

Spiritual Heritage of **Annamacharya**

Volume - II

**Prof. Dr. M. Narasimhachary
and
Dr. Miss M.S. Ramesh**



**Tirumala Tirupati Devasthanams
Tirupati**

SPIRITUAL HERITAGE OF
ANNAMACHARYA

Volume - II

By

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Tirumala Tirupati Devasthanams
Tirupati
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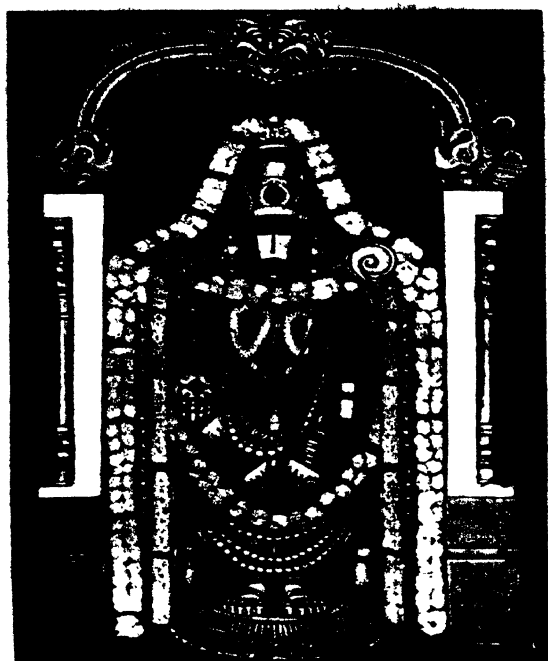
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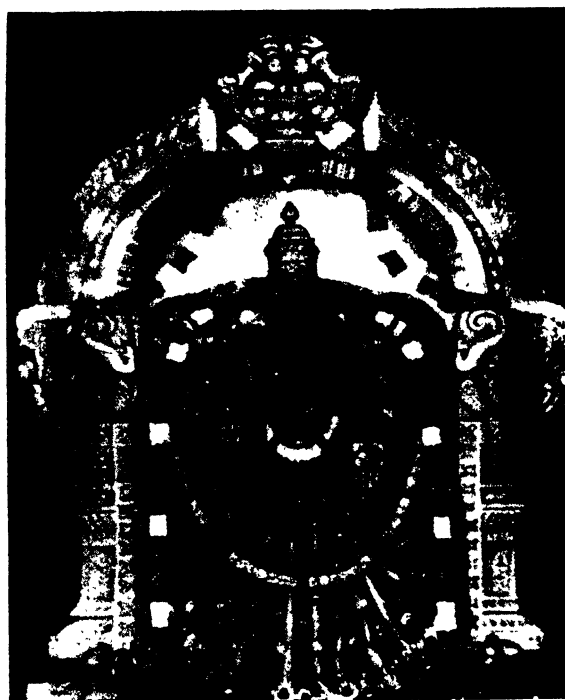
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Foreword

The great savants and saints of our country visualised the concept of a loving personal God and emphasised pure devotion and simple faith as a sure means to the highest spiritual experience. The teachings of these pious souls have been interwoven into the life, character and speech of the millions of people. Their compositions, rich in poetry and sublime in exposition of philosophical truths rank high in world literature. Their devotional outpourings full of ardour and love reach the deepest recesses of our emotional and spiritual consciousness.

Among the renowned saints and mystics who showed us the pathway to Bhakti and God-realization, the name of Tallapaka Annamacharya shines like a many-splendoured gem. The celebrated vaggeyakara who lived in the sixteenth century blazed a new trail in devotional poetry and gave a new vitality to 'bhajana sampradaya'. His intense devotion to Lord Venkateswara has few parallels in religious history. Annamayya's compositions in praise of the Lord of Tirumala are matchless for their sheer beauty of expression, enchanting music and devotional fervour. He can expound even the most esoteric spiritual ideas in elegant yet simple Telugu. Indeed, all his sankirtanas as the composer himself

admits, are the exquisite flowers he offers endearingly to Lord Srinivasa.

The present book second volume of 'The Spiritual Heritage of Annamā charya' is a collection of Annamacharya's sankirtanas translated into English by Dr. M.S.Ramesh and Dr.M.Narasimhachari. The translators effortlessly convey the essence of Annamacharya's devotional poetry and retain its Original charm. The book also contains an introductory chapter on the concept of Saranagati which gives us an insight into the salient features of Vaishnava philosophy and metaphysical approach of Tallapaka Annamacharya. The translators deserve all praise for the meticulous care they have taken in translating the adhyatma sankirtanas of Annamayya with commendable ease and mastery in the interest of non-Telugu speaking readers.

I am extremely happy to dedicate this publication to the devotees of Lord Srinivasa.

Executive Officer

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PREFACE

This Volume is the follow up Volume to our earlier Book "Spiritual Heritage of Annamacharya" published by Tirumala Tirupati Devasthanams in the year 2001. In that book, twenty-five Aadhyaatmika Sankeerthanams of the renowned Composer Sri Tallapaaka Annamacharya was presented in original along with a free translation of the said poems and a brief explanation of the significance of those poems.

In the previous book, there were two general Chapters, one dealing with the life history of Annamacharya and another comparing his philosophy and thoughts with those of the Alvars. In this book also we have presented as a general backdrop to the thoughts of Annamacharya a Chapter on the concept of Saranagathi which is a very basic tenet in Srivaishnavism. That is followed by presenting another set of 120 poems of Annamacharya with a free translation into English of those poems along with a brief explanation.

These 120 poems have been selected from **Volume I of the Aadhyaatmika Sankeerthanalu** published by the Tirumala Tirupati Devasthanams. The Tirumala Tirupati Devasthanams have indeed done a very great service by publishing all the songs of Annamayya in a number of Volumes. As is well known, Annamacharya was initiated into Srivaishnava tradition by Sri Aadivan Sathagopa Jeer, founder of the Ahobala Math in 1398 AD. The poems of Annamacharya eloquently advocate the basic tenets of Srivaishnava religion and philosophy propounded by Sri Ramanuja in simple words which appealed to the minds and hearts of true devotees. As most of the poems of Annamacharya are in Telugu, they can reach a wider reading public only if they are translated into English. The earlier book written by us and published by the Tirumala Tirupati Devasthanams was the first attempt made by us when we collected just twenty-five poems of Annamayya and presented it in English. The format adopted by us was to first present the transliterated version of the Telugu poem. While presenting the transliterated version in Roman, we took a conscious decision to use popular spelling of the Telugu words and refrain from using the diacritical marks, because we felt that a majority of the English reading public is not familiar with the strict academic system of transliteration. Many, we hope, may find it easier to read the Telugu words in the present version. This transliterated version is then followed by a free translation of the said poem into English and wherever necessary, a brief explanation is also given. While presenting the explanation, an attempt has been made to compare, wherever possible, the expressions and ideas of Annamacharya with those

found in the scriptures like the Upanishads, the Gita, the Pasurams of Alvars and the thoughts expressed by Srivaishnava Acharyas like Yamuna, Ramanuja and Vedanta Desika in their treatises. An attempt was also made, wherever possible, to stress on the similarities of the thoughts expressed by Annamayya with those of famous Telugu poets like Potana, Vemana, Ramadass and others.

We learn that Volume I which was published in 2001 had a good reception from the reading public inasmuch as the entire 2000 copies that were printed have almost been sold out. This response from the reading public encouraged us to now present another set of 120 poems through this Book. We have indicated at the top of each poem the number which corresponds with that given by Tirumala Tirupati Devasthanams in their publication of Aadhyatmika Sankeerthanalu, Volume I (A.S. Vol. I). This would enable those who know Telugu to refer to the original, if they so desire.

We wish to place on record our grateful thanks to all the members of our family who consistently encouraged us in this venture of ours. Our special thanks are due to Dr. M.S. Lakshmikumari and Dr. M. S. Rajajee, from whose books, we have liberally quoted wherever necessary.

We wish to express our special thanks to Sri Ranganathan for the excellent secretarial assistance provided by him. The job was fairly heavy. But Sri Ranganathan did it in a willing and cheerful manner. What is more, he personally involved himself in this work with commitment as a true Vaishnava. On many an occasion, he also chipped in, drawing our attention to the Pasurams of Alvars which conveyed almost the same thoughts as those expressed by Annamacharya through his Telugu poems. Our special thanks are to him for the excellent secretarial assistance, as also the personal involvement which he showed in doing this work.

We wish to place on record our special thanks to Mr. Ramji, who is working as a Commercial Tax Officer in the Government of Tamil Nadu. Because of his love of the subject, he was kind enough to come on holidays and extended excellent secretarial assistance.

We sincerely feel that but for the Blessings of the Lord of the Seven Hills, we could not have undertaken this work. We do hope and pray that readers of this book will derive as much satisfaction as we did in understanding the deep, fervent devotion which Annamacharya had in the Lord of the Seven Hills. We pray that Lord Srinivasa showers His bountiful Blessings on all the readers.

CONCEPT OF SARANAGATHI

The goal of every soul who is born in this world is to attain Moksha. In order to cross this Ocean of Samsara and attain Mukti, the scriptures and Acharyas suggest two main Upayas, i.e. paths, viz. Bhakti Marga and Prapatti Marga. By successful adoption of either of these paths the Bubhukshu (enjoyer of worldly pleasure) can aspire to become a Mumukshu, (i.e. an enlightened soul desirous of getting liberation) through the Grace of God. An attempt will now be made to briefly cover the contents of each of these Mokshopayas and the difficulties faced in adopting either of the Upayas.

Bhakti Marga

As the very name suggests this Upaya prescribes uninterrupted Bhakti or devotion towards God. The nature of the uninterrupted flow of Bhakti is usually compared to the manner in which oil when emptied from one vessel to another flows continuously like a stream, i.e. Bhakti Marga expects a "Thailadhara" type of devotion. Only then the Bhakti will transform into Para Bhakti and then become Para Jnana and finally culminate in Parama Bhakti. Para Bhakti refers to the stage where the individual has an eagerness and desire to know the Supreme with perfect clarity. Para Bhakti in turn produces a desire and determination to see the Lord. When the individual soul wants to see the Supreme who is the abode of attributes like Jñāna and Ānanda, he wishes to have a visual perception of the Lord. This visual perception is called Para Jnana, in other words, it is a perfect vision of the Svaroopā of the Lord. But this stage also does not satisfy the true devotee who then gets worked up with an unsurpassed excessive love for the Lord, similar to the feeling that a man who is suffering from great thirst experiences at the sight of a tank full of water. This is the stage of Parama Bhakti. In this stage, the soul wants to enjoy the Lord without limitation, and thinks it is impossible to live any longer without his being one with the Lord. He cries out for immediate Moksha and seeks union with the Lord.

Bhakti Marga is often referred to as Ashtanga Yoga, very often identified with Patanjali's system. But this Ashtanga Yoga refers to the components of Dhyana Yoga. It is the necessary first step in Bhakti Marga. To practice Bhakti, Devotion to God, Dhyana is necessary. This concept of Dhyana has got eight Angas or aspects. These are detailed by Sri Vedanta Desika in his Saranagathi Deepika, Sloka 21

The eight Angas or component parts are

- | | |
|-----------------|----------------|
| 1. Yama | 5. Pratyahaara |
| 2. Niyama | 6. Dhaarana |
| 3. Asana | 7. Dhyana |
| 4. Praanaayaama | 8. Samadhi |

Yama means control of external senses. *Niyama* means self-restraint involving the control of the inner sense, viz. mind. These two are essential to make one fit for taking on the task of Bhakti Yoga. Then, the body should be controlled through adoption of suitable postures or *Asanas* which are helpful to meditate. The next step is to control the breath and regulate it, i.e. the *Praanaayaama* state. The *Pratyahaara* state requires that one should introvert one's vision from external objects into one's own inner self. This is a very difficult task which requires courage and determination to turn all the senses which God has created to look out, instead, to look into one's own self. Then comes the stage of *Dhaarana*, i.e. steady abstraction of mind, followed by *Dhyana*. It is said that these two stages, i.e. *Dhaarana* and *Dhyana* represent the steady flow of oil. Finally the successful *Dhyana* results in *Samaadhi*, i.e. becoming one with or total absorption with the object of contemplation, viz. the Supreme. This coming together of the person who meditates and the object of meditation is the goal. While meditating and contemplating on the Divine, it is possible to have two stages, viz. *Saalambana* and *Niraalambana* aspects. In the *Saalambana* stage one meditates on the Divya Mangala Vighraha of the Lord. The Lord has all identifiable features of face, eyes and feet etc. Contemplating on that Divine Form of the Lord gives mental pleasure and delight to the person who meditates (*Maanasa Saakshaatkaara*) as different from

Chaakshusa Pratyaksha (ocular perception). In the Niraalambana aspect, the Upasaka meditates on the Svaroopā as against meditating on the Rōopā in the Saalambana stage. This all-pervading Svaroopā in the Niraalamba yoga is therefore not constrained by limitations of time, space or object as opposed to the Divya Mangala Vighraha Rōopā. Mastering such a Dhyāna is the sum and substance of Bhakti. Indeed, Ramanuja identifies Dhyāna with Bhakti. This kind of Bhakti can also be cultivated through seven steps.

Bhakti Marga results from seven auxiliaries according to an ancient authority called Vaakyākāra, who is identified with Tarika or Brahmanandin. The first is *Viveka*, i.e. discrimination about the food that one eats. It is believed that Sattvic food will promote the attitude of Bhakti by purifying the mind. The second step is *Vimoka*, i.e. freedom from all desires. The third aspect is *Abhyāsa*, i.e. constant repeated meditation on the auspicious object. "Practice makes a man perfect" is an old saying. Nowhere it is more true than in the case of a person who tries to control his mind and make it think of God and only God. Such a control can become perfect only through constant practice. The fourth aspect is *Kriyā*, i.e. performance of *Pancha Maha Yajnas*. These as per Manu are *Brahma Yajna* i.e. teaching and studying the Sacred Texts. The second is *Pitri Yajna*, wherein one pleases the manes by offering food and water. The third Yajna is *Duiva Yajna* which requires performing *homas* to please gods. The fourth Yajna is *Bhoota Yajna* which requires offering food to the crows and other living beings. The last of the Pancha Maha Yajnas is *Nara Yajna*, that is to receive and honour guests. Performing these Pancha Maha Yajnas constitutes the Kriyā aspect of Bhakti Marga. The fifth aspect of Bhakti Marga is *Kalyāna*, i.e. adhering to the fundamental truths like Satyam, Ahimsa, Paropakara etc. and being one in thought, word and deed. The sixth aspect is *Anavasaada*, i.e. one should not lose heart even in the face of adversity, i.e. even when the goal seems to be difficult to attain. The last aspect is *Anuddharsha*, i.e. one should not get excited or become overjoyed. Instead one has to adopt a very balanced approach and keep meditating on God till the final stage of *Saakshaatkara*. The

observance of these seven angas is essential to generate and nurture Bhakti. Thus Bhakti through Yoga leads to Para Bhakti, which leads one to Para Jnana which in turn leads to Parama Bhakti.

