

Sri lakshmi sahasram
srngara stabakam

(stabakam 9)



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॥ श्रीः ॥

श्री पद्मावति समेत श्रीनिवास परब्रह्मणे नमः ॥

श्रीमते रामानुजाय नमः ॥

श्रीमते निगमान्त महादेशिकाय नमः ॥

श्री वेङ्कटाध्वरि स्वामिने नमः ॥

(श्रीवेङ्कटाध्वरिकृतम्)

लक्ष्मीसहस्रम्

lakshmi sahasram

शृङ्गारस्तवकः SrngAra stabakam

स्तवकः ९ stabakam 9



INTRODUCTION BY SRI. V. SADAGOPAN:

This stabakam consists of 50 choice Slokams celebrating SrngAram, the first of the eight or nine sentiments (nava rasams) met with in poetry and kAvyams. SrngAra rasam is the amorous sentiment of love or eroticism that at one end includes sexual passion between men and women. It has been defined as: "pumsa: striyAm, striyA: pumsi sambhogam prati yA sprhA, sa SrngAra iti khyAta: krIDAratyAdhikAraka:" Thus, the desire of union between men and women or vice versa leading up to sexual union ultimately is defined as SrngAram. SrngAra ceshTA is an amorous gesture and play. SrngAra bhAshitam is amorous talk. SrngAram is of two kinds: sambhoga SrngAram (pleasurable sentiment arising out of union with one's lover) and vipralambha SrngAram (sorrow born out of separation from one's lover).

After listening to the divya saundaryam (divine beauty) of MahA Lakshmi described by the Kavi in the Saundarya stabakam through 236 Slokams and reflecting on His Devi's sAmudrika lakshaNams (anga/pratyanga/upAnga

lakshaNams), Lord SrinivAsan reached the Srngam (peak) of His desire to enjoy Her blissful company and conjugal union. VenkaTAdhvari Kavi describes now the rati SrngAram of the divya dampatis (the sthAyI bhAvams and sancAri bhAvams) through fifty Slokams. Apart from fundamental bhAvams, there are vibhAvAs (what triggers an emotion) and anubhava (the consequence of an emotion as sthAyI bhAvAs (relations of emotions and moods) and sanchAri bhAvAs (transitory states) associated with SrngAra rasam.

Unlike AcAryAs, who preceded him like KureSar, ParASara BhaTTar and Swamy Desikan, VenkaTAdhvari Kavi abandoned caution to the winds and tried to describe the ekAnta SrngAra leelais of the divya dampatis. In the last Slokam of this SrngAra stabakam, the Kavi gives up his efforts and concedes that there is no one who can describe adequately the SrngAra vilAsams of MahA Lakshmi with Her Divine Lord, since they are ati mAnusham:

मदनतरुपल्लवानां

मधुसूदनमानसालिकुसुमानाम् ।

तत्कृततपः फलानां

तव ललितानां तु जननि कः स्तोता ॥

madana-taru pallavAnAm

madhusUdana -mAnasa-ali-kusumAnAm |

tatkṛta tapa: phalAnAm

tava lalitAnAm tu janani ka: stotA? ||

Meaning:

Oh Mother! Who is there that can describe adequately the love drama created by Manmatha bANams that melts the mind of MadhusUdan and the bhogams that

He gained with You through the power of His tapas? No one can.

In the previous Slokam, the Kavi visualizes one expression of the SrngAra leelai of MahA Lakshmi. He sees Her embracing tightly Her Lord, as the tender creeper that attaches itself to Him (the dark green tamAla tree), stays closely as the streak of golden lightning inside the dark blue rainy cloud, illumines the world as the red PadmarAga Gem shining brilliantly at the center of the mansion built of IndranIla gems and remains as the blemishless Moon's beam that extends out to the sky. Oh Devi! You add matchless lustre to Your Lord through Your tight embrace of Him (tvam SaurIm ASlishya mahatIm abhikhyAm ayase).

Among classes of SrngAra rasams, there are:

- (1) rati SrngAram
- (2) Bhakti SrngAram and
- (3) vAtsalya SrngAram.

The poet focuses on rati and vAtsalya SrngAram in this stabakam. From the point of dramaturgy and poetry, the poets have always been interested in describing the basic psychological states, relationships and the moods of the nAyikAs and the nAyakans to describe SrngAra rasam. This stuti is about the illustrious prathama nAyikai of Lord VenkaTeSa, SrI PadmAvati. She is the svAdhInapatika nAyaki among the eight classes of nAyakis and therefore She is proud of Her love for Her Lord and has utter loyalty for Him. She has Him under Her control through Her saundaryam and SrngAram. She is also a Vasakasajjika nAyaki in that She decorates Herself and the surroundings of Her palace and prepares Herself expectantly for the union with Her Lord. Among the three classes of nAyakis described by nATya SAstrAs (mugdha/the inexperienced, madhya /the partly experienced and Pragalbha /an expert in rati SrngAram), Sri PadmAvati Devi is a Pragalbha nAyaki. Among the Pragalbha nAyakis, there is a three fold classification:

- dhIra,
- adhIra and
- dhIrAdhIra.

Sri Padmavati, the divine consort is a dhIrAdhira Pragalbha nAyaki. She is also a MahA PativrataI and as such She is a sveya nAyaki (one who is very happily married and is utterly faithful to Her Lord). Her ekAnta SrngAra bhogam with Her Lord is the topic of this stabakam that has been daringly chosen by Sri VenkaTAdhvari Kavi. Only Jayadeva Kavi in his ashTapati Slokams described the divine SrngAram between RaadA and Lord KrshNa so joyously and was rewarded by the Lord. VenkaTAdhvari Kavi recognizes that the loftiest prayojanam for the divya saundaryam of SrI PadmAvati is having blissful dAmpatyam with Her anurUpa bhartA, SeshasaileSvaran and being His SrngAra sarvasvam (being the grantor of every thing related to SrngAra rasam).

dAsan,

Oppiliappan Koil VaradAchAri Sadagopan





SLOKAMS AND COMMENTARIES





Lakshmi has many auspicious forms

Thanks :<http://www.exoticindiaart.com/sculptures/Hindu/>

SLOKAM 1

दुर्ज्ञेयमहिमा सा मां दुग्धाब्धि दुहिताऽवतात् ।

शृङ्गाररससर्वस्वं शेषशैलेश्वरस्य या ॥

durj~neya mahimA sA mAm dugdhAbdhi duhitA avatAt |

SrngArarasa saravasvam SeshaSaileSvarasya yA ||

Meaning:

Let the Daughter of the ocean who has supreme qualities, auspicious forms and riches save me from all kinds of fears. She is the one who offers everything related to SrngAra rasam to Her Lord SeshAdrinAthan.

Comments:

Sri Mahalakshmi offers the delectable sthAyI bhAva rasam that is blended with "vibhAva, anubhAva, sAtvika bhAva and vyabhicAra bhAvams" of EmperumAn. The poet prays that SrI MahA Lakshmi should protect him from all kinds of fears.





The eternal divya dampatis!' - Thanks :<http://www.exoticindiaart.com/sculptures/Hindu/>

SLOKAM 2

विहितस्मरसौरभेण पद्मे

विविधेनाम्ब विलासचेष्टितेन ।

अतिविस्मयमादधासि शौरेः

अनुभुताऽपि चिरादपुर्ववत् त्वम् ॥

vihitasmara saurabheNa padme

vividhena amba vilAsa ceshTitena |

ativismayam AdadhAsi Saure:

anubhutA api cirAt apurvavat tvam ||

Meaning:

amba Padme! Even though nArAyaNA has enjoyed SrngAra rasam with You for a very long time, through Your many SrngAra ceshTitams (love plays), You make Him feel as if He is enjoying You for the first time (apUrvavat ativismayam AdadhAsi). apUrvam refers to na drshTam pUrvam (not experienced before). ativismayam stands for the wondrous emotion associated with experiencing the rasam for the first time.

Comments:

When EmperumAn looks at PirATTi He gets excited as if He is seeing Her beautiful form for the first time. She sustains His interest in Her even though they have been united as eternal divya dampatis for a very long time.





The Lord is attracted by Your sideways glance!

Thanks :<http://www.exoticindiaart.com/sculptures/Hindu/>

SLOKAM 3

कमले तव हन्त वीक्षितानां

कुटिलिम्ना कबलिकृतं सदाऽपि ।

फणिशैलपतेर्न जातु चेतः

प्रतिघोषज्ञमुपैति वक्रिमाणम् ॥

kamale tava hanta vIkshitAnAm

kuTilimnA kabalikrtam sadA api |

phaNiSailapate: na jAtu ceta:

pratighopaj~nam upaiti vakrimANam ||

Meaning:

Kamale! SeshAdrinAthan's heart is forever attracted by Your partial (half-closed), and sideways glances. He is so very much under the influence of those powerful and charming glances that he does not show any anger towards You even during the times of PraNaya kalaham (mock fights).

Comments:

SeshAdrinAthan is attracted by PirATTi's partial and furtive glances that ladies display as a part of their act of displaying their love to their husbands. However EmperumAn is never subjected to Her partial and angry glances typical of a mock fight. EmperumAn and PirATTi act in such unison that there is never a discord between them, not even as a game. Hence the poet says that EmperumAn does not experience Her partial angry glances.





naDu nATTu SrI SrInivAsan - ThiruvahIndrapuram Panguni uttiram serthi - Thanks :SrI Vallabhan

SLOKAM 4

विषमायुधास्त्रसुषुमावहैरहो

तव लोकमातरवलोकविभ्रमैः ।

भगवानहीन्द्र नगवास्त्युपाश्रुते

तरसा मनोज्ञतरसात्त्विकश्रियम् ॥

vishama Ayudha astra sushumAvahai: aho

tava lokamAta: avaloka vibhramai: |

bhagavAn ahIndranagavAsi upASnute

tarasA manoj~natara sAttvika Sriyam ||

Meaning:

LokamAtA! Mother of the world! When EmperumAn, SrinivAsan, who lives on TiruvahIndrapuram hill becomes an object of Your glances that are as beautiful as the flowers that constitute Manmatha's tortuous odd numbered flower arrows, He attains 'sAtvika bhAvam' (sAtvika Sriyam upASnute). What a wonder!

