DAYA Satakam

26424 Of
VEDANTA DESIKA

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English Commentary
by
D. RAMASWAMY AYYANGAR
Advocate, Madras.

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DAYA Satakam
OF
VEDANTA DESIKA
(A hymn in praise of the Mercy of Lord Sri Venkateswara)
WITH
COMMENTARY IN ENGLISH
BY
D. RAMASWAMY AYYANGAR,
Advocate, Madras.

FOREWORD
BY
The Honourable Sri P. V. RAJAMANNAR,
(Chief Justice, High Court, Madras)

INTRODUCTION BY
Sri C. ANNA RAO, Executive Officer,
T. T. DEVASTHANAMS, TIRUPATI.

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INTRODUCTION

Sri Vedanta Desika, the great scholar and devotee, sang 108 slokas on the ‘Daya’ or ‘Grace’ aspect of Sri Srinivasa for the benefit of posterity. A reading of the Sathakam will invoke the grace of the Lord on the reader. The Devasthanam has published commentaries on the slokas in Tamil, Telugu and Kannada languages through the columns of the Bulletin. Sri D. Ramaswami Iyyengar, has helped the Devasthanam to publish the commentary in the English language as well, to serve a larger circle of devotees. His exposition and treatment of the subject matter is thought-provoking and brilliant. The flow of thought in the commentaries, coming as it does from the heart of a great devotee, is exhilarating. We are grateful to the commentator for this service of his to the bhakthas.

T. T. DEVASTHANAMS
TIRUPATI
18—11—60.

C. ANNA RAO,
Executive Officer.
FOREWORD.

I have always lamented the fact of the comparative ignorance of one of the greatest systems of religious philosophy in the world, which has been developed in South India by great saints, devotees, scholars and philosophers, namely, the *Visishtadvaita*. That system embodies some of the most beautiful concepts of the relations between man and God. One such concept is *Prapathi*, the doctrine of complete surrender to the Supreme Being. The basis for that doctrine is the conviction of the limitless mercy, kindness, and grace of the Lord, and the declaration in the Charama Sloka of the Gita. It is this quality which is glorified in the name of *dayaa*, personified as *Dayaadevi*, and extolled by one of the greatest exponents of *Visishtadvaita*, Sri Vedanta Desika, in his *Daya Satakam*.

The *Satakam*, as the name denotes, is a collection of hundred slokas. Sometimes the number goes up to 108 for auspicious reasons. The hundred slokas which comprise the *stotra* proper are made up of ten decades. Sri Ramaswamy Ayyangar has brilliantly demonstrated how each of the ten decades is in a different metre and deals with a distinct theme; and what is extremely significant is that the ten topics dealt with in the *stotra* are the ten topics of the famous *Dramidopanishad* (Tiruvaimozhi) of Nammalwar.

We have in Vedanta Desika a most remarkable combination of a supreme *bhaktha*, a profound scholar and a poet of the first rank. *Daya Satakam* reveals this versatality of his.
Sri Ramaswamy Ayyangar has fully brought out and described the fundamental truths, the powerful ideas and the lyrical beauties of the satakam.

Striking a personal note, what has appealed to me most in this stotra of haunting loveliness is the way in which Sri Desika develops the idea of dayaa, described as Dayaaddevi, as an entity peculiarly distinct from the Lord Himself, though ultimately dayaa is an attribute of the Lord Himself. She is capable of even reversing the decisions of the Lord to punish. She controls the actions of the Lord, so to say. The swaroopa and the roopo of dayaa are sung in the 8th decad of the poem. To my mind, Dayaaddevi is no other than Lakshmidevi herself, because she is the embodiment of Lord Srinivasa’s mercy;

“Srinivaasasya Karunaamiva roopineem”

The concept of dayaa which, as I have already mentioned, is the basis of the doctrine of prapathi, has a vital place in the Visishtadvaita philosophy, which I may call as the “Religion of Dayaa.” The Supreme Being is also Dayaanidhi. Dayaa is the ichcha, the desire, of the Lord. Dayaa ensures deliverance to every being.

Sri Ramaswamy Ayyangar cannot be adequately commended for the admirable way in which he has expounded the slokas of Sri Vedanta Desika. He could not have succeeded in his task as he has, but for the fact that he himself is a scholar, a philosopher, and a bhaktha.

VICTORIA CRESCEI NT, MADRAS-8.
P. V. RAJAMANNAR,
Chief Justice
MADRAS HIGH COURT.
PREFACE

Even like the holy waters of the sacred Ganga pouring on the head of a lame man living far away, the Grace of Lord Srinivasa has descended on me, a very unworthy person, and enabled even me to write out a commentary on one of the finest pieces of devotional lyric given to the world by Vedanta Desika,—the Dayaa Satakam. Thanks to the help and co-operation unstintingly extended to me by the energetic and devoted Executive Officer, Sri C. Anna Rao, and the Staff of the Tirumala-Tirupati Devasthanams Press, the commentary was published in instalments in 24 consecutive issues of the Tirumala-Tirupati Devasthanams Bulletin. And now it is being issued as a separate book. It is very good of Sri C. Anna Rao to have commended the book to the worshipping public by writing out an introduction, and I thank him heartily for it.

The book has been very lucky in securing the approval and approbation of Sri P. V. Rajamannar, Chief Justice of the Madras High Court, and a reputed connoisseur of all the noble fine arts. I am very grateful to him for enriching the book by his nice foreword.

MADRAS—7
24—11—1960

D. RAMASWAMY
Advocate.
Sri Venkateswara Swamivara Tirumala (Thirupati)
TANJANS OR INVOCATION TO THE AUTHOR.

Śrīmaan Venkata Natharyaḥ Kavi-tarkika-kesari
Vedaantacharyavaryo me Sannidattaam Sada hrdi

May Śri Venkatanaatha of auspicious attributes, who is a lion among poets and logicians, and who is esteemed and revered by all as Vedaantacharya—May he ever reside and shine resplendent in my heart!

Raamanuja Dayaa Paatram Gnaana Vairaagya Bhooshanam
Srimad Venkatanaathayam Vande Vedaanta Desikam

Prostrations to Śri Venkatanaatha the Great, who is a fitting receptacle for the grace of Ramanuja, who shines adorned by Knowledge and Renunciation, (or is an ornament to knowledge and renunciation) and who is known by the honorific title of Vedanta Desika.

(1) Before studying the great works of our ancient Acharyas, we must first offer our obeisance to the respective author of each work, and thereby obtain his grace, without which the meaning and significance of the work and its several parts cannot be properly grasped or understood. Each Acharya has got laudatory and invocatory verses sung in his honour and praise by his best disciple or by one of his followers, and they are known in Tamil as Tanians probabhably because they stand separately from the work proper of the author. This sloka is invariably recited by all before studying any sanskrit work of Vedanta Desika.

(2) This sloka is also a Tanian in praise of Śri Desika. This is invariably recited at the beginning of the study and chanting of the sacred Tamil verses of the Alwars, known as the 4000 Divya Prabhandams, by Desika’s followers. This verse also is given here because, as will be demonstrated later, Daya Sataka contains the quintessence of Nammalwar’s TIRUVOIMOZHI.
Prapadye—tam—gitim—prayaha Sreenivasaanukampayaa
Ikshusaara sravantyeva Yan murthyaa Sarkaariyatam II (1)

I seek protection and refuge at that (famous) Hill, which is, as
it were, the solidified form of Lord Srinivasa’s Mercy flowing like
the juice of sugarcane and becoming sugar (stone).

Dayaa Satakk as the very name signifies is a hymn of praise
on (the) Mercy (of the Lord of Tiruvengadam or Venkatchala),
consisting of 100 slokas. There are 8 more slokas after the 100
slokas of the stotra proper, but that does not detract from the
propriety of calling it a *sataka*. The 100 slokas are made up of ten
decades (ten-sloka groups). Each decade is couched in a different
meter and deals with a distinct topic as we shall see by and by.

This first decade is in the *anushtup* metre. It is really intro-
ductive and invocatory. The poet pays obeisance to, and invokes
the grace of, each one of the persons of reverence mentioned in each
of the first nine slokas as a preliminary to singing the praise of
Daya from the 10th sloka onwards. In this first sloka he offers
prostrations to the Hill itself. The Hill which is the Abode
of Lord Srinivasa whose Mercy is the subject matter of the Stotra
is as worshipful as the Lord Himself. Nammalwar in his Tiru-
voimozhi (III. 3. 8) has sung to the effect that our sins will get
destroyed by worshipping the Hill alone (பத்மான வெய்க்கும்
வருந்து விளையாடும் கைசிறம்) The Puranas have attached very
great sanctity to the Hill. Hence the poet starts the stotra with a praise of the Hill, that Hill (Tam-Girim)—which is well known and famous. The utpreksha (poetical fancy) is that the Hill is really a form of the Lord’s Daya, even as sugar is a form of sugarcane juice. ‘Sarkara’ means sugar. It also means stones or pebbles.

विगहे तीर्थवहला शीतलं गुरुसन्ततिमि
श्रीनिवेसदयामो: परीबाहयस्मान || (२)

Vigaha teertha bahulam Seetalam guru santatim
Sreenivasaya dayaambodhe Pareevaaha Paramparaam || (२)

I bathe in the cool and refreshing streams, full of water, which flow in uninterrupted continuity from that great reservoir which is the storage of Sreenivasa’s Mercy,—the streams constituted by the hierarchy of acharyas, in whose shape the Lord’s grace flows from that reservoir.

The author pays his respects to the earlier Acharyas. Every good act must be done guru-vandana-poorvakam, preceded by paying homage to the guru or Acharya. “Teertha” signifies water and also an Acharya of repute (vide teerthapada, teerthankara) It is a guru santathi or hierarchy. It is “seetalaam”—cool,—calculated to destroy our tapa or heat. The acharyas are here enjoyed as the overflow channels—carrying the surplus water which is the Daya of the Lord. It is much easier and safer to bathe in the waters of running streams than to bathe in a deep and large lake or reservoir. The suggestion in this sloka is that acharyas are gracious personages bringing the Lord’s Mercy unto us.

क्रितिन: कमलचास कारणाकानितीनि भजे ।
परे वस्तुमल्लेण लिखेदी वर्षेब्रह्मलास || (३)

Kritinah Kamalaavasa Karunyai-kantinobhaje
Datte yat Saakhtinoopena Trivedi Sarva Yogyatam || (३)

I worship those great and blessed persons who solely rely on the Mercy of Lord Sreenivasa to the exclusion of everything else—those great persons who rendered the ancient Vedas accessible to one and all by their own works (Prabhandam.)

The Alvars are referred to in this sloka. They were the first to postulate the potency of Divine Mercy to which alone they looked
up, rejecting all other forms and aids prescribed for God-realisation. Their great service to humanity lies in their rendering the meanings of the Vedas into the Tamil language and thereby making Vedic knowledge—the most relevant portion of it—available to one and all, irrespective of the caste, creed or sex differences which govern and regulate the study of those Vedas. The exclusiveness of Vedic truths was done away with by their Tamil works capable of being studied by every one—male or female, Brahmin or Non-Brahmin. Kamalaavasa signifies Sreenivasa and also a lotus tank. The Alwars have sung of the Lord as a Lotus Tank (நீர்மலதால் தம்மான் காமலவசம்: நீர்மலதால் தம்மான்). So when Desika thinks of the Alwars their reference to the Lord as a Lotus Tank comes to his mind, (vide sloka 43 of Daya Satakas post). And that is indeed the Lord’s peculiar name in this place, Sree-nivasa. Kamala is another name for Lakshmi.


Paraasara mukhan vande Bhageerata naye stitaan:
Kamalaakanta Kaarunya Gangaaplavita mad-vidaan

To the great Rishis like Parasara, I offer my salutations. Only because of their indefatigable attempts, even like Bhageerata’s, people like me get drenched (wet) with the Mercy of the Consort of Kamala (Lakshmi).

The Maharishis of yore, the great and earliest Seers of this Holy land, are next thought of with gratitude. Paraasara out of them has been specially mentioned as the most outstanding amongst them, as he is the author of Sri Vishnu Purana in which the various divine deeds of the Lord replete with Mercy have been elaborately dealt with. Sage Valmiki finds special mention at the end of the stotra, in the 103rd sloka.

Bhageeratha is well known for his steadfast and undaunted tapas by the force and efficacy of which he brought the sacred Gangaa to this earth. So too by unswerving invocations and Dhyaana or contemplation the Rishis have succeeded in making the Lord’s compassion available even to us—who are as dead spiritually as the forefathers, sixty thousand in number, of Bhageerata. In the plenitude of our gratitude therefore we have to remember those great Rishis.
I seek shelter under the Commander-in-chief of the armies (of the Lord) who is also the destroyer of all obstacles. He is like a stream of instruction spurt out from the vast reservoir that is the Mercy of Sreeman (Lord of Lakshmi).

In the spiritual hierarchy of the Vaishnavites, Vishvakrsena, who is the Commander-in-Chief in Vaikunta of the forces of the Lord is a Nitya or eternal, even like Garuda and Ananta. But unlike them he has a place in the Guruparampara or line of acharyas next only to that of Lakshmi who in turn is next to that Primordial Teacher, Sriman Narayana. So in this sloka Desika pays his respects to him and in doing so refers very nicely to the threefold greatness that is Vishvakrsena’s. First he is the queller of all obstacles in the path of an aspirant. Next he is the chief of the Divine army. And lastly he is the originator as it were of instruction or teaching. The imparting of knowledge to another is called siksha. That term has acquired a secondary meaning of ‘punishment’ which is intimately associated with that term now. Even the secondary meaning is in Desika’s mind. For not only is Vishvakrsena the foremost of teachers but he is also a pedagogue with a birch or cane in his hand. It is called ‘vetra’ and symbolises punishment or chastisement.

The imparting of knowledge is an aspect of Daya or God’s Mercy. That has been very beautifully indicated here by suggesting that the stream of siksha (teaching) takes its origin from the big lake of Daya.

The Smrthas and Saivites look up to Vighneswara for removing obstacles in the path of the observance of righteous and religious ceremonies. Vighneswara will, taken strictly, mean the Lord of obstacles. It is only by inference that it must be taken that he is one who protects us from obstacles by removing them. Desika can be seen to refer here to Vishvakrsena as being Vigna-samana. At the same time his Eeswaratvam is also there. He is Aneekeswara.
Samastha Jananeem Vande Chaitanya stanya daayineem
Sreyaseem Sreenivasasya Karunam Iva Roopineem

I bow before the Mother of all, who feeds every one with the milk of knowledge, who is the bestower of greatness and who is the embodiment, as it were, of Lord Sreenivasa's mercy.

After paying obeisance to Sri Vishvaksetra, the poet in this sloka pays his respects to Sri Mahalakshmi. She is referred to as the Mother of all. Just as the ordinary mother feeds her babes with her breast milk, Lakshmi the Divine Consort of the Lord feeds everyone with the milk of knowledge. Stanya means breast milk. Here it is in the form of chaitanya or knowledge. The word Sreenivasasya in the third pada has been very cleverly placed so as to be taken along with the previous word and also with the succeeding words. She is Sreyaseem Sreenivasasya, meaning thereby the cause for His superiority and excellence. She is also Sreenivasasya karunamiva roopinee—the embodiment of the Mercy of Srinivasa. This idea of Lakshmi being the “roopinee” or the alter ego of karuna or compassion is a topic very frequently dealt with in the course of this stotra.

Vande Vrishigireesasya Mahisheem Visvadharineem
Tat Krpa pratighaatanaam Kshamayaa Vaaranam Yayaa

I prostrate before Mother Earth (Bhoomi Devi) who is the Consort of the Lord of Vrishagiri (another name for Venkatachala) who by Her trait of forgiveness removes all obstacles to the flow of His grace.

In this sloka the author pays his respects to the Consort of Lord Srinivasa who occupies a seat on His left just as Mahalakshmi occupies a seat on His right. The Ubbhayanachlars (Nanchelu) on either side of Sri Malayappa Swami on the Hills are Sri Devi on His right and Bhoodevi on His left. Lakshmi symbolises Mercy and it is in that aspect the poet paid his respects to Her in the previous sloka. The Lord who is also the law-giver for the
entire world is more often than not seized with a feeling of anger at the transgressions which we mortals in our ignorance are very often guilty of. This anger is a serious obstacle to the flow of mercy. It is the function of Bhoo Devi to remove this obstacle by Kshama (forgiveness), which makes the Lord put up with all our sins and thereby helps us to obtain His mercy. It is this quality of Kshama, which Bhoo Devi stands for and symbolises, and inculcates in the Lord. So She is pictured here as the remover of the obstacles in the way of the flow of Daya. It was the function of Vishwaksena to remove the obstacles in the way of our seeking God and approaching Him in all humility for help. When we go there we are assured by Lakshmi of His grace or Krpa which She stands for. The possibility of any barrier in the way of that grace reaching us is removed by Bhoo Devi. Viswa-dhaarini means the supporter of all (everything). It also indicates one who patiently suffers and puts up with everything—Sarvam-Saha. That is Bhoo Devi.

निशामयथु मा नीला यज्ञोपपत्तैवदेवस् ।
भावितं श्रीविष्णुस्य सत्येवेष्यवर्धीनां ॥ (८)

Nisaaamayathu maam Neela Yat bhogapatayr-dhruvam
Bhavitam-Sreenivaasasya Bhakta dosheshu-adarsanam. ॥ (8)

May Neela Devi turn her glances on me. It is only by virtue of the screen she draws, as it were, in front of Lord Sreenivasa by her amorous endearments, that that Lord pretends not to see the errors (faults and sins) of His devotees.

The Vaishnavites associate three chief Devis as the Consorts of the Lord. Lakshmi and Bhoo Devi among them are well known. Neela Devi, however, is not so well known, except to very close students of Sri Vaishnava Sampradaya. When the Lord came down to this earth as Lord Sri Krishna, Lakshmi took the form of Rukmini, Neela took the form of Satyabhama. In Tamil, Neela is known as Nappinnai (Vide 18th Verse of Tiruppavai). She is the same as Satyabhama of the Srimad Bhagavatha. The part Neela plays in coming to the help of the seekers after the Lord's grace is very nicely put in this sloka by the author of this Stotra. The Lord's fondness towards her makes Him blind to the sins of His votaries. The analogy used is from Vaidya Sastra. Patala is what is now known as cataract in the eye. Those who are given to sexual excesses, it is believed in Ayurveda, get cataract.
To a man afflicted by cataract in the eye, vision gets affected and he is not able to see well. This is said to happen in the case of the Lord here. The _adarsanatvam_ (non-seeing) in regard to the faults of Bhaktas is attributed to the _Patala_ or screen caused by Neela's _bhoga_ or endearing enjoyment. That the poet is here referring to a great truth in very ordinary language will be clear from the use of the word _Bhavita_. It is only a pretence. It is no constitutional defect or affliction but it is a put-on state-of-affairs. One is reminded of the name _Avignata_ अविग्नाता in the Sahasranama given to the Lord by that Grand. Old Sire, Bheeshmaa. _Avignata_ literally means one who does not know.

This is the only sloka of the 108 slokas of the Daya Sataka in which there is no mention of Daya. In all the other 107 slokas invariably Daya finds a place,—mentioned in some places as Daya, in other places as Karuna, Krpa or Anukampa. This is a very naive way of suggesting that there is need on our part to invoke the Lord’s grace only because of our sins being taken note of by the Lord.

कमप्यनवध्म कर्णणावसङ्गायम्।
बृषिषासायणां स्वयं व्यक्तिमुपागातस्।। (९)

_Kamapyanavadhim Vande Karunaa Varunaalayam_
_Vrishasaila-tatastaanaam Swayam-Vyaktim_upagatam. = (9)_

I adore that indescribable and limitless ocean of Mercy (Lord Sreenivasa) which is self-revelatory to those who (take their) stand on (the shore known as) Vrishasaila (i.e., Tirumala).

After paying his respects to the Hill, the Acharyas, the Alwars, the Mahärishis, to Vishwaksena, Mahalakshmi Bhoodevi and Neela Devi respectively, the poet now offers his _Vandana_ or worship to Lord Srinivasa Himself, as a prelude to praising Daya from the next sloka. This (ninth) sloka is the only sloka in praise of the Lord Himself. His name occurs in every sloka of this stotra, but not in this which describes Him only as an ocean of mercy. The two _visheshanas_ (adjectives) used here are _Kama_ and _Anavadhim_. The first indicates His greatness; that is, beyond words. The second refers to His immeasurability. _Avadhik_ is boundary or limit and is used both in regard to space and time. _Anavadhih_ here, therefore, indicates one who is unlimited by space or time.
In the second half of the sloka reference is made to this Lord of Tirumala as a Swayam-vyakta (self-revealed). There are several forms of archas or idols. The most important among them is Swayam Vyakta where the Lord of His own will takes a form—unlike other cases where in response to prayers or requests from Siddhas, Devas or men He graciously descends into an archa form, referred to as Saiddha, Daiva, and Maanusha, respectively. That Tirumala is a Swayam-Vyakta-stala is well known and several Puranas speak about it.

The word 'Tatasta' means 'one who takes his stand on,' and also 'one who stands on the shore.' The suggestion in the latter meaning is that the ocean is fathomable only by those who do not attempt to get into it. The Upanishadic saying 'Vignaatam Avijaanataam' is brought to our minds by this suggestion. He will not reveal Himself to those who think they can by their efforts fathom His greatness. But to those who stay on the shore in the feeling that He is unfathomable, He shows himself. Of course to those who go to Tirumala He is there revealing Himself to them of His own accord (Swayam).

अंकिन्चननिदिष्टं सूतिमप्रवर्तितं लिखितयोः: ||
अंकिन्चनाधरसत्वमभिभूतिमि निर्रक्ष्यनान्य: || (१०)

Akinchana Nidhim Sootim Apavargatrivargayoho
Anjanaadreeswara Dayaam Abishtowmi Niranjanam, n

I praise the Daya (or Grace) of Anjanaadreeswara (the Lord of the Anjana Hill) who is the treasure (stored up wealth) for helpless and hapless persons, and who is the bestower of Moksha as well as Dharma, Artha and Kama, and who is free from all fault or blemish.

From this sloka the praise of Daya Devi regularly starts. This is also indicated by the Kriyaa-pada (predicate) used here—Abhistowmi. The poet's pratigna (अंकिन्चन) or determination is to praise, adequately and well, Daya Devi. She is referred to as the Daya of Anjanaadreeswara. Anjanaadri is one of the several names of Vengadam. The Puranas have it that Anjana Devi (mother of Aanjaneya) performed penance on this Hill for getting a son and hence the Hill is known as Anjanaadri. The Lord of the Hill is Anjanaadreeswara. His Daya is the subject of praise in this Stotra.
Three aspects of Daya are pointedly referred to in this sloka. The first is that She is the sole help and succour for all those who are helpless. The beginning words are Akinchana Nidhim. Kinc\-chana denotes something, a very small minute and insignificant something. Akinchana means one not possessing even that trifling something. That is to say one who is absolutely bereft of everything. Nidhi denotes a vast treasure or stored up wealth lying buried in the earth or otherwise hidden from view. The first and foremost quality of Daya is that she is the refuge for the helpless.

The second attribute referred to here is that Daya is the bestower of Apavarga or Moksha, and not only that, but also the three other purushaarthas—Dharma, Artha and Kaama, compendiously referred to as Trivarga. Though in the normal order of enumeration of the four purushaarthas, Moksha comes last, here among Daya's gifts it is mentioned first. Daya wants to confer on us all Moksha or release from Samsara and residence in the Celestial Abode of Bliss. But our desire for moksha is not there and we desire the other three purusharthas only. Even those three she confers on us though not so gladly and willingly. In the eighth decad, especially in the 75th sloka, of this stotra, the poet will be showing to us how Daya utilises the several gifts in Her power as baits to confer on us everlasting bliss.

The last trait referred to is Daya's blemishlessness. The word 'Anjana' means collyrium (the black paste that is applied to the eyes by females especially) and also fault or blemish. The rasokti here is that while she is the Consort of Anjanaadreeswara she has not a bit of anjana herself. The great truth brought out by this seeming sabda-virodha (apparent contradiction in words) is that even if the Lord cannot be said to be faultless. Daya Devi is indeed entirely faultless. He is a law-giver and as such cannot be expected to quietly put up with those who transgress the law. To us erring mortals that is a flaw in Him. It is only the attribute of Mercy in Him that saves Him and saves us. This aspect is elaborated in the later slokas.
DAYAA SATAKAM
SECOND DECAD.

Introduction.

FROM the 11th sloka to the 20th, the metre employed is what is known as Geeti. This, like the well known Aarya, is a metre regulated not by syllables or aksharaas, but by maatraas or syllabic instants. A change of the metre for every ten slokas studiedly employed by a poet is an indication to the readers that there is a change of topic with every change of metre. For the ten decades of this Stotra proper, the ten topics of Dramidpanishad (Nammalwar's Tiruvoimozhi) as summarised by Desika himself in his Dramidpanishad. Saaram and Dramidpanishad Taatparya Ratraavali have been adopted as the topics. Accordingly "Sevaa Yogyatwam" was the topic of the first decad. Sevaa Yogyatwam means 'worship-worthiness.' God is Sevaa Yogy because He has Tirumalai as His abode, because He is sought after by Acharyas, Alwars and Maharishis, because He is served by Vishvakarna, and surrounded by Sri Devi, Bhoodevi, and Neela Devi, and because He is himself an ocean of grace, mercy, compassion and sympathy towards all.

The topic of the second decad is "ati-bhogyatwa" or the exceedingly enjoyable quality of God. The slokas of this decad while dealing with the greatness of Daya, each in its own way, are collectively calculated to emphasise how God is sweet and enjoyable to His devotees. Praise of Dayaa—a quality of God—is really praise of the Dayaa-van, the possessor of Daya.

अनुचरक्षणगणान्मेधीयश्चितताविषयः क्रमः 
स्त्राचीनवस्मिगिरीगां सच्चं प्रसन्नं प्रमाण्यायमि द्वयम् || (??)
Anuchara Saktyaadi gunaam Agresara bodha virachita-lokaam
Swaadheena Vrishagireesam Swayamprabhootaam Pramaanayaami Dyaam || (11)
I swear by Daya, who has Shakti and other attributes (of the Lord) as her retinue (followers), who has her path lighted (illuminated) by Gnana going ahead, who wields full sway over Yrishagireesa (Lord Srinivasa), and who is by herself immense and immeasurable.

No sooner than the Poet said that he was going to praise Daya Devi, we find Dayadevi herself sallying forth.

This sloka describes Dayadevi as starting out in all glory in response, as it were, to the poet’s desire to praise her, expressed in the previous verse. Even before one full sloka is uttered in her praise, she descends and condescends to show herself. Her saulabhya or easy accessibility is apparent from this.

Those who have seen processions of the Lords in Temples will have noticed how the Lord is preceded by several paraphernalia and followed by others. Here the poet describes Gnana as preceding Daya and the other attributes, Shakti, Bala etc., as following her.

Six attributes or gunas are usually associated with the term “Bhagavan.” They are gnana, bala, aivarya, veerya, shakti and tejas. Out of them Desika speaks of gnana as going before Daya, and the other five as following in her wake. As is the case with all utprekshas (poetical fancies) of Desika, a very great truth underlies this poetic description of Dayadevi’s procession. Knowledge must go in front and indicate where Daya is to function. In so functioning, Daya is backed up by the other five attributes without whose support the protection afforded by Daya will not be complete or effective. So they are described as anucharaas or followers.

Daya is itself an attribute of the Lord. As we shall see later, Desika postulates the supremacy of Daya over all His other numerous attributes. In this sloka, the chief six attributes (shad-gunas) are shown as helping Daya in her mission of bringing relief, redress, and redemption, to suffering humanity.

‘Aaloka’ means light, lustre, brightness. Here that brightness is brought about by gnana which is described as going in front of Daya. When great personages walk in public, an attendant holding a torch or a lamp shows the way in front, often also exclaiming, ‘This way,’ ‘This way.’

By referring to Daya as “Svaadheena-yrishagireesa” the poet shows to us how completely Lord Srinivasa is under Daya’s sway or control. Her purpose is so noble and is so much after the Lord’s own heart that He, so to say, surrenders Himself unto
her. The manner and the measure in which He does so is the theme of several later slokas. This surrender is born not out of fear or subordination, but out of a spirit of harmony (Aikarasya एकरस्य in regard to the object in view.

Lest one should think that the greatness of Daya is entirely due to her being the consort of the Lord, the poet adds, “svayam prabhootam,” conveying to us thereby that by herself she is immense and supreme.

The word ‘ pramaanayaami ’ in this sloka is not easy to understand. Pramana is authority and hence validity. The poet evidently intends to establish the validity of Daya. This term has also been taken to mean a ‘ measure.’ In that view we have to take it that Desika says that in singing this Stotra in her praise he is really attempting to measure the immeasurable. Another meaning, if permissible, will also be very apt. Till Desika wrote the Daya-sataka there was no textual authority postulating the supremacy of Daya. It may not be an exaggerated claim to make that for the prameya (object of knowledge) of Daya, Daya Sataka is the pramaana,—(authority).

अपि निकिलेकुचरितसुधिष्ठयदुरितमुच्छिन्नाच्यभु ।
संजीवन्यदुहुः मायक्रगिरिनाघरस्वानी भवति ॥ (१२)

Api nikhila loka sucharitam ushthindhaya durita moorchanaajashtam Sanjeevayati daye maam anjanagirinaatha ranjanee bhavatee. (12)

Daya Devil! Acting in a manner very pleasing to the Lord of Anjanagiri (Lord Srinivasa), revive and restore me to life from a state of stupor into which I was plunged by my sins which are powerful enough to devour at one gulp all the virtuous deeds of the entire world.

From this sloka onwards the Poet addresses Daya and all the slokas are couched in the second person. Desika in this sloka says with a great sense of thankfulness that while he had swooned away under the vast load of his sins, Daya took pity on him and restored him to consciousness. To the devout, living in sin with no thought for God, is death. From that state Daya redeems human souls. Most modestly, Desika refers to himself as one such, so redeemed and restored to life. Sanjeevanam means giving life. The heavy load of sin smothers one’s own existence and brings about a state akin to death. Just as some famous oshadhis (herbs) bring back to life those who are almost dead, Daya revives us.
The sins committed by us must be felt by us to be big enough to devour, or to use a slightly different metaphor, consume, all the good deeds done by all else throughout the whole world. Mushtindhay signifies sipping from one’s own fist or palm and swallowing in one gulp, as Sage Agasthya did with the seven seas. Our sins are so vast that they can devour and reduce to nothing all the sukrita (good deeds) and all the sucharita (good conduct) of the whole world taken together. They reduce us to a state akin to death, and yet from that state of moorchana or stupor, we are revived by Daya.

There is a paata or reading for this sloka in which sanjeevayatu takes the place of sanjeevayati. In that paata the meaning is ‘May Daya revive me.’

Daya is referred to in this sloka as anjanagirinaatha ranjanee which means one who delights Anjanagirinaatha (Srinivasa). It may be that it is because she is so dear to the Lord that she is able to infuse life into our dead and dormant selves. Or it may be that she is so very dear to the Lord because she gives us life.

This sloka is regarded as a great Mantra. Acharyas have prescribed its ‘aavritti’ (repetition) to their disciples as a panacea for several ills that beset the latter in their progress, material or spiritual.

मनववि दये मयम व्रिःगिरिनाथे समाप्तते तुक्ते ।
अपतिशम्भजानानां हंसालम्बो मन्त्राः सूम्यः ॥ (१३)
Bhagavati Dayel bhavatyaa Vrishagirinaathe samaaplute tunge;
Apratighamajjanaanaam hastaalambo madaaghasaam mrigyaha.१३(13)

Glorious Dayadevi! When even the high and lofty Lord of Vrisha-giri floats in the flood caused by you, my sins which inescapably get drowned will have to seek in vain for a helping hand to come to their rescue (and lift them up).

While in the preceding sloka the Poet dealt with his having been rescued and revived, in this he talks about the submerging (and consequent extinction) of his sins. Daya is likened to a flood, an analogy in which the poet revels often in the course of this Stotra. It is such a big and huge flood that it sweeps even the high-placed Lord off His feet. This sloka shows that the re-vivification brought about by Daya as mentioned in the previous sloka is the effect of the extinction of our sins.
Aparighanajjana refers to a submerging that cannot be warded off. Before Daya, sins cannot help perishing. Sins produce adverse effect on us, because of the Lord punishing us for them. But when the Lord Himself is drenched by Daya, He pardons all our sins and so, by failing to have effect,—in the only way they can ever have any effect,—they perish.

The Lord is Tunga or high-placed, lofty. If one at a great height is submerged what is to be said of others who are in the lower levels? They inescapably get drowned. That is the fate which overtakes our sins, since the flood level of Daya is sufficient to engulf the lofty Lord Himself. Hastalamba is leading a helping hand. The punishing mood of the Lord being banished by the intervention of Daya, sins get no quarter and so are spoken of as getting drowned.

Kripana jana kalpalatikaam Kritaaparaadhasya nishkriyaam aadyaam
Vrishagirinaathaa Daye! tvaam vidanti samsaarataarineem
vibhuddaha. II (14)

O Daya of Vrishagirinaatha! you are the Kalpaka Tree (capable of bestowing everything that is desired) to helpless persons (who have nothing to fall back on). You are the pre-eminent expiation for those who have committed heinous crimes. Therefore the learned realise that you are the sole aid to cross the sea of Samsara.

Having dealt with the capacity of Daya to restore us to life by ridding us from the evil effects of our sins in the previous two slokas, the poet in this sloka postulates the efficacy of Daya in redeeming us from Samsara.

The Kalpaka tree is a tree which is believed to be capable of granting all boons desired by those who go underneath it and ask for them. That mythical tree is in Paradise and is useful only to the Devas. But Daya is a similar tree on earth and is capable of fulfilling the desires of Kripamaas, helpless and wretched beings. The next idea brings out Daya's greatness even better: She is Nishkriyaam aadyam. Nishkriya is atonement or expiation. A sinner to get cleared of a sin committed by him has to perform certain expiatory ceremonies. Daya effects the cleansing from sins without resort to such expiations; and so she is said to be the first and foremost, or rather, the pre-eminent and most potent, form of expiation.
Owing to these two great and helpful qualities of hers, Daya Devi is relied on as the sole refuge by those who seek release from Samsara; and that is what the latter half of the sloka says. Those well versed in Sastras have discovered and laid down that to the helpless, Daya is the only help, and to the sinner, Daya is the sole expiation. Therefore she alone can help us to cross the ocean of Samsara in which we are now drifting on a frail boat without a rudder. With her help we are sure of crossing that ocean.

\[
\begin{align*}
\text{Vrishagiri grihamedhi gunaaha Boda balaiswarya veeryashakti mukaaaha} \\
Doshaa bhaveyurete Yadinaama daye tvayaa vinabhootaha.
\end{align*}
\]

(15)

The Gunas (attributes) of the great Householder residing in Vrishagiri (Tirumala), such as knowledge, strength, supremacy, prowess, energy etc.,—these will all become Dosaas or demerits if only you were not there; (i.e., if they are bereft of association with you).

Desika is very fond of referring to the Lord as a grihamedhi, a householder following the grihastasrama dharma in the company of His wife. At the end of Raghuvéera Gadya, Rama with Sita by Him is described as a householder with a huge family consisting of sons and grandsons like Brahma, Siva and so on. In the first sloka of his Yatiraja Saptati, Desika refers to Kamalaagrihamedhi (Sreenivasa) as the primordial guru or preceptor. Here we see him similarly describing Lord Sreenivasa of Vrishagiri as a grihamedhi.

It is a well known fact that all the three other aasramites,—the Brahmacari, the Vaanaprasta and the Sanyasi, have to look up to the Grihasta for help. So a grihasta must be one possessed of good, hospitable and protecting qualities. The Lord has innumerable qualities among which six are very well known and referred to as shad-gunaas as already noticed. This sloka tells us that all of them are gunaas only because of their being associated with Daya, and that if only Daya was not also an attribute of the Lord they will really be doshaas or blemishes in Him. The poet's intention is clear. To us sinners, no attribute of the Lord is helpful except Daya. Backing up Daya, the other attributes save us and protect
us. But left to function without Daya, all those qualities will engage themselves in acts prejudicial to us, because we are sinners. Knowledge will be useful to take note of all our transgressions. The other qualities will all help in securing for us the punishment we deserve. So from our point of view, instead of shining as bright and protecting qualities, they will act for our destruction and so to us they will appear as blemishes and not otherwise. It is only when those other qualities act as handmaids to Daya Devi, as described in the 11th sloka, we feel we are safe, and praise the Lord as a gunavaan, a good-natured person.

‘Doshaa’ also means night or darkness of the night. The suggestion evidently is that without Daya all the other qualities will be shrouded in darkness, and will not shine as they do in her presence.

Yadi-naama (if only) has been used to convey the idea that an impossible state of affairs is being envisaged. For, the Lord is always a God of Mercy and where is the chance of Daya being absent?

This sloka is the first of several others in this stotra which aim at postulating the supremacy of Daya over all the other qualities of the Lord, a supremacy that makes her ‘Guneswari’ (गुणेश्वरी) (in sloka 101 post) meaning ‘Empress among the gunaas.

[Readers will have noticed how in all the first five slokas of this second decad the term used is uniformly ‘Daya.’ In the next five slokas it will be seen that the term ‘Karuna’ is invariably used in all of them. It will be a nice subject for study by scholars and savants what the exact meaning and connotation of each of the four words Daya, Karuna, Kripa, and Anukampa, which Desika employs in this stotra, are. We can give rough English equivalents for each of them thus Daya = Mercy ; Karuna = Pity, Compassion; Kripa = Grace; Anukampa = Sympathy.]

आस्त्रिष्ठितं संततासनां निरोधितं जगतः
पद्मासहायकः प्रतिसंचरकेलिमाचारसि

(Aasrithiti santataanaam Aparaadhaanaam nirodhineem jagatah ; Padmaasahaaya Karune Pratisanchara Kelimaacharasi, n) (16)

O! Daya of the Consort of Padmavati! With a view to put a stop to the sins and errors of the creatures of the world which have been continually committed ever since creation, you bring about pralaya (dissolution of the universe) in a sportful mood, even like the retreat of a danseuse from the front to the rear of the stage.
The full import of this sloka can be understood only by persons well versed in Bharata-Shastra, or the science of dancing. Pratisanchara means ‘moving backwards.’ As a Keli (play or sport) is referred to, the moving backwards during dancing is what the poet is alluding to. The dissolution of the world at the end of a Kalpa (a long period of time made up of several yugas) is also a ‘moving back’; hence the word ‘pratisanchara’ has come to denote pralaya itself.

This pralaya is described in this sloka as an act of Daya, that is to say, it is an act of mercy on the part of the Lord. In the next sloka, creation is going to be described as an act of mercy too. But the Chetanas who are all given a body each at the time of creation and projected into the world for working out their redemption, fail to do so. Instead they get into evil ways in thought word and deed. If you give a person a boat to cross a stream and if you find that instead of crossing the stream the man floats down the stream allowing himself to be carried along by the current to certain destruction, do you not wish that you had never given him the boat? So too Daya Devi who was responsible for giving souls a body for working out their redemption, finds that with the help of the very body each soul is drifting into greater and greater depths of sinfulness and she cries halt to the world-process and brings about pralaya. This is the central idea of the poet in describing pralaya as a sport of Daya Devi.

In the analogy of dancing, a danseuse (ballet dancer) starts abhinaya of a particular Padam. But after a time she finds that things are not shaping as they ought to. The orchestra supplying the background music, the singer who has to sing the padam, the drummer who is to keep time,—between them there is no co-ordination and no unison. Laya or symphony is disturbed. Taala goes out of hand. Stepping becomes faulty. The poor woman when she discovers that the several discordant features cannot be mended to enable her to carry on her abhinaya according to schedule, determines to end the same, and moves backward pratisanchara in as decent and respectable a style as possible. This is exactly what Daya Devi does when she brings about Pralaya. It is a matter for students of the science of Natya Sastra to see if the several words employed in the first half of the sloka convey any special meaning or significance in that Sastra. If they do, much light will certainly be thrown upon the interpretation of this sloka
and its significance as applied to pralaya. No one without a proficiency in all the sciences and arts can hope to fully understand Desika’s works.

अचिदविशिश्तान्वते जन्तुनिरपेक्ष जातनिवेदः
करणकलेबर्यों बितरसि विषेशनानात्मकरुणे तन्म् || (१७)

Achidavisishtaanpralaye jantoon avalokya jaata nirveda
Karana kalebara yogam vitarasi Vrishasailanaatha Karune tvam.|| (17)

O! Daya of Vrishagirinaatha! Disgusted and depressed at the sight of creatures existing, during pralaya, in a state of non-differentiation from inert and senseless matter, you graciously associate them with (i.e., confer on them) sense organs and a body.

Kaaranam-tu-dhyeaha karany tu yath: is the Upanishadic mani
late. “Reflect upon that which is the ultimate cause.” The Brahma Sutras start with defining Brahman as “That from which creation etc. emanate.” Desika establishes in and by the previous loka and this, the great and important part that Daya Devi plays in regard to Creation and Pralaya. Though it is usual to mention Creation or Srishti before destruction or Pralaya Desika has deliberately sung about pralaya first because without mentioning that tate one cannot fully understand the process of creation in the way Desika wants us to understand it—vide the use of the word pralaye” prakrtya meaning “during pralaya” in this sloka.

Jagat-kaaranatvam or being the cause of creation (of this world) is attributed to Daya in this sloka. Her deed it is in truth and fact, though to everyone it appears to be the Lord’s (sloka 69 post). The suggestion is that the Lord creates the world only because he is impelled by Daya to do so.

During pralaya the entire world consisting of jeevas who are sentient beings and prakriti which is non-sentient matter is in a very subtle (sukshma) state. To all intents and purposes the jeevas are like achit (nonsentient matter). They cannot be distinguished from that achit. A sense of nirveda (disgust and consequent depression) creeps over Daya and she makes up her mind to put an end to that deplorable state of affairs and the result is creation.
DAYAA SATAKAM

What is creation but the union of a soul with a body and the sense organs? This union or yoga gives to each soul or jeeva a body and the sense organs. Karanam करण primarily means acting, action; and so Karanaas are the instruments aiding one in action. They are thus the organs of sense which are the five Gnanendriyas (The five Karmendhriyas are to be grouped with the body which is referred to in this sloka as Kalebara). Karana oftentimes denotes the three faculties of mind, speech and action मनोकामना.

When the jeeva is associated with a Karana and a Kalebara it gets the power to think and act. Daya invests the jeeva or individual soul with this power so that it may get out of the wretched state in which it was during pralaya and work out its own salvation by thinking, acting and functioning in such a manner that it is able to achieve redemption from the endless cycle of births and deaths by invoking the Lord’s Daya in one of the prescribed modes (upayayas) and attaining salvation. That is the purpose of creation.

On the surface it may appear that if pralaya or dissolution is Daya Karya or the work of Daya, srishti or creation cannot also be said to be the work of Daya—and vice versa. But a little reflection will show to us that by creation some jeevas will have been enabled to attain the goal of existence, i.e., salvation, though by far the majority of jeevas may by their failure to walk in the path of virtue, land themselves in sin and more sin. Then again even if we consider the case of sinners alone, by pralaya which is brought about after millions of years, their sinningness and the proclivity to go on sinning will be arrested. The potentiality for committing sin is like the momentum of a moving body. When motion is arrested the momentum disappears though the body remains. It is like imprisoning a truant boy within the house when on the pretence of going to school, he consistently misbehaves elsewhere. After a time the parents feel the punishment must have corrected him or at least removed his evil proclivity and send him to school again. That is creation properly understood and there is no inconsistency in pralaya and srishti both being the work of Daya.

As already hinted at, the use of the word Karuna in these slokas indicates that taking pity and compassion at our pitiable state, Daya Devi acts in that particular manner.
O! Daya of Sridhara! you dispel the darkness of your children by the constant and unflickering lamp of Sastras which consists of a suitably knit wick (of threads) and is ever full of oil.

The poet employs Slesha Alamkara in this sloka to very effectively indicate the meaning he wants to convey. Slesha means pun or the employment of words conveying more meanings than one, all of such meanings being intended. Thus the Shastra are referred to as a Lamp. For a lamp there must be a wick which burns and gives light. There must be a regular supply of oil which is drawn through the wick and made incandescend. Such a lamp will dispel darkness. A fond mother will light such a lamp and keep it lit for the benefit and safety of her children. This is one meaning.

The other one referring to Shastra is as follows:—Daya abounds in sneha or fondness towards all human beings (Prajanas). She lits the lamp of Shastra in the mind when it is in a proper and fit state (anuguna dasa). By this glowing lamp, avidyā (ignorance) is dispelled. Shastras are stira pradeepas, constant and one-pointed, never swerving or flickering.

One Upanishad says that the Lord first created the four-faced Brahma to project this world into being and at once gave to him the Vedas. This sloka refers to that. The Vedas are the lamps, the lamps of knowledge, without which the created beings will merely flounder like men thrown into a pitch-dark pit.

A lamp burns only because of the oil. It is a piece of consummate art on the part of Desika to describe Daya as the oil. She is the real and true inspiration to progress. Sneha means oil and also affection and love. Daya’s affection towards us is well known and is described here as samaahita, full.

In sloka 46 post, the poet is going to refer to this Sastra-prada- naa by employing another analogy.
DAYAA SATAKAM

रूढा व्रीषाचालपते: पादे सुक्तकलिनिपरस्रच्छाया ।
करुणे सुखसरि विनताकस्कापिते: करपचेष्टातेः || (२१)

Rooda vrishaachalapatehpaade Mukhakaanti patralachchuaya
Karune! sukhayasi vinataan Kataaksha vitapai (h) Karaapacheya
palathi. " (19)

Daya Devi! Taking your origin at the feet of Vrishachalapati,
you grow up (like a Kalpaka tree) and gladden those who (seek shelter
under you) bend down in all humility, by green and cool facial shades
(glow) and by fruits that can be plucked by hand from the lovely
branches of Kataaksha, glances.

In this sloka Daya is again likened to a Kalpaka tree (vide
Sloka 14 above). She emanates from (has her roots in) Lord
Srinivasa’s feet. Daya is available only to those who seek succour
at the Lord’s feet. On those who thus bend themselves and pay
obeisance to those feet she lavishes all boons and benefits. A
tree will have pleasant and lovely green shades to gladden weary
travellers who seek shelter under it. So too there is the beautiful
and exceedingly pleasing sight of the Lord’s face which is cool
and green, for is He not like a green emerald in colour? A tree
will have plenty of fruits. This Kalpaka tree also has plentiful
of fruits which are the fourfold purusharthas—Dharma, Artha,
Kama and Moksha. The fruits will hang from boughs or branches.
Here the Kataaksha or gracious glances of the Lord are the boughs
from which the purushartas have to be got (plucked). Fruits at
a very great height are not easily obtainable. But the fruits in
this tree are easy of reach, but only to those who bend. This is
a peculiar tree from which fruits can be obtained only by those
who bend and are humble. Be he a dwarf or a patagonian he can
get this fruit only if he bends (vinata). Elsewhere Desika himself
has stated that whether one be lofty or lowly one can get these fruits
only by being a (pranata) bent and humbled being. ‘Yatra tungai
(h) a-tungaischa pranatair-grihyate palam.’

That the created beings can obtain all pleasures and benefits
by invoking Daya is the purport of this sloka. The source and
pleasure is nothing less than Bhagavat-anubhaya and bhajana
of the Lord. The green effulgence of the Lord will gladden
the upasaka’s eyes and mind. The benignant Kataaksha from those
wonderful eyes of the Lord will place at the feet of the pious.
all the four purusharthas which he can gather without effort. No wonder the Lord has been enjoyed by Nammalwar as ati-bhogya, an exceedingly enjoyable personality in the second pathu (centurium) of his Tiruvoimozhi. So sweet to look on, so pleasant and so enjoyable, and at the same time so kind and gracious that in response to one anjali (folded hands) lifted towards His feet, he confers all boons and benefits.

The word Vrishachalapate(h) must be taken to govern not only the Paade coming next to it, but also the words mukha-kanti and Kataaksha occurring in the sloka.

नयने व्रिष्चाचलायन दश्यन्या करणे ।
द्रष्टास्वायिव जनिनान परस्माय पच्छमा पुष्चनुभवति ॥ (२०)

Nayane Vrishachalendostaraanmaiteem dadhanayaa Karune
Dhristastvayaiva janimaan apavargam akrishta pachyam anubhavati

Daya Devi! He who at the time of his birth is seen by you, who always carry with you the spontaneous and unaccountable love flowing from the eyes of that effulgent Moon (Srinivasa) shining on the Tirumala Hill,—such a person enjoys the bliss of Moksha without effort, even like a person who reaps a bumper harvest without toiling on the fields.

In the previous sloka the poet referred to all the phalaas or fruits obtainable from Daya including trivarga and apavarga as referred to in sloka 10 above. But Daya’s great desire is to confer everlasting bliss on all her votaries and she is not satisfied with giving them only the smaller and impermanent benefits and pleasures. So in this sloka Desika says that if a person is blessed with Daya’s kataaksha at the time of his birth he is sure to obtain Moksha.

There is a Mahabharata Vakya (text) which says that if at the time of one’s birth, one is blessed by the gracious glances of Madhusoodhana that one becomes a satvika, a gnani and always thinks of attaining moksha. This is referred to in Sri Vaishnava Sampradaya by Niyamaana Kataaksha. Desika here postulates that it is Daya Devi that impels the Lord to bestow that kataaksha on certain individuals, of course consistent with their fitness for the same achieved in previous births.
Tara Maitree is what is known as love at first sight. That is, there is no knowing why that love arises. Daya Devi, it is said here, carries that unaccountable love of the Lord towards the aspirant and blesses him with a glance from the Lord’s eyes. The Lord it would have been noticed has been referred to here as a moon shining on the crest of Vrishaachala. A loving glance from a lovely Person. Bright and effulgent like the moon, Lord Srinivasa bestows His loving and affectionate glances, and the result is that the man or woman who is born under such auspices attain salvations without much ado. Apavarga is Moksha. Akrishtapachyam is crops for which one has not toiled. The toiler is someone else, and he is referred to in the next sloka, where we will enjoy the grandeur of this sentiment of Desika.
DAYAA SATAKAM
THIRD DECAD

[Slokas 21 to 30 are couched in the Oupachhandasika meire. The first and third paadaas contain eleven aksharas while the second and fourth contain twelve. The general topic of this decad is Subha-Subhaga-tanhu शुभसुभजनु: which is the gist of the third centurium of Nammalwar’s Tiruvimozhi, according to Desika. The very second sloka of this decad deals with the auspicious (Subha) and attractive and beautiful (Subhaga) body (tanhu) of the Lord. We shall enjoy it in its place.]

समयोपनासतंत्रव प्रवाहत्तिथि आनुकम्पे कृतसंप्रवासा धरित्री।
शरणागतस्तम्भालिनीयं ब्रवशेलिकाहृदीवर्मनं विनाति॥ (२५)

Samayopanataistava pravaahathi Anukampe! kritisamplavaa
dharitree

Saranaagata sasyamaalineeyam Vrishasailesa Krisheevalam dhi-
noti.॥ (21)

Lord’s Sympathy personified! This (lady called) Earth gladdens (the heart of) that Farmer, who has Tirumala as His abode, by wearing as garlands rows and rows of crops in the form of Saranaagataas, as a result of her being drenched (irrigated) by timely and copious showers of yours.

To a farmer there is no sight more pleasing than that of his fields covered as far as eyes can see by luxuriant and stoutstalked crops. Lord Srinivasa is the Farmer here. Crops cannot grow at all, much less can they grow in abundance, unless there is plentiful rain at the proper periods in the course of the cultivation operations. Here Daya is the rain that pours in plenty (pravaaha) and at proper times (samayopanataihi). Ordinary rain helps crops to grow. The rain of Daya is productive of Saranaagataas or Prapannaas—those
who surrender themselves up to the Lord completely. The purpose of creation—bringing into being this earth with embodied souls on it—is to give those souls a chance to redeem themselves. When, realising their lack of gnana and shakthi and their consequent unfitness to pursue the prescribed path of Karmayoga, Gnanayaoga and Bhakthiyoga, they or at least many of them resort to prapatti or Saranagati as a direct means for attaining moksha,—there is a plentiful crop of prapannas and the Lord’s heart rejoices at that sight. The process of Prapatti, which is described in greater detail in the later slokas of this Stotra and postulated with almost scientific accuracy as a potent means for the attainment of Moksha, depends on the flow of Daya or mercy from the Lord. And so it is pointed out in this sloka that Daya-pravaaha is really responsible for this bumper crop of prapannas.

Not only should rain be plentiful but it must be seasonal and timely. A heavy downpour calculated to wash away the seeds and seedlings or to immerse the ripe crops in a deluge and prevent them from being harvested can hardly be called helpful rain. So rain has to be samayopanata, making itself available at the proper times. That, Daya is here pointed out to be,—rendering timely help.

Samaya also means a system or school of thought, a Darsana. Desika has very deftly employed the term here to suggest Sri Vaishnava Samaya—or to refer to it by another name, Ramanuja Darsana. For it is only in this system Daya is relied on as the sole refuge of helpless beings, and Saranagati is laid down as a potent force for securing salvation straight. In no other system of thought is prapatti regarded as Saakshan-mokshopaaya (direct and immediate means of salvation). One can certainly look up to Sri Desika who was the first to propound this system of prapatti as a well-developed and scientifically verified means for moksha,—to show to us the several details of this system which was adopted by the Alwars and demonstrated to the world through his own anushthaana or observance by that greatest Acharya of all times, Ramanuja. This sloka should therefore be understood as conveying to us the suggestion that Dayaapravaaha (or the flow of Daya) is productive of the greatest good only in this Samaya of Vaishnavism.

There is a peculiar aptness in the reference to the Lord’s abode as Vrisha-Saila here. A cultivator who has a large extent of land can have a look at the whole of it only by standing on a raised place.
Tirumala, being a hill, serves the purpose of being a good station from which to view the entire world below. A watchman over fields has to stand on a raised platform to see that the growing crops are not grazed by straying cattle.

