitaM tava balAt" attests to the fact that due to the strength of Daya Devi lending Her support, SvAmi Desikan's words are absolutely true. Thus, every word of this Stuti affirms the truth and only the truth. Not only that, SvAmi Desikan is blessed with a sense of fearlessness as documented in the tribute "akuto bhayatvam". This becomes possible when one has secured refuge in Lord Srinivasa. What is the reason for fear? It is the nigraha sankalpam (anger) of Lord Srinivasa. However, if this nigraha sankalpam is transformed into one of



anugraham there is no cause for fear. This transformation is brought about on account of a prayerful submission to Daya Devi. Thus, there is no reason for fear from any quarter, which is undoubtedly due to the grace of Daya Devi. Therefore, SvAmi Desikan states that without fear of any kind, he was able to deliver the stuti in praise of Daya Devi in the presence of all the kalyaNa guNams of Lord Srinivasa.

Due to its appropriateness on account of the fact that there was no belittling, it was received with nodding approbation by the other kalyaNa guNams. Not only that the remaining guNams reasoned that a tribute to Daya Devi was also a tribute to them. For example, if the head of a household has done an excellent job in raising his children, causing them to take to Bhagavad Kaimkaryam and satvishayam, and

is appreciated by others for his efforts in this regard, it is in fact considered as a tribute to the children. In a like manner, a glorification of Daya Devi, who is the empress of Lord Srinivasa's kalyaNa guNams, is in fact a glorification of the other kalyaNa guNams too. Lord Srinivasa is extensively glorified by the Vedas. In fact everything that needs to be learnt about Lord Srinivasa can be gained from the Vedam as expounded upon by SvAmi Desikan in the **VaradarAja PancAshat** tribute "trAtApadi sthitipadaM bharaNaM prarohaH CAyA karlsha sarasAni phalAni ca tvaM shAkhAgatatridasha bR^inda shakuntakAnAM kiM nAma nAsimahatAM nigamadrumanAM" (Lord Varadaraja is everything for the Vedam. In times of distress, He comes to the rescue. Those who seek refuge in the Vedam beget the protection of Lord Varadaraja. Lord Varadaraja is the cause for the growth of the Vedam. Also He is the shade provided by the tree known as the Vedam. He is the seed for the Vedam as well as the bountiful fruit that is conferred by the Vedam tree.)



Thus, if one were to examine the seed for Lord Srinivasa, in this instance it is undoubtedly Daya Devi. Glorification of Daya Devi results in all the bountiful offerings from Lord Srinivasa. These are represented by the other guNams of Lord Srinivasa. Thus, a glorification of Daya Devi is a glorification of other kalyaNa guNams of Lord Srinivasa and they gain a sense of delight from the glorification of Daya Devi. This is the import of this Daya Satakam verse. Due to gaining refuge in Daya Devi, SvAmi Desikan declares that he is blessed with a sense of fearlessness and that every word of his tribute has been rendered as the truth."

We then quote the anubhavam of Sri. U.Ve. Shaili Patrachariar SvAmin:

"The stotram is formally completed with verse 100. The next eight verses are like epilogue. Throughout the stotram, SvAmi Desikan has conferred sentence (**caitanyam**) on a mere abstract guNa or trait, albeit in a most thrilling manner for our enjoyment.

In this verse SvAmi Desikan pictures a scene - the other guNas of the Lord stand around. They have been listening to the praise of Daya, one of their peers.

They relish every verse and every sentiment. They are also in sincere appreciation of the well-merited praise.

Would there be jealousy? No, they relish the praise because they realize the appropriateness in rendering a tribute to Daya in a mood of clear preference over Jnana, Bala, Aishvarya and the like. In reality Daya is the empress of the guNa-population. Would any citizen, any subject of the nation harbor jealousy, or comparison with the Royalty, the Queen, namely Daya Devi?

As a result, the guNas have been standing around acclaiming every verse almost unconsciously.

While narrating this scene that he has conceived, SvAmi Desikan declares “I am so fortunate. I have no fear, not even from these guNas, for having chosen one of them, in particular, namely, Daya Devi, as the subject of my tribute. Had it been a scene of any guNa being offended with my preferential reverence for Daya, which is one of them, albeit their queen, they will frown on me. My state of fear-free existence is thus established as true.”

The reader is encouraged to picture in their mind a plant, with numerous leaves, boughs, flowers, and fruit. The fruit is Daya Devi. The other parts of the plant represent the plethora of qualities. SvAmi Desikan carefully watered the plant. The fruit was richly developed. The other parts of the plant are causative for Daya fruit. What can be the reason for their developing a competitive envy feeling with respect to the Daya-fruit? Nothing! Thus, SvAmi Desikan exclaims “I have no fear from anywhere.””



Sloka 102

अद्यापि तद्वृषगिरीश दये भवत्याम्

आरम्भ मात्रमनिदं प्रथम स्तुतीनाम् ।

सन्दर्शितस्वपरनिर्वहणा सहेथाः

मन्दस्य साहसमिदं त्वयि वन्दिनो मे ॥ १०२ ॥

adyApi tadvR^iShagirlSha daye bhavatyAm

Arambha mAtramanidaM prathama stutInAm |

sandarshita svapara nirvahaNA sahethAH

mandasya sAhasamidaM tvayi vandino me || 102



We first quote the anubhavam of Sri. U.Ve. Valayapettai Ramachar Svamin:

“This verse is “adyApi tadvR^iShagirlSha daye bhavatyAM Arambha mAtramanidaM prathama stutInAM sandarshita svapara nirvahaNA sahethAH mandasya sAhasamidaM tvayi vandino me” (Due to a daring born out of being dim-witted, I have attempted a gargantuan task - glorification of You, a task which the Vedam started but stopped short. I did not consider well the consequences or the appropriateness of undertaking this endeavor. I request Your forgiveness for this act.) The previous verse captured the delight of the other kalyaNa guNams of Lord Srinivasa enjoying the exclusive glorification of Daya Devi and expressing their approbation. Even if this be so, Svami Desikan declares that he commenced his tribute to Daya Devi with a disregard for the consequences. Was he the first one to commence rendering such a tribute? Absolutely not. The Vedam-prathama stuti, too started this exercise. This is evidenced by the salutation “Arambha mAtramanidaM prathama stutInAM adyApi”. The Vedam, which is eternal (it has always been in existence and no other work existed before) started glorifying Daya Devi. However, very soon the Vedam admitted its inability to do justice to the greatness of Daya Devi through the declaration “yato vAco nivartante aprApya manasA saha” (Words cannot do justice to the glory of Daya Devi. The mind cannot comprehend the monumental greatness of Daya Devi.) Thus, the Vedam retreated in its attempt to glorify Daya Devi. It may be worthwhile noting Svami Desikan’s description of his own state through the tribute “api nikhila loka sucarita



The glorious Daya Devi

muShTindhaya durita mUrcanAjuShTam” from a prior verse. (A mere fist full of his sins would wipe out the collective good arising from noble acts of the entire universe). Thus, for someone of such a stature, is it even possible to render a tribute to Daya Devi?



Is it even possible to render a tribute to Daya Devi?

It may even be possible to glorify Lord Srinivasa. This is due to the fact that He is the emperor of the entire universe. As a result, rendering of praise by panegyrists becomes routine fare for Him. This is usually rendered while awakening Him from His yoga nidra. In view of this fact, it is not inappropriate to regard the Vedam itself as a panegyrist that renders tributes to Lord Srinivasa. However, the Vedam too could not completely capture the glory of Lord Srinivasa and Daya Devi. When a panegyrist renders praise, nobody is angered. They render their praise for a while and depart. The Lord does not question them for the inadequacy of their praise. Therefore, Svami Desikan pleads with Daya Devi to regard his stuti in Her praise akin to the work of a panegyrist. He first admits that his Stuti does not do justice to the enormous greatness of Daya Devi. He then requests forgiveness for the act of even starting the endeavor of composing a work in Her praise. This is documented in the salutation “sandarshita svapara nirvahaNA sahethAH” (Daya

yato vAco nivartante aprApya manasA saha



Devi protects all who are near and dear to Her. Since Svami Desikan is one among them, he requests Her to overlook his foolhardiness in attempting to praise Her and grant him Her protection.) The salutation “**mandasya**” is used by Svami Desikan to denote the fact that he is dim witted and has poor intellect. However, even so he is a panegyrist for Daya Devi. This is like belonging to the class of “**antaHpura parijana**” (member of the inner circle of Lord Srinivasa rendering Kaimkaryam.) Any transgressions on their part are treated as minor infractions and do not incur serious punishment. Svami Desikan declares that in this state, he commenced his tribute of Daya Devi and stopped with the delivery of hundred verses. Does it then mean that Daya Devi’s glory is only restricted to these hundred verses? Does it transcend these hundred verses? Since these issues arise, Svami Desikan seeks forgiveness from Daya Devi and requests Her grace in the spirit of being an “**antaHpura parijana**”. Svami Desikan also appeals to Daya Devi to regard him as a panegyrist that rendered Her praise and seeks forbearance from Her for his daring born out of being dim-witted. The salutation “**adyApi tadvR^iShagirlSha daye bhavatyAM Arambha mAtramanidaM**” denotes the fact that the Vedam commenced the tribute of Daya Devi but very soon expressed inability to do justice to the glory of Daya Devi. The question that arises then is whether the Vedam completed the task at a later time. “**adyApi tad Arambha mAtram anidaM bhavati**” is the prose order of the tribute. It conveys the message that even to this day the Vedam has not completed the task of glorifying Daya Devi. The salutation “**nigamAntairadhUnApi mR^igyaAnam**” from the **Gopala Vimshati** becomes relevant here. This indicates the fact that the Upanishads merely kept count of the inexhaustible kalyANa guNams of Lord Krishna, but could not fully enumerate all of them implying that Lord Krishna’s glory is limitless. The tribute “**sandarshita svapara nirvahaNA sahethAH mandasya sAhasaM**” from this Daya Satakam verse conveys a similar sentiment. Earlier, it was expounded that Daya Devi confers upon us, Lord Srinivasa. What is the import of this declaration? It is that due to Her grace, She causes us to realize our svarUpam (essential nature of subservience to Lord Srinivasa), bestows knowledge of artha pa~ncakam (our essential nature, Lord Srinivasa’s essential nature, the means to attain Him, the fruit arising from attaining Him, and obstacles to attaining Lord Srinivasa) which as a consequence causes us to seek Bhagavad Kaimkaryam. The role of Daya Devi is two-fold - one is to reveal an internal relationship, and another is to bring out in the open that which is seen externally. Both are bestowed upon Svami Desikan by Daya Devi. For example, one is engaged in Bhagavad ArAdhanam. At that time, he calls out one on the outside “**maNi**” indicating that the bell needs to be rung. The kaimkaryapara on the outside rings



Oh Daya Devi! Please bestow Your grace on aDiyEn!



nigamAntairadhUnApi mR^igyamAnam

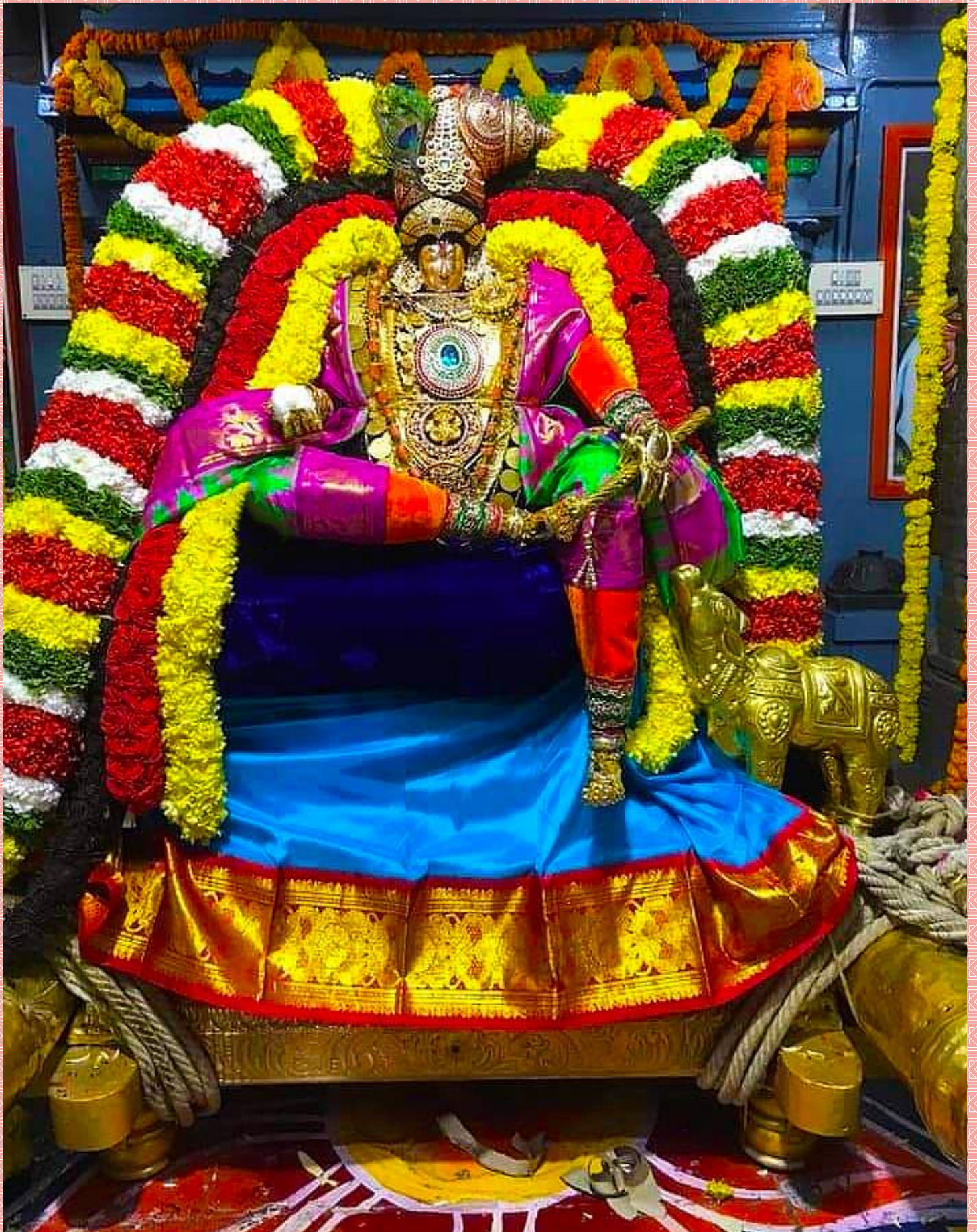


svapara nirvahaNA sahetAH mandasya sAhasamidaM tvayi vandino me

the bell. Hearing this, a king is not angered. Even if the bell was not rung properly, it does not incur the wrath of the king or anyone else. Svami Desikan pleads his case with this example. In this instance, he belongs to Daya Devi. Thus, his work in Her praise must be accepted by Her regardless of whether it is of good quality or not. This is conveyed in the tribute “*svapara nirvahaNA sahethAH mandasya sAhasamidaM tvayi vandino me*” of this Daya Satakam verse. The inner meaning of this tribute is that when one commits an error Daya Devi serves as the mediatrix (puruShakaram) with Lord Srinivasa to seek forgiveness on the part of the supplicant for transgressions committed by them. However, in this instance Svami Desikan refers to his own Stuti of hundred verses in praise of Daya Devi as a possible apacharam for restricting Her limitless glory. The question then is one of whether someone else needs to be approached for the purpose of puruShakaram with Daya Devi. Svami Desikan declares that the answer is a definite no. Instead, an appeal to Daya Devi Herself would be sufficient. The rationale for this is that since he has performed sharaNAgati to Daya Devi, he belongs to Her. Therefore, it is Her responsibility to protect him. Thus, any transgressions on his part need to be overlooked and Daya Devi’s grace must prevail. Svami Desikan conveys a similar sentiment in verse 1002 of the *Paduka Sahasram* “*mohAdabhiShTutavato mama mandabuddheH bAlasya sAhasamidaM dayayA sahethAH*” (The glory of Paduka Devi is limitless. No words can do justice in describing this. However, due to my infatuation, I undertook the task of praising Paduka Devi and completed the task through the delivery of a thousand verses. Somehow, I thought this was possible due to the daring of a little child. However, now I realize the foolhardiness of my attempt. I, therefore, seek forgiveness from Paduka Devi, in the spirit of one who is constantly associated with Daya Devi.) Thus, when it comes to forgiveness, even Paduka Devi has to rely upon the help of Daya Devi. Therefore, the distinctive feature of Daya Devi is that of affording protection to Her supplicants. Even if they have erred, Daya Devi makes light of this fact and confers Her grace. There is no need for anyone to intervene and plead with Daya Devi on behalf of the supplicant. This is the import of this Daya Satakam verse. As far as Svami Desikan is concerned, he glorifies no one else besides Lord Narayana. This is evidenced by the “*parimaLamucA vAca*” tribute from Svami’s *VairAgya pancakam*. In keeping with the spirit of this salutation Svami Desikan once again pleads his case with Daya Devi to ignore the flaws in his Stuti and bestow Her grace.”

We then quote the anubhavam of Sri. U.Ve. Shaili Patrachariar Svamin:

“The praise of Daya Devi has been the subject, topic, aim for ages for almost indefinite time, for Vedas, seers, and bards. This is not the first attempt. When I



aDiyEn has performed sharaNagati to You, Oh Daya Devi! aDiyEn belongs to You!

The praise of **Daya Devi** has been the subject, topic and aim for almost indefinite time, for Vedas, seers, and bards!



completed the Stotram, I shudder to think what all would say with respect to my rashness in venturing to start a tribute and even completing it.

Oh Daya Devi! You have control over self and others as well. You exert an influence on the Lord. You move Him to act with forgiveness, fondness, and self-endurance. This being so, You are the authority to forgive me for this venturesome poem-composition. You have to forgive me. You have to defend me. I am almost Your court-panegyrist. There too I am a dull-headed composer, who has no right or legitimacy to venture to compose. Hence, I seek Your favorable excuse.

1. No elaboration is needed. One interesting point of note: Whenever one seeks to purvey a master's forgiveness, say, for a mistake or misbehavior, one would kindly seek forgiveness. Who else except Daya can confer this? None. She is the authority to forgive, pardon, and endure. In verse 1002 of the Padhuka Sahasram, Swami Desikan similarly pleads "forgive with Daya, Oh Paduka!" Then from whom can he seek Daya except Daya Devi at the end of the Daya Satakam.

2. Court-poet, note ghaNTha (Bell) has a pre-eminent role Bhagavad ArAdhanam. Svami is an incarnation of ghaNTha! What better qualification is called for to seek the grace of Daya Devi?"



Sloka 103

प्रायो दये त्वदनुभावमहाम्बुराशौ
प्राचेतसप्रभृतयोऽपि परं तटस्थाः ।
तत्रावतीर्णमतलस्पृशमाप्लुतं मां
पद्मापतेः प्रहसनोचितमाद्रियेथा ॥ १०३ ॥

prAyo daye tvadanubhAvamahAmburAshau
prAcetasaprabhR^itayo(a)pi paraM taTasthAH |
tatrAvatIrNamatalaspR^ishamAplutaM mAM
padmApateH prahasnocitamAdriyethA | | 103



We first quote the anubhavam of Sri. U.Ve. Valayapettai Ramachar SvAmin:

“This verse is “prAyo daye tvadanubhAva mahAmburAshau prAcetasa prabhR^itayo(a)pi paraM taTasthAH tatrAvatIrNamatalaspR^ishamAplutaM mAM padmApateH prahasnocitamAdriyethA” Here SvAmi Desikan fears a rejection by Daya Devi for his aparadham of confining the limitless glory of Daya Devi to a mere hundred verses. Thus, SvAmi Desikan once again seeks forgiveness and pleads with Daya Devi to accept his rendering of the tribute in the manner of parents taking delight in the words of their child. Here SvAmi Desikan refers to a repetitive exercise of a deep dive in the ocean of Daya Devi and during each attempt a gem of a trait of Daya Devi surfaces. These are documented in the one hundred verses of the Daya Satakam. SvAmi Desikan continues the act of immersion in the ocean of Daya Devi even after completing the tribute of one hundred verses. He perceives the hearing of a sound, while immersing himself in the ocean of Daya Devi. Startled by this, SvAmi Desikan looks up and beholds Lord Srinivasa and Sri Mahalakshmi Thayar smiling. The reason for this smile is documented in this verse. Specifically, the tribute “prAyo daye tvadanubhAva mahAmburAshau prAcetasa prabhR^itayo(a)pi paraM taTasthAH” captures the fact that great sages like Valmiki refrained from taking a deep dive in the limitless expanse of the ocean known as Daya Devi and took root at the near-by banks. The distinction for Bhagavan Valmiki comes from the fact that he was the first poet (Adi Kavi), whose Ramayanam enjoys an unparalleled pride of place due to the declaration “vedaH prAcetasAdAsit





sAkShAt rAmAyaNAtmana” (The Vedam transformed itself into Ramayana). As a minor digression, this fact can be understood from the anubhavam of H.H. Srimad Paravakottai Andavan SvAmi in his book **Ramapiranai karpOm**. Why is it that the Vedam transformed itself into the Ramayana? The answer becomes apparent from the title itself with **Ra** denoting **Rg Vedam**, **Ma** denoting **SAmA Vedam**, **Ya** denoting **Yajur Vedam** and **Na** denoting **atharvaNa Vedam**.