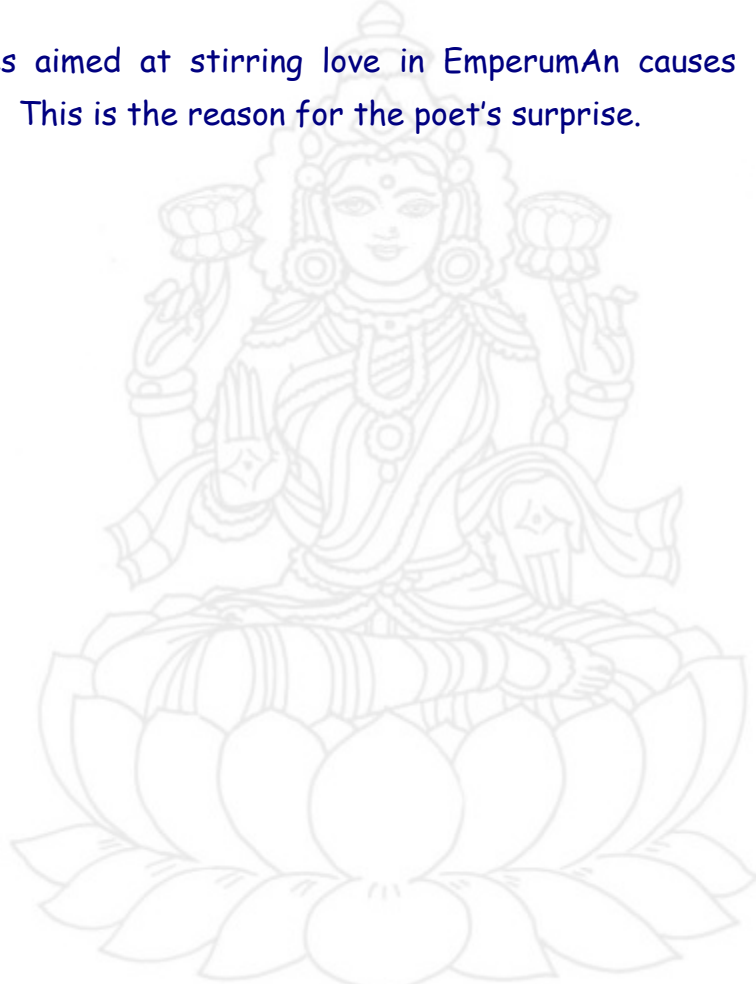
Comments:

Manmatha the god of love is said to possess arrows made of the five flowers lotus, jasmine, mango, aSoka and nIlotpalam. When he shoots his flower arrows at someone that person becomes lovelorn. The poet wonders that PirATTi's kaTAKsham that possesses all the beautiful qualities of these flowers, instead of causing misery like the flowers themselves calms the mind and brings out sAtvika bhAvam in EmperumAn. The kaTAKsham accomplishes this in SrinivAsan who resides on the TiruvahIndrapuram hill. TiruvahIndhrapuram is one of the two naDu nATTu tiruppati. This divya desa EmperumAn is considered by many as Lord SrinivAsan of naDu nADu like SrI Oppiliappan being revered as dakshiNa

VenkaTesan. This slokam implies that Lord SrinivAsan gets motivated to play with PirATTi when She casts Her playful and sweet glances (alasang and lalitang) towards Him.

EmperumAn who makes one sAtvik by glancing at him is Himself turned sAtvik by PirATTi's glances.

PirATTi's glances aimed at stirring love in EmperumAn causes Him to display sAtvika bhavam. This is the reason for the poet's surprise.



SLOKAM 5

कलशाब्धिपुत्रि वलशासनादिभिः

निगमैरनादि विगमैरपि स्तुतः ।

छलहेतुकेषु कलहेषु केशवः

स भिया तवैकमभियाचते वचः ॥

kalaSAbdhiputri valaSAsanAdibhi:

nigamai: anAdi vigamai api stuta: |

chalahetukeshu kalaheshu keSava:

sa bhiyA tava ekam abhiyAcate vaca: ||

Meaning:

Daughter of the ocean! Even though devAs chant the eternal VedAs and eulogize Your Lord, He prefers conversing with You fearing that Your mock fights may lead to a real fight that will end up in You not talking to Him at all.

Comments:

DevAs praise EmperumAn without let by chanting the VedAs. However He prefers talking to PirATTi as Her words are sweeter than the VedAs.





tAyAr stood motionless like a stambham!

Thanks :<http://www.exoticindiaart.com/sculptures/Hindu/>

SLOKAM 6

स्तम्भतः स्वयमवाप सम्भवं

यः पुरा नरहरिर्हरिप्रिये ।

शम्बराहितविलासडम्बरैः

स्तम्भमम्ब जनयत्ययं त्वयि ॥

stambhata: svayam avApa sambhavam

ya: purA narahari: haripriye |

SambarAhita vilAsaDambarai:

stambham amba janayati ayam tvayi ||

Meaning:

Hari Priye! The Narahari who emerged from the pillar (stambham) during the HiraNya vadam created stambham(motionlessness) in You by His beautiful and lovely glances.

Comments:

EmperumAn emerged from the stambham following HiraNyakaSipu's challenge to PrahlAda. He wished to do something in return for the stambham "for housing Him". So through His lovely glances He stirred the feeling of stambham in PirATTi. Stambham, pralayam and romAncam are various bodily expression of one in love. Among these, stambham represents a form where the person stands immobile due to immense love or fear. EmperumAn, the man lion, whose beauty surpasses the beauty of Manmatha looked at PirATTi, the lady lion with so much love that She was overcome with desire for Him that She could not even move. She stood motionless like a stambham.

In the fourth Slokam, the poet said PirATTi caused stambha bhAvam in EmperumAn. Here he says EmperumAn created the stambha bhAvam in PirATTi.

SLOKAM 7

अहारि नेत्रं मम पश्यतोऽनया

प्रसह्य चोरस्थलसक्तयेति किम् ।

प्रतिक्रियायै हरते रतेषु ते

हरिर्हठादम्बरमम्ब रंहसा ॥

ahAri netram mama paSyata anayA

prasahya corassthalasaktayA iti kim |

pratikriyAyai harate rateshu te

hari: haThAt ambaram amba ramhasA ||

Meaning:

Mother! Did You become an expert thief due to Your association with thieves? Even while I was looking at You, You stole my eyes with Your affection and beauty. Is Hari stealing Your clothes without Your permission during the surata kAlam as a revenge for this act of theft of stealing of my eyes?

Comments:

PirATTi lives on the Vakshassthalam of EmperumAn, Who is the chief among the thieves as seen in the KrshnAvatAram. The poet asks PirATTi whether She too became a thief due to Her location or Her association with EmperumAn as She stole his eyes while He was looking at Her. If She who acquired the quality of stealth from EmperumAn and stole His eyes, then it is not a wonder that Lord Hari the natural thief, stole Her clothes without Her permission during the surata kAlam.

When we look at PirATTi Her beauty wins our eyes that they do not belong to us anymore. This experience is highlighted in this Slokam.

SLOKAM 8

अम्ब त्वमत्यन्तमुदारतोरु-

चमत्कृतिं दर्शयितुं प्रियाय ।

अभ्यर्थयित्रे भृशमात्मनोऽपि

कुचेलमित्राय ददासि चेलम् ॥

amba tvam atyantamudAratoru-

camat krtim darSayitum priyAya |

abhyarthayitre bhrSam Atmana: api

kucelamitrAya dadAsi celam ||

Meaning 1:

Amba! You voluntarily gave Your vastrams that you were wearing to KrshNa who is the friend of the poor Kucela to show Him the greatness of generosity (audArya guNam).

Meaning 2:

Amba! You are offering Your dress to KrshNa, the friend of Kucela during the surata kAlam to reveal the beauty of Your thighs.

Comments:

The poet has used words that could imply both the above meanings. The word **abhyarthayitre** means one who came begging to You and also one who wishes to remove the dress. KrshNa hid the clothes of Gopika strIs and thus revealed his wish to steal or remove clothes. The expression '**udAratA uru camatkrtim atyantam darSayitum**' means both to highlight the greatness of generosity and also willingly remove the vastram to reveal the beauty of the thighs during surata kaalam. '**Atmana: celam api dadAsi**' means You give the vastram that You were wearing and also You removed the vastram voluntarily.

From this Slokam, we understand that PirATTi gives everything in Her possession to Her devotees including Her vastrams as in the case of Kucelar and jewels and other riches. She does not hold back anything from the devotees.



tAyAr grants All to Her devotees!