Reading the 20th and 21st slokas together a very beautiful sentiment can be seen to be very naively dealt with by this peerless poet-philosopher. It was said in the 20th sloka that one who gets blessed by the kataaksha of Sreenivasa at the time of one’s birth enjoys the benefits of a bumper harvest without toiling for it. By referring to the selfsame Lord Srinivasa as a Krisheevala (farmer or cultivator) in this sloka, Desika shows that the needed cultivation is done by the Lord. There can be no crop without cultivation. In the pursuit of all other upayas (or means) for moksha, the aspirant is the cultivator or toiler. In prapatti, the Lord is the chief cultivator. That is why He is known as Siddhopaaya. Prapatti done by a mumukshu (aspirant) is only a sadhyopaaya. Human effort and divine grace are respectively the Sadhyopaaya and Siddhopaaya. Here is a dwandhva (a duality) which has always to go together to yield good results. Divine grace is always there, but for us to obtain its benefits we have to deserve them by doing some thing, however small. It may be a mere vyaya or pretext—it cannot be more—but if it is not there, the mercy of the Lord does not stay, even like rain which runs away from a raised and hard surface. A clever man always digs a tank and keeps it ready so that when the rain comes, the water will stay in it and be available for his needs. His digging the tank does not create rain; but it helps to retain the rain when it comes. This abhinnya (inseparableness) between Siddhopaaya and Sadhyopaaya is one of the very fine points expatiated upon by Desika in several places in his numerous works. All the nice points of Desika’s system find beautiful poetical expression in the Daya Sataka.

Kaalasodadhi · sampado bhavyatyaḥ Karunē! samnati mantha-
samskrutaayaha · [chalendo]ō. (22)
Amrutaamsam avaini divya deham mrutasanjeevanam Anjanaa-

O! Mercy Divine! methinks the divine body of that bright Moon of Anjanaadri,—a body that has the capacity to revive and bring to life those that are dead,—is only the AMRUTA (nectar) obtained
by churning you,—who are like a veritable milk-ocean,—with good intellect as the churning rod.

The Divya-mangala Vigrahahs or Bhagavad-roopas or forms, with special reference to the Aracha-moorti or Vigraha (image) of Lord Srinivasa is here spoken of as the quintessence of Daya. This vиграha is तुष्य (auspicious) and also सुभाष (beautiful) and so is known as Divyamangal Vigraha, Subhaasraya, Subhasubhagatanu, and so on.

As one of the chief propounders of the Alwar-cult, Desika is here seen postulating the excellence and supremacy of Bhagavad-vigraha. In certain philosophies God has no name and no form. He has no attributes either; He merely is. Ramanuja has refuted those philosophies and ably demonstrated that the Lord does possess names and forms which He takes on for the delectation of His devotees. No one need be afraid that thereby He is getting finitised. His infinity and transcendence are in no way affected by His assuming names and forms.

That there are five such forms or roopas, which the Lord takes on, is spoken of in the Agamaas (Pancharatra or Bhagavat-Sastra chiefly) and in the Alvars’ outpourings. They are Para, Vyuha, Haarda, Vibhava and Archa. Para-roopa is the figure with which the Lord shines in Paramapada or Vaikunta for the eternal enjoyment of the Celestials, who are Nityas or Muktas. Vyuha roopa is the fourfold form—Vasudeva, Sankarshana, Pradyumna, and Aniruddha—assumed by the Lord for the benefit of dyaana by yogis. The roopa of Ksheerabdhinaatha, reclining on Adisesha in the middle of the milk-ocean, and the twelve forms of Kesava, Narayana, Madhava, Govinda, Vishnu, Madhusoodana, Trivikrama, Vaamana, Sreedhara, Hrisheekesa, Padmanaabha and Daamodara (Dwadasa Namaas) are also regarded as being in this category. The Haarda roopa also known as Antaryaami roopa, is the infinitely small form with which the Lord dwells in the heart of every chetana, sentient being. The forms of the Avataraas, strictly so called, like Rama and Krishna, are the Vibhava roopas. Lastly comes the Archa-roopa, the form of idols or images of which the Saalagrama and the images in temples are the most prominent. These are all referred to later in this very stotra by Desika.

A great amount of ignorance and confusion prevails about the nature and function of the Archaavatara. We are treated by several modern philosophers to theories like images being mere stepping stones to higher dyaana, or contemplation and the ulti-
mate realisation of the formless. Those who deny the validity of all forms have necessarily to deny the validity and potency of vigrahaas at least in the ultimate, though they also worship in Temples in a condescending way as a concession to the "ignorant men who believe that the image is the God." The Alwars and the Acharyas, like Ramanuja, Paraasara Bhuta and Desika, have spared no pains to refute such unlearned and ill-informed critics and their ways of thinking. This sloka is calculated to establish that images of the Lord are as valid, true and helpful as Daya, the Lord's Mercy, itself. Though the word 'Divya Deham' meaning Divine body will take in all the five forms enumerated above, the reference to the Divya deha of Anjanaachala-Indu (Moon of Tirumala) shows that Desika is specially thinking of the Archa Vigrahaas of the Lord which by way of upalakshana will indicate the other four forms also. We shall have occasion to refer to this topic again in commenting on several later slokas and so shall not further elaborate on the same here.

The Puranic churning of Ksheerabdi (ocean of milk) by inserting the Manthara mountain as the churning rod is in the poet's mind. That process is adapted here to suit the present point. In the upameya, Daya is herself the milk ocean. Being ever sweet and delectable she does possess all the fine qualities of the milk ocean. She is as such ocean churned by San-mathi or the intellect (or desire) of those who answer to the Upanishadic definition of a Sat: सत्यानां सत्यो वेदं वेदं | सत्याचूर्वते विद्विषि || The rather general term San-mathi, without mentioning who that sat is, has been deliberately adopted by Desika to take in and suit the several forms of archa such as Swayam Vyaktha, Saidha, Daiva, Maanusha etc., (vide sloka 9 above). The idea is that in Swayamvyakta the Sat is the Lord Himself as it is His will or Sankalpa alone that is responsible for that aavirbhava or appearance. Similarly the particular Siddha, Deva or human being respectively at whose invitation the Lord takes a shape or form must be the Sat in each of the cases of Saidha, Daiva and Maanusha respectively. Poigai Alwar's போகையாந்தரவை தோன்றும் நிலையில் நான் is the authority for Desika here. The desire of the devotee is the immediate cause, but it is Daya that is the fundamental cause for all Vigrahaas.

The use of the word Indu or moon to describe the Lord here is very apt. The moon is called amrita-kirana or nectar-rayed. He is the moon and his Vigraha or Form is the amruta or nectar.
In the Puranic churning several objects—good, bad and indifferent—were brought to the surface. There came out poison as well as nectar—and also the moon, elephants, horses, trees, etc. Lakshmi also came out as a result of that churning. All the other objects were distributed to others but the Lord took Lakshmi for Himself. Here the Lord’s Divyamangala Vigraha is referred to as ‘amrutaamsam’ the quintessence of amruta. The Vigraha is the Lakshmi in this churning.

Avaimi—I understand; I realise. This predicate has been obviously employed here to show to us Desika’s conviction that the Lord’s image-forms are the quintessence of Daya. It is only when Desika wants that a rare and important Siddhanta or conclusion he has come to should be properly understood and followed by us he employs this word. Vedanta Desika’s verdict on any topic has to be accepted by all right-thinking men.

जलधेरिव शीलता दृष्यं लं बृहस्लाभिष्टं: स्वभाववृत्तां
प्रलयारघदीनांति तदीयां प्रसं भ्राह्मयति प्रतिविलासयम् || (२३)

Jaladheriva Seetataa Daye! Twam Vrishasailaadhipathes-swa-bhaavabhoottaa!
Pralayaarabhateenateem tideekshaam Prasabham Graahayasi
prasaththilaasyam.॥ (२३)

Dayadevi! You who are of the essence of Lord Srinivasa’s nature, even as coolness is the essential quality of the Sea, force His fearful and destructive looks (responsible for pralaya) into sweet and pleasant looks responsible for creation and protection, and thereby convert their frightful devil-dance into a sweet-paced and lovely Laasya (dance).

“It (Para Brahman) looked and said to Itself ‘I shall become the many’,”—so says the Upanishad. The Lord’s looks as indicating His Sankalpa or will are there said to be the immediate cause of creation or projection of the world. Another and different natured eekshana or look must have been responsible for Pralaya or destruction. The looks that caused destruction are likened in this sloka to a dancer indulging in Aarabhati, a violent form of dance (aghora-tandava). At the time of Creation those very looks indulge in laasya—a soft and sweet dance. (These terms are again taken from Bharatasasatra—vide sloka 16 above. Aarabhati normally is used for the ‘taandava’ of a male; laasya is the dancing
of a female. In the Yadavabhyudaya (IV. 120) Sri Krishna’s
dance on the hood of the serpent Kaliya is referred to as aarabhati).
Daya is said to be responsible for changing the nature and character
of the Lord’s looks from the violent and frightful form into the
soft and pleasing form. She is said to effect the conversion by
force (prasabham).

She is able to effect this change because by nature the Lord is
merciful, just as by nature the sea is cool. Though the sea may be
rough and hot at times owing to currents and tides, its essential
nature is coolness. So too mercifulness is the essential nature of
the Lord, and His ferocity and fury which were responsible for
pralaya or destruction were really induced by external causes such
as man’s ingratitude and insubordination. When Daya Devi
suggests to Him to create once again (see sloka 17 above) He very
easily agrees to do so because His inherent nature is mercy.

Prasarththi means prasada or anugraha. There is a paattantara
(different reading) for this word as prasakti अश्रक्ति which has been
taken to mean the process of creation.

Though some force was necessary on the part of Daya to
change the Lord’s inclination from pralaya to srishti, she succeeds
not because of this force—for no one can force the mighty Lord
to do anything against His nature, wish, or desire—but because
inherently the Lord is merciful and the moment the suggestion
emanates from Daya Devi the Lord eagerly accepts the same and
brings about creation and protects the world so created. In sloka
16 above pralaya was said to be an act of Daya. That is the truth
about it. But in a general way to the ordinary man pralaya stand-
ing for destruction is fearful, while creation is pleasant and agree-
able. This sloka portrays this common viewpoint very artistically.

श्रण्वतन्त्रतिक्रममृत्तिकाये मिति: कोढिपि वृषाचैश्चर्यम्।
कहँने यवसंपाच्यायनी एव कृप्ये फिकिरतां तनोपयति॥ (२४)

Praṇaṇa pratikoolamoolam ghaatee Prathigha (h) Kopi
Vrishaachaleswarasya
Kalame Yavasaapachaayaneetya Karune kimkarataam tavop-
payaati. (24)
Karuna! The anger of that peerless Lord of Vrishachaala attains the state of being your servant (as it gets employed by you) in the cause of rooting out and destroying the obstacles and barriers (in the way of the progress) of those who bow (by prostrating) before the Lord—even like removing grass (weeding) which grass is an obstacle to the adequate growth of paddy crop.

It was said in the previous sloka that the angry mood of the Lord which was responsible for the pralaya was changed into a favourable and benevolent mood in order to bring about creation and protection. Daya Devi, it is said here, does not allow all that anger to go to waste, but harnesses it all in a very proper cause, namely the removal of obstacles in the way of Pranataas or prapannas—those who have bent themselves suppliently before the Lord, and totally surrendered themselves to Him.

The fierce dance known as aarabhati and referred to in the previous sloka must have been attended by a lot of anger. Daya cleverly changed the aarabhati into laasya. Anger got substituted by shanti and sweetness. Then Daya Devi thought, "why should all this anger be wasted?" It can be enlisted in a good cause and utilised to do away with the difficulties that the devotees of the Lord experience at the hands of the wicked. Anger is useful to destroy the wicked and for the wiping out of the evil doers (Dushkrit-vinaasa). The Lord Himself, it is said, took on anger (‘Kopam Aaharayat-teevram’—Valmiki) and killed His foe by the force of that anger (विहारस्य न दुस्तरार्य भुलेकावलित जयमात्रधीः जमलुप—Tiruppavai 12). The Lord Himself has no foes. He is alike to all—समहम सबधुस्थु (Samoham Sarva Bhooteshhu). The enemies of His devotees are alone His enemies and He comes into this world often for protecting the good, (for that purpose) destroying the wicked, and (thereby) establishing Dharma. Daya Devi helps in the process in two ways, one by egging Him on to protect the righteous, and another by making Him weed out the wicked. In order to bring about the latter, she has necessarily to make the Lord angry against the bad sort. This is what is referred to in this sloka by saying that the Lord’s anger is made to subserve Daya in the process of protecting the good.

The analogy makes the meaning clear. In the course of cultivation an important duty of the cultivator is to remove the weeds that grow alongside the crops and impede their proper growth.
Periodical weeding is very essential for the full and healthy growth of crops. So too Sadhus have to be protected by weeding out evil-doers. Daya Devi achieves this result by utilising the services of the Lord's anger. So that anger is said to become Daya Devi's servant.

क्रोधि is a word which indicates unequalled-ness and extraordinary-ness (In Tamil குட்டி means an angry and irate person. I have a feeling that the word has been deliberately used here by the Poet who is a master of Tamil and Sanskrit and also Manipravala, in a lighter vein, so that they who can see the trick may enjoy the fun of referring to குட்டி Kopi Vrishaachaleswar's Kopa (ढ़ कित) or anger.) Pratigha means anger, wrath.

The structure of the sloka is such that it talks of the Lord's anger becoming a slave to Daya, not of Daya making that anger her servant. When all good qualities are her anucharaas (followers) (sloka 11) anger also evidently desires to enlist itself in Daya's services. The Lord was referred to as a Farmer or Cultivator in sloka 21 above. That idea is developed in this sloka by referring to weeding operations.

अबहिष्कृतानिमित्तान्विद्रवन्तः कमलाकांतर्गुणामिस्तत्तताते ॥
अविकल्पवन्यमहे तुहानां सत्तामुद्रे महजनि सतः ॥ (२५)

Abahishkruta nigrahaan vidantahaa Kamalaakaanta gunaan svatantratadeen
Avikalpam anugraham duhanaam Bhavateemeva Dayel bhajantii
Santaha.  

Daya Devi! The truly learned and devout people who very well know that the attributes like uncontrolled independence possessed by the Consort of Kamala (Lord Srinivasa) do not eschew (but take in) punishment, rely only on you who uniformly (without any option or alternative) yield (nothing but) protection.

The idea contained in sloka 15 above is pursued here by pointing out how, while all the other attributes of the Lord are common to protectiveness and punishment, the attribute of Daya alone is productive of protection and protection alone. There the six well-known gunas Gana, Bala etc., were set off against Daya and demonstrated to be useless,—even harmful,—to us in the absence of Daya. Here the other attributes of the Lord going to make up His Paratva or transcendent glory like swatantriya, i.e., Independence
(not being dependent on, or subservient to, anyone else) are mentioned and it is pointed out that they are all useful to, and actually used, by the Lord both for protecting and for punishing. In other words they have not banished nigraha or punishment from the scope and ambit of their activity. But Daya is exclusively there for the purpose of protection. She does not know what punishment is, and is therefore uniformly and invariably productive of anugraham or protection alone. With her there is no scope for acting in one of two ways: Vikalpa is changing, option, alternative. The absence of it is avikalpa. Anugraham-duhaanaam—yielding protection even as a cow yields milk for the sustenance of its calf and the delection of others.

Santaha—Here again the great sages and seers whom the Upanishad celebrates as ‘those who alone are’ (vide commentary on sloka 22 above) are referred to and their knowledge and belief are shown to us for being respectfully adopted and followed. They are also referred to as ‘vidantaha,’—knowing persons. What they know is that except Daya all the attributes of the Lord are capable of being used in punishing us as well as in protecting us: but where Daya comes into play only protection can be had. In a later sloka (64) of this Stotra. Desika goes further and demonstrates how Daya transforms what is intended by the Lord as punishment for a chetana, into that chetana’s protection and for his good.

कृमबनिर्भयाद् द्रवः कुसो निर्हस्या निरहणो लवम्।
अत प्रह हि तत्कास्थितानां दुरितानां महति ख्वेदेत् भीति: || (२६)
Kalamalaṁitamāstväya dayaluhu Karune! nishkarumaṁ niropanetvam
Ataevah taayakaasritaamām duritaanaam bhavattvadyeva bheetihi.(26)

Karma Devil! The Abode of Karma or Lakshmi (Lord Srinivas) becomes a daya or merciful person because of you; but on close scrutiny (it turns out that) you are yourself really totally bereft of compassion (Karma). Because of this only, the sins of those who rely on you for help are afraid only of you.

Daya is here described as nirdaya. Virodaalankara. Paradoxical as it may seem, contact with Daya makes the Lord a dayaa-vaam, merciful Being; but she herself has no daya or pity (towards certain persons). Here, the sins of the Lord’s devotees who invoke His Daya are personified and it is stated that they are really afraid only of Daya and not of the mighty Lord. For while they get
recognition from the Lord, they will not get any quarter from Daya Devi who mercilessly puts them down in protecting those who rely on her.

To call a person merciless smacks of ninda निंदा or abuse. But the point of the abuse is to demonstrate how complete and full Daya’s protectiveness is in regard to her votaries. So this is a form of ninda-stuti (praise through apparent abuse).

Daya is itself an attribute or quality (guna) and hence it cannot itself have a guna or attribute. Therefore Daya makes of the Consort of Sri a Dayaavan by being His guna or quality. But mercy cannot be an attribute of Daya itself and so Daya is bereft of that attribute of Daya or mercy, and this is very cleverly stated here by referring to Daya having no Daya.

अतिलंकित्वाशासनोपनिषत्वृषभैनाविजयित्विन्दुमित्रित्वोषण।
पुनरेव द्वेष्य क्षमानिन्दाैनेवतिमाहिैति महंधीने॥ (२७)

Atilanghita Saasanychavheekshnam Vrishasailaadhipatir
vijrumbhithoshmaa
Punareva Daye! Kshamaanidaanaaihi Bhavateem aadriyate bhavat-
yadheenathi. (27)

Dayaa! The Lord of Vrishasaila, who manifests great heat (anger) at the perpetual transgressions (by people) of His mandates, turns to you (and relies on you) once again with consideration and respect, because of the forgiveness-inducing acts that are peculiarly ascribable to you.

Ooshma, meaning heat or fever, and nidana, meaning pathology or diagnosis, are terms taken from Ayurveda, the science of medicine.

Angered by the increasing sinningness, and the transgressions from the prescribed path, on the part of created beings, the Lord, so to say, gets high fever. Daya Devi then begins to doctor Him. Her prescriptions, administrations and applications allay the fever and so the Lord gratefully respects and honours her as His saviour.

This and the next sloka deal with the benefits that the Lord Himself derives from Daya Devi. Having postulated that the Lord has a Vigraha or body—the topic of this decad (vide sloka 22 above)—that idea is kept in mind in these two slokas (27 and 28) to bring out the great truth that Daya Devi brings comfort and cheer not only to us but to the Lord Himself.
The use of the term ‘punareva’ (once again) shows that it is only when Daya is forgotten by the Lord He gets into an angry state at His creatures’ sins, and thereby develops fever. When once again He turns to Daya, He feels relieved of the fever and restored to normal.

Nidaanam means a primary cause, also a cause in general. The causes that bring about forgiveness (Kshama) are of Daya Devi’s doing. So they are referred to here as Daya-adheena. It is only when forgiveness is injected into the Lord by Daya Devi who has correctly spotted the trouble (diagnosed the disease) that the Lord’s fever is said to subside. When she effects this cure, the Lord is immediately pleased and He fittingly remunerates (honours) the Doctor,—Daya Devi.

कःणे दुरितेषु मानकेषु प्रतिक्रारांतरदुर्जैयेषु विनः इति।
कञ्चञायितया तवेष्व शर्षी विजयशानुभाषितो वृषाद्रिं। (२८)

Karune! duriteshu maamakeshu Pratikaaraantara durjayeshu khinnaha
Kavachaayitaya tvayaiva Sarnggee Vijayastaanam upaasrito
Vrishaadrim. (28)

Karuna Devi! That Wielder of the Sarnga (Kodanda: Bow) grievéd at the fact that my sins cannot be vanquished by any other means, has fled to Vrishaadri and taken His stand there (as in an invulnerable fort) as the place of His victory, covering Himself with your helpful self as an armour.

In the previous sloka the analogy employed related to fever and the cure from it. In this sloka the poet employs the incidents of warfare to bring out the idea he seeks to convey. The sins committed by me, the poet says, are like so many darts or arrows flung at His sweet and soft form. He cannot ward off those arrows by any of the usual means employed in warfare calculated to destroy them and prevent them from doing harm and inflicting wounds. The sins cannot be destroyed except by expiation (prayaschitta) or enjoyment of fruits (anubhava) vide sloka 34 post. I do not even feel repentant; how am I going to take to expiation? If I am to get the punishment I deserve for those sins, even eternity will be inadequate to see me punished for all my sins. They are so huge and so numerous. So the Lord is very much pained and sorry (Khinnaha).
The only chance of victory that suggests itself to Him is to retreat to a place where He will not have to see my sins and sinful propensities. That place is Tirumalai. By its sacredness it destroys the sins of even such as me because I paid obeisance to it. Even on the heights of His victory-seat (Vijayasthana) He encases Himself in an armour of Daya, just like a warrior donning the armour for protection from hostile attacks. Daya is thus the Kavacha or armour which the Lord puts on.

The description of the Lord as Sarnggee (सार्ग्घे) in this sloka is worthy of being enjoyed by all rasikas. This name of the Lord occurs in only one other sloka in this stotra—the 106th—where He is referred to as Saarngadhanva. We shall enjoy its beauty and appropriateness there.

Here Desika has deliberately employed the term Sarnggee (the wielder of that powerful bow known as Saarnga) as Periyalwar has put it) to show that the Lord’s failure to achieve victory, by means other than what involves the employment of Daya, is not due to His being a weak or powerless person bereft of the essential qualities of a warrior. He is in fact a Sarva-Shakta, a Mahaveera, and the most powerful of weapons, the Kodanda, is in His hands. He can put down, subdue and vanquish any one. As Valmiki has put it, if He makes up His mind to kill a person in war, there is no one strong enough to protect such a person—Traatum-na-Shaktaaha-yudhi-Ramavadhyam न स न सका निंद्र रामवद्यम That way of achieving victory however does not appeal to the Lord. His great desire is to quell and vanquish the sin in the sinner and not to kill and end the sinner himself. Has He not as Sri Rama given to us the correct definition of a Veera as Paapam Aaryena yo hanti saha veeraka यह सत्यम बोल हैनिव सहा वीराका—He is the true veera who quells sin by righteousness. With His Saarnga He can only now down millions as He did in the Ramayana. That however He does not reckon as victory. He with the Saarnga in His hands is thus helpless against my sins, since the Saarnga can only kill me but not my sins. Daya has therefore to come to His rescue as a protector against sins. And therefore with Daya as His armour He attains the seat of victory, Tirumalai, which, as explained in the commentary on the very first sloka of this Stotra, is itself capable of cleansing us of our Sins.
Incidentally this शुभत्व (Subhatva) or auspiciousness of the Lord's Tirumani (तिरुमणि) or glorious body is shown to be the result of its intimate contact with Daya,—as intimate as that of an armour.

When I am here, the chief among evildoers, O! Daya! you are in search of others who have but limited sins to their credit. By saving and protecting those others you will not at all feel satisfied or happy but will feel like one whose stomach does not get its fill of seed. Poor Daya! how are you going to thrive (live)?

The thought of his own huge load of sins which found mention in the previous sloka persists in this sloka too. There it was stated that the Lord Himself felt deeply pained and hurt at those sins. What pains the Lord is pleasing to Daya, it is stated here. God and Daya react to sins in diametrically opposite ways. God winces at sins in human beings and feels hurt and wounded. Daya gloats over sins and takes a pleasure and pride in excusing and forgiving them. This feature of Daya Devi is pictured here by referring to sins as Daya’s food by which her hunger gets appeased. Daya tankers to protect sinners. Their sins therefore get consumed by Daya. The larger the quantity she consumes, the greater will be the degree of appeasement.

The poet in the intensity of his devotional fervour calls himself an arch-sinner and the leader among sinners. This is a very usual feature with all great acharyas. Nammalwar refers to himself as மண்டன் and ஏராசர் துவார் (sinner with a vast load of enormous sins) ஏராசர் வரலையுடன் ஏராசர் சந்திக்கார் (what a lot of enormous sins have I committed) and so on. Alavandar sings about himself as ஏராசர் ஏராசர் காஷ்டகர் and so on showering on himself ten such epithets. Following in their wake Desika also very often refers to himself as by far the greatest and tallest among sinners. In that mood he plaintively tells Daya Devi, “please turn your attention on me.
I promise you good and full food for you in the shape of sins. You are out to save sinners. By saving persons who have committed small sins you will not do justice to yourself and you will not feel satisfied. So I tell you, please turn towards me and do not waste your time searching for others whose sins will be nothing before my sins. If after such search you alight upon some of them and save them, you surely are not going to be satisfied. You will surely feel then like a hungry giant being fed on half a loaf of bread. And when I am here in the nature of a full and rich repast why turn your eyes on insufficient rationed food? I feel very much concerned to think of your semi-starvation. How are you going to live, to thrive, unless you take me on hand, protect me and feel happy that it has been given to you to achieve the redemption and protection of the greatest of sinners.”?

The words used suggest that the poet takes pity and compassion on Daya Devi who is herself a storehouse of mercy.

अहमस्मि अपराधां (aparaadha) chakravartī Karunē tvamcha gune-

शु saarvaabhaumee

Viduṣheesitimedeerseem swayam maam Vrishasaileswara Paadaasat

Kuru tvam. (30)

I am the emperor of crimes (or I am an emperor among criminals). You are an Empress among good qualities (attributes). Knowing this state of affairs it is up to you to tie me up to the feet of Vrishasaileswara on your own initiative.

The poet who called himself “dushkrtam-pradhaanaaha:” or “chief among wrong-doers” in sloka 29 refers to himself here as an emperor of crimes (or, in the paata ‘aparaadhichakravarti’ as, “the emperor among criminals.”) He refers to Daya Devi as an Empress of gunaas or good attributes. The glory of an Empress will go up if she enslaves an emperor and imprisons him. Therefore Daya Devi is requested in and by this sloka to capture Desika as a prisoner-of-war and to imprison him at the feet of the Lord of Vrishasalla. Being Swaadheena-Vrishagireesa (sloka 11), i.e., having Lord Srimi-

vasa Himself under her sway, she is called upon by the poet to make him His vassal.
The term aparadha-chakravartee may also be split up as aparadha-chakra-vartee, meaning thereby one who lives moves and has his being in aparadha, i.e., fault, crime, sin and so on. I am literally in the vortex of crime. Round about me everywhere, and ever and anon, there is nought but aparadha. I am the centre of sin. Some people build forts and ramparts for their safety and live within them. I am living in such a state in the midst of sin. I beseech you who are an Empress backed up by strength, valour and other anucharaas (sloka 11) to besiege me, blast the rampart walls, shatter my fort and to come in and capture me and enslave me. You can accomplish this task. You know full well this state of affairs which cries out for redress.

The word 'swayam' can be taken along with 'vidushee' (you know) in which case tvam coming at the end of the sloka will be the subject for the predicate Paadasaat kuru; or tvam may be taken along with vidhushee and the sloka read as 'swayam paadasaat kuru'—Please by yourself and without any move from me enslave me at His feet. If you expect me to move in the matter, I may not. So please do so of your own accord.

The third decad thus winds up with a prayer to Daya to take us to the Feet of the Lord. The vigraha of the Lord is so beautiful and attractive that the moment one learns about it one hastens to enjoy it. Such an enjoyment is to be obtained only by falling at His feet. That can be done only if Daya Devi takes pity on us and makes us do so.

Incidentally it may be noted that in the first sloka of this decad Anukampa was used. Then regularly Karuna and Daya have been employed in alternate slokas.
THE third Decad started with a sloka in which the word ‘Maalinee’ finds a place. The fourth decad employs the Malinee metre. It is a metre with fifteen aksharaas in a paada. Its lilting rhythm is a very pleasing feature of this metre.

As the stotra proceeds, the incorporation in it of the thoughts and ideas of the Dramidopanishad becomes more and more apparent. The topic of the fourth ‘Paththu’ (පਠੁ) of Tiruvoimozhi is the Sarva-bhogyaatisaayitvan of the Lord. That is, His enjoyableness and the delectation He affords to His devotees, excel every other enjoyment known to man: against them the other enjoyments pale into nothingness. In the second decad the ati-bhogyabhava or high degree of enjoyability was enjoyed. After knowing about His beautiful Roopa in the 3rd paththu, Nammalwar postulates that no other enjoyment can come anywhere near the enjoyable quality of the Lord and thereby demonstrates how He excels (ਅਧਿਆਵ) all other joys. This fourth decad of Daya Sataka deals with this trait of the Lord very pointedly as we shall see.

While singing the very first sloka of this decad it is obvious that the poet is thinking of the gist of the first verse of Nammalwar’s fourth Paththu "ਅਤੀਅਧਿਆਵ ਸੰਸਾਰ ਜੀਵਨ ਜਾਨਾਂ" ‘Betake yourselves betimes to thinking of Him and thereby save yourselves.’ The idea of this 31st sloka is, while there is strength in the body and while the karanaas are properly functioning let me go up the Tirumalai Hill and take my residence there to obtain the grace of the Gracious Lord of that Hill.
O! Daya of the slayer of (the asura) Madhu! while these karanaas of mine are unenfeebled, while the breathing function (in my body) is uninjured and unhurt, and while my body is still fit to freely go about. My desire to live (have my residence) on the sides (slopes) of Vrishagiri Tirumala Hill), the famous waterfalls of which reveal and demonstrate to us) your own flow.

Like all hills, the Tirumala Hill is also famous for its falls, such as Akasha-ganga, Paapa-vinaasa, and so on. The majestic low of water in those falls remind Desika of the flow of Daya, low from the heights of the mighty and majestic Lord, Daya flows low and down, lower and lower, till she bathes the lowest of he low in her beneficial waters. He therefore refers to the falls as demonstrating and visibly illustrating to us the pravaaha or low of Daya. Vaari is water, and dhaara is a downward current, a descending stream.

Life on the Tirumala Hill is prayed for for the reason that by seeing the waterfalls which are there in plenty one will ever and anon be reminded and kept in mind of Daya.

In the days of the Alvars and of Desika there were no ghat oads and no vehicles to take people up the Hill. Ascent of the Hill was a very difficult and laborious process. It could not be accomplished unless one had a sound, strong and sturdy body. The powers of sight, hearing etc. (Indhriyas) should be keen and unimpaired. The lungs must be functioning properly so that the difficult ascent involving a great strain on breathing may not have any adverse effect on the breathing process. The body itself should be capable of free and easy movement. The wise man therefore will like to accomplish the climbing of the Tirumala Hill while his faculties are unimpaired and intact, and will not postpone
and put it off till after he has aged and his strength of body has thereby waned. Nammalwar has in the third decade of the third Paththu of his Tiruvilamozhi sung அமாதையை நான் நான் வார்த்தையின் மார்பின் in regard to this very Hill. This sloka is almost a translation and elaboration of that sentiment. The same Alwar has sung about another Hill, Tirumalilirumjolimalai (Alagar Hill in Madura) in the same strain (வர்த்தையின் மார்பின் மார்பின் மார்பின் before your youth, and buoyancy of body and spirit decline). Tirumangai Alwar has similarly advised us to go up the Himalayas to worship Sri Badrinath Mahaprabhu before we get bent forward in body and are obliged to take to a stick for help and support (உண்ல் தூய்வை உண்ல் தூய்வை). Vedanta Desika who had drunk deep at the nectar of the Alwars' rapturous songs gives the quintessence of their sayings in Sanskrit, so that those who do not know Tamil, or who will not take to the study of Tamil works, may not altogether lose the beauties of the Prabhandas. This sloka furnishes an illustration of Desika's translating the sentiments of the Alwars into Sanskrit verse.

Days is here referred to as Madhu-mathana-Daya i.e., Days of the slayer of Madhu. Madhu and Kaitabha were two asuras who had run away with the Vedas. Hence Daya is sure to have the same power of destroying the evil in us and redeeming us from sin and restoring us to the Lord.

\[\text{Avidhita nija yoga kshemam atmaanabhigyaam}\
\text{gunalava rahitam maam goptukamaa Daye! twam}\
\text{Paravati: chaturisthe vibhranaisreenivase}\
\text{bhumatmanapaayaam vindhasi Sreedharanyooha u} \]

(32)

Daya Devil I do not know what is good for me: (in fact) I do not know myself; and in me there is not an iota of goodness. You desire to protect such a person (myself) and with that end in view, you capture the heart of Lord Sreenivasa by your cleverness and amorous tactics. Sri Devi (Lakshmi) and Bhoomi Devi when they see the Lord thus captured and captivated by you, look upon you with great respect and high esteem.
What Daya Devi achieves with a view to protect us is a matter for wonder and admiration for Sridevi and Bhooodevi. Protection of persons like us who are ignorant of our own yoga and kshema cannot be an easy task. If at heart we know what is good for ourselves,—what we should get which we do not now have, and what we should safely retain out of those we have—it will be something to proceed upon. Daya has to think for us and find out what will be for our ultimate and lasting good, and what will surely bring about ruin, and then proceed to gather the former and eschew the latter. Tirumangai Alwar in one place refers to the Lord as one ‘who thinks for me and then extends His mercy towards me’

The second epithet ‘Aatmanaabhigyam’ (unaware of my own true self) really is explanatory of the first. It is only if I know myself properly that I can find out what is good and what is bad. If I know myself as the human body I crave for food and for all the pleasures of the flesh. If I know myself as a deva I want Amrita for my sustenance, and so on. Prone as I am to identify myself with the body bestowed on me according to my karma, I am not able to see through it and understand my true self as a soul whose very nature is Seshatva towards the Lord.

Added to the two defections, I have nothing of good in me. Guna-lava-rahitam. Bereft of the smallest particle of goodness. And yet undaunted by these shortcomings and frailties in me Daya desires to protect me. (The poet refers to this as a ‘saahasa’ or a bold and audacious, if not rash, act on the part of Daya in Sloka 71). Having made up her mind to protect one like me, Daya has to resort to several clever tactics to achieve that result viz., winning over the Lord and getting Him to protect me. By clever arguments and winsome ways, she annexes the Lord who willingly puts Himself in her hands and readily does what she wants Him to do.

Sri Devi and Bhoo-Devi the two Consorts of the Lord ever present by His side see what Daya does and how cleverly she achieves the redemption and rescue of sinning souls. They feel very glad and happy and admire Daya Devi’s inordinate skill and adroitness and look upon her with admiration and esteem. For is not Daya doing what they so keenly desire to do?
Phala vitarana daksham pakshapaataanabhigyaam
pragunanumanuvidheyaam praapya padmaasahaayam
Mahati guna samaaje maanapoovam Dayel tvam
prativadasi yathaar-ham paapmanaam maamakaanaam

Daya Devi! (with a view to defend me against my sins) you repair to the Court presided over by Srinivasa with Padmavathi by His side—Srinivasa who is reputed for His skill in conferring (on human beings) the (proper and appropriate) fruits of their action, who does not know what partiality is, and who is (regards Himself as) bound by the laws of Manu, and before the august assembly constituted by the great gunas (of the Lord), you by quoting and referring to pramaana (authority and precedent) very cleverly reply to the arguments of my sins who prosecute me (before that Court).

Vedanta Desika’s Sarva-tantra-swatatrantratva (mastery over all the arts, crafts and sciences) is illustrated by this sloka which shows to us his great and intimate knowledge of the workings of Courts of Justice. It is really marvellous to see how intimately acquainted he must have been with the theory and practice of law and of the fundamentals of jurisprudence. This sloka describes a Sessions Court and its workings in meticulous detail.

The Court is presided over not by a single judge but by a Bench. The word Padmaa-Sahaayam has been deliberately used to denote that the Judge is Sreenivasa, the Consort of Padma, and also that He has the sahaya (help) of Padmavati in deciding cases. A Bench of two judges even today is preferred to a single judge because where there are two judges there is no scope for any one to complain of individual caprices or idiosyncracies coming into play. Each will act as a corrective to the other.

Then the three requisites of a great and upright judge are indicated. A judge must have the capacity to sift the right from the wrong and to pass the proper judgment or sentence in each case. His conclusion must be backed up by sanction or the force of authority. In other words not only must he be clever and capable.
the matter of proper adjudication, but he must be powerful enough to effectuate and carry out his own decrees and dictates. The words phala-vitarana-daksham refer to these aspects. Vitarana not only means giving, but also effectively giving the phala or fruit of actions.

The next qualification of a judge is his utter impartiality in judging and adjudging causes. It may be noted how the poet does not say ‘impartial’ but says ignorant of partiality. The judge must not know to be partial or one-sided: it must have no ace in his constitution or make up. He must dispense justice like to one and all.

Dispensation of justice according to law is the third aspect stressed by Desika here. Manu stands for laws, ordinances, rules and regulations. Praguna-Manu refers to the great and noted anu-Dharma Shastra. The judge must obey law: he must be ‘vidheya.’ subject to and controlled by it, namely law. We here justice according to the strict legal principles and doctrines stressed. In Padmaa-sahaayatva, we have the combination the other principle of justice being tempered with mercy. Padma Lakshmi is the embodiment of Mercy and Her association assures us of Mercy, whereas the submissiveness to law (Manu-neyatva) assures us of justice according to law. It is really difficult even for a modern student of the science of law or jurisprudence to find fault with Desika’s concept of a Judge or in any way to improve on it. So much for the sentiments incorporated the first half of the sloka.

The second half shows that the Court is a criminal court where man is tried for offences alleged to have been committed by him, not a civil court where the rights of parties are adjudged. We prosecutors, defence and what is more, a jury. The sins are of the perpetrators, the guna samaja or assemblage of gunas is the jury and Daya Devi is defence counsel. So minutely indeed is the idea worked out in this sloka. It is said that Daya Devi (like Portia in the Merchant of Venice) comes into a Court peopled by men and pleads. Guna is masculine gender. Before that assembly men. Daya, a lady, boldly comes and pleads on my behalf,—Desika very touchingly says. Luckily there is a lady on the Bench—dmayathi. The jury is to advise the judge in regard to conclusions questions relating to fact and evidence. The gunaas of the
Lord such as the shad-gunaas referred to in sloka 15 above, the
gunaas like swaatantrya (independence) etc. indicated in sloka 25,
and the gunaas like vaatsalya (tenderness and affection)—all of
them together constitute the consultative body—the Jury in this
trial of the human soul.

The sins themselves are the prosecutors. There are as many
prosecutions, charges and charge-sheets as there are sins alleged
to have been committed by the accused. Daya Devi counters
and refutes all of them in the process of defending the accused at
the bar. Some commentators have said that the gunaas are the
prosecutors. It is however submitted that the words paapmanaam-
prativadasi (you argue against sins) clearly indicate that the sins
are the prosecutors and Daya Devi argues contra. In another
place Desika employs the same analogy of a vakil pleading as
against sins “Durvaara-teevra-durita-prativaavadookaihi” (Dehalee-
sastuti) and there also the reference is to arguing against sins.

On what basis does Daya Devi repel the prosecution arguments
—by pointless rhetoric or arguments ad hominem? No, Maanapoora-
yam. Based on authority,— both the written law and the inter-
preted law in the shape of precedents. Daya Devi’s defence argu-
ments are all submitted in strict accordance with law. No beating
about the bush and humming and hawing without relevant or
substantial material. Desika seems to give tips even to lawyers.

The word pragunamanuvidheyam has been split up into pragunam
and anuvidheyam by some commentators. Pragunam means
excellent; anu-vidheyam means amenable to every one. Both
these are to be taken as adjectives of Padmaashayam. This inter-
pretation though possible does not appear to be more apt and
appropriate than the one adopted above, which fits in with the
lofty conception and full description of a judge which Desika
seems to aim at in the sloka.

अनुभविताम् एव वर्षां तत्व
स्वयं विकारस्त्री विकारस्त्री विकारस्त्री
ध्य्यायनां विकारस्त्री विकारस्त्री विकारस्त्री

Amubhavitum aghaugham naalam agaami
Kaalaaha Prasamayitum asesham nishkriyabhir nasakyam

Swayamitihi Daye! tvam swekruta Sreenivasaa
Sthihilita bhavabhheeti Shreyase Jayase naha

(34)
Daya Devi! seeing that all time to come will not suffice for my working out the multitude of my sins, and that those countless sins can never be totally extinguished by the performance of suitable praayas-chittas or expiations, you of your own accord come into being for our welfare, annex Lord Srinivasa, and convert Him to your view point, and thereby loosen and destroy our frightful shackles of samsara.

It looks as if one very convincing argument of Daya Devi as our defence counsel is given by way of illustration or specimen in this sloka.

The sins committed by us rise up as our prosecutors and clamour for the appropriate punishment being accorded to us for those sins. Daya Devi argues thereupon thus; “Well, be it so. But has any one thought of this? Even granting that this accused ceases committing any further sins from this moment, what length of time will be taken up in his working out all his untold multitude of sins committed during ages on ages! In all time to come he will be undergoing punishment. Time may cease but the sentences for the crime committed by him will not have run out. How then is anyone going to properly and adequately punish him and see that he serves the periods of all sentences of punishment for his sins. This is on the assumption that he ceases to sin from this moment—an impossible assumption. In fact he is going on committing in the fraction of a second (kshanaardha) crimes and sins which will qualify him for all the hell-fires for all eternity. If it is impossible to punish him fully for all his sins, and only a portion of his sins is capable of being punished, where are you going to draw the line? If you are going to excuse and quash a portion of his merited punishment, why not excuse and quash the whole?”

Finding it difficult to meet this very pertinent argument, the question of working out the sins by expiatory ceremonies is raised by some one in court, either by some member of the jury or from the Bench. Daya Devi readily retorts “you do not know this accused person as well as I know him.” He never commits sins for which expiations are prescribed. He makes it a point to commit only such sins as are classified as ‘heinous’ and for which no one can ever lay down a course of expiation. And if ever there is an act for which expiation is laid down and he were to adopt it, in the course of that very process of expiation he commits gross apa which constitute fresh crimes in addition to making the
expiation itself useless. So one has to draw a blank here also. So, what is left but to pardon? Thus arguing Daya melts the heart of the Lord. In other words Daya takes birth in the Lord's heart. That is shown by the the use of the word Jayaase, you are born. For our Shreyas or glory and benefit you are born. Swayam—you take birth of your own accord, not even at our request or prayer. Unsolicited, you take shape and work for our good by capturing Sreenivasa; and thereby our fears in regard to release from samsara or the cycle of birth and death get loosened and ultimately lost. Even for me there is thus hope of safety and security.

अवतारणविषेशेऽर्थकक्षीकापदेशे—
रचनतिमनुक्षेपे मन्दविलेषु विन्दनः।
ब्रह्मशिखरिनाथस्वविविचिदेशे नूनः
भजनि शरणभाजङ्ग्ज्ञां माििंिेिीं जन्मेवदत्‌॥ (३५)

Avatara viseshaihi atmaleelaapadesaih
Avanatim anukampel mandachitteshu vindan

Vrishaabhashikari nathaha tvamidesena nooam
Bhajati Sharanama bhaaajaam bhaavino janmabhedhaan ॥ (35)

Anukampa! the great Lord of Vrishabha Hill, at your behest and on your command, takes on several different births in this world, which series of births should really be undergone by those who have become His Saranaagataas. And He pretends to do so out of His sportive instinct; (far from being praised for this vicarious act of nobility) He receives nothing but disregard disrespect and contempt at the hands of the foolish.

Every deed must receive its reward or punishment. So where the several and countless janmaas (births) of the individual soul which that soul must have taken in order to enjoy the fruits of its actions, are wiped out by the gracious intervention of Daya, someone must in the place of that soul take those births. Daya ordains that the Lord Himself should do so. And in obedience to that command the Lord takes several births or avataaraas in this world. As He does so on the initiation and at the instigation of Daya, these avataaraas of the Lord are Daya-karaya, or the work of Daya. They are also dictated by Leela or sport. The Lord is born not because of karma but out of His own sweet will and pleasure.
And He enjoys His births and avataaraas. So they are also due to the sportive instinct in Him. But as the immediate cause of the avataara is Daya, sport becomes a secondary and auxiliary cause and so is referred to here as an apadesa—pretext. It redounds to the Lord’s greatness that He takes those several janmaas in spite of the fact that fools (referred to as mūn̄a: in the Gita) do not understand Him aright—(śravanakāraṇa) but begin to abuse and despise Him. That is referred to in this sloka by the words Avamatim and vindan.

The lives to come for those who give themselves up to the Lord (Sharana-bhaajaaam) are undergone by the Lord at the dictate of Daya. In their case it would have been a punishment and a banishment; but in the case of the Lord it is a leela, sport.

By the use of the word ‘noonam’ the poet signifies that it is really so, and incidentally indicates that it is an utpreksha—nice poetical fancy.

पराृत्तमुक्षपे मावकुक्या मन्त्रां
 खिरमनुपवि हादें श्रीनिवाशो ददान:  ||
कल्लिकुचिषु लक्ष्मी सुमोनोलाचु नदां
प्रथथायि बहुमानं त्वामतिच्छन्दबुद्धया ॥ (३६)

Paraḥitaṃ Anukampe bhāavyantyaam bhavatyaam
Sthiram anupadhi haardam Sreenivaso dadhaanaha
Lalita ruchishu Lakshmee Bhoomi-Neelasu noonam
Prathayati bahumaanam twatpratichchandabudhyaa

(36)

Devi Anūkampa! Lord Sreenivasa who bears permanent and spontaneous love towards you who always think of the welfare and well-being of others, displays great regard towards His Consorts Lakshmi Devi, Bhodevi and Neeladevi of attractive brilliance and glory, only because He thinks that they are reflections (images) of you.

Lest the reader should get the idea that the Lord may get vexed with Daya Devi for compelling Him to suffer the indignities of avataara as indicated in the previous sloka, the poet hastens in this sloka to postulate the great regard that He has towards Daya. And he does it with remarkable effect by pointing out that the Lord's great regard for, and love towards, His Consorts are really the outcome of His noticing and appreciating the great quality of Daya in Them.
The Lord’s fondness towards Daya is anupadhi, unconditioned, not due to any cause; spontaneous. Daya by nature is ever and anon mindful of para-hitam or the welfare and well-being of others. Para will indicate not only others but also enemies. It is Daya’s great quality that she will think of, and act for, the welfare of even enemies of the Lord. As her name employed in this sloka Anukampa (sympathy) indicates, she shudders over in line with the sufferer. That the Lord’s Haardam, love or fondness, is also eternal, permanent, is indicated by the word sthiram.

Ruchi is kanti or lustre. Lalita-ruchi is charming or elegant and pleasing lustre. The Lord’s consorts—Lakshmi, Bhoomi and Neela—possess charm and lustre in a preeminent degree. In fact Lakshmi stands for Soundarya, Laavanya and all auspicious forms. But it is pointed out here, the Lord likes them most not because of that quality of theirs but because in His opinion, to His eyes, they appear to be reflections of Daya Devi. The Lord looks upon His consorts as images (prati-bimbhas) of Daya and therefore He manifests prathayati His bahumaanaam or high esteem towards them. In the first deced of this stotra we saw Desika dealing with these three Consorts of the Lord in Slokas 6, 7 and 8 and demonstrating how they really help in the redemption of the human soul which is Daya’s special merit.

Daya being an attribute has really no body of her own. Lakshmi, Bhoomi and Neela have lustrous roopa or form. And yet the Lord’s great love towards them is traceable not to their beauty and elegance but to their possessing in common with Daya the trait of redeeming souls in distress. That is why the Lord’s fondness for Daya is said to be anupadhi—causeless, and it is at the same time pointed out that Lakshmi and the other two consorts are held in high esteem because of their emulating Daya in the process of divinising human souls. The use of the word ‘noonam’ meaning ‘indeed’ shows that the poet is again indulging in an upreksha.

इण्डिशीक्षणस्य व्याख्या वांतं द्वितीयानां
शिरोमणि द्वृत्तमाणां द्यमानं द्वे तयस्।
करणविवाहः क्रिन्दिशःस्तूतिः
स्मरथिः कहुःकः माधवं साक्षात्। (37)
DAYAA SATAKAM

Yrishagiri savidhesha vyacjato vaasa bhaajaam,

durita kalushitaanam dooyamaanaa Daya Devam.

Kurana vilayakaale Kaandisheeksmruteenaam

smarayasi bahuleelam Maadhavam saavadhaam.

Daya Dev! Being distressed by the plight of persons stained by sins
gs who happen to reside in the proximity of Tirumala Hill on some
pretext or other, you with great care and attention remind the ever
sportful Madhava about them when they are in extremis, bereft of
thought and memory, and when their faculties have all faded away.

Having described in the previous four slokas what the Lord
does at Daya's behest for us, in this and the next three slokas, the
Poet proceeds to indicate how Daya helps us in the process of
redeeming us. This sloka describes how during our last moments,
when death is creeping over us, Daya reminds the Lord about us
and secures for us His grace and bounty.

Based on the Gita Sloka beginning यम यम वानप्त
samaran (VIII—6) a theory has been adopted in several quarters
that unless a man thinks of the Lord when he quits this body, he
cannot attain Moksha. One can easily envisage how owing to
different reasons a man may be unable to think of God at that parti-
cular moment. Vide the Mukunda Mala Sloka in which that poet
seeks to take shelter at the feet of the Lord here and now,
since it may become impossible later when kapha vaata and
Pitta crush the body and make smarana or remembrance impossible.
Periyalvar has also sung to the same effect by saying—'I may not
be able to think of you when I leave this body and therefore I mention
to you even now in advance.' This antima-smriti (or remembrance
of God during the last moments of our life) as it is called, is regarded
as the sine qua non for the attainment of Mukti. In this sloka Desika
refers to this and very nicely reconciles the divergent viewpoints
about it. Antima smriti literally means remembering at the very end.
This remembrance may be the individual soul's or it may be the
Lord's. In the Varaha Purana it has been said by the Lord Himself

उत्तमम् स्मिताप्रसन्न कामपक्षण श्लिपम् ।
अहि सरसिसि महर्जन नयामिष्ट्यं गतिष्ठ II

"When my中国的 is about to die and lies prostrate and inert like
a stone or log of wood. I remember him and lead him to the
highest bliss." This is the Lord's smriti or remembrance at the
antimadasa, or last moment, of the chetana. There has been some
difference of opinion whether antima smriti, meaning thereby
the chetana’s remembrance during his last moments, is necessary
even in the case of a prapanna. Some say that it is totally un-
necessary. Others say that the Lord will infuse into the prapanna
a thought of Him during the last moments and thereby satisfy
that condition for the attainment of mukti. This problem is very
nicely solved, or rather dissolved by Desika here, by saying that we
can be certain of His remembering us during our last moments.
And any day His remembrance of us is likely to be more effective
and fruitful than our remembrance of Him.

This sloka tells us that Daya Devi it is that is responsible for
making the Lord remember us in our last moments. He is a bahu-
leela—one interested in several sports or activities. He is prone
to forget. But Daya Devi with great care reminds Him about us
at the psychological moment and makes Him remember us.

But this blessing in the shape of the Lord’s thinking of us at
that moment (गुरुः गुरुः as Nammalwar has
put it) will be available only if we happen to pass into eternity
in some place near Tirumala Hill. Inspite of being tainted by
sins, if a man resides in the vicinity of Tirumala, thereby he becomes
the object of Daya Devi’s care and affection. When Daya finds
him in that state with his memory gone, his faculties lost, just
existing as a log of wood or stone, her compassion for him is roused
and at once she reminds the Lord and makes Him remember the
poor man in that wretched plight. That she does it with great
care and attention is shown by the word ‘saivadhaanaa’—with
diligent attention.

The two references to the Lord here are ‘bahuleelaam’ and
‘Maadhavam’—multisportive, and Consort of Sri. While He is en-
grossed in His jagat-vaapaara or world-management, Daya Devi
succeeds in drawing His attention to one poor mortal who is about
to breathe his last. And He is Madhava, the Lord of Sri. Together
He and Lalshmi take care of the soul of the dying man and lead
it safely to eternal bliss.
Anukampa Devi! you are like a boat carrying mortals immersed in the ocean of Samsara safely to the shore. Like the boat that is steered by persons well-acquainted with the routes over the seas in all directions, you are led by Acharyas who know all the means prescribed by the Sastras. Like the boat that is tightly fastened together by sturdy ropes, you are entwined steadfastly with the great gunas of the Lord. Like the boat that takes people through the water to the shore, you take those struggling in the ocean of Samsara to the shore known as Lord Srinivasa in (near) Vrishasaila.

As in sloka 18 ante. Sri Vedanta Desika employs sleshaalamkara in this sloka. Daya devi is likened to a boat. The boat is navigated by desikas. The term ‘desika’ connotes one who is familiar with paths and places, also a guide. Desika of course also means a guru, an Acharya, a preceptor. In the case of the ordinary boat, it has to be, and is safely navigated by experienced persons who know the way intimately and can be relied upon to guide the boat in every necessary direction—disi disi. In the case of Daya she is taken to individuals by Acharyas who are well-acquainted with the several paths prescribed for spiritual progress.

Taking the constitution of the boat, a boat is made of planks firmly bound together by strong ropes. Guna means a rope. It also means an attribute. Daya is firmly tied to the other gunas of the Lord. This has been already pointed out in Slokas 11 and 15. The close association of Daya with the other attributes of the Lord is once again emphasised by the poet here.

A boat is needed for carrying persons across the water. Those who stand in need of Daya are persons desiring to cross the ocean of Samsara. In fact they are persons struggling in the sea and their craving for a boat to take them to land must be more keen than the desire of persons to cross the sea from one shore to another. Paaram means shore. Here the shore of safety to the chetana drowned in Samsara is only the Lord. This shore of Srinivasa is parigata vrishasaila, i.e., one who has come to Vrishasaila. Normally a boat can land only at a place level with the water. Where Daya devi is the boat she can not only make us land in safety, but also
raise us to high places like Tirumala. The term *aavayante* if given its full meaning will indicate not only getting out of water into the land slightly higher, but also elevating a person to great heights.