But Bhakti Marga has-got various limitations. It can be adopted only by a person who has the necessary Jnana and Shakti, i.e. knowledge and competence. This knowledge and competence emanate from a study of the Vedas and performing the various rituals and practices ordained by them. In brief, it means that all the seven steps of Bhakti Marga cannot be practiced by those who are disqualified by birth in the lowest order (See *Kriyaa* above). Even those who are born in the upper class will not be able to adopt the Bhakti Marga if they have deficiency in Vedic knowledge or Vedic practices or both. Further, this Bhakti Marga has to be practiced over a long period as one has to atone for the sinful Karma accumulated till the date of adoption of Bhakti Marga. It therefore involves great amount of exertion over a long period. That is why it is very often said that to follow Bhakti Marga is as difficult as trying to cross a river of fire on a bridge of hair. Any lapse in implementing the methods prescribed will push the net result further away from one's reach and requires starting the whole difficult procedure again from square one. In brief, it appears that following of Bhakti Marga is inconsistent with the nature of the ordinary human beings who are incapable of continuous sustained effort.

Prapatti Marga

The difficulties faced in proceeding on the path of Bhakti Marga mentioned above should not make one despondent and depressed. One loses one's heart wondering whether any of us, mere mortals, will be able to attain Moksha. As if answering this doubt, Sri Vedanta Desika in his Saranagathi Deepika (verse 25) gives a very interesting example. He says a dwarf who desires to pluck and enjoy a fruit hanging high upon a tree need not give up hope and think that the fruit is beyond his reach. Instead, he can entreat a tall individual to pluck the fruit and give it to him. This method is Saranagathi. The person who is unable to adopt Bhakti

Marga should pray to God who is the tall person referred to above and request him to give the fruit which the practitioner of Bhakti Marga hopes to attain through self effort. The tall person is therefore the Supreme Lord. Or that person can be one's own preceptor. In brief, therefore, Sri Desika says that all of us, mere mortals, incapable of living upto the yardstick prescribed for practicing Bhakti Yoga have to only turn to Saranagathi Marga. We should surrender at the Feet of the Lord and request Him to confer the fruit of Salvation. That is why it is said that Saranagathi is the path which is open to all irrespective of caste, creed or sex and that it requires to be practiced only once. It is not long and tedious and the results are assured, provided we win the Grace of God.

To now study Saranagathi as a Mokshopaya.

Prapatti marks an intense state of Bhakti. It is known severally as Nyaasa, Tyaaga (sacrifice), Saranaagathi (taking refuge in the Lord), Prapadana (seeking asylum), Aatma Nikshepa (surrender of self) and Bharanyaasa (transferring the burden of protection). All these several words only mean one thing, viz. seeking refuge at the Feet of the Supreme as the Mokshopaya.

Saranagathi as an Upaya for Moksha is one of the most effective means. The Taittiriya Upanishad lists out in the ascending order of effectiveness, the different paths leading to Moksha. They are

- | | |
|-----------|--------------------------------------|
| Satyam | - Practice of Truth |
| Tapas | - Reducing bodily needs |
| Dama | - Control of one's outer senses |
| Sama | - Control of one's inner sense |
| Danam | - Liberally donating one's wealth |
| Dharma | - Practice of one's duties |
| Prajanana | - Begetting children |
| Agneyah | - tending sacred fire |
| Agnihotra | - Offering to the Devas through Fire |
| Yajna | - Sacrifices |
| Maanasa | - Meditation on God |
| Nyasa | - Surrender |

Thus the Upanishad clearly says that Nyasa is the most effective and the ultimate path for attaining Salvation. The said Upanishad also refers to Nyasa as Devaanaam Guhyam, i.e. the Devas regard Nyasa as a top secret. The scriptures say that Nyasa is "Saakshaat Moksha Upaya", i.e. direct means for Moksha.

Saranagathi has the authority of Vedic sanction, i.e. to say it is mentioned in the Vedas as an Upaya for attaining the Supreme. Scholars, sages and Acharyas proficient in Dharma Sastras have also commended this path. Smriti also sanctions this Moksha Upaya. Above all, it has been recommended by the Lord Himself when he proclaimed the Charama Slokas. This aspect of the Prapatti Marga being recommended by God Himself will be dealt with in greater detail, later.

The main aspects of Prapatti Marga are popularly known as "Shad" Angas (six auxiliaries) as against the Ashtanga Yoga of Patanjali. The first Anga is Aanukoolya Sankalpa. It means the Prapanna should do whatever is pleasing to the Lord and cause Him pleasure. The second aspect is Praatikoolya Varjana. This is the exact opposite of the first Anga. While the first Anga refers in positive manner as to what should be done, this Anga details what should not be done. Praatikoolya Varjana means that the Prapanna should not transgress or violate any of the laws laid down by the Supreme Being and that he should be determined to renounce what is repugnant or displeasing to the Lord. The third Anga is Mahaavisvasa. The Prapanna should have unshakable faith in the Lord as the sole unfailing Saviour, Protector and Succour. While explaining this concept, Sri Parasara Bhatta gives a simple illustration which brings out very clearly the content of this Anga. He says that once a landlord asked his tenant to pay rent at one Kalam of Gingelly seeds as Melvaram, that is contribution by the tenant to the landlord. The tenant pleaded his inability to pay that much. The landlord then very graciously replied, "well, I concede your request, instead of one kalam of Gingelly seeds, you pay me one kalam of Gingelly oil"! To obtain one kalam of Gingelly oil more than one kalam of seeds will have to be used. So, if a person expresses inability to pay one kalam of Gingelly seed it is his belief Visvasa. But

when he agrees to pay instead one kalam of Gingelly oil, he must be having *Mahaavisvaasa*, i.e. tremendous belief in his ability to deliver the goods even against all odds. The fourth Anga is known as *Goptritva Varana*. This aspect exhorts the *Prapanna* to formally beg and seek the Lord to protect. The next Anga is known as *Aatmanikshepa* and *Kaarpanya* or *Aakinchinyam*. Here, the devotee has to categorically say that he is an absolutely helpless, worthless, incapable person and that he is not fit even to aspire for God's Grace; he/she yet is pleading with the Lord to shower His Grace. Then he/she has to offer himself/herself at the Feet of the Lord. (N.B.) Some preceptors take *Aatmanikshepa* and *Kaarpanya* as one unit and say that *Prapatti* has five auxiliaries (*Pancha-angas*) instead of six.

In brief, the person who observes *Prapatti Marga* should be willing to carry out the dictates of the Lord and please Him. He should not do anything which will displease Him. He should have absolute unquestioned faith that the Supreme Lord will protect him. He should seek the Supreme as the sole Saviour. Above all, he should clearly, in unmistakable terms say that he is helpless and cannot survive without the powerful Supreme Being extending a helping hand. The *Prapanna* who follows the *Prapatti Marga* need not have *Jnana* and *Shakthi*. He need not be proficient in *Vedas* and other scriptures. He is to firmly believe that the *Upaya* (means), as well as the end, i.e. *Upeya* are all one, viz. the Supreme. The means of God-realisation is God Himself and the *Upeya*, that is the goal, is also God. Offering his own self, offering his entire burden or responsibility, offering the ultimate fruit of this act, viz., the Bliss of Liberation to God alone, called *Svaroopaa Samarpanam*, *Bhara Samarpanam* and *Phala Samarpanam* become integral parts of *Prapatti*. The *Siddhopaya* (The means already existing) is *Narayana* Himself and the *Saadhyopaya* (the means to be implemented) is *Bhakti/Prapatti*.

Prapatti Marga is thus very simple. It is quick, easy, Universal, does not have the danger of any possible omissions and lapses. It is result-oriented. The *Svetasvatara Upanishad* (VI.18) declares this concept for the first time in the statement *Mumukshur*

vai saranamaham Prapadye, i.e. "I, desirous of attaining Moksha seek refuge with the Lord".

Prapatti is easier than Bhakti. It is ideally suited with the nature of the Atma especially in this Yuga when Adharma predominates. It is a one-time effort and does not require to be a continued effort as in the case of Bhakti Marga. It eliminates all Karma including a major part of Praarabdha Karma, with one effort. It does not have as pre-requisite, any Agni Karya. Anyone irrespective of caste, creed or sex could observe this Marga. That is why very often, it is stated that Prapatti is not only "Sakrt Kartavyam", but also "Kshana Kartavyam". That is, it can be done just once and that it can be done in one second. Prapatti is Sarvaphala Sadhana, i.e. it confers all types of desired ends as against Yaagas and Yajnas which confer on people selected specified fruits. To illustrate, a Putrakaameshti Yaga will confer good progeny on the performer. But, Prapatti is a multifaceted tool which will result in satisfaction of all kinds of ends desired and channeled towards attainment of God's Grace and Salvation.

Because of the simplicity of this Marga, many wonder whether it could really wipe out all our accumulated sins. To answer the doubt, the Acharyas say that in Saranagathi, one approaches the Lord the strict disciplinarian. Father, through the benign Mother Sri or Lakshmi who will effectively plead with the Supreme on behalf of her children. She has abundant Vaatsalya; she takes the role of Purushaakaara (mediator) and prevails upon God to forgive all our sins. That is why Prapatti, which appeals through Sri, the Supreme Mother, will never fail, whatever be the magnitude of our accumulated earlier sins.

Some also wonder how when it is said Brahma and Siva even find it difficult at certain occasions to have a glimpse of the Lord, the mere mortals can so easily attain Moksha through Saranagathi Marga. This doubt is answered by the Acharyas who say that the Supreme Lord is ever, if not more anxious than even us to take us back to His Abode! The moment we express any slightest wish and raise our hands in helplessness, He immediately rushes to

our rescue, because His love towards His children is phenomenal (Daya Svaroopi).

There are others who wonder how a small act of Prapatti can result in the Supreme Bliss of Salvation. This again is answered by taking note of the phenomenal affection which God has towards us, His creation. Even a small act on our part has the geometric multiplier effect. We only have to seek Him with true faith. He will respond without fail as happened when Draupadi threw up her hands and cried out to the Lord seeking His help, or when Gajendra trumpeted his pain and sought Saranam with the Lord or when Vibheeshana approached Rama.

Yet others wonder how Prapatti could have an immediate effect. This again is answered by referring to the great quality of the Lord, that is Daya - i.e. His infinite kindness, which will not tolerate or brooke any delay. Desika describes this quality as *Varuththamporaa Arul* (Desika Prabandha, Nava Mani Maalai, verse 9.)

Yet others wonder how Prapatti can confer the benefit on all and sundry irrespective of caste, creed, status etc. The answer again is very simple: in the eyes of God all are equal. He is said to be like the cloud which empties the life-giving water on all, without any discrimination.

As stated earlier, this simple means of attaining Moksha has been expatiated upon by the Lord Himself. The Moola Mantra, the Dvaya Mantra and the Charama Sloka, three well known ones called Rahasya Traya; there are three more less known Charama Slokas. The Charama Slokas given by the Lord are four (1) as Varaaha (2) as Narasimha, (3) as Sri Rama and (4) as Sri Krishna. The Charama Sloka given by Sita is one. On the whole there are five Charama lokas. These are the quintessence of the Saranagathi philosophy. Lord Sriman Narayana gave these assurances through the Charama Slokas on four occasions in four Avatars. The word Charama Sloka means the verse which spells out the last means of Liberation, viz., Prapatti. The first assurance He gave was to Goddess Bhudevi during the Varaha Avatara. The second one He gave was to one and all, in his Nrisimha Avatara. The third one He gave was to Vibhishana

during Rama Avatara. The fourth He gave to Arjuna was during the Krishna Avatara. There is a Charama Sloka given by the Divine Mother Sita Devi during the Rama Avatara.

It is to be noted that while we are able to trace the Sri Rama and Sri Krishna Charama Slokas, we are not in a position to trace the source of the Varaaha and Narasimha Charama Slokas.

The **Varaha Charama Sloka** runs as follows:

*"Sthite manasi susvasthe
Sarire sathi yo narah!
Dhaatu saamyē sthite smartaa
Visvaroopam cha maam ajam!!
Tatastam mriyamaanam tu
Kaastha paashaana sannibham!
Aham smaraami madbhaktam
Nayaami paramaam gatim!!"*

At the beginning of the Kalpa, it is believed that Lord incarnated as a Boar (Varaha Avatara) in order to rescue Mother Earth (Bhudevi) who had been forcibly kept imprisoned at the bottom of the Ocean by the Rakshasa Hiranyaaksha. The Lord killed the Rakshasa, lifted Bhudevi on His tusk and brought Her to the surface. Then, Bhudevi with Her eternal unflinching concern and compassion for her children requested the Lord, in a similar way, to rescue the mere mortals who get lost in the mundane pleasures of the world. It is in that context that the Lord uttered the Charama Sloka stated above. Here the Lord assures that if a person when he is physically fit, has perfect control over his mind and is hale and healthy, thinks of Him at least once at that time, later during his last moments, when his body becomes stiff like a stone or a piece of wood, He would remember him and take him to the highest abode.

Sri Narasimha Charama Sloka

Lord Narasimha, an embodiment of parental compassion (Vaatsalya) has also spelt out the same idea in the Charama Sloka, which runs as follows:

*Satyam braveemi manujaah svayam oordhvabaahuh
 Yo maam Mukunda! Narasimha! Janaardana iti
 Jeevan japatyanudinam marane rineeva
 Paashaana - kaastha - sadrishaaya dadaami muktim.*

“O men! I raise my hands and declare the Truth. I grant liberation to that person, who, while alive, daily chants my names Mukunda, Narasimha, Janardana and becomes at the time of death, stiff like a piece of stone or log of wood. This I do, as if I am indebted to him”

Sri Rama Charama Sloka runs as follows:

*“Sakrdeva prapannaaya
 Tavaasmeethi cha yaachate
 Abhayam sarva bhootebhyo
 Dadaami etad vratam mama”*

(Ramayana, Yuddhakanda, Ch.18, v.33)

In the Treta Yuga, the Lord manifested as Sri Rama to put an end to the atrocities of Ravana and other Rakshasas. The Ramayana deals with the life history of the Supreme Being in His Avatara as Sri Rama. Many people refer to the Ramayana itself as a Saranagathi Sastra. In the Ramayana, on very many occasions, the Lord proved the efficacy of Saranagathi as a means of attaining Him. “Sri Rama Charama Sloka” is the name given to the words uttered by the Lord when Vibhishana, Ravana’s younger brother sought refuge at His feet, having left all his relations in Lanka. When Vibhishana sought refuge, Sugriva and his companions doubted his sincerity and antecedents and were trying to dissuade Rama from accepting Vibhishana. Sri Rama patiently listened to all their arguments and then uttered the Charama Sloka quoted above. Sri Rama said “Whoever surrenders to Me even once and says that he belongs to Me, to such a being, be it man or animal, I would give Abhaya”. The Lord added that it is the vow or the policy that He had taken upon Himself. That is why Rama is known as Saranagatha Vatsala. Rama illustrated this view of His when Kaakaasura sought refuge at His Feet even after he has committed a heinous act which made Rama release the Brahmastra

on him. On another occasion also when the Samudra Raja sought forgiveness, Rama gave him protection.