Thanks :<http://www.exoticindiaart.com/sculptures/Hindu/>



SLOKAM 9

बहिस्त्वाळीवर्गस्तव नवरतौ देवि परिणी (हरिणा)

करग्राहोन्मीलद्वलयरव शुश्रुषुरुषितः ।

प्रियस्पर्शानन्दोन्मिशित भवतीहस्तनिभृतैः

कळध्वानोपेतैः कनकवलयैर्वञ्चित इह ॥

bahi: tava ALIvarga: tava navaratau devi pariNI (hariNA)

karagrAha unmIlat valayarava SuSrushu: ushita: |

priya sparSa Ananda unmishita bhavatI hasta nibhrtai:

kaLadhvAnopetai: kanakavalayai: vancita iha |

Meaning:

Devil! The first night You met Your consort, Your friends locked the doors from outside and waited outside that door to hear the beautiful sound that Your bangles would create when SrI Hari and Yourself enjoy sambhogam. They were going to tease you the next day about the sound created by your bangles. They were disappointed since there was no sound from the jostling of the bangles because Your arms swelled up with joy when He held you tightly and made it impossible for the bangles to have freedom of movement. Hence the bangles were unable to make any sound.

Comments:

When EmperumAn incarnated as Rama and KrshNa and married PirATTi who incarnated as Sita and RukmiNI, Her friends accompanied Her when She met Her consort alone for the first time (SAnTi KalyANa/garbha dAna utsavam). The friends waited outside the door to hear the noise made by Her bangles as they jostled about when SrI Hari held Her hands and embraced Her tightly. However

due to Her immense joy on being with Her consort, it seems PirATTi's arms swelled up. That led to the golden bangles becoming immobilized at their location and prevented them from making any noise through their movement. Being golden bangles, they did not burst. Had they been glass bangles, they would have been broken from the swelling of the arm.



SLOKAM 10

हठात् क्रीडायुद्धे हरिसखि भवत्याः कचभरे

गृहीते कान्तेन ग्रहिळहृदयः काममदयः ।

मनोजन्मा मर्माविधमथ गळत्पुष्पकपटात्

अवर्षद् बाणौघं प्रसभमुपरिष्ठान्मधुरिपोः ॥

haThAt krIDAYuddhe harisakhi bhavatyA: kacabhare

grhIte kAntena grahiLahrdaya: kAmam adaya: |

manojanmA marmAvidham atha gaLat pushpa kapaTAt

avarshad bANaugham prasabham uparishTAt madhuripo: ||

Meaning:

Hari Sakhi! During Your mock fight with BhagavAn, Your hair that was tied up got loose when He touched it and showered/spilled the flowers that were present there on Him. This looked as if Manmatha the love god was shooting flower arrows at Him that could split the place where EmperumAn's jIvan resided.

Comments:

There is never a real fight between the divya dampatis. However in their mock fight, EmperumAn's actions unraveled PirATTi's hair. The flowers there were placed to decorate PirATTi's hair showered on EmperumAn. This looked as if Manmatha was shooting his flower arrows at EmperumAn. PirATTi is EmperumAn's prANa sakhi. Any thing that is associated with Her will strike a very special place in EmperumAn's heart. The poet says the flowers that were showering from PirATTi's hair looked as if they were capable of splitting EmperumAn's jIva sthAnam itself.

SLOKAM 11

आख्यया च महसा हरेः कर-

स्पशनेन मृदितः पयोधरः ।

देवि विक्षिपति ते स्रगुद्गलत्-

पुष्पमौक्तिकमयान् पयः कणान् ॥

AkhyayA ca mahasA hare: kara-

sparSanena mrdita: payodhara: |

devi vikshipati te srak udgalat

pushpamauktika mayAn paya: kaNAn ||

Meaning 1:

Devi! When Your consort Hari touched Your breasts they showered flowery and pearly droplets in all directions.

Meaning 2:

Devi! When sUrya troubled the clouds with his rays, they showered water in all directions.

Comments:

paya: means both milk and water. Hence payodharam means both breast and clouds. EmperumAn says 'varNaSca me hari: devi tasmAt hari: aham smrta:' "I am green in hue and hence I am called Hari." Hari also refers to sUrya. **kara:** means both rays and hands. Thus EmperumAn Hari touched the payodharam, the breasts of PirATTi and they showered droplets (milk) that were as fragrant as the flowers and as white as the pearls.

sUrya, Hari, touched or troubled the clouds- payodharam and they showered water (payas) in all directions.

Starting from this Slokam the poet elaborately describes PirATTi's breasts. This brings to our mind Sri Pillar LokAcharyar's comment that among all the parts of a mother's body, the child is interested only in her breasts as they provide the child the much-needed milk.



SLOKAM 12

सरभसपरिरिप्सा सम्भ्रमोच्छूनपीन-

स्तनशिथिलितबन्धा मञ्जुला कञ्चुळि ते ।

अतनुसमरकेळावप्रयत्नात् प्रियेण

द्रुततरमपनीता दुग्धसिन्धोस्तनूजे ॥

Sarabhasa pariripsA sambhrama ucchUna pIna-

Stana Sithilita bandhA manjula kancuLi te |

atanu samara keLau aprayatnAt priyeNa

drutataram apanItA dugdhasindho: tanUje ||

Meaning:

dugda sindho:tanuje! Daughter of the Ocean! In the love war,Your soft breasts swelled as they wished to be embraced by EmperumAn and the knots in Your top cloth quickly unfastened by themselves.



SLOKAM 13

हरति तदिदमुच्चैर्हन्त चक्रावलेपं

दिशति जननि खेदं मध्देशस्य चेति ।

मदनयुधि कराभ्यां मर्दितं युग्ममेतत्

कुचधरणिभृतोस्ते कुप्यतेवाच्युतेन ॥

harati tadidam uccai: hanta cakrAvalepam

diSati janani khedam madhyadeSasya ca iti |

madanayudhi karAbhyAm marditam yugmam etat

kucadharaNi bhrto: te kupyateva acyutena ||

Meaning:

Janani! Mother! In the war of love, EmperumAn encased both Your breasts in His hands. It looked as if He angrily won with His own hands the two evil kingdoms that defeated EmperumAn's army that was sent earlier to prevent them from troubling good people.

Comments:

The poet has used the expression 'cakra: Avalepam ca' that means army sent to bring order. The cakra in this expression represents the cakravAham bird. The term madhyadeSa: represents the stomach or the middle portion of the body and 'kuca dharaNibhrt' the enormous breasts.

kuca dharaNi bhrtu: refers to enemy kings who were tormenting people who lived between the Himalayan and VindhyA mountains. The kings defeated the army- cakrAvalepam- that was sent to control them. Hence EmperumAn took the situation in His own hands and subdued them (karAbhyam marditam).

This lines can also interpreted as follows: PirATTi's enormous breasts strained the middle portion of Her body (slender waist). To control the breasts, EmperumAn sent His friends, the cakravAha birds that always live in pairs. Still there was no reprieve. Hence EmperumAn who was looking for the right opportunity during the war started by Manmathan won over them (the heavy breasts) with His own hands when the love war started.



SLOKAM 14

कठिनमुखनखक्षतानि शौरेः

करयुगानिर्दयमर्दनानि चास्य ।

भगवति सहमानयोः प्रकामं

तव कुचयोरुचितं क्षमाधरत्वम् ॥

kaThina mukhanakha kshatAni Saure:

karayuga nirdaya mardanAni ca asya |

bhagavati sahamAnayo: prakAmam

tava kucayo: ucitam kshamAdharatvam ||

Meaning:

Bhagavati! It is fit to say that Your breasts have a lot of patience as they endure EmperumAn's grasp and discomfort from His nails. It is fit that Your breasts are said to be as strong and hard as a mountain.

Comments:

EmperumAn tore HiraNyakaSipu's body with His strong nails. When those nails touch the breasts of PirATTi who is SukumAri, they will certainly hurt them. Hence the poet says that PirATTi's breast are said to have a lot of patience as they endure the touch of His nails.

kshamAdharatvam means being patient and also being hard like a mountain.



SLOKAM 15

भीतं शीतकराद्रथाङ्गमिथुनं नित्यानुषत्तयाशया

मातव्यातित तावकस्तनजनिं मानान् पुनश्चन्द्रमाः ।

त्वत्प्राणेशनखात्मना कृतजनिस्तत्र प्रदत्ते क्षतं

वैरं हन्त विरोधिनोः किल मिथो जन्मान्तरेऽप्यक्षतम् ॥

bhItam SIItakarAt rathAnga mithunam nityAnushaktya ASayA

mAta: vyAtata tAvaka stana janim mAnAn puna: candramA: |

tvat prANeSa nakhAtmanA krtajani: tatra pradatte kshatam

vairam hanta virodhino: kila mitho janmAntare api akshatam ||

Meaning:

mAta! Fearing the moon, the cakravAhA birds incarnated as Your breasts. When Candra learnt about this he incarnated as EmperumAn's nails and hurt them. Isn't it well known that one's bad qualities continue through many births? Here Candran's ahankAram is referred to. It is pointed out that the natural hatred of one does not subside even after few rebirths.

Comments:

This Slokam is another example of the poet's great imagination. The cakravAhA birds always live in pairs on palm trees. It seems they cannot see well in the moonlight. To avoid being separated, the birds sleep with their beaks entwined. If they get separated by accident in the night the birds chirp without a break through out the night till they can see each other at the day break. Hence the moon that indicates the presence of the dark night became the enemy of the cakravAhA birds. As the birds wanted to remain inseparable it seems they decided to be born as PirATTi's breasts. When Candra knew about this, due to his

life long enmity with the birds, he became Emperuman's nails so that he could continue to torment them. The poet remarks that one's bad qualities and enmity continue through many births as seen in the case of the devAs when they are born as humans.



Artwork thanks to Sou.R.Chitralkha



"the divine embrace!"