The term *Vishnupota* must be very familiar to students of Mukundamala. Andal has also referred to the Lord as a *Gopura*—a Tamil word conveying the same meaning as the Sanskrit word *pota* (a boat, a vessel, a ship). Here Desika refers to Daya as the boat and the Lord as the shore to be reached with the aid of that boat.

That Daya is accessible and available only to those who obtain the blessing of a Guru or Acharya is very nicely suggested by the first paada of the sloka.

Parimita phalasangaat pramahah kimpachakaah
nimama vipannadhyye nityamuktamshaktam
prasadanam Anukampa! praatavataya bharatayah
Vrishagiri Harineelam vyapjitam nirvisanti

Devi Anukampa! To the small-minded beings, desirous of obtaining low and limited enjoyments, at the vast market place called the Vedas, you, ever full of favour and good disposition (towards them), show (point out) the great blue Saphire shining in close association with pearls; and highly pleased with it they enjoy it.

Beautiful sloka. The Vedas constitute a vast and expansive market place in which one can purchase anything one wants. It is not given to everyone to go in for superior and valuable articles. Most of us are content with objects yielding small and evanescent pleasures. If while strolling through that big bazaar we happen to get into touch with lofty and noble minded persons, they change our tastes for the better and take us to shops therein where we can get valuable and precious goods. This analogy is pressed into service by the poet here. The Vedas postulate several objects of human desire and lay down rules and regulations for attaining each one of them. *Alpa phaleas* and *asthiraphaleas*—small fruits and evanes-
cent fruits—are there in plenty. There is also the peerless pleasure of Divine enjoyment for which the Vedas show the way. We have been too long associated with the body and the senses and we have begun to believe that only the pleasures of the body and the senses are pleasures worth having. We therefore get attached to those parimita phalas, or fruits limited in enjoyment. The word kimpachaanaah denotes our niggardliness even in regard to desires. Not being able to look aloft, we hanker for silly and stupid things. If perchance while going round the bazaar we come across a great personality imbued with a desire to cure us of our small-mindedness and to make us desire for the lofty things of the Spirit, he will take us to another portion of the bazaar where the wares exhibited will be attractive and elevating articles. Taken there we begin to crave for those articles and the pleasures they can afford us. The desire for small things disappears and the taste for great things is roused in us. This is exactly what happens to one who seeks the aid of Daya Devi to obtain the proper goods at the market place of the Vedas. She is always prasadanam praptavtyaa—imbued with a tendency to shower favours on us. If we go to her and ask for her help to obtain some small pleasures, she corrects our desires and sublimes them into a hankering for eternal communion with the most beautiful and gracious Lord. The Lord is referred to as the blue sapphire in this sloka—Hari-neela. Neela is blue sapphire. The term Hari has several meanings. Here it is given the meaning Indra. Harineela means Indranceela—a blue sapphire nonp.reil (without equal). This sapphire shines supreme amongst a setting of pearls. The words nitya-muktanushaktam means eternally combined with pearls. It also means living jointly with nityas and muktas who are celestial beings residing in Paramapada—the abode of eternal Bliss.

In the 37th sloka Daya’s help in reminding God about us was referred to. In the next sloka her rescuing us from the sea of samsara and landing us safely at the feet of the Lord was referred to. In this sloka the poet deals with that superior trait of Dayadevi which cleanses us of low thoughts and ideas and helps us to desire for God Himself. Incidentally Vrishagiri is equated with Paramapada and the Hari or Vishnu of that place shown to be a nityaamuktaamushakta or One eternally served by nityas like Ananta Garuda and Vishwaksena as also by the Muktas or souls released from bondage, i.e., chetanas who once were wallowing in Samsara but have now become celestial by the Grace (Daya) of God.
Anukampa of Srinivasa! Devi! He, who, in this world, having no regard for you, thinks highly of other means (or ends) will be quenching his thirst by the waves of the mirage when the celestial Ganges flows nearby.

The excellence of the Lord which surpasses all else—(sarva bhogyaatisaayee)—was very well brought about by the previous sloka. It is emphasised here once again by pointing out the stupidity of a person who accepts smaller things when He is willing and ready to make Himself available through the intervention of Daya.

A particular idea is sought to be impressed on the reader by eminent poets and philosophers both positively and negatively which is known as the anvaya method and vyatireka method respectively.

It was pointed out in the previous sloka that by contacting Daya, one’s desires themselves become ennobled and the aim and goal of human life get pitched high. In this sloka is described the true state of a person who rejecting Daya’s help, craves for other ends or for help from other quarters. He is likened to one seeking to quench his thirst by the waters of the mirage. Mirage as is well known is an apparition which gives the impression of water flowing at a distance. It is a mere optical illusion caused by the refractive effect of hot and cold air at a distance, very often simulating the appearance of water. It is called mrigatrisbhi because animals, stags and deer, are wont to be deceived by this illusion and run after the imagined water to quench their thirst.

A man is terribly thirsty. Within a few feet from where he is, the divine Ganga flows majestically with plenty of water, a mouthful of which will quench his thirst. But he will not go to the Ganga; the distant mirage attracts his eyes, and he runs towards it, lured by the wavy waters that he imagines to exist there. That is an exact description of the state of one who rejecting the certain benefits proffered by Daya, who is near at hand, bankers for imagined
benefits to be obtained from other sources. The bounty of Daya Devi is certain and is sure to obtain for us everlasting good. It is up to us therefore to approach her and obtain those benefits. Let us not emulate the man whose pitiable mentality is so forcefully portrayed in this Sloka, who will not touch the water that is available, but will run after water that does not exist.

The decad thus ends by emphasising the cussedness and stupidity of persons who will not accept the help proffered by Daya, and the merit and cleverness of those who with her help obtain the highest pleasures that a human soul can ever crave for. This idea grows into the next decad as we shall see.
As the Stotra grows in intensity and fervour, the metres employed for each decad can also be seen to grow in volume and cadence. From the fifth to the ninth decad the five different metres employed in them are all 17 lettered. We start with Mandakraanta in this decad.

The topic also grows. Sreyastaddhetu daata is Desika’s topic for the fifth centurium of verse in Nammalwar’s Tiruvaimozhi. The ninth sloka in this decad starts with the word “Sreyassootim” definitely and unambiguously indicating the adoption of the said topic for this decad. Let us see what that “Sreyas” is, and what it is that furnishes us the means to attain the same.

आज्ञां ईश्वरिक द्वारात्मकता कनिष्ठतावर्तिक कविताक्रमं वा
काले द्वारा कमलवस्तेर्वथिकतत्त्वां विश्वास विकल्पय
प्रकाशानं प्रणिहितवती पालनेवसन्तत्त्वां
सारामित्ता जगतां ज्ञाति कृतिन: संग्रहायं दये त्वाम् || (४१)

Aagnaam Khyaatim dhanam anucharaan aadhiraaajyaadikam vaa
Kaale drishtvaa Kamalavasterapi akinchit karaani
Padmaakaantam pranihitavateem paalane ananyakaaadhya
saaraabhignaaah jagati kritinah samsrayante Daye! tvaaam || (41)

Dayadevi/ Seeing (realising) that power, fame, wealth, retinue and even kingdoms, even though they are of the Resider in the Lotus (four-faced Brahma) are apt to get reduced to nothing at times, the
blessed and the fortunate in this world, who know the essence of things, resort to you, who enjoin Srinivasa to take to the act of protection—an act which no one else can perform or take to.

In sloka 39 above Desika referred to ‘Parimitaphalas.’ This sloka refers to Brahma the Creator and points out how the power, fame, wealth etc., appertaining to his position are all impermanent, certain as they are to come to an end at some point of time. The highest Sthana or place in the cosmic hierarchy is that of Brahma. If his position itself is precarious, what about ours? Aagna refers to position and power-wielding influence,—exercising command and enforcing obedience. Khyaati is fame. Dhanam is of course wealth. By the term Anucharaan is indicated the large retinue of servants and others ready to obey the commands and carry out the behests of the person in power. Aadhirajyam connotes a great empire, the ruler of which will have several kings and kingdoms under him. Several devas and several men can claim to possess all these vestiges of sovereignty. By indicating that all these, even if they appertain to Brahma, get reduced to nothing on certain occasions and at certain times, the poet wants us to understand that, if this be the case with Brahma, how much more impermanent, nay, how much more evanescent, will be the power, fame and wealth of others lower down in the hierarchy.

Power, fame wealth etc., may be alluring and attractive to the majority of men and women in the world. But they fail to make any impression upon the Kritinah, the blessed among men. Because they are Saaraabhignaaha, persons who have analysed things for themselves and found out the true Saara or essence. The great saints of this country like Prahlada and Nammalwar are evidently in Desika’s mind here. Scorning all the wealth of all the worlds, Prahlada prayed only for Bhakti towards the Lord. Nammalwar in one place says that power and position pertaining to high places in this world or the next, will not be cared for by great persons who have inordinate love towards the Lord’s feet. Even if mastery over all the three worlds is offered to such great souls, they will never regard that offer as worth considering (Q. Q. R. A. S. V. G. H. S. G. T. S. U. T).

Kaale-akinchitkaraani-drishtvaa—Seeing how at times they become worthless. We find from the Puranas, how Brahma was robbed of the Vedas and all his other wealth by Asuras like
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dhu and Kaitapa. Even without that, as there is not the positive content of divine enjoyment in the enjoyment of the Brahmapatta, or the titular greatness of Brahma, there is nothing that can tempt the true devotee of God. For all these reasons the ‘Kritinah’ never set their mind or eye upon pomp and splendour.

What is it that they do? They seek you. Why? Because you have the power to enjoin the great Lord who is the Consort of Sri to afford true and lasting protection to your, and therefore His, devotees. That protection or Paalana is Ananyasaadhya,—not available with any one else. Srinivasa alone is the able protector of all the worlds. Saranaagata-Rakshana or the protection of Saranaagatas is in the exclusive province of Lord Srinivasa. So the wise rely on His Daya or mercy and the protection He extends to those who look up to Him for help.

Praajaapathyaprabhriti vibhavam prekshya paryaayadukkham
Janmaakaankshan vrishagirivane jagmushaam hastushaam vaa
Aasaasaanah katichana vibhoh tvatparishvanga dhanyaihi
Angeekaaram kshanamapi Daye! haardatungairaapangaihi

Daya Devi! Realising that the glory of Prajaapati (Brahma) and others is really a synonym for grief, the (fortunate) few desirous of securing, albeit for a fleeting moment, the Lord’s love-laden Kataa-ksha blessed by your embrace, crave for existence as an animate or inanimate object in the forests of Vrishagiri.

Talking about the Saarabhignaha in the previous sloka brings to the mind of the poet the rare mystic experiences of such great souls as Kulasekharalwar, who prayed for existence in Tirumalai in some form or another, animate or inanimate. The uselessness of Brahmapadavi as realised by those Kritinah (blessed men) is reiterated in the opening paada of this Sloka, where the vibhavam or glory of Brahma and others is equated to dukkham or misery. Spurning those so called high positions they yearn for some form of life on the Tirumala Hill. They are not keen about any particular form of life. So long as they are assured of contact with the sacred
Hill they are thoroughly indifferent to the nature of the connection or contact. Jagmushaam is mobile, moveable, Tasthushaam is immobile, immovable. Whether as moveable objects like a bird, a fish, a human being or champaka plant, or immovable objects like a pathway, a hill crest, or a step (स्त्र) Kulasekhara has sung about his desire for existence in Tiruvengadam. The indifference to the form is reflected in the penultimate verse of that impassioned decad of this Alwar in praise of Tirumalai where he exclaims

समाजतत्वं समाधिः सम्भवते च चयनयति तत्त्वं मेवादि

I shall like to become anything on the golden Hill of my Lord.)

Why is it that such great men evince this sort of desire? Desika explains it by pointing out that they are prompted by their great desire to be the recipient of one gracious glance or Kataaksha issuing out of those merciful and beautiful eyes of the Lord. Apaanga means a glance, a look. That look is haardatunga—affection-laden. Even a more beautiful sentiment given expression to here about the Lord’s glances or Kataaksha is found in the words Tvatparishvanga-Dhanyaihi—meaning ennobled by your embrace, referring to Dayadevi. This is a very favourite theme with Vedanta Desika. Innumerable are the places in his stotras where he refers to the benign Kataaksha of the Lord as at once sanctified and beautified by close contact with Daya or mercy. In the Gopala Vimsati the Lord’s apaangas are referred to as lotuses blossoming in the stream of Anukampaa (annukampaasarit ambujairapaangaihi). In the Dehalisa Stuti they are referred to as Dayaabharitairapaangaihi. It is attvela dayottarangam in Devanayaka Panchasat.

Renouncing the seeming glory and splendour of all other forms of existence including the status of Brahma, Siva, Indra, and so on, the great devotees of the Lord crave for some form of life connected with the sacred Hill of Tirumalai just for the purpose of being able to receive, albeit for a short while, even for a fleeting moment, the gracious Kataaksha emanating from the lovely eyes of Lord Srinivasa. Readers would have noticed pointed reference having been made to Lord Srinivasa’s Kataaksha in several earlier Slokas such as 19 and 20. We shall take the opportunity towards the end of the decad, where in two successive slokas Desika refers to the same Kataaksha, to look deeper into the significance of the several references.
Devi Karuna! A long and lovely lake belonging to you shines glorious and effulgent in (your) pleasure-mountain, called Venkatadri. It is beautified by a lotus in its navel. It has the attractive beauty of just blossomed blue lilies. It is ever cool. It is ever clear and pellucid. It is capable of being bathed in by those who have sraddha or faith. It is celestial and big.

‘Sreyas’ meaning bliss or beatitude is described in this and the succeeding sloka in two different forms. Its attractiveness is dealt with in this sloka, and its superiority over all other pleasures, in the next one. The Lord who is that ‘Sreyas’ is likened to a long and lovely lake. The simile or upama is carried into minute details. A lake is beautified by lotus flowers in its centre. Naabhee meaning navel indicates centre. Applied to the Lord, the lotus sprouting from His navel (naabhee padmam) beautifies the person of the Lord. The beauty caused by the effulgence of that lotus makes the Lord’s form lovely and attractive. Like the lotus, the blue lily also is a water flower and such flowers abound in lakes. Lord Srinivasa’s beautiful form is blue like the blue lilies. The words ‘navya neelotpalaabhaa’ indicate the lustre of fresh blown blue-lilies. The freshness is as precious as the blueness to the devotee. The freshness added to the blueness increases the devotees’ enjoyment. The aptness of the term ‘navya neelotpalaabhaa’ will be enjoyed by every devotee of Lord Srinivasa who is privileged to worship Him on a Friday evening after Abhishekam and alankaram. He will simply be stunned at the freshness and loveliness of the Lord. Ever fresh and lovely, He will appear more fresh and lovely than usual then. Valmiki describes Rama in one place as “Prabuddha Neelotpala tulya darsanaha.” The Alwars very often grow mad over the freshness and loveliness of the Lord’s
The blue form. All that enjoyment is compressed by Desika into the
one beautiful phrase Navya Neeloptalaabhaa.

The next attribute describing the beauty of the lake on the
one hand and of the Lord on the other in the form of Slesha is
setaa nityam (सेताः नित्यम्)—ever cool. Just like a man
who has walked a long distance in the hot midday sun loves to
ake a plunge into the cool waters of a neighbouring lake, we
mortals; scorched by the taapatraya, or threefold heat, look forward
to a dip into the cool and refreshing reservoir that is Lord Srinivasa.

The Devanayaka panchasat Desika sings about दीप्तिः तदाविश्र धीम
गुणस्य ग्रेषम्” greeshme tataakamiva seetamanupravishtaa.”

The word ‘nityam’ can be annexed not only to the word
seeta’ that precedes it, but also to ‘prasadanavatee’ that comes
after. ‘Prasadana’ in reference to the lake means clearness,
transparency. In reference to the Lord it connotes His quality
of being pleased and gracious. Lord Srinivasa is described by
his term as being ever kind and gracious.

The next epithet is sraddadhaanaavagaaahyaa,—capable of being
vathed in by those who desire to do so with faith and fervour.
The Lord similarly is to be enjoyed by those who have sraddhaa
or faith in His Grace, and who feel attracted by His beauty. This
epithet seems to be a literal translation of the expression श्राद्धान
वागाहयो गौतमायुष्मान इन the first verse of Goda’s Tiruppavai.
Those words mean, “those who are desirous of taking a
bath, please come forward.” The bath, she is referring to, is the
ame as what is being described in this sloka by Desika.—a bath
in the Hari-saras (Hari-tank) as Mukundamaalaa will have it.
No qualification or condition precedent need be acquired or fulfilled
o approach God; only there must be a keen and intensive desire
o immerse oneself in God.

Three one word epithets follow—divyaa, kaachit, and mahatee—
each of them applicable to the lake and to the Lord alike. ‘Divya’
means excellent as applied to the lake, and divine or celestial as
applied to the Lord. ‘Kaachit’ implies indescribability, which
plies equally to the lake the poet is thinking of; as also to the
Lord whom he is praising. ‘Mahatee’ means big. This also
plies both to the lake and to the Lord.

Deerghikaa;—a lake, a longish lake usually. This idea of
escribing the Lord as a huge reservoir has been expressed by
several devotees. Nammalwar, in one of his impassioned songs, prays to the Lord to come walking towards him like a சுற்றிய நீர் நீர் கொடுமையில், a long lotus-bearing and fragrant tank, or lake. He describes in full detail such a tank; and Desika follows that method here. The Mukundamala sloka beginning with the words ‘Karacharana saroji’ also describes in meticulous detail the several aspects or parts of the Harisaras or Vishnu tank. Needless to cite other similar passages. Great souls revel in similar sentiments and even identical language at times.

Desika refers to this saras or deerghikaa as Daya devi’s property or possession. The Tirumala Hill is her pleasure-resort,—kreedasailam. This deerghikaa, or lake, is part of that hill and is shown here to be the exclusive property of Dayadevi.

A very beautiful sloka, scintillating with literary beauty and divine fragrance. Who will not feel attracted after reading this sloka to visit Tirumala and to immerse himself in the ever fresh, the ever-fragrant, and ever cool beauty and grace of Lord Srinivasa?

\[
\text{Yasmin drishte taditarasukhah gamyate goshpadatvam}
\]
\[
\text{Satyam gnaanam tribhir avadhibhirmuktam aanandasindhum}
\]
\[
\text{Tvatsveekaraat tam tha kritinah sooribridaamubhaavyam}
\]
\[
\text{nityaapoorvam nidhimiva Daye! nirvisanti Anjanaadrau} \]

Daya Devi! The blessed, by being the recipient of your favours, enjoy Him like a great treasure even here on the Tirumala Hill—Him, by seeing whom all other pleasures get likened to a small puddle (as contrasted with the ocean); Him, who is satyam (Truth), gnaanam (knowledge), who is free from the threefold limitations, who is an ocean of Bliss (Ananda), who is being enjoyed by groups of Nityasooris, and Who is ever new and fresh.

The Roopa or Divyamangala Vigraha of the Lord was described in the previous sloka. The Svaroopa (the fundamental nature) of the Lord is described in this sloka. The words employed are almost all of them taken from the Upanishads.
The main purport of the sloka is that those whom Daya devi takes up for protection, are privileged to enjoy the infinite Lord with all His infinite qualities even while on this earth. The Upanishadic "amrita iha bhavati." (He becomes immortal even in this world) is elaborated here. The very opening words of the sloka "Yasmin drishta" are reminiscent of the Upanishadic mantra "Tasmin drishte paraavare." They also remind one of Rukmini Devi's classical expression in her epistle to Lord Sri Krishna— "roopam drisaam drisimataam akhilaartha laabham." The infinite Bliss that one attains by having a glimpse of the Para Brahman far surpasses all known pleasures. This sentiment is expressed by saying that all known pleasures dwindle into a very small puddle when set off against Brahmaananda, which is like a vast ocean.

Goshpadatyam—the state of being as small as the space occupied by a cow's foot. Goshpada has also come to mean the small quantity of water needed to fill the impression of a cow's foot on loose soil. Compare goshpadee krita vaaraasim sung in praise of Hanuman. Goshpada has thus come to signify a small puddle.

Taittiriya Upanishad has defined the Para Brahman as Satyam Gnaanam and Anantam. The first two words of the second pada of this sloka are taken from there and indicate those two Parabrahma-lakshanas or the indicia of Parabrahman. The next epithet 'tribhur avadhibhir muktam' is explanatory of the significance of "Anantam" and indicates freedom from the three kinds of limitations, known as limitation as to space (Desa parichcheda) limitation as to time (Kaala parichcheda) and limitation as to matter (Vastu parichcheda).

Next comes "Aanandasindhum"—the ocean of Ananda or bliss. This refers to the aanandamaya of the Upanishad, referred to in the 13th sutra of the Brahma-sutras. As the term Aananda-maya has been variously interpreted, (and even misinterpreted) by various commentators, an unambiguous word is employed here by the poet to show that the Parabrahman is an ocean of Bliss or Ananda, and not devoid of content as some will have it. Incidentally it will be noticed that whereas the body of the Lord was referred to in the previous Sloka as a lake or reservoir, the Svaroopa is indicated here to be an ocean. This sloka deals with the divyaatmasvarupa of the Parabrahman. The previous sloka dealt with His Divya Mangala Vigraha.
Having described the essential nature or quality of the Supreme Godhead in and by the first half of the sloka, the poet proceeds in the latter half of it to show how that Being becomes the object of enjoyment of the chosen few, even while on this earth. Here also the Upanishadic way of stating things is adopted. "Iha nirvisanti" gives the meaning of the Upanishadic words "Amrita iha bhavati."

Who are they that obtain such a lofty enjoyment even in this world? The answer is furnished by the words "tvat-sveekaaaraat-kritinaha"—those blessed by your adoption of them as your chosen favourites. They rely on you for everything and you therefore bestow on them the highest bliss,—the enjoyment of celestial pleasures on earth. This is indicated by the words "Soooribrindaanubhavyam" and "iha." Sooris are the celestials in Para-napada or Vaikutna. They are either Nityas or Muktas as shown above (Sloka 39). Brinda means a crowd or large gathering. What is capable of being enjoyed by such groups is given to be enjoyed here (iha) by the denizens of this world.

Nityaapoorvam points to yet another special excellence of the Lord. Ever new and ever fresh, He never becomes stale and so every moment’s enjoyment is but a prelude to the next moment’s enjoyment. There is no satiation, though there is immense satisfaction. Though He is a Puraana-purusha, old personality, He is ever fresh. Koorattalvaan sings about this as "Sadaataatwatvepi tadaatanatvavat" (though ever existing, fresh like one just come into existence). Desika has cryptically put it here as "Nityaapoorvam." Aporvam is what was not before. Eternally the Lord is capable of being enjoyed as one who was never before, but has just come into being freshly just now. The Alvar’s expression of this sentiment is contained in the following words अतः न वायुवर्यात मन्त्रत्व प्रवतन्ति (from time to time, ever and anon; my unsatiating nectar). The nearest Sanskrit word to Aaraavamudam is "aasechanaka,"—ever charming, always drenching you in enjoyment. That is Nityaapoorva.

The Kritinah or the blessed ones who are the recipients of Daya Devi’s favour are thus enabled to enjoy in Anjanaadri (Tirumala) the bliss of the celestials.

"Anjanaadrau-nidhim-iva-nirvisanti—This reminds us of another Upanishad which describes the great Lord as a Nidhi or Treasure.
concealed underneath a place over which one walks frequently without ever being able to visualise it. It is believed that some rare anjana (black paste known as collyrium used to adorn the eyes) enables one to discover such hidden treasures. Here we have an Anjanaadri,—a whole hill of such anjana, and no wonder people get that anjana by Daya’s grace and discover the great nidhi or treasure that is Parabrahman in the form of Lord Srinivasa. The Divya Marga Vigraha of Lord Srinivasa is the anjana that helps one to discover and fully comprehend the Divyaatmasvaroopa of that great Lord. This idea of the Archa form acting as an aid to the discovery and realisation of the svaroopa or nature of the Lord, which even the sutris describe as ununderstandable in several places, is dealt with by Desika in sloka 28 of his Varadaraja Panchasat, where the same simile regarding nidhi and anjana is also employed.

This and the previous sloka have postulated Parabrahman as having a form and as having attributes, and as capable of being enjoyed,—a thorough contrast to the Brahman of the Advaitins, which is nameless, formless, and attributeless in the ultimate, though on the vyavaharic plane names and forms and attributes are conceded to that Brahman itself.

Desika also shows here what true Jeevanmukti or the realisation of the highest mokshananda is. Though that term is employed only by the Advaitins to describe the state of a released soul before he sheds his body, the full meaning of the term is realised only by realising the state of great souls like Nammalvar who have put themselves in tune with the great God. By attunement to His will and at-one-ment with Him they become muktas even while living on this earth. No wonder therefore that the Alvars never made much of ascending to Heaven, as they made this world itself the highest Heaven by co-ordinating their karanas in enjoyment of Him. And Desika, true follower of the Alvar’s cult as he is, boldly swore that He had no desire, speaking for himself, to go to Vaikunta. ‘Satyam sape Vaaranasailanaatha! Vaikuntavaasepi na me abhilashah’. That is in Varadaraja Panchasat. He is going to wind up this Stotra by praying to Daya Devi to confer on him mokshananda here itself. That is in the hundredth sloka of this stotra.
Devi Anukampa! Having extracted the excellent essence from the big ocean-like Srinivasa, you shine like an array of clouds on the top of Simhachala (another name for Tirumala) and with the idea of gladdening the entire Universe you shower at proper times torrential rains in the shape of cool and beneficent qualities like suseelaya.

Having postulated the svaroopa, roopa, guna etc., of the Highest which is at once the Absolute of Philosophy and the God of Religion, Desika proceeds to show how amongst those high and sublime aspects Daya or Mercy is really of the essence of that Being. In one sense, the glory, grandeur and sublimity of the Lord induces in His devotees a sense of frustration caused by the thought of their own lowliness as contrasted with His greatness. Very frequently one is apt to exclaim सूर्य सर्वोपरिः परमेल (Who is He and what am I?) My smallness is in direct proportion to His greatness. How can I ever hope to reach Him? This heart-rending wail has risen from many a devout heart. But the ever-kind Lord does not allow His devotees to be seized by this sort of panic. He cleverly conceals from them His paratva or transcendent glory and attracts them by His suseelaya, saulabhya, vatsalya and similar qualities. This becomes possible for the Lord only because He is a Dayaavaan a compassionate and merciful Person. Desika very artistically describes in this sloka how Daya is the quintessence of Bhagavat-svarupa, and how Daya enables us to enjoy the qualities like suseelaya that make for the redemption of human souls.

The sloka starts with the word "saaram" meaning essence. Lord Srinivasa is like the vast and expansive sea, deep and fearful. Like the clouds that plunge into that sea, extract fresh water therefrom, rise aloft into space and hang about the crests of mountains, Dayadevi, who is here likened to such a cloud, extracts the essence.
of Srinivasa, rises up into space and stations herself in Simhachala. *Mrigapati* means the king of animals and therefore refers to a lion. Simhachala is one of the names of the sacred Tirumala Hill.

*Kaalika* is a multitude of rain-laden clouds, and gets that name because of the dark colour. The analogy is intended to suggest that while the water in the sea, however plenty, is unfit for use and consumption, the waters that come from the clouds which drank of that very sea are veritably life-giving. In the upamaya the suggestion is that Daya extracts the best essence of the Parabrahmasvaroopaa and showers the same on us. This essence or *saaram* is referred to as *kamapi saaram*, a great and wonderful essence. If the ocean of Srinivasa is immense, the essence derived therefrom by Daya is *kamapi*—indescribably great.

That only clouds containing water in large quantities will be dark is shown by the words “ghanarasavatee” and “kaalikaa.” This cloud of Daya rains and pours in plenty only at the proper seasons,—kaale kaale,—and thereby pleases the cosmos,—visvam aapyaayantee.

What is it that Daya rains upon men and women of the land? The clouds pour cool water by raining. Dayadevi rains Srinivasa’s cool and auspicious qualities in shoals. Before Daya blesses us with all those great and auspicious qualities of the Lord, she first manifests herself to us, even like the dark cloud that gladdens by gathering aloft in the sky promising a down pour of rain.

Dayadevi has been likened before to the tree, to a boat and so on. Here she is likened to a cloud. As the stotra proceeds we shall see her being likened to several other objects such as the Ganges, the Yamuna, and the Sarasvati and so on. The expression “ksharati sadgunaahgam” (pours good qualities) once again emphasises the supremacy of Daya among the gunaas of the Lord. One may safely assert that this is the central theme of Dayasataka.

भीमे नित्तयं भवज्ञतिनिधौ मन्ति |
मानवार्थी ब्रह्मगिरिपरित्स्तवनिदेशान्यकुड़के ।
प्रज्ञाधारं प्रकटितंहतं मूर्तभावैन जुष्ट |
शाल्लस्यैः सुमागमनम् शाख्तं शाख्पणिचार || (46)
For rescuing human beings who are ever sinking in the fearful ocean of samsara, Lord Srinivasa, at your behest, extends the faultless and eternal helping-hand of Saastra, whose essence is wisdom, which is by nature great, which is associated with the pranava, and which is lovely on account of the several branches (scriptures). (Note the absence of any address as Daye, Karune etc.)

After having described the nature of 'sreyos,' the highest bliss which is Parabrahman in the form of Srinivasa, Vedanta Desika goes on to deal with the other part of the theme viz., taddhatauta in the second half of this deced which begins with this sloka.

Like the trained elephant which affords all aid for the mahout to get upon it, the Lord furnishes to us the means to attain Him. The first of such help is Saastrapradaana or the promulgation of the Saastras. Readers will remember how in sloka 18 ante it was pointed out that Saastras are given to us like lamps to dispel the darkness of our ignorance. In this sloka the poet adverts to the same topic to indicate the inner purpose of the Saastras. Samaanya Saastras were the Subject of that sloka, whereas here the Visesha Saastras are indicated.

The purpose of creation is to afford us an opportunity for redeeming ourselves from samsara; it is here pointed out how the saastras help in that process of redemption. They act like the hand proffered to lift a man sinking in water. Here the upama is worked into fine details as is usual with the poet. Mortals sinking in the vast and terrific ocean of samasara are referred to as being helped out of it by the proffered hand of the Lord which is Saastra or Veda. The hand is beautiful, long, stout at the root (shoulders) and having charming branches in the shape of fingers. In addition, the hand is accustomed to help and so does not possess the fault of unhelpfulness. It is also eternal. Applying those same words to the Saastras which are the upameya in the Upama, the Saastras are said to be pragnaasaaram—having wisdom as their essence. They are moolabhaagena Jushtam—connected with Pranava, which in turn is (prakriti-mahataa). great and glorious by its root-letter
Just as the hand is beautiful because of its fingers, the Sastra are charming because of their several saakhaas or branches (traditional recensions). Sastraas are also anagha (faultless) and saasvata (eternal).

Who is it that proffers this helping hand of the Sastraas to beings sinking in samsaara? It is Vrishagiripati, Lord Srinivasa. And He does so impelled by Daya, as shown by the words tvan-nidesaat (by your command). Dayadevi directs the Lord to go to the help of suffering humanity and He does so by extending His hand to lift them up, thereby furnishing to them aalambam or support. A kuraavalambha is thus the subject-matter of this sloka.

Incidentally it may be noticed that this sloka does not contain any word referring to Daya by name. This sloka has to be taken with the next one for reasons which we shall set out there.

Vidvat-sevaa-katakanikahsaihi veetapankaasayaanaam
Padmaakaantaaha pranayati Daye! darpanam te Svasaastram
Leeladakshaam tvadanavasare laalayan vipralipsaam
Maayaasaastraanyapi samayitim tvatprapannaprasteepaan

Daya Devi! Lord Srinivasa, the Consort of Padma, promulgates two kinds of sastraas. One of them which He promulgates (in association with you) serves as a mirror to you and acts for the benefit of the pure-minded persons who have eschewed sinful thoughts by constant and intimate contact with the truly learned. It is His own Saastra (Sva-sastra). In your absence, however, fondling the desire to deceive induced by His sportive instinct, He produces MOHA-SAASTRAS for putting down the foes of your votaries.

After dealing with Saastra-pradaana generally in the previous sloka, in the present sloka the poet refers to the Pancharatra saastra and the mohasaastras both of which have been promulgated by the Lord, and points out the difference between them. Desika has established the validity and supremacy of the Pancharatrasastra also known as Bhagavat-sastra, following his illustrious
predecessor Ramanuja, who established its authoritativeness in the Sri Bhashya. Desika has written a treatise called *Pancharatraraksha*. In the opening sloka of Yatiraja Saptati he refers to the Lord as "Vaktaa pancharaatrasya yas-svayam" (వక్త పంచరాష్ట్రశ్రయుం యాస్-స్వయం). The words *Svasastrum* in this sloka must therefore be taken as referring to this paancharatra Saastra. Not only is it His own Saastra, but it reflects the glory and grandeur of Dayadevi and therefore is like a mirror (darpana) to her. This Saastra is devoted exclusively to the glory of Lord Srinivasa and it is stated here by Desika that it has been promulgated solely for the benefit of the pure-minded persons in whose hearts there is no place for sin. They are described as vectapankaasayaahaa (Persons with minds cleansed of sin). Panka is mud and is indicative of sin and ignorance. How that mud is removed is explained by the phrase ‘vidvatsoakatakanikashaihi.’ Kataka is the clearing-nut which is used for making water clear. It is known as *qingal* in Tamil. The kataka that effects the removal of mud and dirt in the hearts of men is referred to as ‘vidvatsevaa’ hero. It means the worship of vidvans (the learned men) who have acquired true knowledge. ‘nikasha’ means a whetstone. Kataka-nikashaihi means by whetting or rubbing of the clearing nut. Desika points out that the surest way of dispelling ignorance from one’s mind is to closely associate with, and follow in the footsteps of, the truly learned men.

_Darpanam te—_By referring to this Saastra as Dayadevi’s darpana (mirror), Desika emphasises the fact that it is only this saastra that fully reflects Daya Devi. The Saastras referred to in the previous sloka are also Daya-karya or the work of Daya. But Daya is seen to fulfil herself only in the Pancharatra Saastra. Referring to Ramanuja’s great works, Desika sings in his Yatiraja Saptati “Lakshmeeakanta-spathika-mukuro Lakshmanaaryopadesaha” (యతిరాయశ్చాం సంస్మరించి లక్ష్మీ ఎక్కంతం-స్పతికం-ముక్రు-లక్ష్మీార్యోప-పిదానం: Mukura is mirror and Ramanuja’s works are said to be the mirror reflecting truly the glory of Lakshmikanta (Srinivasa). It is only when Srinivasa looks into that mirror that He can see Himself as He is. The idea evidently is that His face and form get distorted out of recognition in other Siddhantas. Similarly the greatness of Daya devi is fully seen only in the Pancharatra Saastra.

There is another set of sastras that the Lord has promulgated as Kapila, Buddha and so on, postulating untrue doctrines opposed
to the spirit of the Vedas. They are referred to here as Maya or Mohasastraas (false or deceiving saastras). How the Lord comes to be the promulgator of those saastras also is mentioned in the latter half of the sloka. The Lord, it is stated, has two wives or Consorts. (Mithah-Kalahaa-Kalpanaa-Vishnavaa-vi-Leea-Daya-Parigraphana - Sankalpa Suryodaya I–67). One is Daya and the others is Leela. Daya is grace and Leela is sport. Behind Daya’s back and in the presence of Leela the Lord gives Himself up to Vipralipsa or desire to deceive. In that mood He promulgates the Maya saastras. This is the gist of the second half of the sloka. But even here the Lord’s protecting instinct is perceived. For, the Mohasastraas, only result in putting down the foes of Daya’s votaries, by enticing those foes away from the field of activity of the followers of Daya. That way, the devotees of the Lord are left alone to pursue the path of saranaagati in peace, and attain the highest bliss.

‘Api samayitum’—‘Api damayitum’ is a different reading. The meaning is the same.

\[
\begin{align*}
\text{Daivaat praatpe Vrishagiritatam dehini tvan-nidaanaat} \\
\text{‘Swamin! Paahit’ ityasavasavachane vindati svaapam anyam} \\
\text{Devas-Sreemaan disati Karune! drishtim ichhan tvadeeyaam} \\
\text{Udghaatena sastiparishadaam uttarena aabhimukhyam} \\
\end{align*}
\]

Devii Karuna! When a human being, as a result of casual good deeds done by him by your help, reaches the slope of the Tirumala Hill (by your help) happens to breathe his last, uttering (by your help) while in a state of mental stupor, the words ‘O Lord protect me,’—the great God, who is Sriaman, anxious to secure your (approving) glances, confers his favourable-ness (or presence) uttering, by way of reply the word (Om) which occurs at the commencement of all the Vedas.

The sentiment given expression to in Sloka 27 above is again dealt with here but in a different manner. It was stated there that those who have taken residence on the sacred Hill obtain the grace of Daya by the very fact of their residence there, and that when
they are *in extremis* Daya gently reminds the Lord about them. Here reference is made to a casual visitor who reaches the slopes of the Hill by a stroke of good luck caused by Dayadevi, ever-watchful of human interests, and happens to die there. Daya makes him utter the words ‘svamin, paahi.’ (My Lord! protect). The words are not uttered willingly or even consciously. It is an ‘avasavachana’—a word uttered in spite of himself. To such a man who dies with those words on his lips, the Lord extends His favour.

‘Aabhimukhyam’ denotes presence as also a favourable attitude. The Lord who confers that aabhimukhya is referred to by two expressions ‘devaha’ and ‘Srimaan.’ Devaha means a shining God. He is a Sriman—eternally associated with Sri. It is as Sriman He confers *aabhimukhyam* upon His votaries.

Why does He do so? "Tvadeeyaan drishtim ichchhan,"—anxious to secure your (approving) looks. The desire on the part of Srinivasa to fulfil Daya’s desires, do her behests, obey her commands, has been referred to in several places in this stotra and is re-stated here in a nice way. The whole world is anxious to secure the Lord’s glances. The greatest men have been shown to long for some sort of life on the Tirumala Hill in order to be the recipient of a single kataaksha from those lovely and loving eyes (sloka 42). That Lord, in turn, is anxious to secure the loving glances of His consort Dayadevi. He likes it. He takes a pleasure in it. This is indicated by the use of the word ‘devaha’—the sportful person. At the same time He is also Sriman. That is to say, Lakshmi also likes the Lord to render such help to human beings and become the recipient of Daya’s approval as indicated by her looks.

In the Saranaagati Deepika, Desika prays to the Lord to make him a fit receptacle for the Lord’s bounty and the Lord is requested thereby to qualify Himself for being the object of Lakshmi’s loving glances.

How the Lord gives expression to His aabhimukhyam is set out in the last *paada*. He promises succour to the dying man who has called for His protection, by saying ‘Yes.’ The sacred word ‘*Om*’ also means ‘Yes,’ and expresses assent. *Om* is also the *pranava*. Here Desika indulges in a very round about expression to indicate *Om*. Instead of referring to that single letter as such,
it has said that the Lord confers aabhimukhyam by replying with the word “which constitutes the beginning of the Vedas.” That word undoubtedly is pranava. There must be a purpose with which Desika refers to Om in this manner. The Lord’s assent to the dying man’s desire for protection is backed up by all the Vedas. If His ॐ (yes) turns out to be false, it tantamounts to all the Vedas becoming false and useless. उदात्त is beginning. Sruti-varishad is the synod of the Vedas.

The purport of this sloka is that Dayadevi brings about a situation where the Lord Himself with His consort is ready to assure human beings of His protection. This is a step much in advance of the Sastrapradana, promulgation of the sastra, referred to in the previous two slokas.

अथ:सुति सक्त्रसि दये संमता यः सदौ ते
शीतोदारामध्मत जन: श्रीविवास्स दृष्टिः ।
देवालीगंधमायणां देहस्तवेत्वा विनमन्
वन्यानुसूको बलिमिरनव: पूर्वते तत्परात्: ॥ (४८)

sreyas-sootim sakrī api Daye! sammataam pas-sakheem te
seetodaaraam alabhata janas-Sreenivaasasya drishtim:
Devadeenaain ayam amrinaatam dehavrepi vindun
bandhaamekto balibhir-anaghaahi pooryate tat prayuktathi ॥ (49).

Dayadevi! That being who obtains at least once the katakaSHA
f Srinivasa, which yields (causes) beatitude, which is cool and bounteous, and which is your PRIYA-SAKHI (very dear friend), gets relieved of all debts which he owed to the devas and others, even while connected with the body; and on his release from bondage (samsara) is worshipped by those very devas and others who load him with offerings in the shape of faultless oblations.

The opening word of this sloka “sreyas-sootim” indicates the topic dealt with in this decad. The central idea of this sloka is that the Lord’s benign kataksha is the cause of one’s attaining reyas (beatitude). That kataksha is seeta (cool) and therefore calculated to banish all taapa (heat). It is talaara (generous) and is Daya’s sammataa sakhee (chosen friend and companion). The intimacy between the Lord’s kataksha and Daya is once again emphasised. (See commentary on sloka 42).
The recipient of that kataaksha gets released from the three-fold debts with which everyone is said to be born, viz., debts due to the sages, the gods, and the manes of the ancestors. This state of relief from indebtedness is attained by him even when his connection with the body continues. When that connection ceases the position gets reversed. The very devas etc., who were propitiated by that being begin to propitiate him during his ascent to heaven. bandhaat muktaha—released from all bondage. balibhihi—by those oblations proffered by the devas etc. The word ‘anaghaihi’ meaning blemishless used in connection with balibhihi (oblations) is intended to emphasise the fact that the offering is spontaneous and voluntary and not in expectation of repayment in one form or another. Pooryate—is filled with. Being the recipient of the Lord’s divyakataaksha is thus shown to make all the difference in the status of a man. His indebtedness is wiped out; he becomes free from all liability. Not only that, but the very persons whom he served before begin to serve him.

In sloka 20 above, jaayamaana kataksha was referred to. That is the kataaksha received by a being at the time of his birth. It was pointed out there that he develops a desire for moksha which is fulfilled without much effort on his part. Pursuing the same topic here the poet points out a very important stage in the progress of that soul blessed with jaayamaana kataksha. The next sloka develops this idea.

दिव्यापांगम दिसापि येशु सदेशिकामाम
क्षिमं पापा वृषगिरिपिति क्षत्रन्वादवस्ते ।
विश्वाचार्य विकिषिकिसुसा: स्वाविकारोपहुँ:।
मन्ये माता जड़ एर्य छुटे वस्तका मात्रेशे घम ॥ (५०)

Divyaapangam disapi Karune! yeshu saddesikatma
kshipram praaptaa Vrishagiripatim Kshatravadhdayaste
Viswaacharyaavidhisivamukhaas-svaadhikaaroparuddhaha
manye maataa jada iiva sute vatsalaas maadrise tvam

(50).

Devi Karuna! Those—Kshatrabandhu and others,—on whom you, in the form of a good Acharya, bestow divine glances, attain Lord Srivivasa very quickly, while Brahma, Siva and other world-teachers are bound down by their office (position). I therefore think that, like a mother towards her dull-witted son, you are specially affectionate towards people like me.
In sloka 48, Daya’s *drishti* (glance) was referred to. In sloka 49 Lord Srinivasa’s *drishti* was mentioned. In this sloka Divya-apaanga (divine glance) has been very deftly used in such a way as to be capable of being interpreted as Lord’s apaanga or as Daya’s apaanga, though both really are one. This kataaksha—be it the Lord’s or Daya’s—is bestowed by Dayadevi who assumes the form of a *Sat Desika*, a good and pure Acharya, and bestows on us her beneficent glances (or secures to us the Lord’s kataaksha). It has been said that the Lord’s good will is one of the causes that secure to us Acharya-praapti (contact with an Acharya). Acharya-praapti is a *sine qua non* for obtaining moksha. There is a famous Purana sloka which says that sinners like Kshatrabandhu, as well as meritorious men like Pundarika, obtained moksha only by having an acharya.

"पापिष्ठः क्षत्रवंशदुः पुण्डरीकः हस्तम् पुरुषस्यतः ।
आचार्यमुपवत्रा मुखौ तदनाचार्यवान् सहेतः "

So Acharya-praapti is a hetu (cause) for sreyas (bliss). This is the last of the causes that contribute to one’s attainment of bliss referred to in this decad.

In the next decad Desika is going to deal with *sramaanagati* (surrender). As a prelude to it, one of the very essential concomitants thereof, viz., Acharya Sambandha is spoken about here. As the Purana sloka quoted above says, every one has to become an ‘Aacharyavaan’—possessed of an Acharya, before attaining moksha. The Upanishad mantra also is to the same effect—Acharyavaan purusho veda आचार्यवान् पुरुषो वेदः (Only that man who has an Acharya knows). The importance of the sentiment contained in this sloka cannot be overestimated.

Whatever the Lord does for the benefit of humanity is attributed to Daya as being her work.

साह्यातः नारायणो देतः कुलः मयःवः तनुम् ।
धमानं उद्धरिते श्रोकलू काहृत्यतु शक्षपाणिनः "

(Taking the human form (of an Acharya) the Lord out of mercy rescues sinking humanity by proffering the hand of saastra). This deals with the Lord’s assumption of Acharya-roopa or form. The word ‘*Kaarunyaat*’ in this sloka indicates that this is an act of
Daya. And that is why Daya is here said to have taken the form of an Acharya (Desikaatmaa).

Those who are the recipients of the ‘Divyaapaanga’ attain Lord Srinivasa quickly (kshipram). The reference to Kshatrabandhu shows that the poet is thinking of the sloka extracted above and is drawing our attention to the importance of Acharya-sambandha, by which even great sinners are capable of attaining beatitude. (Kshatrabandhu was a great sinner, but had the good fortune to come into contact with a sage who took pity on him and became his Acharya, weaned him from his sinfulness, and ultimately secured for him everlasting bliss).

This benefit which Daya secures to us is sought to be contrasted with the plight of great beings like Brahma, Siva and so on, who as a result of their meritorious actions (satkarma) hold high posts and act as world-acharyas, jagatgurus. They are tied down to their posts and do not get release. They are themselves holding acharya-posts. The poet appears to suggest here that while acharyas continue in bondage, those who rely on acharyas get released.

Thinking of this difference, Desika exultingly thinks of the measure of protection extended to us and says that Daya Devi like all mothers is more concerned with the welfare and well-being of deficient and mentally incapacitated children than with those of the clever and capable. A mother is fond of all her children, but when one of them is unable to take care of itself, her concern for that child makes her ever think of it and help it in all ways to be safe and happy. So too Daya Devi the mother of all chetanas, is more concerned with the welfare of persons like us unable to take care of ourselves and who are helpless in the extreme. This helplessness or kaarpanya is what earns for us speedy release, and the next deced with Saranaagati as its topic starts with the words ‘atikripana’ meaning exceedingly wretched and helpless.
THIS decad is the centre of this stotra. There are five decades proceeding it and four full decades and eight extra slokas following it. It undoubtedly enshrines the central theme of the Daya Sataka viz., Saranaagati. This doctrine, one may say without fear of contradiction, is Vedanta Desika’s gift to world-thought. Earlier Acharyas had adopted Saranaagati as a direct means for the attainment of Mukti. But they had all left it to Desika to scientifically systematize it and propound it to the world as a sakshat-mokshopaaya, a direct means for moksha. From Svetasvatara Upanishad which said “Mumukshur vai saranam aham prapadye,” through Nammalwar who said ईश्वराया मातृभूतो तु मे ते सुखभोगम्, to Ramanuja who gave to us the Saranagati Gadyam, it was all anushtaana or practice. It was Desika who first synthesised the several relevant texts and laid down in and by his numerous works that Prapatti or Saranaagati is an independent and self-sufficient upaya or means. For that reason he is known as गौरवक्षम जीवनमाधि ‘Prapadana-kalaa-janma-jaladhih’ and अलंकारान्तोष्ण्यं वस्तु सरस्वतीदिवानं. That doctrine is the topic of this decad. Prapadana-sulabhatha (सुलभथा) of the Lord is the subject of the sixth pattu नारदक of Tiruvoimozhi.

The metre employed for this decad is ‘Nardatuka.’ There are seventeen syllables to a paada in this also. Suka-brahmam adopted this metre while singing the Sruti Geeta.
Dayadevi! Even the most wretched and helpless being, by resorting to you who are like a beautiful; and at the same time strong and righteous; bridge-way, quickly crosses the ocean of samsara full of innumerable huge and mighty wave-groups, and attains eternal wealth in the city of Lord Srinivasa’s Feet.

Note how the sloka begins with atikripa and ends with ‘nityadhanee.’ This change from dire distress to undiminishing wealth is what Daya alone can bring about.

Asithila is unbreakable, unslackening. Asithila dharma is Saranagati dharma, as defined by Valmiki through Sitadevi in the words ‘Viditassahi Dharmagnyaha Saranagata Vatsalaha’ viduttamangha tharma: sharanagnysalk: equating dharma with saranaagata-vaatsalya. Setu is bridge or dam across water. Here Daya is likened to a bridge across the ocean of Samsara and even a very insignificant man can use the bridge and the pathway (padavee) provided by it to cross over. The ‘amita’ (countless) and ‘maha’ (big and mighty) ‘oormijaala’ (wave-groups) tossing in the ocean do not affect him in any manner, as he uses a safe bridge far above the waves to cross over. The words ‘amitamahormijaalam’ reminds us of ‘madanapavanoddhootamahormimala’ of King Kulasekhara in the Mukundamaala.

Once he goes to the other side, what is it he sees? The great and glorious lotus-foot of Lord Srinivasa which shine like a spacious and glorious city—padapattana. Pada: is foot and pattana is city. Vedanta Desika who is known for his outstanding vairagya, as much as for his great gnana, shunned towns and cities. But there are two towns to reach which, and reside in which, he had great longing. One is Vrischaachalesa-padapattana; and the other is yati-chakravarti-pada-padma-pattana. The extra word ‘padma’ used in the case of Sri Bhashyakara speaks for itself. Desika’s Srinivasa Bhakti is excelled only by Desika’s Ramanuja-bhakti.

Nityadhanee—eternally rich man. No more the vicissitudes of fortune making a person a millionaire today and a pauper tomorrow,—but ever safe and secure at the feet of the Lord (Srinivasa) The man who has reached that place through saranaagati is there—
after rich for ever and ever. By his good fortune which made him resort to Daya as his saviour, he becomes the possessor of a vast and undiminishing fortune.

*ruchira* meaning lovely and charming indicates the attractiveness of saranaaga:i-marga as contrasted with the other paths which are difficult and troublesome. The words *adhigamya* and *atilanghya* are very significant. Reaching Daya means and involves crossing the samsaric ocean.

*achiraat*—in no time. It is another very significant expression. Because it is only a prapanna that quickly attains mukti, whereas all the other upaasakaas following the karmayoga gnanayoga and bhaktiyoga paths have to abide their time.

(52)

\[
\text{Abhimukhabhaavasampaadabhisambhavinaam bhavinaam} \\
\text{kvachidupalakshitaa kvachid abhanguragoodhagatithi} \\
\text{Vimalarasaavaha Vrishagireesadayel bhavatee} \\
\text{sapadi Sarasvateevo samayati agham apratigham.}
\]

O Daya of Vrishagirinatha! Like the Sarasvati river, with its course visible in some places, and invisible—yet unbroken—in other places, and with pure rasa (water) you quickly destroy by your flow the irremovable sins of those wallowing in samsara, who possess that rare wealth of being favourably inclined towards you.

The previous sloka ended with a reference to dhana, riches. This sloka starts with a sampath or wealth. It is *abhimukhabhaavasampaath*, the wealth of *aabhimukhya* towards Daya. Though Daya is there ever ready to come to the rescue of the weak and the helpless, people do not easily take to her. Some, however, have the good fortune to adopt an attitude of aabhimukhya, a favourable and favour-soliciting disposition towards Daya. That is referred to here as a sampath or wealth.

The sloka is couched in the form of a slesha for Daya and the river Saraswati. Saraswati is one of the three rivers that
contribute to the Triveni or confluence of three rivers. But unlike the other two—the Ganges and the Yamuna—it is not visible at the place of sangama or union. It is antarvahini, flowing underground. The river is therefore referred to here as having a visible flow in places and an invisible underground current in other places. Even where the current is gooseha (hidden), it is abhangura (unimpeded). It bears pure and pellucid water—vimalarasaavahaa. Rasa is water. And it has the power of banishing unpardonable sins of those mortals who think of it fervently. It destroys sins by mere aabhimukhya or fervent and faithful attitude towards its purifying powers even without a bath in its waters.

So too Daya. Her flow is also visible to some and on some occasions, and invisible and hidden to others and on other occasions; but ever and anon she flows unimpeded and without obstacles. She invariably bears vimalarasa, pure and faultless affection and friendship towards her votaries. And in respect of those who put themselves in an attitude of fervour and faith in regard to her she wipes out their sins which are otherwise apratigha (unassailable)

For 'bhavatee' there is another reading 'vahasi' meaning you flow.

'Sapadi' means quickly, at once. The moment one looks up to Daya for protection, immediately she rushes to his rescue and quells his sins and defections which are obstacles to his progress. Note the word 'achiraat' in the previous sloka.

Sriaman V. V. Srinivasa Iyengar who was a literary artist of a very high order, in addition to being a great Desika-bhakta, very beautifully suggested that the Sarasvatee referred to in this sloka will take in not only the river Sarasvati, but also Yateesvara-sarasvatee, or the utterances of the great Yatiraja, Ramanuja. This idea has thrilled several scholars and pandits deeply learned in the Sri Bhashya. Every epithet in this sloka fits in with that great and immortal work as it does with the river and with Daya.

अधि कहे जनसा तुहं नृस्म्याविबृद्ध्वषणता-
मधि कमलासनलवपि धाम कृष्णदिपते: ।
तत्रतत्तवशोधु नु ते वितिति:
प्रहितकर्मणा परिप्रेक्षितमेक्षिती ॥ (३३)
Dayaa Satakam

Api Karune! janasya Tarunenduvibhooshanataam
api Kamalasanuvram api dhaama Vrischaadripatehe;
Taratamataavasena tanute nantu te vitatiti
parahitavarsha mantra paripachelimakelimatee."