Sri Krishna Charama Sloka

The fourth occasion when the Lord expounded the efficacy of Saranagathi is seen in the Krishna Avatara. This along with the Moola and Dvaya Mantras, are known as Rahasya Traya in the Sri Vaishnava tradition. The Sri Krishna Charama Sloka runs as follows:

*Sarva dharman parityajya maam ekam saranam vraja
Aham tvaa sarva paapebhyo mokshayishyaami maa suchah
(Bhagavad Gita XVIII.66)*

In the Dvaapara Yuga, Srīman Narayana manifested as Sri Krishna to establish righteousness in the world. In the battle-field at Kurukshetra, Arjuna was a bit hesitant to fight against his own cousins. At that time, Lord Krishna explained in detail the relationship of Jivatma with Paramatma and the means by which the Jivatma could reach Paramatma. Lord Krishna then said "your knowledge is limited, your ability is insignificant, your life is short. Therefore do not go about seeking other Upayas which you cannot fully understand, cannot easily adopt and which bear fruit only after much delay. "Besides I am of easy access to all. I am the Saviour of all the worlds. I am the only Upaya". So, the Lord said "whoever renounces all dharmas and takes refuge with Me, will be released of all sins. Do not grieve". This Charama Sloka is also an epitome of the Doctrine of Surrender (Nyasa Siddhanta).

Sita Charama Sloka

It may be noted in this context that the Divine Mother Sita has also uttered a Charama Sloka, which runs as follows:

*Paapaanaam vaa subhaanaam vaa
Vadhaarhaanaam plavangama
Kaaryam karunam aaryena
Na kaschit na aparaadhyati (Yuddha Kanda, 116.44)*

"O Hanuman! The noble man must show compassion towards every one, be he good or bad, or who does what deserves

even capital punishment. There is none who never commits a mistake”.

The Divine Mother's advice to Hanuman was to the effect that:

“The wise man will not return evil for the evil done by the wicked. The code of righteousness must be adhered to (at all costs). It is his conduct that proclaims the goodness of a good man.

The noble man must show compassion towards everyone, O ape, be he good or bad, who does what calls for punishment; for there is none who never does what is wrong. We must not visit with punishment even the Rakshasas, who delight in inflicting pain on all creatures and can take any form at will, even if they do what is wicked”.

Thus, the Slokas give us a simple solution which highlights the quintessence of the Doctrine of Saranagathi. The Lord has thus on quite a few occasions asserted that we should surrender to Him alone and none-else and that all the worldly bondages will then be broken. The sins will be forgiven and the Supreme Bliss will be conferred.

The **Moola Mantra** as well as the **Dvaya Mantra** held in high esteem by the Sri Vaishnavas, as forming two Rahasyas, also reflect and epitomize the Saranagathi philosophy. The Moola Mantra says “*Om Namō Narayana*”. The word Om is called Pranava. It is A + U + M; A or A-kaara stands for Lord Narayana with the Divine Mother, that is Sriyahpathi. Ma or Ma-kaara stands for Jivatma that is the mortal. U or U-kaara stands for *ananyarhatvam*, i.e. Jivatma's belonging to none other than God. Thus this one syllable Om establishes the transcendental immanence of the Lord and His role as the Supreme Protector. “Na-mah” means “I do not belong to myself”. The mere utterance of this word thus conquers the three factors which stand in the way of our Svaroopa, Purushaārtha, and Upaaya, like enemies. The utterance of this word “Na-mah” implies the abandonment of Ahamkara (egoism) and the adoption of Saranagathi as Upaya. Further, the word

'Narayana' means one who is the ultimate goal of all things and who is indwelling in everything. The suffix 'aya' indicating in the Dative Case suffix in "Naaraayanaaya" explains Kainkarya, that is, service to the Lord. The Prapanna has only one objective, viz. serving the Lord. Thus, the Moola Mantra clearly states that offering oneself to the Lord is the sure means for Moksha. It is thus clear that Narayana alone is the source of all existence, the goal of experience and the means of realising the goal.

Similarly, the **Dvaya Mantra** is also the epitome of the philosophy of Saranagathi. It is called Dvaya because there are two statements in it. It reads as follows:

*Sriman Naaraayana Charanau Saranam Prapadye
Srimathe Naraayanaaya Namah*

This Mantra says, "I seek refuge at the Feet of Sriyahpathi", that is Lord Narayana along with His Consort Sri. The word "Narayana" refers to the God who has got perfections like Sauseelya, Saulabhya, Vaatsalya and Svamitva and who is in every way, enjoyable and blissful. What is more, Lord is inseparable from Lakshmi. The Divine Mother who resides on His chest is ever available to intercede on behalf of Her children, the devotees. Such an intervention by the Divine Mother is always successful. Having succeeded in his goal, the devotee naturally desires to do Kainkarya, i.e. service to the Divine Couple for ever and anon. That is why the use of the word "Namah" which means "I do not belong to myself but to the Lord and I would spend my entire lifetime rendering service to Him so that it gives Him pleasure, and thereby gives me also pleasure". The words "Prapadye" and "Namah" in Dvaya Mantra indicate *Svaroopam Samarpanam* and *Bhara Samarpanam*. It means "I who am destitute of Upayas, surrender the responsibility of protection at the Feet of the Supreme Lord Narayana."

It is widely said that the Moola Mantra expresses Nyasa philosophy in a nutshell, while the Dvaya Mantra makes it more explicit and the Charama Slokas give the meaning and assurance of the Lord in a more pithy form. To quote Sri P N Srinivasachari:

"If the Moola Mantra explains the theory of Saranagathi and the Dvaya Mantra elaborates it, and shows how it is to be practiced, the Charama Sloka explicitly prescribes Saranagathi as the means to be adopted by the Mumukshu incapable of Bhakti Yoga and expressly promises him release from all the accumulated load of sins that prevents him enjoyment of the birth-right of absolute service to the Lord in Paramapada" (The Philosophy of Visistadvaita, p 391)

Very many people have a fear that if we perform Saranagathi at the feet of the Lord that is the end of our mortal life in this world. Many therefore would like to seek salvation only just before death. To rid us of this fear Desika in Sloka 30 of his Saranagathi Deepika likens Prapatti to the wedding of the individual soul with Paramatma. The individual soul is the bride and the Lord is the bridegroom. The Acharya who initiates the individual soul into Prapatti is the father who is doing Kanya Daanam. Lord Narayana holds the hand of the Jiva firmly and guides him in the path of Moksha and ensures that he continues to do service to Himself. It is an Atma Vivaha. It is therefore an auspicious event and need not be linked with death.

Having dealt with Prapatti as a fundamental concept in the Sri Vaishnava philosophy, an attempt will now be made to illustrate and elucidate the extent to which this concept of Saranagathi is reflected in the songs of Annamacharya. The life history of Annamacharya has been dealt with in detail in the earlier book, "The Spiritual Heritage of Annamacharya" by Prof. Dr. M. Narasimhacharya and Dr. M S Ramesh published by the Tirumala Tirupati Devasthanams. It is therefore not proposed to repeat the life history of Annamayya in this book. Annamacharya is believed to have composed 32,000 songs and all of them are exclusively on Lord Sri Venkatesvara of Tirumala. Even when he composed a few songs on Lord Narasimha of Ahobila or other deities, he ended each song by saying that, that particular deity is none other than Srinivasa residing at Tirumala! The Adhyaatmika Sankeerthanams of Annamayya cover a wide range, which deal with various fundamental Vaishnava tenets like

- The importance of devotion to Vishnu
- Efficacy of Saranagathi
- The blessed state of a true devotee
- The vanity of worldly achievements and
- The Bliss that encompasses when one seeks Protection at the Feet of the Supreme, etc. etc.

In many of his songs Annamayya praises Lord Srinivasa. At times he quarrels with Him and then seeks His forgiveness. Sometimes he makes fun of Him and treats Him like a friend. But, in all these various modes of address, the unmistakable string of Bhakti and the single-minded supreme love of the Lord are evident. In many of his songs, he emphasises the ease of attaining Moksha through Saranagathi and the infallibility of Saranagathi as an Upaya for Moksha.

He says, "Seek shelter at the feet of Hari, He will take care of the rest, both in this and the other world, i.e. Leela Vibhuti and Nitya Vibhuti". The poet says in one song "O Lord Venkatesvara! You move with Your two Consorts Sri Devi and Bhoo Devi. Is it then a wonder that we should prosper alike in this earth and in heaven?"

Actually it is very difficult to select the songs which exclusively reflect the concept of Saranagathi from among the compositions of Annamayya because every song reflects one or the other of the various tenets of Saranagathi, viz. asserting and expressing regret for his sinful life and reiterating his complete faith in the Lord of the Seven Hills, to rescue him from the abyss and confer on him the Supreme Bliss. The various aspects of *Aakinchanya* (*Kaarpanya Anusandhaana*), *Praatikoolya Varjana*, *Aanukoolya Sankalpa*, *Goptriptvavarana*, and *Mahaavisvaasa* are all reflected in many of the songs of the poet. However, in the following few pages it is proposed to highlight a few songs of Annamayya where this concept of Saranagathi is very beautifully expressed.

Once Annamayya was in the Court of Saluva Narasimharaya, the Chieftain of Tanguturu, a town near Tallapaaka and the ruler of Penukonda Fort in the Vijayanagar Empire. Annamacharya used to recite his poems on Lord Srinivasa in the Court of Saluva Narasimharaya. One day the king asked the poet to compose a song on him. Annamacharya turned down this request saying that he would only sing the praise of the Almighty and not mere mortals. Naturally this reply angered the king who imprisoned Annamacharya and tied him up with chains. Annamacharya, the Saint composer then burst into a song which freely translated runs as follows:

“In moments of hunger or fatigue one’s only succour is the
Name of Hari.

There is no other way

In moments of warmth or of isolation or of capture and incarceration one’s only support is the blessed Name of Hari

There is no other way

In times of distress or evil, one’s only succour is the Name of
Hari.

However much one may struggle,

There is no other way

When bound in chains or sentenced to death or waylaid by
creditors, the only means of relief is the Name of
Venkatesa

However much one may struggle,

There is no other way”

As soon as he sang this song, it is said, the chains with which the saint was bound, fell off. This song reflects the Mahaavisvaasa that the divine poet had in Lord Venkatachalapathi. The moment he expressed his helplessness and sought refuge at His Feet, i.e. sought Sarana, the Lord rushed to his devotee and freed him.

In another song, the poet asks the people to serve the Supreme Lord Srinivasa with single-minded devotion. He said:

“Why should one born as a man, serve another man and live in misery day after day?

Why should one frequent places of squalor to fill one's stomach and demean oneself for the sake of a morsel of food?

Why should one yield to passion and be caught in the quagmire of worldliness?

Let us, instead, serve the Graceful Lord of Venkataadri
Through worshipping Him, one can attain divine bliss”.

In brief, the poet says, “seek the Feet of Lord Srinivasa and all your problems will be resolved”.

In another song the poet reiterates his absolute faith in the Supreme Lord's power to rescue him from worldly ills. He says:

“When the trunk is there, why should one carry water to the leaves at the top?

When You, O Lord, are residing in my heart, why should I be concerned with other objects?

Some claim to follow the path of the Vedas, but the Vedas are only faces of Your glory

Some seek to conform to the ways of the world, but are not all the world's products of Your Supreme Power?

Some try to suppress the desires of the heart failing to perceive that even those desires are Your creation!

Others struggle to subdue the body and the senses, but Lord, even they are Your creation!

Why should one run hither and thither to attain Supreme Bliss?

When a pond filled with water is nearby, why should one dig in a dry riverbed?

I have surrendered myself to You, O Merciful Lord Sri Venkatesa!

Why should I be concerned with the pursuits of the market place?”

In another song, the poet banks on the Saulabhya and Sauseelya qualities of the Lord and then expresses the ease with which one can approach and attain the Lord. The poet says:

You do not know the art
 But we reap a rich harvest
 Out of You, O Lord!
 Surely Your devotees are
 Cleverer than You!
 With mere devotion, we catch You
 And firmly hold You in our hearts
 Placing a basketful of Thulasi leaves at Your Feet
 We buy salvation from You O Lord!
 Your devotees are adepts in the art of
 Striking rich bargain
 By bringing to You the products of your own creation
 We manage to gain Your boundless Grace
 By offering only a Salutation
 We transfer all our burdens to You, O Lord
 Your Servants indeed are very clever!
 Fetching a pail of water from the pond
 We sprinkle a handful on You
 And get whatever boons we seek
 Your devotees excel in such arts, O Venkatesvara!
 They certainly are far cleverer than You.

The above song highlights the ease with which we can please the Lord who is veritable ocean of motherly affection. The love that the Lord has towards those who seek refuge in Him is phenomenal. Annamayya makes it appear that this great quality of Vaatsalya as an apparent weakness on the part of the Lord, which enables the devotees to take full advantage and try to please Him with simple acts of adoration, but reap a very rich harvest, viz. salvation even with those simple acts. The poet makes it appear that it is very easy to approach the Lord and win Him over to confer the Supreme Bliss on the devotee.

In another song where the Poet chooses to cover all the five (or six) Angas of Saranagathi concept, is mentioned below:

O Lord! I know none other than you
 (Mahaa Visvaasa)

O Lord! Will You not teach me about Your own Self
(Aanukoolya Sankalpa)

O Lord! I like to do things which you don't like,
O teach me to avoid them!
(Praatikoolya Varjana)

O Lord! Many are the sins I have committed
(Kaarpanyam)

O Lord! What is the path which You show me and guide me?
and

O Lord! What is the way You will adopt to rescue me?
(Goptritva Varanam)

In another song also the poet's supreme unfailing faith in the Lord of the Seven Hills as the sole Saviour, becomes evident. Freely translated, the song runs as follows:

"Be it shine, be it rain, whatever it may be;
The Master of the Hills (Lord Venkatesvara) is our family deity

Be it a scorpion, or a snake, or a place haunted by evil spirits;
Be it wind, or dust, whatever it be;

Our very own true God is the blue-hued One,
Who quickly swallowed the Kaalakoota poison

Be it an ant, be it a mosquito, whatever it may be,

Be it an old serpent, be it an older serpent,

Whatever it be, Our Master and our God is the Effulgent One
(Dhoomaketu), who is seated on the swift-winged
Vaahana, which swallows all the snakes.

Be it a cat, be it a bug, be it a mouse,

Be it false, be it chaff, whatever it be,

The mighty One who is standing aloft the Venkata Hill alone
is our family Deity who rules over us for ever and ever".

The above poem has got a single thread running through the entire song, viz. that Lord Venkatesvara is the Kuladhana (family property) and Kula Daiva (family deity) of the Tallapaaka family. The poet refers to the various instances from mythology. At one

place he refers to the Lord as Dhoomaketu, i.e. a meteor or a Comet. As is well known, the Comet strikes the earth from the sky with a terrific impact and the sighting of a Comet is always associated with the occurrence of a significant event. Shakespeare, the famous dramatist humorously said that no Comet is seen when beggars die. In this song, the poet says that the Lord is like a meteor and is seated on a Vaahana which has as its food the snakes. The reference is obviously to Garuda, the Vaahana of Lord Vishnu who is a born enemy of all the snakes though he is depicted as having eight important snakes around the various parts of his body as ornaments. The poet therefore implies that it is the Vaahana of the Lord, viz. Garuda who is like a meteor which spells ruin to his enemies, viz. the snakes. Dhoomaketu also means fire. Fire is the first god with whom our daily chores commence. The word Agni is of course well known. The Rig Veda opens with invocation to Agni only. In the Brahmasutra, the word 'Agni' is explained as one of the names of the Supreme Being also.