Thanks :<http://www.exoticindiaart.com/sculptures/Hindu/>

SLOKAM 16

सन्त्यज्य सुन्दरि सुदर्शनपाञ्चजन्यादि

एकेन कण्ठमितरेण करद्वयेन ।

सङ्गृह्यतस्तव कुचौ च मदम्ब शौरैः

नो शङ्खचक्रधरता विरता रतेऽपि ॥

santyaajya sundari sudarSana pAncajanyAdi

ekena kaNTham itareNa karadvayena |

sangrHnata: tava kucau ca madamba Saure:

na: Sankha cakra dharatA viratA rate api ||

Meaning:

Sundari madamba! Beautiful mother! When EmperumAn embraces Your neck with His two hands and Your breasts with His other two hands, He is still considered to be holding His conch and disc (Sankhacakra dhAri) even though He is not having them on His hands.

Comments:

When EmperumAn is intimate with PirATTi He does not hold His weapons, the conch and the disc. However He is still considered to be holding them due to the following reason. A pair of His hands is embracing the conch like neck of PirATTi and the other pair of hands is holding Her breasts that are like the cakravAham birds. Thus He remains Ayudha bhUshaNan even without the conch and disc.





The Eternal couple!

SLOKAM 17

भावत्कमाचरति देवि हरावपूर्व

पाणिग्रहं विजनकेळिगृहं प्रविश्य ।

लाजायितं विमृदितस्तन लोलहार-

व्याकीर्ण मौक्तिकचयैर्ज्वलति स्मराग्नौ ॥

bhAvatkam Acarati devi harau apUrvam

pANigraham vijana keLigrham praviSyA |

lAjAyitam vimrdita stana lola hAra

vyAkIrNa mauktika cayai: jvalati smarAgnau ||

Meaning:

Devi! When EmperumAn held You tightly in the private room after Your wedding, He engaged in rati leelA. When He embraced You tightly, the pearls from Your necklace that was dangling over Your breasts got loose and spilled in all directions as if they were puffed rice that was being offered in the homa fire of love.

Comments:

The poet says EmperumAn was marrying PirATTi again by performing the pAnigrahaNam, holding Her hands/embracing Her, in a private room. An important part of the marriage is the lAja homam. It seems the pearls that dispersed from PirATTi's necklace looked like puffed rice that were being offered in the lAja homam where the fire of love was lit.





One who resides on the Lotus!

Thanks :<http://www.exoticindiaart.com/sculptures/Hindu/>

SLOKAM 18

पञ्चायुधान्यपि विहाय तवाङ्गकेषु

सञ्चारयन् स चतुरश्वतुरः स्वहस्तान् ।

कञ्जालये कथमहो मधुकैटभारिः

पञ्चायुधाजिमपि हर्षभरादकार्षीत् ॥

pancAyudhAni api vihAya tava angakeshu

sancArayan sa catura: catura: svahastAn |

kanjAlaye katham aho madhukaiTabhAri:

pancAyudhAjim api harsha bharAt akArshIt ||

Meaning:

KanjAlaye! One who resides on the lotus! EmperumAn who destroyed the asurAs Madhu and KaiTabha with His weapons laid down His weapons when He was performing the war of love with You. How did He manage it?

Comments:

EmperumAn was performing the war of love (manmatha yuddham) with PirATTi by playing with Her using His four hands. At that time He did not hold any of His five weapons with Him. The poet wonders how EmperumAn was able to carryout the war without His weapons.

This Slokam can also be interpreted as EmperumAn who was eternally playing with PirATTi setting aside His weapons fought the war with Madhu and KaiTabha with His five weapons. The poet seems to wonder how He could do that as He was with and without His weapons at the same time.

‘SLOKAM 19

क्रीडारणे तव कृतापजयः स्मरेण

सन्त्याजितेष्वपि च शार्ङ्गमुखायुधेषु ।

कल्याणि कंसदमनः कमले विचित्रं

उत्तुङ्ग चापलतया ननु योजितोऽभूत् ॥

krIDArAne tava krtApajaya: smareNa

santyAjiteshvapi ca SARnga mukha Ayudheshu |

kalyANi kamsadamana: kamale vicitram

uttunga cApatatayA nanu yojita: abhUt ||

Meaning:

KalyANi Kamale! Beautiful Lakshmi, Manmatha defeated EmperumAn in the war of love and made Him give up all His weapons. It is surprising that EmperumAn is still associated with a long bow given to Him out of the dayA of Manmathan.

Comments:

This Slokam really means that even though EmperumAn played with PirATTi leaving all His weapons aside He was still tempted by love. The reference is to Him being united with the long creeper like bow (His Devi) even after being deprived of all the weapons.



SLOKAM 20

उपमर्दितयोरुरोजयोस्ते

दयिताश्लेषदशासु मौक्तिकानाम् ।

तव चन्दनरेणुनिर्विशेषं

परिणामं प्रतिपेदिरे परागाः ॥

upamarditayo: urojayo: te

dayitASlesha daSAsu mauktikAnAm |

tava candana reNu nirviSesham

pariNAmam pratipedire parAgA: ||

Meaning:

Devi! When the pearl necklaces and the sandalwood paste that decorated Your breasts rubbed against EmperumAn's chest they became so powdery that they looked alike.

Comments:

Both the hard pearls and the soft sandalwood paste became soft and powdery when they rubbed against EmperumAn's hard chest that one could not find any difference between them.



SLOKAM 21

मायावादैस्तव तु वशिते देवि मध्वार्तिकारिणि

अङ्गाभ्यां वां विघटितमभूत् द्वैतमालिङ्गनेषु ।

आभिर्मुक्तावलिभिरचिरादाश्रितं निर्गुणत्वं

व्यक्ता चान्तःकरणहरणात् तादृगानन्दपूर्तिः ॥

mAyAvAdai: tava tu vaSite devi madhvArtikaRiNi

angAbhyAm vAm vighaTitam abhUt dvaitam Alinganeshu |

Abhi: muktAvalibhi: acirAt ASritam nirguNatvam

vyaktA ca anta:karaNaharaNAt tAdrk AnandapUrti: ||

Meaning:

Devi! EmperumAn who caused grief to the asurA Madhu, disproved the dvaita matam when He embraced You. During Your embrace due to the presence of pearl necklaces saguNa vAdam was established. When the pearl necklaces broke open nirguNa vAdam was established. As ignorance or avidyA was removed during this encounter, everlasting bliss was experienced due to Your acts of love.

Comments:

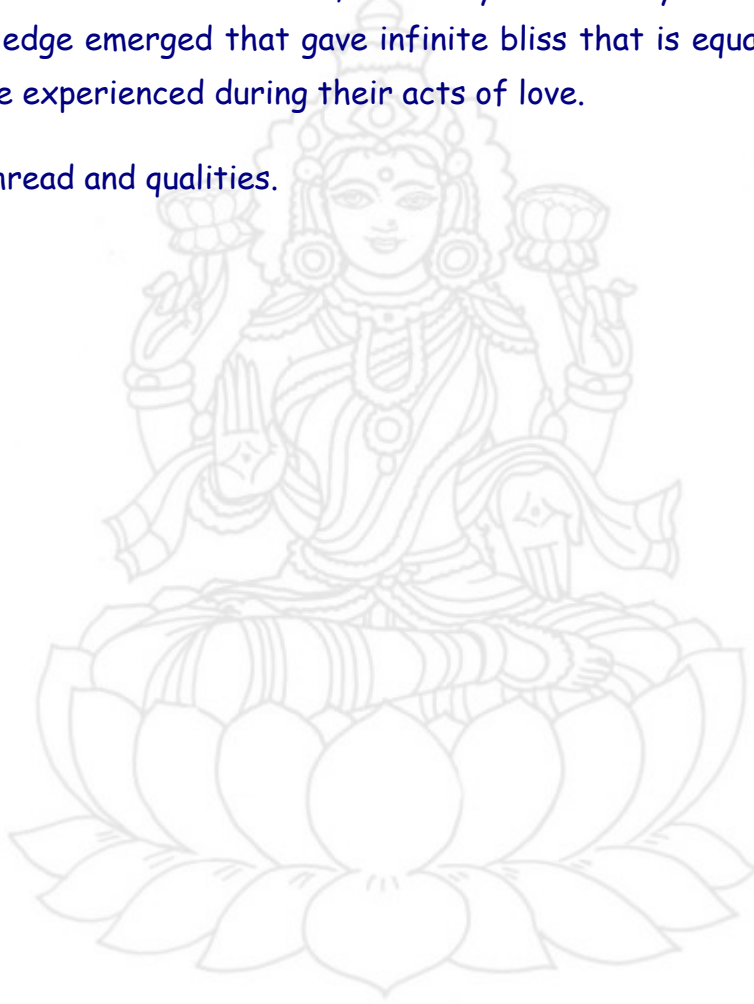
Through this Slokam, the poet establishes his faith in visishTAdvaitam in a very ingenious way. He says when PirATTi and



Thanks: www.exoticindiaart.com

PerumAL embraced each other, the dvaita vAdam that both of them are separate entities was refuted. The pearl necklaces established that they both are saguNa brahmam with KalyaNa guNAs, decorations and other qualities and not nirguNa brahmam. However when the pearl necklaces broke open and scattered the pearls they lacked the necklace and hence were shown to be nirguNa brahmam also. When PerumAl and PirATTi embraced, the avidyA that they are two entities was lost. True knowledge emerged that gave infinite bliss that is equated to the bliss the divine couple experienced during their acts of love.

guNam means thread and qualities.