(53)

Karumadevi! By spreading yourself out sportfully with the sole purpose of bringing about the welfare of others, you confer upon people either the status of Paramasiva adorned with the young moon, or the position of being a Kamalaasana (Brahma) or Paramapada of Lord Sriavasasa according to the well-marked difference noticeable in them.

This sloka deals with sarva-phala-pradatva (the capacity to bestow all desired fruits) of Daya to those who resort to her for the realisations of their desires. Contrasting the sentiment contained in this sloka with that in slokas 41 and 42 above, one must be surprised at Desika dealing with the aspect emphasised in this sloka, viz., that Dayadevi helps one to attain Brahma or Rudrapada. But Desika has to postulate the efficacy of saranagati as a means to all desired ends for persons who are not qualified to obtain the same by normal means. One of the most important pramaanas (authority) in favour of saranagati as a potent upaya is the charama sloka of the Bhagavad Gita. It is from that sloka among others that Desika derives authority for the efficacy of Saranagati. Desika has summed up the meaning of that sloka in the following kaarika which occurs in Srimad Rahasyatrayasara:

"चुङ्कुरहे शेषेष:  थेन  थेने प्रहेतुन; ।
सस:  तवाहिनेवेति  चरमस्तोऽ  सहमिहः ।।"

From this it is clear that with whatever end in view one resorts to Prapaiti or saranagati due to one's inability to secure the same by the prescribed means, the Lord fulfils his desire by substituting Himself as the Siddhopaya in the place of the prescribed means. Thus saranagati is a means not only for mukti but for all proper ends. If therefore a person fixes his mind upon the greatness of Mahadeva and desires to attain that position, Dayadevi helps him to realise that desire. Her very form (varshma) is "parahita." (Vide sloka 26 above). So too in regard to the position of Chaturmukha Brahma or Sri Vaikuntha of Lord Srinivasa. The spread of Daya knows no limitations. The word Vitati meaning spread reminds us of the likening of Daya to the river Saraswati and to similar...
comparisons with the other rivers to follow. The word ‘keli’ means sport or pastime. Daya’s sport lies in conferring hita on others, (parahita). That the hita or good varies from person to person; and from stage to stage, in the same person; is indicated by the use of the word ‘taratamatavasena,—according to difference.

It must be noted how Desika refers to Siva and Brahma. Siva is described as ‘Taranunduvibhushana’ (a lovable person adorned by the crescent moon). So too Brahma is referred to as ‘kamaalasa—sana’ (the one with the lotus-seat). Not only is there a total absence of any want of respect towards those high personages, but they are also described in attractive and sweet language.

ध्रिताभुवनाः दये! त्रिविषयायुक्ताताराः

Vrishagirināthaapadapurājirmanbhavate bhavate

Adviditvaibhavaapti Surasindhurivaatamute

sakrit avagahamaanam apadaapam apaapam api.

Dayadevil Like the Sura-sindhu, divine river, you support (protect) the whole world; you have also a threefold flow; you also embrace the feet of Vrishagirinatha; even if your greatness is not understood you make a person who immerses (takes refuge) in you relieved from heat and sin.

Having likened Daya to the river Sarasvati in the previous sloka but one, the poet proceeds to compare Daya with Ganga and also the Yamuna. This sloka and the next have been interpreted by every commentator as referring to the Ganga only. Without any disrespect to those commentators I shall take leave to point out that either this or the next must refer to the Yamuna. It is not Desika’s genius to refer to only some of a group. The Ganga, the Yamuna and the Sarasvati are a well-known trio. Further it is very rarely, if ever, that Desika repeats the same sentiment in the same manner in successive slokas. Scrutinising the words employed in this and the next sloka from this view point, I have come to the conclusion that in this sloka Yamuna is referred to and not Ganga. But before that I shall give the meaning of
the words as referring to the Ganga. The three attributes common to Daya and the Ganga are: 1. Dritabhuavanaa (धृतभूवना) 2. Trividhagatyanukoolataara (त्रिविधगत्यानुकूलतारा) and 3. Vrisha-girinaathapaadaparirambhavatee (वृषगिरिनाथपादपरिरंभवती) Dhritabhuvanaa when applied to the Ganga mean: carrying water. (Bhuvana means water). Applied to Daya it means protecting the world (bhuvana meaning the world). Trividhagatyanukoolataaraa means favourable for the threfold flow—meaning flowing in three regions—the sky, the earth and the paatala. In regard to Daya it means helpful in regard to the three fold pursuits—aivarya, kaivalya and moksha. Daya helps an aivaryakama (a seeker after wealth), a kaivalyarthi (he who runs after kaivalya or the enjoyment of the individual soul alone as distinguished from the paramatma), and the Moksharthi (seeker after bliss). This is another form of Daya’s sarvaphalapratavatva (capacity to confer all desired fruits).

The Ganga flows from the feet of the Lord and is referred to here as embracing it. Dayadevi similarly takes her origin from Lord Srinivasa’s paadaa. (vide Rooda-Vrishachalapateh-pande, sloka 18 above).

In the second half of this sloka it is pointed out that a person who takes a plunge into the fountain of Daya as much as a person who takes a dip in the Ganga, though he may not be aware of the greatness and glory of Daya or Ganga, gets rid of (heat) ताप and प्रेष (sin). That one plunge is sufficient is indicated by sakrit avagaaha.

A knowledge of the greatness of the Ganga in regard to its purifying effect is not necessary for the bather, for even without that, by bathing in the Ganga the person feels relieved from a sense of heat and gets cleansed of sins. So too in the case of Daya though we cannot fully understand her mahimaa (greatness) still if we take refuge in her, she makes us free from the taapatraya and free from all our sins. Fire will not fail to singe the hand that touches it because it is not known to be fire.

Let me now respectfully place before the reader the interpretation of the words which will make the sloka refer to Yamuna. Without the Yamuna the Triveni will not be complete. The three-fold flow must be taken to mean the flow of the rivers needed to constitute a Triveni. The attribute ‘paadaparirambhavatee’
seems to be far more apt if it is taken with the Yamuna than with the Ganga. ‘Pariramba’ is embrace. The Ganga took its origin from the toe of the Lord, but it has nowhere been said that the waters of the Ganga embraced the Lord’s foot; whereas the Yamuna is well-known for having frequently embraced the feet of the Lord when He came down as Sri Krishna. When Sri Krishna was carried by His father Vasudeva from Muttra to Gokula, the waters of the Yamuna are said to have risen up and embraced the feet of the infant Krishna before permitting Vasudeva to cross it. On the numerous occasions on which Lord Krishna had jalakreada in the Yamuna with the Gopis, her waters lovingly embraced the divine and lovely feet of Krishna. It was because of this Goda refers to the Yamuna as यमुना यमुनेर उपवस। This attribute in this sloka seems to indicate, beyond doubt, that the Yamuna is in the poet’s contemplation. Nor is there anything against this interpretation in the third paada where the word ‘surasindhu’ occurs. Probably there is a suggestion (dhvani) here that the Yamuna is a river whose glory is not (as) well-known (as the Ganga’s). Surasindhu may well refer to any holy river not necessarily the Ganga. Desika has sung in one place of the Sarasvati having the Yamuna’s status (Krishnaanwayena dadhateem Yamunaanubhaavam……… Sarasevateem—Godastutii). कण्ठणन्त्रः वहनस्म सरस्वति सरस्वती। वणादिव कण्ठस्य सरस्वतीस्य तिष्ठे। He is quite capable of singing of the Ganga also as Yamuna. I submit these considerations for what they are worth.

नियमसमाधिता निर्विद्वैलोकसुनितीर्थि री।
भजदएक्षुदुजगति: परितिपाहिता।
प्रकटिनृत्यस्यकमलध्वनिराचारणा
बिबुधसरि चुक्षु दुर्गिरिष्ठद्रये बहसि।

Nigamasamaasritaam nikhilalokasamriddhikare
bhajadagahakoolamudrjugathithi parithoptataaa
Prakatita hamsa matsya kamataadyavataraarasataa
Vibudhasarichhriyam Vrishagireesa Daye! ahasi। (55)

Daya of Vrishagireesa! You possess all the glory of the Ganga; for you are praised by the Vedas; you bring about copious and plentiful prosperity to all the worlds; your force destroys the sins (banks) of those who praise you; you are a source of comfort to those stricken by heat; and on you float the Lord’s forms of Hamsa (swans), Matsya (fish) and Kamata (tortoise).
Daya is compared to the Ganga in this sloka which is in the form of a slesha.

Nigamasamaaśrīthaa—The Ganga finds mention in the Vedas and Daya is dealt with in the Vedas.

The Ganga by fortifying tracts and irrigating millions of acres results in plentiful production and the world is thereby in possession of plenty. Daya also promises and procures plenty to her votaries in the world.

By strong and swift current the Ganga destroys shores and bunds that are calculated to curb its flow. So too in the case of persons whose spiritual progress and welfare are cribbed, cabined, and confined by their sins, Daya’s flow shatters those bunds and barriers and sets them free.

In the Ganga there are several swans, fish, tortoises and hundreds of other such creatures. Daya is responsible for the Lord’s assumption of the form of Hamsa (swan), Matsya (fish) and Koorma (tortoise), etc. Daya is responsible for these avataaras or incarnations of the Lord. (See sloka 35 above and sloka 82 post), and so she is spoken of here as publishing (prakatita) those forms which are numerous, sata (a hundred) being an upalakshana for numerous.

\[
\text{Jagati mitaramapchaa tvad itaraq tu Daye } \text{itaraa} \\
\text{Phalaniyamojjhitaa bhavati santapanaaya punaha} \\
\text{Tvamihaa nirankusaprasakanaadivibhutimatee} \\
\text{vitarasi dehinaam niravadhim Vrishasailanidhim} \]

(56)

Dayadevi! In this world, other dayas (the mercy and grace of others except Lord Srinivasa) except you, are all niggardly and inconstant, without certainty of yielding fruit, and calculated to bring in pain and distress again. In this respect you alone have the support of untrammelled power (sakti) etc. and confer on men the boundless wealth of Vrishasaila, Lord Srinivasa.

Having compared the Daya of Srinivasa with the sacred river like the Ganga and the Sarasvati, the poet proceeds to contrast her with the Daya of others. Daya or compassion is possessed...
in some degree or other by every one. Even a man in distress may himself feel imbued with sympathy and compassion towards another being in greater distress; but that sort of daya helps no one. Compassion and sympathy must have strength and power at their back to be effective. This truth is brought home to us by this sloka.

The Daya, mercy or compassion, of every one except Lord Srinivasa, i.e., all Dayas except the Daya in whose praise this stotra is sung (tvaditaraa)—are productive of small fruits (mithaphala). They are further taralaa (fickle, unsteady and transient). There is no certainty that they will yield even the benefits that are within their capacity. And their gifts to the extent they go are calculated to inflict pain again; for they are powerless to banish pain for ever.

In your case, however, no one can attribute any of these defects or shortcomings to you; for you have the glory of being backed up by nirankusa (unchecked and unrestrained) qualities such as sakti etc. (See sloka 10 above). The great gunas, gnana, sakti etc., are your vibhuti (wealth) and contribute to your splendour and magnificence. Hence your gifts are all lofty, permanent, certain of yielding fruit, and eschew all possibility of sorrow and pain ever recurring. Therefore you are able to confer on your votaries the great bliss which is that nidhi situate in. Tirumala—Lord Srinivasa.

This sloka may be said to be an elaboration of Nammalwar’s அம்மாலாவராக அடையும். The Daya of Lord Srinivasa is the only Daya—the other Dayas are really not Dayaaas at all. Unless one obtains this nischita buddhi, definite knowledge, he is likely to waver, and his faith in the Lord’s Daya will not be a strong and steadfast one. It is really this faith that impels Daya to take up the task of protecting us.

Sakarunanalauktikaprabhuparigrahamaghayoh:

nijatim. upaadhichakraparivrittiparamparaya

Vrishabhamahadehesa: Karane! vitarangayataam.

srutmitasampadi tvayi katham bhavitaa visayaa

(57)
Karuna of Vrishagireesa! Those who have carefully looked into the matter and noticed that the favours and frowns of the lords of this world are conditioned by (due to) the rotating causes in the nature of friendliness or hostility (towards them), they will not entertain any doubts about you whose greatness is measured (dealt with) by the Vedas.

Having dealt with the uniqueness of Daya, the poet now proceeds to show that no reasonable man can ever come to doubt her powers of protection. Do we not see about us that the great and rich men of this world (laukiprabhus) imbued by sympathy and grace (sa-karuna) shower benefits on those of their followers who act in accordance with their wishes, expressed and unexpressed, and do we not also see those prabhus frown upon, renounce and punish those that act against their directions and inclinations? In other words, the favours and frowns of those lords of this world are the result of aanukoolya (favourableness, friendliness), and pratikoolya (hostility) respectively, in the persons rewarded or punished. With the change in the cause (upadhi) the result too varies. Aanukoolya or pratikoolya is said to come up alternating as in the whirling of a wheel (chakraparivritti).

By a proper study and analysis of, and reflection on, the ways of the worldly lords, we thus come to definitely understand the foregoing, viz., that protection follows aanukoolya (favourableness) and punishment follows pratikoolya (hostility); of course the master (prabhu) must have karuna in his composition. He must be a sa-karuna; else he will never know what protection or reward is.

If that is the manner in which a lordly person with karuna acts, how can any one doubt the power of Karuna herself to protect those who bear aanukoolya and aabhimukhya towards her? Visayaha—(विसायहा)—doubt, katham bhavita—(कथम भविता) how can it arise? Your fame and glory is dealt with by the Vedas. The laukika nyaya or worldly rule is sure to be more correctly applicable to the Vedic aspect borne by you. This question is really an answer to the doubt that some may entertain about Daya's willingness to come to our rescue. How can we expect Daya who never evinced any interest in us all these ages on ages suddenly come to our rescue?—so one may feel. The answer is furnished by this sloka. All these ages or years you never thought of the
Lord's Daya; you never looked up to her for help. So you were not protected. Now that you have learnt of her greatness and goodness and have appealed to her for help, she takes care of you and protects you.

That she has the capacity to protect us has been established by several previous slokas including the last one. That she will certainly be inclined to protect us if we look up to her is shown in this sloka by reference to worldly conduct.

\[ \text{वृश्चिकगिरिक्रष्णमेघजनीतां जनितापरां} \\
\text{ब्रह्मभृत्ति सुवृषिपुजीया निवृषत्रुषः} \]
\[ \text{वहुः जालासयेषु बहुगणपोष्य दये} \\
\text{न जहति सरथं जगति चाङ्ग्रकुकृतिनः} \]

\( \text{Vrshagirikrishnameghajanitaam janitaapaharaam} \)
\( \text{tvadabhimatim suvrishtim upajeeyya nivruttatrishaha} \)
\( \text{Bahushu jalaasayeshu bahumaanam apohya Daye!} \)
\( \text{Na jahati saipatham jagathi chatakavat kritina} \)

\( \text{Daya Devi! The blessed ones who depend entirely on the good showers (rain) in the shape of your good will, having its origin in the dark cloud that has its seat on Vrshagiri, and having the capacity to do away with the heat engendered by birth (and death), have their thirst quenched, and like the chaataka bird give up all thought of tanks and reservoirs in the world, and never stray from the good path (akasa).} \)

\( \text{Having established in and by the previous sloka that Daya is sure to bestow her favours on those who resort to her, Desika proceeds in this sloka to mention the benefits derived by those who depend on Daya. As usual he resorts to upama. The chaataka is a bird which depends solely on rain water for quenching its thirst. It is said that there is a hole in its throat which prevents it from drinking from ponds and pools with its beak down. It has its mouth open, always lifted upwards and opened wide, so that when the rain falls, the rain water gets into its body. The devotee of Daya is compared to that \text{chaataka} bird.} \)

\( \text{In sloka 45 Daya was likened to the clouds drawing water from Srinivasa, the water of Grace, and showering it on her devotees. In this sloka Srinivasa is said to be the cloud which pours rain. He is a Krishna megha, dark cloud, resting on Vrshagiri. Just} \)
as clouds hold water, this cloud is full of Karuna. This description recollects to one’s mind Bhoja’s beautiful description in the Champu Ramayana:

सन्तासं सकलजगतां शान्तिनार्थिरसमे
कृष्णितिकुपलितं अति सुगुणसंदर्भायणे।
वैद्युन्तां सुनिर्जननास्तिकाना शरणं
काश्यपाय लिङ्गपरिष्टलमेयं ददर्शी॥

Desika has adopted this in the Hamsasandesa also where he sings

कृष्णितिकुपलितवपूर्वं तत्त्व कारणपूर्वः
धौरणीस्वं माहत्तिलिमिनके वीक्ष्यमेव॥

In the Tattva Teeka Desika refers to the Lord of Kanchi as “Karaisaila Krishnajaladaha kaankshtavarshee” कृष्णितिकुपलितजालः कृष्णितिकुपलितजालः and in the same strain sings in the Yatiraja Saptati “Karaisaila Krishnajaladaha Kaanksshaadhidak varshati.” कृष्णितिकुपलितजालः कृष्णितिकुपलितजालः

Here it is Vrishagiri Krishna Megha. From that megha comes down a suvrishti (सुव्रसित) (good and helpful downpour), not ativrishti (अतिव्रसित) excessive downpour, nor anaavrishti (अनाव्रसित) no downpour at all. It is Janitaapahara, it dispels the taapa of samsara (birth and death). It consists in your (Daya’s) abhimati (अभिमाति) or prasada (favour). This is the sole support and sustenance to the kriti (blessed person) even as rain water is to the chaataka bird. By drinking in this grace of Daya, the kriitinaha (blessed and fortunate persons) become nivrittatarishaha (निवृत्तातिरिष्ठा) relieved of thirst. Thereafter they do not descend or condescend to look at the several jalaasayaas (जलासायन) water reservoirs, like tanks, lakes or even rivers.

And they soar in space and never swerve from the path of rectitude (satpathham). Vedanta Desika is never tired of emphasising the need for right conduct. He can never bring himself to condone lapses from moral conduct at any stage in life. After prapatti or saranagati is gone through, there is a tendency in the prapanna or saranagata to feel free from the “shackles of right conduct.” The last pada of this sloka shows that such a tendency in the prapanna should be curbed and he must never swerve from the right path.
Daya Devi! That king among ascetics (Ramanuja) and Yaamunacharya, and others like them, who had their beautiful minds (intellects) nicely sketched by this great painter residing in Vrishasaila (Tirumala), with capacity to paint immovable (unmoving) as well as movable (moving) objects with the help of His (Painter’s) brush dipped in (the liquid paint that is) you,—have laid down that there is no greater or more potent means (for salvation) than surrender to you.

A very beautiful sloka as lofty in its poetry as in its sentiment.

The central idea contained in this sloka is that this Saranagati has been laid down to be the easiest and safest means of salvation by great acharyas. Two of them are mentioned by name, Yatipati and Yaamuna. The rest are indicated by the “ etc.” (prabrutayaha). Yatipati or chief among Sanyasins is of course the great Sri Vaishnava Acharya Ramanuja (1017—1137 A.D.) author of the famous Sri Bhashya (commentary on the Brahma Sutras). Yaamuna is Ramanuja’s preceptors’ (he had five of them) preceptor. He is more popularly known as Alavandar among Vaishnavaites, and was the grandson of Nathamuni, the first of the acharyas after Saint Satakopa (Nammalwar) in the hierarchy. In his famous Stotra Ratna Alavandar has sung of Saranagati in several places. Ramanuja has referred to Saranagati as the only means of captivating the Lord’s heart—Tat-vasakaranam tat-saranagatireva (साराणगतिरेव) and has shown in and by his Saranagati Gadya (another work of his) the efficacy of Saranagati as a direct means of salvation. As Ramanuja is mentioned first and then Yaamuna, and the word etc., follows, we have to take it that the poet is thinking of earlier acharyas like Nathamunigal and Nammalwar.
DAYAA Satakam

Why should so much importance be attached to their ideas and sentiments and conduct? The answer to that question is furnished by the first two lines of the sloka where it is pointed out that they are persons specially blessed by the Lord with knowledge and insight. This is described in a remarkably artistic manner by resort to the analogy of one of the arts—the art of painting. They are exceptional men because their minds—intellects—have been shaped by the Lord Himself. They are Chitra-dhiyaha, men with beautiful intellects, painted or sketched by the Lord Himself, that Lord who has His seat in Vrishasaila, the Tirumala Hill. He is referred to as a silpi or painter. Unlike ordinary painters who can paint and reproduce on canvas only static and immovable objects, this Painter can paint not only such Stirra: objects but also chara (moving) objects. He is thus a stira-chara-silpi painter of both kinds of objects, mobile as well as static. He it was that sketched the beautiful intellect of those acharyas. So they are not capable of error or ignorance. The word “parikalpita” shows the extra love and care that the Lord must have bestowed in shaping and sketching their intellects.

The opening words of the sloka point to yet another and a very important and significant reason why those acharyas’ upadesa and anushtana are worthy of acceptance by all right thinking men. They are Tvat-udaya-toolikabhihi—which govern the word “parikalpita.” Toolika is the painter’s brush, that with which he sketches on the canvas. Here the brush used by this Silpi (Lord Srinivasa) is one which exhudes Daya. Udaya is dawn, appearance. At the tip of the toolika (brush) there is Daya with which the minds of those acharyas have been sketched. In other words Daya is the paint, the water colour that is utilised to sketch the hearts of those great acharyas.

The full beauty and significance of the language employed in this sloka and the sentiment enshrined in it can be understood only if we remind ourselves of another sloka of this poet, (the ninth sloka in the 1st Canto in his beautiful kavya, Yadhavabhuyadha) at the beauty and suggestiveness of which the great Appayya Deekshita was himself very much struck.
There also Lord Srinivasa—referred to there as Sreeman—is described as a painter, the sole and unaided painter of this cosmos. The brush He employs in the painting is Kreeda (sport) and the paint, Kripa, *i.e.*, Daya. The suggestion is that though Leela and Daya are both responsible for creation, Daya is the shaping and potent force, not leela or sport. In the painting we do not see the painter or the brush used by him; we see only the paint utilised to sketch the several objects painted. So too in creation it is Daya that is the shaping power and not sport, though no doubt it had a part in the process of creation. Whereas the Yadhabhyudhaya sloka refers to the painting of the entire cosmos, this Daya Sataka sloka refers only to the painting of the minds of the great acharyas. There is a total absence of Leela or sport in this painting. In sloka 47 above we saw how Daya is responsible for the Lord’s production of helpful shastra and Leela for binging out deceptive shastras. So too in ordinary creation where there is a mixture of sport or leela with Daya or mercy, we find good and bad mixed together. But where Daya alone is, or prevails, nothing but unmixed good will result. There is no scope for Rajas and Tamas but it is pure Satva. This is the excellence attributed to the intellect of the great acharyas. They are therefore able to think out and expound truth unaffected by contact with ignorance, confusion, and such other imperfections that intellect is prone to. Their Siddhanta or theory is therefore free from all blemish and defect and must be followed by others.

What is their conclusion? It is that in this world there is no greater or more potent means of realising one’s desires than seeking the help of Daya by surrendering ourselves to her in thought and deed and placing ourselves unreservedly in her able and loving hands.

\[
\text{मुदुह्रेये दये मृदितकामहि ते महिते} \\
\text{कृविवुधे बुधेशु विततास्महे महूरे ।} \\
\text{बुधगिरिः नैनमीहि ते महे} \\
\text{अमहूलिच्छेव निधेहि भवसूह्रे खड़री} ॥ (६०)
\]

\text{Mrudu hridaye! Daye! Mridata-kama-hite! mahite!} \\
\text{Dhritavidhude! budheshu vittataatmadhure! madhure!} \\
\text{Vrishagiri Suarvabhauma Dayite! mayi te mahateem.} \\
\text{Bhavukanidhe! nidhehi bhavamoolakaharaam lahareem} \quad (60)
(1) Soft-hearted (2) Daya Devi! (3) ever watchful of the intensity of those who have quelled and subdued sense-desires, (4) celebrated by one and all, (5) supporter of the true gnanis, (6) entrusting your protecting burden to the great and learned ones (7) sweet by nature (8) ever beloved of that great Emperor of Vrishagiri; and (9) store house of all auspiciousness! pray turn towards me your immense flood capable of uprooting samsara (life and death).

Having talked about the efficacy of Saranagati and the part that Daya Devi plays in regard to this safe, certain and efficacious means of gaining one's desired end, Vedanta Desika in this sloka adopts that upaya (means) by praying to Daya to do away with his Samsaric ties, release him from the bondage of samsara (bhava) श्वर. This is the sloka in and by which Desika seeks refuge in Daya. In contains the nyasa or Saranagati—the chief part of it, known as the angi. The five angas or essential component parts are found distributed in the slokas of this decad thus:

Sloka 52 and 57 Aanukoolya Sankalpa
Sloka 57 Pratikoolya varjana
Sloka 56 and59 mahaavisvaasa
Sloka 51 Kaarpanya
Sloka 60 Goputrutra varana as well as the angi Saranagati.

This is the last sloka of this decad. Here again we see Desika following Nammalwar closely. It was by the last verse of the sixth pāṭu that Nammalwar performed prapatti at the Feet of Lord Srimivaasa of Tiruvengadam. That verse is as follows:

आरक्षितीलोको गुप्तकुटुङ्ग अर्थलोकाचकारकादिलाफळारूण! पिवार सद्याचार! कालेक वित्तचारकादिलाफळारूण! निवासंकालकाच मुक्तीलोकादिलाफळारूण! निवासंकालकाच मुक्तीलोकादिलाफळारूण! पुरावत्रत्वम अश्वत्हारोकाच रसिकावहित्रोकाच अश्वदृष्टी पुरावत्रत्वम।

Tiru. VI. X. 10.

The Alwar’s verse is addressed to the Lord of Tiruvengadam (नामविभाष्यत्रोकाच). Desika’s sloka is addressed to Daya Devi. There four other Sambodanaas (addresses in the vocative case) for Tiruvengadathan. Here there are eight other sambodanas to Daya Devi; including Dayal (name).

(1) Mrudu-hrudaye! Soft-hearted! This is the essence of Daya. She is always compassionate and sympathetic (as one of her names
Anu-kampa denotes) and her heart melts at the sight of pain and distress suffered by others and she rushes to their relief.

(2) Daye! The usual address in this stotra.

(3) Mridita-kama-hite! Kama is desire, desire for worldly pleasures. Mridita-kaamaaas are those who have crushed and quelled such desires. Daya takes charge of the true welfare (hita) of such persons and so she is addressed here as Mridita-Kama-hite!—Those whose hita or true welfare she has at heart are those who have crushed desires, and not those whom desires have crushed. The term Mridita-kama reminds us of the a-kaama-hata of the Anandavalli of Taittiriyanishad. Several gradations of ananda or bliss are talked of there in geometrical progression—starting from human ananda and ending with Brahmananda. But immediately after naming each particular ananda there is a refrain running through this part of that Upanishad to the effect that that pleasure or ananda pertains also to a Shrotriya who is an akamahata.

The word aakaamahata means one who is not destroyed by Kama. The Upanishad does not say a-kama, desireless, but aakaamahata, not killed by desire. Desire there must be, but not for the small and evanescent pleasures yielding parimita-phalas (vide sloka 39 above). Desire for them will end in naasa नासा or destruction. The Kama must be for the Lord Himself. परमात्मिनिः-विषयकः अपपरमात्मिनि-One who has a desire for Paramatma will have no desire for other things i.e., will have quelled and subdued all those other desires. And thus he becomes a mriditakama whose welfare Daya looks after.

(4) Mahite! means honoured, esteemed, revered, renowned; This whole Stotra must be taken to be explanatory of this term.

(5) Dhrita-vibudhe! supporting the truly learned! Those who are truly learned have postulated that there is no greater and potent force for their protection than Daya Devi. And Daya Devi in her turn supports and protects such persons without putting them to the necessity of shifting for themselves.

(6) budheshu-vitata-aatma-dhure! you who have spread out your burden of protection with (or among) the wise acharyas! This is a very beautiful epithet employed by Desika to indicate that Daya Devi entrusts the safety and protection of those who
look up to her for help and succour, to the great Acharyas who are beloved of the Lord, so beloved as to make Him refer to them in the Bhagavat Geeta as His Atma, (gnaane-tu-atmaiva-me-matam) and as very dear to Him (Sa-chaa-mama-priyaha). The gnani of the Geeta is here referred to as Budaha (बुधा:). Their greatness was indicated in the previous sloka by the words Vrishagiri-jushahstira-chara-silpinaiva-parikalpita-chitra-dhiyaha. As they are repositories of Daya’s protective qualities, ordinary men and women have to rely on them for redemption. This is known as the Acharya-nishta form of Saranagati.

(7) Madhure! Sweet! By nature Daya Devi is sweet and attractive, even as a mother is to the baby.

(8) Vrishagiri-sarvabhauma-dayite! Beloved of the Emperor of Vrishagiri! Daya is one of the Consorts of Lord Srinivasa. It has been said before that the other Consorts like Sri, Bhoo and Neela Devis are dear to the Lord because the Lord sees Daya reflected in them. (Sloka 36).

(9) Bhavuka-nidhe! Storehouse of all mangalam (auspiciousness)! The very first description of Daya in this Sloka was as an akinchana-nidhi (treasure-house for the helpless). That nidhi or treasure is here pointed out to be a bhavuka-nidhi, a treasure of auspiciousness.

After having thus called Daya in nine different ways, Sri Desika makes known to her his prayer in the words “mayi-te-mahateem-bhavamoola-haraam-lahareem-nidhehi,”—pray divert towards me your mighty floods capable of uprooting this great tree of Samsara. That is to say, please destroy my connection with Samsara and bestow on me the beatitude of the Highest Bliss. The nature and the content of that Bliss have already been described in detail in the fifth decad.

Thus the sixth decad of this Stotra concludes with the performance of prapatti by Desika even as the sixth Centurium of Verse in Nammalwar’s Tiruvoimozhi ends with the Alwar’s anushtaana (practice) of prapatti. The effect of this anushtana or practice of prapatti is seen in the following decades. The twofold aspect of the help that Daya renders to prapannas, viz., Anishta-nivritti and Ishta-praapti (Removal of undesired fruits and realisation of desired fruits respectively) is described in detail in the succeeding decades.
In this decad the poet demonstrates the several ways in which Daya Devi brings about the safety and welfare of those who take refuge in her and rely on her entirely for their spiritual safety and protection. Anishta—the undesired results and adverse effects are done away with by Daya. She strives to achieve that end in several different ways. Daya’s supremacy in action is very well brought out in this decad. The Lord was demonstrated by Nammalwar in the seventh patthu (115-118) of his Tiruvomozhi as an Anishta-Vidhvamsa-seelaha (अनिष्ठ विद्वंबासीलः). Daya Devi is here shown by Desika to be even cleverer and more consummate than the Lord Himself in destroying the devotee’s unwished-for evil fruits.

The metre employed is ‘Sikharini’. As already mentioned, this is also a samavrita with seventeen syllables in each paada. In at least five out of the ten slokas of this decad (62 and 66 to 69) the word ‘Sikhari’ can be seen to occur. The only other place in this stotra where Vrishaba-sikhari occurs is sloka 35.

अकौपारैकोदकसयास्यबैतुकर्जये-
सिम्भूमिप्रियचिन्हसयन्वयं
झुप्ले लो तिवान्यामिरयायस्यपरति-
स्वरूप्यवृत्तिविद्वानिष्ठितु प्रशस्ति ||

Akooparirakodakasayasyabaitukarjaye- 
Simhibhoomipriyachinchasyanvayam 
Jhupale lo tivanyamirayasyaparati- 
Swarupavyavrittyavidvanshasthitu prashasti ||

Anirvapayam kshipram kshapayitum avidhyaaakkyabadabam 
Kripel tvam tattadrik pratima Vrishapratvee dharapatihi 
Swarupa dvagunyadviguna nijabindu pravahasi ||

(61).
Kripa Devi! You flow in abundance (even like a flood). Even one drop of you which is four times as great and as potent as the Swaroops (or essential nature) of that great Lord of Vrishaachala, whose greatness is beyond human understanding,—is sufficient to quickly quench that great fire known as avidya which is unquenchable, even like the sub-marine fire (badabaanala) which the vast waters of the seven seas, seas,—which join together during pralaya (when the world is one sheet of water), with as great force and speed as those of the pointless wrangling arguments (of a class of controversialists known as vitandavaadins), are unable to quench.

In the previous sloka reference was made to Daya's mahatee-bhavamoola-haraa-laharee, or the great and mighty samsara-destroying flood. The idea runs into this sloka and that laharee or flood of Daya is set off against the great floods caused by the meeting of the seas during pralaya, when the entire cosmos is enveloped in water. It is pointed out that one drop of the flood of Daya is able to accomplish what the entirety of that huge flood during pralaya is unable to achieve. Water has the capacity to quench fire. But there is a fire within the sea, a sub-marine fire known in Hindu Mythology as the Badaba (also Vadaba) anala. It is so called as it is supposed to have the face of a vadaba or mare. Though it is within the sea it is never put out or quenched by the waters of the sea. On the other hand it feeds on water as if water were fuel and for that reason is abindana अशिश्बचन. When all the seas meet in pralaya even then this fire is not quenched. This is what is referred to in the first half of this sloka.

Ekodaka-samaya; the time when it is all water, i.e., Pralaya. Akooparaaihi—by the seas. The speed and force with which the seas mingle at the time of pralaya are indicated by a very appropriate simile. That speed and that force are compared to the speed and the force with which words flow from the mouths of Vithandaavaadins during argumentations. A vithandaavaadin or vaithandika is one who is out to indulge in captious arguments and destructive criticism. He is not bothered with the establishment of any Siddhanta or conclusion. He has none of his own, or even if he has one, he does not care for it. All that he is anxious to bring about is a volume of words calculated to counter and oppose the opponent's viewpoint. He drowns himself and intends to drown his opponents, in a maze of ponderous and high-sounding words leading nowhere. It is all words, words, words. This is
compared to the waters of the seas surging with the same amount of force or vehemence at the time of pralaya. There also the waters do not pause to submerge only the good things or only the bad things of the world. They submerge every thing,—good, bad and indifferent. Vedanta Desika's contempt for this sort of argumentation is very pointedly noticeable here.

Just as ignorance is not dispelled by the empty and noisy argumentation of the Vaithandika, the sub-marine fire is not quenched by the seas in spite of their force and vehemence.

The central theme of the sloka is that the avidya that is not quenchable otherwise is easily dispelled by Daya. Or, to give the sloka its full import, avidya (here it means Karma) which the Lord is unable to put an end to, is very effectively wiped out by Daya.

This idea is mentioned in the second half of the sloka. Readers may remember how in sloka 13 ante, it was said that the high placed Lord Srinivasa was submerged in the flood of Dayā. This sloka elaborates the idea and postulates that Daya is bigger than the Lord Himself.

The true nature (swaroopa) of the Lord is such that beyond saying that it is that, and it is this, no one can really fully or wholly comprehend it. As Tondaradippodi Alwar has put it in the Tirumaalai ॐ देवो यान जगद मर्त्यं साक्षी व मेघम । अमृतां भासक थोरा न भूषित तः ॥ ॥ (His greatness is beyond comprehension. Beyond merely worshipping Him can we ever talk of Him?) That is His greatness. The word Brahman itself signifies big, vast.

Take that swaroopa. Multiply it by two. Then again multiply that product by two. That, if you can really comprehend it, is equated with a drop of Daya. In other words a drop (bindu) of Daya is equal to four times the dimension of the Lord's swaroopa. The sloka however does not say four times, but says twice its double—a rather quaint way of referring to four. One is reminded of Andal's ॐ भण्डारी (twice two) in the closing verse of Tiruppayai. Infinity doubled is infinity. Infinity quadrupled is also infinity. But one stands aghast at the immensity of the quadrupled infinity. At once it is pointed out that a drop of Daya is equal to that quadrupled infinity. And we are left to imagine what a flood of Daya—
will come to or be like on this scale. Can the greatness and immensity of Daya be dealt with in a better or a more effective form?

It is not mere poetry but a great truth. Daya's swaropga it is that has to come to our rescue and unless it is so big and immense, she cannot consume our (Karma) sins. The nature of our sins was pointed out in sloka 34 above. Daya has got to be that immense to drown our sins.

There is a paata or rendering for the last word as 'prabhavasi' (प्रभवसि) which means 'you are capable or competent (to effectuate the destruction of avidya). But the word pravahasi adopted here is more apt and significant in view of the previous sloka and the other words in this sloka. (61).

विविसा वेतालीविगमपरियुढ़ेणी हृदये
पदुव्याहारप्रभवश्चितप्रायथकंकनितः ||
मणिन्द्रव्रं नारायणशिरसिन्दुश्रयः** कृष्णेण
निरहर्द्वदुदेहाः नृपतिसुतीति न जहिति || (62)

Vivitasaavetalee vigamaparisuddhepi hridaye
Patuprayatayaahara prabhrutlputapaaka prachakitaaha
Namantastvaam Narayanaskhri kootasta karunte
Niruddha tvadrohaa nripatsuta neetim na jahati.

Karuna of the Lord of Naarayanaachala! Even those who have purified their hearts by driving out the she-demon of endless desires, being afraid of the arduous process of Bhaktiyoga, which involves having to go through fire by undergoing the hard discipline of controlling the senses and so on, pay their obeisance (resort) to you, i.e., surrender themselves unto you. Thereafter they eschew all treachery and malevolence towards you, and do not give up (i.e., they follow) the rule of the King’s son, heir to the throne.

As Saranagati had been adopted and practised in the sixth decad, this next decad sets out the uttarakriya उत्तरक्रिया or the conduct during the post-prapatti period of a prapanna’s life. Several cardinal doctrines that a prapanna ought to know and adopt are set out in this and succeeding decades.

The first half of the sloka explains why even those who have been able to subdue their desires for earthly objects such as wealth and sexual pleasures seek refuge at Daya's feet. The first line of the verse describes the process by which purity of heart is secured
by driving out the she-demon (Vethaala) of various and multi-pointed desire. Those who have so purified their hearts by cleansing them of desire still hesitate to pursue the time-honoured path of Bhaktiyoga laid down in the Upanishad, and which Sri Krishṇa so elaborately explained in the Gita, because they are afraid to pursue that ambitious and long-drawn out process. Puta-paaka is the process which drugs are subjected to, by being wrapped in leaves etc., and roasted in fire. In general, it signifies going through fire, with all that that English phrase connotes.

Pratyāhaara is one of the eight angas or parts of Bhaktiyoga. It means the withdrawal and control of the senses—not by any means an easy task for any one, especially in these days. It is putu, violent. It is not all. It is only one of the several as indicated by the ‘prabritibhī’ that follows. So they resort to you and pay obeisance to you (Namantastvaama).

The last line of the sloka emphasizes the need in a prapanna to be faithful and true to Daya Devi, who has promised to wipe out his karma and confer on him freedom from the shackles of Karma, which is the negative aspect of mukti, union with the Lord being its positive content. The words ‘niruddha-tvat-drohaa’ put this idea of the prapanna’s faithfulness to Daya in a negative manner. They mean, having prevented treachery to Daya creeping in. To continue to break the moral and spiritual laws is to be faithless to Daya. These words are reminiscent of the words ‘mama drohee’ of the Gita. That state, they avoid. We may here remind ourselves of the words ‘Na-jahati-satpatham-jagati’ employed in sloka 58 to describe the state of a kriti or blessed one (prapanna).

The Rajakumara-nyaya referred to at the end of the sloka by the words ‘Nripati-suta-neeti’ stresses the importance of not erring in future and at the same time indicates the hopes and aspirations engendered in the prapanna’s heart by the prapatti he has performed with mahaavishwaṃsa mahāvisvāṃsa or full faith in Daya’s redemptive grace. The son of a King, and heir-apparent to the throne, has to be more careful than an ordinary man in regard to his conduct. The smallest foible in him will not be tolerated and if ever he comes to be guilty of it, he will not go unpunished. He must be aware of it. So too the prapanna who is the heir-apparent to the moksha-saamrajya—the kingdom of Heaven, has to keep a very watchful eye on his conduct and avoid all errors of commission and omission in his post-prapatti life. If any aparādaa
(sin) is committed by him unawares (abuddhi-poovaka) he must be prepared to atone for it and/or receive and undergo the punishment for it. By the time however this life of his comes to an end, he steps into the Heavenly abode, entirely sinless, just as the Crown Prince becomes King at the proper time.

This sloka contains the gist of two or three chapters of Srimad Rahasyatrayasara, as those who have studied that work will see for themselves.

In this sloka for the first time this Sacred Hill, Tirumala, is referred to as Naarayana-sikhari. Naaraayanaachala सरयणाचळ is one of the puranic names of Tirumala.

अनन्याधेनानसन भवति परतन्त: प्रणवतः
कृपे स्रवदृष्टा न गणयति तेषापपक्तिदम्
पतिस्वपर राशिं प्रथयति वृष्ण्णनावरपति
धे स्मां वैष्णवायौभृति चिदम्बरतः चिदरसि || (६१)

Ananyadheenassan bhavati paratantra pranamataam
Kripē sarvadrashtaa naganayati teshaaam apakritim
Patistvatpaaraartyam pratyati Vrishakshmaadharapatir
Vyavastaaam vaiaatyaditi vighatatante yiharasi || (63).

Kripa Devi! The Lord of Vrishaachala,—though He is by nature subject and subservient to no one,—subjects and subjugates Himself to those who are His Saranaagataas: though He is omniscient and can see everything, He does not take count of His Saranaagataa’s errors. He is your pathi (Lord) but in regard to you He plays the role of a follower. Thus you by your audaciousness sport (take a delight) in breaking all settled rules.

Daya Devi is here demonstrated to be a revolutionary, a breaker of laws, and an upsetter of conventions and settled ways and rules. How she wields sway over the Lord of all, and Her Lord too, is very nicely pointed out. In three ways the Lord is said to act against His own nature.

He is an ananyaadheena—subject and subservient to no one else. Yet Daya makes of Him a willing dependent on His Pranamataas (those who have done prapatti to Him) and look to Him as their all. He goes on errands for them. He drives a chariot,
nay He even brushes and bathes their chariots' horses, as Leela Sukha has sung.

He is a sarvadhrashta, one who sees everything. Yet He is blind to His Saranaagataa's foibles; for He pardons them all. He is in fact an avignaa ta abhidra as the Sahasraanaama says—one who does not know.

He is patim-visvasya puti kishya and also your (Daya's) pati—Lord. But He delights in displaying and publishing His subservience to you. He is a Seshi shee to all the world. But He is a seshaa shee to you.

In this threefold manner the change in the Lord's swabhava or nature is mentioned in the first three paadaas of the sloka, which winds up by stating in its last quarter that thus Daya destroys boundaries, limitations, and laws. Her audaciously born of the Lord's fancy for her objectives in regard to the redemption of mankind, a fondness and fancy well brought out in several earlier slokas.

The sentiments of this sloka appear to belittle the Lord. But in truth and fact they give pointed prominence to His true greatness. Does He not claim and proclaim in the Bhagavad Gita that the Gnni—to whom the Lord is everything (Vasudevas-sarvam) vaasudeva: nor is His soul?—Gnanee-tu-atmaiva-me-matam. Gnni tu vaasudeva me matam “The gnani probably thinks that I am his soul: in truth and fact he is My soul.” A Lord who can say so about Himself can well afford to be described as Daya Devi's follower—Seshabhuta—sheesheet.

The several ways in which Daya Devi functions to bring about this result are elaborated in the succeeding slokas.

अपां प्रयुः श्रुणसहनसनेरधीपितति हिन्नातिस स न्यदम्
कु ते काकस्थफ़ैं हितामिति हिन्नातिस नयदम् ||
विशीनवानस्वच्छा वृषभिरिपत्रितव्रिह्वितितिमि-
दिशायेष्वे देवो जनत्सुभाति दण्डनगतिः ||
(64)
Apaapatyussat Rooney asahanamunerdharma nigalam
Kripa! Kaakasyatkaam hitamiti hinaastism na yonam
Vileenasvatantryo Vrisagiripatistvad vihiritibhih
Disatyvam. Devo janitasugaratim dandanagatim ||
(64)
Kripa Devi! The Lord of Vrishagiri, deprived of independence as He is by your sportive acts,—destroyed the enemies of (Varuna) the lord of the waters (rivers), the shackles in the form of righteous conduct in the case of that intolerant muni, Parasurama, and one eye of the crow (who molested Sita Devi),—as being calculated in each case to be for the betterment of that person. He thus confers punishment productive of good and desirable results.

The revolution wrought by Daya Devi in the very nature of the Lord was dealt with in the previous sloka. In this sloka the poet deals with the revolution she works in the fates of those who have committed wrongs and are therefore condemned to receive punishment. Three instances of punishment proving to be rewards in the ultimate result are mentioned, and from them is derived a great truth and a grand theory about the place of punishment in divine dispensation. Sriman V. V. Srinivasa Iyengar of revered memory used to say that this sloka contains Vedanta Desika's conception of the Theory of Evil, and the place of punishment in the scheme of the world order. Modern definitions of punishment have banished the early and crude ideas of a tooth for a tooth and a nail for a nail, and postulate the purpose of punishment as redemptive in its essence: This was the idea envisaged by Desika more than six hundred years ago.

All the three instances are taken from the Ramayana. The first of them is about Varuna (Samudraraja) and is found in the Yuddhakanda. Acting on the advice of Vibishana who had just seen for himself the great efficacy of Saranagati, Sri Rama proposes to perform Saranagati to the lord of the seas to obtain his favour thereby to enable Him and His huge army to cross the ocean. As there was no response from the sea-king even after the lapse of some days, Rama becomes angry and threatens to dry up the ocean (Sagaram Soshayishyami). At once the Sea-king appears in person and prays for Rama's pardon. Anger in Rama immediately vanishes, but the destructive arrow intended to finish the sea-king cannot go unappeased. So at the request of Varuna himself it is aimed at the enemies of that king and destroys them. What was intended as a punishment to Varuna resulted in the annihilation of his enemies and thus conferred a boon and a benefit on him.

Even one's good deeds can hamper one's spiritual progress. That was the case with Parasurama. Born of the great sage Jama-
dagni, Parasurama had ever so much of Dharma or righteous conduct to his credit. That however was only useful to egg him on to measure his strength against S.i Rama. Foiled in his attempt to overpower Sri Rama, he confessed to his being vanquished by that great Dharma-moorty and exclaimed “Akhshayam Madhuhantaaram jaanaami tvaaam sureswaram” (Bala 76-16) when that Karunamoorthy Rama who had bent the Vaishnavachaapa (Vishnu’s bow) handed to Him, asked for a target for the arrow mounted on it; and at that request of Parasurama aimed it at his—Parasurama’s—good deeds, that had proved to be a nigala or chain arresting progress. Note the reference to Parasurama as ‘asahanamuni’—the intolerant sage—an apparent contradiction in terms; but that correctly describes Parasurama. The compound word dharma-nigalam, chain or trammel in the shape of good and righteous deeds, is also very significant.

The third instance is that of the crow who molested Sita Devi in Chitrakoota. Though he was Indra’s son he is referred to as Kaakaasura kānākur for having acted like an asura (or demon) in the form of a crow. Unlike the Sea-King and Parasurama this crow was a great sinner, an aardraaparaadhi āpamārga (wet sinner). He had hurt Jaganmaatha (Sita Devi) and inflicted wounds on her sacred body. Rama as soon as he saw what that crow had done, took a grass, consecrated it with Brahmaastra, and aimed it at the crow. The crow took to its heels, or rather began to fly, in a vain attempt at escaping that missile aimed at him. Somehow it felt that it can save itself by falling at Rama’s feet. And after having gone round all the worlds it came and fell at His feet praying for protection: श्रीनाथ्योपालस्य महेंद्रस्य नामेव शरण मदा; What happened then is beautifully described by Sita Devi herself who was a witness to this scene:

वं नमस्ते सूरी शरणे: शरणागतस्य: ।
वाहिनिपि काहुस्व: कृप्या पराठवल्लः ।

(Sundarakanda 37-Sloka 34.)

This is the essence of Rama’s protective grace. Though the crow eminently deserved destruction, Rama protected him—Jayanta.
in the form of a crow. But the *astra* (arrow) cannot go in vain. One of the two eyes of the crow was destroyed so that it may do only half of the mischief it is prone to do with both eyes intact. Is this punishment or protection? ‘Kripayaa paryapaalayat’—Rama protected with the help of Kripa or grace. That is why this sloka employs the word Kripa. The Ramayana sloka can be seen to run in the poet’s mind.

All these apparently irreconcilable acts are attributed to Daya Devi’s sportful ways. She takes a delight in reversing the Lord’s decision to punish. Punishment strictly so called may be all right in cases of persons whose motto is ‘I can never bend my head in obeisance to any one’ न नमेयनःतु वसर्वतिम्. But in cases of persons like those referred to here where the aparradhin (sinner) has repented and said Namaste and/or jitm-te (I am conquered) by you, the punishing mood in a merciful person will change into a benevolent and rewarding mood. To the extent that the Lord’s desire to punish is thwarted, to that extent He is said to be one unable to hold His own. Vileena-swatantarayaha—बलीनस्वतन्त्रतः—Bereft of Independence.

Disati-evam-janita-sugatim, dandana-gatim. Thus the Lord confers punishment which is productive of good results.

Dandana-vidhim is an alternative rendering. It means the order to punish.

Pausing here for a moment one can see the several graded ways in which Karma and Karma-phala are done away with by Daya, as described in slokas 61 to 64. In sloka 61 it was total annihilation of Karma. In 62 the parappana’s fear of future sins creeping in was adverted to by referring to the rule of the Raja kumara who is certain that he will receive punishment in some form for his errors of commission and omission. In the next sloka Daya is said to make the Lord forget, or rather fail to note, our sins and transgressions. In this sixty-fourth sloka even when the Lord determines to punish, Daya Devi transforms and converts that determination and that punishment into a benevolent and rewarding determination, calculated (of course only in proper cases) for the benefit of the sinner.

Working in such revolutionary ways, and adopting highly drastic measures. Daya protects those that rely on her for help and protection.
Anukame! You forcefully reduce to the same level the lowness of (1) the chief among hunters (Guha) (2) the King of the race of monkeys (Sugreeva), (3) some nameless hunter-woman (Sabari), (4) Kuchela (the proverbial poor person), (5) that famous Kubja (a bent woman with a hunchback), (6) the young damsels of Gokula, and (7) a maker of garlands, and the highness of the Lord of Vrishagiri, by the immensity of your flood.

One of the noblest attributes of the Lord is Sauseelya. It is defined as Mahato-mandaissaha-neerandhra-samslesham महतो-मन्दाइसहा-नीर-अङ्कृतिः or the intimate and free mixing of the inordinately great ones with the very low ones. This trait is specially known as "Guna." Though all good and auspicious attributes are gunaas strictly so called, this particular trait is specially indicated when one talks of 'guna' simpliciter. c.f. Gunavaan गुनावान, the first of the sixteen traits which Valmiki mentions to Narada in the opening sarga of the Ramayana. Also the same word 'gunavaan' used by Alavandar in his Stotra-Ratna as one among the 12 gunas specified by him in the sloka beginning. 'Vasee Vadanyo......................' This Seela शील in the Lord is what is most helpful to His devotees. This sloka very nicely points out that it is Daya Devi that is responsible for the presence of this much-sought-after and much-praised guna in the Lord. Seven instances—all of them famous—three of them from the Ramayana, and four from the Bhagavata are referred to as indicative of lowness. Guha, the hunter-chief is the first among them. About him Rama has said that he is His 'Atma-Samassakha' अत्मा-समस्तक्षा, a friend as dear to me as my own life. Next comes Sugreeva, the King of the monkeys. Rama's friendship with him was of such intensity that on one occasion Rama exclaimed. "Of what use:
is Sita Devi to me if some small evil happens to you तथि किविन समाप्ते अंर संतप्त मम. That was the extent to which Rama loved Sugreeva. Sabari, the hunter-woman, whose hospitality to Rama is a household word, is referred to next. Sabari means a woman of the hunter class. This lady had no other name by which she was known. So Kaapi Sabari may be taken to indicate some nameless hunter woman. ‘Kaapi’ has however been used here to show that a peerless lady bearing the name Sabari is indicated. Rama was her guest, and gladly and willingly ate of what she had carefully put by as sweet and delicious in anticipation of His arrival.

Rama was the acme of modesty and one will not be surprised at His moving intimately and freely with Guha, Sugreeva, or Sabari. But the Lord Krishna, a God from birth, born as a God and not as a man, having to His credit several deeds from boyhood to manhood which are distinctly superhuman—what about Him? Daya Devi renders Him too accessible to one and all in the lower strata of society. Kuchela (meaning dirty-and-torn-cloth-man) is a picture and model of poverty; Kubja of ugliness; Gopis, of unlettered ignorance; and maalakaara a vendor of fragrant garlands and flowers, not one among which would he have for his own use. And with all of them, Sri Krishna mixed freely and on equal terms. The reception He gave Kuchela should ever serve as an ideal for small-minded rich men to follow, persons who will not deign even to recognise in a poorer man an old-time friend or classmate. Kubja means bent woman, a hunch-back. A lady with this defect in her body was preparing sandal paste for Kamsa’s use. While she was taking some sandal one day to Kamsa, she met Balarama and Krishna in the streets of Muttra. At once she willingly offered the sandal to those lovely youngsters. Krishna immediately rewarded her by relieving her of her hunch back and converting her into a young and handsome damsel. The first act of that lady then was to catch hold of his uttariya (upper garment) and drag Him towards herself. Thereby Krishna earned one of his 108 names (Ashtottara-sata-namas) namely ‘Kubja-krishnaambaradharaha’ कुबजेक्रिष्णामभरदाराह. There is a Kubja (कुब्ज) in the Ramayana, whose name stinks; as much as that of her Bhagavata counterpart exhudes fragrance. So to demonstrate that it is not the evil and inimical kubja, but the devoted and loving Kubja, it is said here ‘Kubja-saa,’ that Kubja.
The Gopis are referred to next as the young damsels of Vraja (Gokula). They are noted for their lack of urbanity and for their utter ignorance. They themselves describe their rustic and unsophisticated nature when they sing

कं गुप्तनि: प्रतियास्यते व्यक्तिम आन्या: सहजालसित अभागेंगमन।
(Bhagavatha 10—39—24).