Returning to the anubhavam of Sri. U.Ve. Valayapettai Ramachar SvAmin, it must be understood that the Vedam transformed itself into the Ramayanam through the words of Valmiki Maharishi. Thus, the glory of Srimad Ramayanam is

Daya Devi is a vast ocean, whose expanse knows no boundaries





equal to that of the Vedam. The glory of the Vedam which is limitless, was matched by that of the Ramayanam. Valmiki Maharishi of such great stature, admitted his inability to adequately glorify Daya Devi and thus remained at the near-by bank of the Daya ocean. It may be worthwhile recalling from the Ramayanam that Lord Rama was grief stricken by the abduction of Sita Devi and was weeping uncontrollably. In His search for Sita Devi, He came across the bird, Jatayu, who made a valiant attempt to rescue Sita Devi from Ravana and lay mortally wounded. Lord Rama caressed Jatayu tenderly and performed the last rites for the bird. In carrying out this act, Lord Rama declared that Jatayu would acquire the elevated state of Moksham, which is the privy of those who have undertaken the



prescriptions of Karma yoga, Jñāna yoga, and Bhakti yoga. Thus, in the first instance, Lord Rama exhibited the trait of a mere mortal. In the latter instance, He implicitly revealed His nature as the Supreme Being - the only one who can grant moksham. This may superficially be a glorification of Lord Rama. However, a careful examination reveals that it is in fact a tribute to Daya Devi. Also, we may recall that Lord Rama is hailed as **KaruNA Kakutstha**. Thus, Valmiki Maharishi reveals glimpses of Daya Devi without explicitly denoting it. Elsewhere, Valmiki Maharishi declares “**yadi vA rAvaNassvayam**” (Let alone granting refuge to Vibhishana, even if Ravana himself performed a surrender, Lord Rama would at once forgive him for his sins and grace him).

In the prelude to the Rama Charama Slokam, Vibhishana declares his intent to seek refuge at Lord Rama’s feet through the salutation “**sarvaloka sharaNyAya rAghavAya mahAtmane nivedayat mAm kShipram vibhIShanam upasthitam**”. The reason for composing the Ramayanam itself is to demonstrate to the entire universe that the grace of Lord Rama is universal. It is meant for all without any distinction of caste, creed, sex, or affiliation. This is entirely on account of Daya Devi. Her elevated role in bringing together Lord Srinivasa of elevated stature with commoners like Guha, Sugriva, Shabari and others is documented in verse 65 of the Daya Satakam in the tribute “**niShAdAnAM netA kapikulapatiH kApi shabari kucelaH kubjAsA vraja yuvatayo mAlYakR^iditi amIShAM nimnatvaM vR^iShagiripaterunnatimapi prabhUtaiH strotobhiH prasabhamanukampe samayasi**”. Thus, Daya Devi brings about an equalization between the Lord and commoners due to His unhesitating acceptance of the latter. SvAmi Desikan’s act



Take a deep dive in the limitless expanse of the ocean known as Daya Devi



Daya Devi's glories are limitless!

of glorifying Daya Devi in this manner through one hundred verses of the Daya Satakam is equivalent to taking a deep dive in the ocean known as Daya Devi and surfacing gems, documenting Her limitless glory. Does it then mean that there are only one hundred gems in this vast ocean of Daya Devi? Absolutely not! SvAmi Desikan discerns the smile of Sri Mahalakshmi Thayar and Lord Srinivasa in this instance, which seems to suggest “Valmiki Maharishi did not engage in the act of glorifying Daya Devi. You seem to be undertaking an exercise, which even he recognized to be a daunting task. Is this justified?” SvAmi Desikan answers this through the tribute “prAyo daye tvadanubhAva mahAmburAshau prAcetasa prabhR^itayo(a)pi paraM taTasthAH tatrAvatIrNamatalaspR^ishamAplutaM mAM” (It is absolutely true that I engaged in an act that Valmiki Maharishi refrained from-the act of glorifying Daya Devi. Daya Devi is a vast ocean, whose expanse knows no boundaries. Thus, Valmiki Maharishi chose to remain at the yonder bank. On the other hand, I chose to take a deep dive in this ocean of Daya and am being tossed hither and thither by the cresting waves of Daya Devi. Each time I submerge in this ocean and come back-up, a new gem emerges. However, there is no end to such an exercise due to the limitless expanse of the Daya Devi ocean. Thus, I have become an object of laughter for Lord Srinivasa and Mahalakshmi Thayar. Nevertheless, Oh Daya Devi, You need to ensure that my effort is worthy of respect.) The inner meaning of this tribute is that SvAmi Desikan recognizes that he could be ridiculed for undertaking a task, which even Maharishi Valmiki deemed to be futile due to the limitless glory of Daya Devi. Therefore, he seeks forgiveness from Daya Devi and pleads with Her so that his work is revered. Through verses 101-103 SvAmi Desikan formally documents the fact that other kalyaNa guNams of Lord Srinivasa greatly enjoy his tribute exclusively in praise of Daya Devi and approve of his work with approbation. Due to this fact, he is blessed with a sense of fearlessness. In verse 102, SvAmi Desikan declares that he attempted something which even the Vedam deemed impossible to carry out - namely a glorification of Daya Devi - a task started by the Vedam but never completed. SvAmi Desikan pleads with Daya Devi to forgive him for this apacharam in the spirit of a panegyrist rendering praise. Daya Devi, known for Her compassion, forgiveness, and tolerance must exhibit forbearance towards SvAmi Desikan for this act is the import of this verse. Finally in verse 103, SvAmi Desikan refers to Daya Devi as a vast ocean whose limitless expanse knows no boundaries. Recognizing the futility of the task of undertaking a deep dive in this ocean not knowing where the farther bank is, Maharishi Valmiki wisely chose to remain at the near end. SvAmi Desikan recognizes that his exercise in undertaking this deep dive may be a foolish act,



Daya Devi is known for Her compassion, forgiveness, and tolerance!

of

**To one who confesses his inability to know Daya Devi - the depth and greatness of Daya
will be revealed**

which may be ridiculed even by Lord Srinivasa and Mahalakshmi Thayar. His repeated submerging in the Daya Devi ocean resulted in gems. However, he is helpless to fathom the far end of this ocean. Hence, he submits a prayerful request to Daya Devi that his work be viewed with respect. This must be received by Daya Devi in the spirit of a child's prattle in uttering its first words. Thus, in these three verses, SvAmi Desikan encapsulates the glory of Daya Devi and documents his delight in rendering this tribute. Adiyen could also foresee an instance where Lord Srinivasa and Mahalakshmi Thayar ridicule adiyen's attempts in expositing on the Daya Satakam and enquire "Daya Satakam - you are rendering an exposition of this magnificent work? What is your qualification to render this exposition?" For this too adiyen seeks the grace of Daya Devi so that the upanyasams do not become a subject of ridicule from Lord Srinivasa and Mahalakshmi Thayar. Instead, adiyen needs to be perceived as a child of Daya Devi rendering Her glory. Due to Her grace this exposition needs to be accepted by all."

We then quote the anubhavam of Sri. U.Ve. Shaili Patrachariar SvAmin:

"First, observe that the usage "taTasthAH" is a term implying one who is on the bank of a river or on the shore of a sea without getting into the water. In common parlance, it denotes a neutral stance, say for an arbitrator, judge, or sabha-chairman.

Perhaps great sages and seers like Valmiki, never dared dip their feet into the great ocean of Your magnitude, Oh Daya Devi! As the proverb goes, fools tread where giants shudder. I have got into the ocean. I was attracted and tempted to get the taste. What happened then? I could not feel the floor; the ocean is so deep! Hence, I could not stand! I floundered, floated, and sank, before finally coming to the surface. Pathetic state! Imprudent endeavor! Could I get into an ocean into which even Valmiki avoided stepping, knowing the risk? My play, my plight, my helplessness is fit for the smiling disdain or ridicule of the Divine Couple (Lord Srinivasa and Sri Mahalakshmi)! What a plight! At least You please support me, defend me, and uphold my hymn in Your praise! Salient features to be noted in this context:

1. This is the last verse addressed directly to Daya Devi.
2. To one who confesses his inability to know Daya Devi - the depth and greatness of Daya will be revealed. To me who dared drown into deep waters to divine Her depth of greatness, it would be well-nigh impossible to know the great extent of the Daya Devi Ocean's depth".

Sloka 104

वेदान्तदेशिकपदे विनिवेश्य बालं
देवो दयाशतकमेतदवादयन्माम् ।
वैहारिकेण विधिना समये गृहीतं
वीणाविशेषमिव वेङ्कटशैलनाथः ॥ १०४ ॥

vedAntadeshikapade viniveshya bAlaM
devo dayAshatakametadavAdayanmAm |
vaihArikeNa vidhinA samaye gR^ihItaM
vINAvisheShamiva ve~NkaTa shailanAthaH | 104



We first quote the anubhavam of Sri. U.Ve. Valayapettai Ramachar SvAmin:

“This is truly a blessed day since adiyen is delivering this upanyasam on the avatara dinam of Svami Desikan. In fact, it is the auspicious day, when Lord Srinivasa chose to incarnate as Svami Desikan. Thus, it is a great bhagyam to expound on the meanings of Svami Desikan’s magnum opus, Daya Satakam. We are nearing the end of this majestic stuti. Svami Desikan has formally glorified Daya Devi in one hundred verses set to ten decads. Svami Desikan demonstrates his humility in the next three verses by contrasting the majesty of Daya Devi and his unsuitability to render tributes to Her glory. In verse 103, Svami Desikan declares “prAcetasa prabhR^itayo(a)pi paraM taTasthAH tatrAvatIrNamatalaspR^ishamAplutaM mAM padmApateH prahasanoCitamAdriyethA” in an appeal to Daya Devi that he does not become an object of ridicule for Lord Srinivasa and Mahalakshmi. Instead, he seeks that his work glorifying Daya Devi, which is a task that even the great Maharishi Valmiki did not undertake, must be revered. In this verse, Svami Desikan further laments that he mistakenly employed the usage that Daya Satakam was his work. He promptly corrects this notion and unambiguously states that it was not him that composed these majestic Daya Satakam verses. Instead, it was entirely the doing of Lord Srinivasa. In **Srimad Rahasyatrayasaram**, Svami Desikan expounds upon the **Stotra Ratnam** verse “mama nAtha yadasti yo(a)smyahaM sakalaM taddhi tavaiva mAdhava niyatasvamiti prabuddhadhiH athava kiM nu samarpayAmi te”. This is Svami Alavandar’s impassioned plea to Lord Narayana. In the previous verse

samasta jananiM vande

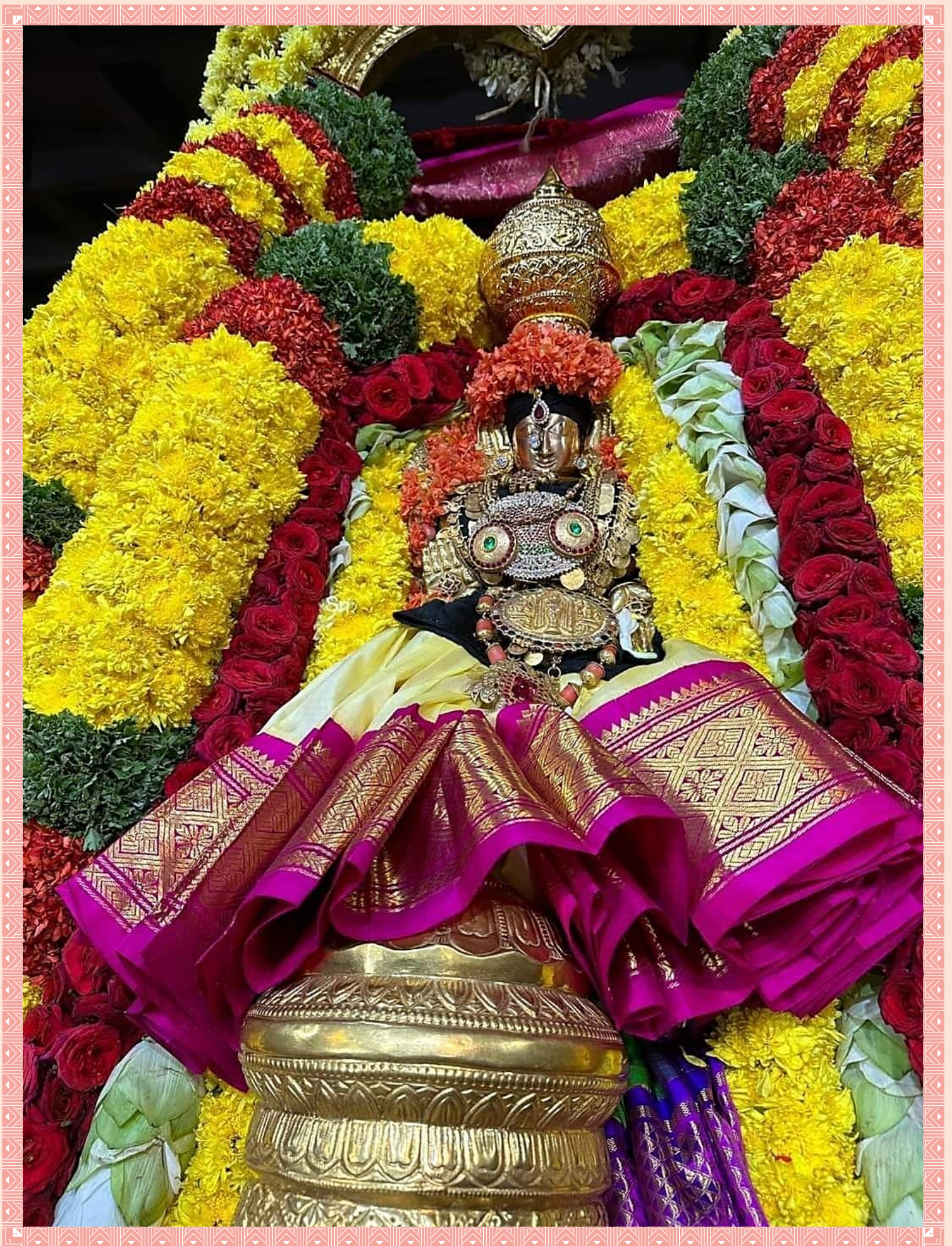


of the Stotra Ratnam, Svami Alavandar declares that everything belonging to him including his body and limbs are submitted to Lord Narayana for use in Kaimkaryam. He is then dumbfounded by his usage of “I” and “my” (**ahankAram** and **mamakAram**) when he realizes that there is nothing that he can call his own. Instead, everything belonging to him is indeed the property of Lord Narayana. Recognizing his complete subservience to Lord Narayana, Svami Alavandar in this verse offers the correct perspective that everything belonging to him is rightfully the property of Lord Narayana. Thus, he laments “**sakalaM taddhi tavaiva mAdhava niyatasvamiti**” (What is it that can be called mine? In reality everything belongs to Lord Narayana. Thus, it is a case of submitting to Lord Narayana, what is rightfully His property.) Svami Desikan closely follows the lead of Svami Alavandar in that he first tenders an apology for using “I” and “my” in the context of composing the Daya Satakam and then states that this was not his doing at all. Lord Srinivasa was responsible for this outpouring in the form of the Daya Satakam. Specifically, Svami Desikan undertakes the performance of sAtvika tyagam in this verse. In the performance of any Vaidika ritual, it is customary for us to render the salutation “**svasmai svaprltaye svayameva kArayati**” during sankalpam to denote the fact that this ritual is being performed for Lord Narayana’s pleasure, at His behest and by Him alone using adiyen as a medium. At the conclusion of the ritual, again the tribute “**svasmai svaprltaye svayameva kAritavAn**” is rendered to acknowledge the fact that this act has been completed entirely on account of the grace of Lord Narayana, at His behest, for His pleasure alone using adiyen as a medium. During performance of Sandhyavandanam, “**bhagavAn prlyatAm vAsudevaH**” is recited to denote that this act is intended solely to please Lord Vasudeva. In the context of the Daya Satakam, Svami Desikan records this sentiment in this verse “**vedAntadeshikapade viniveshya bAlaM devo dayAshatakametadavAdayanmAm vaihArikeNa vidhinA samaye gR^ihItaM vINAvisheshamiva ve~NkaTa shailanAthaH**”. The previous week, adiyen was unable to undertake the Daya Satakam upanyasam, due to a commitment to render upanyasam on the Hamsa vahanam and Sesha vahanam resulting in a thrilling anubhavam for adiyen from which adiyen is unable to take his mind away. Today too the anubhavam continues due to the festivities from Svami Desikan Tirunakshatra Utsavam where PillaiandhAdhi and Desika Prabandhams are rendered with gusto by the Bhagavata Ghoshti. The joyful celebration of Svami Desikan’s avatara dinam is akin to the enthusiasm that comes with the celebration of the birthday of one’s own children at home. The occasion is conducted with grandeur at numerous Divya Desams through special offerings and alankarams for Svami Desikan and is a feast for the

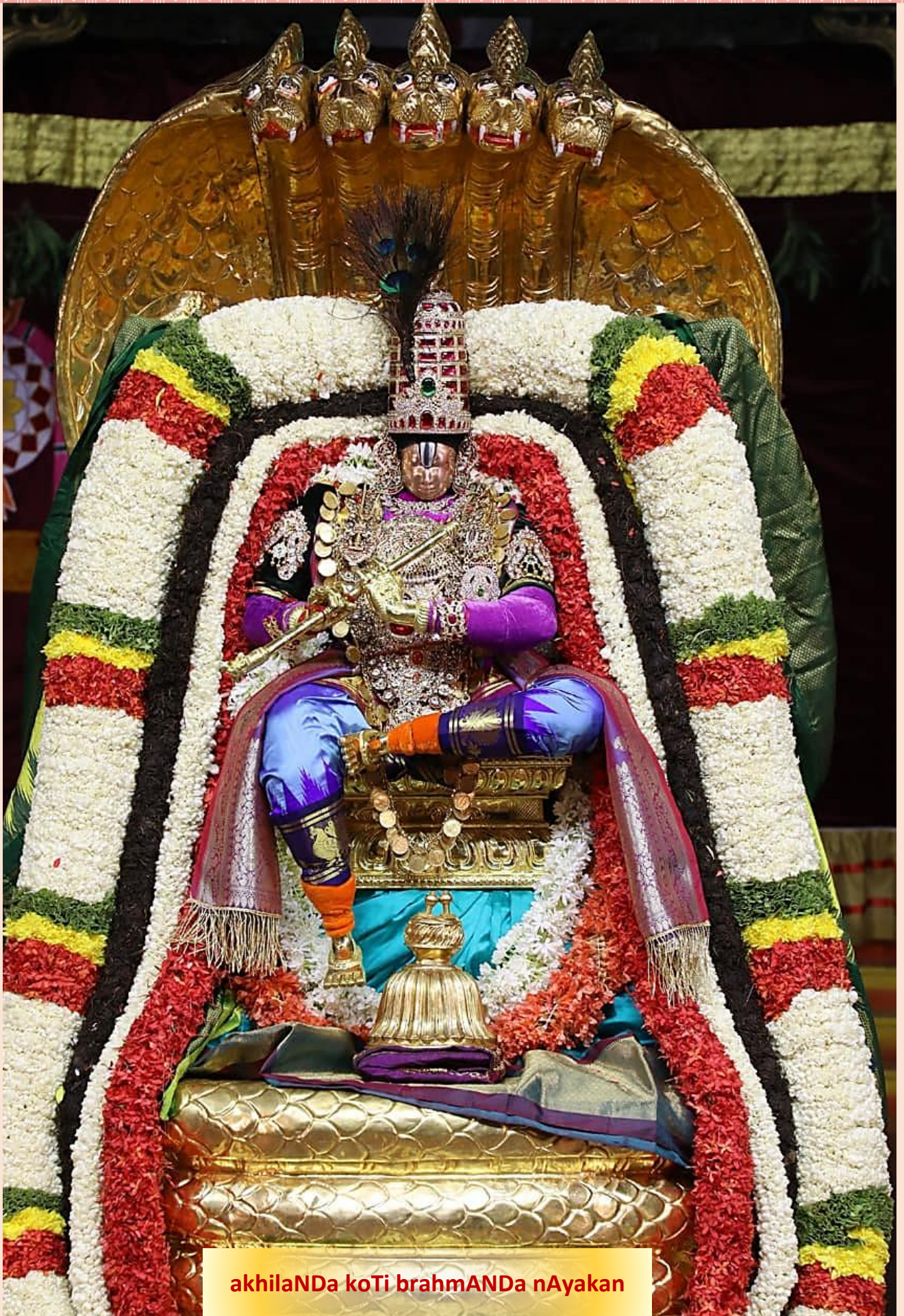


emmai kAttaruLE

eyes and ears. In keeping with Svami Desikan's declaration "kaNNan aDyinaI emakku kATTum verpu" the celebration at the Divya Desam of Trivenkatam commences early in the morning with the sevai of Lord Srinivasa as Lord Krishna in Sesha vahanam. The evening sevai is Hamsa vahanam. This background becomes relevant in the context of this Daya Satakam verse due to the alankaram of Lord Srinivasa holding a Veena in His hand while sporting the Hamsa vahanam. This is intended to demonstrate the fact that it is Lord Srinivasa who undertook the avataram of Hamsam and He is the one seated on the Hamsam contrary to any popular notion of Sarasvati association. Having established this context, we now explore the meaning of this exquisite verse. The salutation "vedAntadeshikapade viniveshya bAlaM devo dayAshatakametadavAdayanmAm" denotes the fact that Vedanta Desika is an elevated title/position, akin to seating one on a throne (simhAsanam). Due to the grace of Lord Srinivasa, Svami Desikan notes that he has been seated on this throne. One may ask what has been accomplished to merit this act. In AdhikaraNa sAravaLi, Svami Desikan declares "satyaikAlambi bhAShyaM yatipati kathitam sashvadAddhyApya yuktAn vishvAsmin nAmarUpANi anuvihitavata tena devena dattAM vedAntAcArya samj~nAmavihita bahuvit sArthamanvarthayAmi" (I have been honored with the title VedanthAcharya. Who conferred this title? Lord Ranganatha. I need to live up to the expectation accompanying this title. This is captured in the tribute "sArthamanvarthayAmi". The commentary of Svami Bhashyakarar is described in this tribute as "satyaikAlambi bhAShyaM". This is due to the fact that the commentary of Svami Bhashyakarar expounds on the truth and only the truth. Svami Desikan considers it his Bhagyam to render a commentary on the Sri Bhashyam and bring glory to the VedantAcharya title conferred upon him by Lord Ranganatha. Such an act would be extremely pleasing to Lord Ranganatha is the import of this tribute. Svami Desikan states that this act would help safeguard the title of VedantAcharya. If one is anointed as a leader or prime propagator of a tradition, even though one may be inherently inclined to take on the task, a bigger responsibility comes with the title/position. This is one of living up to the lofty standards accompanying the title, which induces a sense of fear in the occupant of the position. As adiyen is expositing on this slokam, the Ghosti rendering PiLLai antAti is passing by reciting the tribute "emmai kAttaruLE", seeking the anugraham of Svami Desikan. It is with this prayer that adiyen continues the exposition of this Daya Satakam slokam. Returning to the "vedAntadeshikapade viniveshya bAlaM" tribute from this Daya Satakam verse, Svami Desikan notes that he has been conferred with the lofty title of Vedanta Desika. This is an elevated throne meant for those with great erudition. Svami