In the song he refers to yet another incident in mythology when he says that his family deity - Kula Daiva - is the blue-hued One who swallowed the Kaalakoota poison.

Further, if we read this poem, the Anga Mahaavisvaasa strikes one's eye, as he says that the Lord standing on the Venkata Hill alone is his family deity who rules over him for ever and ever. He refers to the Supreme Being as his Kula Dhanam, i.e. a treasured personal family property. Such is the identification of the poet with the Supreme! The single-pointed devotion and the absolute faith that is reposed by the poet in Lord Srinivasa is to be envied and emulated!

In yet another song the poet brings out the beautiful blissful state of the mind of the Prapanna who surrenders himself to the Lord. Freely translated, the song runs as follows:

One who relies on the Lord has no cause for grief
As the gracious Consort of Sri will shield him in every way
The servant of a thoughtful master is in no way perturbed;
And the wife of a good man knows no discord

When the father is attentive, the son has no worry;
 When the lands yield a rich crop, there can be no want;
 A mighty king knows no fear of an attack from any foe;
 One who is blessed with riches does not face any want;
 The righteous who do not know what it is to sin;
 The pure at heart need fear no harm
 He who has a spiritual teacher lacks nothing;
 One who is sure of Salvation is not deluded by mirages
 As Sri Venkatesvara is with us for ever ensuing our good
 We, his devotees need know no constraints

Let us turn to yet another song, where the poet categorically asserts there is no other sure remedial path (sanmaargamu) than seeking refuge at the Feet of the Supreme Lord at Venkataadri.

In yet another song the poet virtually repeats the content of the Krishna Charama Sloka -

There is only One Supreme Person who can confer Moksha on us.

There is only one path to attain that Mukti, viz. path of Saranagathi.

Many of my predecessors followed that path.

Worshipped Lord Hari as the only Protector and attained salvation.

In another song the poet says that the Paramatma is **Angustha Parimaana**, i.e. of the size of a thumb. He is for ever the Antaryamin in our hearts. The poet then adds that the Bhaktas should realise that they therefore are like atoms at the Feet of the Lord who is an inch in height residing in our Hridaya kamalam (i.e. lotus like heart of ours), out of abundant Grace.

In another song, the poet says that a drop of curds is enough to convert a jar full of milk into curds. Similarly a dark room gets lighted even with the burning of one small lamp. Similarly, one small step of mine, viz. seeking Saranagathi with Sri Hari (Sri Venkatapathi) will be a big step that I take to get relief from all the sins that I have committed in my various births. So the Gita

message of Saranagathi as the ultimate solution is being reiterated by Annamayya here.

In one song he says that Bhakti towards Sripathi is a veritable Chinthamani (i.e. wish-fulfilling Divine Stone). In one song he says that Lord Srinivasa and Tirumala where He resides are everything for him. He says all the Upayas, methods of salvation, nay, the very world, in short, everything for him, is this Lord Srinivasa. The poet then goes on to say that so far as he is concerned, a dip in the waters of Svami Pushkarini at Tirumala Hills is equal to the benefit by bathing in Ganga and other holy rivers. He further elaborates and says that Venkatachala is the **sumum bonum** of all Punya Kshetras.

In another song he again expresses Mahaavisvaasa when he says that the ultimate medicine to cure all worldly ills is the Lord at Venkata Hill. In that song he refers to the illnesses that afflict and haunt the human beings and says that the way to cure them is to seek solace at the Feet of the Lord of the Seven Hills. In that song he refers to Dhruva, Prahlada, Narada, Brahma and other great devotees who used this rare high quality medicine which gave them ample reward. He further says that while the Bhautika medicines will make us rid of the bodily ills, the medicine of Bhagavan-Mahima will give us ultimate cure for all the ills, both physical and spiritual. The song freely translated, runs as follows:

O you people, will you not take this most effective medicine?

It is a single medicine for your existence and survival

It is the medicine taken by Dhruva and earlier by Prahlada

It is an efficacious sweet cool medicine

It is the pure medicine taken by our forefathers to drive away
all the ills of worldly existence.

It is the same medicine taken without fail by Sage Narada

It is the medicine used by Janaka to survive his ills;

It is the medicine used with good results by all kings, scholars,
in all the four Yugas

It is truly the medicine which is enveloping all the worlds;
That is the most popular medicine which is atop Venkataadri
Hill and on the banks of the Holy tank and known to all
the three worlds

In another song he again refers to chanting of the Bhagavan-Nama (Uttering the Divine Name) as the Divya Aushadha (heavenly medicine). The poet says that the medicine which the sages, and the Vedic experts search for, the medicine which has no beginning and no end, has been discovered by him. He says:

Why do we require the Vedic Mantras?
Why do we need other remedies?
The Lord of the Earth is our sole curative all-purpose medicine

Similar thoughts are expressed by him in another song also when he says:

“This is the Supreme Medicine for all ills
The Name of the Divine Being is the ultimate in medicine”.

In another song, he says:

“The Name of the Supreme Lord is the pure and ultimate medicine.

For peace of mind, the name of Sriyahpathi is the true Divine Medicine.

For complete release from all worldly bonds, the remedial medicine is the Father of Manmatha

For the innumerable ills of this world, the water that has been used to worship the Feet of the Lord Hari is the Medicine

For getting rid of our evil Karmas or fate, the worship of Murahari is the important medicine.

For obtaining the ‘Iha-Para-Sukha’ the sure medicine is the worship of the Lord of Indira (Lakshmi)

Surrender at the Feet of Sri Venkatapathi alone is the Eternal medicine for us”

In yet another song also the poet refers to the Lord at Tirumala as the sure successful medicine. He says:

“Why do we need the Veda Mantras?

Why do we go searching for other means?

The Lord who lifted the earth is our Universal Medicine
(Bhuvanaushadam)

If we utter the words Hari and Achyutha all our sins get destroyed.

If we utter the word Narasimha all the rooted sorrows will disappear.

If we utter the word Purushottama all the wounds and fears will heal.

If we utter the word Srisati Eesa, i.e. Lord of Sri, all our worries will vanish.

If we utter the word Govinda we will be blessed with wealth.

If we utter the word Madhava we will attain Moksha.

If we utter the word Narayana our body will enjoy all the comforts.

Sri Venkatesvara is the ultimate in Medicine”.

This concept of the Lord as a Doctor and a Cure-All-Medicine is also reflected in the Dvaadasa Nama Stotra where it says

*“Achyutaananda Govinda Naamochcharana Beshajaath
Nasyanti Sakalaa rogaah satyam satyam vadaamyaham
Satyam satyam punassatyam uddhritya bujamuchyate
Vedasaashtraat param naasti Na daivam Kesavaath param
Shareere jarjareebhoote, vyaadigraste kalebare
Aushadham Jaahnaavee thoyam, Vaidyo Naaraayano
Harih”*

In yet another song the poet clearly enunciates the concept of **Mahaavisvaasa** as also **Any Devata Vimukhataa** (i.e. aversion to the other lesser gods) concept. While stressing on the futility of pursuing all and sundry devas for seeking Mukti, he stresses on the necessity to concentrate and seek protection with single-minded devotion at the Feet of the Supreme Lord who is the Antaryamin for all of us, and that is the Lord of Tirumala. The song runs as follows:

"O Lord, though it is true that You are the indweller for everyone and all things; yet, a true Prapanna should realise that You and You alone are our last resort, and worship You, seeking succour

The quality of a noble wife is to approach her husband when he is alone and not approach him dragging him inside when he is in the midst of a milling crowd.

(Similarly) a true devotee should know that all the Devas are but Your different manifestations.

And he, like a true wife, will not worship those manifestations of Yours (In brief, the poet says that the true devotee will be able to distinguish the Supreme Lord from the other lesser gods)!!

Let us look at another song of the poet where he says:

"O Lord, do not get fed up (with me)

O Lord, do not ask (with disgust) "why this person"?

O Lord, I have sought protection with You; I shall not leave You ever;

There is none to match You, even if one were to search very sincerely and hard;

Even for a fully loaded cart, a winnow is surely not an extra burden, difficult to accommodate!

(That is to say even if so many trouble God, one more person to look after should not pose a big burden to God).

I have full faith in You.

I am firmly convinced that whatever I do, You are always sure to save and protect me.

It is that firm conviction which emboldened me to commit countless sins deliberately not in the least worried about the God of Death, Yama.

Even if You ignore me and adopt an attitude of indifference, keeping quiet as if nothing has transpired (Even when I am appealing to You), I know none, other than You

You are my only hope, O Lord! "

In the above song, the poet, as a devotee expresses unshakable, unswerving faith in the thought that the Lord will surely

save even a terrible sinner provided that sinner expresses full confidence in the Supreme Being as his sole Protector. (*Goptritva Varanam* and *Mahaavisvaasa*)

The poet says that when millions of people seek the attention of God, one more sinner seeking His help should not be a terrible burden and an impossible task for God since He is an embodiment of the quality of Daya and Compassion. That is why Annamayya says that though the cart is fully loaded (i.e. the cart of the souls waiting to be saved by the Supreme) it can accommodate an additional sinner, even as a fully loaded hay-cart can accommodate an additional winnow!

Let us look at yet another song. It runs as follows:

“O ye men, why don’t you leave us alone?

Do not trouble us. Remember this is our life (do not interfere):

The tongue which is habituated to continuously singing the praises of Hari will not sing the praise of others.

The head which bows down at the Feet of Murahari will not bend before others”

In this song, the poet has clearly brought out the *Praatikoolya Varjana* aspect and by implication the *Aanukoolya Sankalpa* aspect of Saranagathi. He says that the tongue should be made only to sing the praise of the Lord and the head should bend down with deep devotion only at the Divine Feet of the Lord. Putting it negatively, he says that the tongue should not sing the praise of mere mortals and the head should not bow down in reverence to anyone other than the Supreme Being. In that same song further down (not quoted above), the poet Annamayya says that the hands which worshipped Sripathi would never commit the mistake of being extended seeking alms, and the feet which have traversed to the temple of God would never be eager, and willing to visit shrines of other gods. This song was sung by Annamayya, as stated earlier in this Chapter, when he was chained by one of the princes, as he refused to compose a poem singing the praise of the royalty.

In another Song the poet clearly spells out the positive qualities of the Lord whose protection should be sought. In short, he is pleading with the Prapanna to identify first the Lord who is sure to protect him and only then seek His protection so that he is assured of Mukthi. The poet is repeating Lord Krishna's assurance in the Gita (XVIII.66) - Seek Me, I will not fail you (*Maa Suchah*). Do not grieve. What is more, in that song, the poet is asking us to seek Saranagathi at the Feet of the Consort of Sri, i.e. Sriyahpathi, thus underlying the Purushaakaara role of the Consort. The song runs as follows:

"I seek refuge with the Consort of Sri;
 I am convinced and seek refuge with the Supreme Lord who
 is the Master of all;
 I seek refuge with Him who is the life and abiding place for
 all the worlds and the living beings;
 I seek refuge with Him, who is both the wisdom and forget-
 fulness in the bodies (of living beings), controls them
 and protects them.

In yet another song the poet virtually repeats the assurance given in Sri Krishna Charama Sloka. It says:

O Lord Hari, Govinda, Hari, Govinda
 O Joy to this Soul!
 As I searched and searched for the meaning
 I suddenly understood You
 You asked us to give up other Dharmas
 You asked us to seek solace only at Your Feet
 You said You would put an end to our sins.
 O Hari! Your words can never fail
 You promised to confer Moksha upon us!
 We, humans, believed this
 We experienced Supreme Bliss of Paramapada right now!

Thus, the Srivaishnava concept of Saranagathi, not seeking the other lesser gods and other paths for salvation, and seeking help only from Hari - which is the essence of Charama Sloka is reflected in this song. Annamayya says that for attaining

Paramapada, Prapatti or Saranagathi is the only easy path. He says it is not necessary to study the Saastras. Those who do not know to read, those who are not knowledgeable, those who are not educated, need not feel disappointed that they cannot study the scriptures to attain Moksha. Instead, he says, "seek Hari and the rest will follow". "Do not grieve. I will not fail" said the Lord. Annamayya recalls this assurance given by Krishna to Arjuna in the Gita and advises us to seek Saranagathi at His Feet.

In yet another song the poet says that receiving the Teertha and Prasada with utmost Bhakti, having implicit faith, and seeking protection with only Sri Venkatesvara are, the true traits of a Parama Vaishnava (i.e. a true Vaishnava). The poet declares "Sri Venkatesvarude Gathi", i.e. only Lord Sri Venkatesvara is our sole solace and succour. These words highlight the Mahaavisvaasa aspect of the Saranagathi.

In another song he refers to the different aspects of the Lord and then seeks His protection. He refers to the role of the Lord as the Master of all Iha and Para Lokas i.e. this world and the other world. In that song the poet says that the Lord who will grant protection to us is the One who restored the Vedas from Madhu and Kaitabha, the demons who had stolen it from Brahma and concealed them in the ocean. He also refers to the Deenarakshana quality of the Lord, i.e. His unfailing quality of Daya towards the helpless and hapless devotees. He says, this quality is noticed in the manner in which the Supreme Being responded to Gajendra the King Elephant and Draupadi the Pandava Queen when they sought His help to extricate themselves from very tense situations. They placed absolute faith in the Lord and unconditionally surrendered to Him and the Supreme did not fail them. The poet also refers to the Sarva Vyaapitva (all-Pervasive-ness) of the Supreme and also refers to Him as the Primordial Being. The poet adds that He is pervading all the eight directions and that He is the source for the Trinity of Gods, that He filled Heaven and Earth while displaying His Visvaroop. In short, the poet refers to the Supreme Being as Viraat Purusha who pervaded all the directions, heaven and earth and proved that He is the source

of all creations, the Chetana and Achetana entities and the different castes emerged from different parts of His body. The poet exhorts us to approach this all powerful and all pervading Lord. In this song, the poet also draws our attention to the fact that meaningful, fruitful surrender is to be done only to Sriyahpathi, i.e. when the Consort is there along with the Lord. He also refers to the Supreme as the vital breath for all living beings which reflects the great Upanishadic Truth which refers to the Supreme as "*Praanasya praanah*" i.e. life of all the living beings. He also says that this is the Supreme Being to whom the Devas rushed whenever they were in trouble with the Demons. The poet clearly brings out the multifarious facets of the Lord and advises us to seek refuge at the Feet of such an all powerful, responsive Lord who is residing at Tirumala.

Freely translated that song runs as follows:

- "I seek refuge with Him, who, after deep thought and consideration protected me;
- I seek refuge with Him, who rules over the Nitya and Lila Vibhutis;
- I seek refuge with the Supreme, who restored the Vedas;
- I seek refuge with Him, who immediately responded to the cry (of the King Elephant) calling Him as the Primordial Being;
- I seek refuge with Him, who is all-pervasive;
- I seek refuge with Sriyahpathi, i.e. the Consort of Sri Devi;
- I seek refuge with Him, who is the very vital breath for all living beings;
- I seek refuge with Him, who is the source and creator of the Trinity;
- I seek refuge with Him, who is the Lord who rushed to the rescue of the helpless Devas (when they sought His help against the demons);
- I seek refuge with Him, who encompassed the entire earth and heaven (as Trivikrama);
- I seek refuge with that Lord who is Consciousness Himself;
- I seek refuge with Him, who is the Master of all the worlds;

I seek refuge with that Lord who is residing in Sri Venkataadri
and who confers bountiful boons to all the hapless and
helpless devotees.