Andal has celebrated their ignorance by singing about their race as अमृत अधिकार आचार नाति: ज्ञानसत्तन, the race of Gopis which has not an iota of knowledge. What Krishna was to them is too well known to be dilated upon here. Maalyakrit,—the maker of garlands. Krishna with his brother Balarama went to this persons’s house and he rushed forward to greet them with the exclamation

प्रसाद पर्यावरणम् सम गेर्हुपागते।
धन्योदेण अच्छितामिस्तुतुतुतुतुः॥

Vedanta Desika sees with his devoted and poetical eye the mingling of the great Lord with these seven types of persons. At once he reminds himself of the unimaginable eminence उमनि: of the Lord. And he gasps with wonder at the work of Daya Devi that has effectively wiped out the difference between His eminence and their depths (each in a particular direction, and reduced them all to the same level. Nothing but Daya’s terrific flow can achieve this result of bringing down mountains and filling up valleys. And he sings to that effect by saying that by her prabhootha (immense) srotas, (flow or flood) she levels up forcibly, violently वर्तंबरवर्तति:.

But for Daya and her capacity, the Lord will ever have been beyond the reach of mortals, and the mortals could never dream of contacting Him at all, much less intimately; and the twain would never have met:

तया हस्तमोच्छन्ति भवति परमेष्ठी निजपदे
कर्मलीकृता विहरति सुहानीपरिच्छेदः।
विभूति स्वाराज्ये ब्रह्मविषयिरस्माणि रूपसा
मुनालीरो देवासुमनन्यासीस्तुमः॥

Tvaya Drishtastushtim Bhajati Parameshtheenijapade
vahamnoorthreerashatau viharati mrudaneeparbrudhaha
Bibharthi swaaraajyam vrishasikharisingari kaunte
Sunaseeuro Devasurasamaranaaséeserasubhataha॥

(66)
O! Karuna of the Ornament of the Vrishagiri crest! By being the recipient of your glances (drishti) the four-faced Brahma rejoices in (the enjoyment of) his position. Similarly, seen by you, the Consort of Parvati sports by taking the eightfold forms. Indra too, because he is seen by you, gets renown as a front rank warrior in the battle between the Devas and the Asuras, and rules over his kingdom.

In the fifth decad reference was made to Brahma, Siva, and other gods in several places—vide Slokas 41, 42 and 50. In sloka 50 especially it was said that they were all really tied down to their posts. Sloka 53 gave us the idea that what status they possess has really been conferred on them by Daya Devi according to their deserts. Here it is stated plainly that their enjoyment in their respective positions or posts is really a boon conferred on them by Daya Devi. It is attributed to her drishti दृष्टि or looks. Not only moksha, the ultimate beatitude,—but all enjoyments of a pleasurable and desirable nature are Daya’s gifts.

First comes Brahma who is referred to as a Parameshti—a superior or supreme person. This name occurs as one of the names of the Lord Himself in the Sri Vishnu Sahasranama). By Daya’s drishti दृष्टि he is said to obtain tushti तुष्टि (happiness) in his position as Brahma the Creator, the constant reciter of the Vedas, and so on.

If Brahma enjoys happiness, Paramasiva is said to revel in sport. Not content with the enjoyment pertaining to one form or moorti, मूर्ति, he takes eight different forms or moortis, and imbibes sportive pleasures through the several of them. The eight forms he is said to take are the five elements (earth, water, fire, air, and aakaasa or ether), the sun, the moon, and hotri, होत्री, the sacrificer. Siva was referred to as the Tarunendu-vibhooshana, तारुणेन्दूविभूषण in sloka 53, one who is adorned by the young (crescent) moon. Here he is referred to as mridaanee-paribradhaha म्रिदानीपरिब्रधाह: Mridaha म्रिदा and Mridaanee म्रिदानी of Parvathi—mridaanee-paribradhaha is again Siva, the Consort of Parvati. Thus Siva is referred to with reference to Parvati and Parvathi with reference to Siva. The Ardhanaari concept is indicated here by the employment of the term mridaanee-paribradhaha to denote Paramasiva.

Indra, the King of Devaloka is next referred to. The term त्याद्रिष्टाहः tvaya drishtha govinda all the three words used
here to indicate Brahma, Siva and Indra respectively. *Sunaseeraha* चुनासीरः is an epithet of Indra. He is said to obtain by Daya-Kataakaشا not only the ability to rule over his kingdom (Svaaaraajya) स्वाराज्य but also to be in the vanguard of the frequent battles between the Devas and the Asuras.

Lord Srinivasa is referred to in this sloka as Vrishasikhar-sringaarih वृषिसिक्षर-स्रिंगारी He who adorns the crest or peak of Vrishagiri. His Karuna is therefore addressed as Vrishasikhari Sringaarih Karune! It may also be taken to mean the Karuna of the beautiful Lord of Vrishagiri.

दये दुधोद्यन्तद्दात्रतिरहस्तातुखारिष्यस्य-युनयत- विश्वांशाचैव जनित्युतस्ततीव चर्चनाः ||

Svadante daantebhyaha Srutivadanakarpooragulikaa
vishunvantas-chittam Vrishasikharisvambharagunaaha || (67).

Daya Devi! Because of your intimate and close contact, with the (other) attributes (gunaḥs) of that great Protector of this world residing in Vrishaa-chala, like the mixing of the ocean of milk and the ocean of nectar, those gunas are being (tastefully) enjoyed by those who have conquered the senses (and set their hearts on the Lord), as having the capacity to bring to life even dead persons, as a ball of camphor giving fragrance to the mouth of Dame Sruti, and as calculated to squeeze, out of ecstasy, the minds of devotees contemplating on them.

Brahma, Rudra and Indra were said by the previous sloka to be the recipients of Daya's favour. Now it is pointed out that even the Lord's own gunas get exalted by an association with her. Without Daya all the other great qualities of the Lord were pointed out to be faults or blemishes (doshas). That was in sloka 15 ante. The grandeur and glory of those very attributes when they are embraced by Daya (i.e., intimately associated with Daya) are enjoyed in this sloka. It has been pointed out in the foregoing slokas of this decad that Daya has got that great capacity of destroying *anishtha* अनिष्ठ; so the other qualities when harnessed to Daya lose their propensity to confer anishtha on sinners, and acquire
when acting in concert with her great name and fame. It has been said that they furnish rich flavour and taste. Svadante svadante
To whom? Not to us who give free scope for the senses to work havoc with our spiritual progress. Only to the daññaseya: (Danthe-
bdhyahah) those who have controlled their senses and have purified their hearts, as pointed out in the first paåda (quarter) of sloka 62,
by banishing desire for worldly pleasures. How do they regard Daya, and how does Daya appeal to them? A fourfold answer is
furnished by this sloka to that question.

By intimate contact with Daya, the other qualities get mingled with that greatest and noblest of traits, like the blending of the milk ocean with the nectar ocean. From the milk ocean—when it
was churned—poison came out, it is said. So milk ocean can yield not only very good things like elephants, horses, moon and
kalpaka tree, but also poison. The other qualities of the Lord are like that, capable of functioning for good as well as for bad.
Daya is the ocean of nectar and nothing but good—nay the very best—will be found there.

The second feature dealt with here is really a corollary of the first. Janita-mrita-sanjeevana dasaaha:—
Enlivening dead persons. Being amrta अमृत or nectar, no wonder death is banished and even the dead begin to live (vide Sloka: 12
and 22)

The third relates to the rasa रस that the Srutis find in those gunas of the Lord. The Vedas are referred to as a Damsel who
uses fragrant camphor-globules to give sweetness and flavour to her mouth. It has always been the fashion for ladies of status for
sweetening their breath to use small pills like Kasturi-pills or Pachai-
karpooora (camphor) pills. The great and famous Veda-maataa
वेदमाता uses these attributes, gunas, of the Lord as such gulikas
gूलिका: (small balls or pills) and thereby her noble mouth exhudes fragrances. Obviously the reference is to the fact that the Srutis
extoll the great gunas of the Lord and that is the reason for their-far-flung greatness and glory. Elsewhere Desika has referred to
his own speech or work as sprihaneeya-saurabha-mucha-vaacha:
स्पृहायया सौरभमूचा वाचा. The excellence of the Vedas lies in their
extolling the gunas of the Lord, and not in taking great pains to
deny that the Lord has any gunas at all. Vadaa वदन means face
and also mouth. Mouth stands not only for taste but also for speech. The sweetness and fragrance of the Vedas are entirely
due to their revelling in the attributes of the Lord which alone glorify Him and make Him worthy of attainment. Desika does not belong to that system of thought which negates gunas or attributes to the ultimate God-head. He is a God only because He is good; and all His goodness and good qualities depend upon the presence of Daya.

To those who contemplate on these features or gunas of the Lord, their mind gets ecstatic, and melt away in the excess of that ecstasy. That is referred to as the fourth and the last aspect that appeals to the sense-conquering persons (Dhantebhyaha). The Alwars and the Vaishnavite Acharyas have really got into raptures and rhapsodies when they think of the Lord's auspicious attributes—Kalyanagunas. Nammalwar the chief among them very often gets into a trance when he contemplates the Kalyana-gunas of the Lord.  

In this fourfold manner it is said in this sloka that the gunas of the Lord when closely associated with Daya are very sweet to contemplate,—svadante स्वदवते. They are eternally so—nityam svadante नित्यं स्वदवते.

This is one of the several slokas in this Stotra which deal with the parama-tatparya परस्तत्पयम (chief meaning) conveyed by it, namely that Daya is the Empress among the Lord's several gunas. Guneswari गुणेश्वरी (sloka 101 post).

Jagajianmasthema pralaya rachanaakelirasiko
Vimuktyekadvaaram vighattakavaatam pranayinaam
ti tvayyaayattam dvitayam upadheekritya Karune!
Visuddhaaanaam vaachaam Vrishasikharinaathas-stutipadam (68)

Karuna Devi! The Lord of Vrishagiri is extolled (attains the state of being praised) by the very pure words (the Vedas) chiefly for two factors. One is that He derives pleasure (rasa) in the (eternal) sport of creating this world, keeping it safe, and bringing about its laya or destruction. The other is that to His lovers (devotees) He is
Himself the open door and only entrance to Mukti. Both these are His, because of your bringing them about. (Thus the tributes that the Vedas pay to the Lord are really tributes paid to you).

One more sloka in this stotra where Daya is put above the Lord Himself. This sloka hints at—without saying so in so many words—the Lord shining in borrowed feathers.

If slokas 61 to 65 dealt with the banishment of anishtha अनिष्ठ to us, sloka 66 refers to the great ones like Brahma, Rudra and Indra, having their anishtha dispelled and being able to enjoy position, pleasure and power, by Daya’s kindness; sloka 67 refers to the high status attained by the Lord’s gunas themselves by association with Daya. This sloka goes one step further and postulates that the Lord Himself owes His greatness to Daya Devi. No one can praise the high Lord as the Vedas have done. They extol Him in several places and in several ways; but on close scrutiny the Lord will be seen to be praised for His जगद्व्यापार Jagad-vyaapaara (cosmic evolution and involution) firstly, and secondly for His redemptive power, i.e., releasing desiring souls from the bondage of being involved in that cosmic process forever. Enough has been said in the earlier slokas calculated to demonstrate that Creation (sloka 17), sustenance (sloka 18) and even destruction (sloka 16) are all the work of Daya. So too is Moksha (sloka 20). In the fifth decade especially, it was demonstrated how Daya is the giver of Sreyas meaning mukti. So in this sloka it is stated that the Lord becomes the object of praise to the Srutiś (Vedas) only because of the two-fold eminence attained by Him because of what Daya does.

The first line of this sloka is reminiscent of two earlier classical works, one in Tamil, and one in Sanskrit. Kambar starts his Ramayana with the verse which talks of \textit{शुभं जयं तदनन्तरं} आत्मं भवेत्, \textit{धिनि} सर्वभूतेन भवेत्, \textit{मकरं भिष्मं आत्मिन्त} आत्मिन्ति॥

The great Ramanuja starts his Sri Bhashya with “Akila-bhuvana-janma-sthema-bhangada-leele”

“अखिल भुवन जन्म स्थेम भंस्ते भोले”

The first line of this sloka of Desika translates the former and paraphrases the latter of those two great sayings. The jagat-kaara-natts spoken about in all these is a Brahmaalakshana ब्रह्मलक्षण or distinctive mark of Parabrahma परब्रह्म as shown by the second
of the Brahma Sutras of Vyasa. So if that Jagatkaaranatva जग-कारणत् is made much of by the Vedas and the sutras, the credit really goes to Daya Devi who has been demonstrated to be chiefly responsible for all the factors that go to make that kaaranatva.

The words Keli वैली and Rasikaha रसिका: have been used to indicate that what the Lord does is not as a duty or under compulsion. It is all a keli, a sport. And the Lord takes great pleasure in indulging in this sport. Prompted by Daya and egged on by His own love of sport (Icela) the Lord takes to creation etc.,—is the idea so nicely conveyed by the use of the two words Keli and Rasikaha.

The second paada of the sloka embellishes, and restates the sentiment mentioned in, the second paada of the sloka of Sri Bhashya referred to above. There the words are “Vinata-vividha-bhoota-vraata-rakshaika daekshe” विनातजिविधि भूताभ्रातास्वरक्षाक्षारां देखक्षी The form of the Rakshana or protection referred to there is indicated in this sloka by the word Vimukhti विमुक्ति. For vinata विनात, the word pranayi प्रणयि is substituted. The Lord never likes to think of prapannas as saranaagataas. He thinks of them as friends and lovers; not only He but Lakshmi too. For if He refers to Vibheeshana who had come to Him as a saranaagata, as one who had rightly and properly come to Him as a friend, mitra-bhaavena sampraaptam मित्रभावेन सम्प्राप्तं, Sita Devi desires to make Ravana Himself a friend; for does she not tell him मित्रमौषधिक कहूँ राम: and तेन मैरी जवहूँ ते? Desika goes one step further and refers to the Prapanna as a pranayi प्रणयि—lover.

To such lovers the Lord is an open door to Moksha. The Siddhopyatya of the Lord is beautifully brought out here. The upanishadic text which says ‘To him on whom His choice falls, He gives Himself up, and by him alone He is attained.’ is thought of here. He alone is the open door to Moksha; those who love Him are given free entrance at the door. Eka-dvaaram or only entrance is very significant. Whether one pursues the arduous path of Bhaktiyoga, or the equally difficult, but apparently more easy, path of Prapatti, the phala (fruit) viz., Moksha is a gift of the Lord. It is not earned by one’s own endeavour. All that man can do, and does, only earns for him the Prasaada प्रसाद or bounty of the Lord, and that Prasada takes the form of Sankalpa, or will, which alone confers Moksha.
Both the jagat-kaaranatva and the moksha-pradatva are the peculiar and exclusive province of Lord Srinivasa. No other god even shares either of them with the Lord, leave alone fully and wholly possessing the capacity for them. The Vedas praise the Lord very often with reference to these two qualities of His. He is a stutipada—object of praise to the Vedas, which are here referred to as Visuddhaanaam vaachaam—pure-worded. They do not talk out of ignorance or partiality. Their purity is supreme.

The above-mentioned two reasons for the Veda’s praise are pointed out to be tvayyaayattam त्वाय्यायत्तम् brought about by you, referring to Daya. Dvitayam द्वितय the two of these.

कलिक्षोभोमीक्षिक्रितकाश्वकुरुक्षलज्जे
रुचाणार्यादेशेरखीलत्वन्यायर्हि: ||

Pravahai Kseta Prashahcaryaratira Pravida
Vikalpante analpaa Vrishasikharino nirjaragamaaha || (69)

Kalikshobhonmeelat-kshitikalasha koolankasha javaihi
anuchchedair-etair-avatatatavashamyaarhitaahi |

Daya Devi (who is) an ornament to the Consort of Lakshmi! The entire group of these streams and waterfalls that are in plenty in the Tirumala Hill are comparable with your flow and flood because (1) They are also swift enough to (uproot) destroy the sins (of human beings) that are ever on the increase because of the agitation and perturbation brought about by the Kali age (2) they are also incessant and never ceasing (3) they are also immense and (4) they are also capable of flowing without maintaining any distinction of high and low.

Starting from the very first sloka which refers to the flow of Daya like sugar-cane juice, the slokas which deal with the flow and flood of Daya are very numerous. Slokas 60, 61 and 65 have recapitulated that sentiment very pointedly. And hence again in sloka 69 the flow of Daya is equated with the flow of the streams, falls, and cascades, in which TirumalaHill abounds. Already in sloka 31 it was stated that the vaari-dhaaraas of Vrishagiri proclaim Daya’s flow. That idea is elaborated here by pointing out the points of resemblance between the stream of Daya and the streams on Tirumala.
The fastness of the current in each case is first enjoyed. (जवः:) Each is so fast that it is capable of uprooting Kalusha (dirt; uncleanness) which is ever on the increase (unmeelat) owing to the play of Kali—the evil age. Kshiti means the earth. All the sins of the earth even as they begin to appear are washed away by the swift and powerful current of Daya. So too the streams flowing on the Hill wash away all the dirt as quickly as it gathers.

Koolankashaha; tearing away the bank. Both the streams are incessant, perennial, without break अनुच्छेदः:

And neither of them makes any difference between high and low. Daya levels up beings as pointed out in sloka 65. The Hill streams also bring down mountain crests and fill up low-lying tracts. They thus do not distinguish between low and high (लवट and तट) Avata is a pit, a cavity; tata is a mound, raised or at least level ground.

Both again are जनल्ला: by no means small or insignificant—meaning obviously very big and large. निर्जल Nirjhara is a mountain-torrent or waterfall. गणा: Ganaaha is groups. Some adopt the rendering gunaaha गणा: meaning nature, characteristics. But ganaaha is the preferable paata for the sentiments voiced in the sloka.

Daya is addressed in this sloka as Padmaa-sahachara-parishkaarini. Parishkara means embellishing, adorning, acting as an ornament to. Here Daya Devi is said to embellish and adorn Padmaa-sahachara, or the Consort of Padma—(Lakshmi). Sahachara is one who goes with or accompanies another. Here the Lord is referred to as Padma-sahachara, and Daya is adorning such a One. Lord and Sri are mutual ornaments to each other. Daya is an ornament to the Two of them.

In sloka 66, the Lord was spoken of as an ornament to Vrishagiri. Here Daya is talked of as an ornament to Sree-nivasa (the Eternal Couple—Divya Dampatee).

Vikalpa is an alternative. Vikalpante means therefore “are said to be an equally effective and efficacious alternative.” Reliance on Daya or a bath in the purifying streams of Tirumala Hill,—either is as efficacious as the other in relieving us of our sins.

The opening words of this sloka may be seen to emphasise the anishthavidhvamsaseelatva अनिश्थाविद्वाञ्चसासीलत्व of the Lord as well
as of Daya, which is the topic dealt with by Desika in this decad of this Stotra.

खिल चेतोऽनां: किमिदामिति विशेषमुच्छने
कमे सिद्धक्षास्वलक्षमुच्छकरकरणम्।
भरण्याश्चछलपवलशुशिनायमुलस्तुता
प्रतिमानेते श्रद्धिनगरश्रुतकुष्ठसः॥ (७०)

Khilam chetovritte-kimidamiti vismerabhuvanam
Kripa! Sthakshmaabhir-itritamukhamahamakaarakaranam।
Bharanyaasachchannaprabala vrijina praabhrita bhritaam
pratiprasthaanam te Srutinagarasringatatakaajushaka॥ (७०)

Kripa Devi! Your coming forward and welcoming, at the cross-roads of the great city known as the Vedas, persons who bring as offerings to you their innumerable and mighty sins covered by a sheet called Saranagati, makes the entire world surprised at what it (the world) regards as an act brought about by a faulty intellect, and causes admiration even to that learned Vidwan who resides in the Simhaachala (another name for Tirumala).

The reactions of the men of the world and the reactions of Lord Srinivasa Himself to the great doings of Daya Devi that have been enjoyed in detail in this decad are dealt with in this closing sloka of the decad. The poet shows that he is not unaware of the several adverse criticisms of persons belonging to different schools of thought, about the nature and efficacy of prapatti. People are not wanting even to day, and even among Vaishnavaites, who pooh-pooh the system of prapatti, to establish which Desika has done so much in this stotra and elsewhere. Even most ardent and pious devotees find it difficult in their hearts to realise that the Grace of Srinivasa is so potent that their untold sins committed in previous births can be wiped out by that Grace, in answer to the observance of prapatti or Saranagati by an individual. They think more of their sins than of the qualities of the Lord. In several places in the course of his numerous works Desika has taken great pains to point out that if only people properly understood the essential nature of the Lord and of His Daya, they will never come to doubt the efficacy of prapatti as a means to all ends, and certainly as a means to that great and noble end, namely, Mukti, which all right-thinking men and women must hanker for. It is because this Mahaaviswasa, महाविस्वास or undying faith in the potency of Prapatti is so difficult of attainment, Prapatti has been referred to as one
maund of oil as compared to Bhaktiyoga which is a maund of gingelly.

The cheap gibe indulged in by critics is very beautifully described in the words फिरिये चेतोबृंगे: फिरिये? on the part of Daya.

The words प्रबलवृजन—mighty sins. They are covered over by a cloth known as Bharanyaasa or Saranaagati.

छत्र Chchanna means covered, concealed. That the analogy is very apt and appropriate can be seen if one reminds oneself of the 29th sloka in which the poet has spoken about Daya Devi’s state of starvation for want of sufficient number of sins to appease her hunger. It was indicated in that sloka that the sins of the upasakaas are, so to say, food to Daya Devi. The same analogy is employed here wherein the poet refers to the sins as being taken as offerings to Daya. (When we come to sloka 97 we will find the poet referring to this analogy once again). Just as a starving person who is told that numerous tasty victuals are being brought to him, will jump up from his place and rush up to meet the person who brings all that food, Daya Devi is here said to go ahead to receive and welcome those persons who bring to her that much-desired food, namely, sins. If this issuing out of Daya Devi and her welcoming are done secretly, there will be no opportunity for others to know about it or to cavil at it. As it is, she comes to where four cross roads meet. It is impossible to think of a place more open to the public than such a spot. The appropriateness of the poet’s reference to a Sringaataaka स्वाक्षारक—a place where four roads meet—must be appreciated by every rasika. The paths followed by the four classes of upasakaas referred to by the Lord in the Geeta as वार्ता: ज्ञान, ज्ञान, ज्ञान, ज्ञान—Artha, Jignaasa, Arthaarthee and Gnaani are the four roads of the city of the Srutis which meet at this place, and Daya is said to present herself there. Desika has purposely called this a meeting of cross-roads in the city of Sruti: व्यवस्थनम. In this city of the Vedas there are people who have evolved several doctrines and theories. Before their very
here we find Daya Devi doing this daring act, namely, welcoming sinner with avidity, just because that sinner has been clever enough to take to Bharanyasa. The followers of other systems, however, are also claimed to have been derived from the same Srutis, i.e., “what foolishness this!” and “to what Khila हित or utility of intellect is this to be attributed?”

Vismerabhuvam विज्ञेयसृवं a world gaping with shock and amazement. Vismaya विस्मय may also refer to admiration, in which case the words will mean, to a world admiring Daya or Devi’s kindness. In view of the other words in the Sloka like am, this latter meaning cannot be appropriate for this word as it is the realisation that the Lord entertains for this bold act of Daya. is the other sentiment enshrined in the sloka.

Simhakshmaabhrit शिशुक्षमामृत is Simhaachala one of the main names of Tirumala. The Lord residing there is referred to as a Kritamukha कृतमुख which means a very learned clever person. The term बिद्वा Vidwan in a way will bring in the meaning of this word Kritamukha. The act of Daya related as in coming forward and meeting the prapannas at the crossroad is looked upon by this very learned and clever Person with admiration. Only a Vidwan can adequately appreciate a Vidwan’s kindness. As already pointed out there is a difference between the two concepts of world, and the Chamatkaara which is the reaction to Lord to Daya’s act. Here it is unalloyed admiration. What is hard has not been able to achieve by Himself without the help of Daya, Daya has achieved before His very eyes; and His heart is happy and glad at this welcome which Daya extends to Praasa.

Prasthaana प्रस्थान means setting forth, starting; Pratiprastha प्रतिप्रस्थान has been understood as counterstarting or setting forth, meaning, going out for the purpose of welcoming who come in.

This is the last sloka of this decad in which Daya Devi’s supreme action has been very well described. Her daringness and city, in protecting those who have taken refuge in her, as dealt in this decad are referred by Desika himself in the opening of the next decad as a Saahasam, साहस a very rash and daring action. Desperate diseases call for desperate remedies. Daya has recourse to Saahasam to redeem us.
FTER having sung about the glory of Daya in the previous seven decades, and shown to us how essential it is that we resort to Daya for helping us and saving us, Sri Vedanta Desika for the first time attempts to set out what it is that he has been praising all along. Daya is defined, and her true nature is set out only in this decad. The opening sloka of this eighth decad points out that Daya is Lord’s Ichcha or desire. In the very next sloka it is stated that Daya has also got a form, and thereby it is shown that the poet has every justification to personify this quality or attribute, and sing a whole stotra in her praise. The swaroopa (essential nature) and the Roopa (form) of Daya are so dealt with that the central theme of Nammalwar’s eighth patthu of Tiruvvoinmozhi almost seems to follow as corollary. That topic is Bhaktachchandaanuvarti (भक्तचन्दनुवर्तिः) which means following the bent of mind or inclination of the devotee.

Harini (हरिणी) is the metre adopted for this decad. Both sikharini (7th decad) and harini denote high class women. Sikharini denotes an excellent (top-class) woman; harini is another name for chitrinee चित्रिणी which is as per Apte’s definition the noun for a “woman endowed with various talents and excellences”; “one of the four divisions into which writers on erotic science class women.” It is a matter for special study and research as to the reason why a particular metre is employed by great poets like Kalidasa and Vedanta Desika, and their ilk, for a particular topic. It is not a compliment to their genius or greatness to suggest that haphazardly they choose and adopt metres for their verses.
Trividha chidachit sattaasthemapravrittiniyaamikaa
Vrishagirivibhor ichchhaa saa tvam parairaparaahataa !
Kripabharabhritkimkurvaanaprabhootagunaantaraa
vaahsi Karune! vaichakshanyam madeekshanasaahase " (71)

Devi Karuna! you who are but the wish or desire of the Lord of Vrishagiri; who order and direct the states of existence, continuance, and activity of the three kinds of chetanas and achetanas; who is uncontrolled by others; who willingly bear all the burdens of helpless and wretched beings; who are served (obeyed) by the other lofty qualities (of the Lord),—Such a you possess great skill in (are an adept at) the very bold act of patronising and protecting me by making me the object of your (protective) glances.

Daya is here defined as the Lord’s Ichcha—desire or wish. The Lord’s desire to protect—that is Daya. It is not an empty desire, nor is it a vain desire. This is demonstrated by reference to four factors.

The first of them is dealt with in a long phrase Tri-vida-chit-
achit-sattha-sthema-pravritti-niyaamikaa. Trvidia is threefold. Trvidia chit or the threefold chetana classification is as Nitya, Mukta and Baddha. (The ever celestial like Garuda; the released souls; and the souls in bondage.) Trvidia achit refers to the three achetana objects known generally as prakriti, time and suddhasatva. The existence, continuance (persisting in the same state) and activity, of all the above six are Dayaaadeena—i.e., they are all ordered and ordained by her.

The second is parairaparaahata—uncontrollable, unobstructed by any one and anything else. Daya’s sway is supreme. Nothing and nobody can stand in the way of the Lord’s desire, whose name is Daya. It is the Ichcha, desire, of a Vibhu, a mighty and eminent sovereign and no one dare cross it.

Daya is next stated to be Kripana-bhara-bhrit, the bearer of the burdens of kripanaas, helpless beings. This has been dealt with and explained in several places before.
Kim-kurvaana-prabhoota-gunaantara-The kimkaratvam or service-rendering propensity of the other gunaas of the Lord is recapitulated to our minds once again. Those gunas are all prabhoota—mighty.

(sa - tvaam Saa-tvam—Such a you (Daya). This takes in all the excellences referred to above. Such a person as you—possessing all these essential qualities for protection have taken into your head to look at me (eekshana). For any one else it would have been a saahasa—a very rash act. But not so to you who possess all the above set out items of greatness. My protection is therefore assured.

Vrishagiripater-hridayaa visvaavataara sahaayinee
kshapitanikhilaavadyaa Devi! kshamaadinishevitaa;
Bhuvanajananee pumsam bhogaapavargavidhaayinee
vitamasi pade vyaktim nityaam bibharshi Daye! svayam

Devi! Daya! you are very dear to the Lord of Vrishagiri; you assist the Lord in all His avataaras; you dispel all sins and imperfections; you are served by kshama and others; you are the mother of the universe; you bestow on human beings pleasure and bliss; you by yourself take an eternal form (vigraha) of your own in Paramapada.

Having dwelt with the swaroopa of Daya in the the previous verse, the poet deals with her roopa or form in this. And this he does by showing to us in his inimitable way that Lakshmi is really Daya incarnate. Sleshaalankaara is handled with very great effect once again. Six points of identity are mentioned. We shall enjoy the beauties of the slesha in this sloka one by one.

1. Vrishagiripater-hridayaa:

Daya takes its origin form the heart of the Lord of Vrishagiri (hridya). The Lord is very fond of Daya and likes her better than all His other qualities.
DAYAA SATAKAM

Lakshmi is very dear to the heart of the Lord. In fact she resides in His chest, the seat of the heart.

2. Visvaavataara sahaayinee:

Daya is of great service and aid in all the avatars that the Lord undertakes, assumes. This has been dealt with in Sloka 35 already, and will be elaborated later in sloka 82.

Lakshmi follows the Lord in all His avataaras, and is in fact indispensable for the achievement of the purpose of each avatar. As the Vishnupurana has put it, if He comes as Rama she comes as Seeta; if He becomes Krishna, She becomes Rukmini, and so on in all avatars. This idea has been very nicely enjoyed by Desika in Sloka No. 10 of Sri Stuti (where She is referred to as a Priya Sahachari during avatars), and in the latter half of the 1st sloka of Dasavatara Stotra.

3. Kshapitanikhilaavadyaa

Daya is a disperser of all sins, faults and imperfections in her votaries. This idea has been enjoyed in extenso in several preceding slokas.

Lakshmi’s one great purpose is to drive away evil and sin. "ਧ ਮਗੰਕਿਤ ਮਾਂ ਕਾ ਜੁਲਾਨੀ ਮੋਹ ਸੌਕੀ ਸਤ ਸੁਖਾਨਾਮ" (Nammalwar) "ਸਚੂ ਸਚੂਨਾਮ। विरि।" She is mangalam mangalaanaam; and the pure and wise people resort to Her for getting cleansed of their sins and avidya:

दूरीर्चिति दुरितिनिक्षेत्र त्युक्ताश्माविद्याय।

Dooreekartum-duritanivaham-tyaktum-aadyam-avidyaam.

4. Kshamaadinishevita

Daya is subserved by qualities like forbearance. It was stated as early as the 7th sloka ante that Kshama or forbearance (क्षम्य सम्भवो) is of great help in removing the obstacles in the way of the free flow of Daya. Koorattalwan sings of “Dayaakshanti-oudaarya...........” and thereby shows to us how shaanti or kshama and a host of other qualities really form the retinue of Daya.

Lakshmi being the Patta-Mahishi (ਵਿਚ ਮਾਿਦਰਾਕ) or Chief Consort of the Lord, all other consorts like Bhoomidevi, Neela-Devi etc., wait on Her as Her maids. Kshama is the name for Bhoomi (world).
5. Bhuvanajanane

Daya as the chief factor responsible for creation is rightly, referred to as the mother of the universe.

Lakshmi is Samasta-janane (sloka 6). If the Lord is the Father of the world, She is the Mother.

6. pumsam-bhogaapavargavidhaayine

Daya's capacity to confer all the earthly pleasures and also the bliss of moksha on her votaries and followers has been dealt with in great detail before. That is concisely recapitulated here by the expression pumsaam-bhoga-apavarga-vidhaayine, Conferrer of bhoga (earthly pleasures) and apavarga (mokshananda) on human beings. In fact in the very first sloka (10) about Daya in this stotra, it was said "sootim-apavarga-trivargayoho"

Lakshmi similarly is the conferrer of bhoga and apavarga. Lakshmi-kataaksha as every one knows brings wealth, happiness and comfort in its wake. And in the redemption of souls and giving them a place in Paramapada, She is along with the Lord the sole authority and power. So She too is a bhoga-apavarga-vidhaayine. Alavandar has enjoyed this greatness of Sri or Lakshmi in his Chatussloki, and following him, Alwan, Bhattar, and Desika have elaborated it in their works.

The sloka winds up by stating that Daya manifests herself with a Vigraha (vyakti) or form of her own accord—Vyaktim swayam bibharshi. This is a nice way of referring to Daya also as a Swayam vyakta, even like Lord Srinivasa (sloka 9).

The words vitamasi and pade, or, if they are to be taken together as a compound word, vitamasi-pade, appear rather unintelligible to us here. Vitamasi-padam is Vaikunta—the place devoid of tama (darkness and ignorance). To say that Daya manifests herself with a vigraha or form only in Vaikunta could not have been intended by the poet. Vitamasi-pade may be taken to mean in places or spots where there is no tamas. It is only in such places that Daya's form is felt and experienced as a fact. Elsewhere and to people who are blinded by tamas, she is not, and she will have no form either.

This sloka can be seen to be an elaboration of the 6th sloka of this stotra. This is the Dhyana-sloka for Daya Devi. Note the two vocatives in this sloka. Devi! and Daye! The sloka is pro-
bably addressed to Lakshmi as well as to Daya. The interchangeableness is indicated by the trick of using two vocatives.

Svayam udayinas-siddhaayaavishkritaascha subhaalaya
vividha vibhavvyoohaavaasaaha param cha padam vibho
Vrishagirimukheshveteshvichchaavadihpratilabdhaye
dridhavinithita nissrenistvam Dayei nijaparvabhihi

(73)

Daya Devi! For people to attain in full their heart’s desires, at spots (or places) of which Vrishagiri is foremost, such as (1) auspicious temples (where the Lord manifests himself in Archa form) including Swayam Vyakta stalas and stalas discovered by siddhas etc. (2) the varied and various vibhavavyataara forms (3) vyuha forms (4) haorda or antaryami forms and (5) even that transcendent Paramapada, where all the Lord resides, you stand like a strong and sturdy ladder, having several rungs and levels of your own for their help and aid.

In this sloka Desika has mentioned the Pancha-roopas or the five forms that the Lord assumes as postulated by the Pancharatras and enjoyed by the Alwars. He has given the pride of place amongst them all to the Moorthy or form of Lord Srinivasa. Note Vrishagiri-mukheshu-etheshu. वृष्णिकिरिमुखेश्वरे यस्य These headed by Vrishagiri or Tirumala. It is usual with several devotees of Lord Srinivasa to rank Tirumala as the first and foremost among all temples. But here we see Desika definitely ranking this Divya Desa as the first and foremost among all the fivefold spots where the Lord manifests Himself in His five forms.

(1) He starts with the Subhaalayaas, auspicious temples, where the Lord resides in His archa form. These temples are classified as Swayamyavaktha, Saiddha, Daiva, Arsha, and Maanusha. In the first of them the manifestation is made on His own initiative, while Saiddha, Daiva and Arsha are spots where He has disclosed Himself in answer to a prayer or request from a Siddha, Deva or Rishi respectively. Maanusha refers to spots consecrated by
man by inviting the Lord according to the Agamas to come and dwell in a particular vigraha chosen by him. The use of the word 'aadi' after the word Siddha is intended to take in the other classifications. Siddhadi—Siddha etc.

Next are clubbed the Vibhava, Vyuha and Haarda forms. The word Vivida meaning several, diverse, precedes them all. The various Vibhava forms, Vyuha forms and aavaasa forms. Vibhava roopa is the form taken on by the Lord when He came into the world as Rama, Krishna etc. This manifestation is enjoyed in extenso in the next and ninth decad of this stotra.

Vyuha forms are mainly fourfold—Vasudeva, Sankarshana Pradyumna and Aniruddha forms. Vyuha also takes in their elaborations into the twelve forms of Kesava, Narayana, Madhava etc.—Dwadasa nama forms. They are all adopted by the Lord for the edification of those devotees who like to revel in Dhyana or unruffled contemplation of the Lord.

Aavasa आवास is the word that follows next. This word literally means a house, a habitation, an abode. In this context, this word must be taken to indicate the residence in the human heart in the form of an antaryami. As the four other forms are mentioned by name, and as this word is a general word capable of giving this particular meaning also, we must understand it as a reference to the antaryami form. It has been taken by some commentators as being qualified by the two words preceding it viz., Vibhava and Vyuha. It is better to interpret it as the abode in the heart.

Paramapada comes last in the enumeration and it has a च attached to it. परं च पवित्र Even that transcendental spot.

The Ethesu ऐतेशु meaning all these is governed by Vrishagiri mukheshu. These headed by, or led by, Vrishagiri. That is the importance and glory that Desika sees in Tirumala.

It is in these several spots that the upaasaka or aspirant has to obtain his heart's desire (Ichchhavadhi) and Daya helps him to seek out those several spots, or such of them as are desired. And with that end in view she stands like a ladder or staircase (निषेध) in front of the aspirant. A ladder has got joints or rungs. A staircase has steps. पवित्र refers to a joint or step. By her steps or stages, Daya helps the aspirants at all levels. The
issreni is dridha-vinihita—stoutly and strongly tied together. All
t he steps are so tightly strung together that it does not matter
which step or rung one is on. It is a single ladder. Dhrida-
inhiita may also be taken to mean safely and securely placed.
his ladder will not slip while one is using it, and there is no
ance for a crash.
A ladder or a staircase is as useful for ascending as for de-
sending. Desika has very naively described Daya as a ladder
ere, so that it may be understood that Daya is the agency through
ich man may ascend to God, and at the same time that God
ey use to descend into man. For, but for Daya how can man
pire to rise aloft into the ethereal heights of spiritual enjoyments?
and but for Daya where is the chance of the Almighty descending
t the level of man to console and comfort him and ultimately
ve him? Like all Desika’s upamas or comparisons this also
as appropriateness and at the same time sweetness and sublimity.

हितमिति न: हुष्ठ बक्तैः वचलस्फलमन्तरे—
समतिविहिताः न्यैर्पर्यायितेऽऽहक्षया ।
परिणतबुधुच्चता पद्मासाहयंदे स्वयं
प्रदिशि नित्याभिन्नते न: प्रशायद्वपनम् ||

(७४)

'itam iti jagadhriṣṭyaa kliptair-akliptaphalaantarair
anatvihitaar-anyair-dharmaayitaisha yadṛcchayaat
arinatabahuchchhadmaa Padmaasahaaya Daye! swayam
pradisa nijaabhipretam naha prasaamyadapatrapau

(७४)

Daya of Padmaasahaaya! By various devices and pretexts,
abashed,—you find some good in us under various heads such
(1) acts done which are recognised by the world as proper and
ororious acts (2) acts done without any idea about the fruits
dcribed therefor(3) good acts done without any intention or desire
do any good (4) casual and accidental good deeds committed by
and (5) similar other acts of ours, and on the strength of such deeds
ou bestow on us what in your opinion you think is fit and good for us.

The extent of our desire Ichchaavadhi was mentioned in the
vious sloka as what determines the extent and content of our
alisation. All the four Purusharthas or whichever out of them
desired by us, Daya procures the same to us. How does she
ring about such a state of affairs? We all have desire to obtain
this and obtain that, but we do not take any steps to do the needful by observing the proper upaaya or means. How can Daya get us those benefits which we have not qualified ourselves for? The answer to that question is furnished by this sloka.

Daya is an adept at finding pretexts and inventing ways and means to confer benefits on us. If a person in power takes kindly to us, he says he has seen some good in us and rewards us for it. It may be we really did something good, or it may be that out of his good feelings towards us, he has put a kindly interpretation on some unwitting act of ours. Daya is likened to such a person in this sloka.

After all she is the Daya of the Lord of this universe. He cannot afford to be capricious: He cannot and ought not to be partial. He is also the law-giver and He has to enforce the laws promulgated by Himself. He has to reward the virtuous and punish the wicked. If we are virtuous it is all right; we easily get rewarded. But we are not virtuous; we are wicked by temperament and propensity. Yet we desire only benefits, and are afraid of getting punished. After ages and ages of indifference to the Lord and His Daya, we have now come to realise that our safety and future salvation lie in Their hands alone. We unreservedly surrender ourselves to Them. But before the Lord protects us, He will desire to be satisfied that we have done some good deeds and therefore deserve sympathetic and kindly treatment. It is here Daya Devi steps in, and very dexterously discovers some good in us. Chchadma छच्छ is a pretext, a guise, Parinata-bahu-chchadma means 'of various and diverse pretexts.' What are they? The poet refers to four of them specifically and adds one generically.

Sukrīta सुक्रृत is of several kinds. The first of them is Praasangika Sukrīta प्रासंगिक सुक्रृत—good deeds which according to the world's standards are calculated for the welfare (hita) of the soul (e.g.,) building temples, erecting tanks for public use etc. This is referred to here as Hitam-iti-jagad-drishtya-kliptaivi,-done as what the world regards as calculated to promote the welfare of the doer.

The next is known as aanushangika sukrite—आनुशंशिक्ष सुक्रृत While doing a good act with a particular purpose or for a particular end, it so happens that a secondary and unthought of good deed comes to be performed. You feed a hungry man: with the food
you provide, he feeds his wife and child, whom you never thought of while giving the food to the man whose hunger you wanted to appease. This unthought of good is a by-product of an intended good. This is spoken of as aklipta-phalaantaraih—अक्लृप्त फलान्तरैः—unthought of other object.

The third is abuddhipoorvakasukrita—अबुद्धिपूर्वक सुकृत some good which simply occurs without one’s knowledge or volition. While going to attend a conference in Benares a person happens to die on the banks of the Ganges. He would never have bargained for it. This is amati-vihitaih अमतिविहित: done without an idea or thought of one’s own.

The next is yaadrichchikha sukrita—यादविचिक्षक सुकृत casual or accidental. You go pursuing your cow which has run away from your cowshed. It goes round a temple and in following it you perform a pradakshina of that temple. Or, while fishing in the sea you fall into it by accident on the sacred Mahodaya day. This is dharmaityi-yadrchchayaa.

In addition to the above four, Desika has added anyaih अन्याः others as well. They may take in consciously done good acts—Saamaanya-buddhi-moola-Sukrita, which in some cases earn great merit. You invite a friend whom you have not seen for years and give him food and lodging for some days. He happens to be a Sadhu. You have really done a very meritorious thing by giving him food and shelter though you did so only in the view that he was an old time friend.

Daya Devi thus looks into all our acts and doings with a magnifying glass, and catching hold of some small unthinking act of ours, construes the same in one of the above modes, as a very lofty and meritorious act, and recommends to the Lord for our reprieve and redemption. Thereby she confers on us what she thinks is good for us. Nijaabhipretam—naha pradisasi—निजाथ्विप्रेतम: न नाहा प्रदिससी: you give what in your view is best for us. Or you give what in our opinion is desirable. Nija may be taken as referring to Daya or to us न: in the sloka.

In this Daya evidently shows herself rather निरपृच्छा shameless. Banishing bashfulness and shame she has to work like this to bring about our welfare. In sloka 71 it was Saahasaa साहस. Here it is shamelessness on the part of Daya. To multiply our small good deeds, to magnify them and to show them off to our best advantage,
even where we never dreamt of doing any small good, requires a lot of courage, resourcefulness and dash: Daya has them all. Is she not Padmasahayakaruna? the Karuna of the Consort of Padma? Lakshmi’s ways are copied by Daya. Who but a Sita could find good in the demons that threatened and frightened her day in and day out, and plead for their protection at the hands of the mighty Hanuman, who wanted to crush them and avenge their cruelty towards Jagan-mata? Contact with Lakshmi has secured for Daya that selfsame characteristic of finding, nay discovering, good where it is not, or at least latent, and rewarding that good.

अतिविधिश्रीवैश्वर्यामानुषूपितसैजनै- ।

नास्त्रमिहोपन-नन्दोपासमक्षश्राधिनी ।

तृषितजन्तुतीथःक्षानाक्षक्षपिरैरसं ।

वितरसि दस्य बीततात्ता बुश्यादित्योऽपदम। (७५)

Atividhi Sivair-aisvairyaatmaanubhootirasair-janaan
ahridayam ihopachchandyaishaam asangadasaarhinee’i
Trishitajamataaateerthasanaanakramakshanapitainasaam
vitarasi Dayeveetaatankaav Vrisaadripateh-padam’’ (75)

Daya Devi, in regard to people in this world who prefer the pleasures of aiswarya and kaivalya ऐश्वर्य और कैवल्य as even superior to those of the status of Brahma and Siva, you (secretly) desiring them to get unconnected with such desires, (externally) appear to confer on them those pleasures, in order to please them and thereby annex them unto yourself, so that, ultimately you may completely and fearlessly confer on them the pleasure of attaining the Feet of Lord Sriniyasa, the Lord of Vrishaadri, even like asking a person to bathe in the Ganges in order to get rid of his thirst; all the while desiring to secure for him the fuller benefits of Ganga-snana capable of depriving him of his sins.

The words nijaabhipretam Pradisasi employed in the previous sloka are elaborated openly in this sloka. Those words were employed in the previous sloka in a dubious way to suggest the true desire of the aspirant, as also of Daya. But that Daya really works to realise her own ideas of the welfare of the upaasaka, this sloka points out in a very clear manner. Incidentally it gives out the idea contained in the term Bhakta-chohandaanuvarti which is the topic of this decad.
The people of this world prefer aiswarya, wealth, to all other things. Aiswarya here must be taken to be a compendious term indicating all worldly pleasures. The kaivalya which comes next is the stage where the aspirant to spiritual eminence indulges in the realisation of the pleasures of the self, bereft of God-association. To the true devotee of God, even kaivalya is not a stage worth aspiring for. It is as good, or as bad, and certainly as evanescent and unsatisfying, as aiswarya itself. The opening words of the sloka show that people who are spiritually minded prefer the pleasures of wealth and Aatmanubhava even to the exalted positions held by Brahma and Rudra. It shows that people are so taken in by what this world can offer that they do not even desire the other-worldly pleasures like those of Brahma and Rudra.

Daya Devi understands correctly the desire of the people of the world to obtain earthly wealth, or in a few and rare cases the supreme satisfaction of Aathmanubhava आत्मानुभव. Personally Daya Devi, who knows the real value to be attached to these, as contrasted with the pleasures attainable at the Feet of the Lord, is not happy about the craving that people entertain for these pleasures. But just like a fond mother, who pretends to satisfy the expressed desires of the child, all the while having in her mind the idea of converting it later on to her views. Daya appears to grant what they want, so that her hold on them may become firm and they may learn to look to her for everything they desire to have. The illustration about conferring punya and dispelling sin on an individual who does not desire punya or to get rid of his sin, but only feels thirsty, shows the way Daya Devi sets about it. Just as a person interested in a thirsty man’s soul takes him to the sacred theerthas like the Ganga, and asks that person to quench his thirst with the water of the Ganga, so that he may not only have his thirst quenched but also obtain punya, so too Daya Devi eggs on her votaries to appeal to her (and thereby to the Lord) to secure their hearts’ desire with the idea of ultimately making them desire the Lord for the Lord’s own sake. It is Daya’s attempt to convert the first three classes of men denoted by Lord Sri Krishna as Aartha आर्थ: Jignasu जिज्ञासु and Artharthi अर्थर्थिः into persons belonging to the last class namely gnani ग्नानि.

The word 'veetaatanka,' which literally means having dispelled fear, shows how carefully Daya Devi sets about the task of redeeming us and taking us to eternal bliss, mokshananda. She has
to work very cleverly, and should avoid the blame that is likely to attach to her in the shape of Vaishamya or partiality. If she bestows her favours on some persons to the exclusion of others, people will attribute partiality to her. That is why she is very careful to discover some good as set out in the previous sloka. Desika has very nicely described this in a sloka of his in Sankalpo-sooryodhaya, where he refers to the Lord protecting us by finding some casual good in us, however unintended it might be:

\[ \text{धुनक्षतिथितिप्रमादुः उपनिषतनिः पातिनः } \]

\[ \text{घुना घुना is a particular insect found in timber etc.} \]
\[ \text{घुनाक-} \]
\[ \text{श्रीधुनक्षतिः—therefore means the incision in wood, or the leaf of a book, made by the insect or worm, and resembling somewhat the form of a letter. There is a nyaya known as घुनाक्षरन्याय which therefore has come to denote any fortuitous or chance occurence. The Lord (that is Daya Devi) thus snatches upon some occurrence in us, and makes us the recipients of benefits and rewards.} \]

Asangadasaarthinee is another very important expression in this sloka. While conferring upon us the pleasures of earth as desired by us, Daya Devi is desirous of our coming to disregard and reject those pleasures, and therefore she is praying for our dissociation—संस्कृत—-from them. At the same time in order not to lose hold upon us, and to work our welfare and to secure to us the lasting good that is in her gift, she appears to satisfy our cravings only with a view ultimately to take us to the Feet of the Lord. The child refuses to take good food, and insists upon enjoying a bite at a very unhealthy and indigestible stuff. The mother does not snatch away that stuff immediately, but permits the child to have a go at it, and it is only by stages that she weans the child from that desire and makes it take to wholesome food. Daya Devi, Mother that she is to all of us, works on the same lines, and ensures that we safely reach the destination, namely, the Feet of the Lord of Vrishaadri व्रशाद्रि.

\[ \text{बुधगिरिसुधासिंचानै जन्तुदेवे} निहितस्वयम् भवभवितातप्यिते भजनधर्मसम्भवम् } \]
\[ \text{सुभितस्वे} \] शुक्करभैरवमिति
\[ \text{स्वत्मपन्ते} \] स्वाभावन्दनिर्मुखतुचितिम्: || (७६)
Vishagirisuudhasindhau jantur-Daye! nihitas-tvayaa
bhavabhaya pareetaapachchhityai bhajannaghamarshanam

Mushitakalusho mukter-agresarair-abhipooryate
svayam upanatais-svaatmaanadaprabhityyanubandhibhihi  (76)

Daya Devi! That being who is placed by you in that ocean of nectar that is in Vishagiri, gets his fear and tapa (heat) engendered by samsara, dispelled, and becomes pure and freed from sin. Having thus got himself cleansed of sin, he is filled, during his further stay in this world, with all the higher pleasures, like those obtained from a true realisation of one’s own self,—pleasures which are really fore-runners and fore-tastes of the mokshanananda that is sure to come.

Aghamarshana अघमर्शन is a bath enjoined by the Scriptures and Dharma-sastras for cleansing oneself of very heinous sins and crimes. There is a sookta सूक्त or prayer in the Rig Veda, known as the Aghamarshana Sookta, which, if repeated while bathing, has got the power of releasing the bather from heinous sins. The reference in this sloka is to that purifying and expiatory bath.

Daya is here referred to as placing (नित्तिक्ष्टम) her upaasakas in that grand and sweet nectar-sea, that is Srinivasa. This is the bath she enjoins on her votaries, or rather gets them to go through. It is clear that Desika is here thinking of the old saying “Esha-Brahma-pravishtosmi-greeshme-seetam-iva-hridam” एतेऽस्मिन्यो देवी यामिनीम प्रविष्टो निर्भोगी तपस्योऽस्मिन्. I plunge myself into this Brahman, like plunging into a cool and deep lake, during scorching summer. In the Devanayaka Panchasat (a stotra in praise of the Lord of Tiruvahindrapuram in South Arcot District) Desika has made this reference more plain and pointed:

या मोहिला विविधांगमरीचिकण्ठि: विम्बान्ति: द्युगम्ते: द्वबुधेनकानाथ ।
गम्येऽपि पुनः रुपं दीपात्मेत्ता: श्रीमेतताक्षिकिणं श्रीतमनुपविष्ठ ॥

(Lord Devanatha! Having been ruthlessly duped by several kinds of mirage in the shape of earthly pleasures, my mind has just now attained rest, peace and comfort; for it has entered into (plunged into the depths of) You, who are like a majestic, sacred, and sweet lake (full of water),—even as one scorched gets into a tank).

It was only a tataaka तटाक or tank in Devanayaka Panchasat. Here it is an ocean, Sindhu,—an ocean of nectar, Sudha-sindhu. (Please refer also to Sloka 43 above). Pleasurability apart, the
capacity to purify is the key-note of this sloka. The sookta here obviously is Saranagati mantra. That is the Aghamarshana Sookta. The plunge into Lord Srinivasa with the utterance of Saranagatim mantram is the bath or plunge talked of here.

Like children who are afraid to get into water for bathing, we are reluctant to take to this bath, however pleasant, purificatory, and beneficial, it may be. So, Daya Devi—the fond parent that she is—desiring that we should not miss all that, puts us into—literally throws us into—that nectar-ocean. This is indicated by the "nihitastvayaa." Here Daya Devi does what her other ego, Goda Devi, has done for us in her classical Tiruppavai,—taking us for that bath along with her and making us bathe. 

A bath usually cools and also purifies the body and spirit. But here not only are tapa or heat, and papa or sin, dispelled, but Bhaya भय or fear is also dispelled. The fear complex that has been with us by age-long contact with evil, completely disappears. That is shown by the expression Bhava-bhaya-chchittyai. भच्चनिच्चित्याये.

Release from sin of all sorts, and the cleansed state of the soul, are indicated by the term mushita-kalusha. Kulusha कलुष ा means dirt, filth, mud, as also sin. Mushita literally means taken away, carried off. By contact with the Lord, in the aghamarshana way, our sins are forcibly taken away from us, sins from whom we have been reluctant to part, all these ages.