Desikan then describes his state through the salutation “**viniveshya bAlaM**” (I am a mere child, who has been seated on this throne known as Vedanta Desika). Svami Desikan then elucidates on the authorship of the Daya Satakam through the tribute “**devo dayAshatakametadavAdayanmAm**” (It is not adiyen that composed the Daya Satakam. Instead, it was an act of Lord Srinivasa using adiyen as a medium.). The Hamsa vahana alankaram becomes relevant here, where Lord Srinivasa is seated on a swan, holding a veena. This is no ordinary veena. Instead, it is Svami Desikan himself - the favorite of Lord Srinivasa, who is seated on His lap as the veena. Just as a mother cuddles her child, in this instance Lord Srinivasa affectionately holds the Veena(Svami Desikan), in His lap. Again “**devaH**” in this tribute refers to the Lord Srinivasa as captured by the salutation “**ve~NkaTashallanAthaH**”. “**divi krIDAyAmiti devaH**” is the **dhAtu** that gives rise to the term **devaH** denoting the fact that the tasks of creation, sustenance, and dissolution of the universe are acts of sport for Lord Srinivasa. It is helpful to remember the puraNam tribute “**svAmi puShkaraNIltre ramayA sahamodhate**” in this context, which highlights the fact that Lord Srinivasa has given up residence in His permanent abode of Srivaikuntam and taken root at the banks of Svami Pushkarani at the Venkatam hill along with His consort, Sri Mahalakshmi, to engage in delightful sporting acts. During the early morning hours, Lord Srinivasa arrives at the Sannidhi of Varaha Svami for tirthavari at Svami Pushkarani in quite a spectacular sevai. The sole objective for Their arrival at the Venkatam hill is to engage in the task of rescuing jivans of the universe and ensure their well-being. This is captured in the salutation “**ve~NkaTashailanAthaH**” of this Daya Satakam verse. The salutation “**vaihArikeNa vidhinA**” highlights the fact that in accordance with His rules, Lord Srinivasa has assigned specific tasks to each devata - creation for Brahma, destruction for Rudra, burning for Agni, soothing cool air for Vayu and the like. This is in accordance with the Upanishad glorification “**bhIShAsmAt vAtaH pavate bhIShodeti sUryaH bhIShAsmadagnishcendrashca mR^ityur dhAvati pa~ncama iti**”. (Due to fear of the Supreme Being Lord Narayana, the Wind diligently performs his assigned task, the Sun shines rising in the East and setting in the West, the Fire burns, Indra rules over the devas and Death moves from affecting one being to another.) In a like manner, can the acts of creation, sustenance, and destruction of the universe be pre-ordained tasks for Lord Srinivasa? Not at all - instead they are acts of sport undertaken by Him as a consequence of His sankalpam. This is in the spirit of “**IlIlayA prayojanam**” salutation for Lord Srinivasa. It must be remembered that this comes about on account of the command of Daya Devi as expounded upon in verse 81 of the Daya Satakam “**kR^ipe vigatavelaya kR^itasamagrapoShaistvaya kalijvalana durgate**”



akhilANda koTi brahmANDa nAyakan

jagatikALameghAyitam". The ocean of mercy known as Lord Srinivasa acquired the desire of protecting all beings of the universe due to the instigation of the tidal wave known as Daya Devi. Not only did the efforts of Daya Devi cause Lord Narayana to incarnate as Srinivasa at the Venkatam hill but She was also responsible for His incarnation as the Archa Murti at all other Divya Desams to provide relief to the beings of the universe from the scorching heat of Kali in the manner of a rain-bearing cloud. Thus, Lord Srinivasa, who took root at these Divya Desams at the instigation of Daya Devi, with the sole objective of redeeming suffering jivans, without expectation of benefit of any kind for Himself, undertook another task in addition. This is described in the "samaye gR^ihItaM" tribute of this Daya Satakam verse - it is the composition of the Daya Satakam with the sole objective of elevating jivans like us without expecting anything in return for Himself. In order to beget the grace of Lord Srinivasa, one must have performed sukrutam of some kind. Due to this fact, the time must be ripe for the individual to reap the fruits of this good act. Only then does Bhagavad anugraham and Acharya anugraham follow. Bereft of this sukrutam, it becomes impossible to gain the grace of Lord Srinivasa. In this context, Svami Desikan declares that his own sukrutams came to the stage where time was ripe to harvest their benefit. As a consequence, he was accepted by Lord Srinivasa as his own as described in the salutation "bAlam mAm". Here Svami Desikan refers to himself as a mere child. The Upanishad salutation "bAlyena tiShTAsIt" becomes relevant here, denoting the fact that no matter how well read one is their demeanor is in the manner of a little child and does not exhibit any arrogance. This is the essential nature of every true scholar. Svami Desikan brings out this demeanor in action. Thus, Svami Desikan states here that he is a mere child, whose sukrutams have fructified, as a consequence of which Lord Srinivasa has accepted him as an act of sport and seated him on the lofty pedestal as Vedanta Desika. This is captured in the salutation "vedAntadeshikapade viniveshya bAlaM".

In the YatirAja Saptati, Svami Desikan performs mangalasasanam for Lord Narayana through the tribute "kamapyAdyaM guruM vande kamalagR^iha medhinam" depicting Lord Narayana as the Adi guru - the first Acharya. Acharyas are known as Desika. Thus, this title which befits Lord Narayana was conferred upon Svami Desikan. The tribute "sAkShAt nArayaNo devaH kR^itva martyamayIm tanUm" reflects the fact that Acharyas are verily manifestations of Lord Narayana. In this case, Svami Desikan states that Lord Narayana conferred upon him the lofty status of Desika, which in reality is a title that is befitting for the Lord. Earlier, Svami Desikan submitted a prayerful request to Daya Devi that his composition should



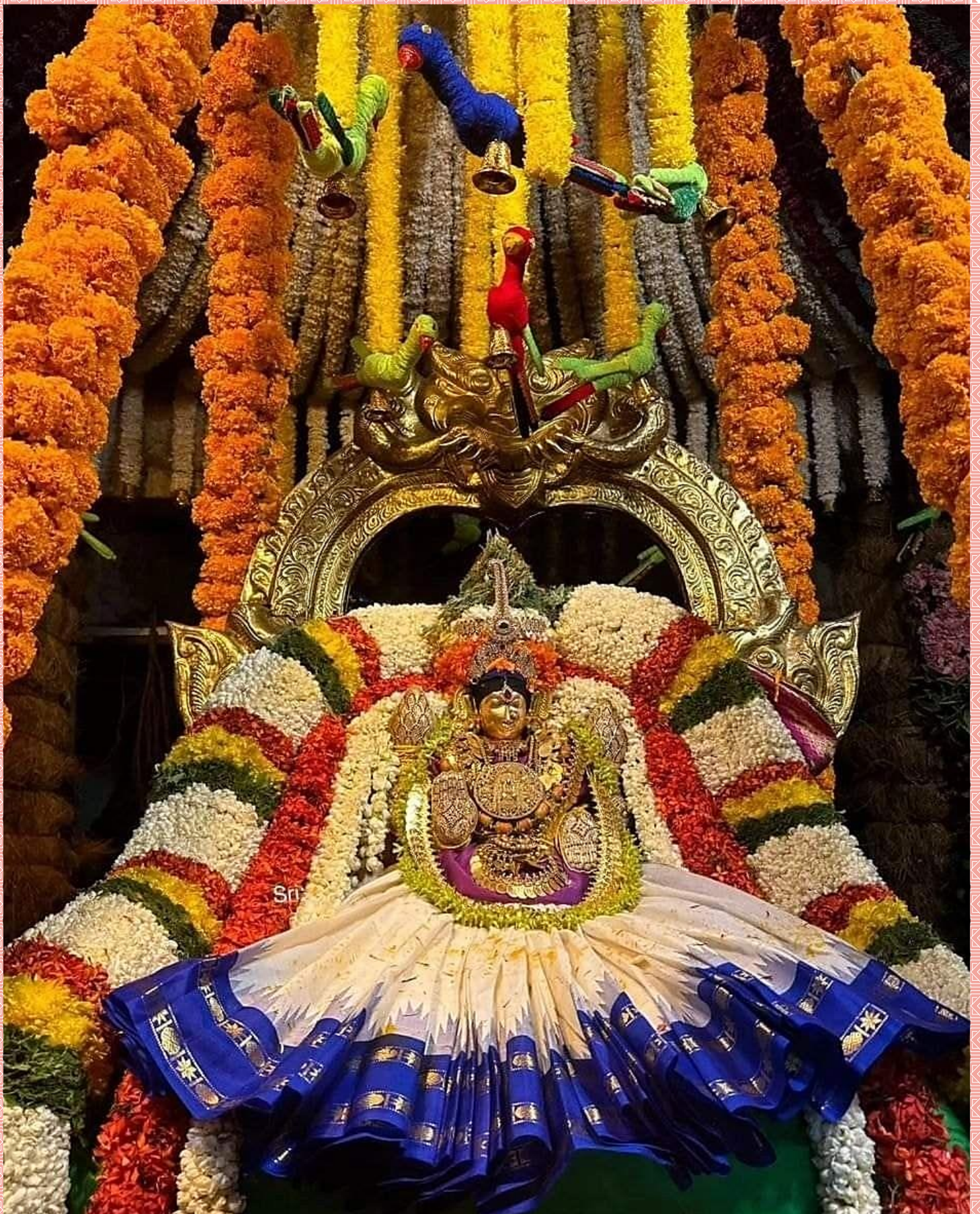
karuNAmiva rUpiNm

not be an object of ridicule. Instead, it needs to be revered. Here, when he is expounding upon the loftiness of Lord Srinivasa, Svami Desikan declares that the work of Daya Satakam cannot be attributed to him. Instead, it is a creation of Lord Srinivasa Himself. The shastras instruct us to refrain from uttering lies through the salutation “nAnR^itam vadet” and furthermore through the Upanishad instructions of “satyAnna pramaditavyam” and “dharmAnna pramaditavyam”. Given this background, Svami Desikan describes himself as “bAlam”-a mere child who is untrained and unskilled in matters of Sastras or Vedanta. To one in this state, the grace of Lord Srinivasa has caused him to be seated on the elevated throne known as Vedanta Desika. In the AdhikaraNa saravaLi Svami Desikan states “vedAntAcArya samj~nAmavihita bahuvit sArthamanvarthayAmi” to denote the greatness of the Sri Bhashyam as being replete with lofty Vedanta messages. The same sentiment is conveyed here wherein Svami Desikan alludes to the fact that the Daya Satakam is filled with messages from Vedanta. This is denoted by the salutation “vedAntadeshikapade”. The inner meaning of this tribute is that the truths documented in Sri Bhashyam are encapsulated in the Daya Satakam as well. Thus, the salutation “vedAntadeshikapade viniveshya bAlaM devo dayAshatakametadavAdayanmAm” captures the fact that Lord Srinivasa is endowed with aghaTita ghaTanA sAmarthyam. Namely, Svami Desikan describes himself as a mere child, totally unskilled and untrained in matters pertaining to Vedanta. However, due to the grace of Lord Srinivasa, he has been seated on the lofty throne of Vedanta Desika -this is indeed an act of realizing the impossible (transforming an ignorant one into an all-knowing one, transforming something infinitesimal into infinite). Thus, Svami Desikan declares here that it is entirely the aghaTita ghaTanA sAmarthyam of Lord Srinivasa, which conferred upon him the lofty title of Vedanta Desika, even though he was like a mere child. As a consequence of attaining this status, the Daya Satakam came about. This too is the doing of Lord Srinivasa, who indeed created a work of marvel due to embedding lofty Vedanta principles in the Daya Satakam verses. Svami Desikan wonders out loud that he has no words to describe the compassion of Lord Srinivasa, who used him as a medium to deliver the Daya Satakam verses, which are replete with the essence of Vedanta. This is the import of the tribute “devo dayA shatakam etad avAdayanmAm”. The prose order for this tribute “devaH avAdayat” denoting the fact that this is a composition of Lord Srinivasa. How did this come about? Lord Srinivasa used Svami Desikan as the medium for this composition in the manner of a Veena (stringed instrument) in His hands.

Sri Malayappa SvAmi on Hamsa VAhanam



In the **DevanAyaka Pa~ncAsha**t, Svami Desikan glorifies Lord DevanAyaka in the tribute “stavayaH stavapriya itlva tapodhanoktaM stoteti ca tvadabhidAnam avandhyaya tvam”. (Lord Devanayaka is known as stavya stava priyaH - one who is fond of praise and one who revels in hearing His praise. This is a title bestowed upon Him by Maharishi Vyasa in the ViShNu SahasranAmam. Additionally, He is also known as stota, the creator of praise. The appeal in this verse from Svami Desikan is for Lord Devanayaka to safeguard His reputation as glorified by Maharishi Veda Vyasa. It must be borne in mind that this is no act of self-praise. In day-to-day life if one engages in this act, the individual is dismissed as a pompous braggart and is disregarded. However, in this instance the prayerful submission from Svami Desikan is for Lord Devanayaka to engage in anu-pravesham - an entry into the mind and heart of Svami Desikan and render a fitting tribute that justifies the stota title bestowed upon Lord Vishnu by Maharishi Vyasa.) In undertaking sAtvIka tyAgam the salutation “svasmai svaprltaye svayameva kAritavAn” is rendered. In line with this sentiment as well as with the declaration from the **DevanAyaka Pa~ncAsha**t tribute, Svami Desikan echoes a similar message in this Daya Satakam verse. The drushtAntham (perspective) here is “vINAvishShamiva ve~NkaTa shailanAthaH” with the most significant usage being “vINAvishShamiva”. The implication here is that Svami Desikan is merely a Veena in the hands of Lord Srinivasa. This is no ordinary Veena due to the fact that this Veena renders deva gAnam (music in praise of Lord Srinivasa). From time immemorial, the Vedas declare the glory of Veena vAdyam (music from the veena). This is highlighted in the tribute “vINAvishShamiva”. With the passage of time other instruments such as guitar and clarinet have come into vogue. However, the instrument that is originally cited in the Vedam is the Veena. The Veena by itself is merely an instrument. However, in the hands of a competent player, it produces melodious music. In this context, Svami Desikan describes himself as the Veena in the hands of Lord Srinivasa, which was used to produce music in the form of the Daya Satakam verses. Here it is helpful to recall the taniyan tribute to Svami NammAzhvar “yAzhinicaivetattiyal”, which describes the Tiruvaimozhi of the Azhvar as the sound of the Veena echoing the key messages of the Sama Vedam. Thus, Tiruvaimozhi is Veena gAnam. In the opening salutation of this verse, Svami Desikan described the loftiness of the Vedanta messages contained herein through the association with Sri Bhashyam. Through the “vINAvishSham” tribute Svami Desikan captures the Azhvar prabandham too. Thus, the Daya Satakam becomes an encapsulation of Ubhaya VedAntam (Arya Vedam and Divya Prabandham combined). Here too, it is instructive to note the humility of Svami Desikan. Although he has rendered this

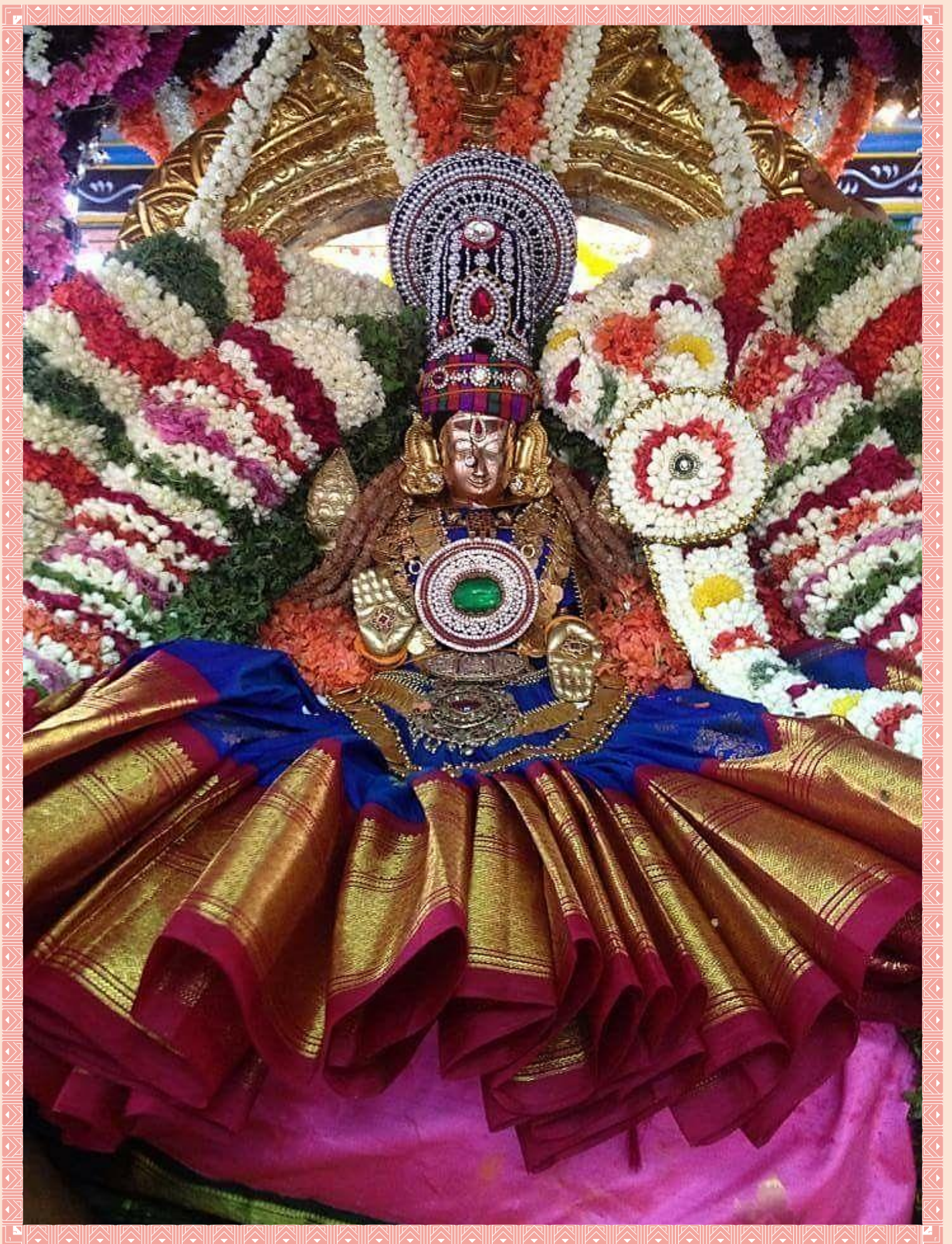


shreyasi

majestic tribute, he considers himself to be a Veena in the hands of Lord Srinivasa, which was used to produce the music of the Daya Satakam. Thus, Svami Desikan places the authorship and rendition of Daya Satakam in the hands of Lord Srinivasa, thereby engaging in tyAgam of ahamkAram, mamakAram, upAyam, and phalam. The “vINAvishesham” is that it glorifies Mahalakshmi Thayar. The Vedam highlights this fact in the Rk “shriyai va etAd rUpaM yadvINA”. Who is this Sri? It is none other than Daya Devi as is evidenced from verse 6 of the Daya Satakam through the salutation “samasta jananiM vande caitanyastanyadAyiniM shreyasiM shrInivAsasya karuNAmiva rUpiniM”. Thus, the Sri, denoted by the Veena, becomes an inseparable attribute of Lord Srinivasa. Through the association of Sri with the Veena in the hands of Lord Srinivasa, the inner meaning of this tribute is that both Lord Srinivasa and Daya Devi used Svami Desikan as a medium to deliver the Daya Satakam verses. This was meant solely for inspiring folks like us to engage in its recitation and become privy to the grace of Daya Devi. This is the importance of the Sri association with Veena. Veena gAnam (music) has several other important facets. For example, the salutation “pashurvetti shishurvetti vetti gAnarasamphaniH” from the **Srimad Bhagavatam** illustrates the fact that music moves animals as well as newborn children. Veena gAnam acquires a unique stature in this context. With respect to the Daya Satakam, it suffices to say that Lord Srinivasa and Daya Devi used Svami Desikan as the Veena for producing the music of Daya Satakam verses. This is the import of the “avAdayat” tribute from this Daya Satakam verse. There are two meanings to be observed here - one pertaining to “devo avadayat” and the other pertaining to “mAm avadayat”. The first points to the fact that creation of the Daya Satakam was the doing of Lord Srinivasa. The second highlights the fact that this came about due to Lord Srinivasa using Svami Desikan as His Veena. For great emperors, entertainment is in the form of a music performance using several instruments with a full audience in their court. The most important instrument in this performance is the Veena. This brings great delight to the emperor. If this is the case for commonly known emperors, what to speak of the delight that it would bring to the emperor of the entire universe, akhilaNDa koTi brahmaNDa nAyakan, Lord Srinivasa? That too the Veena is none other than Svami Desikan! The music arising from this Veena is the Daya Satakam, which brings great delight to Lord Srinivasa. If Lord Srinivasa is overjoyed, He confers His grace on the entire universe. The Vedam declares, that if Lord Srinivasa is “tR^iptaH” (satisfied), He ensures that the entire universe is satisfied. This is captured in the Sri Bhashyam tribute “eSha hyevainaM sAdhukarma kArayati taM yamanvAnuneshatyeSha evainamasAdhu karma