In the above song, it is evident that the poet refers to many aspects of Saranagathi like Mahaavisvaasa, Kaarpanya, Goptritva-varana and to some extent Aanukoolya Sankalpa and Praatikoolya Varjana. The last two aspects are implied when the poet refers to and lists out those incidents where God responded to the plea of the devotee and thus advises us to follow those footsteps in order to earn the Grace of Dayanadhi.

In another song, the poet says:

“O Lord! I am the supplicant, You are the Giver.

Why then bargain?

These are my qualities; it is upto you now to protect me in
spite of my expressed limitations.

Incapacity is mine; You are the Supreme endowed with all
the skills.

All the blame is mine,

I have no Jnana; You are the embodiment of Knowledge.

Oh Consort of Lakshmi, Do not tarry hereafter. Please come
and protect me.

Oh embodiment of mercy! You are my sole refuge.

I am the supplicant; You are the benefactor (the Eternal Giver);

I am the one to be pitied; You are the Supreme;

I am the Jeeva; You are the indweller;

I am Your servant (Dasa), You are my Master;

I am the eternal one (as I am Jeeva); You are the Lord of
Venkataadri;

O Varada! (One who confers boons); Please come to my rescue “

In this song, we find the poet openly confesses his faults and shortcomings and at the same time recognises the merits in the Supreme Lord which make it almost obligatory for the Lord to protect the devotee. One finds the Kaarpanya, Aakinchinya, Mahaavisvaasa aspects enunciated through simple appealing words.

To take up another song the poet says:

“Nobody can say when, what and how we will think;
 Our life, riddled with difficulties, is known only to God
 We know not from where we come;
 We know not where we will go;
 We however, know, our Indweller is Lord Vishnu, who never
 deserts us;
 Our way of life, birth and entire self is dedicated to Him;
 (I know not) who my forefathers were;
 (I know not) who are, these dear children of mine;
 But, I know our entire life is dedicated to Madhava; we dedi-
 cate to Him all our enjoyments and pleasures; where
 earlier were all these heavens?
 From where did this world in which I live, originate?
 Ultimately I know only this much that my destination is only
 Sri Venkatesvara; all our merits and demerits are to be
 placed at His Feet!

In the above song, the poet brings home to us the ephemeral nature of our existence. We know very little of our past, we know much less of our future and neither do we fully understand the present! That is why, he says, we do not know who our forefathers are, and makes the startling statement that we do not know who these children of ours are. In effect, he says all these so-called relationships are all non-eternal. The only certain, definite Supreme Truth in this world of uncertainties is seeking Protection at the Feet of Lord Srinivasa.

The poet brings home this point more effectively in another song. The song says:

“They claim they are elder brothers.
 They say they are younger brothers.
 Some claim they are children.
 They have encircled and intertwined themselves in different
 forms with me and are wandering about”
 O Indira Ramana, You alone are everything to me”

Through these thoughts, the poet makes it clear that the human relationships are all a farce. They are like the gossamer

threads in a spider's web, frail and fragile. They are not real. They are not truly binding and everlasting. Eternal relationship is the only one between the Jeeva and the Paramatma. Having said that, he pleads with us to have full faith (Mahaavisvaasa) in that Supreme Protector who alone is the Supreme Truth...

In another song the poet refers to the Supreme as Paramatma who has no beginning and no end and then clearly says that Saranagathi is the only Mokshopaya. He pleads with the mind of the devotee and says -

“O Ye devotees! chant the word Govinda, Govinda.
He is Achyuta (Pure, immutable, unfailing);
He is the Aadi (beginning);
He is Antyam (the end);
He is Asuraantakudu (i.e. destroyer of the demons);
He has manifested on Venkataadri Hill.
O Ye mind, please seek protection (Sarana) from that Achyuta.

In another song, the poet says that even those who attain Brahma Loka cannot escape rebirth, but those who seek protection at the Feet of Lord Vishnu (Sarangathi), are assured of Vaikuntha and release from the cycle of births and deaths. He says:

He will confer the blemishless Vaikuntha;
He will confer sweet boons;
He is the Supreme mentioned in the Vedas;
He is the Lord Vishnu;
He is the One who has manifested as Sri Venkatesa
He is the unfailing Protector;
It is enough if you say Sarana at His Feet

In yet another very popular poem, the poet says that Lord Srinivasa conceptualized and identified by different people differently - each according to his conception. He illustrates this with a simple homely comparison. He says that the pancake prepared by each person, the size, the shape and the taste depends on the dough that is used. To elaborate this thought, he says that the Vaishnavas refer to the Lord as Vishnu, the Vedantins refer to the

Lord as Para Brahman, the Saivaites argue that the Lord at Tirumala is Siva or Kumara and that the Kaapaalikas refer to the Lord at Tirumala as Aadi Bhairava. Others even refer to Him as the Goddess Shakthi - to each according to his thought. The poet however advocates the great political axiom, viz. "Let fools contest for the forms of Government, what is needed is a benevolent Government". In a similar vein, the poet concludes by saying - Oh Lord at Tirumala, I know that You are the Lord who have taken us under Your wings as our Saviour. So far as I am concerned the Supreme Truth (Para Tattvamu) is to seek protection at Your Feet (Saranu) (Mahaavisvaasa) to attain the Supreme Bliss. To quote his words:

*"Neevu aithe mammu chekoni unna daivamani
Eevalane nee saranu anedamu idiyae Paratattvamu naaku*

In yet another song, the poet emphatically asserts that the moment we surrender unto Sri Venkatesvara, the Holy Vaikunta is in the grasp of our palms. The poet says :

"Oh Sripathi! (It should be noted that he is stressing the Purushaakaara role of the Mother) when we sought the help of Your Daasas the fear of the servants of God of Death (Yama Kinkaras) disappeared.

The moment we had Your emblems imprinted on our shoulders, the fear of all the punishments was destroyed."

He further says that

"The moment the devotees started treading the path upto Tirumala, the fears of having to tread the Southern path (usually the belief is that the Kingdom of Yama lies in the southern direction) ended.

What is more if we stay at Tirumala even overnight, the wounds caused by the hells of Kaalasutra gets cured.

The Chanting of the Divine Mantra of Lord Srinivasa ensured the annulling and wiping out of the accounts maintained by Chitragupta (the Book-keeper of Lord of Death)."

In yet another song, the poet beautifully lists out the different activities of a normal human being and links it up with the Aanukoolya Sankalpa Anga. In that song, the poet says:

“Oh Lord with Lotus Eyes, all that my eyes perceive are your
Divine Feet;
All that I hear, Oh Vishnu, are Your glories;
All the words that I speak, Oh Trivikrama, are your Mantras
All my thoughts, I surrender at Your Feet
Further, whenever I walk, Oh Hari! It is equal to doing
Pradakshina (Circumambulation) to You.
All my deeds, Oh Govinda! Are service (Kainkarya) to You;
All that I eat, Oh Mukunda! is Your Prasadam (It may be
recalled that similar thoughts were expressed by
Nammalvar who said “all that I eat, all that I drink and
even the betel leaves that I chew are Krishna);”

The poet further adds:

“Whenever and wherever I lie down, it is equal to prostrating
before You
All my thoughts, O Damodara are centered around You (ob-
ject of contemplation)
Oh Sri Venkatanayaka! I entrust my very entire existence to
You”

In brief, in this song the poet enumerates all the activities which would be welcomed by the Lord and also concludes the song by saying that by performing such favourable (Aanukoolya) acts and by entrusting one's entire self to the Lord (Mahaavisvaasa), we will be rewarded with Bliss.

In yet another song, the poet again stresses upon the Aanukoolya Sankalpa, Praatikoolya Varjana and Goptritva Varana Angas when he mentions the things that should be done and also mentions the paths that should not be followed and finally says that all the other paths are fruitless. The only path that will give us the result is surrendering at the Divine Feet of Srinivasa. In this song, the poet says:

“Oh Lotus Eyed Narayana, I have realised that You are my Upaya; all the other Upayas will not bear any fruit;
 O Lord, the utterance of Your Names (Namas) will remove all sorrows; the utterance of your Name will confer Good (Subham) upon me
 All the Vedas, Sastras, the Puranas, the Ithihasas are encased in your Name, the rest are all useless; absolutely useless.”

The poet thus, makes no bones about saying what is fruitful and what is waste of effort. In that song, he further refers to the Viraat Form of the Supreme, when he says that

“Your Feet, Oh Lord, are the sky, the earth and the nether worlds, the Jivas originate from your Feet. What is more, the sentient and non sentient, the Divine, the sages, nay, everything are there in your Feet. The rest are all fruitless; absolutely useless.

He further makes it clear that the Trinity of gods is the Supreme Lord Himself when he says -

“The Divine Form of the Lord is the source of creation, sustenance and destruction.”

The poet says that he surrenders his mind, body and thoughts to the all powerful Lord, viz Venkatapathi and reaffirms that all the other Upayas are meaningless and will not give the desired results.

To look at another song. The poet categorically asserts that even in Kali Yuga, the path of Saranagathi at the Feet of Sri Venkatesvara is the only sure remedy, protection and salvation for us. In that song, the poet says:

“Whatever be the ills of Kali Yuga, the only thing about which we can be sure is the kindness and compassion of the Lotus Eyed Lord Hari.

Whatever be the sins that one accumulates in Kali Yuga, the only remedy is the recitation of the Divine Names.

Even if I were to get wild and angry, the Lord as Antaryamin, bestows peace of mind to me.

However much my senses (Indriyas) drag me towards the worldly pleasures, You protected me by showing the path of Saranagathi.

It is You Oh Lord, who cut asunder the ropes of attachment (Mamakara) by showing me the path of devotion to You to bestow all the good of this world and the other world (Iha and Para Loka Sukha)

Your Nama Sankeerthana (chanting Your Divine Names) is the path of Salvation

All my good deeds will become fruitful O Lord, because of the presence of the Consort Kamala Devi.

(The poet thus underlines the Purushaakaara role of the Consort).

In another song, the poet says that for Salvation, surrender to Sri Venkatapathi is the sole path (Upaaya) and means to attain Bliss. The poet says that Vairagya holds the key for Moksha, Samsara holds the key for attachment (Mamakara); uncontrolled anger holds the key for sorrow; our karma holds the key for all the sorrows that we experience. The Acharya holds the key for Jnana (Knowledge); money holds the key for the material pleasures of this world. The poet then ends the song by saying that Sri Venkatapathi holds the key for Supreme Salvation and that so far as he, i.e. the poet is concerned, Saranagathi to Sri Hari holds the key for Supreme Bliss.

In yet another song, the poet says that the highest pinnacle of Vaishnavism is to perform Prapatti at the Feet of the Lord Sri Venkatesvara. In that song he mentions the dos and don'ts of a true Vaishnava. He says that one should not commit Bhagavath Apachara as also Bhaagavatha Apachara and one should not pursue the lesser gods (devataantara); one should not seek the company of the materialistic person, one should not let go dharma, one should not be arrogant or moved by excessive sorrow or joy. Instead he says, one

should believe and seek Refuge (Saranam) with the Supreme One, who lifted the mountain (Govardana Giri) and one should be sure and always have the desire to partake of His Theertha and Prasada and accept Him as the sole Refuge. In brief, the poet says that the height of Vaishnavism is to seek Saranagathi at the Feet of Lord Srinivasa.

In another song also, the poet raises numerous queries and answers that Sri Venkatapathi is the one who is closest to all those who seek Saranagathi. He says the Lord at Tirumala is everything to him. He says: "O mind go, search for Him". The poet then asks a number of questions -

The One who confers the Upaya, who is He?

The One who rescued the elephant, who is He?

The One who is the master of Ubhaya Vibhuti, who is He?

Who is the One who is close to all those who seeks Saranagathi?

Who is Sriyahpathi?

Who is the One who destroyed all the demons?

Who is the One who wields the Discus and the Conch as the weapons?

Who is the One who is blemishless and Perfect?

Who is the One who is personification of the Vedas?

That person is Sri Venkatapathi, my Lord, my Saviour and the God that I worship.

In brief, in this song the poet recounts all the glorious qualities and deeds of the Supreme Saviour Sri Venkatapathi, the well known Bhaktavatsala and Saranagatha Vatsala.

To take up another song of the poet. In that song, the poet clearly says that when we seek Saranagathi at the Feet of Sri Venkatesvara, we will be rewarded with Supreme Bliss and we can never have any worries or sorrows. He says the Thirumantra holds the key for prosperity and removal of all obstacles. He says:

"O Lotus-Eyed Lord, when we have You, there is nothing in the other world that cannot be had here in this world.

If we chant your Name with our tongue, there is no need to seek other gods.

O Lord! So long as I have your Discus imprinted on my shoulders, there is no opposition to me; no one can be my enemy".

Further he adds:

"So long as I do Kainkarya to You, I will never be troubled by my sins".

In this song, he tells us that by doing Nama Sankeerthana, rendering Kainkarya and wearing the Lord's emblems on our shoulders and having absolute faith and devotion in Lord Sri Venkatesvara, we should be able to reap the benefits of Saranagathi.

In another moving song the poet says that the Lord of Venkataadri will protect us if we surrender unto him. He then passes on to ask a few rhetorical questions to which the answers are obvious. The poet asks:

"In whose stomach are all the worlds to be found?

Whose feet support this earth?

Who is the Protector of the myriad lives in this world?

Who is the Supreme One who protected Draupadhi in the Sabha?

Who is the One who shows the Abhaya Hastha to us?

Who is the Varada who rescued the elephant?

Who is the One who granted the protection sought by Vibhishana?

Who is the father of Manmatha?

He is the One who is atop the Venkata Hill

To Him I have now offered my plea of Saranagathi".

In another beautiful song, the poet details the Truth discovered by various sages and saints, viz. the efficacy of adopting the path of Surrender. In this song the poet says:

"The easiest act is to seek refuge (Saranu) with Sripathi; for this Narada and others are the witnesses (Saakshi).

Saranagathi is matchless. It gives eternal Bliss. For that statement, the Vedas are the proof.

Oh Jiva! do not search for the Supreme Lord. Don't you know that the Supreme Lord is Hari? For that Prahlada is the witness.

Oh ye persons! Do not get diverted with innumerable doubts. If your devotion is sincere, you will have no obstacle. Dhruva is the witness for that.

Oh body! do not get worried about worldly pleasures and sorrows. Have faith in the compassion of Narahari. Arjuna is the proof for that statement.

Oh intellect! Do not be deluded by the never-ending cycle of births and deaths. If you seek protection and serve the Lord, He will protect you. For that, king Bali is the proof.

Oh tongue! Constantly sing the praises of Sri Venkatapathi. That and that alone will make you cross the ocean of Samsara. For that Vyasa and other sages are the proof.

Oh knowledge! Do not get misled by Maya. There is no alternative to offering servitude at the Feet of the Lord. For that, the lives of Sanaka and others are the proof.