As a result of this bath in the Lord, several exhilarating pleasures follow, or come of their own accord. They are preludes or forerunners to that great Mokshananda. The upasaka who has thrown himself and plunged into Para Brahman is filled with several such pleasures. Only one of them is mentioned here "Svaatmaananda" स्वात्मानन्द. The pleasure born out of the true understanding of one's own self as a prakara, or mode, or sesh, of Lord Srinivasa. Svaatma, or one's own atma, in Visishtadvaita connotes Parabrahman, who is the soul or atma of the entire world,—sentient and non-sentient. So Svaatmaananda means the pleasures of daasaya सदय or kainkarya. Contrast this word Svaatmaananda with the aatmanubhooti of the previous sloka. There, it was the contemplation of the kevala atma bereft of divine content. It was kaivalva there, but not here.
By the word Prabhitī etc., we have to understand Satsangha (association with Sudhdhaanta siddhantins) Archa-ānubhava (enjoyment of the beauty and grace of the Gods in Temples) and similar faultless and elevating pleasures that make life itself worth living.

अनितरजुशा हाँ अन्तर-मूल्य-पाय-परिपर
क्रित-विद्यानांचा विचिंदैशीय प्रेम-मयस्यतः
प्रपन्तन्तरप्रत्ययादेशसमस्यविवर्धिते
प्रतिविचित्रुपान्तरे साक्ष्य वृत्तादिहैःषिणी

(77)

Anitarajushām antar-moolpyāpayapariprave
kritavidanaghaa vichhidyaitaam Kripe! Yamasyataam
Prapadanaphalapratyayadesa prasangavivarjitan
pratividhim upaadhataye saardham Vrishaadri-hitaishinān

Kripa Devi! Even if those who steadfastly look up to the Lord and the Lord alone, as their upaya and purushartha, (means and end), happen to commit any conscious sin, you who never allow yourself to forget the saranagati that they have done, and who have not in your make up the fault of punishing,—to them, you in conjunction with that great Well-wisher of all mankind in Vrishaadri, bring about a counter-acting element, so that there is no impediment or bar to their attaining the fruit of the Saranagati that they have observed.

The cleansing process was the topic of the previous sloka. As the Prapanna continues to live even after performing Saranagati, his further life is decided according to the prarabdhā or that part of his karmas which has begun to give effect. Therefore his future acts of commission and omission are likely to lead him into sin. It is here pointed out, that because prapatti is made with the determination to follow the Lord’s commands, and never to do any act proscribed by the Sastras, which contain His orders and ordinances, it is not likely that the prapanna will ever be guilty of conscious commissions and omissions in the nature of sin. But by the force of the prarabdhā, if the prapanna happens to be unwittingly guilty of an act of commission or omission, which will be an apaaya or sin, what will happen to him? This is the problem which will present itself to every thinking man. If after doing Prapatti, I go wrong, will I lose the benefit of the prapatti performed by me, is the question that is likely to assail every prapanna. The answer to that is furnished by this sloka. The sloka assures us that Daya Devi who is not likely to forget the saranagati that we have done, and
who has not in her composition the fault of punishing others, will see to it that the evil results that must follow as a result of our wrong acts after prapatti are warded off in some manner or another. The methods of warding off the evil effects are, by making us undergo expiation or prayaschitta for the sins that we shall unconsciously or unwittingly commit after the performance of prapatti, or if our nature does not permit us to take to such expiation, then Daya Devi sees to it that some punishment is awarded for that error or slip from the path of virtue, so that by being punished for it, the sin itself disappears. For the prapatti performed, the Lord has at the behest of Daya Devi promised to the prapanna complete freedom from the cycle of births and deaths at the end of this particular life. No change is effected in that sankalpa or resolution of the Lord, taken with the help of Daya Devi. The Lord through Daya Devi sees to it that the sins committed in the post-prapatti period are not allowed to stand in the way of conferring mukti or release on the prapanna. This is achieved by Daya Devi countering the errors of commission and omission that may set in in the post-prapatti period. The word “prativedhim” shows the counter-action. Elsewhere Desika has elaborated this idea and said as follows referring to the Buddhipoorva-paapa:

_ Biharāṁ śāstra-prāptyo abārane śātitu bhavanti _

_or conscious sins Conscious errors of commission and omission will not occur. Even if they occur, by prayaschitta निद्रियति, or by punishment, the Lord sees to it that His original sankalpa of mukthi is carried out. The prior sins are all wiped out by the njaasa or saranagati. The portion of the parabha which has to be gone through till the end of this lifetime is suffered, and thereby liquidated. Conscious post-prapatti sins will not occur, and if they occur they are destroyed by expiation or punishment. The result is there is no balance of karma left at the moment of the prapanna’s casting off this body of his. This process is dealt with in this sloka which emphasises the absence of the danger of once again getting into the clutches of the god of death (yamavasyataam समवयताम). Daya Devi casts asunder that great danger, and in conjunction with that hitaihitne or benefit-Conferrer, Lord Srinivasa, does away with all the obstacles in the way of conferring moksha upon the prapanna.
Kshanavilayinam saasitraurthaanaam phalaayanivesite
Sura Pitarigane nirvesat praagapi pralayam gate

Adhigata Vrishakshaabrinmaathaam akaalavasamvadaam
pratibhuvam iha vyachkkhyustvaam Kriepi! nirupaplawaaam u

Daya Devi! where the Devas and Pitrus who have been appointed to confer fruits for the performance of good deeds prescribed in the Sastras (such as daanaas and homaas), fruits which are of very short duration, when those gods and pitrus themselves reach the end of their career and disappear, you who are not subject to any limitations of time, you who are unaffected by the troubles that others may create, and you who have Lord Srinivasa for your support, stand guarantee for the realisation of the phala by those persons who have done those good deeds. So the great ones have said.

Deeds that human beings perform can be good deeds or bad deeds. It would have been noticed that only bad deeds, which are called sins, have very often come up for consideration. Just as sins have to receive punishment, good and virtuous deeds have got to receive their rewards. The perpetrator of sins will be anxious to avoid having to undergo the punishment due for those sins. Similarly those who have performed good and righteous deeds will be anxious to have the reward prescribed for those deeds bestowed on them. This sloka deals with the doers of good deeds, and assures them that if they are anxious and desirous of obtaining all the benefits and rewards that they are entitled to by virtue of their good acts, they need not be afraid of having to lose them because the minor gods and the Pitrus; who, propitiated by these good deeds, have to give to them those rewards, disappear before that date. The rewards themselves are impermanent. It may also so happen that before the time arrives for rewarding those persons who eagerly wait their for their rewards, the Devas and Pitrus may themselves disappear, because the good deeds responsible for getting them their high position have come to an end. Daya Devi however sees to it that no disappoint-
ment is caused to those who have by their good acts earned those rewards and preferments. It is said in this sloka that she stands as a surety and a guarantee to them for the realisation of all the benefits and rewards.

The Vedas, in the Karmakanda portion thereof, have prescribed several deeds and actions by which men can propitiate a particular devata or a particular forefather (pitrudu). The Devatas or Devas, such as Indra etc., have attained the position of power and importance by virtue of their good deeds. Any act done in order to please them results in good things to the person doing the acts. One who desires to go to Swarga has been ordained to do a particular yaga. When there is no rain, Indra or Varuna has been directed to be propitiated by suitable mantras and observances, and when these observances are gone through, rain comes, and so on. Ifa Deva so propitiated ceases to be a Deva by the time the good deeds done to propitiate him begin to earn fruit, what is to happen to those deeds? This uncertainty in the persons here down below will act as a deterrent to their taking to a good act with the motive of obtaining good results. To protect the sanctity and greatness of the sastras which have laid down particular deeds, and the rewards to be obtained therefor by or through the agency of certain minor gods, Daya Devi functions as a surety ensuring the reward. She is not liable to any destruction. She is an aakaalavasamvada, not subject to the operation of time. She is also nir-upaplava, obstruction-less. Above all Daya Devi has annexed herself to Lord Srinivasa, the Lord of Venkatadri who is above all limitations of time and space.

Pratibhoo (प्रतिभू:) means bail, surety, guarantee. Daya Devi is the guarantor, and guarantees certainty of reward, though the rewarder may not be there.

This sloka refers to the short-lived greatness of persons who dole out from a position of power, rewards and benefits to others smaller than themselves. Even during the short time that a god officiates as a god, it is only with the strength given by Daya that he gets the capacity to reward others. This topic has been touched upon in this sloka particularly to show that just as the sinners need not be afraid of receiving punishment if they rely on Daya, the virtuous men need not be afraid of losing their reward.
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तादुपसदनाद्वर्यो बा महाप्रलयेपिबा
बितानेन निजेन पादास्थोरो दुःशाचरोपेरपरा: ||
तदिह वन्येन तत्तकीदातात्ज्ञयःपराः-
तत्त-न्याय जुगदायाते दुखायतान विदुहु: || (७२)

Tvadupasadanaat adya svovaa mahaapralayepi vaa
vitarati nijam paadaambhojam Vrishaaralasekharaha

Tad-ihaa Karune! tattakreedaataraarangapramparaar-
taratamatayaa jushtaayaaste duratyayataam viduhiu u (79)

Devi Karuna! on those who resort to you, and take refuge in
you, the Lord of Vrishachala is certain to confer the blessing of His
lotus Feet. It may be today, or it may be tomorrow, or it may
be only during the Mahapralaya. But the confterment is certain.
Therefore it is that the learned people have understood you, with
variegated sportiveness, that is itself like a succession of waves.
Indeed hard to be overcome or fathomed.

Having dealt with the way in which Daya operates to punish
he sinners, and guarantee rewards to good men, Desika harks
back to the one topic which alone is uppermost in his mind,—the
attainment by all human beings of the Feet of the Lord. Though
Daya is capable of relieving us from the burden of sins, and of
seeing to it that we get rewarded for our good deeds, yet her primary
desire is to see that we attain the Feet of the Lord and get away
from the realm of Papa and Punya. That the attainment of beati-
tude at the Feet of the Lord is the positive content of saranagati
is once again emphasised in this sloka. At the same time, the
difference in the time of attainment, which in turn depends upon
the intensity of the yearning of the upasaka to attain the Feet of
the Lord, and the consequent difference in Dayaprasadaa, is
the topic dealt with in this sloka. If the yearning of a person to
reach the Feet of the Lord is so intense that he adopts saranagati
for immediate release from samsara, Daya Devi secures to
him that desire of his by seeing that the Lord takes him unto
His feet immediately, forthwith;—स्वाहाः, here and now. Svaha
means tomorrow. That is, slightly delayed. If as in the case
of most of our Acharyas, the prapatti is performed with a view
to attain the Feet of the Lord at the end of this bodily existence,
surely Daya Devi sees to it that the heart’s desire of such a person
is fulfilled, and the moment his connection with this particular
body ceases, he is taken straight to the Feet of the Lord. There are other cases like those of certain highly developed souls, like Brahma and so on, where the delay will be enormous, as long, possibly, as the Mahapralaya itself, which comes once in a millennium. The point to note is that whatever the period of time, however short it may be, or however long it may be, there is a certainty here of attainment. The difference in the period of attainment is due to differences in the sportiveness (क्रीडातरंगपरंपरा) Kreeda-taranga-parampara of Daya Devi. Like the waves of a reservoir of water, some being small and some being large, the lapse of time between the performance of saranagati and the attainment of the Lord's Feet, is either short or long according to the Kreeda or Leela of Daya Devi. This again is conditioned by the intensity, or the absence of it, in the prapanna. The emphasis on the whole is on the certainty of attainment. The Lord that has created the world has promised His feet to those who seek them. The actual time of attainment alone is left in doubt. Here also the Lord, or rather Daya Devi, acts according to the desire of the Upasaka. This is again Bhakta-chchhandanuvartana स्मरन्त्याओत्तिमान्येति. The person who performs prapatti for being taken to the Feet of the Lord at once is called Aarthaprapanna आर्थप्रपण. A person who performs saranagati for attaining the feet of the Lord at some future time is called druptrapapania दृष्टप्रपणा.

This sloka is reminiscent of the verse of Tirumazhisai Alwar in his Nāṇmugan Tiruvandadi. The language and the sentiment are taken from there.

"ṛṣṇāhyuḥ, paśurājanāma, ālvēri hi pi ṛṣṇāḥ maṣṭuḥ, ṛṣṇāḥ tu gānām gānām guṇamūṭiḥ"

Let it be today, let it be tomorrow, or let it tarry for some more time. I am sure to be the recipient of your grace. Desika has substituted the Mahapralaya for ṛṣṇāḥ maṣṭuḥ, while wholly adopting the sentiments of today and tomorrow in the Alwar's verse. That is the security that the true devotees of the Lord feel, once they have thrown themselves on the mercy of the Lord. If Daya Devi guarantees to us all that are to be distributed by small and minor gods as stated in the previous sloka, who can doubt the certainty of the fruits in her own gift? This sloka following as it does the previous sloka, furnishes us an a fortiori किन्नत argument in support of the positive certainty of attainment of the Feet of the Lord by all those who resort to Daya.
and take refuge in her for attaining the greatest of blisses that
can be got by mankind, and is in fact the inheritance of mankind.

Pranihitadhiyaa tvatsamprikte Vrishadrisikhaamanau
prasrimarasudhaa dhaaraakaaraau praseethi bhaavanaa;
Dridhumiti Daye! dattuaswaadam vimuktivalaahakam,
nibhritagaruto nidhyaayanti sthiraasayachaataakaaha (80)

Daya Devi! To all those who centre their minds upon the glorious
Crest-jewel of Vrishadri Who is intimately associated with you,—
contemplation similar to the incessant flow of nectar in a very fine
and clear form will result. Gladdened in every pore and cell of their
body thereby, the upasakas with their one-pointed devotion towards
Lord Srinivasa, who is like a cloud showering moksha, and with
unswerving minds like the mind of the chataka bird, those great ones
revel in the contemplation of that cloud with all their other senses
drawn in.

Having touched upon the delay that is likely to occur, for
ever so many reasons, between the observance of prapatti or sarana-
gati, and the attainment of the Feet of the Lord, in the previous
sloka, Desika deals here with the state of mind of the prapanna
during that period. As the prapanna has pitched his mind and
heart upon the Lord’s lotus feet, and has also performed prapatti
for attaining the same, his mind will contemplate with pleasure
on those Feet which he is going to attain, may be tomorrow, or
may be a little later. Like the Rajakumara, crown-prince, for whose
coronation a day has been fixed, this prapanna will be ever looking
forward with great joy and pleasure to the realisation of his heart’s
desire that has to come. Every moment his mind will be dwelling
happily upon the pleasure that awaits him. Therefore his mind
will be wholly devoted towards that Lord who is going to give
him that pleasure. That Lord is Vrishadrisikhaamani—the crest
jewel of Vrishadri. And He is sweetened by contact with Daya.
The sweetness of the blending of the milk ocean with the nectar
ocean has already been enjoyed in a previous sloka. Even the
contemplation of the pleasures of the union with the Lord is like the flow of nectar. Bhaktiyo ga has been said somewhere to be the ceaseless and incessant contemplation and flow of love like the incessant and unbroken flow of oil or ghee: Thailadaaraavat- avichchannasmrutsantana—तैलदारावत् अविच्छन्नस्मृतिसंतannya. Desika here uses the word 'Sudhaadhaara' 'sudhaabhar' or the flow of nectar, to illustrate the flow of love towards the Lord. That contemplation or bhavana will be clear and pellucid. Valmiki has used a simile comparing the clear-as-crystal waters of the Tamasa river to the mind of Sanmanushya. We are reminded of that statement of Valmiki by this sloka which talks of 'prasrimarasudhaadhaariara praseedat bhaavanaa'.

The pure and uncontaminated state of the prapanna in the interim period, that is after prapatti and before the attainment of the Lord's feet, is again likened to the state of the chaataka bird—vide sloka 58 ante. Here, once again Lord Srinivasa is likened to a cloud; only it is stated here that the rain that flows from this cloud is 'Vimukti' विमूक्ति or moksha. 'Nibrutra garutaha' निब्रुतर गरुताहा means movementless wing of a bird. So the Sat of the upanishads, Sanmanushya of Valmiki, and the prapanna here, desists from flight into other spheres by (inhibiting) withdrawing the wings to attain concentration in contemplation. The enjoyment that the prapanna attains during this period is almost akin to mokshananda. Except for the contact with the body, he is really a mukta, a jeevamukta if one may so call him.

The Lord's desire or ichcha, that Daya is, has been shown in this decadal, which closes with this sloka, to function in such a manner that those who are the objects of that ichcha or desire are able to cast off all sins and are assured of complete release from the cycle of births and deaths, and union with the Lord at some time or other in the future, about the duration of which time they need not bother, because at the end of it realisation is certain; and what is more, even before the realisation comes to them in full form, they enjoy all the benefits of that realisation even now, and even here. That is why Daya Devi pretending to give him what he desires, gives him what in her view is the greatest and highest good.
THE Lord’s unbounded kindness towards prapannas was very well illustrated by the two previous decades, which respectively dealt with (a) His essential nature of dispelling sins and their unpleasant consequences (anishta) and (b) His overwhelming love towards the prapannas, which is willing to adapt itself to their desires with a view to ultimately sublimate those desires into Godlove. This idea has been well expressed by Desika elsewhere also. Vide Dramidopanishad Saram:

अध्यात्मान्त्र युज्य व्याघ्रवन्दीपिविष्णु
तद्विश्चा चाकेशु प्रभामधुक्तमः कर्मवशात्।
निजेच्छासतिसद्भिष्मचितविक्षिप्ताति:
श्रेष्ठेच्छावैचित्रीया इति वदत्स्यमाते॥

"With a view to dispel and banish the anishtas of men and in order to see that their desire for worldly pleasures is gradually put down, He the Lord of all, who has the entire threefold chetana and achenata creation under His own sway, yields Himself up to the variegated desires of His followers." (Those who are interested in pursuing the theory that is being elaborated in this commentary, that the theme for each of the ten decades of this stotra is furnished by the respective themes of the ten centums of Nammalwar’s Tiruvoimozhi, as laid down by Desika, will have noticed the use of several identical words and phrases in this sloka of Dramidopanishad Saram and the 81st sloka of Daya Satakam).

This ninth decade furnishes the reason why the Lord is so fond of His devotees, and fond to the extent of coming down to their level. He is shown here to be a nirupadhi Suhrīतिष्यचि चुदकृः
--a friend whose friendship is not caused by any extraneous cause, consideration, or circumstance, but is a friendship without any reason or cause—Avyaaja Sauhaarda abhyasasahadhe. This is best illustrated by His coming into the world taking various forms. As Nammalwar has put it, there is no form of existence which He has not adopted. கட்டியத்தால் பிரேமண விஷ்ணு மண்டலம் பெற்று கட்டியத்தால் (Born out of every conceivable womb). The upanishad praises Him as one who obtains luster and glory by being born. सच्चैव जगत जातान: Consistently with Desika’s view that every merit in the Lord, that makes Him what He is, is to be traced to the presence of Daya, he sets out in this decad to enjoy the avatars, and to show the part played by Daya in each avatar. Already in sloka 35 it has been said that the Lord takes His several avatars only at the behest of Daya Devi. That idea is elaborated in this decad. Most appropriately the metre employed for the slokas of this decad is Prithvi pūrṇī. Prithvi means earth. Avatara — abhavat — is a descent into the earth. Prithvi is thus the topic of this decad, and it is also the metre employed for this decad. This is the last of the series of five different metres, all of which have 17 syllables in a paada or quarter, employed in this stotra.

The consummate art of the poet can be seen from the following words all of which are synonymous with prithvi being employed in the slokas of this decad:

Sloka 81—Jagat, Kshiti; 82—Jagat; 83—Kshiti, medini; 85—Jagat; 86 Kshiti; 87—Jagat, Kshiti; 88—Jagat; 89—Visvambhara, Jagat; 90—Bhuv.

The omission of a word synonymous with prithvi in sloka 84 relating to Narasimhavatara must be deliberate; probably to indicate that as per the boon accorded to Hiranyakasipu, he could not be killed on earth.

Kripe! vigatavelayaa kritasamagraposhais-tvayaa
Kalijvalanadurgate jagati kaalameghaayitam

Vrishakshitidharadhisu sthitipadeshu saamuplavair—
Vrishaadripatvigrahai-vyanagataakhiilavagrahaih! (81)
Kripa Devi! Because of you with a capacity to transgress banks and bunds (by overflowing), this world suffering under the fire of Kali (the dark age) is made into a Kalamegha (dark and rain-laden cloud) by the Vigraham (Images) of the Lord of Vrishadri which are plentifully fed (i.e., full of water), which are capable of dispelling all drought (distress), and which are to be seen along with their full retinue in Venkatachala and other permanent abodes of the Lord.

The sentiments of the last sloka of the previous decad run into this first sloka of this ninth decad. The cloud, and the chataka bird which looks up to that cloud for its sustenance, were referred to there. In this sloka it is pointed out that that cloud is nothing but the archa forms of the Lord dwelling in the permanent—Sthithipada—forms of Images in Temples.

In sloka 45 ante, Daya was likened to the clouds. Here the clouds are the Images of the Lord in Temples. As usual the upama or analogy is worked out to perfection. Let us enjoy the slesha rasa in each of the epithets.

(1) Krita-samagra-poshaish: कृतसमग्रपोशाइ: The clouds are fully fed by water. They are अक्षुशाला की लहर में अपीलिते वज्रम हो देख आता विद्यार्थी करते के, as Tirumangai Alwar would have it—clouds which have devoured the big ocean with shining and noisy waters. The Archa form of the Lord is similarly well fed by Daya Devi. समग्र Samagra is fully, entirely; कृत-पोश मै krita-poshai fed. The proximity of the word त्रया tvaya with the compound word ‘krita-samagra-poshaish’ is fraught with significance. It is only in the Archa forms of the Lord that Daya plays the largest part. Vibhava forms of the Lord have a mixture of लीला leela or sport in them—vide ‘atmaleelaapadesaihi’ in sloka 35 used in connection with Vibhava roopas of the Lord.

Krita-samagra-poshaish can also be taken to mean feeding every one fully. This also will apply both to the cloud and to the Archa.

(2) Vyapagataakhilaavagrahaini-with all sorts of drought and distress dispelled. Avagraha, meaning drought (want of rain or water), is dispelled by the clouds that bring in rain and water. Avagraha may also be taken to mean erratic or excessive rain, each of which can be as pestilential as total want of rain.
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Applied to Archa, this compound word can be taken to indicate the dispelling of all famine of spirit. Being ever present in our midst, and ever and anon approachable by us, we need never feel left out, or left alone.

(3) Vrisha-kshiti-dharaadhishu-sthitipadeshu-saanuplavaihi:

Along with followings or followers in spots like Vrishagiri Hill.

The Kalamegha or dark cloud full of water always sits on the hill-tops. It is attended by lightning, thunder, winds and so on.

So too the archa forms of the Lord adorn Vrishagiri and other sacred Hills like the Himalayas (Badriinath). Alagar Hill near Madurai, and so on. If the clouds are attended by lightning thunder and so on, the Lord in His Archa form has His own attendants (followers) such as Ananta (Adisesha) Garuda and Vishvaksena (Commander-in-Chief) not to speak of the Alwars and Acharyas who also reside in the Temples in archa form round the Central Archa Form.

Thus it is said this world is overrun by the great clouds that are Vrishadripathi Vigraahaas— or the auspicious and lovable Image forms of Lord Srinivasa, and thereby has its heat engendered by Kali, the dark age, driven out.

The greatness of Archavatara and of the benefits that Archas confer on the world is markedly emphasised in and by this sloka. That the Form of Lord Srinivasa is a Premier Archa Form is also pointed out. Desika’s fascination for Archa and for the Lord of Tirumala is once again seen here.

For Vigatavelayaa, there is another rendering as ‘Vidurutalokaya’ विदुरुतलोकाया meaning bearing up and supporting the worlds, as governing tvaya (you) referring to Daya.

(81)

प्रसूय विविधं जगत्तदिशुः स्वयं त्रायः।

समीश्चर्चितनन्मुतिभि: स्वयं ताह्वः॥

विविष्टपूर्वकोपेऽविशिष्टस्तु तत्स्यस्य मस्तकुमारिकिः॥

(82)

Prasoooya vividham jagat tadbhividdhayate tvam Daye!

sameekshha vichintanaprabhritihis-svayam taadrisaihi

Vichitragnachritiritaam vividhadoshavaididesikeem

Vrisaachalapates-tanum visasi Matsyakoormaadikaam॥
Daya Devi! After having begotten this varied and variegated world, with a view to bring about its welfare and improvement by such notable acts like seeing, thinking about, etc., you enter into the bodies of (taken by) the Lord of Vrishaachala which are beautiful and lovable because of their wonderful character and characteristics, and which are devoid of all kinds of blemishes,—bodies like those of a fish, tortoise etc.

The avatars of the Lord are innumerable. अजात्यमानी बहुवृक्षेण विभावते. He who has no birth takes numberless births—as the Upanishad puts it. But traditionally ten of those avatars have become very celebrated. They are Matsya, Koorma, Varaha, Narasimha, Yamana, Parasurama, Rama, Balarama, Krishna and Kalki. These are referred to as the Dasavatara or Ten avatars of the Lord. Desika has given to us a stotra known as Dasavatara Stotra. In this decad he again celebrates those ten avatars. The purpose of the Dasavathara description here is to demonstrate the Lord’s unconditioned and spontaneous feelings of friendliness (Avyaya sauhaardha) towards the denizens of the earth, which are responsible for His descent (avatar) into this world.

The first sloka of this decad was devoted to the enjoyment of the Archavatara which are permanent avatars. This sloka enjoys two of the impermanent avatars, the Vibhava avatars, the first two out of the ten set out above, the matsya and the koorma, the Fish form and the Tortoise form. The eight other avatars are then enjoyed in a sloka each,—slokas 83 to 90.

It is first stated here that the purpose of the several avatars is the ब्रह्मवृक्ष abhivriddhi—growth—of the created world. Having created the world and brought it into being प्रसून (prasoon) Daya begins to work for its growth and fulfilment. The method adopted for effecting this growth is indicated by the words samekshana-vichintana-prabhrityhibhihi: seeing, thinking etc. The Lord bestows His Divine glance and there is growth all round. The Lord always thinks about the welfare of the world that has been created by Him. He is Viswa-paripaalanaajaagarooka—विश्वपरिपाल न-अग्राष्ट्य—ever watchful about the protection of the entire world.

While thus describing the Lord’s seeing and thinking, Desika has very cleverly indicated the way a fish and a tortoise protect each its respective offspring. The fish does not suckle its offspring, nor the tortoise. The fish feeds its baby by looking at it. The
parent tortoise thinks of the baby-tortoise and the baby grows thereby. Students of modern biology will confirm this peculiarity of nature in these two creatures, one which has been observed and laid down in a very old saying:

"Ekshanadhyanasampa sarihi matsu ya-koorma-vihangamaha
Pushnanti svaanapatyaani........."

The Matsyaavatara and the Koormavatara are indirectly indicated by the reference to the fish and tortoise, matsu ya and koorma. The Lord assumes the form of a fish and protects the world by His glances. The Lord assumes the form of a tortoise and thinks about the world and thereby works its welfare.

How is he enabled to do so? Daya Devi enters into His bodies—the fish body and the tortoise body—of her own volition (swayam). The bodies are 'Vichitra-guna-chitrita' beautiful and lovely to look at because of their marvellous make up. And they are 'vivida-dosha-vaidesika' far removed from all sorts of faults and blemishes. Because it is referred to as a body, the Lord's body should not be confounded with the perishing and perishable bodies such as ours. The material of those bodies is suddha-satva. It is not trigunaatmaka, i.e., made of satva, rajas and tamas.

Lord Sri Krishna's exposition in the Gita about the nature of his incarnations must be properly understood before we can attempt to evaluate those incarnations. The two compounds 'vichitra-guna-chitritaam' and 'vivida-dosha-vaidesikeem' as qualifying the word tanum (तनु) remind us of all the excellences of the Lord's body assumed during avatars, as described in the Gita and enjoyed in the other Sanskrit and Tamil religious classics of our land. Just as the Divyaatmas waroop of the Lord has the two chief characteristics known as ubhaya-linga viz., kalyanagunapoorti कल्याणपूर्णति and heya-gunaraahitya हेयगुणराहित्य (full of all auspicious qualities, and totally devoid of bad or evil qualities,) the Divya-mangala-vigraham is also vichitra-guna-chitrita and vividha-dosha-vaidesikee.

Readers would have noticed how the word vigraham was used in the previous sloka, while the word used in this sloka is Tam.
Both the words are capable of signifying the body: but vigraha is more appropriate to denote the body which is the image or Idol and Tanu to denote the body of the Lord during His avatars as Rama, Krishna etc. That is why these latter are referred to as incarnations.

Svayam-visasi-matsya-koormaadikaam-tanum—You yourself of your own accord enter into the bodies such as those of the fish and tortoise. The Lord takes those forms and Daya Devi enters into them. The upanishadic Tat-anupravisya—तदनुप्रविष्य (during the process of creation) is brought to our minds here by the use of the word Visasi—विषसि. There the Lord is said to enter into the world created by Him out of Himself. Here Daya Devi is said to enter into the bodies adopted by Him during His incarnations.

The words prabruiti—प्रबृति—and the word aadi—आदि—have been deliberately used to include the Hamsavatara of the Lord by suggestion. It is not one of the ten notable avatars. Hence it is not named, but left to be understood, since there is no intention to specify it. The ancient saying extracted above refers to birds in addition to fish and tortoise, and the process of feeding in regard to birds is indicated by the word samsparsatiḥ—संमस्पर्श: by close touch or embrace. It is a wellknown fact that birds closely embrace their young ones: in fact hatching is a process of close contact very much akin to embrace.

The protection afforded by the Lord in his incarnations is here pointed out to be a Dayakarya, Daya’s act. Having created the world the Lord does not leave it to itself. He casts longing and loving glances at the world. And the world is always in His thoughts. Thereby He protects and helps the world to grow. The desire to protect is furnished by Daya Devi.

The reference to the two incarnations of Matsyavatara and Koormavatara as the bodies of Vrishachalapathi is intended to convey to us Desika’s conviction that the Archavatara of the Lord is potent enough to furnish the basis for vibhava-avatara. This is a very noteworthy idea of Desika which finds expression in the Paduka Sahasra and other works in Sanskrit and Tamil. Consistently with those sayings Desika refers to the Vibhava avataara bodies as belonging to Lord Srinivasa, Himself an Aroha (Vide also Bhava-to-avataaraan सवत्वात्वात्तरान् of Varadaraja Panchasat).
DAYAA SATKAAM

Yugaanatasamayochitam bhajati yoganidraarasam
Vrishakshitihibridesvare Viharanakramaat jaagrati

Udeernavachaturarnavee kadanaavedineem medineem
samuddhuratavatee Daye! tvadabhijushtayaa damshtrayaa

Daya Devi! At the end of yugas (i.e., at the time of Pralaya) Lord Srinivasa enjoys the pleasures of yoga-nidra (yogic sleep); by the time He, as part of the same sportfulness, gets awake, the earth is swallowed up by the swelling waters of the four seas; and you noting its distress lift it up by means of the Tusk (Tooth) (of the Varaha, Boar) into which you merged (combined).

On one occasion when the world got submerged in water the Lord lifted it up by taking the form of a boar and holding the earth aloft on the Tusk (protruding tooth) of that Boar form. That avatar is the topic of this sloka, but it is to be noted that there is no reference to the Varaha or Boar. It is left to be inferred from the word damshtra—दम्श्त्र. The place of Daya in each avatar is the chief point that Desika wants to drive home, in singing about the avatars here in the Daya Sataka. In this avatar her place is in that tusk which lifted up the earth, 'tvat-abhijushtayaa'—annexed or attached to you. There is a rendering for this phrase as tatabhi-jushtaya damshtrayaa 'ततभिज्ञुस्त्या' meaning the tusk or tooth annexed to Him, the Lord. 'Tvat' is the better reading than 'tat.' The emphasis is on Daya’s part in the redemption of earth from water.

Just as seeing and thinking were attributed to Daya in the previous sloka, the uplifting tusk in the Varaha avatar is associated with Daya in this sloka.

Pralaya is nicely referred to here as the period of the Lord’s yoga-nidra. It is also said that this sleep is a fitting pastime for the Lord at the end of the yuga. This ‘sleep’ is resorted to by way of enjoyment by the Lord. It is nidraa-rasam or the pleasure of sleep.
Sleep terminates with awakening. Like sleep, the awakening is also a viharana or sport to the Lord.

The seas are referred to as the four seas—it must mean seas from all the four directions. In the Hindu mythology the number of the seas is seven and not four.

Sataapatalabheeshane sarabhasaattaahaasadodbhate
sphuratkrudhi parisphutadbhrukutike-api vaktre krite
Daye Vrishagiresitut-Danujadimbhadattastana
sarojasadrisaa drisaa samuditaakritir-drisyase
daya Vrishagirlesa! Though the frightfulness of the thick cluster of matted hair (mane), the fast and frightening loud roar, and the trembling eye-brows, rendered the face (of the Lion-God, Narasimha) quivering with anger, terrible to look at, you are seen in your full bloom and colours suckling that child (Prahlada) of the demon (Hiranya) through the eyes that resemble the lotus.

This sloka deals with Narasimha Avatara—the incarnation in which the Lord was seen with the body of a man below the neck and the face of a lion above the neck (आकाण्तमार्गगृहसन्धि
कण्ठारुप), It is a mixture of the lion and the man (कण्ठोरुप
मार्गार्ट). In this sloka we see only the lion portion—the face portion. It was terrible to look at. The (sataa) mane was frightening with its cluster (patala) of matted hair. To that was added attahaasa (loud laughter) the terrific roar issuing from the lion’s mouth. The eyebrows were quivering (with anger). Indeed the whole face was indicative of the anger that the Lord felt at the atrocities and iniquities of Hiranyakasipu the demon-king in subjecting his own son—a boy—(सिट्टि गदानाजित) to endless tortures—all for the fault of daring to talk in his presence about the greatness and might of the Lord. The intensity of that anger is echoed in the words of the first half of this sloka which is intended to describe it.
Just as we are left wondering as to what place, lot, or part, soft and sweetnatured Daya is going to have in this fiery and fire-emitting (०६१० ०२०३००१) process, Desika delights us by giving to us the latter half of the sloka, in soft and mellifluous language—(just the opposite of the language employed in the first half)—which tells us that in the midst of that ferocious face, Daya had her place in the eyes of the Lord,—the soft, sweet, lotus-like eyes, which, so to say, suckled child Prahlada,—the devotee of devotees. and gave him sustenance, strength, and courage.

Danuja is asura, Dimbha is child, Datta-stana is giving and nourishing with breast milk. Daya Devi, mother of all that she is, (Bhuvana-janane—sloka 72 ante) demonstrates that motherhood to Prahlada by giving him that milk. She is now seen blended with the lotus-like eyes of the Lord. ‘Sarojasadrisaa-drissaa-samuditaakritir-drissyase.’ The brows of the Lord immediately above the eyes quiver with fire. The mane further up is bristling with anger. The nostrils and the mouth are spitting fire and letting out peals after peals of thundering roar. In between, are the eyes of the Lord, soft, quiet peaceful and unruffled by all that is seen above and below, and those eyes bespeak love and peace, courage and comfort to the child Prahlada. Truly a wonderful pen-picture this. And note the words employed to describe the terror and to describe the peace. Sense and sound fit each other. Who but a Kavi-simha can sing of Nara-simha in such apt and wonderful language?

The word ‘Krite’ कृते of the first half has to be read with the word ‘drisyase’ दृष्यसे with which the sloka ends. Though the face was made to look so terrific, you Daya Devi are seen like a lotus. The use of the word Krite shows that the Lord deliberately took on that fearful face with a view to frighten and subdue that demon-king, who thought he was invulnerable and that there was no god but himself. This mixture of man and lion was also adopted in view of certain boons granted to him by Brahma.

Whatever that may be, the Lord was not able to spoil the beauty of His own eyes and to make them frightful on a par with the rest of the face. For are they not the seat of Daya as enjoyed already in previous slokas such as 42 and 48?

A very great truth is divulged here. The lotus eyes of the Lord are a distinguishing feature and identifying mark of Lord Srinivasa. He is for that reason known and very often referred
to in Tamil as Kannan (காந்த காணை), one with Eyes. Sage Markandeya in the Vana-Parva of the Maha Bharata draws the attention of Yudhistira and his brothers to those lotus eyes of Lord Sri Krishna, and asks them to surrender themselves to Him as He is by that very fact the Lord Supreme. And whatever makes for the supremacy of the Lord, it is Desika’s conviction that it is of Daya’s making.

The sloka has been hitherto understood only in the light of the words employed and their exact meaning. So understood, the eyes of the Lord have been enjoyed as soft and sweet like a lotus. But taking the whole of the first half of the sloka calculated to describe that angry face (spuratkrudi) it is impossible to escape the conclusion that to Hiranya,—to strike terror in whose mind that fearful lions’s face was put on,—even the eyes looked fiery and fierce. This is how several Alwars have sung about this avatar. (e.g., அரந்த இறுதியில், Tirumangai Alwar, ‘நான் நிறைத்த நான் நீள்கமை,’ Tirumalaisai Alwar) Desika’s enjoyment of the Lord has always followed that of the Alwars. So it is intended—we may safely assume—that the eyes also of Lord Narasimha were fearful to Hiranya.

This interpretation is essential to bring out another great quality of the Lord—the aghatita-ghatanaa-saamarthya or the capacity to bring together and blend opposites and irreconcilables. The eyes of Lord Narasimha shot out fire and anger to Hiranya, the father. At the same time and place, those very eyes exhuded love, affection and compassion to the boy Prahlada, like a lotus exuding honey. The lioness is capable of frightening the elephant with its fiery and fierce looks (எல்லையின் காயம் as Andal would have it) even during the time when it is suckling its baby through its teats. That is a place where two different feelings are simultaneously let out from two different organs. But here it is the same organ at the same time emitting fire to one person and secreting milk and honey to another. Desika’s poetic genius alone can conceive of, and describe, such a phenomenon.

In a stotra of Desika called Kaamaasikaashtaka this sloka finds a place almost with the same words. The high-sounding first half is there in its entirety. The second half is as follows:

कृष्णकमःकेसरिन् ।
दकुविण्डिस्वलल्लाना
सलिसकिस्तह व्यतिभिन्नते व्यज्ञाते ॥
As that sloka is addressed to the Lord, just as this sloka is addressed to Daya, He is called Kripaa-Kapata-Kesarin! meaning “you who out of Kripa or mercy disguised yourself as a lion!” Kesari is the mane, and a lion is known as a Kesari for that reason. The last words of that sloka “Vyatibishajyate Vijayate” व्यतिभिषज्यते व्यतिभिषज्यते in substitution of “Samuditaakritir-drisyase” of this sloka mean; are seen to doctor (administer medicine) to counteract the father’s cruelty.

As in sloka 83, in this sloka of Daya Sataka also no open reference has been made to Narasimha, the avatar which is the topic of this sloka.

Prasaktamadhuna vidhipranihitais-saparyodakaihi
samastaduritachchidaa nigamagandhinaa tvam Daye!

Aseham aviseshatas-trijagad Anjanaadrestitus-
charaacharam acheekaras-charanapankajenaankitam (85)

Daya Devi! you made all the three worlds consisting of movable objects and immovable objects, without distinction, bear the imprint (seal) of the lotus Foot of the Lord of Anjanaadri, from which flows honey in the shape of the water offered (to it) by Brahma in worship, a foot which is capable of cutting asunder (dispelling) all sins, and which has the flavour and the perfume of the Vedas.

This sloka deals with Trivikrama avatar. This is the one avatar that has been the subject of frequent praise in the ancient Vedas themselves. Needless to say the Alvars and Andal have celebrated it in their verses in a very large measure. Mahabali, an asura, had in him one great merit. Like the celebrated Karna of the Mahabharata, Bali was a great giver (शता). The Lord exploited that merit in him, and begged of him in the shape of a dwarf (vamana) three feet of land to be measured by Him with His own foot (गृहानाम नास्ति नृत्तिष्ठितम् विषयास्यमपूर्वम्). In spite of the obstruction offered to such a gift by his own preceptor Sukracharya, Bali promised the Lord what He wanted.
And hardly had Bali said ‘yes,’ when the Lord grew into mighty proportions, measured all the world in one foot, all the space above in another, and asked Bali, space for the third.

In this act of the Lord reclaiming the world from Bali, Desika sees one great virtue, which no one else has thought of, and sings about it as Daya’s grand idea and act, done in the interests of the safety and redemption of mankind. In measuring this earth by His foot the Lord is rightly pointed out as having placed His foot on all objects—chara and achara, moveable and immovable. He is said to have left the imprint (seal) of His foot on all, irrespective of everything (Aviseshataha).

What a lovely and glorious foot? It is a charana-pankaja—a foot that is a lotus. Just as a lotus exhudes honey, this charana-pankaja Foot-lotus, gives out plentiful of honey—rendered more plentiful by the paadya पाद्य (water offered to the feet of respectable persons in worship intended to wash them) that Brahma, the four-faced, offered in worship to the uplifted foot of the Lord in His Trivikrama form. That water is referred to here as saparyodaka,—or water used for worship. Saparya is worship, pooja. Brahma seated in his Satyaloka found all on a sudden the advent of the Lord’s foot there and immediately offered paadya to it. That became the Ganges. Here the upama of the lotus is pushed further and the water flowing from the foot which is a lotus is referred to as madhu or honey in that lotus.

The Foot of the Lord is next described as Samasta-duritachchida. All sins are dispelled thereby. Chchedana is forcibly cutting. The sins are all cut asunder by resort, in any form, to the Lord’s charana-pankaja.

Nigama-gandhina is the next description. Exhuding the perfume and fragrance of the Vedas. This is a very favourite theme with Desika. Vide वेदान्तलिप्तपरिमेय—Veliteeta sruti parimalam of Bhagavadhyana sopaana and आश्रमित्वीति निगमविभुवर्प्रजुयसे Aamoditopinigamairvibhurangriyugme of Goda stuti. सर्व वेदा: वल्लभासान्त्तिः Sarve-vedaha-yatpadam-aamananti. All the Vedas deal only with His Feet. So they have the fragrance of the Vedas.

The Lord’s charana pankaja is the seal. The whole world—nay the three worlds—got that seal affixed on them. Who put
that seal on them? Daya herself. Note “Tvam Daye!” at the end of the second paada. Tvam ankitam acheekaraha—You made (the world) bear that mark or imprint of the seal. In all the other slokas of this decad where the sacred Hill of Tirumala is referred to, it is Vrishachaala, Vrishadri and so on. In this sloka alone, however, it is referred to as Anjanaadri—the collyrium Hill. Anjana or collyrium is a thick black paste very often used to bedeck the eyes with, especially by ladies. Here, where the imprint of a seal is the theme of the sloka, the reference to that black paste is obviously purposeful. Anjana serves the purpose of the ink that is used to put seals on documents nowadays.

To put our mark or name on a book or paper is to indicate that that book or paper belongs to us. Daya Devi by affixing the seal of the Lord’s Foot, which has several marks on it

\[
\text{राष्ट्रायास्मृणकंग्रंस्मारविन्दाक्रुशकंक्रणस्य} \\
\]

as described by Alavandar in his Stotra Ratna, makes it certain that the entire world belongs to the Lord and is His property. It is for us to realise this, that we are His property. Not only by putting the mark of His foot on our heads, but by the wafting of the fragrance of the Vedas towards us, Daya Devi reminds us that we are His property. And by the touch of that foot our sins are all banished and we become pure.

This is what Trivikrama achieved, claiming all the worlds as His own and indelibly sealing them with the seal of His feet. This is again the work of Daya.

This sloka is the vital sloka in this decad. The ‘nirupadhi suhrtva’ of the Lord is beautifully brought out by the word ‘avishe-shataha.’ It means without any distinction difference or discrimination. It also means without any merit or value. Ramanuja in his gadya has referred to the Lord as ‘Aanalochita-visesha-asesha-loka-saranya’ अनालोचितविशेष अवेशेशलोकसारण.

He is the refuge of all, and one who never pauses to look for any merit in them. The words of this sloka remind us of that description by adopting that sentiment and employing those very words asesha and vishesha. This glory of the Lord was best demonstrated in His Trivikrama avataara, and is a feather—nay, a bright plume—in the cap of Daya Devi.
Parasvatha tapodhana prathana satkratoopakrita-
kshitesvara pasuksharat kshatajakumukumasthaasakaihi

Vriskaachaladayaalunaa nanu vikartum aalipayathaa-
nidhaaya hridaye Daye! nihatarakshitaanaamihitam

Daya Devi! It looks to me that the merciful Lord of Vrishikachala has smeared you in sport with the kumkum-like blood flowing from the bodies of the kings of this earth who were slain like cows in the sacrificial Yaga of warfare conducted by that person rich in religious penance and holding a battle axe (in his hand) (Parasurama), with the idea of securing the safety of those who are rescued and protected by being killed.

Parasuramavatara is dealt with in this sloka. Parasurama and Balarama are, as already stated, included in the Dasavataaras, but they are avatars differing from the other avatars in several important respects. Firstly they are not the incarnations of the Lord Himself fully. Parasurama is Avesaavatara. जावेशालरात. Balarama is an incarnation of Adisesha. Avesaavatara means the Lord entering into an individual soul in an intense and intensive manner. Parasurama was born as a Brahmin, son of a great sage Jamadagni. To secure His purposes, the Lord entered into that person, and for that reason that avatar is celebrated as an avatar of the Lord Himself. The aavesa जावेश or entry of the Lord ended when Parasurama confronted Sri Rama, the next avatar. Parasurama is believed to be still alive, being one of the chira-Jeevinaas चिराजीविनाः like Hanuman and Aswatham.

That apart, Parasurama's one great work was the extermination of the Kshatriya Vamsa (race of kings), not once but 21 times. Because his father Jamadagni was killed by some Kshatriyas, he took the terrible vow of destroying all Kshatriyas. This he achieved by indulging in an orgy of war and killing. As explained by Lord Sri Krishna in the Viphubothi Adhyaya of the Bhagavat Geeta, no one can achieve anything of importance except by the strength of the Lord. In killing 21 generations, so to say, of the
kings of this land, Parasurama was infused with the spirit of the Lord. The Kings deserved to be killed because they were evil-minded and sinful. By being punished for their sins they were really benefited, for it is believed that punishment of that sort results in the safety of the killed, who are totally redeemed from their sins and taken to the higher worlds. In Srimad Ramayana Kishkinda Kanda, Sri Rama says that Manu has laid down

राजमिथुःनिग्राह्यात् कृत्वा पाणिनि मानवः ।

निम्नाद्वास्वमेय्याति सन्तः बुद्धितिना यथा हि । (18-33)

(Persons who having committed sins and crimes, get punished therefor by the Kings of the land, become pure (devoid of sin and crime) and attain swarga (the land of the gods) even like good people get them by their good deeds).

This truth is summarised in this sloka by the words नङ्गराजकान्ति हित निहतारक्षितां हितम्—the welfare (hitam) attained by those who are protected by being killed, as a punishment. That the Lord as Parasurama had this in mind when destroying the Kshatriyas is expressed by the words—निधाना—nirhaaya—and ह्रुदये—Hrudaye having in mind—keeping in mind—this truth about hita being conferred on those who are slain.

The other analogy of a yaga याज also emphasises this meaning. The warfare in which Parasurama killed the kings is referred to as अक्रतु—क्रतु or yagna यज्ञ—a religious sacrifice. It is a सा-क्रतु—सक्रतु—a good and holy sacrifice. The पासु पासु or animal that is sacrificed at yagas and yagnas, it is believed, goes to Swarga. So too the Kings, mowed down by Parasurama, are indicated as having attained Swargaloka.

The reference to Parasurama by the words ‘parasvatha-परस्वधा’ is itself significant. He was referred to as asahanamuni in Sloka 64. Here he is the axe-handed tapasvi—an apparent contradiction. In prathama sakratu there are two aspects, war and yaga. Parasvatha indicates war, and Tapodhana indicates yaga.

War, cruelty and destruction have no place in Daya’s dictionary. As such, it is only the hita or welfare that is worked thereby that gives Parasurama and his actions a place in Daya Sataka. That aspect is stressed in this sloka and referred to as nihatarakhshana, protection of the killed.

Even so Desika does not desire to associate Daya with Parasurama’s act. Instead he refers to Vrishachala-Dayalu the merciful.
Resident of Vrishachala as having been responsible for the massacre wrought by Parasurama.

It is up to every one to enjoy the nice trick played by Desika in this sloka of deliberately referring to Parasurama’s cruel feats not as Daya’s acts but as those of the Dayala of Vrishachala. What is more, all along what Daya has done to the Lord has been mentioned in several ways and several places. This is the only sloka which sings of what the Lord does to Daya. He is said to smear Daya Devi with the blood of the sacrificial cows—kings—in sport—vihartum विहर्तु. It is intended as a saffron-paste. Kumkuma is saffron and sthaasaka is perfume or fragrant unguents. Aalipyathaha अलिप्याठाः is smearing, here with perfumory unguents.

That Desika has sung this sloka in this wise to find a place even for Parasurama avataraa in this Daya Sataka is clear from the use of the word Nantu नन्तु. Is it not so? It must be so. At least it looks to me to be so.

क्रिपा क्रिताजगद्धिते क्रुपणञ्जलिनितामणे
र्मासहबनं स्त्रीमृति रघुहृषीण्यम् तत्त्वम्
न्यमणि सतिरति सहजवैश्वर्याचार्याणाः-
स्थानस्थितप्रामहेतुसा सेतुना || (८७)

Kritaajagaddhite Kripaajantuchintamanane!
Ramaasahacharam kshitaau Raghuvhureenayantyaa tvayaa;
Vyanbhajyata saritpatisi sakrid aevkshanaat tatkshanaat
-prakrisha bahuapatakprasamahetunaa setunaa|| (87).

Kripa Devi! Doer of good to the world! Bestower of desires on helpless and hapless beings! It is only by you,—who made the Lord, who is ever followed by Lakshmi, come (into this world) as the chief of Raghu’s race, in those days (I.e., at the time of Ramavatara),—that the great ocean (lord of the rivers) was divided into two by means of a bridge (Sethu) which, by a single sight of it, is capable of instantaneously subduing (quelling) all numerous heinous sins.

Parasurama to Sri Rama—what a pleasant and pleasing transition! Parasurama is also a Rama. Balarama who is to come next is also a Rama. But when one says Rama, no one thinks of any one except Sri Rama, celebrated by Valmiki in the greatest epic of all times, Srimad Ramayana. Parasurama and Balarama are Ramas with prefixes. Rama simpliciter is Sri Rama.
As Desika has said elsewhere the greatness of Rama has made it impossible for anyone else to answer to that name (प्रवृत्ती अनौपचारिक)

It is here said that it is Daya who made the Lord a Raghu-dhureena, the chief of the race of Raghu. That is why out of all the avatars, this avatar alone is enjoyed by Desika in the Dasavatara stotra by the term ‘Kurmaa Kaakustha.’ करुणा कारुण्य Raghu was so great and noble that he gave his name to the race to which he belonged—the Soorya Vamsa. He was also one who established the Saranagati cult by his conduct. While enumerating the notable Saranyaas, or protectors of those who take refuge in them, Desika has included Raghu’s name among them विवादसिद्ध गौरव वानर घुष्यितावरण श्रेयसिः... Abhayapradana Saaram.

Daya is here said to have made the Lord a Raghu-dhureena, a chief of Raghu’s race and also a leader among Saranyaas—Raghu being indicative not only of the race of Raghu but also of the race of protectors of prapannas. Thus an important aspect of Ramavatara is mentioned, and Daya said to be responsible for it, viz., Saranaagata Samrakshana, which was the declared vrat (resolve) of Sri Rama.

There are ever so many points of merit in Ramavatara. In this sloka Desika emphasises the legacy left by Him of the Sethu or bridge across the sea, built during Ramavatara, as the most outstanding feature of Ramavatara for the benefit of posterity. Rama came and went, but the Sethu He built is a permanent relic of that glorious avatar, and is today saving millions of people who get a mere sight of it “Setum Dhristva”—सेतुं दृष्टं merely by seeing the Sethu or bridge,—so goes an ancient vachana (word)—all sins disappear. त वीक्षय भेदुः वाचुनारि दार्शनभ: वर्णं प्रकृति अजशाचिं तरिक्यं (Varadaraja Panchasati). By seeing that Sethu today, those born in this world are able to cross the ocean of samsara. Sethu was built to make Rama and His army to cross over into Lanka. That selfsame Sethu helps us to cross the ocean of Samsara and reach the glorious city of the Lord’s Feet (see sloka 51 ante).

Sarit is river. Sarit-pati is the lord of the rivers—i.e., the ocean. It was vyakhjayata—divided into two by Daya who by
making the Lord become Rama was responsible for the erection of the Setu or bridge, dam, across the ocean. Setu darsana and Sethusana are held very sacred by all Hindus and are believed to cleanse us of all our sins. And that is Dayakaarya—the work of Daya.

The reference to Mahalakshmi the consort of the Lord in this sloka must be specially enjoyed. There was no reference to Her in any of the previous slokas of this decad. Her place in the Ramavatara is unique. The Ramayana itself is called "Sitaayaascharitam mahat" शीतायासचरितम महत्. Her place in Saranagati, and Her having been responsible for the construction of the Setu, do require that prominent mention should be made about Her in a sloka about Ramavatara. "Raghavatve-abhavat-Sita" राघवेत्वे-अभवत् शीता औरमणी कृष्णाज्ञमि 1...is what the Vishnu Purana has said. To sing about the Raghu-dhureena without mentioning Seeta will be improper and incomplete. As She follows Him in each avatar as stated in that sloka of Vishnu Purana, the reference to Him in this sloka is as Ramaa-sahacharam—रमा सहचरस् one who is followed by Rama (Lakshmi). Or is it one who follows Lakshmi? Vide जगतेऽगयेऽगमिष्यमि "She" is understood in every avatar, but in the Ramavatara she is very prominent. In Krishnaavataara again as Rukmini, Lakshmi fills an important place, and so in the next sloka but one She is going to be referred to.