kArayati taM yamebhyo lokebhyo nunutsata” (Lord Srinivasa causes us to undertake good acts. As a consequence of these acts, He ensures our elevation. This brings about great name and fame for us.) In keeping with the spirit of this declaration, Lord Srinivasa used Svami Desikan as His Veena to produce the music of Daya Satakam. This was undertaken solely to bring great joy to all listeners and pave the way for their elevation. This is documented in the tribute “vaihArikeNa vidhinA samaye gR^ihItaM viNAvisheShamiva” of this Daya Satakam verse. This also represents the sAtvlka tyAgam of Svami Desikan, a distinct feature of mahapuruShAs. This is a unique feature of the Srivaishnava sampradayam. Thus, starting from the verse “prapadye taM giriM prAyaH” until the hundredth verse “nAthaH paraM kimapime”, Svami Desikan glorifies Daya Devi and in the process documents Her numerous upakAras, while embedding the essence of Vedanta. In this verse Svami Desikan highlights the fact that this work is not his doing. Instead, it was the act of Lord Srinivasa in keeping with the sAtvlka tyAgam tribute “svasmai svaprltaye”. In playing the Veena there is no joy for the instrument. Instead, the delight is the sole privy of the one playing the Veena. Thus, in this instance, the joy of playing the Veena is exclusively for Lord Srinivasa in keeping with the statement “svaprltayae”. Adiyen too had the intention of completing the Daya Satakam exposition on the avatAra dinam of Svami Desikan by briefly mentioning the purport of the remaining verses. However, it may be the command of Svami Desikan for adiyen to continue with the elaboration of the remaining verses in the usual manner, since this upanyasam itself has taken so long. Svami Desikan’s avataram is best described by DiNDima Kavi’s tribute, “vede sa~njAta khede munijanavacane prApta nityAvamane sanklrNe sarva varNe sati tadanuguNE niShpramaNe purANe mAya vAde samode kalikaluShavashAtcChUnyavAde vivAde dharmatrANaya yo bhUt sa jayati bhagavAn viShNu ghaNTAvatAraH” (Vedam attained a state of great sorrow due to people engaging in wholesale misinterpretation of its tenets. The words of great sages documented in works like the ViShNu purANam and Shrlmad BhAgavatam acquired a state of eternal ignominy due to a mis-representation of their true import. The varNas were all mixed up and acting in a manner totally contrary to that documented in the Dharma Shastras. Propagation of mAya vAdam (advaitam) and ShUnya vAdam (Bauddham and Jainism) were rampant as a consequence of the era of kali encouraging them. At this time, Svami Desikan, incarnated as the avatAram of the bell (ghaNTavatAram) of Lord ViShNu to protect Dharma through the proper interpretation of the scriptures.) The inner meaning of this tribute, is that had Svami Desikan not incarnated as the Veena in the hands of Lord Srinivasa used to



play the music of Daya Satakam, the true purport of Vedanta would never have been revealed to us to enrich, edify, and elevate ourselves. This would have left us eternally bound to samsara from which there would have been no relief. Thus, the path revealed by Svami Desikan is entirely an act of compassion on the part of Lord Srinivasa and Daya Devi. Adiyen too considers it as his parama bhagyam arising from the grace of Svami Desikan to exposit on these beautiful Daya Satakam verses through the upanyasams. Svami Desikan could lay claim to the loftiness of a Veena in the hands of Lord Srinivasa. However, adiyen has no such credentials and considers himself a tin box rattled by stones to produce the upanyasams to elaborate on the meanings of the individual Daya Satakam verses. Adiyen's attempt is in the manner of a little child engaging in play by sounding a container with a spoon to produce sound. However, there is no doubt that Svami Desikan would take delight in this childish prattle from adiyen in the manner of parents rejoicing at the first words uttered by their child. Adiyen is grateful to all the Bhagavatas for their encouragement and hearing of adiyen's upanyasam. Undoubtedly this was the reason for adiyen to engage in an immersion in this majestic work of Svami Desikan. Thus, with folded hands in submission to Svami Desikan, adiyen seeks his blessings for all to enable growth of Bhakti and kaimkaryam."

We then quote the anubhavam of Sri. U.Ve. Shaili Patrachariar SvAmin:

"Srivaishnavas commence all Vaidika rituals with sankalpam and conclude with sAtvika tyAgam. The purport of this is to dissociate oneself from ahankaram, mamakaram (I and my), kartrutva (doership), and phalan (fruit from the action). Instead, it is performed solely for the pleasure of Lord Srinivasa and carried out by Him using us as an instrument. It must also be noted that concluding pasuram of the Azhvans in each prabandham/decad outlines the benefit of reciting these pasurams. Svami Desikan follows their lead by doing the same thing in his Sanskrit works. The Daya Satakam is unique in this respect in that a set of five verses is devoted to this sentiment. Commoners may tend to label this as Mudra slokams akin to musical compositions. However, there is one important difference.

1. The first verse in this set of five verses declares with utter humility that Svami was not the composer of the Daya Satakam. Instead, credit for authorship of these majestic verses is entirely due to Lord Srinivasa, who seated Svami in the lofty pedestal of Vedanta Desika.

2. The gist of this verse is briefly outlined: Placing an urchin in the seat with the name Vedanta Desika, the sportive Lord of the Venkatam hill, played through



adiyen, as one would play a song through a Veena at a particular moment. The resulting music from this Veena were the Daya Satakam verses.

3. Svami Desikan disowns any credit for the work. Instead, the simile explicitly and emphatically indicates that he was a mere tool in the hands of Lord Srinivasa. Thus, no credit for this majestic hymn is due to him.

4. Svami Desikan terms himself to be a mere child - nay an urchin. This is an important message from the Upanishads - after knowing everything, remain and show yourself as nothing more than a mere child. Humility is the hallmark of greatness.

5. Sri. U.Ve. Dindigal Ramaswamy Iyengar SvAmin observes in his commentary that the role of the Veena is two-fold. On the one hand it refers to the encapsulation of the works of the Azhvars in the Daya Satakam, while on the other it represents the conch-blowing with gusto with regard to the Vedanta Sutra discussion in the AdhikaraNa sArAvaLi also documented in the Daya Satakam verses - ubhaya vedantam at its very best."



Sloka 105

अनवधिमधिकृत्य श्रीनिवासानुकम्पाम्

अवितथविषयत्वाद्विश्वमव्रीडयन्ती ।

विविधकुशलनीवी वेङ्कटेशप्रसूता

स्तुतिरियमनवद्या शोभते सत्त्वभाजाम् ॥ १०५ ॥

anavadhimadhikR^itya shrInivAsAnukampAm

avitathaviShayatvAdvishvamavrIDayantiI

vividhakushalanIvI ve~NkaTesda prasUtA

stutiriyamanavadyA shobhate sattvabhAjAm || 105



We first quote the anubhavam of Sri. U.Ve. Valayapettai Ramachar SvAmin:

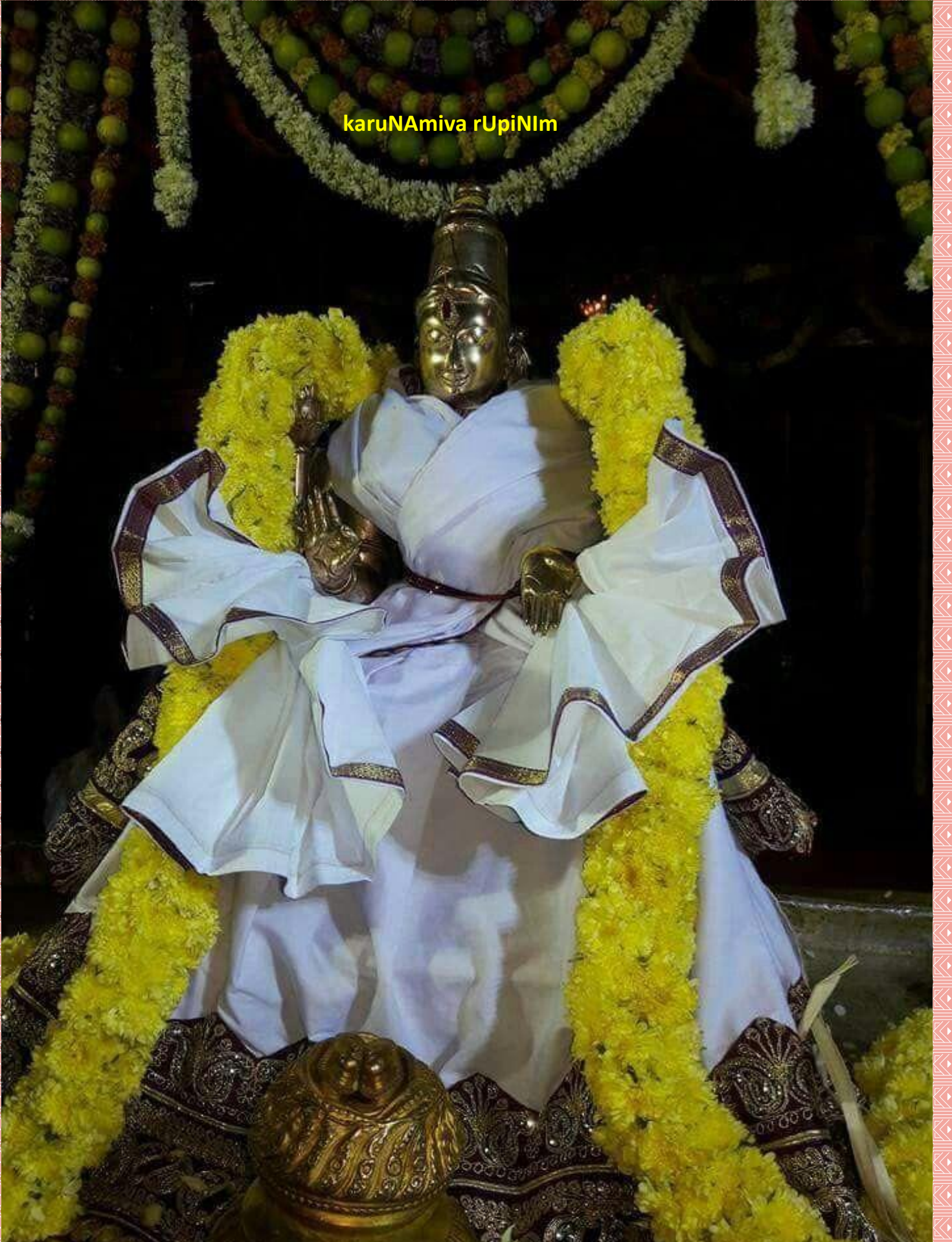
“In the last upanyasam we expounded upon SvAmi Desikan’s Satvika Tyagam in verse 104 of the Daya Satakam. This verse provides a reconciliation of anything seemingly in conflict in the previous verses. Specifically, in verse 103, SvAmi Desikan submits a prayerful appeal to Daya Devi to ensure that his Daya Satakam verses should not be ridiculed by the Divya Dampatis and that it should be revered. In verse 104, SvAmi Desikan completely disowns credit for composing the Daya Satakam verses. Instead, the authorship is attributed to Lord Srinivasa. The message from these verses seem to contradict each other. SvAmi Desikan is known for his unambiguous exposition and thus the contradiction seems quite strange as a result. In this verse, SvAmi Desikan provides a reconciliation for the two seemingly contradictory messages. This verse is “anavadhim adhikR^itya shrInivAsa anukampAm avitatha viShayatvAd vishvam avrIDayantiI vividhakushalanIvI ve~NkaTesda prasUtA stutiriyam anavadyA shobhate sattvabhAjAm”. The tribute “ve~NkaTesda prasUtA stutiH” denotes the stuti composed by Lord Srinivasa. It could also mean the stuti composed by Lord Srinivasa through SvAmi Desikan. An important tenet of the Srivaishnava tradition, namely, kartR^itvam, is touched upon here. kartR^itvam denotes doer-ship for an act. This is something that cannot be attributed to us, since our every act is carried out at the behest of Lord Narayana, for His pleasure, merely using us as a medium. We may listen to an unpanyasam, read scriptures, engage in good acts, and perform certain rites. This

shrInivAsa anukampa



may seem as if we are the doers of these actions. However, the **pradhAna kartR^itvam** (main cause for us to engage in these actions) is Lord Narayana. Due to Lord Narayana's **niyamanam** (command), we beget **prayojana kartR^itvam** (auxiliary doer-ship). For example, there is a gathering of two armies to engage in battle. During this battle the warriors on either side are engaged in the act of fighting with each other. Here we say that there is doer-ship for the warriors engaged in battle. However, the warriors on either side are subject to the command of their respective kings. When ordered by their king to fight they engage in war and when told to desist, they cease. Likewise, it is Lord Narayana who controls our activities. It is due to His will alone that we engage in certain acts in the manner of **prayojana kartR^itvam**. The composition of the Daya Satakam verses needs to be understood in this context. Lord Srinivasa commands SvAmi Desikan to compose these verses. SvAmi Desikan complies with this order and the result is a majestic stuti. Thus, the **pradhAna kartR^itvam** in this case lies with Lord Srinivasa and the **prayojana kartR^itvam** comes about for SvAmi Desikan. Thus, the seemingly contradictory messages from verses 103 and 104 are at once resolved due to this fact. In any grantham, there are the aspects of **kartR^i vailakShaNyam**, **vishaya vailakShaNyam**, and the like as part of **anubandha catuShTayam** (four distinct features). The glory of the author, the loftiness of the content of the work, the magnificence of the manner in which the work came about, and the elevated nature of the benefit that accrues from reciting the stuti are all captured in this verse. For example, if one considers the Tiruppavai verses of Sri Andal, the last verse succinctly highlights these four features. The **vishaya vailakShaNyam**, which is the object of the tribute, is Lord Narayana never separate from Sri, known as Madhava/Keshava. Next the authorship is documented as "**pattarpirAn kOtai conna**". That is the author of the work is Andal, the daughter of Periya AzhvAr, who is the crown jewel of Srivilliputtur, which is the distinguishing feature for the entire universe due to Lord VatapatrashAyi taking root there. This is the **vaktR^i vailakShaNyam** for the work. The import here is that it is no ordinary person that has rendered this tribute, but it is Andal belonging to Periya AzhvAr, whose glory is world famous, that composed this tribute. Then the loftiness of the grantham itself is presented through the "**canka tamizh mAlai**" salutation. "**canka palakailE ERRi tamizh mAlai**" is the proper form for capturing this loftiness. The benefit of reciting these verses is documented in the tribute "**enkum tiruvarul peRRu inpuravar empAvAi**". Thus, every grantham should contain a description of these four distinguishing features denoted by **anubandha catuShTyam**. SvAmi Desikan likewise documents these features in this verse. The salutation "**anavadhim**

karuNAmiva rUpiNI



adhikR^itya shrInivAsAnukampAm avitatha viShayatvAd vishvam avrIDayanti” attests to the fact that this stuti from start to finish glorifies shrInivasAnukampa - Daya Devi of Lord Srinivasa. The usage “anavadhim” here is intended to highlight the fact that glory of Daya Devi is limitless and beyond measure. The tribute “shrInivAsAnukampAm adhikR^itya ve~NkaTesda prasUtAm” conveys the fact that this stuti in praise of Daya Devi belonging to Lord Srinivasa was composed by Venkatesha. The question here is which Venkatesha? SvAmi Desikan being an incarnation of Lord Srinivasa and bearing the name Venkatesha kavi becomes the logical fit for this purpose. The tribute “ve~NkaTesda prasUtAm” also denotes the fact that this was composed by Lord Srinivasa Himself using SvAmi Desikan as a medium. The usage “prasUtAm” is intended to capture this import. There is a difference between creating something and orchestrating its creation. The inner meaning is that Srinivasa Daya has always been in existence. A formal tribute for this was orchestrated by Lord Srinivasa by causing SvAmi Desikan to compose the majestic verses. Thus, the main cause for this tribute is Lord Srinivasa. The salutation “avitatha viShayatvAd vishvam avrIDayanti” denotes the fact everything documented in the Daya Satakam is the truth and only the truth. There is not a single false statement in their content or import. There is no scope for any falsehood since these verses of this stotram document important tattvArthams as expounded upon by scriptures and Acharyas prior to SvAmi Desikan. An important reference for stotram is Sri Kuresha’s Sri Stavam tribute “stotraM nAma kimAmananti kavayo yadyanyadlyAn guNAn anyatra tvasatodhiropya phaNitissa tarhivandhya tvayi samyaksatyaguNAbhivarNanamatho brUyuH katham tadR^ishI vAgvAcaspatinA(a)pi shakya racanA tvatsadguNArNonidhau”. The import from this verse of Sri Kuresha is that ascribing a trait non-existent in a person to the individual merely for the sake of praising them is not in keeping with the definition of stotram in this context. With respect to the Daya Satakam, nothing documented in these verses is a non-existent trait for Daya Devi. Everything stated in the Daya Satakam is reflective of the greatness of Daya Devi and is absolutely a statement of truth. For example, when a dark person is praised as being fair complexioned it is a glorification merely for the sake of rendering praise. Likewise, a miser being glorified as an alter ego of KarNa, known for his generosity, is also a statement of praise stating a non-existent trait in the individual, merely for the sake of praising him.

In the case of Daya Satakam, SvAmi Desikan starts his glorification of Daya Devi with the tribute “akincananidhimsUtim apavarga trivaragayoH anjanAdriShvaradayAM abhiShtaumi niranjanAm” reflecting the fact that Daya Devi



Daya Devi has a bird's eye view of the World

treats the state of utter helplessness (to pursue the nuances of karma yogam, jñAna yogam and bhakti yogam) of Her supplicant as an important virtue and grants them the purushArthas of dharma, artha, kama, and moksha. Daya Devi of such magnificence is glorified in this stotram. In this process, there is not a single false statement. Nothing stated herein is a non-existent trait in Daya Devi. This fact is captured in the tribute “avitatha viShayatvAd vishvam avrIDayanti”. Thus, the stotram is in the form of “vishvam avrIDayanti” in that it does not cause embarrassment to anyone in the universe. For example, if an ugly dark person is praised as being fair and handsome, it would cause him considerable embarrassment. Even the one rendering praise would be shame-faced due to the fact that he is uttering falsehood. Specifically, if the person being praised asks the one rendering the praise “are you sure these tributes are meant for me?” it would cause him considerable ignominy. Thus, praise containing falsehood brings about great infamy to the object of such praise as well as one who renders these words of praise. Additionally, those listening to the words of praise will ridicule the attempt. However, in the context of Daya Devi, the salutation “avitatha viShayatvAd” reflects the fact that all manner of praise is appropriate, fitting, and well merited for Daya Devi. For example, SvAmi Desikan’s glorification of Daya Devi as the one that it is instrumental for the acts of creation, sustenance, and destruction of the universe, and as the one that endows baddha jivans existing in an inert state during the time of praLayam with senses and organs to experience the joys and sorrows in the hope that they would use it as an opportunity for redemption, reflect the truth and nothing else.

In the “yeShu saddeshikAtmA kShipraM prAptA vR^iShagiripatiM kShatrabandhvAdayaste” tribute SvAmi Desikan documents the fact that Daya Devi is present in the compassionate eye-glances of Acharyas. When one becomes privy to these eye-glances, their redemption is guaranteed in the manner of Kshatrabandhu. This is a benefit accorded to common baddha jivans, which have not been granted to elevated beings such as Brahma and Shiva.