SLOKAM 22

जलजायतने समस्तनाग-

प्रवरप्रौढनिबन्धनश्रमेण ।

प्रियपाणिनियन्त्रणोचिताया-

स्तव कण्ठादुदितास्तदा सुशब्दाः ॥

jalajAyatane samastanAga-

pravara prauDha nibandhana SrameNa |

priya pANiniyantraNa ucitAyA:

tava kaNThAt uditA: tadA suSabdA: ||

Meaning 1:

jalajAyatane! When Your consort embraced Your incomparable breasts that were as tall as the mountains tightly a sound of exhaustion emerged from Your neck due to the fatigue.

Meaning 2:

jalajAyatane! When You read PaNini's Sanskrit grammar and Patancali's explanation of the same with a great effort, an auspicious sound emerged from Your cheeks, lips and mouth.

Comments:

The poet has adroitly used words that could mean both the above explanations. The first set of meaning refers to the intimacy shared by PirATTi and EmperumAn while the second set of meaning refers to the superb work of PaNini (Sanskrit grammar) and sage Patancali's mahAbhAshyam that won the appreciation of PirATTi.

SLOKAM 23

योगे पयोधितनये युवयोस्तदानीं

शम्पालताजलदयोरिव संप्रवृत्ते ।

उज्जृम्भितातनुशुभाशुगवेगनीता

व्यक्तं श्रमाम्बुकणिकामयवृष्टिरासीत् ॥

yoge payodhitanaye yuvayo: tadAnIm

SampAlatA jaladayo: iva sampravrtte |

ujjrmbhita atanu SubhASuga vega nItA:

vyaktam SramAmbu kaNikAmaya vrshTi: AsIt ||

Meaning:

payodhitanaye! Daughter of the Milky Ocean! One who is like the lightning! Following the arrows of the love god Manmatha when You united with EmperumAn who has the hue of rain laden cloud, a great wind (**paurastyam**) occurred due to Your effort and resulted in the showers of Your sweat.

Comments:

PirATTi is like the lightning streak while EmperumAn has the bluish black hue like a rain cloud. When they united due to the efforts of Manmatha it resulted in a great wind and subsequent rain that was beneficial to the world. Due to the intensity of Your sambhogam, you appeared as though were bathed in your own srama jalam (sweat).



SLOKAM 24

चलद्गुणेष्वत्र पयोधिजातेषु

अत्रासमुक्तावलिषु प्रकम्पः ।

रमे सदा राजकराप्तनाना-

हारेषु युक्तोऽतनुयुद्धकाले ॥

calat guNeshu atra payodhi jAteshu

atrAsa muktAvaLishu prakampa: |

rame sadA rAJa karApta nAnA-

hAreshu yukta: atanu yuddhakAle ||

Meaning 1:

ramE! During Your war of love with EmperumAn, it is apt that the chains and necklaces made of pearls and precious stones and strung by thread dangled back and forth from Your neck.

Meaning 2:

It is fit that those who receive food from the king that has all the tastes, who are scared and incapable of fighting, who are unfaithful and not ashamed to run away from fights are ready to scamper during war times.



SLOKAM 25

गाढं श्लिष्यति माधवे सकुतुकं क्रीडावनीं त्वां तदा

युक्तं चम्पक गर्भसौरभशुभैरस्पन्दि मन्दानिलैः ।

राजीवोपरि पर्यपाति सहसा लोलैरलीनां कुलैः

आसीदम्ब कदम्बगोलनिचयो यस्मादतो विस्मयः ॥

gADham Slishyati mAdhave sakutukam krIDAvanIm tvAm tadA

yuktam campaka garbhai: saurabha subhai: aspandi mandA nilai |

rAjIvopari paryapAti sahasA lolai: aLIInAm kulai:

AsIt amba kadamba golanicaya: yasmAt ata: vismaya: ||

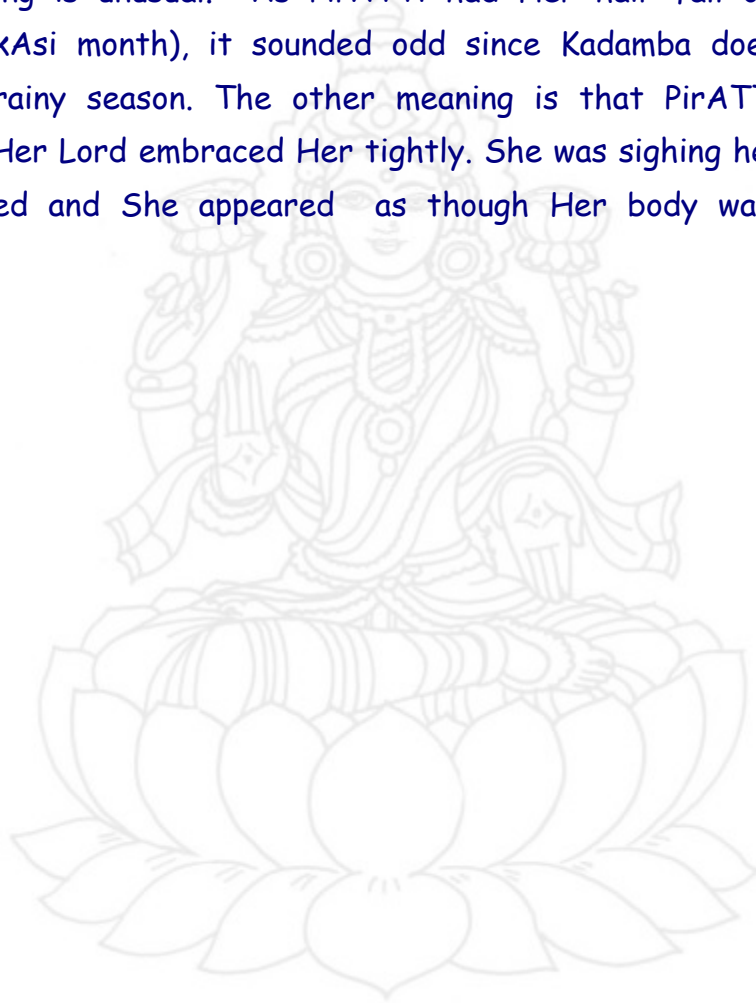
Meaning:

amba! When Madhavan joined You at Your private quarters to be intimate with You, the sweet smell of Campaka flowers emerged from Your body. The hair on Your forehead that looked like swarm of bees fell on EmperumAn's lotus-like face. This is pertinent. However it is surprising that the scene looked as if the Kadamba tree that flowers only during the rainy season was blooming and was covered with flowers from top to bottom.

Comments:

Vedam calls the month of Citra as 'madhu' and VaikAsi as 'mAdhavan'. Maadhavan is also one of EmperumAn's tirunAmam. During the spring season of VaikAsi (mAdhavan), new flowers bloom from all the plants and trees. A gentle breeze flows carrying the fragrance of flowers such as campaka and comfort people. Bees swarm around flowers wishing to collect honey. Similarly Maadhavan took His consort Lakshmi to Her inner chambers (anta: puram) and covered Her body with His embraces.

PirATTi's breath was fragrant like the campaka flowers and gentle like the breeze. According to Saamudrika lakshaNam ladies who belong to the class of Padmini have fragrant breath. The hair on PirATTi's forehead fell on EmperumAn's face that resembled the lotus. The poet is surprised that the hair on the forehead of PirATTi's resembled a ball of Kadamba flowers. The Kadamba tree blooming in spring is unusual. As PirATTi had Her hair fall on the face of Maadhavan (VaikAsi month), it sounded odd since Kadamba does not blossom except in the rainy season. The other meaning is that PirATTi experienced horripilation as Her Lord embraced Her tightly. She was sighing heavily, Her tied hair got loosened and She appeared as though Her body was enveloped in romAncanam.



SLOKAM 26

प्रसभमरुणबिम्बं ग्रस्तमासीदकस्मात्

परिपतितमुडूनां पङ्क्तिभिर्मरुशृङ्गात् ।

अपि तिमिरवृताभुदिन्दिरे चन्द्ररेखा

तव च मधुजितश्च द्वन्द्वयुद्धे प्रवृद्धे ॥

prasabham aruNabimbam grastam AsIt akasmAt

paripatitama uDUnAm panktibhi: meru SrngAt |

api timiravrtAbhut indire candrarekhA

tava ca madhujita: ca dvandva yuddhe pravrdde ||

Meaning:

IndirE! In the war of love where only the two people MadhusUdanan and You participated, even though it was not a new moon day the sUrya maNDalam was darkened by rAhu, the rows of stars from the Meru Mountain fell on earth, the moon also appeared darkened.

Comments:

When EmperumAn's dark hued body covered PirATTi's body that was of HiraNya varNam it looked as if the sun was covered by rAhu. When the pearl necklaces decorating PirATTi's body spilt in all directions it looked as if the stars from the sky fell on earth. When Her forehead was covered by hair it appeared as if the moon was clouded.



SLOKAM 27

वपुषि मृदुतमे ते वदना मा जनीति

प्रतिशमयिषितापि प्रेयसा माधवेन ।

विपुलपुळकपाळी विश्वमातः त्वदङ्गे

तव दृढपरिरम्भात् स्वैरमुन्मेमिषीति ॥

vapushi mrdutame te vadanA mA janIti

pratiSamayishitApi preyasA mAdhavana |

vipula puLakapALI viSvamAta: tvadange

tava drDha parirambhAt svairam unmemishIti ||

Meaning:

viSvamAtA! When Your consort Madhavan embraces You even though He tried His best to avoid it, the hair on Your body rose by themselves (showing how excited You are by His touch).