Another special feature of this sloka is two extra sambhuddis (vocatives) in her praise, in addition to the usual Kripe! One is Krita-jagad-hite!—one who accomplishes the welfare of the world. The other is Kripaṇa-jantu-chintamane! Chintamani is that mythological precious gem which like the Kalpaka tree is capable of conferring all desired boons. To those who realise that they are Kripanaas, helpless beings, Daya is the Chintamani, conferer of all boons and desires. One of the qualities referred to in Valmiki’s classical questionnaire to Narada is contained in the question ‘Sarva-bhooteshu-Ko-hitaha’ सर्वभूतेषु को हिताः: The words Krita-jagat-hite reflect that quality of the Lord. The Lord’s सकुलसप्नमनस्रंयण दीक्षा is summarised by the epithet Kripaṇa-jantu-chintamane! Daya’s great qualities are best reflected in Rama who for that reason is known as Karunaakaikutstha—करुणाकृत्स्तन: कपिलस्वरूपः पक्षस्वरूपः कपिलस्वरूपः कपिलस्वरूपः
Kripe! paravatas-tvayaa Vrishagireesituh kreedhitam
jagaddhitam aseshatas-tadidam ittam arthaapyate
Madachchalaparichyutapranata dushkritaprekshitair-
hataprabaladaanavair-Haladharasya helaasaataihi

Kripa Devi! All the sportings (leela) without exception of the
Lord of Virshaadri, Who is ever amenable and subservient to you,
are (because of that very fact) calculated for the hita or welfare
of the world. This is well borne out by the hundreds of sports,
dulged in by that wielder of the plough (Balarama), which overlook,
i.e., fail to attach importance to, the misdeeds of those who pay
obeisance (bend themselves in salutation), ostensibly because of in-
ebriety (due to heavy drinking), and which are responsible for killing
several strong and noted asuras.

As already mentioned in the commentary on Sloka 86, Balarama is a secondary avatar of the Lord. Sesha (Adisesha) the
Serpent-Couch of the Lord was born as Lakshmana when the
Lord came as Rama, and as Balarama when the Lord came as
Krishna. As the younger brother in the earlier avatar and as
the elder brother in the later avatar, Lakshmana and Balarama
respectively occupy a subordinate position and play a secondary
role.

If anger was the keynote to Parasurama’s acts, drink is, Balarama’s favourite pastime. Excessive drink leads to intoxication
During such moments vision is blurred. That is caught hold
of by Desika here nicely, and it is stated that vision being dim,
recognition of the faults of those, who have appealed for succour
by doing obeisance (pranata), slips, with the result that their faults
go unnoticed. In sloka 8 at the beginning of this stotra some
sort of dosha-adarasanatam doṣadarsanatvam (fault-unseeingness) was
attributed to the Lord Himself. That was caused by the amours
of Neela Devi. In this Balaramavataar, there is the same lack
of taking note of the devotee’s faults; but this is due to drink.

Overlooking sins is what Daya Devi is anxious to bring about
in the Lord, so that those sins may not stand in the way of His
extending His protection to his pranataas (worshippers). That
result is achieved in Balaramavatara by His frequently getting
drunk, and not being in a position to take note of the sins of pranataas. This is a novel method of discovering merit even in drunkenness. But as already stated, Desika is hard put to find points in Parasurama and Balarama for being enjoyed as part of the praise of Daya.

The other merit in the sports of Balarama is referred to in “hata-prabala-daanavaihi”—the destruction of the more noted asuras. Along with Krishna, Balarama has been responsible for the destruction of several asuras who were all sent by Kamsa to do away with Balarama and Krishna. That sort of asura-niranas is referred to here.

Just as Parasurama has an axe as his weapon, Balarama has a plough (hala—हल) as his weapon. It is said that with that plough He dragged the whole city of Hastinapura into the Ganges. So Balarama is here referred to as Haladhara.

हेला—Hela is sport, play, Helaa-sata हेलाचत is hundreds of such sport.

From the above-mentioned two-fold merit in Balarama’s sportiveness, it is stated that all the Kreeditvam or playfulness of the Lord is conceived for the benefit (hita) of humanity. The reason for it is not far to seek. The Lord is Daya-paratantra—dependent on and subservient to Daya Devi. Hence even His sports are beneficial to mankind. That Balarama’s sports confirm this theory by illustrating it, is the purport of this sloka. In the Dasavatara Stotra, it is said that Balarama’s leelas sweeten Krishna’s leelas, like sugar sweetening milk.

Prabhoota vibudhadvishad bharanakhinna Visvambharaa-
hhaarapananayananchchhaalat tvam avataaryaa Lakshmeerharam
Niraakritavatee Daye! nigamasaudhadeepasriyaa
vipaschidavigeetaya jagatii Geetayaan andham tamaha

Daya Devi! On the pretext of removing (doing away with) the burden under which Mother Earth was groaning by having to
carry (on her back) innumerable and mighty foes of the Devas, you made Him, who carries Lakschmi (on His chest), to come down to this earth, and (thereby) drove out all inner (mental) darkness with the help of the Bhagavat Geeta, whose beautiful effulgence is calculated to shed light and lustre on the lofty mansion of the Vedas, and whose greatness is accepted and praised by learned men the world over.

Krishna Avatara is being praised in this verse. Rama and Krishna as avatars excel the other avatars in ever so many respects. But there is one aspect in each of these two avatars which Desika draws our attention to, in the slokas devoted to the two of them. It is only these two avatars that have left permanent and imperishable relics of their having come and gone. The Setu (bridge over the sea) and the Geeta are those two respective relics. So Desika sings in these slokas of Daya’s great help rendered to succeeding generations of humanity in the shape of these two emblems of the Lord’s love towards all men.

Krishna the child is the darling of humanity. That aspect partakes of leela or kreeda. In Desika’s view Karuna is the keynote of Ramavatara and Kreeda of Krishaavatara. That is why Rama is referred to as Karunaa-Kaakusta and Krishna as Kreeda-Vallabha, in the Dasavatara Stotra. This sloka devoted to Krishnavatara does not touch upon that sportful Child at all. Instead, taking its stand on the declaration of Lord Sri Krishna in the Geeta about the raison d’etre of His avataara in general

परित्थणाय साधूः विनाशाय च दुःखाताम् ।
धर्मसेवापनार्थाय संसारमि युगो युगे हुः ॥

the sloka dwells upon two important aspects, the wiping out of the asura elements which made the earth over-run by evil, and the promulgation of the Geeta. It is easily seen that duskkrit vinaasa is mentioned in the earlier portion of the sloka. The reference to Geeta in the latter portion has to be understood in its two-fold aspect, viz., Sadhu-paritrana and Dharma Samsthapana. Which other work has the same capacity to make Sadhus of all men, and to protect them? And which other has been able to put dharma on a firm pedestal as Geeta has done? So it is that this sloka on Krishnavatara is conceived this wise.

The Dasamaskanda of the Srimad Bhagavata Purana starts with the episode of Mother Earth going to Brahmaadeva in the
form of a cow, and appealing to him for help to wipe off the heavy load of sinners, under whose atrocities she was suffering untold misery. That is brought to our minds here by the words "Vishvambharaa-bhara-apanayan" विश्वंभराभ्य-अपनयन, meaning relieving the earth from burden. Who make for that burden? Mother Earth is known for her patience. What or who is it that makes even her lose patience and begin to complain? The answer is furnished by the expression "prabhoote-vibhuda-dvishad-bharana-khina." Suffering because of the weight of the large number of the Devas’ foes.

That the extermination of asuras is done for the protection of the Devas is very naively brought out by referring to them not as asuras but as the foes of the Devas. The Lord Himself has no friends and no foes. The foes of those who look up to Him for protection are His foes, as Krishna Himself explained to Duryodhana when the latter wanted to play the host to the Lord. "Taking food from a foe is taboo—so too feeding a foe. You hate the Pandavas; and the Pandavas are the very life of my life."

हिंदुद्वान न भोक्ता इंदुद्वान नैव भोजयेत।
पाण्डवान्द्रिकते राजन नम प्राण न हि पाण्डव।

We are reminded of this truth by the expression Vibuda-dvishad to denote the asuras.

Even more significant and beautiful is the use of the word "chchela," meaning pretext. The purpose of wiping out the asuras and thereby relieving the world of its burden is referred to as a chchala or a pretext, a guise, a semblance. This is not the chief object (स्वयंप्रेषणं) of avatara as indicated by the ‘cha’ च in “Vinaasaaya-cha-dushkritaam.” In the guise of sending the Lord to this world for the purpose of exterminating the evil forces of the asuras, you have really given to us the immortal and priceless Geeta,—that is the praise of Daya that this sloka contains.

The previous sloka used the word “chchala,” Madachchala-parichyuta-pranata-dushkrita-prekshitaahi. On the pretence of being drunk, notice is not taken of the errors of followers. That the Lord as Balarama did not really get drunk was nicely indicated there. He pretended to have got intoxicated and therefore not in a position to see the fault in His devotees. The same word ‘chchala’ is used here again to bring out another great truth.
Avatārya—having made the Lord descend. Compare tvan-nidesena-noonam-bhajati-janmahedaan’ of sloka 35 ante. It is Daya that is responsible for the Lord’s avatars.

‘Lakshmee dharam’; As already indicated Lakshmi is made specific mention of only in regard to Ramavatara and Krishnavatara. There it was Ramaa-sahacharam because it was an avatar in which the Two together traversed the entire Bharatavarsha. Here it is Lakshmee-dharam—He who always carries Her as part of Himself. Lakshmee-dhara is a synonym for Srinivasa, the God whose Daya is the subject of this stotra.

Having made the Lord and Sri descend into this earth as Krishna and Rukmini, ostensibly for the destruction of asuras, what is it that Daya Devi really achieved? That is dealt with in the second half of the sloka. The first and last words of that half are ‘Niraakritavatee’ and ‘tamaha’ respectively. Put together they mean “you have dispelled darkness”

How, by what? ‘deepasriyaa Geetaya’—By a beautiful light known as the Geeta.

The greatness of the Geeta is enjoyed in two ways by two epithets. The first is Nigama-saudha-deepa-sriya-geetaya,—by the Geeta which adorns and illuminates the paletal mansion known as the Vedas. saudha is a big and beautiful mansion. Here Nigama (or the Vedas) is referred to as the saudha. The Vedas themselves are Knowledge and are very often referred to as light (गुरुपदार्शन). Vide Saastra-mayena-stira-pradeepena—sloka 18 ante. It is Desika’s conviction that without the Bhagavat Geeta given out by the Lord Himself, and the Prabhandas (Tamil) given out by the Lord’s own devotees, who intuited Him by His grace, the Vedas would not have yielded to us their true meaning. The light of the Geeta is praised here. The other light (Prabhandas) is praised thus: भागवतमेकानां तेजसस्मिन्द ससन्तर निदानमी | तात्पर्यभवति साहित्यस्य गुरुपदार्शनम् | गिरिकावलिकाय विपश्चित | निदानभवति साहित्यस्य गुरुपदार्शनम् The Geeta throws light on those Vedas themselves and so it is referred to as Deepa, and the Vedas as the saudha, the mansion in and on which it sheds its lustre. The Geeta is a short and succinct summary of the elaborate and endless Vedas, whose true meaning it would have been difficult, if not impossible, to find but for the advent of the Geeta.

The other epithet in praise of the Geeta is Vipaschit—avigeetaya. Vipaschit indicates learned and wise men, pundits. Vigeeti
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is censure, disapproval. Avigêti is the opposite of it and therefore means approval and praise. If there is one treatise on matters of spirit which has always found, is finding now, and which will ever find, universal approval, approbation, and adoption,—it is undoubtedly the Bhagavat Geeta. If we remember that into almost every language now prevalent in the world, the Geeta has been and is being translated, Desika’s words ‘Vipaschit-avigeetaya’ would almost appear to be prophetic.

By such a Geeta, the world has been able to discard darkness and ignorance, and revel in light and knowledge. And that is the achievement of Daya Devi. As already indicated the dispelling of darkness is what was really wrought by Daya in and by her bringing the Lord into this world as Lord Sri Krishna.

बुधातिहसादिनः प्रबलदोरमारुप्तेन
सिव्या सुप्रतिप्रमुखस्वदबलभरकेसरकावान

करिघ्यति दशं कलिपदबलमीनित्येनः
पुनः कृन्युगंखुर्तेच श्रुतिः कृनाणाहशायरः || (९०)

Vrishaaddrhayasaadadina prabaladornarupprakhyatvas-
tvishaa sphyutatatidgunas- tvadavasekasamskaaraavan |
Karishyati Daye! kaliprabalagharmanirmoolanaah
punah Kritayugaaankuram Bhuvi kripaana dhawraadharaaha || (90)

Daya Devi! The cloud that is the Sword in the hand of the Horserider of Vrishadri, swung vigorously by the quick movements of the mighty hand, having the brightness of lightning, purified and polished by being dipped in you, and capable of dispelling the strong and excessive heat engendered by Kalyuga, is sure to establish in the earth the sprouts that will again bring in the Krita Yuga.

Krishnaavatara is the last of the incarnations that the Lord has assumed up till now. It is said that at the end of this Kaliyuga, the Lord will come into the world once again as a mighty warrior riding a horse and holding a sword or sabre in his hand with which to mow down evil and evil-minded men. That avatar is referred to as the Kalki avatar and is sung about by all the puranas. Jaya Deva in his celebrated Geeta Govindam sings about it thus:

स्त्रेच्छनिविहिनेन कल्यासिः करवाले
पुरुससुमित्र किमपि कराले
केशवधुनकलिकशारीरं जय जगदीश हरे
Karavaalam means a sword and Desika has sung in this sloka about the same sword of Kalki calling it by another name Kripaana. That sword is compared to a cloud. Kripaana-dhaaradharaha—the sword which is a cloud.

The clouds are made to go hither and thither by the winds. The sword in the hand of Kalki is swung about by the force of the movements of the arm which holds it.

The clouds are frequently lit up by lightning. The sword is so bright that with every movement its lustre simply dazzles.

The clouds are well filled with water from the seas. The sword is well equipped (Samskaaravaan) for its task by being dipped (avaseka) in Daya.

The clouds dispel heat. This sword is going to do away with all the great and mighty forces of evil inflicting harm and distress upon the world in this Kali age. And just as the cloud by its showers helps crops, shrubs, plants and trees to sprout, this sword is going to pave the way for, and establish, the beginnings of the next yuga, the Krita Yuga. Just as useless forests are destroyed and in their place helpful and useful crops are reared, the Sword of Kalki Bhagavan will destroy this evil-saturated world and in its place start a new world based on dharma.

The word Kalki does not find mention here, as indeed the names of several avatars did not in the preceding slokas. But reference is made to Vrishaadri-hayasadaadi or the equestrian of Vrishachala—Lord Srinivasa—and it is the sword in His hand that is going to work havoc with the world at the end of this Yuga. and set the stage ready for the ushering in of Kritayuga. This is possible because that sword is dipped in Daya, and Daya always works for the benefit of humanity.

The decad started with the spread of Kalamegha (black cloud) in this world, and ends with daaradhara also meaning cloud. There is no other object which reflects Daya Devi’s selflessness and plentiful giving except the clouds; and that probably explains why the Lord has lent His own colour to the clouds.
AFTER having dealt with the greatness and glory of Daya in 90 slokas, the poet remembers about himself and the benefits he is to obtain for himself from Daya Devi. Readers would have noticed how in the course of those 90 slokas except on very few occasions, such as in slokas 12, 30 and 60, the poet had never prayed for himself. A contemplation of one’s own loneliness is bound to come while one is dwelling upon the exalted nature of Daya. We have already seen that Kaarpanyu, or the helplessness of the individual soul without the aid of Daya, is a chief factor to be taken note of by one resorting to prapatti. Impelled by these and other similar reasons Vedanta Desika in this, the closing decad of this glorious stotra, refers to his sinful propensities and to his dire state of helplessness, and makes a pathetic appeal to Daya Devi to come to his rescue and to help him attain Mokshananda.

It is but natural for any one who has for a time looked up at the glories of God and His greatness, to be seized with a sense of revulsion when one turns to one’s own self. Alavandar, for instance, in his Stotra Ratna revels in the enjoyment of the great Lord in several slokas. When he thinks of himself after all that, he is seized with a sense of disgust which finds expression in the following words: “Dhive asuchim avineetam nirdayam maam alaj-jam” विगच्छुचि अविनेत्र निदेयं मां अलाजजम् (Fie on me, the impure, the respectless, the compassionless, and the shame-less being.) And he actually apologises for pretending to desire to attain God who has eluded great persons like Sanaka and Sanandana. In that same strain Vedanta Desika describes in this decad his dire and
deplorable state and pathetically appeals to Daya for help and succour.

The depression in the poet’s mind as he thinks of his pitiable state is reflected in the metre employed in this decad. Whereas from the fourth decad onward, metres with 15 and 17 syllables were handled by the poet, in this, the metre shrinks to a 14-syllabled one. It is known variously as Vasanta-tilaka, simmonnata, and udhddharshinee. Many other stotrás of Desika like Varadaraja Panchasat, Devanayak Panchasat and Goda Stuti are in the main composed in this metre. The topic of this decad is Satpadar- vyaaam Sahaaayaha satyadvaah sahaayah: or help along the right path.

Visvopakaaram iti naama sadaa duhaanaam
adyaapi Devi! bhavateem avadheerayantam
Naathe nivesaya Vrthshaadipatau-Daye! tvam
tyasthasvarakshanabharam tvayi maam tvayaiva

(91)

‘Devi! Daya of the Lord of Vrishagiri! In regard to you, who thus (in this wise) always yields all benefits (to one and all), I have even now nothing but indifference and disrespect; yet, having of your own accord accepted and taken up the burden of protecting me, you yourself please place me in the Lord.

Iti naama—in this wise. This expression is intended to take in all the qualities of Daya enjoyed in the previous nine decades.

In this wise, you yield the milk of world-wide help (Visvopakaaram). Visvopakara may also be taken to mean all sorts and kind of helps and aids to the men and women of the world.

Duhaanaam is a beautiful word. It means yielding milk like a cow. A cow will yield milk when it is milked. It will also yield to feed its calf. Sometimes it yields of its own accord, when overpowered by love and affection towards its calf which is not by its side. Andal in her Tiruppavai (12) enjoys the last of the above three forms of yielding milk, when she sings “ஏற்ற உறுதிச் செய்து
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"pouring milk in plenty through its teats at the mere loving thought of its calf.") This is a most appropriate and fitting description of the way Daya Devi yields milk to save us, her young ones. We do not even think of her, we even slight her. She does not mind. She makes us think,—then herself thinks for us, and blesses us.  

This is Tirumangai Alwar's beautiful description of the process of protection extended to us. Like a calf thinking of its mother cow, (or like the calf fondly thought of by the mother cow) we are made to think of the Lord, and even thereafter, as we cannot know what is for our welfare and what is not, the Lord thinks for us, just like a mother (with a love and affection exceeding even that of a fond mother, as Manickavachaka Swamigal has put it) and showers His Grace on us. All these fine sentiments are suggested by the reference to the yielding of milk—duhaanaam.

Dohana or milking may in this context be understood as not only as yielding milk, but also milking. Viswopakaaam duhaanaam may be understood to indicate the process by which Daya Devi makes the Lord yield those several benefits. There is a saying that all the Upanishads are cows, Lord Krishna the Gopa is the dogdha (the milker), and the Geeta the milk yielded by those cows for the benefit of the learned, Arjuna being the calf utilised for such milking. Here Desika seems to go a step further and make the Gopa (Krishna) Himself a cow. Daya Devi milks Him, and the milk that flows from the Lord is the Viswopakaram with which the sloka begins.

How should such as I regard such as you? with love, affection reverence, and gratitude. But as a matter of fact, what is my attitude towards you? Avadheerayantam maam aavchierayet maam I have no regard for you. I have no respect for you. I neglect you. Adhyaapi avadhyaapi Even now. Even now,—even after I have learnt about your greatness, goodness, and glory, as can be seen from the previous slokas sung by me. To know about you is one thing. To adore you is another thing. I have understood your greatness; but I have not yet found it in my mind to worship you, to revere you, and to look up to you as my sole saviour.
A very great truth is sought to be brought home to us all by this *anusandhana* of Desika about himself. Knowing is one thing. Realising is another. Duryodhana is said to have exclaimed once, “I know what is dharma; but I am not able to adopt it. I know what is adharma; but I am not able to wean myself away from it.” 

Jennifer's translation: Nammalwar has sung: நஞ்சுவத்தின் கொலை; வஞ்சுவத்தின் கொலை; தெய்வதை தெய்வதை அறியச்சும். நஞ்சுவத்தின் கொலை அவ்வையிலே கொலை கொலை வெள்ளண்முனை! தோற்று முனைவியாலே. (All these are good; all these are bad. I know what is good and what is bad: but I am unable to annex the good, and reject the bad. My Lord! O! what is it that I can do?)

This is the state with most of us. We know there is a God. We believe in Him and His power and mercy. Still we are not able to give ourselves up to Him in thought word and deed. This plight of almost all modern men is pointed out here. Note the use of the word **கொலை**—still, even now.

The *api* term may also be taken with **சவளி** Bhavateem. Bhavateem api. Even such a one as you, I regard with disrespect. You can judge of me from this.

Notwithstanding this state of mind, I beseech you, says the latter half of the sloka, please place me in the Lord. *Nuathe nivesaya* 

You may well ask, how dare I make any request to you in this my unbending frame of mind? My only excuse is that having on your own initiative, and even without my asking, taken up the burden of protecting me, it is up to you alone to do what all is needed for my protection. By you (தவா) Rakshana-bhara or burden of my protection has been placed in you தவா. Therefore you ல் please place me in the Lord.

The “*eva*” word occurring at the very end of the sloka has to be taken not only with the *tvaya* with which it is there linked, but with the *tvam* and the *tvati* that precede it in the second half of the sloka.

By you only, in you alone, my protective burden has been placed. So you alone have to complete my protection by placing me in the Lord.

*நாயே நிவேசம* Place me in the Lord. Whose Lord? My Lord, your Lord, the Lord of Brishadri.
DAYAA SATAKAM

Naisargikena tarasaa Karune! niyuktaa
nimnetare api mayi te vitatir-yadi syaat
Vismaapayet Vrishagireesvaram apyaavauryaa
velaatilanghanadaseva mahaamhur:seheu (92)

Devi Karuna! If only your (water) spread, commanded there-
unto by your innate speed, should swallow me up, me seated on high
(ensconced in my own unbending haughtiness), it will cause surprise
and astonishment even to the Lord of Vrishagiri, as being as incapable
of being warded off as the mighty ocean bursting its shores.

In sloka 13 ante, Daya was praised as being capable of immer-
sing the high-placed Lord Himself. But here I am, Desika says,
perched on (what I think to be) even a higher pedestal than Lord
Srinivasa Himself. Though I am in truth and fact a very low and
powerless person, I, out of my egotism think that I am a very lofty
(nimnetara) निन्मेतर person. If therefore the swift current of
Daya rises above me and swallows me up by submerging me,
then Lord Srinivasa will be very much surprised. Daya would
have achieved what the Lord tried but failed to achieve, namely
make me realise that I am subordinate to Him and not higher,
as, in my thoughtlessness and impertinence, I was reckoning. When-
ever He out of His infinite pity for me sought to reclaim me by
saying Tvam-me त्वम मे (Thou art mine), I have always unhestita-
tingly rejoined आह में Aham-me—I belong to myself. Instead
of bowing to Him saying जितेते पुण्डरीकाक्ष नमस्ते विष्वभावन, I
am conquered by Thee and I make prostrations before Thee,
I only exclaim नमेयंतु क्षयित्व (I will not bow my head to
any one.) Carrying my head aloft, and puffed up with stupid
pride, I thought I was above the Lord Himself.

If therefore my pride is humbled and I am immersed in the
विततित (waterspread) of Daya by her own spontaneous, natural,
and innate force, the first person to be astonished at such an act
will be the Lord Himself. He will be reminded of the state of
pralaya in which the mighty seas will break their shores and mingle

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with force as described in sloka 61. He will surely feel glad and happy at Daya’s achievement in swallowing me up with all my puffed up pride and egotism.

Water can only flow from high to low. But you flow up and immerse plateaus and hills. Who will not wonder at it?

विघातशासनगतिर्विपरेतावर्ष्ट्या
बुधवदिमः परिचित्व फडकी भजामि ।
एवंविवे दृष्टिनिरीजद्ये मधि ला ।
दीने विमो, श्रमय दण्डवरवल्लिकाम् ॥ (९३)

Vignaatitasunagatir-vipareetavrittyaa
Vrittraadibhih parichitaam padaveem bhajaami;
Evam vidhe Vrishagirieesa Daye! mayi tvam
dene vibhos-samaya dandadharatvaleelaam Reply.

Daya of the Lord of Vrishagiri! Knowing as I do the way of the commands (Shastras), I still pursue with pleasure the paths pursued by Vritrasura and his ilk. (I pray to you) you please put down the Lord’s punishing sport, that is sure to be directed against poor me with this evil propensity.

This deced is intended to demonstrate the help of Daya in Satpadavi सतपदवी or the proper path. This sloka talks of the विपरेतावर्ष्टविपरेतावर्ष्टी Vipareetapadi or the wrong and dangerous path that most of us are treading here with disastrous results to ourselves. The worst of it is we follow in the wrong path not out of ignorance but of sheer cussedness. This aspect is indicated by the opening words of the sloka: Vignana-sasana-gatihi विघ्वानशासनगतिः Sasana is Command. Saasanaat Saastram शासनातृ शास्त्रम—Because it commands, it is known as Sastra. I am aware of it. That is, to say I know what are the dictates of that Shastra. I know its Do’s and Don’ts. But I invariably don’t do what I ought to do and never fail to do hundreds of times what I have been ordained not to do. निविद्वाचार ज्ञानं निविद्वाचार ज्ञानं: and I thus resemble Vritrasura and others like him such as Hiranya and Ravana. All of them were fully aware of the error in the path they were pursuing, but still they clung to their wrong path steadfastly, even though they were advised against following such sinful conduct. As Seeta Devi pointed out to Ravana.
(Vipareeta buddhi) Perverse knowledge, and (vipareeta achara) perverse conduct result from failure to take the advice of saintly souls. The word 'vipareeta' used in this sloka of Daya Sataka reminds us of the above-cited sloka of the Ramayana.

Such a conduct invites the terrible punishments prescribed therefore. The punisher is of course the great Lord who has behind Him the strength of his sixfold gunaas, known as gnana, bala, aishwarya, veerya, sakthi and tejas—vide slokas 11 and 15 ante. When I think of the punishments that the Lord is sure to inflict on me, I shudder with fright. Punishment is the sport of the Lord who for His Jagatyapaara जगत्यापार (maintenance of the world) has laid down rules of human conduct. The Shastraas are nothing but the rules and regulations by which men and women of this world have to guide themselves. When they fail to do so, they invite the wrath of the Lord, and in the same way in which He brought the world into being, He punishes the wrong doers. The word punishment is here denoted by the word ‘dandadharatvaleela.’

दप्तरस्तौला Danda is the stick used to beat by way of chatisement. The wielding of the stick or the cane is therefore symbolic of punishment. Shuddering at the thought of the punishment that I am going to receive at the hands of the Lord, I appeal to you to protect me from the same. I am a very low and helpless person who have realised the atrocities of my acts only after I have committed them. Now I appeal to you to protect me, since my evil acts are now ripe enough to get me punished for them. Please use your good offices and see that the punishing tendency of the Lord is quelled. Inspite of the fact that I am this bad एवं बिचे I take courage and approach you, because you have very kindly taken upon yourself the great task,—a difficult task in fact—साहस—Saahasa of protecting me. That Daya Devi can cleverly and successfully avert punishments intended for the wrong-doers has been stated in several of the earlier slokas. This appeal to Daya Devi issues from the frightened heart of the wrong doer.

The prayer of Desika and the other great Acharyas like him in words such as those employed in this sloka are really intended for men and women like us. In fact it is most appropriate only for us.
Maa saahasoktighanakanchukavanchittanyuh
pasyatsu teshu vidadhaamyatisaahasaani

Padmaasaahaaya Karune! na runatsi kim tvan,
ghoram kulingasakuner-iva cheshtitam me = (94)

Devi Karuna of Srinivasa! putting on a strong armour (covering)
constituted by the words “do not be rash” in order to cheat the
rest of the world, I myself daringly commit several rash acts before
the very eyes of the persons whom I cheat by my external deportment.
How is it you do not prevent this kind of behaviour on my part,
which resembles the conduct of the kulinga bird?

In the previous sloka the poet sung about the knowingly com-
mittled transgressions of Shastric commands. Here he goes one
step further. Not only do I act against the Sastras, but I act
even against my own words. I preach one thing and practise
another. In order to impress upon those who come to me for
instruction and look up to me for guidance, I say “don’t be rash
in your acts.” “Always act in such a way as to respect the Shastric
injunctions which you must never dream of going against.” This
is for their consumption, so that they may think that I am a very
good Acharya, and a very great and noble person. Having chea’ed
them thus into believing in my greatness, even before their very eyes
I myself act contrary to that very upadesa or teaching, and commit
several rash acts.

Kanchuka कण्चुक is a coat, or cover, ghanakanchuka घनकण्चुक is a thick coat, almost like an armour. My upadesa or teaching
“भा साहुस कुष” (don’t commit any rash or sinful act) is the
external covering which conceals my real and true nature. Just
like the tiger donning the garb of a cow, I cover myself with a
thick coat of goodness, and make people believe that I am good,
while in fact I am not. I have not the patience to wait till my
disciples, to whom I give this advice, leave my presence. Even
while they are looking on, I commit the very misdeeds against
which I warn them.
The poet refers to a bird called *kulinga*. It is said that the sound which emanates from the throat of the bird very much resembles the sound of “maa saahasa.” Even while uttering that sound, it is said, the bird will insert its beak into the mouth of the yawning lion to pluck a bit of flesh sticking in the lion’s teeth. That particular bird has been defined in Sanskrit literature thus:

कुलिङ्ग शकुनिनाम हरेवरितदन्तिन्।
सुभाषितिशास्त्रदेवं वदन्म मा साहसं कुरु॥

The poet asks Daya Devi in this sloka to see that such conduct or behaviour on his part is eschewed by him and put away for ever. How is it that having taken upon yourself the burden of protecting me, you still permit this sort of behaviour on my part? It is up to you and you alone to put an end to my committing atrocities against which I warn others.

Reading the previous sloka and this together, it looks as if Desika is again emphasising the need for good conduct especially in the post-prapatti period. The observance of prapatti is an indication of cessation of the commission of sin. Prathikulyavarjana. In view of the determination not to swerve from the Sastraic path taken on the occasion of prapatti, the person resolves not to commit evil deeds thereafter. In order to ensure that no evil deeds are committed, Desika appeals to Daya Devi in this sloka to see that this tendency to go against his own expressed wish of not transgressing the Lord’s laws is curbed.

Incidentally Desika indicates one of the chief characteristics that ought to be present in every Acharya. He must act according to his own upadesa. If he does not, he will resemble the kulinga bird. Elsewhere also Desika refers to a true Acharya as நீண்ட அந்தக் கூறுகளில் குடி வேகந்தே பூனையகள் அல்லது பூமி என்றால் that is, one who is far removed from the conduct of the *kulinga* bird. Being an Acharya of great repute himself, Vedanta Desika here gives a tip to all who are desirous of being Acharyas imparting instruction to, and enforcing rules of conduct in, their disciples.

विक्षेपणांसि द्वे विष्णुविशेषं

न्यायं विद्वानं चुंबश्लूपतेऽविल्हासः।

स्वाधीनस्तस्तस्तिः स्वयमति जनां

द्वारायथः हद्दरा गुणवागुरा तवं॥

(९५)
DAYAA SATAKAM

Viksheapam arhasti Daya! vipalaayite api
vyaaajam vibhaavya Vrishasailapater-vihaaram

Svaadheena satva saranis-svayam atra jantau
draagheeyasee dridhataraa gunavaaguraa tvam

Daya Devi! however much I may try to run away (from you),
you must capture me in the guise of providing shikar for the Lord of
Vrishachala. You are well aware of the paths in which beings (ani-
mals) are likely to wander. Therefore, you please of your own
accord spread yourself so as to enmesh this being in your net which
is long, strong, and made of ropes (strings).

In this sloka Desika requests Daya Devi to catch him unawares.
He likens Daya Devi to a long and sturdy net. The hunter who
spreads this net is of course Lord Srinivasa. Daya is His net
which he spreads far and wide in order to catch animals during
His shikar, or hunting sport, in which kings very often indulge.
The net has to be spread only in places which animals are likely
to frequent, so that when they come to the spot they get entangled
and thereby get caught. Daya Devi is here described as possessing
the requisite knowledge of places frequented by animals, by the
expression” Svaadheena Satva-sarani. Satva refers to beings; Sarani
sarani to the pathways they frequent. सत्व सरणि Satva sarani can
also be taken to mean the right path, the satvic path. We are
reminded once again of the topic of this decad, that is Satpadavyam
Sahaaya or helping in putting one, or taking one, on the right path.
The net Vaaagura वागुर which has to be spread far and wide
is referred to as very long, draagheeyasi, long enough to catch the
swiftest runner; and very strong—dridhataraa, no one once caught
in it can escape from it; and as made up of guna, strings or ropes.
Guma of course also means attribute. You must catch me by your
gunas and loveableness, seems to be the hidden suggestion. Readers
will notice how the poet refers to himself here as a jantu,—an animal,
just a being. Naichyanusandhaana or recounting one’s own
lowliness cannot go further. It it only when this sentiment takes
hold of one, that Daya Devi relents. She cannot be cheated by
mere words. She looks to the feelings in the heart.

Casting nets and catching animals—this is the sport of kings.
The desire on the part of the Lord of Vrishadri to indulge in
shikar—sport—is to be made a pretence to cast this net of
Daya far and wide. Vyaajam vibhaavya—व्याज विभाव्य—very
well brings out this idea of indulging in a pretence of sport in order to achieve His desire to divinise human beings. There is no one who can be employed with better effect in this divinising process than Daya Devi, and more persons are likely to be caught in the net of Daya than in other nets. The Lord has wonderful beauty. He is known as Bhuvanasundara—पुनमसुन्दर—but we human beings fail to be attracted by that beauty. He is a storehouse of auspicious qualities. They do not appeal to us. Daya Devi alone has the capacity by her goodness and cleverness to catch us unawares. and that is why the analogy of the net is indulged in by Desika in this sloka to describe one more characteristic greatness of Daya Devi.

संतन्यामानमपराधागः विचिन्त्य
तस्यामि हन्तथे भवत्त्वा च विभावामि।

अह्नाम मे व्रीशगीरीशद्ये बहीमा—
माहीविशामोकेतिमामववस्याम ||

(96)

Santanyamaanam aparadhaanam vichintya
trasyaami hanta bhavateem cha vibhaavayaami;

Ahnaaya me vrishagireesa Daye! Jahaemaaam
aaseevishagrahana kelinibhaam avasthaam. ||

(96)

Daya of the Lord of Vrishagiri! when I think of the multitude of my sins that are ever on the increase, I simply shudder. And (at once) I also think of you. Alas! Please quickly put an end to this (pitiable) state of mine,—very much like catching hold of, and playing with, a terribly poisonous serpent.

Slowly, it is being revealed, the poet’s respect for Daya is growing. He has implored her to place him in the Lord. (91) to avert punishments that the Lord may inflict (93) and to catch him unawares as in a net (95). (Rama was sent by Seeta to catch a deer for her. He was not able to. But Daya is able to catch any number for her Lord).

In this sloka, the poet speaks about his inability to shake off his sinning propensities, in spite of his appeals to Daya Devi for help and redress. A man learns Garuda Mantra in order to drive away by its utterance the poisonous effects of a serpent-bite. But having learnt that Mantra which is an antidote to serpent-poison, he thinks of playing with serpents by catching them, and,
if in that process he is stung by the serpent, uttering the mantra to get rid of the deadly effect of that poison. I am now, says Desika in this sloka, very much like such a man. Before that man learnt the Garuda Mantra he was afraid of snakes. but the very fact of his having attained siddhi in Garuda mantra emboldened him to go to snake-infested areas, and try to catch hold of them and play with them. So too I am now prone to multiply my sins relying on Daya to save me from their evil effects. Truly an unenviable position! That is why it has evoked a Hanta हंसा, (Alas) from the poet’s mouth

Quickly end this wretched plight of mine is the prayer, Ahnaaya jahi (अह्ना जही), that arises in the heart of the poet. The proximity of the word Ahnaaya with Vibhaavayaami (विभावयामि) suggests that those two words may be taken together so as to indicate how quickly I think of you Daya, when I am confronted with my mounting sins.

I maam avasthaam (इमाम अवस्था) — This plight. It has to be seen to be understood fully, and cannot be adequately or properly described. So dire and deplorable a state. This reminds one of Nammalwar’s நம்மல்வார் (This plight).

This sloka appears to be a poetic elaboration of the sentiment contained in the 8th sloka of Nyaasa Dasaka which runs as follows:

लक्षेकर्णश्य मय लक्षेव कल्पनाकर ।
न प्रवतैः पापानि प्रवृत्तानि निवर्तैः ॥

O Lord! full of Karuna! please see to it that my sins (which are likely to pave the way for the commission of more sins) do not get activated (begin to function). And pray! you yourself prevent those that have begun to act (by neutralising them).

If there is one point that Desika is anxious to drive home, it is the great need for avoiding the commission of sins, especially after the performance of Prapatti.
Autsukya poorvam upahritya mahaaparaadhaan
maatah! prasaadayitum ichchhati me manas- tvaaam;
Alihya taan niravasesham aladhatriptis-
taamyas-yaho! Vrishagiriesadhritaa Daye! tvam u
(97)

Mother mine! Daya Devi! My mind (thus) exultingly submits my
enormous and untold sins as an offering unto you, and thereby desires
to please and satisfy you; you who are supported by the Lord of
Vrishagiri lick them all up leaving nothing behind, and without being
satisfied (thereby) feel famished. What a wonder!

As a return for all the kindness and consideration that you
extend towards me, and the great and invaluable help you render
to me by getting me pardoned of all my sins and crimes, what
is it I can offer to you, Daya! Why, nothing but those very sins
and crimes. My mind thinks of doing something by way of pleasing
you (prasaadayitum). Knowing your propensity to annihilate
sins, my mind at once hits upon placing those very sins as offerings
to you. Knowing as it does the immensity of those sins committed
by me, my mind naturally feels elated at the opportunity it is availing
itself of, of offering them all to you,—such a big naiwedya (oblation).
Its elation or pleasure at the thought of placing a full and rich
repast before you, is however very short-lived.

For, as soon as that frightfully large and heavy load of
sins is offered to Daya, she licks them all up,—laps up the whole
lot without leaving even a faint trace, and appears to want more.
What she has taken, instead of appeasing her appetite and hunger,
has only helped to whet that appetite, with the result that she now
looks positively hungry and famished. One is inescapably made
to wonder at this, and exclaim ‘Aho’ आहो.

For all that the Lord and Daya Devi do to help us, what
is it that we can think of doing or giving by way of recompense?
Nammalwar exclaims: अजगुरू आमधून खोप्पो. (I am not able
to think of any return or recompense). Alavandar cries out in
an equally helpless frame of mind Kinnu-samarpayaami te—
(किन्नु समर्पिणी हैं) What is it that I can offer to you (in return)?—
The same sentiment overpowers Desika here and he gives expres-
sion to it in his own inimitable way. Daya Devi takes a pleasure
in getting us freed from our sins. This is poetically referred to
as sins being eaten up by Daya Devi, consumed. All the worlds
were destroyed by the Lord in pralaya. He is said to have eaten
those worlds: अल्पेत अविसूप्तम् अक्षरामर्कश्र. Similarly

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Daya is said to eat or devour the sins of her votaries or devotees. That act of grace is beyond repayment. That she does not look forward to any recompense is only too patent. That is nicely expressed by saying she takes a pleasure in killing and devouring our sins, and the pleasure she derives is the only benefit she gets out of it. The words “Aalihya taan niravasesham alabdhatriptihi” indicate the extreme pleasure that Daya Devi derives in the process of the annihilation of sins. Sweet things like honey are not gulped but are licked and lazily tasted by the tongue. “Aalihya” meaning licking, has been specially used here to denote how tasteful the pardoning of sins is to Daya Devi. “Nirava-sesham” shows, without leaving a bit, drop or fragment, and confirms the tastefulness. Even then it does not satiate. Daya hankers for more as shown by the word “alabdhatripti” not satisfied.

It is easy to miss the poetic imagery employed in this sloka, to take the words literally, and to conclude that Desika is here putting a premium on sins and sinfulness, and lays down that to please Daya one must never stop committing sins. Nothing can be farther from the mind of that great Acharya than that sin in man is a qualification for God’s mercy descending on him.

Maataha! माता: Mother! is the vocative in the first half of the sloka, wherein the tendency of the human mind to placate and please Daya Devi by the offering of sins is referred to. That intimate relationship emboldens one to think in that strain. Daye! is the second vocative in this sloka and occurs in the second half referring to Daya Devi’s capacity to forgive all sins—however heinous. For is she not a Daya having the support of the Lord of Vrishagiri. Vrishagireesa dhrita Daye!

Readers will have reminded themselves of the sentiment given expression to in Sloka 29 ante, viz., “By ignoring me and protecting small sinners, you, Daya, will not obtain a sense of fullness or satisfaction or appeasement of hunger. I am sorry for you”—was what was said there. That struck a note personal to the poet. But in this 97th sloka the poet emphasises the power of Daya to pardon all sins—however numerous and however heinous—and therefore no one need feel that he has sinned that much which is beyond Daya’s pardoning capacity. This is one aspect of Maha Viswasa, or the great faith, which assures us that however much we might have sinned in the past, the moment we regret and un-
reservedly place ourselves in the hands of the Lord’s protecting grace, we are sure to be saved.

\[
\text{Jahyaad Vrishaachalapathi-pratighepi no tvaam}
\]
\[
gharmopatapa tva seetalataam udanyaan
\]
\[
Saa mam aruntudabharanyakasanaanuvrittis-
tad-veekshanais-sprisa Daye! tava kelipadmahi
\]

Daya Devi! However much the Lord of Vrishachala may get angry (at me), He is not capable of giving you up—even like the ocean which is unable to discard its inherent coolness even in the hottest summer. You in turn are so minded that a repetition of prapatti (surrender unto you) is very wounding to you. I therefore beseech you, please let the lovely glances of His (Srinivasa’s), which are your sportive lotuses, touch me (fall on me).

This sloka can be said to contain the final prayer of Vedanta Desika in this stotra. He wants to be the recipient of the Lord’s protective glances (kataaksha). While dealing with slokas 49 and 50, we had occasion to recapitulate the kataakshas that mark the several stages in the spiritual progress of the human soul. That series of kataakshaas winds up with the kataaksha or veekshana sung in this sloka. It is the one which secures ultimate beatitude to the individual soul. Slokas 99 and 100 that follow merely describe the form that the poet desires that beatitude to take.

As if to explain why all these ages on ages that have passed, the upaasaka, who has now sought Daya’s intervention, was left to suffer in samsara, the poet refers to the anger of the Lord, an anger roused by his sins. At once Desika reminds himself of Daya’s hold on that Lord. He is incapable of giving up Daya. Daya is inherent in Him. She is of His very nature, just like coolness is of the ocean (sloka 23 ante). Even when it is 50 degrees centigrade (122 degrees F) in the shade, on land, the waters of the sea are cool. As the sea is incapable of giving up its coolness, the Lord is incapable of giving up Daya. The sloka starts with this assuring fact,—so helpful to us all.
The next idea is about Daya’s readiness to help. For one prapatti—prapatti once done—(vide “Sakrid-eye-prapannaaya” of the Ramayana) Daya unreservedly promises her full help and cooperation in obtaining for us from the Lord what we want of Him viz., moksha. The very idea of a second prapatti or repetition (anuvratti) of the process of surrender is so repulsive to Daya. It is like a sharp stab straight into her sweet and good heart—so wounding to her (arunuta).

The Lord is placated by our invoking Daya. Daya has been placated by our surrender to her. Then what remains? Nothing but the realisation of the final beatitude. Then why tarry? Pray let the glances of the Lord play on me. This glance, the present one, is not a step towards mukti, but is mukti-conferring. Let me have it, prays Desika. The close connection between the Lord’s Kataksha and Daya has been referred to more than once before. In sloka 42 it was tvatparishvanga-dhanyaihi, glances blest by your close embrace,—in sloka 49, it was “Sakheem-te,” glances which are fond and close confidante (bosom friend) of Daya. Here they are Daya’s Keli padmas or lotuses with which Daya Devi fondly plays.

Sprusa-touch, Touch me with those glances of the Lord. That is to say make me the recipient of those glances. Bathed in the effulgence of those loving glances of the Lord, I shall become freed from Samsara and become a full-fledged Mukta.

Drishte-api durbala dhiyam damanepi driptam
snaatvaapi dhoolirasikam bhajanepi bheemam;
Baddhwaa grihaana Vrishasailapater Daye maam
tvad vaaranam swayam anugrahasrisnkhaalaabhihi

Daya of Vrishachalapati! Pray, bind me, your elephant, with the chains of your anugraha (favour) and capture me. I resemble an elephant because my intellect is weak even in regard to objects fully seen and comprehended. I am full of uncontrollable force and vigour even when controlled. I am very fond of, and take to,
dirt and dust, the moment I emerge from a bath; and I am frightful even when placated.

Having become the recipient of the Lord's kataksha by the goodness of Daya Devi, Desika now prays to Daya to chain him up and capture him so that he can no more be what he was in the past. By four very nice and suggestive epithets he compares himself to an elephant and describes in a nutshell the proclivities of erring mankind.

(1) Drishte-api-durbala-dhiyam.

Man slides into error not because he is unable to see that it is an error. He sees well, and fully realises the situation in all its aspects, and yet does wrong because he has not the strength to avoid it and do good.

An elephant sees well the danger ahead of it; yet especially when it is in rut, it rushes forward because its mind is not strong enough to withhold it from danger.

(2) Damanepi-driptam.

Though sought to be tamed and subdued, acting in an uncontrolled and unrestrained way. How many elders in society, or at home, and how many good friends check us in our mad career of sin? Do we pay any heed? We think they are fools and old-day cronies, and that we know better, with the result that, haughty and turbulent, we rush into error.

The mahout does his best to prevent the elephant from running amok or going astray. The rash elephant does not obey his command and even when he pricks into its head by the ankusa (restraining hook or goad) it does not mind, but tries to throw him out and rush on in its rash career, uncontrollable.

(3) Snaatvaapi-dhuli-rasikam:

After a bath, having a taste for dirt. A very fitting description of the human taste for filth. In every human soul there appears to lurk a desire to descend low in thought, word and deed. Only a few have the courage to resist and withstand that desire. The rest simply succumb.

After over an hour's arduous time in water, the mahout rubbing the elephant clean; the moment the elephant gets out of water it takes hay, grass, and other rubbish nearby, and puts them on
its own head and strews them over its body. Its taste for dirt is so strong.

(4) Bhajane api bheemam:

Frightful even when praised and placated. Tondaradippodi Alwar has sung about himself: இந்து இச்சீரம் உருண்டு சூடு மையப் பொருளான் சாமி அரெய்காசம் (angry at every one and everything, I look daggers at others, and shout at them as if spitting fire). No wonder every one is afraid of such a person. Sweet words intended to make him see reason, and climb down from the high altitude of great anger fall on deaf ears. Did Hiranya listen to the sweet words of his wife Kayaadu and his child Prahlada? Did Ravana pay heed to the words of praise lavished on him by Malayavan and Vibheeshana calculated to wear him from his sinful path? So too, very often we discard the sweet and coaxing words of praise and flattery emanating from good persons, and remain terrible, frightful to look at. Valmiki’s description of Ravana is well worth being recollected in this connection. In one place Ravana is referred to as Bhooshitopi Bhayankaraha. புதியாக்கன் மற்றும்:

Oftentimes even a trained elephant, which is normally very submissive and obedient, flares up, and on those occasions however much the mahout may try to soften its temper by sweet words, it becomes frightful and gets out of hand. In that state it will be terrible to look at, a mass of fury.

The aforesaid four traits are all seen in me, as in the elephant, and therefore I am an elephant, says Desika. But I am now your elephant. Tvaad-vaaranam. So please catch hold of me and hold me captive by your chains. An elephant does not easily get caught. It tries to prevent people from catching it. The words tvaad vaaranam can also give this meaning, viz., obstructing you, preventing you. Nevertheless capture me.

How? By the chains (srinkala) of anugraha. Anagraha means: conferring a favour, rewarding. Your favour towards me should be the binding force chaining me.

Anu-graha can also mean catching up from behind, (the rear). I am not easily capturable. So please come from behind and catch me unawares by throwing the chains of your anugraha (favour-ableness) without my knowing it, without my seeing it. Desika seems to give tips to Daya Devi herself about how to capture him.
Baddhva-grahaana: Bind and capture.

Parasara Bhatta has employed the analogy of the elephant to describe Lord Ranganatha. In one verse of his Srirangaraja Stava he sings thus

स्वं संकुच्युः द्रविद वेदत्सकेः: भानं मुदुकैः मैलनी करैति ।
श्रीरणवानः करूमं क एव स्नाव्यं धूर्तरसिकं निषेधा ॥

Lord Ranganatha, the majestic Elephant of Srirangam who shines in the Scriptures—Sanskrit and Tamil—makes himself dirty by accepting my words (in His praise). Who can prevent an elephant from indulging in its taste for dirt and rubbish soon after it has had a bath?

The same words Snaatvapi-dhuli-rasikam have been used more fittingly by Desika in this sloka to describe himself. In two other places in the course of his sweet stotras Desika again refers to himself as an elephant and his getting chained and bound. In the Bhagavat Dhyana Sopana, he sings about

इत्यतः सेयं श्रद्धनिर्मितेः रक्षितभिः भूषणानामः
चित्ता इत्तन्नुविते मै चित्तमालानन्यांगम्

This mind of mine which is like an elephant, always proud and arrogant, (mad and wild), has been tied fast and tight to the two beautiful hands of Lord Ranganatha as to a tying post, by means of the shooting rays of the jewels adorning the Lord.

In the Yathiraja Saptati, the elephant-analogy is again worked to perfection.

वचिवदाध्याती कुहर विहन्मचक्रम: ।
प्रामाण्यमात्रं पथमविगं पाद्युणुमः

Ramanuja’s feet are there enjoyed as the first chain (pratama nagalam) that binds the mind of the poet which is like an elephant in rut, freely and playfully wandering about in the centre of the big forest of avidya or ignorance.

Ramanuja’s feet (the acharya’s feet) are the first chain. Daya is the next chain as enjoyed in this sloka. Once caught in the grip of the Acharyas, the soul is next caught (anu-graha) in Daya. And now it is caught for ever.
Naatahparam, kimapi me tvayi naathaneyam
Maatar-Daye mayi kurushva tathaa prasadam.
Baddhaadaro Vrishagiripranayee yathaasau
Muktaanubhoottim iha daasyati me Mukundaha. » (100)

Mother Daya! Beyond this, that I am now going to pray of you, there is nothing that I desire. Kindly confer on me this boon, viz., that this Mukunda, who loves (His residence in Tiruvengada Hill) Vrishagiri, exhibits great love and affection towards me, and confers on me here the bliss that Celestials enjoy (in Vaikunta).

This is the 100th and last sloka of this stotra proper. There are eight more slokas but they are really in the form of an epilogue. The Sataka (centum) ends with this sloka.

After extolling Daya and her qualities in 90 slokas and after having sung 9 more slokas thereafter entreating Daya Devi to come to his help, Vedanta Desika makes known in this sloka to Daya Devi what it is that he desires most. That there is one desire in his heart more than any other which he wants Daya Devi to fulfil, is shown by the opening words of the sloka which say that beyond this there is nothing I desire to have from you. This is all that I seek of you and from you.

He calls Daya here as Maatar-daye! Mother Daya! It is a very sincere and earnest and intimate prayer—one that a child is prone to make to its fond mother.

Please confer it on me. Let it be your prasadam, favourable grant to me.

Please grant that this Lord, asau Mukundaha,—अः श्री मुकुन्दः
this Mukunda, gives to me Muktaanubhooti मुक्तानुभूति here, इहा. He is a Mukunda, one who can confer the best of the here and hereafter, मु (mu) means final emancipation. कु (Ku) means the earth. It is because the Lord can confer on His votaries all the pleasures of moksha, as also all the pleasures of the earth, He is known as Mukunda. Here Desika co-ordinates the two pleasures and combines them into one and prays for it.
He asks for muktaanubhooti or the enjoyment of the emancipated souls,—muktas. But he wants to get that enjoyment here (Iha) in this world. Where the Lord is, that is Vaikunta. The Lord is now in this Virishagiri and He is here by choice. He loves the place so. He is *Virishagiri pranayee*—a lover of Virishagiri. This reminds us of the famous purana sloka.

मध्यनी परमानंदः लक्ष्मा वैकुण्ठायुतम् ।
स्वामिपुष्परिणीतिरि सम्भव सह मेदते ॥

That great Maayin (or Maayan *udayin* as Andal would have it) discarding the great and glorious Vaikuntam revels along with His consort (Lakshmi), *सम्भव वह Ramayaa Saha*, on the banks of Swami Pushkarni (the tank called Koneri in Tirumalai, next north of the shrine of Lord Srinivasa).

Then again He is a baddhaadhara वच्चारः: one who evinces great solicitude for, and loves, the bound ones (embodied jeevas who are born and who die and are re-born in this world). The word baddhadhara can be taken with the verb *daasyati* and made to mean, give with love towards me. But the meaning suggested earlier will be found to be more appropriate when set off against Muktaanuboothi. In giving the bliss of Moksha to the Muktas, there is no special point or merit. So too in giving that bliss in Vaikunta, there is nothing specially noteworthy. But to give muktaanubhooti to baddhas, and to give it here (Iha),—they will be special and noteworthy features which normally He may not care to give, and will give only at behest of His beloved Daya Devi. Therefore Desika makes it his heartfelt and earnest prayer to Daya that the Lord should vouchsafe that celestial bliss to him even while on this earth.