When Lord Narayana beholds a baddha jivan all He sees is a mountainous sin-pile. Daya Devi highlights the good acts undertaken by the jivan in the tribute “akluptaphalAntaraiH amativihitairanyair dharmayitaishca yadR^icChayA”. Daya Devi states that the jivan has undertaken these acts as anushangikam and pieces together a sequence of small acts of goodness carried out by the jivan to portray it as a colossal act of goodness. When this is the case, “who else is more deserving of the Lord’s grace?” is the question posited by Daya Devi to Lord Srinivasa. SvAmi Desikan also documents in verses 81-90 that Daya Devi is responsible for Lord

Srinivasa to incarnate as the Archa murtis at various Divya Desams, as well as for taking the ten principal avatarams and then the hamsa avataram. All of these are undertaken with the sole objective of redeeming baddha jivans, who are otherwise wallowing in samsaram. There is absolutely nothing untrue in all this glorification. If there was any trace of falsehood, it would be source of great ignominy to SvAmi Desikan, Daya Devi, and those who engage in the recitation of this stotram. Due to the fact that the stotram is bereft of any trace of falsehood, it ensures that the composer of the stuti, the object of the stuti, and all beings of the universe that recite the stuti are freed from embarrassment. This is the import of the “**avitatha viShayatvAd vishvam avrIDayanti**” tribute from this verse. Thus, SvAmi Desikan states that in keeping with the definition of stotram, which documents in a factual manner the glory of Daya Devi, the Daya Satakam verses are free of falsehood.



The salutation “**iyam stutiH vividha kushalanIvi**” from this Daya Satakam verse captures the fact that a recitation of this stuti confers all purushArthas. The term “**nIvi**” means first or foremost. Here the implication is that for the deposit of reciting the Daya Satakam verses, the yield of interest is the four purushArthams. Thus, Daya Satakam denotes the **mUla dhanam** or principal, which produces by way of interest the four purushArthas. Thus, the fruits arising from the recitation of the

Daya Satakam are bountiful and limitless. Consequently, Daya Devi is both the storehouse as well as the one who confers the four purushArthams. SvAmi Desikan documents this in the tribute “mAlaipiravazhikattiya desikarithamE olai porutthu ezhuduginrOm uLLezhuduvEnE”. All of this comes about on account of the grace of Acharyas. The salutation “vividha kushalanIvI” denotes the fact that reciting the Daya Satakam confers the trivargam and apavargam, namely, the purushArthas of dharma, artha, kama, and moksha. This is the import of the tribute “iyam stutiH”. When it comes to Lord Srinivasa, two salient features are nirdoShatvam and being replete with kalyANa guNams - one who is absolutely free of faults and one who is the storehouse of auspicious qualities. In a like manner, the Daya Satakam stuti is flawless and is replete with good traits akin to the kalyANa guNams of Lord Srinivasa. This stotram arises in the manner of “ve~NkaTeshA prasUta stutiH anavadya”. That is, it came about from Venkatesha (Lord Srinivasa who entered into SvAmi Desikan to create this magnificent stuti). Since this has come about on account of Lord Srinivasa’s grace, this stuti confers “vividha kushalanIvI” (everything auspicious - all sorts of benefits). The salutation “shobhate sattvabhAjAm” from this verse is examined next. “sattva bhAjAm shobhate” and “anavadya” are the key usages in this context. The import of these usages is that reciting this the complete absence of any flaws in this stotram becomes apparent to those possessing satva guNam. The term anavadya is closely related to the commentary on the Tiruppavai Pasuram “tUmaNi mADattu cuRRum viLakkeriya tUpam kamazha tuyilaNaimEl kaNvaLarum”. The usage “tUmaNi mADattu” refers to an extremely pure mADam. In another instance of the AzhvAr Pasuram it is highlighted that there is no blemish. This is the essential difference between nirdoSham and parishuddham. The former denotes the absolute non-existence of flaws of any kind, while the latter refers to the fact that flaws could have existed at one time but were cleaned up. In this context, “tUmaNi mADattu” refers to a blemishless mADam. In a like manner, the use of the term “anavadya” refers to the fact that there is no scope for flaws in this stuti. The meaning for “satva bhAjAM shobhate” is that the fact of the stuti being absolutely blemishless becomes readily apparent to those replete with satva guNam. Thus, the loftiness of the Daya Satakam comes about due to the fact that it was composed by Lord Srinivasa Himself through entering (anupravesham) SvAmi Desikan. As a consequence, it exposit on the truth and only the truth and is thus free of faults. This fact becomes apparent to those blessed with satva guNam. Recitation of this stotram confers all purushArthas. Thus, one can engage in an anusandhanam - immersion of this stotram (reciting and learning the meaning of the verses) without any shame.



Daya Devi is Sri Mahalakshmi Thayar

Parama vaishnavas are described in the verse “ekantalagna tuLasi naLinAkShamAlAH ebAhUmUl aparicinhita shankhacakraH evAlalATaphalake lalitordhvapuNDraH te vaiShNava bhuvanamAshu pavitrayanti” (Parama Vaishnavas are those who adorn their necks with the garland of tulasi and padmaksham. Their shoulders bear the marks of the conch and discus of Lord Vishnu. Their foreheads are adorned with Urdhvapundram. The earth is rendered extremely pure by them). SvAmi Desikan embodies these traits as described in the vighraha dhyana salutation in **SaptaratnamAlika** of PrathivAdibhayankaram Annan “sa shankhacakra IA~nChanassadhUrdhvapuNDra maNDitaH sa kaNTha lagna sattulaya nargha padma mAlikah sitAntarIya sUttarIya yaj~nasUtra shobhitaH mamAvirastu mAnase gurussa ve~NkaTeshvaraH”. In the **Gopala Vimshati** salutation “adharAhita cAruvaMshanALAH makuTAlambimayUrapi~nChamAlAH harinIla shilAvibha~NganIIAH pratibhAssantu mamAantima prayANe” (During his last moments, SvAmi Desikan desires to see the beautiful form of Lord Krishna adorned with the peacock feather in His crown, exuding radiance like the indranIla gem, and resembling the dark blue rain-bearing cloud.) While this verse captures the disposition of SvAmi Desikan, Sri PrathivAdibhayankaram Annan, a disciple of SvAmi Kumara Varadachariar (son of SvAmi Desikan), desires to constantly have his mind filled with the beautiful form of SvAmi Desikan, whose shoulders bear the emblem of the discus and conch of Lord Vishnu, whose neck is adorned with the garland of tulasi and lotus and whose forehead prominently displays the Urdhvapundram, adorned with shiny white vastram and uttariyam and resplendent with the yaj~nopavitam (sacred thread). This image of Acharyaa, SvAmi Desikan should forever be in his mind is the prayerful submission of Sri PrathivAdibhayankaram aNNan. This is captured in the vighraha of SvAmi Desikan at his avatAra sthalam - ThUppul. This is an exact replica of SvAmi Desikan from his Vibhava avataram. Thus, when it comes to anubandha catuShTyam as expounded upon earlier, the Vakta - one who composed the Daya Satakam is SvAmi Desikan of such magnificence. This is known as vaktR^i vailakShaNyam. The vishaya vailakShaNyam is captured in the tribute “anavadhim adhikR^itya shrInivAsa anukampAm” denoting the fact that this stotram is a documentation of the immeasurable glory of Daya Devi of Lord Srinivasa. The phalan (benefit arising from reciting the stotram) is documented in the tribute “vividha kushalanIvi” in that all purusharathas can be gained. This majestic stuti set to ten meters documenting ten different themes is replete with several outstanding features. Therefore, it can be recited without hesitation or any sense of shame to gain several benefits. Some thirty years back when adiyen was quite young, a businessman from Coimbatore



planned to submit a gold Daya Satakam garland to Lord Srinivasa. He desired that this garland must be sanctified by the sight and touch of Sri Ayya Devanathachar SvAmin, who never went out from Navalpakkam. Therefore, he arrived from Coimbatore and brought the garland in a big silver plate. Sri Ayya SvAmi rendered the offering sacred with his sight and touch. Then Sri Ayya SvAmi recited this Daya Satakam verse with a brief explanation of its meaning highlighting the usage “vishvam avrIDayanti”(Nobody needs to be ashamed) in the context of the appropriateness of the offering. Namely, this is done in a “satpAtram” manner. If the offering is made in an inappropriate manner, it brings a sense of regret to the giver. The recipient too is ashamed to accept it since they realize that they are unworthy of such an offering. For example, if an unlearned person is offered a substantial sambhavanam in a gathering of scholars, he can lay no claim to the

worthiness of the offering. He can merely accept the sambhavanam in silence realizing fully well that he is undeserving of this sambhavanam due to lack of scholarship. Sri Ayya SvAmi specifically noted that this offering is being made for Lord Srinivasa. What is the offering? The garland of Daya Satakam. This brings great glory to the giver as well as the recipient. The former is delighted that he is able to make an appropriate offering to Lord Srinivasa. The glory of Daya Devi in the form of a garland is accepted and adorned with great joy by Lord Srinivasa. Thus, it is extremely apt. Onlookers for this kaimkaryam express their approbation of the offering from the giver and admire Lord Srinivasa adorning Himself with this garland, thereby spreading joy all round. Even today when adiyen recalls this exposition by Sri Ayya SvAmi, adiyen is rendered speechless. Thus, this stotram documenting the greatness of Daya Devi also highlights the glory of SvAmi Desikan



The Lord of Seven Hills

too. Rather than enjoying SvAmi Desikan as an avataram of Lord Srinivasa, it may even be appropriate to view him as an incarnation of Daya Devi.



SvAmi Desikan is an incarnation of Daya Devi

Thus, the tribute “anavadhim adhikR^itya shrInivAsa anukampAm” denotes the fact that the immeasurable glory of Srinivasa Daya is reflective of the greatness of SvAmi Desikan too, which is matchless. Thus, everything documented in the Daya Satakam can also be viewed as a documentation of the loftiness of SvAmi Desikan,



stava priyan

due to his monumental contribution of establishing Bhagavad Ramanuja Siddhantam on a firm pedestal. Thus, one can proudly proclaim the greatness of SvAmi Desikan through the salutations “kavi-tArkika-simham” and “sarvatantra svatantarar”. There need be no sense of shame or hesitation in undertaking such an exercise. Thus, such a tribute rendered to SvAmi Desikan brings great glory to the stuti, one rendering the stuti, and SvAmi Desikan himself, in keeping with the spirit of the import of this Daya Satakam verse. A question that arises in this context is that since SvAmi Desikan is an incarnation of Lord Srinivasa, is it appropriate to engage in an exercise of self-praise? This too is absolutely acceptable in keeping with the declarations of “stavya stava priya” and “stota”. Thus, in keeping with the tributes “avitatha viShayatvAd” and “vividha kushalanIvI” from this verse, a glorification of SvAmi Desikan brings about all auspiciousness for us and grants all forms of kshemams. He functions as the principal/source of auspiciousness of all things. His compassionate eye-glances, which yield all manner of benefits is akin to the interest of the principal. Such an exercise is greatly appreciated by those endowed with satva guNam. Thus, this verse is like a crown jewel in the Daya Satakam.”

We then quote the anubhavam of Sri U.Ve. Shaili Patrachariar SvAmin:

“This hymn arose in praise of the Daya quality of Lord Srinivasa, which is truly boundless. There is not an iota of untruth in it. The rule in the world of poetry and literature for that matter is to render sky-high praise for a person or a thing with mere superlatives or exaggerations. Stotra can easily have the connotation of falsehood and motivated exaggeration of praise words merely for the sake of glorifying a person. However, with respect to Daya Satakam there is no such thing. All praise is worthy, befitting, true, and sincere. Therefore, nobody will encounter a sense of shame, shyness, or embarrassment when reciting or hearing this stuti. Only if there was even a slight trace of untruth would such discomfort arise. Therefore, it will bring about goodness universally. This work came about from Venkatesha. No further elaboration is required regarding the name. It has, almost in a cloth-knot, all different auspiciousness (puruShArthAs) that one would aspire for. This hymn is clean, spotless, naturally so; there can be two possibilities- anavadyatvam and niravadyatvam. The reader must note the distinction. This hymn will surely shine and bring joy for satvika readers. The reference from SvAmi Alavandar’s verse 15 from Stotraratnam becomes relevant. The import of this verse

is that a work cannot please all men, including bad men, and demons. The reader should discern the truth in that sense.”



Sloka 106

शतकमिदमुदारं सम्यगभ्यस्यमानान्
वृषगिरिमधिरुह्य व्यक्तमालोकयन्ती ।
अनितरशरणानामाधिराज्येऽभिषिञ्चेत्
शमितविमतपक्षा शार्ङ्गधन्वानुकम्पा ॥ १०६ ॥

shatakamidamudAraM samyagabhyasyamAnAn
vR^iShagirimadhiruhya vyaktamAlokayanti |
anitarasharaNAnAmAdhirAjye(a)bhiShi~ncet
shamitavimatapakShA shAr~NgadhanvAnukampA || 106



We first quote the anubhavam of Sri. U. Ve. Valayapettai Ramachar SvAmin:

“What is the benefit arising from reciting these verses? Even though this was touched upon briefly in the previous verse, SvAmi Desikan elaborates upon it here in terms of the purushArthas that arise from rendering the stotram. This verse is “shatakaM idaM udAraM samyagabhyasyamAnAn vR^iShagiriM adhiruhya vyaktaM Alokayanti anitarasharaNAnAm AdhirAjye(a)bhiShi~ncet shamita vimata pakShA shAr~NgadhanvAnukampA”. The prose form for the salutation “shatakamidamudAram” is “idam shatakamudAram”. The usage udAram denotes the fact that this is capable of granting everything that one wishes for synonymous with “sarvAbhiShTa phala pradam”. “udAra” is a name for Mahalakshmi Thayar as can be seen from the SrisUktam Rk “candrAmprabhAsAm yashasAjvalantIm shriyamloke devajuShTAm udarAm”. Daya Devi is none other than Mahalakshmi due to the fact that when the Daya guNam is assigned a live form, it is unmistakably Mahalakshmi Thayar. This fact has been documented in verse 6 of the Daya Satakam “samastajananiM vande caitanyastanyadAyinIm shreyasIM shrInivAsasya karuNAmiva rUpiNIm”. Once this equivalence is established, the Vedam glorification as udAra for Mahalakshmi Thayar is also applicable to Daya Devi. The implication here is that the ocean of mercy, Mahalakshmi Thayar, delivers bountiful benefits. This arises when one recites the Daya Satakam verses. How so? This is evident from Sri Parashara Bhattar’s Gunaratna Kosha tribute “alshvaryaM akSharagatiM paramam padaM va kasmaicida~njali bharaM vahate vitlrya” (Be it



aishwaryam, kaivalyam, or even moksham itself, Sri Ranganayaki Thayar stands ready to grant them to one who submits a prayerful offering with folded hands in anjali mudra. Despite granting these, Thayar feels that She has not compensated the supplicant sufficiently for the enormous act of submitting a prayer with folded hands). This is reflected in “asmai na ki~nciducitaM kR^itam” tribute of Sri Parashara Bhattar, who further declares “ko(a)yamudAra bhAvaH” (He is at a complete loss of words to describe Thayar’s compassion). The salutation “samyagabhyasyamAnAn” from this Daya Satakam verse refers to those engaged in a proper rendition of this stotram with full understanding of the underlying meaning. The tribute “shatakaM idaM udAraM” denotes that all puruShArthas are guaranteed for those engaged in a recitation of this Stuti in the manner of “samyagabhyasyamAnAn”. The salutation

“vR^iShagiriM adhiruhya vyaktaM Alokayanti” denotes that Daya Devi is seated at the top of the Venkatam hill. From this vantage view, She is able to behold everything. One meaning for this salutation is that Daya Devi is able to see those engaged in the proper recitation of the Daya Satakam stotram. The second meaning is that She gains an idea of what they seek as a result of reciting the stuti. What does Daya Devi then do? This is captured in the tribute “anitarasharaNAnAm AdhirAbye(a)bhiShi~ncet shamita vimata pakShA shAr~NgadhanvAnukampA”. Here SvAmi Desikan refers to Daya Devi as the compassion of “shAr~NgadhanvA”. When does Lord Srinivasa wield the shArnga bow? It is in the Hanumantha vahanam alankaram. This is where Lord Srinivasa is seen holding the “shAr~Nga” bow. What could possibly be the reason for this usage? It is to assure those who have surrendered to Lord Srinivasa that any obstacles in their path will be ruthlessly annihilated by the unending stream of arrows from the sharnga bow. Thus, the anukampa of Lord Srinivasa ensures that all obstacles coming in the way of sharaNAgatAs attaining Lord Srinivasa for the purpose of Bhagavad Kaimkaryam

shAr~NgadhanvAnukampA



are eliminated without a trace. This is captured in the tribute “**shamita vimata pakShA**”. The inner meaning is that the mountainous sin-pile that comes in the way of sharaNagatAs attaining Lord Srinivasa are ruthlessly destroyed by Daya Devi thereby paving the way for Bhagavad anubhavam. The salutation “**anitarasharaNAnAm AdhirAjye(a)bhiShi~ncet**” captures the fact that Daya Devi performs a coronation ceremony for those who have surrendered to Lord Srinivasa and have no other means of redemption. This anoints the sharaNagatAs as crown princes for the Kaimkarya Samrajyam that awaits at the end of their earthly existence. This in a nutshell is the meaning of this verse. It helps to examine the tribute “**AdhirAjye(a)bhiShi~ncet**” and “**vyaktaM Alokayanti**”. The latter denotes that She has a box seat view of those engaged in rendering the Daya Satakam verses. It is significant to note the usage of present tense in this tribute. Thus, it is not only at the time of SvAmi Desikan that Daya Devi’s attention is fixed upon those engaged in the recitation of the Daya Satakam but at all times. From this perch, Daya Devi grants those Paramaikantins, whose singular purpose is to engage in the recitation of the Daya Satakam verses, with a complete understanding of their underlying meanings, their desired benefit. The manner in which Daya Devi observes those engaged in the proper recitation of the Daya Satakam verses is akin to Dasharatha fixing his gaze on Lord Rama with wide open eyes when He was summoned to get the news of His coronation. From Her perch at the top of the Venkatam hill Daya Devi enjoys a box seat view of these individuals. Likewise, Vibhishana arrived seeking refuge in Lord Rama’s lotus feet. Not only was the Vibhishana sharanagati accepted, but he was crowned as the king of Lanka on the ocean shore. It must be noted that Vibhishana did not arrive by Lord Rama’s side seeking to rule over Lanka. Instead, it was because he was unable to bear the atrocities committed by Ravana that Vibhishana gave up all his belongings and sought refuge at Lord Rama’s feet. However, he was granted “**la~Nkaishvaryam**” (aishvaryam of Lanka). In keeping with the spirit of this act on the part of Lord Rama, Daya Devi performs a coronation for those engaged in proper recitation of the Daya Satakam. This is for their kaimkarya Samrajyam. The tribute “**shatakaM idaM udAraM samyagabhyasyamAnAn**” is closely related to the **Sharanagati Deepika** tribute of SvAmi Desikan “**tattvAvabodha shamita pratikULavR^ittiM kaiMkarya labdha karaNa trayasAmarasyam kR^itvA tvadanyavimukhaM kR^ipayA svayaM mAM sphAtiM dR^ishoH pratilabhasva jagajjananyAH**”

In the next verse SvAmi Desikan describes the coronation ceremony for sharaNagatas. This refers to the coronation of the Prapanna for the kaimkarya samrajyam that awaits in Srivaikuntam at the end of their earthly existence. The

shAr~NgapANi



implication here is that the Prapanna's sharaNAgati is the coronation ceremony as the crown prince for the kaimkarya samrajyam, which enables them to engage in blemishless Bhagavad Kaimkaryam (kaimkaryam free from apacharams) for the remainder of their time on this earth.



SvAmi Desikan is Daya Devi

The upakaram of Daya Devi for those paramaikantins who perform surrender to Lord Srinivasa, and consider Him as their sole refuge is documented in the salutation “anitarasharaNAnAm AdhirAje(a)bhiShi~ncet” in keeping with the Mahabharata (Shanti Parva) declaration “brahmaNAm shitikaNTha~nca yAshcAnyadevatAH smR^itAH pratibuddhA na sevante yasmAt parimitaM phalam”(Brahma, Rudra, and Indra elevated as they may be are not saluted as the supreme being by those blessed with keen intellect and endowed with clear knowledge. This is due to the fact that the benefits granted by these deities are parimitam (limited). That which is aparimitam - namely Moksham- is granted by Lord Narayana alone.) Daya Devi is instrumental for Lord Narayana granting this benefit. Her disposition is of the form “Alokayanti (a)bhiShi~ncet”. “abhyasyamAnAn abhiShi~ncet” is the manner in which the tribute abhiShi~ncet needs to be understood, which denotes the fact that those who engage in proper



stava priyan

rendition of the Daya Satakam verses with a clear understanding of their underlying meanings are graced by Daya Devi with a coronation for their kaimkarya samrajyam. Just like the auspicious conclusion of the Ramayanam is the Pattabhishekam, SvAmi Desikan envisages a similar conclusion for the Daya Satakam. Earlier SvAmi Desikan highlighted the role of Daya Devi in the context of her help to Lord Srinivasa in the tribute “karuNe duriteShu mAmakeShu pratikArAntara durjayeShu khinnaH kavacAyitayA tvayaiva shAr~Ngl vijayasthAnam upAshrito vR^iShAdrim”. The import of this verse is that Lord Srinivasa’s essential nature is one of compassion. He has every intention of redeeming baddha jlvans from samsaram. However, their mountainous sin-pile presents a huge barrier so much so that all His efforts go in vain. As a result, Lord Srinivasa is quite despondent and almost at the point of facing defeat. However, when He adorns the armor of Daya Devi, His victory comes about at that very moment and He is seated in His VijayasthAnam - the Venkatam hill. It is instructive to observe the use of “shAr~Ngi” in this instance. The tribute in the present Daya Satakam verse is “shAr~NgadhanvAnukampA”. The two usages are equivalent. In the earlier verse, the implication is that the moment Lord Srinivasa adorned Himself with the armor of Daya Devi, She ensured the ruthless destruction of the mountainous sin-pile that was the obstacle for the flow of the Lord’s grace.