SLOKAM 28

मधुमथनमनः प्रहर्षहीतोः

मनसिजयज्ञमनेकधा विधाय ।

ध्रुवमवभृतमज्जनं भवत्या

जननि कृतं शुचिभिः श्रमाम्बुपूरैः ॥

madhumathanamana: praharshaheto:

manasi ja yaj~nam anekadhA vidhAya |

dhruvam avabhrtamajjanam bhavatyA

janani krtam Sucibhi: Srama ambupUrai: ||

Meaning:

Janani! It is surely to gladden EmperumAn that the mAnasika yaj~nam was performed and the resulting sweat from the union facilitated avabharta snAnam.

Comments:

PirATTi performed the supreme yAgam of surata yAgam with no other intention but to please EmperumAn. The snAnam that is undertaken after the yaj~nam is called avabharta snAnam that is performed in sacred waters. The sacred waters in the surata yAgam are the sweat that emerged from the effort of their union.



SLOKAM 29

सायासायाः सुरतविरतौ कान्तबाहान्तराले

विन्यस्यास्यं तव भगवति स्वापसौख्यं भजन्त्याः ।

फालोत्पन्न श्रमजलमिषच्चित्रकप्रसृतोऽस्मिन्

श्रीवत्सोऽन्य स भवति रमे यस्तु कस्तूरिबिन्दुः ॥

sa AyAsAyA: surataviratau kAnta bAhAntarALe

vinyasya Asyam tava bhagavati svApasaukhyam bhajantyA: |

phAlotpanna Sramajala mishat citraka prasruta: asmin

SrIvatsa: anya: sa bhavati rame yastu kastUribindu: ||

Meaning:

Bhagavati ramE! After Your union with EmperumAn You rested on His chest. At that time the KastUri tilakam on Your forehead mixed with Your sweat and dripped on His chest. That looked like another mole similar to the SrIvatsa mole.



SLOKAM 30

सञ्जातं नयनयुगे निरञ्जनत्वं

नीरागः स्फुटमभवत् तवाधरेऽपि ।

सम्पन्ना जननि कचेऽपि बन्धमुक्तिः

सानन्दं रहसि हरेरुपासनेन ॥

sanjAtam nayanayuge niranjanatvam

nIrAga: sphuTam abhavat tava adhare api |

sampannaA janani kace api bandhamukti:

sAnandam rahasi hare: upAsanena ||

Meaning 1:

Janani! Hari's actions in privacy was revealed by Your eyes losing their collyrium (black anjanam), Your lips appearing more red and Your hair becoming untied.

Meaning 2:

Janani! Due to meditating upon EmperumAn with great love, purity of heart, and resolution, the removal of samsAram occurs.



SLOKAM 31

मलयमुकुटी वाटीपाटीर कोटरनाटिनः

सरजिज मधुस्यन्दामन्दाघमर्षणहर्षिणः ।

तव रतिभवं लुम्पन्त्यम्ब श्रमं शयनीभवत्

फणिपतिभिया मन्दं मन्दं चरन्त इवानिलाः ॥

malayamukuTI vATI pATiRa koTara nATina:

sarajiJa madhusyanda manda aghamarshaNa harshiNa: |

tava ratibhavam lumpanti amba Sramam SayanI bhavat

phaNipatibhiyA mandam mandam caranta iva anilA: ||

Meaning:

amba! The gentle breeze that relieved Your fatigue had the following characteristics. It danced among the sandalwood trees on mountaintops. It had the capacity to penetrate the honey that was flowing from a forest of lotus flowers while chanting aghamarshaNa sUktam. It flowed gently as if fearing that AdiSeshA will swallow it.

Comments:

It is customary to recite the aghamarshaNa sUktam while bathing in a water body in the morning. Saying that it recited the sUktam while bathing in the honey brings out the greatness of the breeze that had the boon of relieving PirATTi's fatigue. Thus the breeze carried the fragrance of the sandalwood and the sweetness of honey. The wind is said to serve as food for the snake. The breeze that blew near PirATTi feared that the divine bed of the Lord AdiSeshA might swallow it. Hence the fragrant and cool breeze was blowing very gently to remove Your rati Sramam.

SLOKAM 32

वनजनिलये वारिक्रीडादशासु दशानन-

द्विषि तव शनैरातन्वाने कुचे नखचेष्टितम् ।

क्षुभितमनसा दत्ता नाथे त्वया शफरीभिया

सरभसपरीरम्भारम्भा जयन्ति निरन्तराः ॥

vanajanilaye vArikrIDAdaSAsu daSAnana-

dvishi tava Sanai: AtanvAne kuce nakha ceshTitam |

kshubhita manasA dattA nAthe tvayA SapharIbhiyA

sarabhasa parIrambhArambhA jayanti nirantarA: ||

Meaning:

Vanaja nilaye! When EmperumAn was playing with You in the water, His nails touched Your breasts. Fearing that the fish were hurting them, You sought protection and embraced Him. That tight and spontaneous embrace was better than all the other embraces.

Comments:

The poet has used the term 'vanaja nilaye' that means one who lived in the forest. He has also used the term 'dasAnanadvishi' that means one who had the ten headed RaavaNa as enemy. This Slokam indicates the play (jala krIDai) between Sri Raama and sIta during their stay in the forest.





The beautiful tirumukham of tAyAr!

SLOKAM 33

सरसिजवने संलीनायाः सकौतुकमिन्दिरे

सलिलविहृतौ शौरेर्लोलेक्षणस्य मुखस्य ते ।

अलिकवलितालोलश्यामालकस्य सरोरुहात्

अलिकवलिताच्छैवालाढ्यादभून्न भिदाग्रहः ॥

sarasijavane samlInAyA: sa kautukam indire

salila vihrtau Saure: lola IkshaNasya mukhasya te |

alika valitAlola SyAmA alakasya saroruhAt

alikavalitAt chaivaAla ADhyAt abhUt na bhidAgraha: ||

Meaning:

IndirE! When You were sporting in the water, EmperumAn could not find any difference between Your beautiful face with dark, curled hair falling on the forehead and doe like eyes and the lotus that has bees swarming over it and that is surrounded by algae.

Comments:

PirATTi is called 'padmamukhi' one who has lotus-like face. In this Slokam the poet seems to say that EmperumAn confirmed this nAmam for PirATTi when He could not find any difference between Her face and the forest of lotus amidst which She sported.





SrI padmavati tAyAr - tirucAnUr

SLOKAM 34

युगपदहिमहीभृत्युन्मिषन्तं समन्ताद्

ऋतुगणमपि कृत्स्नं निविशन्निर्विशङ्कः ।

सह विहरति लीलालाभवत्या भवत्या

मम जननि मुकुन्दो मञ्जुवल्लीगृहेषु ॥

yugapat ahimahIbhrti unmishantam samantAd

rtugaNam api krtshnam niviSan nirviSanka: |

saha viharati IIA IAbhavatyA bhavatyA

mama janani mukunda: manju vallIgrheshu ||

Meaning:

mama janani! My mother! Mukundan resides on the SeshaSailam where all the seasons are displayed at the same time fearlessly. His primary aim is to play with You among the plants and creepers of all seasons.

Comments:

The poet says that the TiruvenkaDam hill displays all the six seasons at the same time that all the trees unique to each season blooming and flowering at the same time all throughout the year. EmperumAn who has nothing to accomplish and nothing to wish for has as His primary aim the sport with PirATTi. EmperumAn plays with PirATTi among the trees and creepers that appear as a forest hut.





tiruvenga Tamudaiyan -with ubhaya nAccimArs - tirumala

SLOKAM 35

कुसुमशरधनुज्यां तुङ्गटङ्कारशङ्का-

करमधुकरसङ्घारब्ध झङ्कारहृद्यान् ।

फणिगिरिवनदेशान् पद्मनाभः स पद्मे

सफल्यति गभीरैस्त्वत्सहायो विहारैः ॥

kusumaSara dhanurjyA tunga TankAra SankA-

kara madhukara sangha Arabdha jhankAra hrdyAn |

phaNigiri vanadeSAn padmanAbha: sa padme

saphalayati gabhIrαι: tvat sahAya: vihArαι: ||

Meaning:

PadmE! Your consort PadmanAbhan plays with You in the forests of SeshAdri hills where the buzzing sound of the assembly of bees remind one of the twang of ManmathA's bow. His play in these beautiful forests of TiruvenkaDam with You makes these forests worthy of their existence.

Comments:

EmperumAn who is the Jagat kAraNan and Jagat rakshakan created nitya vibhUti and leela vibhUti for His divine play. Their existence is only for His enjoyment. He is the prerita and they are His bhogyam.



SLOKAM 36

साकं लोकपतिस्त्वया विहरते काकोदराद्रौ रमे

सूनेषोरवने वने नयनयोरानन्दने चान्दने ।

शम्पाश्लिष्टनवाम्बुदभ्रमजुषामङ्गे चिरं केकिनां

नृत्ताडम्बरनुन्नपन्नगतया निर्दोषमन्दानिले ॥

sAkam lokapati: tvayA viharate kAkodara adrau rame

sUnesho: avane vane nayanayo: Anandane cAndane |

SampASlishTa navAmbuda bhramajushAm anke ciram kekinAm

nrttADambara nunna pannagatayA nirdosha mandAnile ||

Meaning:

ramE! Your consort plays with You in the garden that has many sandalwood trees, that brings happiness and where the snakes were chased out by the peacocks that came out to see the sport of the divine couple. As the snakes have been already chased away, the breeze that flows there is devoid of any poison. This is the place where Your consort plays with You and derives pleasure.