The ancient Srutis have in places touched upon this state, which can be referred as *jeevan nukti* in one sense (see commentary on sloka 44 above); but by far the more numerous passages there refer to an *Utkranti,—*a going up, to a different and higher world. The Tamil scriptures also touch upon the state of Mukti in Vaikunta and also in this world itself; but here the weightage is in favour of mukti being attained and enjoyed here. Nammalwar, Andal and Thirumangai Alwar have made no secret of the fact that their taste is not for the pleasures of Paramapada (Vaikunta) but for being Muktas here. Their realisation is very beautifully and succinctly summarised in a Tamil verse by Vedanta Desika:

25
All the pleasures that the Nityasooris derive in serving the Lord in Vaikunta, our little great ones of this world (திருத்தாயிட்டிரிகள்) who have learnt the Tamil Vedas, enjow with delection here on this earth itself. As a premier Dramida-Sakha-adhyayee (தேர்ந்தெடுத்து தொல்லும் தொல்லும் முறையையே) Vedanta Desika therefore prays in this sloka not for being taken to Vaikuntaloka but for being blessed with the bliss of Vaikunta here itself.

That this is not a mere casual or temporary or poetic mood on Desika’s part, but is his definite and deliberate longing, is shown by his prayer to Lord Ranganatha and Lord Varada-raja elsewhere. In the Abheetistava in praise of Ranganatha, Desika desires to obtain in this world the enjoyment of the celestials of Paramapada. வர்யா திருச்சந்தையிட்டிற்கு முனிவுக்கு வந்தெடுத்து (Note the use of the word Mukunda here also). Addressing Varadaraja of Kanchi, Desika says if certain enjoyments are vouched for to him here, this earth will itself become Vaikunta संसारवेव शरणात्त प्राप्तं एव Samsāra will itself become moksha.

Every prapanna, every true Vaishnavie who has imibed the spirit of Ubbaya Vedanta will only pray thus. The desire to go to Vaikunta will not be his. The Lord however, may think otherwise, and in the fullness of time may take such a one to His own Loka,—Vaikunta. That has nothing to do with the yearning of the human heart. Note the में in वैष्णवसागरि नसेलमिलावः:

By two very significant epithets used here to denote the Lord, Desika justifies this craving of man to get all glories, pleasures and benefits here itself; சம்புர்த்திகள் சுனைவை புறமும் அம்ச வாய்ப்பு. One is Vrishaytri Pranayee, and the other is Badhadhardaraha as referring to this Lord. The suggestion seems to be that when the Lord Himself loves this place, and has great fondness for the mortals here, why opt for something which will be contrary to what He manifests? Will we not be rejecting His preferred hand here, if we aspire for something far away, to give which He need not have descended into this earth at all, as the Lord of Tiruvengadam.

Once again emphasis is laid on Archavatara whose greatness and glory run through this stotra from beginning to end.
Vedanta Desika in line with the great Acharyas he follows, does not subscribe to the view that the Arch or the image in Temple is a mere step towards the Infinite, a stepping stone to attain higher altitudes of spirituality. To Desika the Archa is in itself the Primary God. To those who are not gifted enough to rise to Desika’s heights and see the Highest Truth in Lord Srinivasa, the prayer made by him in this sloka may not mean much. But to those steeped in the Udbhaya Vedanta lore, synthesised and handed down to posterity, by great Acharyas like Nathamunigal, Yamunacharya and Ramanuja, Lord Srinivasa is Para Brahman, and enjoying Him here is Moksha. To them there is no prayer worth making than the one contained in this sloka.

This sloka is the summit of this stotra, the hundredth of the sataka. Addressed to the Lord's Daya, it depicts the summit of human aspirations which lie in the enjoyment of beatitude with the Lord who resides in the summit of Vrishagiri, and also in the summit of the shrutis. बुलि जिरति बिदीिे ब्रह्मणी म्हीलिहिे भक्तििाया श्रुति-सिरसी-ब्रह्मणी-महान-मामा परम-निन-संयुक्त-रक्तिकोपा, was Ramanuja’s opening prayer voiced in the very first sloka of his Sri Bhashya. Following in his wake Vedanta Desika has equated Srinivasa with Para Brahman, and Mokshananda with the enjoyment of that Brahman here.

निसेम्मु स्तूतं तव बलानुक्तोमानसं

Nis-seema Vaibhavu Jushaam. mishataam-gunaanaam
Stotur-Daye Vrishagire sa gumesuurecmt tvam/
Taileva noonam avasaarabha'randitam me
Satyaapitam tavabharatukambhayatvam /

Daya Devi! Even while all the other gunas (attributes) of infinite glory, pertaining to the Lord of Vrishagiri, have been looking on with unwinking eyes, I have praised you, their Empress. Those very gunas are involuntarily congratulating me (for having praised you). That for those who rely on your strength as support there is nothing to fear from any quarter, has thus been demonstrated to be true.
The poet's sense of relief at the safe completion of the stotra can be sensed from the sentiments voiced in this sloka. When he began to praise Daya, one of the numerous attributes of Lord Srinivasa, it became incumbent on him to show her off to advantage by belitling the other attributes, and in places subordinating even the Lord before Daya. By extolling Daya and assigning to her a place above the Lord Himself, Desika must have felt that the Lord may not take him amiss; possibly He might also feel glad. But in regard to the other gunas (qualities) of the Lord, such as Gnana, Bala, Aiswarya etc., the poet was not quite sure that he will be winning their approbation by singing the praises of one like them, and in places setting them off against her to their disadvantage. This fear must have been lurking in the poet's mind. Now that the stotra has been completed without obstacle, the poet heaves a sigh of relief, and at the same time gets the idea that the other gunas have really applauded his hymn of praise about Daya, and the way he set about it. While thanking them and praising them for it, Desika adroitly sings Daya's praise in a new way.

Nisseema- Vaibhava-Jushaam-gunaanaam. Seema is boundary or limit. Nis-seema is limitless. The Vaibhava or glory of the gunas of the Lord are limitless. They have all been praised by the Shrutis. In fact the srutis alone have postulated them.

Those gunas have been watching Desika sing the Daya Sataka. They have been so watching with eyes wide open—mishatama. Appreciation as well as concentration is indicated by this reference to wide open eyes. When intensely looking, the eyes forget, or omit, to wink. And in admiration the eyes get opened wide, and in the process, winking is suspended.

Now that I come to think of it, the poet seems to say, there is nothing surprising in the other qualities of the Lord, not only not getting angry at Daya being praised, but positively becoming happy and pleased thereby. For Daya is Guneswari, the Empress among Gunas. She has once before been referred to as Guneshu-Saarabhaumi गुणेषु सारवभूमि (sloka 30) And no subject is going to take offence if the King (or Queen) ruling over him or her is praised.

Therefore they themselves तेजेव felicitate the poet on his Daya stotra. That they can't help doing so is indicated by the word avasaithi. They do so spontaneously involuntarily, wholeheartedly.
Readers will be aware of Kalidasa’s famous saying *Aaparitoshaat-vidushaam na-saadu manyc*. No poet is satisfied until and unless he obtains the approval and approbation of the learned and the wise. This poet of poets, Vedanta Desika, therefore talks here with satisfaction and pride about the approval and appreciation, which the other qualities of the Lord are lavishing on his Daya stotra. Elsewhere also there are several similar expressions in Desika’s works (e.g.) *Vaisampaayana Saunaka prabrutayah Srehtaasirah Kampinaha*, where reference is pointedly made to the approbation of the great Maharishis.

From the fact that the other gunas, who have been referred to in the course of the stotra in not very complimentary terms, have ungrudgingly congratulated Desika for his having praised Daya, Desika weaves out one more praise-worthy feature in Daya Devi. Her strength and support are capable of dispelling fear from the mind of her adherents and votaries. Where Daya is favourable, there is no need to entertain fear from any quarter. The Upanishads have in several places spoken of the fearlessness of those who rely on the Lord. नवनेतिकुपलस्वनेति; नवनेतिक्षणा चनेति. They have nothing to fear, nobody to be afraid of. That courage and fearlessness, it is here pointed out, are the result of reliance on Daya’s strength. Incidentally one more plume is added to Daya’s attractive and all-round greatness, a greatness always associated with the Lord, but one which He really acquires through Daya Devi.

The word मे (me) at the end of the 3rd pada of the stotra is so placed that it can be taken with the word *abhinanditam* that precedes it, as also with the word *Satyaapitam*, that follows it. Desika’s dexterity in handling words is indeed superb, “In my case he seems to say, ‘felicitation by the great gunas has taken place, and also the establishment of the truth that there is no cause for fear for those who rely on the strength of Daya.”

अचापि तद्वणिगरीशदये सच्चा
मास्मात्मानिनिदयथस्नूतीनाय ।
संदिग्धितस्वभन्त्रिनिहेणा सदेशाः
स्मद्य साहसमिदं लघ्यि वन्दिनो मे ॥

(१०२)
Daya of Vrshagireesa! Even for those primordial hymns (the Vedas) praise of you is still (even to-day) only in the initial stage. In respect of such a you, this dull-witted person (i.e., myself) who is only a Vandhi (encomiast) has been guilty of great audacity (in weaving out a complete poem of 100 slokas). This audacity on my part has to be pardoned by you, demonstrating thereby your capacity to forgive, and to make others forgive.

In this sloka Vedanta Desika tenders his apology for having sung the Daya Sataka. He calls his attempt a Saahasam. Saahasam a rash and audacious act. "Fools rush in where angels fear to tread." Desika's apologia is conceived in that same way. He refers to the fact that the ancient srutis, which are the first and foremost hymns of praise, have if at all, but very vaguely hinted at Daya, and left the matter there, without elaboration or elucidation. The srutis evidently felt unequal to the task of adequately praising Daya. But here I am, says Desika, a mere Vandhi a Vaiithaalika, one who is employed in palaces to sing the praise of royalty, and a mantha mend a person of weak intellect, who has had the boldness, if not affrontery, to sing a whole stotra about that self-same Daya. So saying, Desika prays for pardon. He has to be pardoned by the Srutis, and he has to be pardoned by Daya Devi herself. He appeals to Daya and prays that she may be pleased to pardon him, and also secure to him the pardon of the Vedas. This dual capacity of Daya is referred to by the expression Sva-para-nirvahaana स्वपर-निर्वहण. She can forgive apacharaas committed in regard to her. She can also get others to forgive the faults and sins of commission and omission in regard to those others by those others themselves. How else has she been able to secure for us the protection of the Lord, and made Him ignore, overlook, and forgive our enormous sins? That Daya Devi is herself capable of saahasaa has been referred to in sloka 71 above. So she can appreciate well-intentioned and well-meant saahasaa in others. Only it must not be the atisasahasas referred to in sloka 94. "Daya is audacious in seeking to get protection even for me", says Desika, "why should I not be equally audacious, and sing the praises of such a great and bold benefactor?"
Daya Devil! It looks as if even great persons like Valmiki have confined themselves to the shores of the great and mighty ocean of your glory, (i.e., stopped short of stepping into the waters). I got into that ocean, was very soon lifted off my feet, and began to flounder (float). And thereby I became the object of fun and ridicule to the Consort of Lakshmi, who sweetly smiled at my audacity, and consequent discomfort. You please take me in your protection.

The poet had thought of the Vedas in the first instance and sung in the previous sloka about his having done something they had omitted to do. In this sloka, he thinks of the Upa-Brahmanas (The Itihasas and the Puranas) and how there is no full-fledged praise of Daya in any of them. It dawns upon him once again that he has purported to do something which the authors of those great works, Itihasas and Puranas, deliberately left unattempted. He compares his state to that of one who foolishly plunges into an ocean, when all wise people carefully stick to the shore.

Praachetasa is Valmiki. Praachetasa Prabrutayopi, even Valmiki and others like him. What did they do? They were param tatastaaha. They very much confined themselves to the shore, being afraid of getting into the sea, or rather of being drawn into it. They stuck to the shore so firmly, to terra firma in preference to the sucking waters of the sea.

And what is that sea or rather ocean? Tvad-anubhaava maha amburausii. The great ocean of Daya’s glory. Hitherto Daya was referred to as a water-course, lake, river, sea and so on. Here it is Daya’s glory (tvad anubhaava) तवदनुभाव that is the mahaamburavi, ocean. Afraid of being drowned in the waters of that great ocean, Valmiki, Vyasa, Parasara and the rest of that grand and glorious galaxy of Rishis (Seers) were content to be tatastaas
shore stayers. When compared to the srutis, the Itihasas and Puranas
deal a little more with Daya. Hence the reference to those authors
as taking their stand on the shore of Daya’s glory. The use of the
word ‘Praayaha’ also indicates this, that they were mostly tataastaas.

On the other hand, what is it I have done? Undaunted, I stepped
in and plunged into the ocean, only to find that the depth of it
was too much for me. I could not fathom its depth, could not
touch the ground underneath. I was lifted up, and made to float
and flounder. Fool that I am, I was not deterred by the several
great souls like Valmiki not daring to come even near the water
line, and I took my plunge,—Sri Desika seems to say.

Three words have been employed here to show the three stages
(1) aveerernam (2) a-talasprusam and (3) aaplutam, (1) getting
down into the waters. (2) unable to get a foot-hold on the ground,
and (3) lifted up by the buoyancy of water, and made to float.

Tala-sprik or ground-toucher, is a term used to indicate a
person who knows a thing fully well, knows all about it, its pros and
and its cons. Atalasprisa used here is intended to show how unin-
formed Desika is about Daya. He seems to suggest by the use of
that term about himself, that he has not really understood about
Daya’s greatness and glory. As soon as he gets in, he finds himself
lifted off his feet, and unable to touch ground. This is not a case
of a gradual depth. It is a sudden and abrupt depth, as is indicated
by aveeternam followed by atalasprusam. The wise men knew,
and hence desisted from getting in.

The ever watchful Lord and His Consort have been witnessing
all that Desika does, and gets involved in. And Their lovely lips
got curved in a sweet smile. It is like fond parents watching the
toddlings of their darling child, and getting amused thereat. That
the Lord loves tataastaas was shown even in the 9th sloks. He is
a big ocean of Daya,—Karunaa-Varunaaalayam. But He discovers
and discloses Himself only to tataastaas,—those who stand on the
shore, aghast at the immensity of His Swaroopa, Roopa, Vibhava
etc., realising the truth of the Upanishadic saying ‘Avignaatam
Vijaanataam Vignaatam Avijaanataam’. Vrishasaila tataastaas,
were therefore rewarded by Him by His disclosing Himself to them
as the Resplendent Lord of the Seven Hills. So too the tataastaas
like Valmiki were very much beloved of Him and were the recipients
of His Grace in an extraordinary measure.
Vedanta Desika instead of emulating those tatataas behaves contrariwise by plunging in. So in an “I told you so,” mood the Lord smiles on seeing Desika’s discomfiture, floundering in the depths of Daya.

He does not smile alone but in concert with His Consort, Padmavati. Leelarasa, or the sweetess of sport, is indulged in by the Lord and His spouse, Lakshmi. They therefore enjoy this rasa also, and smile. That the smile is not one of disdain or contempt, but one of love and endearment is indicated by the Upasarga pra prefixed to hasana. (hasana can also mean ridicule).

However much the child may realise the fondness of its parents, when they smile at its discomfiture, it is apt to feel hurt. In that mood Desika appeals to Daya Devi and prays, please take me in your protection, “aadriyetaaha अद्रियेताहा: This is the last prayer of Desika to Daya Devi in this stotra. In fact this is the last of the slokas in this stotra addressed to Daya Devi.

चेदनतेजसिद्धदित्तो विनिवेश्य बालं
‘देवो दयाशतंत्रमेतदरङ्गं’
‘वैहारिक्षणी विनिवा समये गुणोदुः
१०४(१०४)
Vedantadesikupade vinivesya bualam
‘Devo Dayaasatakam etad avadayana-maam’
Vaihaartikena vidhinaa samaye griheetam
‘veenaas visesham iva Venkatasailanaathaha’
That Deva who is the Lord of Venkatasaila has placed (me) this infant on the Peeta (pedestal) of Vedantacharya and has made me give out this Daya Satakam,—even as a rasika takes up a veena in a delightful mood dictated by the enjoyment of leela (sport), and makes that veena sing beautifully.

In this sloka which is fraught with several very great and important meanings and suggestions, the chief idea is that of satvika-bhaga. सत्विक भाग To the vishistadvaitin everything is the Lord’s, and must be offered up to the Lord. This must be done in the threefold way of swaroopatyaga, kartrutva-tyaga and phalatyaga. The central idea of this sloka is that by himself the poet producing a finished work of religious art like this
Daya Sataka, and that it is the great Lord who resides on Venkatachala, and has an infinite instinct for sport, that has really made Desika give out this Daya Sataka. The analogy is of a great musician (Vainika vidwan) taking up a veena, when the muse is on him and he feels like indulging in it, and making it give out delicious and delightful music. The musician here is Lord Srinivasa. The veena is Vedanta Desika. The Lord who has played this Daya Satakam on the Veena of Vedanta Desika is very aptly referred to as “Devaha” ‘देवः’. The word “deva” not only denotes divinity, but also a taste for sport or kreedā क्रीडा. The words समये गृहीते “Samaye griheetam” are also very aptly used. The vainika vidwan and the veena are always there, but it is only on occasions that the mood comes on the vainika and it is that period that is indicated by the word “samaye”—at the proper time. So also in regard to the Lord and Vedanta Desika, the word “samaye” has got very great significance. The Lord did not think it fit to sing Daya Sataka by Himself, or through others, before this Stotra was sung through Desika. So also Desika was chosen as the fit and apt instrument, through which Daya Sataka has to be given out to the world, at a particular point of time (samaya) in his life. The word “samaye” therefore indicates the coalescence of the Lord’s sankalpa (desire) to sing the praise of Daya Sataka through Desika, and Desika’s own sukrita (good deeds) entitling him to that benefit.

Desika here has referred to himself as “baalaha” बाल:. Baalaha means an infant, an immature person. This word is employed here by way of naichamusandhana, the anusandhaana or expression of one’s smallness and incapacity, felt out of a sincere sense of humility. In Tamil it is called “அழகவாக்கம்” (avaiadakkam). The idea sought to be conveyed is, that just as the veena, which though incapable of giving out musical notes of its own accord, at the touch of the deft fingers of an expert vainika gives out pleasant and melodious notes which are enchanting and rapturous to the hearers, so too, though by himself Vedanta Desika may be nothing and may almost be akin to an achetana (inert matter) like the veena—yet the clever and capable Lord has utilised him to give out Daya Sataka to the world. The word “baala” reminds one of the Brahadaaranya Upanishad. One of the mantras there says that after having learnt everything that is worth learning, the great ones will be like children: बालै विष्णुचेतु
Though it might not have been Desika's intention, yet the word "baalaha" employed is so apt and applicable to the greatness and scholarship of Vedanta Desika. As he has stated about himself in the Sankalpa Sooryodaya, by the age of 20 he had mastered all the *vidyas* (branches of learning). His learning and his modesty are by-words in the history of Vaishnavism. Though in the sphere of controversy he bowed to none, in regard to his conduct through life, he was child-like and simple in the extreme, short in stature and unassuming and modest by nature.

The opening words of the sloka—"Vedantadesika pade vinivesya baalam" are to be understood and enjoyed in the context of a great event in Desika's life, gratefully mentioned by him in several places in his own works. Born in the year 1268 A.D. in Kancheepuram, this Acharya who was named Venkatanatha by his parents, stayed for a number of years at Tiruvahindrapuram (near Cuddalore New Town in South Arcot District in the Madras State) where he did penance, and acquired the *prasaada* or bounty of the Lord. Then he travelled far and wide, and visited almost all the sacred places in this holy land of Bharata-varsha from Badrinath to Cape Comorin. Having returned to his native place Kancheepuram, he was living there for several years, leading the life of a true Vaishnavite Acharya. A call came to him then from Srirangam, the headquarters of great acharyas from Alavandar downwards. It was a command from Lord Sri Ranganatha Himself, the Presiding Deity of that place and indeed was couched as such: "Sreemat Sri Ranganathasya Vishvaksenasya saasanam." श्रीमत् श्रीरङ्गनाथस्य विष्णुसेनस्य शासनम्. The great and celebrated annual Adhyayana Utsavam of that place (inaugurated by Tirumangai Alwar centuries ago) was objected to and its performance obstructed by Advaitins who protested against the importance given to the Tamil works of the Alwars known as the Divya Prabhandom, very highly venerated by all the Sri Vaishnava Acharyas from the time of Nathamunigal of the ninth century A.D.. To establish the sanctity and supremacy of the Divya Prabhandam by refuting the arguments of of Advaitins against the Tamil language and against introducing the Tamil Scriptures into Temple rituals, Desika's services were requisitioned by the Acharyas then residing at Srirangam. Desika readily started from Kanchi and reached Srirangam; and it is said that after a long and serious debate and disputation, stretching over several days, Vedanta Desika by
his wide scholarship, keen intellect, and polemic skill, and, above all, his deep and abiding devotion and admiration for the Tamil verses of the Alwars, vanquished the adversaries and made them accept the Prabhandas, especially Nammalwar’s Tiruvoimozhi as Saaras-saraswataanaam सारससारस’तानान and Samhita-Saravabhoomee संहितासारावभूमी (as the quintessence of language, and as the empress among Samhitas). The Adyayana Utsavam was restored, and celebrated more grandly than in previous years.

Lord Sri Ranganatha in recognition of this great achievement of Vedanta Desika is said to have conferred on him the title “Vedantacharya.” For the authenticity of this happening and this honour done to Desika, we are not left to rely on the admiring utterances of a disciple or follower, or on mere tradition. For, this incident, this conferment of this title by the Lord, has been gratefully acknowledged by Desika himself in his works. The second half of the first sloka of his Adhikarana Saravali runs as follows:

विश्वसिद्धश्रमणगुणविविधिततत्ता तेन देवेन दच्चां
वेदान्तचार्यसाराभव्रिहितवहुवितसारध्मस्वयमि

Here is a definite and categorical statement that the great Lord, who gives a form and a name to this universe and everything that is there, was graciously pleased to bestow on Desika the samghya य संग्न्या “Vedantacharya.” A samghya is a name or noun having a special meaning and peculiar significance (by the use of which a person is definitely indicated to the exclusion of the rest). Desika is not vain enough to refer to it as a title or biruda बिरुदा: he calls it modestly a samghya. But what a name! VEDANTACHARYA: There is only one Vedantacharya and that is the Lord Himself: Vide Vedantakrit Vedavidevachaaaham (Gita). He has been pleased to confer that name and that appellation on Venkatanaatha, the poet of Kanchi. But when one comes to think of it, who, but the owner of a thing or name can give it away to another and make it that other’s own? This is also pointed out by this same acharya: In his Stotra Bashya (Commentary on the Stotra Ratna) it has been said Svakam-iti-Hari-dattam-Nigamantacharyakam—स्वकथिति
हरिदत्ताम् ... निगमांतचार्याकाम् (Nigamanthacharyatva given to me as it was His own, to be kept as my own). As already said, this grant of “Vedantacharya” title is referred to in ever so many places in the numerous works of this prolific writer in three languages: Sanskrit, Tamil, and Manipravala. This is not the place to gather
together and catalogue all those references in the poet’s works to this very unique event in his life.

But how comes it that what Lord Ranganatha of Srirangam did is attributed to Lord Srinivasa of Tirupati, and why has it been sung that Venkatasailanatha placed this poet on the pedestal of Vedantacharya? The answer is furnished not only by the general and well known theory that all the Lords in the several temples are one and the same, but by a special identity between Ranganatha and Srinivasa enjoyed by Tiruppanalwar in the third verse of his “Amalanaadipiran”—

The great Lord of Vaikunta first alighted on Venkatachala where He stood for a time before going to Srirangam and lying down there, on His serpent couch. So it is quite proper and apt to say that Lord Srinivasa gave to Desika the name and title Vedantacharya.

Acharya and Desika are synonymous and interchangeable terms; and so Vedantacharya and Vedanta Desika convey the same meaning. The poet whose name was Venkatanatha or Venkatesa has ever since been known as Vedanta Desika and Vedantacharya because that was the appellation that the Lord had given to him.

Another incident in Desika’s life has to be recapitulated here. While he was only five years of age, a veritable baalaha Bali: Desika was the recipient of the blessings of his pracharya, Shvetam: Vaatsya Varadacharya (Nadadoor Ammal) in the following words:

\[\text{प्रतिष्ठापितेददानः प्रतिष्ठितविहिंमेंः।}
\[\text{सूचालसैविद्यमान्यस्वे सूरिकाक्षणामाजनम्॥}
\]

The promising and precocious child was to become an establishe of Vedanta, (Vedanta-pratishtapaka). When he became that actually, and that too not of one Vedanta but of two Vedantas, Sanskrit and Tamil, the Ubbaya Vedanta, the Lord Himself gave him the name and title of Vedantacharya. This blessing received in early life has been very thankfully and gratefully recorded by Desika in the Sankalpa Sooryodaya and in the second sloka of, Aḍhikarana Saravali. A sketch in colour on the ceiling of the Pradakshina of Lord Varadaraja’s shrine on the Hastigiri in Kanchee puram depicts this incident in Desika’s life.

... One can now see a new meaning and significance in the words Vedanta-Desika-pade-vinivesya-Baalam employed... in the sloka:
This great honour was bestowed on him when he was literally a child, a baala. It looks as if the Lord only put His sanction and seal on what a great Acharya had done. He once again made true what a true and sincere devotee of His had said. Satyam-vidhatum-nija-bhritya-bhaashitam. सत्यं विधातुं निजं ब्रह्माण्डं साप्तं.

That the Vedantacharya-pada bestowed on him is really a ubhaya-Vedantacharya-pada is also very subtly and beautifully demonstrated by this great poet in and by this sloka. This Daya Sataka has been, it is said, sung by the Lord with Desika as a Veena-visesha,—an excellent Veena. Adhikarana Saravali which avowedly deals with the Brahma Sutras and the Sri Bhashya is a treatise on the Sanskrit Vedanta. The penultimate sloka therein conceived in the same saatvika-tyaga style as this sloka of Daya Sataka, refers to the Lord having given out that Adhikarana Saravali employing Desika as a conch, paanchajanya......

Here the Daya Sataka has been given out in the form of the sweet and mellifluous notes of the Veena, the softest of musical instruments. The conch is a loud instrument employed in war as can be be seen from the first chapter of the Bhagavat-Geeta. Desika never sings casually and never employs words haphazard. The difference between the conch (shanka) and the veena is the difference between the two Vedantas, in both of which Desika had attained a high degree of proficiency. The Sanskrit Vedanta involves polemic warfare. The Tamil Vedanta provides sweet and quiet enjoyment. Even the Lord finds great sweetness and attraction in the Prabhandas; for, they are Sadhyaha—Paramaatmani—chitta—ranjaka—tamaithi sabha: paramin chiirasamakramai: and Svaadu Suvyahrtaani. स्वादु सुव्याहलतानि. And so they are like the sweet and pleasing notes issuing from the Veena. In fact the Lord Himself is sweet to the Alwars like the notes of the Veena. Vide maramavaiyata! and 

Daya Sataka is thus the quintessence of the Prabhandas, whereas Adhikarana Saravali is the summary of the meaning and import of the Brahmasutras, about which there are as many views as there are Bhashyakaarasaas (commentators). Further elaboration is needless. The Sanskrit Vedanta is like the Ganges, muddy, violent and forceful. The Dramidopanishad is like the Yamuna, dark, cool and pleasant. They were flowing as two different streams till they were united and blended into one stream, the ubhaya
Vedanta system, by the mingling of the Saraswati (words) of Vedanta Desika, thereby bringing about a Triveni, a confluence of three streams. This is the contribution of Vedanta Desika to Vishistadwaita Siddhanta and Vaishnavite religion, for which he has been justly famous through the centuries.

Even in regard to the form of satvika-tyaga indulged in in this sloka, Desika follows closely in the footsteps of Nammalvar. In the 9th Tiruvoimozhi, in the 7th Pathu, Nammalvar has stated that his verses were sung through his mouth by the Lord Himself: கோந்தெள் கேஸ்ரவேல் உடல் கேஸ்ரவேல் உடல் கேஸ்ரவேல் உடல் கேஸ்ரவேல் உடல் கேஸ்ரவேல் உடல் கேஸ்ரவேல் உடல் (Making it appear as if these are my words and my verses, the Lord has really sung about Himself by His own words).

In regard to Daya Sataka the singer is the Lord, of course, through Desika. But the subject of the song is not the Lord Himself, as it was in the Tiruvoimozhi, but Daya Devi. Daya Devi being the consort of the Lord, He probably felt it delicate to Himself sing her praise; for that purpose probably He Himself came into this world as Sri Thoopul Venkatanatha (Vedanta Desika) and has sung Daya’s praise in the form of this Daya Satak. Desika has been claimed and acclaimed to be an incarnation of Lord Srinivasa, and certainly one of the chief purposes of that incarnation must have been to sing about Daya to whom He owes His real greatness, and because of whose achievements he becomes ‘Visuddhanam vaachaam stutipadam—विशुद्धानम वाच्छाः स्तुतिपदम (sloka 68 ante) the subject of praise by the shrutis.

Thus this sloka seems to give the Avataara-rahasya, the Avataara-prayojana and the Avataara-karya of the author of this work, Vedanta Desika.

अनवाद्धिविभुक्तः श्रीनिर्मानानुभवः

विभिन्नवभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नविभिन्नवि

Anavadhim adhikritya Sreenivaasaanukampaam
avithavishayataaad-visvam avreedayante
Vividhakusalaneever Venkatesaprasootaa
stuti-iyam anavadyaa sobhate sattvabhaajaam

(105)
This stotra begotten by (of) Venkatesa,—which deals about the limitless Daya of Lord Srinivasa,—which contains matter not one of which is untrue or false, and about which therefore no one need feel abashed or ashamed,—which is a fountain-head for all kinds of auspiciousness,—and which is free from all fault or blemish, this Stotra is sure to shine glorious in the eyes of all Saatvic men.

In this and the next sloka Desika harks back to the Maalini metre which he handled in the fourth decad. It is one of his favourite metres, and one with which he ends several of his stotras.

With many poets; after the main theme is over, even if they smg further slokas by way of winding up, those slokas will be flat and commonplace. Not so with this master poet. One has only to enjoy the language and sentiments contained in this and the later slokas to agree with what has been stated here.

The fine medium of slusha is employed in this sloka to reconcile the apparent conflict between slokas 102 and 103 on the one hand (in which the poet has talked of himself as the author of this stotra) and sloka 104, on the other, (in which he said that the Lord it was who gave out this stotra). After all it is Venkatesa who is the author of this hymn of praise. (This is an obvious reference to his having been named after the great Lord Venkatesa). Whether it be Lord Venkatesa of the Seven Hills or the poet Venkatesa of Kancheepuram this stotra is Venkatesa-prasoota वैश्वाम ज्ञाता born to (of) Venkatesa, (produced by Venkatesa).

The word Stutihi स्तुति is of the feminine gender. So the child is a girl. The rest of the Stotra describes the nature and qualities of this excellent girl.

Anavadhlm - Sreenivasaanukampaam - adhikritya—Concerning that limitless anukampa or Daya of Srinivasa. The subject of this Stuti or Stotra is Daya. The child enjoys the blessings of Daya.

Avitatha-vishayatvaat-visvam-avredeayantee—No one need be ashamed of anything contained in this stotra because its contents are all avitatha अवितथा falseless, i.e., true. Vítatha means false: a-vitatha is therefore true. Visvam is the entire world avredeayantee अव्रेदेयेति means, makes it unnecessary to be ashamed or abashed about: why? because its vishaya विषय or content is avitatha. If a woman with half-closed eyelids is praised
by a person as *visaalaakshee*, विषालाखी (broad-eyed lady), every one concerned must feel ashamed. But when existing excellence is truly and appropriately praised, every one feels happy.

The girl has such high qualities like truth, purity and chastity, that no one need in the slightest feel ashamed about her, but every one can legitimately be proud of her.

*Vivida-kusala-neevree*—विविद्धकुसला-नीवे Neevi is the knot of a lady’s garment. It also means the capital or principal sum producing or earning interest or other profit by way of augmentation. It may therefore be taken to refer to the source or fountainhead.

Kusala refers to what is right, proper, auspicious and happy, This stotra is thus said to be capable of yielding to those who study it, welfare, happiness and auspiciousness. *Vivida* means varied. For all sorts and kinds of happiness this Stuti is the source.

*Anavudyua*—अनवुद्या blameless, irreproachable. The stuti is faultless. The girl has faultless form and so, extremely handsome.

Just as a girl born of a good family, having faultless character and possessing a very attractive personality will be praised by all right-minded persons, this stotra also is highly appreciated and enjoyed by Satvic-minded persons. (Compare Desika’s enjoyment of Ramanuja’s works in this same strain in the sloka मुनिविहुमत सारा Muni-bahumata-saara....... of Yatiraja Saptati)

There seems to be no limit to the sense of gratitude that Desika bears towards the Lord. He is thankful and happy that the Lord has given to him His own name, conferred on him a title that belongs only to Him, and also given him the authorship of a poem of this grandeur and excellence.

शतक्रिमिदुहारं सन्यासस्यस्यानं
नहुष्मिगिरिभिक्रिया भक्तमारोक्तवती
अनितरश्रणामाधिराज्येभिविभिषे-
च्छल्लमितिविमलपस्या शांकेनानुकूलम् || (२०६)

*Satakam idam udaaram samyag abhyasyamaanaan
Vrishagirim adhiruhyar vyaktam aalokayantee
Anitarasaranama adhiraijye abhisinchet
santivimatapakshaa sarngadhanvaanukampaan* (106)
The Grace (Daya) of that Wielder of the Saarnga (Bow) will ascend the heights of Vrishagiri and cast her benign glances on all who correctly and well repeat (recite again and again) this centum of verses, which is capable of liberally conferring all good; and after dispelling all hostile forces and factors, she will confer on them the Kingdom ruled over by persons who have no support but hers (Daya’s).

The previous sloka dealt with the benefits which can be obtained by a study of this Stotra by extolling its excellence and incidentally indicating those benefits. This sloka is more avowedly a phala-sruti फलसूति for this stotra. The usual scheme indulged in by many of the Alwars in the last verse of each decadium of their songs is adopted here by Desika. It is to extol the Vishaya vailakshanya, the vaku vailakshanya and the Prabandu Vailakshanya, and then to indicate the good and great things that will be obtained by those who study the work. That is to say, excellence of the topic, greatness of the author and the merit of the work itself,—these will be followed by a reference to the benefits obtainable by the study thereof. Readers would have noticed how in sloka 105 the threefold excellence (of the topic, author and work respectively) had been dealt with. This sloka makes pointed reference to the phala or fruit. It starts by reiterating the prabandha-vailakshanya. This is a Satakam,—a hundred. It is udaaram—उदारस् generous and munificent. Lfty and excellent, noble and illustrious.

The Lord is all that and Daya Devi is also all that. This Satakam equally with them is also udaaram.

Abhyasa is repetition. Samyag is well and correctly. Samyag abhyasyamaanaan,—those who truly and well recite and repeatedly recite. They will recite it again and again to enjoy to their hearts’ content the beauties of language and sentiment enshrined in the verses, and to incessantly contemplate on the greatness and glory of Daya Devi as depicted therein. Just as the enjoyment of the Lord is ever fresh and never stale अनंततः तन्त्वात् and नित्यापूर्वः, the enjoyment of the Stotra also will always be fresh. Each time one reflects on a sloka of this poem, some new idea emanates, some new beauty comes to the surface. It is a perennial stream of literary beauty and artistic excellence, that gushes forth all the while, exhilarating the spirit, and elevating the soul into realms of mystic communion with the Lord Himself, through the instrumentality of Daya.
Samyag-abhyaasa has been mentioned here to denote recitation and reflection of the Stotra with a full understanding of the meaning and significance of the verse, and not a mere parrot-like repetition.

Those who revel in the language and the sentiment of this Satakam will become the recipient of Daya's Kataksha (benign glances). She will see them well, and clearly—vyaktam aalokayantee. She will see them from the heights of Vrishagiri on which she has got up. Vrishagirim-adhiruhyaa-aalokayantee. Here it is plainly asserted that Vrishagiri is really the seat of Daya Devi, not so much the Lord's. This idea is reinforced by the poet's deliberate omission to refer to the Lord in this sloka as the Lord of Vrishagiri, but as Saarngadhanvaas. In all the 108 slokas of this stotra barring only a few, reference has been made to the Hill by one name or another. In almost all of the large number of those slokas the Hill has been linked with the Lord. This (106th) is one of the very few slokas in which there is a reference to the Hill, and yet the Lord is designated by another name. There seems to be no end to the literary devices indulged in by this poet to drive his point home. That there is a deliberately intended suggestion (dhvani ध्वनि) will be clear from the use of the word Saarngadhanvaas, which in turn is calculated to remind the reader of sloka 28, in which the Lord was referred to as Saarngee. It was in and by that sloka that we were told that Vrishagiri is the Lord's vijayasthana विजयस्थान. Why it is so, is explained in this 106th sloka by referring to Daya Devi as having ascended this Hill—Vrishagirim-adhiruhyaa. Tirumala is thus the capital city of Daya's Kingdom, and the Lord taking His residence there is essentially a Dayaavaan.

From the top of Vrishagiri, Daya Devi looks graciously upon those who have mastered this stotra sung in her praise. And at once she drenches them in the cool and life-giving stream of her protective Kataksha. Abhisheka literally means sprinkling water, or wetting and drenching. It is because the installation and the crowning of a King closely follow his being bathed with "coronation water," the word Abhisheka has come to denote the installation of Kings.

The high altitude of Vrishagiri is conducive to give Daya Devi a good vision (vyaktam aalokayantee) of the entire earth situate
beneath. It is also helpful to let loose the cool and pleasant streams of her grace in which to bathe those in the plains, whom she thinks fit to be bathed therein. So they are all coronated, to change the metaphor. She crowns them kings—Abhishinchet.

What is the Kingdom over which they are crowned? Anitara-saranaanaam-aadhiraajye अनितर शरणानामाधिराज्ये The great kingdom reserved for those who look to no one but the Lord and His Daya for help and protection. Aadhirajya is sovereignty, overlordship. The Kingdom of Heaven is the Kingdom of service to the Lord and His chosen devotees. This is referred to by Desika in several places as Kinkaratva-aadhiraaajyam किंकरत्वाधिराज्यम् the sovereignty of service. This is the sovereignty desired by those who are anitara-saranaas, those whose sole refuge is the Lord and the Lord alone, and who have no taste for, and do not desire, any purushartha except service to Him. Those who are the recipients of Daya’s gracious Kataksha because of their having mastered this Satakam, are installed as sovereigns in that Kingdom of Service or Kaṅkarya. Worldly wealth, power and position, and even the exalted posts held by Brahma, Indra and the other Devas, are the gifts that Daya Devi bestows on her votaries who desire to obtain those preferments. But they are not anitara-saranaas or true paramai-kantins, for though they may look to the Lord’s Daya alone for help and assistance, their desires are not for the Lord and the Lord alone. They belong to the first three categories of persons who approach the Lord, as mentioned in the Bhagavad Gita, the aarta, the arthaarthis and the gignaasus. The fourth person there enumerated is the Gnani, who is specially extolled by the Lord Himself as His soul. What special gifts are reserved for the Gnani who wants nothing of the Lord but service to the Lord, those are all available to the persons who master this centum of praise—Daya Satakam.

The words Samita-Vinata-paksha—समिति विनतापक्षा meaning having conquered the enemies’ forces have to be understood both in relation to the upasaka’s foes, and also to the opposing forces ranged against Daya. Both sets of enemies are conquered and the King is installed on the throne.

Saarngadhanvaamukampa, the Daya of the wielder of the Saarnga (bow). This mode of reference to Daya furnishes as it were the reason for her ability to quell opposing forces. Is she
not the Daya of the Powerful Lord who holds the great Saarnga in His hand?

विद्यालुभवातः भयतिष्ठत्वगार्भवाम् हुषा:
सतीविभिन्नतिम वेदितवेदकुविभिन्ततथा द्रामस्तुन।
पशुयामिनि यद्वदास्यमन्वति रघुनिष्ठानुितात
क्षेष्ट्वाहिनिन्धुधूतंत्तमः सायानिन्द्रयं कमः || (१०७)

Visvaanugrahamaataram vyatishajatsvaraapaavargaami sudhaa
saddhreeeheem iti Venkateswarakavir-bhaktyaad Dayaam astuta;
Padyaanmaam iha yadaydeya bhagavatsankalpakalpadrumaat
jhankaamaarutadhootachootanayatah-sampaatiikoyam kramaaha(107)

The poet Venkatesa has thus out of devotion sung the praise of Daya, who is the mother (of all) capable of conferring (all) favours, who brings (unto us) (bestows on us) Swarga and Apavarga (moksha), —and who is ever (sweet and life giving) like nectar, (amrita). And even like ripe mango fruits shaken by strong winds during a hurricane, this particular order of verses in this Stotra has dropped from the Kalpaka tree of the Lord’s Sankalpa (will) which is ever subordinate and dependant on (or is at the disposal of) that Daya (whose praise has been sung by the poet Venkatesa).

This and the next sloka, which is the very last sloka of the whole Stotra, are couched in the Saardoola Vikreedita metre. As the name itself indicates, the syllables and words leap and frolic even as a leopard does during its sporting moments. This metre contains 19 syllables to a paada. It is thus the longest of the several metres employed in this Stotra.

It is only in this sloka that the poet definitely refers to himself as the author. In Sloka 104 a reference was made to his titular name Vedanta Desika. In sloka 105 the name Venkatesa occurs, but it was used ambiguously and could be taken as referring as much to Lord Venkatesa as to himself. By the words Venkateswarakavi employed here, the poet refers to himself by his proper name, and so this is the “mudra sloka,” the sloka bearing the seal of the author.

The Stotra was referred to as udaraam udara in the previous sloka. The subject of the stotra, Daya Devi, is referred to here as Visva-anugraha-maataram. She is the mother. She is a mother who always bestows favours, anugraha-maataram. Nigraha or
punishment is unknown to her. She is agnaathanigrahaa—बज्जा तनिप्रहा. She is a favour-bestowing mother to one and all (viswa). Or she is a mother desirous of bestowing all anugrahas (viswa-anugraha).

The second phrase Vyatisjat-svargaapavargaam indicates her capacity to confer all the pleasures of trivarga and of moksha. “Swarga” is here used compendiously to denote the first three purusharthas, dharma, artha, and kama. This phrase used towards the end of the stotra is very reminiscent of the words sootim-apavarga-trivargayoho of sloka 10 ante, the first sloka in praise of Daya in this stotra. If at the upakrama उपक्रम (beginning) of a work, and in its upasamhaara उपसहार (end) the same idea is given expression to, and if one also finds that idea very often dealt with in the course of the work, it has to be taken that that is the central idea or theme, Taatparya तात्त्विक, of the work. Tested by these lingaas लिङ्ग: or symbols, we can see that the conferment by Daya of Dharma Artha and Kama purusharthas on the one hand, and moksha purushartha on the other is what the author desires to be understood as the chief idea and the prominent theme of the stotra.

That by nature Daya is favour-bestowing was conveyed by the first expression Visvaanugrahamaantaram. That is her anugrahamseelatva—अनुग्रहसीत्वम्. Her capacity or power to confer those anugrahas in the shape of trivarga and apavarga is indicated by the second compound vyatisjat-svargaapavargaam. This is her phala-dhana-shakti फलदनाशक्ति. The third epithet (visheshana) “sudhaa-sadreecheem” is intended to bring out Daya’s intrinsic worth. Even apart from her anugrahaseelatva and phala-danashakti, she is by nature sweet and life-giving, like sudhaa, amrita or nectar.

Iti-dayaa-am-astuta—Daya has been praised in this manner i.e., in this threefold way. Venkateswara Kavi has praised Daya in this wise. Praise of Daya is itself new. Praise in this wise (iti) is indeed novel. Wherefrom did the poet get inspiration to sing them? Bhaktya भक्त्या—Out of the intensity of his devotion to Daya.

Pausing for a moment, the poet looks back on the verses of the stotra; he takes a bird’s eye view of their (krama) order, their classification into ten decades, well defined and clearly marked
out by the varying metre in which each decad is couched, the topic of each of the decad is, and the development of those topics in a strainless succinct manner. He wonders at the arrangement, at the development, at the language, at the sentiment, at everything that goes to make up for the excellence of the stotra as a finished product of literary, and at the same time religious, art; and the feeling grows on him that this must be the work not of a human mind and human hand, but of that great and mighty Sankalpa or will of that great Lord of the Universe, a Sankalpa which he has himself described elsewhere as Visvaparipalana-jagarooka-sankalpa विस्वपरिपालनजगरोकसंकल्प a sankalpa in praise of which this great poet has himself brought out a great and grand drama —the Sankalpa Sooryodaya. This idea is dealt with in the second half of the sloka.

Iha-padyaanaam-ayam-kramam हृ पद्यानां अयमक्रम: Here, of the verses—this order, (i.e.,) This particular order of verses in this stotra sung out of the great devotion of the poet towards Daya. The suggestion evidently seems to be that not even the poet’s devotion is responsible for the glory of the stotra, but only the Sankalpa or will of the Lord that a Stotra should emanate from this poet in this form with all its fineness and finish. The Lord pleased with the sense of devotion and adoration that the poet has in regard to Daya willed that a stotra of this nature should come out from him. That will is referred to as Bhagavat Sankalpa, (the will of Bhagavan). That Sankalpa in turn is entirely vidheya विद्येय to Daya, i.e., dependent upon Daya, and subservient to Daya. That Sankalpa is here equated to a Kalpaka Vriska, the mythical tree in Paradise which is capable of fulfilling all desires expressed in its vicinity. Just as ripe and tasty fruits fall from a mango tree, from this Kalpaka tree of the Lord’s will these verses have fallen. Fruits are gathered from a tree, or the tree is shaken by human hand to make the fruits fall down. Only fruits that are ripe will be gathered or made to fall by shaking the branches. Here, without anybody’s attempt to pluck the fruits or make them fall, the fruits have fallen of their own accord impelled by the strong force of a sweeping gale. That is shown by the reference to ‘Ihanjhaamaarutadhoottacootanayataha’—as per the law of mango fruits falling down, when the mango tree is shaken by a violent gale. Such a mango tree is compared to the kalpaka tree. Just as the mango tree sheds mango fruits during a gale,
this Kalpaka tree has dropped this rich and plentiful lot of fruity verses. The mango tree is shaken by a hurricane, (Jhanjha-maaruth-dhuta). Who shakes the Kalpaka tree here? Daya Devi. She is the Jhanjhaamaaruta or the terrific wind which passes over the Kalpaka tree of the Lord’s will and makes it shed these sweet verses of this lovely stotra. That is why the Sankalpa was talked of as Daya-vidhcy.a.

Daya is thus said to have been chiefly instrumental in Desika singing this stotra in her praise. She moved the Sankalpa or the will of the Lord and that Sankalpa in turn has produced this stotra through Desika, all because of Desika’s deep devotion to Daya, a devotion equalling if not exceeding, his devotion towards the Lord Himself.

\[ \text{Kaamam santu mithah-karambitu-gunaavadyaani-padyaani naha} \\
\text{Kasyasminchatake sodambu-katake dasahsrutim kshaamyati} \]

Nishpratyooha Vrisaaddri-nirjarajharatkara-chchalenochalann
Deenaalambana Divya Dampati Dayaa kallola Kolahalahahaha \[ (108) \]

In our verses let there be excellences and defects intermingled in abundance. But no one’s fault-finding words in regard to this centum which is capable of cleansing the hearts of the satvic-minded persons, will ever be tolerated by the mighty onrush and uproar of the waves of the helpless man’s support,—the Divine Grace of that Divine Couple,—in the guise of the falls and cascades of Vrishadri flowing with terrific noise.

In slokas 104 to 106 the Stotra and the slokas in it were referred to in very appreciative terms. Sweet as the notes of the Veena (104), a treasure-trove for all auspiciousness (105), and liberal beyond words (106). They all sound like self-praise and the poet is not unaware of it. He adverts to the possibility of the slokas, some or all of them, being described by others as bereft of merit, and being full of faults, in language or sentiment or both. That however does not perturb him. For he has sung this hymn out of his Bhakti (devotion), and it is his humble offering at the feet
of Daya conceived in humility and sung in all modesty. If people choose to pick holes in such a work, and/or discover faults, flaws and foibles, no one need bother about it; the poet himself does not mind it. For he is certain that Daya Devi will not tolerate any adverse criticism of this work in praise of her, and that is enough for him. If he had sung it for his own glorification he would have taken adverse criticism to heart, and either attempted to repel it as unfounded and baseless, or if that was not possible accepted the faults and admitted his errors. But in regard to a stotra like this, sung in the true Satvika tyaga spirit, where comes the question of minding what others feel or say about it?

Every true devotee who has sung in praise of His God in the fulness of his devotion, if asked about the merits of his songs, will easily admit that they may not be sweet. Probably they are inferior stuff. But it is sweet to the Lord in whose praise it is sung. And the devotee rests content in that feeling. ஸ்ரீதேவருத்தினர் சார்பும் திகிசமும் கையும் அருள்பானே கிருட்பு. After having sung 44 soulstirring verses about Lord Ranganatha, Vipranarayana, better known as ‘Tondaradippodi Alwar,’ winds up his Tirumalai (ஸ்ரீதேவருத்தினர்) with the above words, which mean that though it may be inferior or even bad poetry, it will be sweet to his Lord, (ஸ்ரீதேவருத்தினர்—my Lord and Liege). Desika has almost copied the words of that Alwar towards the end of his classical Rahasya-traya-saara, when he sings ‘‘சுரேந்திரனாதம் சுரேந்திரனாதம் சுரேந்திரனாதம் சுரேந்திரனாதம் சுரேந்திரனாதம்.’’ (Though men with crooked and perverted minds may decry the work by imagining faults and defects, it will taste sweet to the Consort of Lakshmi with feet like flowers exhuding honey). This last sloka of Daya Satakam embodies almost the very sentiments of that Tamil verse.

Desika makes it clear by the opening words of the sloka that if some one told him about the existence of faults along with, possibly, some merits, he was not going to join issue with him over it. Kaamam Santu காமம் ஸங்கு is a trite expression to denote “by all means let it be as you say.” It may also mean “let there be as many faults as you would desire.”

- The rest of the sloka explains why that is of no moment to the poet. Whose hostile criticism is going to be tolerated? கஸ்யா-குலோக்-சுருதி ப்தாம்பயி Kasya-dosha-srutim-kśaamyati.
Daya Devi is certainly not going to allow them even to be heard. The words of critics will get drowned in the mighty noise (Kolaahala) of Daya's forceful flow imitating the noise of the falls of the Tirumalai Hill,—even as a human voice will get drowned in the mighty roar of the waters of the Niagara falls. Readers will remember how in the course of the stotra the flow of Daya had been likened to the cascades on the Hill of Vrishadri (e.g.) slokas 31 and 69. Nirjhara is a hill cascade.

What is it that rushes so mightily? Daya-kallola-kolaahalaha द्या-कल्लोल-कोलाहलः: The hostile uproar of the rush of the waves of Daya.

Whose Daya? Divya Dampati Daya. The Daya of the Divine Couple (Sri and Srinivasa). This epithet gives the clue as it were to the interpretation of the Daya of Vrishachalapati referred to in almost every sloka of this stotra. Really only the Daya of the Celestial Couple was talked of in all the slokas of this stotra though it was referred to as Srinivasaanukampa, Padmaa Sahaaya Karunaa etc., in places, and more frequently as Daya Kripa Karuna Anukampa or even as the Daya of Vrishagireesa. Desika has elsewhere established that wherever the Lord or Narayana is talked of in the Srutis and other Shastraic texts it invariably takes in Sri or Lakshmi also, as the two are inseparable and always go together.

In this sloka there is one epithet or viseshana for the Sataka and one for Daya. The Sataka is referred to as sadambu-kataka. Kataka is the cleaning nut plant, the nuts of which have got the power, when added to muddy water, of clearing the water of mud and along with it dirt and impurity. Here the kataka, meaning thereby the sataka, (centum), is capable of cleaning and clearing the minds of saattvik type of men. It is clear Desika here is thinking of the beautiful Sloka in the Valmiki Ramayana (Balakanda, 2nd Sarga, 5th sloka).

श्रीसंविद्व तीर्थं सहागं नित्याम्
रमणीयं प्रसामयु सम्पुन्नम् मनो यथा ||

The righteous minded men’s minds will be cleared and purified by a study of Daya Sataka. Just as the Kataka nut makes the water free from mud and dirt, so also Daya Sataka is capable
of clearing the mind of all low thoughts and vicious tendencies and maintaining it in a pure and placid state.

Daya is here described as *Deenaalambhana Daya.*—Daya the only help, or source of help, for all helpless beings. *Deena* means not only a poor and humble individual, but one who is miserable and wretched beyond measure and ever dejected and melancholy. *Alambhanam* is support or prop. The outstanding quality of Daya is the help rendered to those who are utterly helpless.

The stotra started with solidified Daya,—Daya hard and huge like the Hill. It ends with the torrential flow of Daya,—Daya—Kallola-Kolaahalaha द्या-कल्लोल-कोलाहलः:

May the Daya of Lord Srinivasa protect all of us!

कविनार्थिक सिंहायु कल्याणगुणशालिनि
श्रीमाते वेदेन्द्राय वेदान्तगुरुवे नमः ॥

*****

All Glory to Vedanta Desika
All Glory to Lord Srinivasa
All Glory to Srinivasa’s Daya.

सर्वेऽन्नतन्त्राय सिंहायु कविवादिनायः
वेदान्ताचार्यायु वेदेन्द्रायु महत्तमः ॥
श्रीयःकान्तायु कल्याणनिधिवे निधेश्वरविनायः
श्रीवेदेश्वरनिवासायु श्रीनिवासायु महत्तमः ॥

*The End*
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श्री

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