In this song, the poet has quoted various authorities to prove his statement that seeking protection at the Feet of Sriyahpathi is the sure and certain means for attaining salvation.

In yet another song, the poet very categorically enumerates the different activities which will lead to wiping out all our sins and conferring the Supreme Bliss which everyone seeks. Freely translated, the poem runs as follows:

"I became a Dasa of Kesava and immediately I realised that I need not worry about the sins committed by my body.

Chanting of Your names itself will make me pure.

Your Prasada itself will destroy all my heinous sins.

Rendering service to You (Kainkarya) will make me great.

Wearing your Mudras itself is enough to protect me.

Wearing Thiruman (holy marks on the forehead) itself is enough to make me an acceptable human being.

Your contemplation itself is enough to confer on me eternal happiness.

To protect me in this and in the other world, Your worship itself is enough.

Oh Sri Venkatesvara! All these means (Upayas) are available to us on this earth. So why we need to go searching for other means to have the eternal bliss?"

In yet another song, the poet details the identification of the Lord to whom he surrenders. The poet says:

"I surrender to that Lord who could grant all Iha and Para Loka Sukhas.

I surrender to that great Person who retrieved the Vedas.

I surrender to Him who promptly responded the moment the cry "Aadhimula" was uttered.

I surrender to that Person who is present in all directions.

I surrender unto Sripathi, the Consort of Sri

I surrender to Him who is the life-force for all.

I surrender to that Lord who is the Master of the Trinity

I surrender to that God who is the Lord of all the Devas

I surrender to that Person who measured the earth and the sky at one go

I surrender to Him who is the personification of Supreme Consciousness (Chaitanya)

I surrender to Him who is the Master of all the Brahmaandas (different worlds)

I surrender to that Lord who is residing at Sri Venkata Hill and bestowing boons to all who seek His help.

In yet another song, he says that the Divine Abhaya Hastha of the Lord of Venkataadri is the only refuge for all those who seek Moksha. He therefore prods and pleads with us to surrender to those divine hands. The poet says:

That is the hand which grants protection (Abhaya) to all.

That is the Divine hand which shines like true gold

That is the hand which retrieved the priceless Vedas.

That is the hand which lifted the Hill (Govardhana Giri).

That is the hand which embraced Mother Earth (in Varaha Avatara)

That hand of His has got attractive entrancing nails (in Narasimha Avatara)

That is the hand which sought alms from Bali (in Vaamana Avatara)

That is the hand which reclaimed the land (in Parasurama Avatara)

That is the hand which controlled the Ocean by the threat of the tip of His arrow. (in Rama Avatara)

That is the hand which holds the plough (as Balarama Avatara)

That is the hand which attracted the women of Brindavana (as Krishna Avatara)

That is the hand which controls the horse (as Kalki Avatara)

That is the hand which indicates to all the living beings that Moksha will be granted if they approach Him,

That is the Lord of Venkata Hill.

In yet another song the poet eloquently asserts that it is enough if one seeks refuge with Sri Venkatesvara. The poet says:

“Oh Hari! Devotion to You is enough, be it here or in the other world.

It matters not where we are born, it is immaterial where we are, it is enough if we are able to become your Dasas

It is immaterial whether it is heaven, or it is hell, if I am able to utter Your beautiful Name.

It is immaterial whether I am a Master, or a lowly slave, if I am able to centre all my thoughts on You.

It is immaterial whether I am praised by others or blamed by others, provided I become Your servant.

It is immaterial whether I am a learned person or I am an ignoramus provided my thoughts attach themselves to Your Feet.

Oh Sri Venkatesvara! You have thus completely enslaved me.

It is enough if You accept my surrender

To quote just one more song where the poet categorically asserts that surrender to the Perfect Poorna Purusha is the only means

for Moksha. The poet says:

I know that surrender unto the Poorna Purusha is the only means; I know nothing-else

Surrender unto Him the Supreme Lord Sārvesvara who protected all the worlds.

Surrender unto that Supreme Monarch of the Universe (Saarvabhauma) who measured the earth and the sky in one step.

Surrender unto Him who allowed His Consort to adorn His chest.

I surrender to that Person who shines with brilliant effulgence

I surrender to that Master of all the worlds (Jagadeesvara) who blesses all his Dasas (devotees) in this and in the other world,

Oh Lord Sri Venkatesvara, You are the personification of all benign qualities

I surrender unto You who are the embodiment of all divine benign qualities

Truly, there is no end to the number of songs which we can quote to illustrate the fact that the great poet Annamacharya asked us to surrender at the Feet of Lord Srinivasa to attain Moksha.

To conclude, in this Chapter an attempt has been made to briefly touch upon the basic Vaishnavaitic concept of Saranagathi and illustrate them with poems from Annamacharya. Through his songs, Annamacharya exhorts/ explains, nay, persuades and pleads with us to surrender at the Feet of the Supreme Saviour who resides at Venkataadri. That is to be our Moola mantra.

In the next Chapter, about 120 poems of this great Vaggeyakaara, Padakavitaa Pitaamaha, Annamayya have been selected. The transliterated version of the original poem in Telugu along with a free translation of the said poem followed by a brief explanation in some cases are given.

CHAPTER - 2
SONGS OF ANNAMACHARYA
ADHYATMIKA SANKEERTHANALU
VOLUME - 1 (121 SONGS)
SONG - 3 (A.S., VOL. I)

Transliteration

Heena dasala bondhi itla nundutakante
Naanaavidhulanu nunna naade melu

Arudaina krimi keetakaadulandhu butti
Paribhavamudanella badithi kaani
Iravaina chintha naadintha ledhu ee
Nara janmamukante naade melu

Tholagaka heyajanthuvulayandhu putti
Paluvedanalanella badithi gaani
Kalimiyu lemiyu gaana nederigi
Nalagi tirugukante naade melu

Koopenarakamuna kungi venakaku ne
Paapavidhula nella badithi kaani
Epuna Thiruvengkatesa! naa kituvale
Naapaala kiligina naade melu.

Free Translation

When I look at the suffering that I am experiencing now as a
human being

I feel that I was better off in the earlier births in the lower
forms of life!

In my earlier stages of evolution, when I was an insignificant
insect or worm, I experienced a lot of difficulties.

But, I was not beset with worries as now when I am a human
being.

I was indeed better off then than now as a human being!

Without exception when I was born as a lowly animal, I experienced innumerable difficulties.

Yet now when I am battered by the ills of poverty and prosperity as a human being

I feel I was better off earlier.

In this birth, I committed innumerable sins and am sinking into the well of hell.

But, now when I am blessed with Your glorious vision, Oh Venkatesvara, I am convinced that I am really better off today!

I have nothing more to fear or worry.

Explanation

In this song, the poet first asserts that the life of the lesser forms of evolution like a worm, insect, animal etc. is preferable to Nara Janma (human being) with its vast scope for committing innumerable sins. But, later when he sees the Lord of Venkataadri, he felt, his life had become purposeful and peaceful. In short, with the Grace, i.e. Anugraha of Lord Venkatesvara, the same life became meaningful and fruitful, i.e. saphala. At first he felt that the life of a worm/insect/animal with no thinking prowess, was preferable to a human birth, i.e. Manava Janma without Bhakti. The day that God's Daya (Grace) showered on the sinner, even the meaningless, despicable, detestable "nara janma" becomes fruitful and blessed.

SONG 23 (A.S., VOL.I)

Transliteration

Adivo alladivo hari vaasamu

Padhi vela seshula padagala mayamu

Adhe Venkatachala makhilonnatham

Adhivo brahmaadula kapuroopamu

Adhivo nithyanivaasa makhilamunulaku

Adhe Choodu adhe mukkudu aanandamayamu

Chengata nalladhivo seshaachalamu

Ningi nunna Devathala nija vaasamu

Mungita nalladivo moolanunna dhanamu
Bangaaru sikharaala bahu brahma mayamu

Kaivalya padhamu venkatanaga madhivo
Sri Venkatapathiki sirulainadhi
Bhaavimpa sakalasampadarooa madhivo
Paavanamula kella paavanamayamu

Free Translation

Behold! Yonder is the abode of Hari
It is the embodiment of thousand hooded Adishesha;
That is the lofty holy Venkata hill;
That is the hill which is dear and precious sight to even
Brahma and other devas;
That is the permanent residence of innumerable sages and
saints;
Behold that holy hill,
Bow down to that hill of bliss;
Closeby is Seshadri;
It is the choice resort of devas from heaven;
Behold the priceless sacred Treasure of that hill (i.e. Lord
Himself)
Behold the dazzling golden peaks;
Behold that embodiment of several Vedas
Behold the Venkatagiri, the seat of Kaivalya (salvation)
That is the hill which is Lord Srivenkatesvara's wealth;
That is the quintessence of all conceivable wealth and treasure;
That hill is the holiest of the holies.

Explanation

In this song, the author describes the temple atop the hill, the abode of Lord Venkatesvara. The way the song is composed shows that the poet is in raptures over what he saw, and he describes the climb up the Hill step by step, as we see it even today! First from a distance one sights the hill which is seen in a blue haze. That is why the poet first says. Look, yonder is the abode

i.e. he is first pointing the hills where the Lord resides to the devotees. Then he enumerates the qualities of that hill and says that it is the hill which is considered as holy even by Brahma and other devas and is the abode of Supreme Bliss and the place where many rishis live!

Then he goes on to describe the golden tipped mountains, may be he is referring to the Golden Ananda Nilaya Vimana sighted atop the hill as one nears Tirumala. What is more, he says that the hereditary wealth which we possess is there atop the hill i.e. he is referring to Lord Srinivasa as the family property, i.e. Kuladhana for all of us. This reference to Kula Dhanam is voiced in the Jitante Stotra also which says: "Devaanaam Daanavaanaamcha saamaanyam adhidaivatam" i.e. God is common property to Devas, Demons and Mortals! He adds that it is Bhuloka Vaikuntha (Kaivalyapadamu), where the "sakala sampada roopa" Lord, i.e. the Lord who is the embodiment of all wealth, and prosperity resides.

The Lord, the poet says, is the holiest of the holy i.e. *pavanamulakella pavanamayamu*. These attributes of God are also referred to in the Vishnu Sahasranama also where Narayana is addressed as "Pavithraanaam pavithram" and "Mangalaanaamca mangalam". In the verses sung early in the morning for awakening the Lord (Suprabhata verse) also refers to the crowds which are eagerly waiting outside the Temple to have darshan of the Lord and it says that in that crowd one can sight the devas, Brahma and Siva also!

The poet refers to the Lord here as Sri Venkatapati, thus drawing our attention to God as Lakshmiapati (Consort of Sri) and only then Venkatapati (Lord of Venkata Hill) giving prominence to the Purushakara role of the Divine mother stressed in Visishtadvaita philosophy.

SONG 51 - (A.S., VOL.I)

Transliteration

Nadulollavu naa snaanamu kadu
Sadaramu naa kee snaanamu

Iruvankala nee vesina mudralu
 Dharinchute naa snaanamamu
 Dharapai nee nija daasula daasula
 Charana Dhooli naa snaanamamu

 Talapulona ninnu dalachina vaarala
 Talachute naa snaanamamu
 Valanuga ninu ganuvaarala Sripaada
 Jalamule naa snaanamamu

 Parama bhagavata padaambujamula
 Darisaname naa snaanamamu
 Tiruvenkatagiri devaa nee kathaa
 Smaraname naa snaanamamu

Free Translation

A bath in the holy rivers will not satisfy me to the extent I am
 satisfied with this bath.
 My perception of a bath is to carry on the two shoulders Your
 Mudras (i.e. Conch and Discus)
 My perception of a holy bath is to anoint myself with the
 dust from the feet of Your true devotees' devotees.
 My perception of a holy bath is to think of those who have
 meditated on You.
 My perception of a holy bath is to receive the Sri Pada tirtha
 of those who have had Your darshan.
 My perception of a holy bath is to have a darshan of the holy
 feet of Your exalted Bhaagavathas.
 O Lord of Tiruvenkatagiri! My holy bath is to recollect
 (Smarana) for ever and ever Your episodes (Lilas).

Explanation

In the above song the poet sings the glory of Harinama
 Smarana. Vishnu Sahasranama also glorifies Harinama Smarana
 when it says:

“Yasya smarana maatrena janma-samsaara-bandhanaath
 vimuchyate namah tasmai Vishnave Prabhavishnave”

“I bow down to the Supreme Lord Vishnu by merely remembering whom, one becomes free from the bondage of birth and worldly existence”

Smarana also leads to Sankeerthana or uttering/singing aloud the Names of the Lord. So says another verse:

“Aarthaa Vishannah sithilaascha beethaa ghoshhucha
vyaadhishu vartamaanaha sankeerthya Naarayana
sabdamaatram vimukta dukkhaah sukhino bhavanthu”

In brief it says that with the mere utterance of Hari Nama, all ills will vanish and one will be blessed with happiness. Annamayya in many of his poems says that Vishnu Nama is the key to Iha and Para Sukha. He says it is Kali Dosha haramu, Kaivalya karamu, Shobana Thilakamu, Paapa Naasamu, Sarva Rakshakamu, Bandha Vimochanamamu and That is Govinda Nama.

The poet in many of his poems refers to Nama Sankeerthana as a Panchama Veda in Kaliyuga. In one poem he says “O Lotus eyed One! in Kali Yuga, thanks to Your kindness (Karuna) whatever be the weighty sins I have committed they will be wiped out with Hari Nama. In another poem, he refers to all the Nava Vidha Bhaktis when he says:

“O Lord! Eternal happiness is Daasya (servitude) to You;
Your beautiful form is a treat to the eyes;
Listening to Your names is the treat for my ears
Tasting the Tulasi (Basil leaves) at Your feet is the nectar for
the tongue
Service to You (Karmkarya) is Thanuvu Thodi Sukhamu, i.e.
the joy of having the body
Meditating on You (Dhyana) is the delight for the mind;
The scent of Your lotus feet is the happiness for my breath.”

In another song, he says

“Govinda naamam okkate kooda pose punyamulu
Sri Vishnu namam okkate chethi kicche Vaikunthamu,
Kesava naamamu eegalavella iche”

“The Name of Govinda alone will shower all merits
 The Name of Lord Sri Vishnu alone hands over Vaikuntham
 to us
 The Name Kesava gives all possible things (desired)

SONG 52 (A.S., VOL.I)

Transliteration

Chaaladaa Harinaama saukhyaamritamu tamaku
 Chaaladaa hitavaina chavulella nosaga
 Idi okati Hari Naama mintaina chaaladaa
 Chedara kee janmamula cheralu vidipincha
 Madhi nokate Harinaamamantra madhi chaaladaa
 Padhi velu Naraka koopamula vedalincha
 Kaladhokati Hari naama kanakaadri chaaladaa
 Tholagumani Daaridrya dhosambu cherucha
 Thelivokati Hari Naama deepa madhi chaaladaa
 Kalushampu kathina-cekati paaradrola
 Thagu Venkatesa keerthana mokati chaaladaa
 Jagamulo kalpa boojambu vale nunda
 Sogisi ee vibhuni daasula karuna chaaladaa
 Nagavu joopulanu nunnatha mepudu joopa

Free Translation

Isn't it enough for you to taste the Amrita of Harinama?
 Isn't that enough to confer all benefits on You?
 Isn't Hari Nama Smarana enough to rid you of this cycle of
 births and deaths?
 Isn't Harinama mantra enough to pull out of the thousands
 of wells of hells?
 Isn't the golden hill of Harinama enough to put an end to the
 travails of poverty?
 Isn't the Light of enlightenment cast by uttering the Harinama
 enough to chase away the thick darkness cast by sin?
 Isn't it enough to sing the praise of Sri Venkatesvara, to reap
 the veritable Kalpa Vriksha (mythical tree which con-
 fers boons) of this world?