Comments:

TiruvengaDamuDaiyAn who is the Lord of nitya vibhUti and leela vibhUti plays with PirATTi in the garden that is near his temple. The garden is replete with sandalwood trees. It appears dark due to the presence of many trees that bear flowers. Thus it gladdens the observer. The garden has peacocks that enjoy the sight of PirATTi and EmperumAn. Looking at EmperumAn's dark hue and PirATTi's lightning like colour the peacocks conclude that it is going to rain and they start dancing which is their nature. Seeing the peacocks, the snakes run away from that place. Hence the breeze becomes free from poison that the snakes breathe

out. EmperumAn played with PirATTi in such a wonderful garden.

This scene is similar to the description of nitya vibhUti where EmperumAn resides with PirATTi and the nitya sUris enjoy the sight and dance with joy. The peacocks are like the nitya sUris and the garden is like the nitya vibhUti that contains everything made of suddha sattvam.



SLOKAM 37

कान्तो रन्तुमनास्त्वया सह रमे कामेन मुह्यन् हरिः

श्यामां केळिवनीममंस्त रजनीं दूरिकृताकद्युतिम् ।

सन्ध्यारागमगेषु पल्लवगणं तत्कोरकांस्तारकाणि

अन्तः सन्तमसं लसन्मधुकरश्रेणीञ्च नाणीयसीम् ॥

kAnta: rantumanA: tvayA saha rame kAmena muhyan hari:

SyAmAm keLivanIm amamsta rajanIm dUrikrta arkadyutim |

sandhyArAgam ageshu pallavagaNam tatkorakAn tArakANi

anta: santamasam lasan madhukaraSreNIm ca nANIyasIm ||

Meaning:

ramE! Driven by His desire to unite with You and wishing it were night, EmperumAn got confused and thought that the darkish garden resulting from dense trees suggested that it was night time. He confused the new reddish leaves on the tall trees to be the reddish evening sky. He considered the buds on the trees to be stars and the dense colony of bees that buzz around the trees conferring blackness to be another indication of the onset of night.

Comments:

EmperumAn who is sarvaj~nan wished that it was night time when He can be intimate with PirATTi. He thought that the darkness found in the garden due to the presence of tall trees to indicate coming of the night. The fresh leaves on the trees were reddish in color like the reddish sky during dusk and the flower buds were like stars. According to the poet even though He is omniscient, EmperumAn's desire to be with PirATTi was so great that He confused all the above appearances to be something else.

SLOKAM 38

त्वन्नाथाख्यावहनविशदीभूततद्दास्यदाढ्यं

किंचित्कृत्या कलयितुमिवाकाङ्क्षता माधवेन ।

पत्या साकं प्रणयकलहं तावकं छेत्तुकामे

कामे देवि स्वयमुपवने तन्यते बाणदानम् ॥

tvat nAthAkhyA avahana viSadIbhUta tat dAsya dArDhyam

kimcit krtyA kalayitum iva AkAnkshatA mAdhavana |

patyA sAkam praNayakalaham tAvakam chettukAme

kAme devi svayam upavane tanyate bANadAnam ||

Meaning:

Devi! The spring, mAdhavan, took the name of Your consort wishing to show all that he is Emperuman's servant (dAsan). So when Manmatha wanted to shoot the flower arrows at Your Lord to assuage the mock fight between You both, He supplied plenty of flowers willingly to Manmathan that would serve as latter's arrows.

Comments:

All the flowers bloom during spring. Spring is also called madhavan, which is one of Emperuman's tirunAmams. A dAsan adorns his master's name to show that he is under the master's control. The spring has taken on Emperuman's name to display his dAsyatvam. When Lakshmi started a mock fight with Emperuman, Manmatha wanted to stop it by showering flower arrows at them. Wishing to serve Emperuman through any means, the spring supplied flowers to Manmatha to use them as arrows.



A most willing embrace! - Artwork thanks : Sou R.Chitrarekha

SLOKAM 39

सोऽयं गायन् स्मरमनुमलिः शश्वदव्यादभव्यात्

संपश्यन्ती यमिह कवरीसौरभादापतन्तम् ।

जातोद्वेगा जगदधिभुवे चित्रमप्रार्थिताऽपि

स्वैरं दत्से सरभसपरीरम्भमम्भोधिकन्ये ॥

sa: ayam gAyan smaramanum aLi: SaSvat avyAt abhavyAt

sampaSyantI yam iha kabarI saurabhAt Apatantam |

jAtodvegA jagadadhibhuve citram aprArthitA api

svairam datse sarabhasa parIrambham ambhodhikanye ||

Meaning:

ambhodhi kanyE! Fearing the bee that was swarming around Your naturally fragrant hair, did You willingly embrace EmperumAn who did not even seek the embrace? Let the bee that is buzzing the mantra of love protect us from all the evil.

Comments:

The divine fragrance of PirATTi's hair pulled a honey drinking bee from the flower, where it was enjoying honey. It rushed towards the assembly of hair of PirATTi. Fearing that bee might harm Her, PirATTi rushed towards Her Lord and quickly embraced Him. Our Lord was surprised by this unexpected embrace from PirATTi. The bee took part in the fulfillment of EmperumAn's longtime wish to enjoy a voluntary embrace from PirATTi. The poet prays that such a blessed bee performing this kaimkaryam protect us all from inauspicious happenings of every kind.



*†AyAr's face is blemishless as the moon!
Uttiramerur †AyAr - thanks : SrI Raman Aravamudhaan*

SLOKAM 40

मन्दं मन्दं वृषगिरितटीं स्वैरमाटीकमानः

खेलं खेलं विमलहरिणाङ्कानने काननेषु ।

ग्राहं ग्राहं मृदुसुमनसः कौतुकी कैटभारिः

वारं वारं तव वितनुते देवि मूर्धाभिषेकम् ॥

mandam mandam vrshagiritaTIm svairam ATIkamAna:

khelam khelam vimala hariNAnka Anane kAnaneshu |

grAham grAham mrdu sumanasa: kautukI kaiTabhAri:

vAram vAram tava vitanute devi mUrdhAbhishekam ||

Meaning:

Devi! One who has a blemish free and pleasant face like the full moon! Your consort SrinivAsan strolls with abandon in the forests of VrshAdri hills. He decorates Your hair every minute with soft flowers that He picks from the forest floor and the trees while playing there.

Comments:

The poet says PirATTi's face was blemish free like the moon. This is called abhUtopamA or sighting an improbable as the example. The mountains and other terrain we see on the moon are said to be blemishes on its face. Here the poet says PirATTi's face is blemish free like the moon. Comparing apparently contradictory things is called abhUtopamA.



SLOKAM 41

रागेणोपर्यनिशमुषितं पुष्पवत्या लतायाः

प्रीत्या गृह्णन् कमपि कुतुकी पल्लवं फुल्लवक्रः ।

सान्द्रामोदं चिकुरसुमनः सन्निधानेन नीत्वा

शार्ङ्गी हन्त श्रुतिशिरसि ते स्थापयत्यब्धिकन्ये ॥

rAgeNoparyaniSamushitam pushpavatyA latAyA:

prItYA grhNan kamapi kutukI pallavam phullavaktra: |

sAndrAmodam cikurasumana: sannidhAnena nItvA

SArngI hanta SrutiSirasi te sthApayati abdhikanye

Meaning 1:

abdhikanyE! EmperumAn wanted to decorate You Himself. His face was glowing with this thought. He plucked fresh leaves from the tips of creepers and kept them near the flowers that were to decorate Your hair. This made the leaves also fragrant. He then decorated Your ears with the leaves.

Meaning 2:

EmperumAn wanted to correct the person who had bad qualities. When He decided thus His face glowed in happiness. He made the person live with saints who had exemplary behavior. This made the evil person turn good and be worthy of being accepted by EmperumAn.

Comments:

In the expression 'pushpavatyA: latAyA: upari rAgeNa ushitam kamapi pallavam', 'pushpavatyA' means bloomed and matured, latA means a creeper and a lady called lata, kamapi pallavam means a new leaf and a wastrel.

cikura sumana: means near the flower that was meant for the hair and also in the company of saints (sumana:).

te SrutiSirasi- near your ears/ in vedAntam,

sthApayati- establishes.



SLOKAM 42

दत्ते मातस्तव किल मुखे पाणिना दुर्निवार-

स्वेदेनासौ कमपि तिलकं कौतुकि श्रीनिवासः ।

त्वं तु स्वेदस्रुतिविघटित स्थानविन्यासमेनं

वीक्ष्यादर्शं हससि दयितं मोघ यत्नं विदग्धा ॥

datte mAta: tava kila mukhe pANinA durnivAra

svedena asau kamapi tilakam kautuki SrInivAsa: |

tvam tu svedasruti vighaTita sthAna vinyAsam enam

vIkshya AdarSe hasasi dayitam mogha yatnam vidagdhA ||

Meaning:

matA! The blissful SrinivAsan sticks a leaf as a tilakam on Your forehead with His sweat. However You ridicule His wasted effort as the leaf will be washed away by Your sweat.

Comments:

Srinivasan plucked a leaf from the forest, rolled it in the form of a tilakam and positioned it on PirATTi's forehead with the help of His sweat in His efforts to decorate PirATTi's face. However She displaced the leaf on Her forehead by the flood of Her sweat there. Observing that the leaf lost its place and got dislodged, She made fun of EmperumAn's wasted effort.



SLOKAM 43

शेषक्षमाभृत्तटवनचर श्यामजीमूतसङ्घे

संलीय त्वां भ्रमयति हरिः कल्पिताभेदमोहः ।

तस्मिन् विद्युत्पटलजटिले तं विचेतुं विशन्त्या

व्यावृत्तिं ते विशदमविदन् स स्वयं वञ्चितोऽभूत् ॥

SeshakshamAbhrt taTavana cara SyAma jImUta sanghe

samIya tvAm bhramayati hari: kalpita abheda moha: |

tasmin vidyut paTala jaTile tam vicetum viSantyA

vyAvrttim te viSadam avidan sa svayam vancita: abhUt ||

Meaning:

The dark hued Hari hides inside the dark clouds and makes You roam around in all directions being unable to differentiate Him from the rain clouds. He himself is unable to differentiate You from the streaks of lightning and is thus cheated in turn.