In this instance SvAmi Desikan conveys a similar sentiment through the usage “shamita vimata pakShA shAr~NgadhanvAnukampA”. The import here is that for those sharaNAgatas, who are akinchanas (namely totally incapable of redeeming themselves due to lack of knowledge and strength to adopt the nuances of karma yoga, j~nAna yoga, bhakti yoga), are unfailingly protected by Daya Devi, who first destroys their sin-pile and then subsequently performs a coronation as the crown prince for the Kaimkarya Samrajyam. King Dasharatha desired to perform the Pattabhishekam for Lord Rama, who was most deserving since He was born in the Kshatriya clan and was the eldest son. Therefore, He had every right to have a coronation ceremony performed. However, the greatness of Daya Devi comes to the fore in that She performs the coronation for those who are totally incapable and have no qualification whatsoever. The coronation ceremony is for anointing them as crown princes for the Kaimkarya Samrajyam that awaits upon the end of their earthly existence. The present tense usage in the “Alokayanti” tribute is significant in that the grace of Daya Devi is not restricted only to those who engage in proper rendition of the Daya Satakam verses during the time of SvAmi Desikan. Instead, it is for all time. The implication here is that when one engages in proper recitation of the Daya Satakam verses with a comprehensive understanding of their

meanings, the grace of Daya Devi is assured. She destroys their sins and performs their coronation for the Kaimkarya Samrajyam in Sri Vaikuntam. Not only that, She also ensures that in the remaining days of earthly existence after their sharaNAgati, they are blessed with the same anubhavam as in Sri Vaikuntam through blemishless kaimkaryam as documented in the “muktAnubhUtimiha dAsyati me mukundaH”. With a prayerful submission to Daya Devi to confer Her grace on all listeners of thisupanyasam and a plea to SvAmi Desikan to shower his blessings, adiyen concludes the exposition of this verse.”

We then quote the anubhavam of Sri. U.Ve. Shaili Patrachariar SvAmin:

“Lord Srinivasa and Daya Devi have ascended the top of the Venkatam hill and take a victory-position there, so to say, with the objective of blessing us according to our merits. I hereby vouchsafe to all persons, who study, repeat, and enjoy the delectation of this practice on this work of a hundred verses, which is incidentally extremely generous in conferring auspiciousness, and specifically a great fruit. What is it? They will be crowned, anointed, and christened emperors in a vast kingdom, so to say, figuratively, of people who have no goal nor process-modes other than Lord Srinivasa. How and by Whom? Solely by Daya Devi of the Lord, who wields the shAr~Nga bow. This is certain. Daya Devi in the process destroys all enemies of these people. The enemies in question are internal. In this context, the two primary enemies are an attachment to any other deity besides Lord Narayana, the Supreme Being and the desire to secure all sorts of mundane benefits in terms of dharma, artha, and kama. These two must necessarily be destroyed. The former especially afflicts uninitiated people, who have no knowledge of their essential nature. A few salient points need to be observed with regard to this verse.

1. udAra = all-granting, generous
2. The hymn must be practised well. What is implied? Read it; recite it; constantly engage with it. While doing so reflect on the content, the import, and the praise of Daya Devi’s potency. Recollect again and again the multitude of good things that Daya Devi has conferred upon humanity and in particular on oneself. Recall that She has complete control over Lord Srinivasa resulting in irresistible, venerable influence on Lord Srinivasa. Also remember that there is no greater good than unconditional surrender to Her lotus feet. It is for the rapid delectation of the import of each verse that this edition has a prolog of shloka-sArArtha.

anjanAdriIshvaradayA



3. Incidentally, readers would greatly appreciate an anecdote. Great Acharyas, and Sanyasis, while reciting the Daya Satakam before their deity with complete identification with the spirit of the verses would be moved to tears, and they would emotionally and involuntarily engage in sAShTA~Nga praNAmam (full prostration) repeatedly. We need to develop this sense of attachment for our most compassionate mother - Daya Devi.

4. It is helpful to recall the new ideas, experiences, and richness of the Prapatti doctrine conveyed in this Stotram.”



Sloka 107

विश्वानुग्रह मातरं व्यतिषजत्स्वर्गापवर्गा सुधा

सध्रीचीमिति वेङ्कटेश्वर कविर्भक्त्या दयामस्तुत ।

पद्यानामिह यद्विधेय भगवत्सङ्कल्प कल्प द्रुमात्

झञ्झामारुत धूत चूत नयतः साम्पातिकोऽयं क्रमः ॥ १०७ ॥

vishvAnugraha mAtaraM vyatiShajat svargA pavargAM sudhA

sadhrlclmiti ve~NkaTeshvara kavirbhaktyA dayAmastuta |

padyAnAmiha yadvidheya bhagavat sa~Nkalpa kalpa drumAt

jha~njjhAmAruta dhUta cUta nayataH sAMpAtiko(a)yaM kramaH | | 107



We first quote the anubhavam of Sri U.Ve. Valayapettai Ramachar Svamin:

“Verse 107 is “visvAnugraha mAtaraM vyatiShajat svargA pavargAM sudhA sadhrlclmiti ve~NkaTeshvara kavirbhaktyA dayAmastuta padyAnAmiha yadvidheya bhagavat sa~Nkalpa kalpa drumAt jha~njjhAmAruta dhUta cUta nayataH sAMpAtiko(a)yaM kramaH”. Lord Narayana declares “anyohyanyacintayati svacChandam vyavadAmyaham” (One may according to one’s whim think that they would do this, that and the other. However, due to My independence and control over them, their actions and resulting fruits will take place entirely in accordance with My will.) In this instance, it pertains to the creation of the Daya Satakam Stotram. Before we discuss this, it was adiyen’s desire to complete the exposition of the Daya Satakam verses to coincide with SvAmi Desikan’s Tirunakshatram celebrations. However, the exposition of verse 104 took a long time. Thus, adiyen thought that this was Bhagavat Sankalpam that the upanyasams should continue in the usual manner until the conclusion of Purattasi month each Saturday. The previous verse highlighted the benefits gained by proper rendition in the manner of “samyagabhyasyamAnAn” of the Daya Satakam verses. Specifically, Daya Devi is pleased with their efforts and performs a coronation for their Kaimkarya Samrajyam as documented in the tribute “AdhirAgyebhiShincet”. In the Ramayanam, the coronation of Lord Rama took place with Vasishta leading the gathering of sages in rendering the tribute “abhyaShi~ncan nara vyAghra prasannena sugandhinA salilena sahasrAkShan vasavovAsavaM yatha”. Lord Rama



alshvarvaM akSharagatiM paramam padaM va kasmaicida~niali bharaM vahate vitIrva

is described in this tribute as “nara vyAghra” (the foremost among men - the tiger among men). Lord Rama (Narayana) exemplified the characteristics of puruSha, while Sita (Mahalakshmi) epitomized the characteristics of strI. The tribute for Lord Rama implies no other besides Him is suitable to be seated on the throne of the Ikshvakus. The coronation of Lord Rama was celebrated with great pomp and grandeur with Vasishtha and the other sages bringing the sacred waters from far away rivers for this purpose. The parayana kramam of SrImad Ramayanam concludes with the Pattabhishekam of Lord Rama to complete the rite in a most auspicious manner. Motivated by this fact, it is Daya Devi’s desire to conclude this tribute on a similar note. Thus, SvAmi Desikan employs the usage “AdhirAjyebhiShincet” in this context. This pattabhishekam is intended for “akincanyas”, “agatikas”, and “ananyagatikas” those who are utterly incapable of protecting themselves (due to their lack of strength and knowledge to undertake the prescriptions of Karma yoga, JñAna yoga, and Bhakti yoga), who have no recourse except Lord Narayana and undertake a rendition of these Daya Satakam verses in the proper manner with a full understanding of the meaning underlying the individual verses. It must be noted that there is no coronation ceremony for Lord Srinivasa, Daya Devi, or SvAmi Desikan. Instead, it is the exclusive privy of the akincanas (described earlier) who have performed sharaNAgati to the Divine Couple and engage in a proper rendition of the Daya Satakam verses. This is an act of Lord Srinivasa. During the Rama avataram, while at the banks of the ocean contemplating the course of action for the future, in consultation with the Vanara Chiefs, Vibhishana arrives with four rakshasa comrades. Vibhishana is glorified as “antariksha gata shrImAn”. Vibhishana declares “parityakta maya la~Nka mitrANi ca dhanAni ca” (I have given up all my belongings in Lanka - wife, family, wealth, and all other possessions) and requests the Vanara army to convey his appeal “sarvaloka sharaNyAya rAghavAya mahAtmane nivedayitumAM kShipraM vibhIShaNamupastitam”. (I offer myself to the Mahatma, Raghava, who is the refuge for the entire universe having abandoned all my belongings in Lanka). It must be noted that Vibhishana arrived with the Mahavisvasam that his sharaNAgati to Lord Rama will be accepted without fail. When examined against the background that Vibhishana belonged to the enemy camp, was a Rakshasa, and no ordinary one at that. He was the brother of Ravana, who committed the heinous crime of abducting Sita Devi. However, Vibhishana did not doubt even for a moment that these considerations would come in the way of Lord Rama accepting his sharaNAgati. The usage “sarvaloka sharaNyA” acquires significance in that Lord Rama does not discriminate on the basis of caste, creed, affiliation, gender, wealth



Sri Daya Devi is Lord SrInivasa's shield

or lack of it, erudite or illiterate and uniformly graces all who perform surrender at His lotus feet. Upon accepting Vibhishana's sharaNAgati, Lord Rama undertook the performance of a Pattabhishekam for Vibhishana on the sea shore by instructing Lakshmana to bring the waters from the ocean for this purpose. Sri Kuresha marvels at the extraordinary acts of Lord Rama in the **athimAnusha sthavam** and discusses them in great detail. The main point of this tribute is Lord Rama anointing Vibhishana as the king of Lanka, prior to crossing the ocean, engaging in war with Ravana and annihilating the rakshasa clan. In a like manner of Lord Rama performing the coronation of Vibhishana upon accepting his sharaNAgati, Daya Devi too undertakes a coronation ceremony for those who have performed sharaNAgati and engage in a proper rendition of the Daya Satakam verses. This is a symbolic act guaranteeing the Kaimkarya Samrajyam for the Prapanna. The tribute "**shAr~NgadhanvAnukampa**" is intended to denote the compassion of Daya Devi in the context of the Ramayanam. There is another salient feature pertaining to the usage of "**shAr~NgadhanvAnukampa**" of this verse. In verse 28, SvAmi Desikan refers to Daya Devi as the protective armour for Lord Srinivasa in the tribute "**kavacAyitaya tvayaiva shAr~Ngl vijayasthAnaM upAshrito vR^iShAdrim**". In the context of this tribute, the scenario is one of Lord Srinivasa waging an intense struggle to overcome the barrier posed by the sin-pile of the supplicant in His attempt to grace them. The sin-pile exists in the manner of a multi-headed monster, where if one head is cut off another takes its place. So much so, Lord Srinivasa is almost overwhelmed by the futility of the effort. At this juncture, He adorns Himself with Daya Devi as His armor, who instantly destroys the sin-pile as if it were a trifle and ensures the victory of Lord Srinivasa at the very instant of using Her as His armor and allows Him to occupy His elevated Vijayasthanam at the Venkatam hill. In verse 106, Daya Devi performs the coronation for the sharaNAgata upon undertaking the effort of rendering the Daya Satakam with a comprehensive understanding of the meanings underlying the individual verses. Thus, the usage of "**shAr~NgadhanvAnukampa**". This is in the manner of Lord Rama performing the coronation ceremony for Vibhishana even though He Himself waged war, ensured the killing of Ravana and the annihilation of the Rakshasa clan. Logic would dictate that a coronation ceremony for Lord Rama is in order. However, in this instance He ensured the coronation of His sharaNAgata, Vibhishana. Likewise, even though a coronation for Lord Srinivasa is in order after the Daya Devi-orchestrated victory over the sin-pile of the sharaNAgata, it is the sharaNAgata who is coronated. Due to the commonality with Rama Avataram, SvAmi Desikan employs the usage of "shAr~Ngam" in both verses. The tribute



“samyagabhyasyamAnAn” deserves further examination. “abhyasyamAnAn” denotes repeated recitation. This is usually undertaken when seeking to memorize mantrams. The more times a mantram is recited the greater is the siddhi (success) arising from the effort. Similarly, one never tires of undertaking parayaNam of Ramayanam. One never takes recourse to the fact that they have performed parayaNam of the Ramayanam once and hence it is sufficient. Instead, the delight arising from repeated parayanam is great. The anubhavam is further enriched when one understands the meaning of the individual Ramayanam verses. The import of “samyagabhyasyamAnAn” is that the Daya Satakam acquires the status of a mantram. Proper rendition of the mantram along with an appreciation of its meaning is known to bestow bountiful fruits as per the mantra siddhi. Here the siddhi (fructification of the exercise of rendering the mantram) is in the form of Daya Devi performing a coronation of the sharaNAgatas for their Kaimkarya Samrajyam. Furthermore, SvAmi Desikan employs the tribute “udArAm” in this verse. The reference is to the Vedam Rk “candrAMprabhAsAM yashasAjvalantIM shriyamloke devajuShTAM udArAm”. A mere salutation for Mahalakshmi Thayar brings about great joy on account of Her grace. Her radiance is matchless and will be in full view during the Brahmotsavam celebration for Padmavati Tayar during the Kartikai month. The implication here for “udArAm” is that once a submission with folded hands is made to Mahalakshmi Tayar, She stands ready to confer the benefits of aishvaryam, kaivalyam, and moksham itself in keeping with Sri Parashara Bhattar’s GuNaratna Kosham salutation “aishvaryamakSharagatiM paramaM padaM vA kasmaicida~njali bharaM vahatevitIrya”. Not satisfied with this, Thayar is full of regret that She is unable to confer anything more for the monumental effort undertaken in submitting the appeal with folded hands by the supplicant. Since Daya Devi is no different from Mahalakshmi Thayar, She wonders what would be the appropriate reward for one engaged in a proper rendition of the Daya Satakam verses. She concludes that it is appropriate to coronate them for their Kaimkarya Samrajyam and performs this act. This documents the enormous act of Daya Devi from verse 106. In the present verse, SvAmi Desikan expounds upon the “aniShTa nivR^itti” (keeping away undesired things) and “iShTa prApti” (granting desired benefits) arising from Daya Devi’s grace. The implication here is that not only does one gain the coronation for the Kaimkarya Samrajyam but also all other things desired on account of Daya Devi’s grace. There are several mantrams in vogue and each mantram is directed towards a particular deity. Each one offers a certain benefit. That being the case SvAmi Desikan documents here the benefits arising from a glorification of Daya Devi. SvAmi Desikan opens this

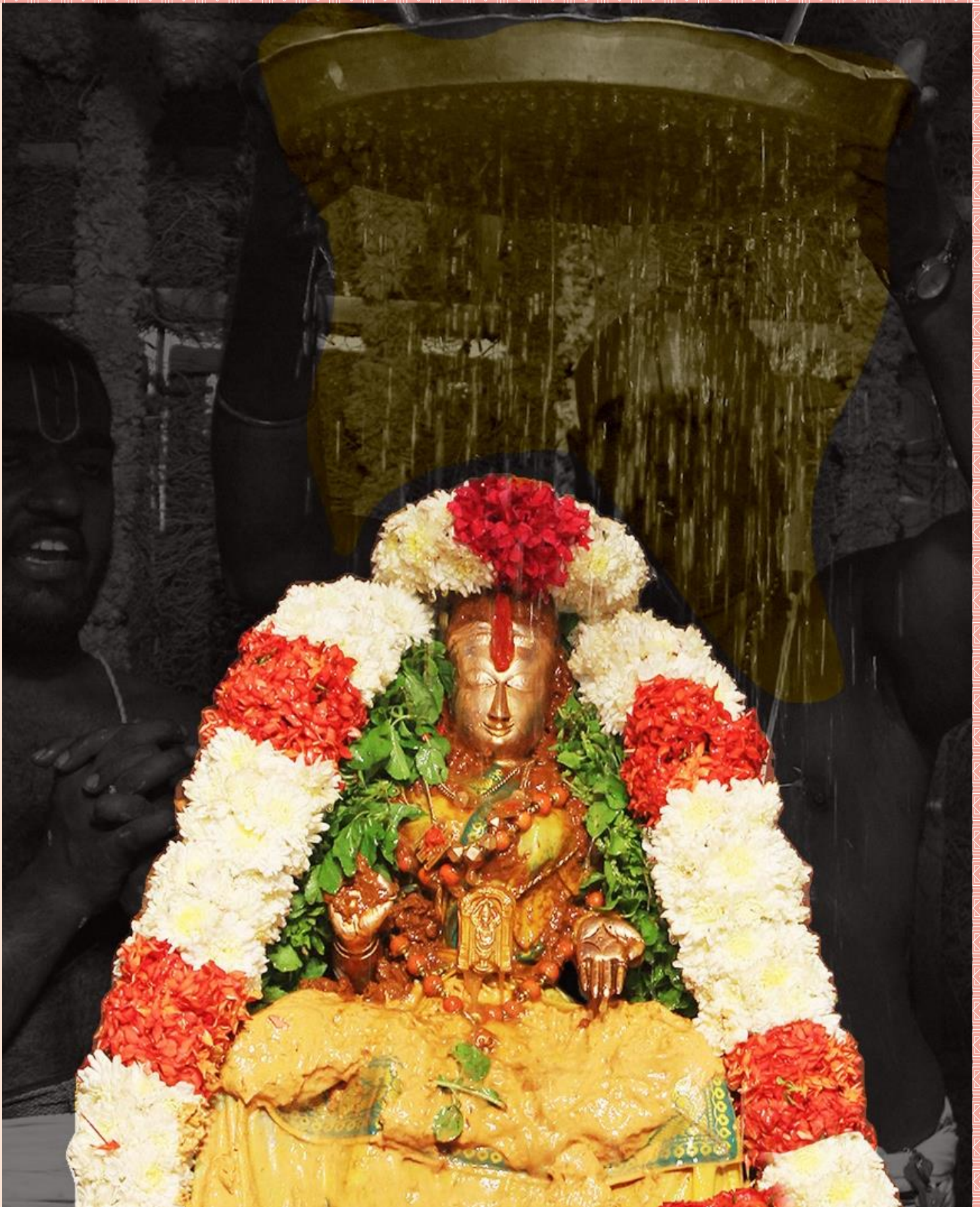


verse through a description of the elevated stature of Daya Devi through the salutation “visvAnugraha mAtaraM” (She is the mother of the universe, who confers Her grace on all beings of the universe - Her children). She dispenses Her grace uniformly without discrimination of any kind. No considerations of wealthy or poor, learned or illiterate, man, woman, child, caste, creed, beast, sentient or insentient apply with regards to Her anugraham. SvAmi NammAzhvar declares in the Tiruvaimozhi pasuram “parivatil Icanai pADi virivatu mEval uRuvIr pirivakaiyinRi naNNir tUi purivatuvum pukai pUVe”. Lord Narayana’s essential nature is described in the tribute “parivatil Icanai” (parivatu denotes the fact that when one offers prostration or upacharams to the Lord, it is common to offer tirtham by way of arghyam, pAdyam, and Acamanam. Those who are well to do make the offering flavorful by mixing saffron, cardamom, edible camphor, and the like in the water. Others may merely offer the water with a few leaves of Tulasi. Does it mean that Lord Narayana exudes greater affection for the wealthy ones and His affection for the poor ones is somewhat less? Absolutely not is the resounding answer from SvAmi NammAzhvar. He treats them both equally as evidenced in the tribute “parivatil Icanai pADi”. The ancient practice of svArcai comes to mind in this context. Whenever, mahans had to go out, their Aradhana Sri Murti (Salagramam) accompanied them. In those instances, these mahans would first do their anushtanams after snanam in a lake or river and offer the water from the lake/river to the Salagramam by way of arghyam, pAdyam, and Acamanlyam. They would then perform tiruvaradhanam for the Salagramam and offer sugar candy for neivedyam. This was a practice adhered to by adiyen’s revered father. He would never partake of food until Bhagavad Aradhanam was performed. Thus, all manner of simple offering is deemed acceptable by Lord Narayana due to the fact that He treats them as items rendered to Him with affection by His children. While this may be true in the case of Lord Narayana, who is the father of the entire universe, Daya Devi is mother of all beings in the universe. She behaves exactly in accordance with Her motherly instinct and exudes affection for them regardless of their disposition. This is quite different from a common trait for all mothers. Specifically, mothers in the world as we know it would display overwhelming affection for their own children. However, it is questionable if the same would prevail for other children. Whereas since Daya Devi is the mother of the entire universe, She uniformly graces all beings with Her affection. Sri Tirumangai Azhvar declares in his PErIya Tirumozhi pAsuram, “tAyE tantai enRum tAramE kILai makkaL enRum noyE paTTozhintEn nunnai kANpatOr AcaiYinAl vEyEi pUm pozhil cUzh viraiyAr tiruve~NkaTava nAyEn vantaintEn nalki AL ennai koNDaruLE”. (My entire focus so far was to ensure the



aishvaryamakSharagatiM paramaM padaM vA kasmaicida~njali bharaM vahatevitlrya

wellbeing of my mother, father, wife, and children deluded by the impression that they were my only bonds of affection. My entire effort was devoted to ensuring their wellbeing. However, it is only now that I realized that You, Oh Srinivasa, serve as everything for me - mother, father, wife, family, relative, and companion. The other relationships outlined earlier arise due to bodily connections on account of Karma. Therefore, I have arrived at Your doorstep to offer myself entirely to You.) This is the mangalasasanam of Sri Tirumangai Azhvar to Lord Srinivasa. In a like manner, Daya Devi is the **nirupAdhika mAtA** (unquestionable mother) for the entire universe. The tribute "**visvAnugraha mAtaraM**" denotes the fact that Daya Devi uniformly exudes affection for Her children. In the case of any mother there is no question of **nigraham** (punishment) for Her children. It is only anugraham (grace) that prevails. Even if the child behaves in a despicable manner towards the mother, the mother only wishes the child well and would never for a moment invoke "**aniShTam**" (something undesirable) for the child. In extremely rare cases, due to a preponderance of tamasa guNam, there may be an instance or two where the mother curses her children. However, with Daya Devi there is no question of nigraham in keeping with the **Yatiraja Saptati** tribute "**anugrahamayIM vande nityamaj~nAta nigrahAm**". (The word **nigraham** does not exist in the dictionary of Mahalakshmi Tayar. Only **anugraham** prevails.) Thus, Daya Devi is the mother of the universe, who graces all beings of the universe equally. The tribute "**vyatiShajat svargA pavargAM sudhA sadhrlcl**" from this verse indicates that Daya Devi of the essential nature described above stands ready to grant benefits of **svarga vAsam** and **mokSham**. In years gone by, the practice of preparing delicacies at home for Deepavali was religiously observed. However, with the passage of time this practice has been diluted to ordering sweets and savories from stores. With regard to the age-old practice, the lady of the house would personally prepare these delicacies and ensure that her children partook of them bringing her great joy. In the process, she asks her children for their choice of sweets. One of them responds mysore pak while another exclaims janghri. When the mother recommends why not all the children come to a consensus on one thing that they like, the children insist on getting their specific choices. Beholding this, the mother prepares all the delicacies sought by her children. Likewise, Daya Devi has at Her disposal a bountiful collection of aishvaryam, kaivalyam, and moksham, which She is eager to dispense in the manner of the mother handing out Deepavali sweets to Her children as per their desire. Those who render the Daya Satakam verses are not all motivated by the desire for Kaimkaryam. Certainly for those inclined in this manner, coronation for the Kaimkarya Samrajyam is an appropriate reward. However, for others a