Isn't the kindness of the devotees of this great Lord enough
for guiding us to the most exalted one who smiles with
His glances?

Explanation

This is yet another song where the poet enlightens us about
the blessings that flow out of chanting the Name of Hari.

SONG 54 (A.S., VOL.I)

Transliteration

Nee kathaamritamu nirata sevana naaku
Chekonuta sakalasukhasevanambatugaana

Idiye mantraraajamu naaku ne proddu
Idiye vedasamhita paatamu
Idiye bahu saastramella chaduvuta naaku
Idiye Sandhya naa kidiye japa matu gaana

Idiye Brahma vidyopadesamu naaku
Idiye Duhkha virahita maargamu
Idiye bahu lokahita bheshajamu naaku
Idiye upanishadvaakya paddhati gaana

Idiye daanaphala miyya Jaalunu naaku
Idiye tapa virahitakarmamu
Idiye Thiru Venkateswaruni samsmarana
Idiye Idiye inniyunu natugaana

Free Translation

My listening to the Sweet Nectar of Your legends enables me
to enjoy all benefits

That is the equivalent to the King among Mantras to me
(Dvaya Mantra) everyday;

That to me, is the study of Vedic Samhitas

That is the study of all the Sastras!

That is Sandhyavandana and that is the Japa for me

That is the ultimate in Brahma-Vidya instruction to me

That is the definite path which is bereft of sadness

That is the ultimate medicine and remedy for all the ills of
worldly life.

That is the path and import of Upanishads
 That is the one which will give me the merit flowing out of
 charity (daana)
 This, I realised when I thought about it, is the act which will
 confer on me the Supreme Bliss.
 All the things said above, O Lord Venkatesvara! is Your
 Naamasmarana
 This and This alone is all these above mentioned merits rolled
 into one

Explanation

This is yet another poem singing the (paens) glories of Venkatesa Naama Smarana.

The word 'Brahma Vidya' means the meditational exercises detailed in the Upanishads. They are 32 in number. Remembering the Name of the Lord is the **summum bonum** in the life of an ardent devotee. There is no higher merit than remembering the Holy Name.

Kaalidasa in his Raghuvamsa says (X.29) –

“Kevalam smaranenaiva punaasi purusham”

“O Lord! You purify a man by a mere recollection of Your Name (Glory)!”

Steady recollection of the Lord's Name/glory is called “Dhaaranaa” by Sri Ramanuja. It is this “Dhaaranaa” that matures into “Bhakti” or loving devotion to God.

SONG 55 - (A.S., VOL.I)

Transliteration

Emi seyavacchu garmamicchinante kaani, ledhu
 Thaamu sesinantha vattu thamaku poraadhu
 Ittu nattu mitti padma inchukantaa adu, veepu
 Batta gatta moppu mochi paatuvadaa ledhu
 Tattuvada lokamella tavvakoninaa ledhu
 Tetta deruvuna noru therachinaa ledhu

Adigi parulabadhu kaasāpaddaa ledhu bheethi
 Vidichi neththutadogi veerudainaa ledhu
 Adavulella thirigi alaminchinaa ledhu
 Idumapaatuku jocchi iyyakonnaa ledhu

Vachi vachi vanitala valapinchukonnaa ledhu
 Mechchula gurramu nekhi merasinaa ledhu
 Echcharika Thiru Venkatesu koluvaka vuntae
 Ichchata nachchata sukhaminchukantaa ledhu

Free Translation

What to do? What we get is determined by our past karma.
 What one gets is only commensurate with what one has sown;
 and that can't be avoided.

There is no good even if you jump hither and thither, in and
 out (reference is to the jumping of a fish – Matsya
 Avatara).

There is no good carrying the heavy burden causing a cal-
 loused back (Kurmavatara).

There is no good even if you burrow and dig up all the worlds
 (Varahavatara)

There is no good even if you open your mouth very wide
 (Narasimhavatara – as a lion is believed to keep its mouth
 wide open).

There is no good even if you beg others and aspire for their
 kind of living (Vamanavatara)

There is no good even if you give up fear and become a war-
 rior drenched in others' blood (Parasumavatara)

There is no good even if you cry and suffer in anguish roam-
 ing about in all the forests (Ramavatara)

There is no good even if you voluntarily enter difficult situa-
 tions (Balaramavatara)

There is no good even if you go round and round and bewitch
 the damsels (Krishnavatara)

There is no good even if you ride a beautiful horse and shine
 bright (Kalki avatara)

Know ye mortals, if you do not worship Lord Venkatesvara,
neither here nor there (Iha and Para loka) will you be
blessed with happiness.

Explanation

In this poem the poet in a veiled manner refers to the various manifestations of the Lord and concludes that worshipping Lord Venkatesvara only will confer happiness on us both in this and the other world. No other effort will yield such a result. One may try to imitate the Lord's various incarnations, but that does not make one great.

Tenali Ramakrishna in his *Panduranga Mahatmyamu* (III-102) describes Nigamasarma (a character in that work) and voices similar thoughts:

“Oka intha reppaveyaka chuchu peravaari talakottukoni
dukhajaladhi munugu.

Bilamu theravumanchu Prithivilo jorabaaru;

Samadhika-stambhodbhavamu gaminchu

Thiriyuvaadunupole desalaku cheyijaachu

Thoragunasraambudhi doppa dogu

Haa! Poyithe yani yarachu bhaarya gurinchi

Bahuvidehairaasakti bhraantibondu

Cheragaaraani Darshanasthithi vahinchi

Baadabasphoorthi logonna pagidhinundu” etc. (III.102)

Translated (the above poem) will run as follows:

He looks at others without a wink; hits his own head and
sinks in an ocean of grief

He says “Open up a hollow space” and burrows into the Earth
He becomes extremely stiff and petrified (emerges from a
pillar)

Like a beggar, he stretches his hands into different directions

He drenches himself in the Ocean of tears (blood)

He addresses his wife and cries “O! Have you gone away?”

He gets intoxicated with a variety of drinks

He reaches a state where none can see him

He preaches that kind of Philosophy which cannot be accepted
by any (orthodox) person (i.e. Buddhism, which is a heterodox system)

He seems to have swallowed the submarine fire

He seems to have controlled (i.e. mounted) the Horse.

SONG 58 - (A.S., VOL.I)

Transliteration

Patta vasamugaani baaludaa penu-

Battapu baluvuda baaludaa

Irugada brahmayu neesvarudunu ninnu

Sarusa nutimpa jatharamuna

Arudhuga nundi priyambuna vedalina

Paramamoorthivaa baaludaa

Thalliyu thandriyu daniyanimudamuna

Velliga lolo veravaganu

Kallaniduratho ganumoosukare-

Pallelo berigina baaludaa

E desa joochina nindari bhayamula

Sedalu deraga chelaguchunu

Veda pallavapu Venkatagiripai

Paadamu mopina baaludaa

Free Translation

O boy! who could not be caught hold of by anybody;

O boy! with unmatched strength;

As both Brahma and Siva stood on either side and sung Your praises, O boy! You lovingly came out of the womb (of Devaki) in a wonderful manner! Are You not the Supreme Being?

O boy! You are the One whose mother and father tore their hair worrying about your safety;

O boy, You are the One who pretended to be asleep closing your eyes (i.e. wile Vasudeva crossed Yamuna River, and grew up in Repalle hamlet

O boy, You dispelled the fears of all those people on all directions.

O boy, You are the one who came and rested Your divine feet on Venkatagiri which is the tender sprout of the Vedas!

Explanation

In this song, the poet makes it clear that Lord Venkatesvara is none other than Krishna. He is referring to the birth of Krishna as the child of Devaki and Vasudeva in the prison even as the Devas including Brahma and Siva were anxiously praying and waiting for His birth so as to rid the world of the evil doings of Kamsa and other demons. He then refers to the incident when Narayana who gave darshan to his parents with four arms and weapons immediately after his birth, and who on the entreaty by the loving parents adopted the form of child Krishna with two hands so that He could escape the notice of demon Kamsa. The poet refers how when all the people surrounding the child including the parents were having trepidation in their hearts, the child serenely slept throughout and allowed Himself to be carried to Repalle across the Yamuna in spate in a basket held by Vasudeva on his head, where He grew up as the child of Yasoda. The poet also says that it is the same child Krishna who later came and stood on Venkatagiri, the holy hill. The poet refers to the hill as the tender sprout of Vedas. The hill is said to have been in existence in all the four Yugas known varyingly as Vrishabhadri, Anjanadri, Seshadri and Venkatadri in the four Kritha, Tretha, Dvaapara and Kali Yugas respectively. It is said that the Hill itself is so holy that the Alvars would not climb the hill as they consider walking on the hill as a desecration! As per the Madhva tradition, the mountain is believed to be a 'Salagrama' mountain. The Rig Veda says:

“Aaraayi kaanae Vikate Saadaanve,

Girim Gachcha Sirimbithasya” (X-155.1) i.e.

“When you are in difficulties and when you have no Knowledge of the

Ultimate Truth, go to that mōuntain which is the abode of the Lord of Sri”.

Annamayya in another of his song refers to the mountain itself as Bahu Brahmayamu” i.e. the hill itself is the effulgent personification of the four Vedas.

Mausala Parvan, Chapter 5 in the Mahabharata refers to the incident when Lord Krishna at the end of the Dvapara Yuga was returning to heaven. The story, as to how the last of the iron bit which were meant to completely wipe out the Yadava race was used by an innocent hunter as his arrow-head, but found as its target the sole of Lord Krishna's Feet is too well known to be repeated. However, that triggered the announcement of the end of Krishnavatara and the Lord was to return to Vaikuntha. The passage in the Mausala Parvan says that at that time, huge crowds including Brahma and other Devas assembled and were shedding tears and in the depth of despair and sadness they were wondering when they would have the privilege of seeing the Lord again. At that time, even as an effulgent light was breaking the Solar Orb, suddenly an Apparition was seen. It was an image (Vigraha). Brahma addressed the same as “Rama”. The people who assembled said they saw two scars extending from the shoulder to the arm-pits like that caused by constant wearing of bow and the arrows, the weapons used by the Lord during Ramavatara. At that time, an aerial voice asked the people not to be in despair and that in Kaliyuga, the Lord will appear in the form which was momentarily seen by them earlier. It is said that this is the divine sanction for Archavatara worship during Kali Yuga. T.K.T. Veeraghavacharya, in his book ‘The History of Tirupati’ goes on to say that the image at Tirumala displays these distinct marks from the shoulder to the arm-pit. Then the effulgent light of Lord Krishna ascended to the Heaven. Thus, the author links up the passage in the Mausala Parvan with the Archa-rupa of Lord Venkatesvara at Tirumala and says that the Lord of Venkatadri is none other than Lord Krishna. This belief is further strengthened by the fact that the Tirumala temple is an Eka-Murti temple. The only other two vigrahas in the sanctum sanctorum are those of

Lord Rama and Lord Krishna. The Vighraha of Lord Rama was the one handed over for safe custody to Thirumalai Nambi when he was expounding the Ramayana to Ramanuja. Further, in Tirumala, even today in the month of December, when the Ekanta Seva is performed, the image that is used for the Bhoga Sayanam is that of Lord Krishna and not that of Srinivasa, thus confirming the belief that Lord Venkatesvara is the arca rupa of Rama and Krishna.

SONG 66 - (A.S., VOL.I)

Transliteration

Ee paadame kadaa ilayella kolachinadi
 Ee paadame kadaa indiraa hasthamulakithavainadi
 Ee paadame kadaa Indarunu mrokkedidhi

 Ee paadame kadaa ee gagana ganga puttinadhi
 Ee paadame kadaa yelami bempondhinadhi
 Ee paadame kadaa innittiki nekkudainadhi

 Ee paadame kadaa ibharaaju dalachinadhi
 Ee paadame kadaa indraadulella vedakinadhi
 Ee paadame kadaa ee Brahma kadiginadhi
 Ee paadame kadaa yegasi Brahmaanda mantinadi

 Ee paadame kadaa iha paramu losagedidhi
 Ee paadame kadaa ila nahalyaku korikainadhi
 Ee paadame kadaa eekshimpa durlabhamu
 Ee paadame kadaa ee Venkataadripai niravainadhi

Free Translation

Isn't this the foot which measured all this earth? (Trivikrama Avatara)
 Isn't this the foot which is very dear to the hands of the Consort Indiraa?
 Isn't this the foot worshipped by all;
 Isn't this the foot from which the celestial Ganges was born?
 Isn't this the foot which went on growing in size (to cover the worlds)?

Isn't this the foot which dwarfed in size all those (lofty) things?

Isn't this the foot which the Elephant King (Gajendra) contemplated?

Isn't this the foot sought after by Indra and other Devas?

Isn't this the Foot that was washed by this Brahma?

Isn't this the Foot which reached out and covered the entire Brahmaanda?

Isn't this the Foot which confer Iha (this world) and Para (other world) (Sukha i.e. Moksha)

Isn't this the Foot which Ahalya desired and resorted to?

Isn't this the Foot which is difficult to visualize?

Isn't this the Foot which has taken permanent abode on Venkata hill?

Explanation

In this song, the poet refers to the various achievements of the Divine Foot of the Lord. He refers to the Lord's measuring the three worlds as Trivikrama and then later says that His Foot was washed by Brahma, from which the river Ganges emerged. He says that the Feet are very dear to the hands of his consort Lakshmi implying that she touches delicately so as not to hurt those tender feet.

In Sri Venkateswara Prapatti, there is a verse which says that Lakshmi Devi and Bhudevi whose hands are themselves as tender as fresh sprouts, gently massage the Feet of the Lord with love and fear as even when touched very softly, the Lord's Feet would become red in colour! These tender Feet are beyond one's comprehension, through words or even one's imagination. They are very beautiful. Seek surrender and salvation at those tender Feet of Sri Venkatesvara, says the verse in Prapatti.

There is a stotra known as "Jithante", which is an Appendix of the Rg Veda which says:

"Devaanaam Daanavaanaamcha saamaanyam adhidaivatam"

It says: Oh Lord, for the Devas and the demons, Your Lotus Feet are the common Deity. I resort to them.

Kalidasa's Raghuvamsa (Canto X), while describing the Divine Feet says:

“Shriyah padma nishannaayaah kshanmaantarita-mekhale,
Arike nikshipta charanam aasteerna-karapallave”

Lord Vishnu stretched His Feet into the tender sprout like palms of Goddess Laksmi; these palms were placed on her own thighs, so that the girdle she wore and which was covered by her silken saree did not touch these (tender) feet.”

Such are the great Feet of the Lord and Annamayya's advice is that we should surrender to those Feet and seek eternal Bliss.