Comments:

The SeshAdri hill has many caves and crevices where low lying dark rain clouds get stuck. EmperumAn hides among the clouds and PirATTi is not able to spot Him among the clouds. Hence She roams all over the hill looking for Him. However EmperumAn himself confuses PirATTi with the lightning streak that lights up the hill and thus He gets cheated. EmperumAn and PirATTi play hide and seek thus on the SeshAdri hills.



SLOKAM 44

बाले देहि पयोधरं करयुगे प्रावृट् त्वया याच्यतां

आश्लेषाभिरुचिं विधेहि न शशी तस्यास्मि किंतु स्वसा ।

आस्तामुत्तरमेतदीदृग्धरं याचामि वाचा स्वयं

नास्त्यर्थोऽधरयाञ्चयेति चटुभिः पद्मे धिनोषिप्रियम् ॥

bAle dehi payodharam karayuge prAvrT tvayA yAcyatAm

ASlesha abhirucim vidhehi na SaSI tasyAsmi kimtu svasA |

AstAm uttaram etat Idrk adharam yAcAmi vAcA svayam

nAsti artha: adhara yAncaya iti caTubhi: padme dhinoshi priyam ||

Meaning:

bAle! Young maiden! Through the following play on words, You amuse Your consort. He requests You to let Him hold Your breasts (payodharam) on His two hands. You tell Him to request the rainy season, when the clouds will be rich with water (paya:). He asks You to let Him have the delight of embracing Her (ASlesham). You tell Him that You are not the candra but his sibling. Candran is the husband of ASlesha nakshatram and thus PirATTi redirects Her Lord with a twisted answer. He requests You to let Him taste Your lips (adhara pAnam). You tell Him that there is no use begging a miser. "adhara" means a lower person. She dodges thus all requests of Her Lord with clever responses and amuses Him.

Comments:

EmperumAn asks PirATTi to give Him 'payodharam'. The word means breasts that give milk and also the rain clouds that give water. PirATTi tells Him to go and ask the rainy season (prAvrT). EmperumAn seeks 'ASlesham' from PirATTi. ASIEsham means embrace and also the stars. The stars ASlesha are considered

to be the wives of moon. Only moon can offer embrace to his wives ASleshA. So PirATTi tells EmperumAn that She is not the moon but his sibling. Wized by Her reply EmperumAn asks Her directly that He wants to taste Her sweet lips (adharam). PirATTi plays with that word also as adhara means a miser. She says there is no use begging a miser. Thus by twisting the words and giving them a different meaning PirATTi plays with EmperumAn and delights Him.



SLOKAM 45

पश्चादुपेत्य परिहासकृते कराभ्यां

दृष्टि तवाम्ब विपुले स्थगयन् सशेषम् ।

पाणिद्वयं मम न कृत्स्नपिधानकेळौ

पर्याप्तमित्यहिगिरेः पतिरेति लज्जाम् ॥



Padma dalAayatAkshi - SrI perundevi tAyAr - kanchipuram

paScAt upetya parihAsa krte karAbhyAm

drshTi tavAmba vipule sthagayan saSesham |

pANidvayam mama na krtsnapidhAna keLau

paryAptam iti ahigire: pati: eti lajjAm ||

Meaning:

amba! SrinivAsan came behind You silently and tried to cover Your eyes with His two hands. He felt shy that His hands were incapable of it.

Comments:

PirATTi is 'padma daLAYatAkshi' one who has eyes as big as the lotus flower. EmperumAn in His wish to play with Her forgot how wide Her eyes were. He tried to cover them with His two hands instead of four. Hence His hands were able to only cover PirATTi's eyes partially. He who tried to make fun of PirATTi became shy Himself.



SLOKAM 46

तव लोकमातरवलोक वागुरा

मृगजाल दृष्टियुगजाड्यकृद्गुणा ।

ननु भाति चित्रमनुभावमाश्रिता

हरिणाऽपि तत्र हरिणायितं यतः ॥

tava lokamAta: avaloka vAgurA

mrgajAla drshTiyuga jADyakrt guNA |

nanu bhAti citram anubhAvam ASritA

hariNA api tatra hariNayitam yata: ||

Meaning:

LokamAtA! Your sight of Your doe like eyes is amazing. Even though it is like a fine net, it encases the mighty lion, EmperumAn. The fine net intended to capture the deer now has shown its power in capturing the Lion (the Lord Himself).

Comments:

PirATTi's sight is equated to that of a deer. The poet says that sight is so attractive that it ties up EmperumAn, the lion, in its web. **Hari** means EmperumAn and also the color SyAmaLan (bluish balck), **hariNa:** means the color white. The expression '**hariNApi tatra hariNayitam**' means one who is bluish black was made white. It also means this net (drshIi of Laskhmi) has tied up the mighty lion (bhagavAn) like a puny deer.



SLOKAM 47

स्मितचन्द्रिकया कयाऽपि देवि

स्मरसंवृद्धिपुषा सदोन्मिषन्त्या ।

मधुसुदनमानसेन्दुकान्ते

द्रवतां चन्द्रमसः स्वसस्तनोषि ॥

smita candrikayA kayA api devi

smara samvrddhi pushA sadA unmishantyA |

madhusudana mAnasa indukAnte

dravatAm candramasa: svasa: tanoshi ||

Meaning:

Devi! The sibling of Candra (candramasa: svasa:)! Due to Your smile that is ever glowing unlike Candra, You stir love in the candrakAnta stone that is MadhusUdanA's heart and cause the flood of desire in it.

Comments:

EmperumAn whose heart is hard like a stone is compared to the candrakAntA stone. PirATTi who is the sibling of Candra has a sweet and pleasant smile like the candra. The chandra kAntA stone is attracted by the candra and that causes the overflow of EmperumAn's desire for Her. The Candra kAntA stone releases water, when the beams of Moon fall on it.



SLOKAM 48

तव स्तनं शैल घनं विनोदात्

प्रसह्य गृह्णन् प्रभुरब्धिकन्ये ।

पुरा मुरारिः स्वकरोद्धृतस्य

गोवर्धनस्य स्मृतवान् महाद्रेः ॥

tava stanam Saila ghanam vinodAt

prasahya grhNan prabhu: abdhikanye |

purA murAri: svakara uddhrtasya

govardhanasya smrtavAn mahAdre: ||

Meaning:

abdhikanyE! Daughter of the Ocean! Your consort the Omnipotent, MurAri thought of the Govardhana hill that He lifted during His KrishnAvatAram when He held Your breasts that were as hard as that hill.



SLOKAM 49

वल्ली तमालमिव विद्युदिवाम्बुवाहं

माहेन्द्रनीलभवनं मणिदीपिकेव ।

इन्दोः कलेव गगनाङ्गणमिन्दिरे त्वं

आश्लिष्य शौरिमयसे महतीमभिरुच्यम् ॥

vallI tamAlam iva vidyut iva ambuvAham

mAhendranIla bhavanam maNidIpikeva |

indo: kaleva gaganAngaNam indire tvam

ASlishya Saurim ayase mahatIm abhikhyAm ||

Meaning:

IndirE! You are like the creeper that has entwined the tamAla tree. You are like the lightning that is embedded in a water-laden cloud. You glow like a blue stone in a house and the moon in the sky. You embrace nArAyaNa and make Him dazzle.

Comments:

In this Slokam, the poet implies that EmperumAn is like the tamAla tree (a tree with a very dark bark) that supports the creeper that is PirATTi. He is the water-laden cloud that contains PirATTi who is the lightning (nIlato-yadamadhyastyA vidyullekheva bhAsvarA). He is the house built of the mAhendra neela stone inside which the ruby red rays of PirATTi glows. The relationship between PirATTi and EmperumAn is said to be like the fragrance and the flower, the gemstone and its brilliance. This Slokam confirms these analogies. EmperumAn is the sky in which PirATTi, the moon showers Her cool kaTAKsham and dayA.



Mother of incomparable beauty! - uttiramerur SrI Anandavalli tAyAr

SLOKAM 50

मदनतरुपल्लवानां

मधुसूदनमानसालिकुसुमानाम् ।

तत्कृततपः फलानां

तव ललितानां तु जननि कः स्तोता ॥

madanataru pallavAnAm

madhusUdana mAnasa ali kusumAnAm|

tatkrta tapa: phalAnAm

tava lalitAnAm tu janani ka: stotA ||

Meaning:

Janani! Mother! Who is capable of praising adequately the beauty of Your love games with EmperumAn that are as beautiful as the newly emerged leaves in the ManmathA tree, that which attracts the bees that swarm the flower, which is EmperumAn's heart. It is possible to get a glimpse of them only as a result of great austerities.

Comments:

By saying 'ka: stotA' the poet implies that only Brahma (ka:), alone can praise the love games of PirATTi. It is not possible for the ignorant one like aDiyEn to comprehend and eulogize adequately the love games (SrngAra ceshTais) that PirATTi plays with EmperumAn. These SrngAra leelAs are created by Manmathan; they soften the heart of the Lord and are enjoyed only by the Lord and His PirATTi. There is no one who has the skills to describe and eulogize them. It is an impossible act.

॥ इति श्रीलक्ष्मीसहस्रे शृङ्गारस्तवकः ॥

|| iti SrI lakshmi sahasre SrngAra stabaka: ||