The tidal waves of Daya Devi's grace washes away all the negative thoughts

suitable reward needs to be dispensed. Thus, in keeping with their wishes, Daya Devi grants them the benefits of aishvaryam, svargavAsam, and kaivalyam. This is the import of the usage “vyatiShajat”. By conferring upon them their desired benefit, Daya Devi brings about a change in their mindset causing them to seek moksham/kaimkarya samrajyam, which too She generously grants by way of performing the coronation ceremony for this purpose. Next, the salutation “sudhA sadhrlclm” denotes the fact that upon beholding Daya Devi of such magnificence, a strong sense of affection comes about. This is like the soothing waters of a lake that offer relief from the scorching summer heat. Thus, Daya Devi relieves all beings of the heat arising from samsaram. Her offering is in the manner of the nectarine elixir - amrutam. Thus, a dip in the flow of Daya Devi brings about an instant soothing relief from the samsaric heat. This is extremely pure, delectably sweet, and incredibly enjoyable - verily an ocean of amrutam. The reason for this is that She dispenses whatever is sought from Her by Her children, the beings of the universe. It must be noted that the request to DayaDevi must be submitted in accordance with the Sastras. Thus, submissions in the manner of “Oh mother! Please enable me to steal from a wealthy individual without being caught in the act. If successful I shall submit 10% of my loot by way of offering to You” are forbidden. However, She unfailingly grants requests submitted in the sastraic manner of the purANam tribute “sharlra arogya arthAmshca bhogAmshcaiva anuSha~NgikAn dadAti dhyAyinAM nityaM apavarga pradho hariH”. Some devatas confer long life (Ayus), while some others grant good health (Arogyam) and yet others confer knowledge (j~nAnam). In keeping with the tribute “ArOgyam bhaskarAt icChet shiryamtu hutAsanAt IshAnAt j~nAnaM icChet”, good health arises from the worship of Surya, while wealth is obtained from worship of agni. Knowledge is gained by worshipping Lord Shiva. Moksham is conferred due to worship of Janardhana. However, while the devathas mentioned above are capable of granting only a single benefit, Lord Narayana grants all benefits in keeping with the tribute “sarvaphalapradho hariH”. Thus, the salutation “sharlra arogya arthAmshca bhogAmshcaiva anuSha~NgikAn dadAti dhyAyinAM nityaM apavarga pradho hariH” implies that Lord Narayana not only grants Moksham to the seeker but also blesses them with all other benefits such as good health, long life, and wealth until the end of their earthly existence. The vedam Rk “AshAste yajamanosau ayurAshAste suprajAstvamAshAste sajAtavanasyAmAshAste uttarAn devAyajyAmAshAste” documents the glory of one who has performed yaj~nam with the objective of attaining residence in svarga lOkam. This is performed when he was young but the benefit is accorded only at the end of his earthly existence.



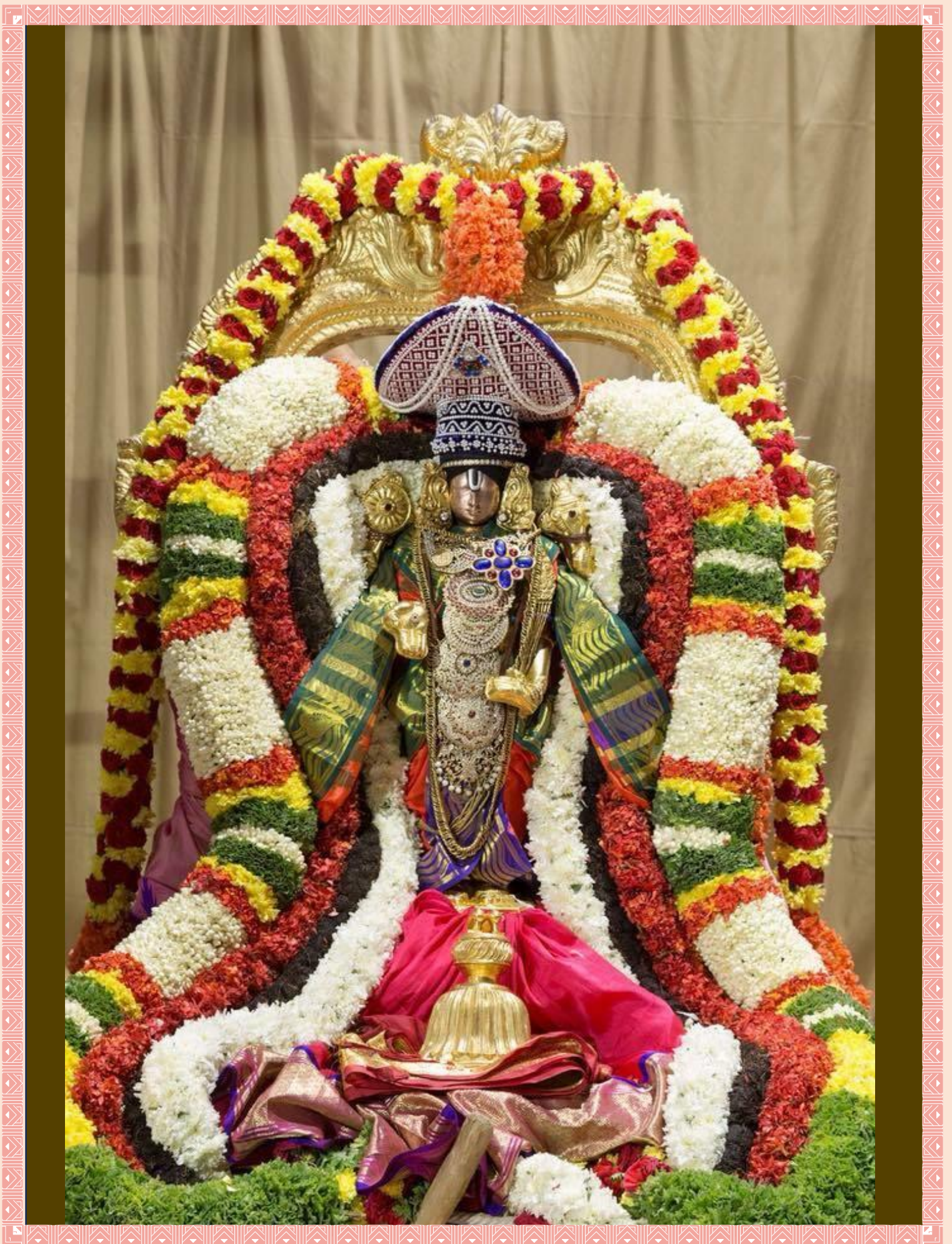
Tirumala Tirupati
Devasthanams
Andhra Pradesh

What then happens in the interim? He is blessed with long life. Not only that this is accompanied by good progeny as outlined in the salutation “suprajAstvamAshAste”. The implication is that the progeny will be engaged in acts in conformance with the shastras such as performance of agni kAryam and yaj~nams. The Rk “divyaMdhAmAshAste” documents the fact that additional blessings in the form of seeking moksham through residence in Srivaikuntam also arises. It must be remembered that the individual has merely sought residence in Svargam. However, bountiful other blessings are granted in addition. Daya Devi stands ready to grant all manner of benefits in a like manner. Thus, a mere sighting of Daya Devi is sufficient to remove the suffering caused by intense samsaric heat. Not only that the resulting contact with Daya Devi gives rise to a sweetness mirroring the taste of the nectarine elixir, amrutam. In the “dayAmastuta” tribute SvAmi Desikan declares that he has rendered a tribute to Daya Devi of such magnificence. The usage “bhaktyA” in this context is intended to convey the fact that SvAmi Desikan composed the Daya Satakam out of intense Bhakti for Daya Devi. SvAmi Desikan builds up the crescendo leading to the composition of this exquisite set of verses. The implication here is that the anubhava parlvAham (unmitigated flow) of his Bhakti for Daya Devi came forth in the manner of these hundred verses capturing Her glory. This documents the viShaya vailakShaNyam (the glory of the subject of this work) for the Daya Satakam. The question of who was the composer is answered next through the salutation “ve~NkaTeshvara kaviH”. Namely this work was authored by SvAmi Desikan known as Venkateshvara Kavi. Here it must be borne in mind that SvAmi Desikan is no different from Lord Srinivasa due to the Desika Mangalam salutation of SvAmi Kumara Varadachar, “ve~NkaTeshAvatAro(a)yaM tat ghaNTAm sho(a)thavA bhavet”. SvAmi Desikan greatly desired to be known as Venkateshvara kavi. There is an ancient practice of abbreviating the name of children. For example, Srinivasan is shortened to Seenu or Vasan and Sudharshan being compressed as Sha. This is a distortion of the glorious names of the Lord due to one being ashamed of uttering the full name. Even the practice of naming one’s children after the Lord is a fast-fading tradition. Thus, one named as PraNatArthiharan is addressed as praNatArthi as a matter of fashion. The former denotes one who destroys the difficulties of those who seek refuge, while the latter denotes one who is crying always, thus conveying a completely contrary meaning to the original. There is yet another category of folks, who may not like the nice name of the Lord bestowed upon them by their parents. They resort to changing their names in the official record as per their whim and fancy. However, that is not the case with SvAmi Desikan. Since SvAmi Desikan has

sarvaloka sharaNyan



a great fondness for the name conferred by his parents, his Sri Suktis are replete with the usage Venkatesan like the **Gopala Vimshati** salutation “ve~NkaTeshakavinA stutiM paThan” and “ve~NkaTeshodbhava” in the **Abhiti Stavam** salutation or “ve~NkaTanAthena viracitAM etAm” tribute from the **Hayagriva Stotram**, “uttitaM ve~NkaTeshAt” tribute from the **Sri Stuti**. In keeping with this sentiment as well as to conform with the declaration from a previous verse attributing the authorship of the Daya Satakam to Lord Srinivasa, SvAmi Desikan employs the tribute “venkateshwarakavirBhakthyA dayamasthutha”. This captures the vakrtu vallakshaNyam. It may be remembered that in the Srimad Ramayanam, Maharishi Valmiki refers to himself as “Valmiki Bhagavan”. SvAmi Desikan follows the lead of Bhagavan Valmiki by recording that the composition of the Daya Satakam came about from Lord Srinivasa. This is captured in the tribute “ve~NkaTeshvakavirbhaktyA dayAmastuta”. Next the **prabandha vailakshaNyam** is covered. This is captured in the salutation “padyAnAmiha yadvidheya bhagavat sa~Nkalpa kalpa drumAt jha~njhAmAruta dhUta cUta nayataH sAMpAtiko(a)yaM kramaH”. This tribute addresses how the Daya Satakam came about. The stuti starts with a series of small verses set to anuShTup meter and then progresses to Arya meter, aupacandasAm meter, Malini meter, Harini meter and so forth with the akSharams too increasing in size correspondingly. This pertains to the structure of the verses. Furthermore, the verses are pregnant with meaning. Starting with a surrender to the Seven Hills, SvAmi Desikan salutes Azhvars, Acharyas, and Maharishis like Parashara and Valmiki followed by tributes to Sri Devi, Bhudevi, and Neela Devi and finally Lord Srinivasa Himself in an invitation to a grand assembly at the Sabha of the Venkatam hill. He then proceeds to exclusively glorify Daya Devi from verses 11-100. SvAmi Desikan in this process establishes the superiority of the Daya guNam over all other kalyana guNams of Lord Srinivasa. The role of Daya Devi in the process of creation, sustenance, and destruction of the universe is then highlighted. Through the verse “acidavishiShTAn praLaye jantUn avalokya jAta nirvedA”, SvAmi Desikan establishes that it is Daya Devi out of compassion of jivans existing in their inert state at the time of praLayam, endows them with senses and sense organs in the hope that they will put these to good use. She ruthlessly destroys our sin-pile. Even though we may be “aparAdha cakravartIs” (emperors in the realm of sins), She ensures that these are destroyed and that we are coronated in the “AdirAjyam” of Kaimkaryam. In the “ashithila karaNesmin” tribute, SvAmi Desikan emphasizes the importance of engaging in Kaimkaryam for Lord Srinivasa at the Venkatam hill, when one is young and possessed of strong limbs. The implicit message here is that one should not wait until they become senior citizens in order



to gain an easy passage to the shrine of Lord Srinivasa at the Venkatam hill. Instead, one must do this without delay when one is young and strong limbed. Furthermore, Daya Devi serves as a reliable raft to cross the ocean of Samsara. The ones that steer the boat as competent boatmen are Acharyas. The inner meaning in this context is that when one seeks refuge at the feet of Daya Devi, the grace of Acharyas is bound to follow. At that moment all samsaric ills and afflictions are effortlessly destroyed as evidenced by the tribute “divyApa~NgaM dishasi karuNe eShu saddeshikAtma”. Then the meter changes to nathphutakam, which is greatly moving as can be seen from the verse “atikR^ipaNopi janturadhigamya daye” and culminating in the sharaNAgati to Daya Devi in verse 60 “mR^idu hR^idaye daye mR^iditakAmahite mahite”. This is very much in the same manner as SvAmi NammAzhvar performing sharaNAgati at the feet of Lord Srinivasa in the famous Tiruvaimozhi 6.10 Pasuram “akalakiEn”. When Lord Srinivasa is at a loss to accept a supplicant in view of their mountainous sin-pile Daya Devi points to a series of little acts of good on their part and argues that the aggregation of these little acts is a grand good act, for which moksham is a befitting reward as evidenced in the tribute “amativihitAiranyairdharmAyitaishca yadR^icChaya”. Lord Srinivasa took numerous avatarams such as Hamsa, Matsya, and others in order to redeem us. The cause for this act on the part of the Lord is Daya Devi as documented in the tribute “prakaTita hamsa matsya kamaTAdyavatAra shatA”. Not only that, Daya Devi is responsible for Lord Srinivasa taking root at the Venkatam hill as the archa mUrti as well as at all other Divya Desams. Seeing the plight of suffering jivans from the scorching samsaric heat, Daya Devi causes the “kR^iShNa megham” known as Lord Srinivasa to send forth a cool shower, bringing them instant relief. The underlying message here is that once Daya Devi has been resorted to there is no need to seek any other recourse. Furthermore, SvAmi Desikan submits a prayer to Daya Devi that despite numerous sinful acts upon performance of Prapatti, he should be forgiven and graced by Lord Srinivasa. This includes Prayashcitta Prapatti and the removal of papArambaka pApam as documented in the tenth decad. The culmination of these prayers is a request to Daya Devi to ensure that he begets the same Brahmananda anubhavam that one experiences in Sri Vaikuntam (through sarvadesha, sarvakAla, sarvAvasthocita kaimkaryam) in this leela vibhuti itself through unrestricted kaimkaryam to Lord Srinivasa. This is documented in the tribute “muktAnubhUtimihadAsyati me mukundaH”. Clearly, a magnificent work such as this, replete with philosophical thoughts and ubhayavedAntam messages must have taken a long time to conceive and must have been composed with a great deal of effort. How then did this come about is answered here by SvAmi



Desikan through the tribute “**iha padyAnAm yadvidheya bhagavat sa~Nkalpa kalpa drumAt**”. This is best visualized in terms of a mango tree replete with ripe fruit, causing the branches to bend. The fruit is not artificially ripened but is naturally ripe. A typhonic wind known as Daya Devi vigorously shook the tree known as Bhagavad Sankalpam, causing the ripe fruit to fall to the ground in the manner of the mango tree yielding ripe fruit. The inner meaning is that Bhagavad Sankalpam is subject to Daya Devi’s control. The shaking of the tree of Bhagavad Sankalpam caused the ripe fruit of the Daya Satakam verses to fall to the ground. Thus, the import of this tribute is that the Daya Satakam verses came about entirely on account of Bhagavad Sankalpam. “**coRcuvai porutcuvai**” are the flavors inherent to these verses as a consequence of Daya Devi’s grace. Thus, SvAmi Desikan affirms that the composition involved no great effort on his part. Instead it was in the manner of a commoner following an order to gather the ripe fruit that dropped to the ground on account of Bhagavad Sankalpam being rocked by the typhonic wind of Daya Devi.”

We then quote the anubhavam of Sri. U.Ve. Shaili Patrachariar SvAmin:

“This Venkateshvara Kavi (SvAmi Desikan) composed the hymn on Daya Devi, who blesses all the worlds as their mother. She is sweet ambrosia-like to all. She has besides Her all worldly fruits and Moksham as well, to readily hand over to the deserving seeker. I rendered this hymn with great Bhakti.

The usage **ve~NkaTeshvara kavi** unambiguously conveys the fact that the authorship of this work belongs to Lord Srinivasa. Bhakti was the contribution of SvAmi Desikan, while the authorship was the act of Lord Srinivasa. Though such a reference is made to the authorship, SvAmi Desikan using poetic imagination weaves a beautiful picture for the conception of the Daya Satakam verses. There is the Kalpaka tree, the embodiment of Lord Srinivaasa’s potent will, which is immediately realized. However, this potent will is entirely under the control of Daya Devi. As a forceful storm shakes a mango tree causing it to shed all the mangoes in one fell swoop, by sheer accident, the Sankalpam of Lord Srinivasa was shaken by the forceful gust of the storm known as Daya Devi. This caused the shedding of a rare kind of fruit - the verses of the Daya Satakam. No further explanation is required due to the self-evident nature of the verse.”



Sloka 108

कामं सन्तु मिथः करम्बित गुणावद्यानि पद्यानि नः
कस्यास्मिन् शतके सदम्बु कतके दोष श्रुतिं क्षाम्यति ।
निष्प्रत्यूह वृषाद्रि निर्झरझरत्कारच्छलेनोच्चलन्
दीनालम्बन दिव्य दम्पति दया कल्लोल कोलाहलः ॥ १०८ ॥

kAmaM santu mithaH karambita guNAvadyAni padyAni naH
kasyAsmi~nshatake sadambu katake doSha shR^itiM kShAmyati |
niShpratyUha vR^iShAdri nirjhara jharatkAracChalenoccalan
dInAlambana divya dampati dayA kallola kolAhalaH || 108



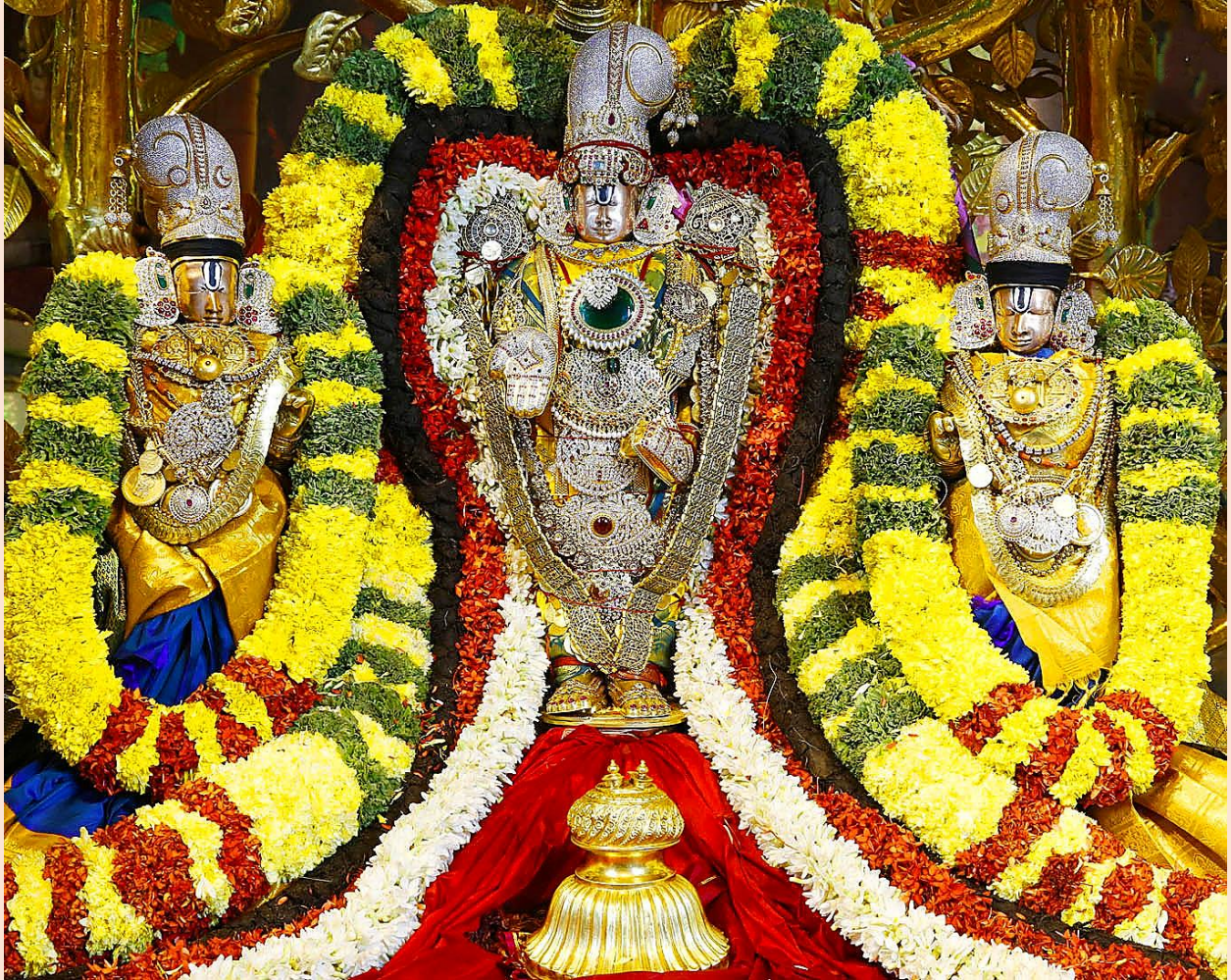
We first quote the anubhavam of Sri. U.Ve. Valayapettai Ramachar SvAmin:

“This verse is “kAmaM santu mithaH karambita guNAvadyAni padyAni naH kasyAsmi~nshatake sadambu katake doSha shR^itiM kShAmyati niShpratyUha vR^iShAdri nirjhara jharatkAracChalenoccalan dInAlambana divya dampati dayA kallola kolAhalaH”. We come to the concluding verse of this magnificent Stotram. It is a common practice to find fault with any good work no matter how great it is. In this context the reference is to the flawless stuti documenting the matchless glory of Daya Devi. However, an observer nearby engages in the act of ridiculing the effort. It is almost in the mocking manner of “are you engaging in self-praise?”. That too with the declaration that it is Bhagavad Sankalpam that resulted in the outpouring of these one hundred verses. The tribute “kAmaM santu” is intended to capture the fact that be it as it may (good or bad content). This is the visesham from SvAmi Desikan’s choice of words. After composing a thousand verses of the Paduka Sahasram, SvAmi Desikan concludes with the tribute to the sat puruShAs. “sa~NgharShayanti hR^idayAnyasatAM guNAMshe sanatstu santamapi na prathayanti doSham tadra~NghanAthacaraNAvani te stutInAm ekA paraM sadastoriha sAkShiNI tvam”. The work of Paduka Sahasram was received with great delight by poets who were BhAgavatottamas. They would not find fault with this work due the BhAgavata apachAram that can be incurred. The import of this verse is that that world is made up of “sat” and “asat”. The conduct of these two categories is further discussed. With regard to the disposition of the former, they



abhyaShi~ncan nara vyAghra prasannena sugandhinA salilena sahasrAkShan
vasavovAsavaM yatha

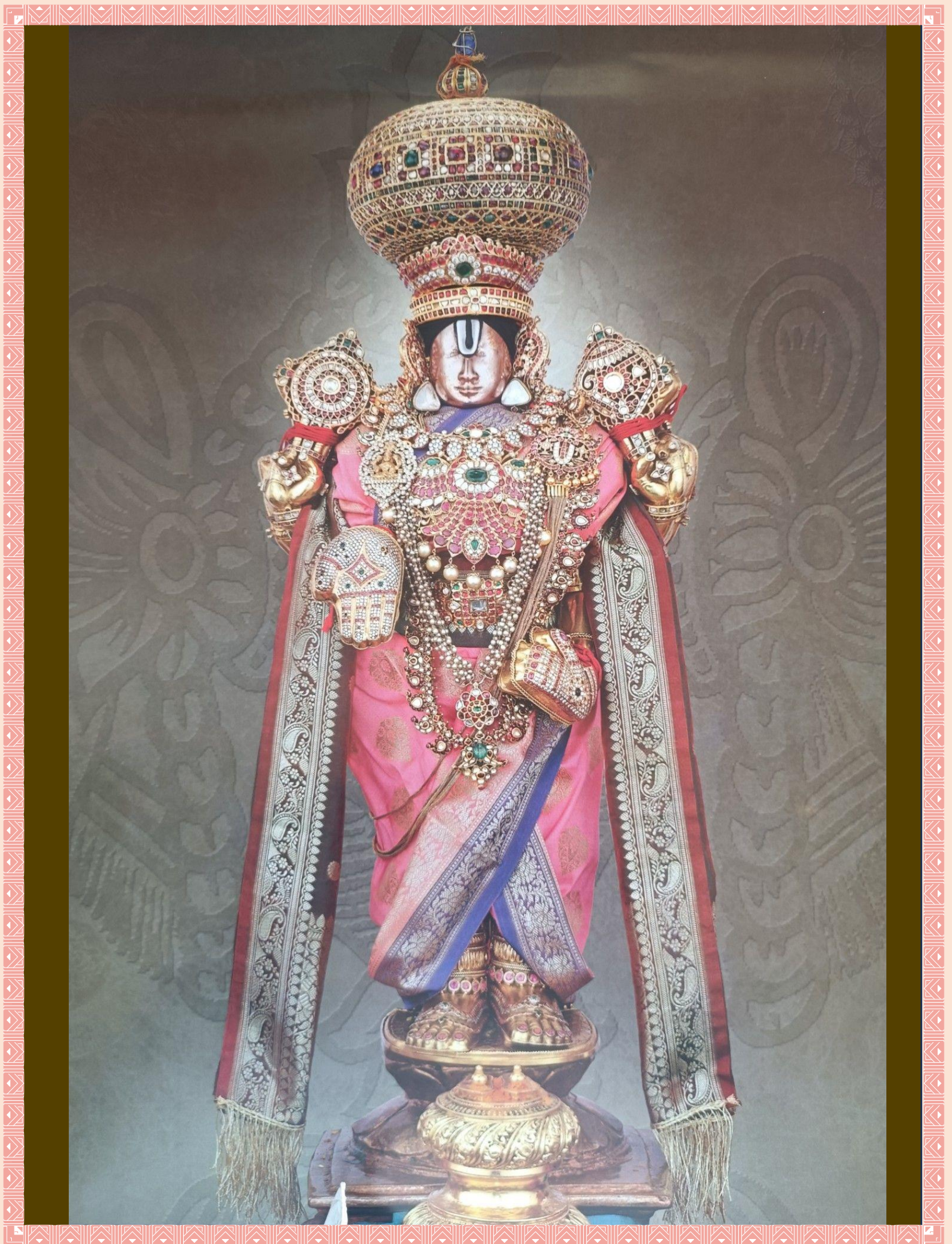
would view any work arising from a human source to be a mix of **guNAmsham** (good features) and **doShAmsham** (faults). However, the **sat puruShAs** focus only on the **guNAmsham** and ignore the **doShAmsham**. They highlight the good features and pay no heed to the faults. However, the “**asat**” focus only on the faults and blow it out of proportion. In the context of the Paduka Sahasram tribute, SvAmi Desikan out of great humility submits that all those hearing the stuti belong to the “**sat**” category. Therefore, they take great joy in listening to this composition and appreciate the good features of the work.



Daya Satakam is a combined result of the effort of SvAmi Desikan, Lord Srinivasa, and Daya Devi

With respect to this Daya Satakam verse SvAmi Desikan declares “**kAmaM santu mithaH karambita guNAvadyAni padyAni naH kasyAsmi~nshatake sadambu katake doSha shR^itiM kShAmyati**” denoting the fact that there may be dissenting voices that could point to flaws in the stuti. The usage “**naH**” becomes significant in that it is **bahuvacanam** (for example **asmAkam naH**). Thus “**padyAninaH**” could

give rise to the question that this work was composed by SvAmi Desikan. When this is the case, what is the reason for the use of bahuvachanam as in “padyAninaH”? SvAmi Desikan notes that this usage is appropriate since the authorship of the work belongs to Lord Srinivasa, who merely employed SvAmi Desikan as a medium for the composition. Furthermore, this came about due to the tree of Bhagavad Sankalpam being vigorously shaken by the typhonic wind known as Daya Devi. Thus, the work is a combined result of the effort of three people - SvAmi Desikan, Lord Srinivasa, and Daya Devi. Therefore, bahuvachanam is most appropriate in this instance. In an earlier verse SvAmi Desikan declared that this stotram is eagerly embraced by those replete with satva guNam through the tribute “shobhate satvabhAjAm”. However, in this verse, SvAmi Desikan alludes to those who may be motivated by jealousy to examine this work and state that it is a mixture of guNam and doSham. They dispute the fact that the stuti is niravadyam or anavadyam (free of flaws). SvAmi Desikan states that be that as it may let them satisfy themselves to their heart’s content with their opinion. He continues that this work has been submitted at the feet of the Divya Dampatis at the Venkatam hill (Daya Devi and Lord Srinivasa). Therefore, he is absolutely unperturbed by the dissenting voices of those motivated by jealousy. However, there is no reason to belittle this work out of disrespect. This is evidenced in “asmi~n shatake sadambu katake doSha shR^itiM kShAmyati” which is the prose order for the tribute “kasyAsmi~nshatake sadambu katake doSha shR^itiM kShAmyati”. This denotes the fact that the dissenting voices that speak out against this work will be effortlessly drowned on account of the grace of the Divine Couple at the Venkatam hill. This is due to the fact that SvAmi Desikan has submitted the stuti at the feet of the Divine Couple and therefore, it is now Their property. How do They ensure that the dissenting voices are drowned? This comes about in the manner of “niShpratyUha vR^iShAdri nirjhara jharatkAracChalenoccalan dInAlambana divya dampati dayA kallola kolAhalaH”. “niShpratyUha” denotes that which is free of obstacles of any kind. The work is flawless. Despite this, if jealous-minded individuals try to find fault with the stuti, their voices will be drowned due to the fact that Divine Couple have a zero-tolerance policy for such efforts. The sound of the tidal waves of Daya Devi (the numerous tlrthams at the Venkatam hill flow without obstacles and continue to exist despite droughts elsewhere) emanating in a torrential flow, which brooks no obstacles, is responsible for drowning out the dissenting voices. For example, if one visits Azhvar tlrtham at the Venkatam hill, one finds the copious flow of water making a loud noise. This has been alluded to in verse 31 through the tribute “vAridhAra visheShaiH”, where SvAmi Desikan declares that the waves arising from





waterbodies such as this at the Venkatam hill are manifestations of Daya Devi. The sound from this Daya flow will ensure that the dissenting voices against this work will never be heard. Not only that the Daya flow exists in the manner of “*dInAlambana divya dampati dayA kallola kolAhalaH*”. The usage “*dInalambana*” denotes the state of those helpless *akincanas* (those lacking the knowledge and strength to adopt the nuances of karma yoga, jñAna yoga, and bhakti yoga to redeem themselves). The sole source of support for them is the Daya of the Divine Couple at the Venkatam hill as described in the salutation “*divya dampati dayA kallola kolAhalaH*”. Here the reference is to the Daya arising from the union of

Mahalakshmi Thayar with Lord Srinivasa. This Daya in the form of “*kallola kolAhalaH*” is “*sadambu katake asmi~n shatake*”. The import of this tribute is that the stuti is flawless. However, for those who may perceive faults in this work, the Daya of the Divine Couple is in the form of *tEttAnkoTTai* - a seed used for purifying contaminated water to render it fit for drinking. This seed causes all contaminants to settle at the bottom of the water container, rendering the water from the top fit for use. In other places there may be a combination of *guNams* and *doShams*. However, with respect to the Daya Satakam verses, there is no trace of fault at all. In the Ramayanam, the waters of the Pampa River are saluted as “*prasannAmbu ramaNiyam sanmanuShya mano yathA*” to capture the fact that the pure waters of the Pampa River are similar to the minds of those endowed with *satva guNam*. With



The Lord Himself offers the nectarine elixir of Daya Satakam through SvAmi Desikan

respect to the Daya Satakam, this stotram is very much like the purifying seed for those minds contaminated by jealousy that rise to speak out in dissent. This stuti which removes all defects cannot have any trace of flaw. Thus, SvAmi Desikan declares “*kasya doSha shR^itiM kShAmyati*” emphasizing that any dissenting voices seeking to find fault with this work will not be tolerated by the Divine Couple at the Venkatam hill. The sound of the tidal waves of Daya Devi lashing the shore will drown out these dissenting voices motivated by jealousy. The dissenting voices are akin to declaring that the Sun rises in the west. This is an impossibility. Even if someone motivated by jealousy states thus, the Divine Couple will not tolerate it and will ensure that these voices are ruthlessly silenced. The import of this salutation is that for helpless ones (*akincanas*), the only recourse is the mercy of the Divine Couple. This Daya unfailingly comes to their rescue at all times. The roaring sound caused by the uninterrupted flow of the tidal waves of Daya Devi will certainly drown out the dissenting voices. Thus, the Daya Satakam is flawless and confers clarity of mind to anyone engaged in its recitation. The usage “Divya Dampati” is employed by SvAmi Desikan in specific instances. In the *Srimad RahasyatrayasAram*, SvAmi Desikan declares “*nirviShTaM yati sArvabhauma vacasAm AvR^ittibhiryauvanaM nirdhUtetara pAratantrya nirayA nItAH sukhaM vAsarAH a~NgIkR^itya satAM prasattimasatAM garvopi nirvApitaH sheShAyuShyapi sheShidampati dayA dIkShAmudIkShAmahe*”. It must be borne in mind that the Srimad RahasyatrayasAram was composed when SvAmi Desikan was quite advanced in age. The import of this verse is that SvAmi Desikan’s life was singularly dedicated to enjoying the Sri Suktis of SvAmi Bhashyakarar either through listening to Kalakshepam or giving Kalakshepam to disciples or authoring sacred works and commentaries expounding upon the central messages of SvAmi Bhashyakarar’s works. In the remainder of his life SvAmi Desikan desires to have the grace of the Divine Couple (Lord Narayana and Sri). There too SvAmi Desikan’s humility comes through in the tribute “*veLLai parimukar decikarAi aDiyOm uLLattu ezhutiatu Olayil ittanam*” (The grantham of Srimad Rahasyatrayasaram came about on account of the grace of Bhagavan Hayagriva using SvAmi Desikan as a medium). In the similar spirit of this Daya Satakam verse, SvAmi Desikan documents in the Srimad Rahasyatrayasaram that this work can be perceived by people according to their whim (good or bad). However, this will not affect him in the least due to the fact that the work has been submitted at the feet of Bhagavan Hayagriva. The implication here is that the Daya Satakam is extremely pure in the same manner as Srimad Rahasyatrayasaram. The stotram is replete with philosophical messages from the darsanam of SvAmi Bhashyakarar. In the Daya Satakam the usage of

ma~NgaLAnAM ca ma~NgaLam





“divya dampati daya” is very similar to the “sheShi dampati daya” from the Srimad Rahasyatrayasaram. Adiyen offers a prayerful submission that as a consequence of enjoying the delectable Daya Satakam verses, we must become privy to the grace of the Divine Couple at the Venkatam hill. Sri Kulashekara Azhvar documents in the **Mukunda MA**la Stotram the tribute “baddhenA~njalina natena shirasA gAtrassaromodgamaiH kaNThena svaragadgadena nayanenodglrNa bAShpAmbuna nityaM tvaccaraNAravindayugaLa dhyAnAmR^itAsvAdinAM asmAkaM sarasIruhAkSha satataM saMpadyatAM jlvitam”. Here the Azhvar seeks the company of Bhagavatas engaged in rendering the glory of Lord Narayana. The manner in which

the Azhvar seeks this benefit is with folded hands, and head bowed with goosebumps all over his body, tears welling up in his eyes. The Azhvar requests that this ecstatic anubhavam must prevail when engaged in constant contemplation of the Lotus feet of Lord Mukunda. A mere contemplation of the lotus feet confers the anubhavam of partaking of the nectarine elixir (amrutam) that prevails therein. This anubhavam must not be for a fleeting while but must exist for all time. For this, the Azhvar seeks the grace of Mukunda again. This verse is very much in keeping with the sentiment of SvAmi Desikan’s mangalasasanam tribute “baddhenanjalina” for Lord Varadaraja. This is only time that SvAmi Desikan is seen with anjali mudra. Otherwise, it is always “vyAkhya mudra”. “natena shirasA gAtraisaromodgamaiH” reflects the manner of SvAmi Desikan’s prostration to Lord Varadaraja with head bowed respectfully. This causes goosebumps for onlookers even today during the utsavam.





kasyAsmi~nshatake sadambu katake doSha shR^itiM kShAmyati

When this is the case of mere mortals what to speak of the anubhavam for elevated personages like SvAmi Desikan? This is the scenario when SvAmi Desikan enters the sanctum sanctorum of Lord Varadaraja. Although a large crowd gathers for this event, there is pin-drop silence as SvAmi Desikan renders his mangalasasanam. Deepam is submitted to Lord Varadaraja during this time. The ghoshti renders the Varadaraja Panchasat “**dviradashikhari sImnA sadmavAn padmayoneH**” after **aruLappADu** (unique Acharya honor) for SvAmi Desikan. One can visualize tears welling up in the eyes of SvAmi Desikan through the tribute “**sthUlasthUAn nayana mukuLaIr bibhrato bAShpabindUn**”. The anubhavam is not restricted to the shrine of Lord Varadaraja in Kanchipuram but can also be found in Tiruvahindrapuram during the utsavam of SvAmi Desikan, where he renders mangalasasanam to Bhagavan Hayagriva, and descends from the hill after adorning himself with ratnAngi. Two eyes are insufficient to take in the anubhavam which is verily a feast. In keeping with the **YatirAja saptati** tribute “**anukalpabhUtamurabhitpadaM satAm ajahatrivargaM apavarga vaibhavam calacittavR^ittivinivartanauShadhaM sharaNaM yatIndracaraNaM vR^iNImahe**” that Bhagavan Himself acquired a secondary status upon the incarnation of SvAmi Bhashyakarar, Lord Devanayaka too acquires secondary status upon the arrival of SvAmi Desikan. This can be seen in full view at Tiruvahindrapuram.



sthUlasthUAn nayana mukuLaIr bibhrato bAShpabindUn



niShpratyUha vR[^]iShAdri nirjhara jharatkAracChalenoccalan dInAlambana divya dampati
dayA kallola kolAhalaH

The utsavam at Tiruvahindrapuram is celebrated in a grand manner with the rendition of SvAmi Desikan's stotrams at each sannadhi. This is very much in the spirit of Sri Kulashekara Azhvar's tribute. The Azhwar expresses his desire through the tribute "asmAkam". However, for people like us, the crowning moment will be the sevai of the Utsavam for SvAmi Desikan to the accompaniment of Stotram recitation such as seen in Tiruvahindrapuram. In order to enjoy this, it is imperative to have the grace of SvAmi Desikan. Our life should forever be spent in this manner. This is the guaranteed mechanism for securing the grace of Daya Devi and the Divine Couple at the Venkatam hill. This is quintessential for us. The anubhavam along with other Bhagavatas should be the sole motto of our lives. Adiyen seeks the grace of SvAmi Desikan, Daya Devi, and Lord Srinivasa for this purpose and concludes the upanyasam series for this majestic stuti."

We then quote the anubhavam of Sri. U.Ve. Shaili Patrachariar SvAmin:

"Our verses forming part of the Daya Satakam now completed are there for readers, devotees, critics, distractors and the like to examine. Let there be enormous scope for spotting holes. Let the verses be lacking in quality. What if? This set of ten verses is proverbial kataka seed which removes dirt by rubbing with water. However, that possibility arises only with the hearts of Sadhus, since some moisture from water is required for rubbing the kataka seed! In reality the verses are flawless. Yet some may seek to pick holes. If anyone attempts to attribute any fault, the Divya Dampatis would not bear it. Their Daya-flow in support of weak and poor sentients would rush in a torrential, turbulent flow, so also the Lord would silence any word of abuse, by the heavy noise produced by the torrential falls of the Tirumalai hill. This verse offers a sonorous Divya Dampati defence of the Daya Satakam against any possible fault-finding mission. This verse brings to our mind and vision, the scenery in the Hill with so many falls with loud noise as if to silence criticism."

| | iti shrI kavItArkika siMhasya sarvatantrasvatantrasya shrI ve~NkaTanAthasya
kR^itiShu shrI dayAshatakam sampUrNam | |

| | shrI dayAdevi sameta shrI shrInivAsa parabrahmaNe namaH | |



adiyEn

Ammangi Thandalam Muralidhara dAsan