SONG 67 - (A.S., VOL.I)

Transliteration

Alara chanchalamaina aatmalandu unda nee
Alavaatu sese nee Uyyaala
Palumaaru nucchvaasa pavanamandunda nee
Bhaavambu telipe nee Uyyaala

Udayaasta sailambu lonara gambamulaina
Udu mandalamu moche Uyyaala
Adana naakaasapadami adda-dhoolambaina
Akhilambu ninde nee Uyyaala

Padilamuga vedamulu bangaaru cherulai
Patta verapai thoche Uyyaala
Vadalakitu Dharma Devata Peethamai migula
Varnimpa narudaaya Uyyaala

Melu kattlayi meeku meghamandalamella
Merugunaku merugaaya nuyyaala
Neela sailamuvanti neemeni kaanthikini
Nijamaina thodavaaya nuyyaala

Paalindlu gadalagaa payyadalu raapaada
Bhaaminulu vadinoochu nuyyaala

Oli Brahmaandamulu voragunoyani bheethi
Noyya noyyana voochi ruyyaala

Kamalakunu Bhoosatiki kadhalu kadhaluku mimmu
Kaugilimpaga jese nuyyaala
Amaraanganalaku nee haavaa bhaava vilaasa
Mandanda choope nee Uyyaala

Kamalaasa naadulaku kannulaku pandugai
Ganuthimpa narudaaya Uyyaala
Kamaneeyamoorthi Venkatasailapathi neeku
Kaduvudukai vunde nuyyaala

Free Translation

This swing has made You get accustomed to reside in the
unsteady souls of living beings (i.e. as Antaryamin)!

This swing has made Your idea clear – i.e. You are abiding in
the midst of the constant breathing in of ours;

The two hills where the Sun rises and the Sun sets (Udayaasta
sailambulu) are the two pillars to which this swing is
fixed;

The clusters of stars are holding the swing!

The sky overhead is the cross beam for this swing;

The swing filled the entire universe;

The Vedas are the golden chains of this swing;

Not to be out-done, the Dharma Devata acted as the plank
(seat) in the Swing

It is indeed difficult to describe this swing!

All the clouds in the sky have become the canopy for this
swing;

The swing is more lustrous than the luster of streaks of light-
ning

To Your dark blue mountain hued effulgent Form, this swing
has become a real ornament!

This is the Swing being gently rocked by the music of celes-
tial damsels even as their breasts move and upper clothes
swaft;

They rock this swing gently, to and fro, with fear, lest it should upset the Brahmaanda, i.e. world.

This is the swing which with every move causes Your Consorts, Bhoo Devi and Sree Devi to embrace You!

This is the swing which gives a chance to the celestial ladies to have a glimpse of subtle expressions of Your charming and graceful Self.

This is the swing which provides an opportunity to Brahma and other celestials to feast their eyes on You;

This is indeed a very rare swing!

Oh beautiful Lord! Oh Lord of Venkata Hill!

You seem to be deriving a lot of fun enjoying every moment of Your sitting in this swing.

Explanation

The swing which is described here has a "Cosmic" significance. It is not the normal swing. The philosophical import is quite beautifully couched in a superb poetic language by Annamayya. One important idea conveyed by him is that the to-and-fro movement of the swing has made the Lord get used to stay in the vacillating minds and hearts of the living beings (as the Antaryamin). The rhythmic movement of the swing implies the rhythm of life and death, creation and dissolution of all forms of life. Everything is caused by the Lord through His Will (Sankalpa). This act of His is admired by all Gods like Brahma and Indra. The One who is enjoying the movement of the swing at the cosmic level, the poet says, is now visible as Lord Venkatesvara and standing with firm Feet on the sacred Venkata Hill. May be the poet composed this song even as he was witnessing the Uyyaala Seva of Lord Venkatesvara. Even today the Uyyala Seva is an Aarjitha Seva, i.e. devotees can pay and witness the divine spectacle of the Lord and His Consorts sitting all bedecked majestically on a Swing which is gently moved forward and backwards with Nadasvaram as also vocal music as background.

SONG 68 - (A.S., VOL.I)***Transliteration***

Ghora vidaarana naarasimhaa nee
Vee roopamuto netlunditivo?

Udikedi kopaputoorpula gondalu
Podivodiyai nabhamunakegaya
Bedithapu ravamuna pidugulu dorugaga
Eda neda nee vapudetlunditivo?

Kaalaanalamulu gakkuchu nayana-
Jvaalala nippulu challuchunu
Phaalaakshamuto Brahmaandakotula-
Kelikavai nee vetlunditivo?

Guta guta ravamula kuttika gulukuchu
Gita gita bandlu geetuchunu
Tata tata pedavulu davadalu vanakaga
Ituvale neevapu detlunditivo?

Golla merugula konkula pheda pheda-
Vella dikkulu vedakuchunu
Neella theegelu nigudaga noranu
Chillu gammaga netlunditivo?

Hiranyakasipuni nepadachi bhayam-
kara roopamuto gadu merasi
Thiruvenkatagiri Devuda! neevika
Iravu konna naa detlunditivo?

Free Translation

Oh fierce looking Narasimha
How could You put on this Form?
Were You not feeling uncomfortable even as the heat of Your
breath boiling with anger inside You broke the moun-
tains into smithereens and tossed them high up into the
sky?
And how could you put on this Form as Your terrible roars
shot thunderbolts?

How did you feel with that eye on the forehead sprinkling
burning cinders as during the time of universal dissolution?

How could you put on this Form, being the Ruler of millions
and millions of cosmic eggs?

Did you not feel uncomfortable then?

With the "Guta Guta" noise (gurgling sounds) rattling in your
throat as You drank the blood of Your enemy

And gnashing your teeth producing the sound "gita-gita"

And when Your lips and cheeks made "thata Thata" noise
trembling in fury;

O Lord, how did You feel then?

Your long fingers with curved claw nails went searching in
different directions for the prey

When Your foaming mouth salivated like threads and drop-
lets of Your saliva flew around, I wonder, what You
looked like!

O Lord, You are now residing in the auspicious Venkata-hill
I wonder what You looked like then when You manifested in
a form striking terror and doom in Hiranyakasipu?

Explanation

Annamayya sings in wonderment, as to how Lord Narasimha could have been in this fierce Form. He wonders how He could have borne with the heat of His own breath, which broke the mountains to smithereens and tossed them into the sky.

The Lord drank the blood, with a gurgling noise ("guta guta"). The teeth were gnashed in anger ("kita kita"). The Lord was so angry, that His cheeks and lips were puffed up in anger and trembling ("tata tata") in fury.

The Lord had only the nails as the weapon (The Discus became transformed as the nails). The nails went searching for the asura in all directions. The Form of the Lord, struck terror and doom into Hiranyakasipu.

But, finally, the poet says the Lord came to reside in the Thiruvankata Hills, for the sake of the devotees.

SONG 69 – (A.S., VOL.I)

Transliteration

Nela minnu nokkatainaneebantu vokka
 Velane akshuni dhega vesegaa nee bantu
 Ungara megaravesi yudadhilo badakunda
 Ningiki jeyichaache nee bantu
 Changuna jaladhi dhaati jambumaali nilameedha
 Kungadhokki padhamula gummegaa nee bantu
 Vetagaa Raavanu rommu viruga jethane gudde
 Nittathaadu vanti vaadu nee bantu
 Dhittayai mandhulakonda tejamuna nadureyi
 Pattapagaluga dhechche baapure nee bantu
 Alara nanniyu chesi ajuni pattaanaku
 Niluchunnaa dadhivo nee bantu
 Balu Venkatesa ee pavana nandanudu
 Kaligi lokamulella gaachegaa nee bantu

Free Translation

A loyal servant of Yours who filled the interspace between
 earth and heaven with his form (Hanuman)
 Killed and threw away Aksha Kumara (Ravana's son) with
 his one finger!
 That servant of Yours threw the ring up into the sky and caught
 it deftly in his outstretched hand not allowing it to fall
 into the ocean;
 That servant of Yours crossed the mighty ocean in a trice,
 stamped Jambu Mali (Ravana's Minister) under his foot
 and pulverized him;
 He delivered a crushing blow on the chest of Ravana with his
 hand
 That servant of Yours is so great
 O wonder of wonders!
 That servant of Yours with great courage and speed brought
 the entire mountain with the medicinal herbs in one dark

mid-night converting it into bright mid-day (the medicinal herbs were so lustrous).

Look! That servant of Yours having achieved all these feats, is patiently waiting for his turn to occupy the seat of Brahma.

Oh Mighty Venkatesvara! This son of Wind God, this obedient servant of Yours has been guarding and protecting all the worlds.

Explanation

In this song the poet describes Anjaneya. He recalls how while crossing the mighty ocean to search for Sita in Lanka, he carried with him the ring of Rama so as to identify himself before Sita Devi. The poet says that he threw this ring up in the air and caught it without allowing it to fall into the ocean. He also refers to how he defeated and killed Aksha Kumara, one of the mighty sons of Ravana and how he defeated Jambumali, the Minister of Ravana and pulverized him and how he proved his might with his bare palm, delivering a cracking blow on Ravana's chest. He also refers to his feat in having brought the entire mountain on which the "Sanjeevini" herb was present so that Lakshmana who had fainted in the battle-field could be revived within a short time. The Mountain is the home of many a rare herb. The poet may be saying that these medicinal herbs were letting out a glow and as Hanuman was bringing this mountain in the dead of night, the combined glow of all the medicinal herbs made mid-night into mid-day.

The poet then says that Hanuman is waiting patiently to become Brahma. It is believed that the position of Brahma is occupied by rotation and at the beginning of the next Kalpa Hanuman is to become the Brahma.

In this song, the poet says, Venkatesvara is none other than Rama. That is why he is referring to Hanuman as the faithful servant of Lord Venkatesvara. In the sanctum sanctorum Tirumala the only Utsava Vigrahas that are kept along with the Mula Vigraha are those of Krishna and Rama. Thus, legend links

Ramavatara and Krishnavatara with the manifestation of Venkatesvara in Tirumala. This is reflected in this song of Annamayya.

SONG 74 – (A.S., VOL.I)

Transliteration

Evvado gaani eragaraadhu kadu
 Dhavvulane vundu thalapulonundu
 Edayavu thanarekka legasi poledhu
 Kadu dhaagugaani dongayu gaadu
 Vadi gindhupadunu sevakudunu gaadu
 Vedagu gollu venchu vitudunu gaadu
 Migulaa bottivaadu mintikini bodavu
 Jagadaalu tapasi veshamulunu
 Maguvakai poraadu mari virakhthudunu
 Tagugaapupanulu nenthayu dhelladhanamu
 Tharunula valapinchi thagili paikonadu
 Thuragamu dholu rauthunu gaadu
 Tiru Venkataadripai thirugu neppudunu
 Parama moorthiyai paragu nee ghanudu

Free Translation

Except for some wise men, no-one claims to comprehend Him
 He is quite far away and yet is very near for He is ever in our
 thoughts.

He cannot spread out his wings and fly away.

He is seen hiding but He is not a thief.

He goes down below, but yet is not a servant.

He grows long nails, yet he is not an immoral person.

He is very short in stature, but he is even taller than the sky.

At times he is seen valiantly fighting. At other times, He
 takes on the garb of an ascetic.

He fights for the sake of a lady, yet he is the epitome of de-
 tachment

He does lowly things, yet he is blemishless and is pure.

The damsels love Him, but He is not after them.

He is not a jockey, yet rides a Horse.

He is moving about for ever on the Thiruvengkata Hill.

This great one is Parama Purusha (The Ultimate Being).

Explanation

This song is in the Ninda Sthuthi style, where contradictions are mentioned and yet actually there is glorification of a person. For example, in the very first two sentences of the song, Annamayya starts by saying "only the very wise and enlightened persons can realize and understand Him. He is so far and yet so near". In a few of the sentences, the poet refers indirectly to the various Avatars manifested by the Lord. To illustrate, when He says that though He may spread out His wings to the maximum He cannot fly away. Perhaps, this is a reference to Matsyavatara where the Fish have wing like protrusions which can be used for flopping about in the water, but cannot be used for flying in the air. Similarly, when he says that the Lord is seen hiding, but is not a thief, perhaps he is referring to the Kurma Avatara, since the turtle hides in waters. The next reference is to the Boar incarnation of the Lord, since the Boar burrows deep into the earth. Similarly, when he says that the Lord grows long nails, but is not an immoral person, He is referring to Narasimhavatara, where the nails became the weapons to destroy the demon. Again, when he says that He fights occasionally and is seen also as a withdrawn ascetic person, he is referring to Parasuramavatara. When he says that He fights for the sake of a lady, but yet is the embodiment of Vairagya, he is referring to Ramavatara where He has to fight Ravana to rescue Sita. Again, when it is said that He does lowly acts usually associated with certain classes, but yet is without any blemish, he is referring to Balaramavatara characterized by a plough. Further, when he says that he makes ladies love Him, but He is not after them, the poet is referring to Krishnavatara. Further, he adds that He will ride a horse, but He is not a rider by profession, thus referring to the Kalki Avatara which is yet to manifest. He concludes the song by saying that the Lord Who manifested into various

avataras is the one who is today residing at Venkatadri and He is the Supreme Lord.

The first two lines of this poem say that very few are able to comprehend the true greatness and full meaning of the Supreme Being. This is exactly what is said by the Lord in the Gita. He says:

“Manushyaanaam sahasreshu kascid yatati siddhaye
Yatataamapi siddhaanaam kascit maam vetti tattvatah”
(VII.3)

In the above lines, the Lord says that among thousands of persons only one will be a Yogin and amongst thousands of such Yogins only one will know Him ultimately. So, the Lord says that to comprehend Him fully is difficult.

In the second line of the poem, the poet says that the Supreme Lord is very far and yet very near. The Isavasya Upanishad expresses similar thoughts when it says:

“Tad ejati tat naijati tad doorae tadvat antike
Tad antar asya sarvasya tadu sarvasya asya baahyatah”
(Mantra 5)

Here, the Upanishad says that the Lord is far off, but yet close and that the Lord is inside as also outside. When He is inside, He is antaryamin and He is pervading outside. He is Sarva Vyaapi.

The Narayana Anuvaka, which is a part of Taittiriya Upanishad says:

“Yaccha kincit jagat yasmin drishyate shrooyatepi vaa
Antar bahischa tat sarvam vyaapya Narayanah sthithah”

which means that Narayana is there pervading everything both inside and outside.

It is therefore evident that the first two sentences in the song which are later developed in the rest of the poem by Annamayya reflect the concept as enunciated in the Gita and the Upanishads.

SONG 80 – (A.S., VOL.I)***Transliteration***

Aadhimapoorushu dachyuthu dachalu dananthun damaludu
Aadevu deethade po Hari Venkata Vibhudu

Ekaarnavamai udhakamulechina Brahmaandamulo
Baikoniyyundaga noka vatapatramu lopalanu
Chekoni pavalimpuchu noka sisuvai vadi delaadina
Sreekaanthudeethade po Sree Venkata Vibhudu

Arudhuga balimadhamadapaga naakasamantina roopamu
Sarugana bhoominthayu noka charanambuna kolachi
Paragina paadhangutamuna Brahmaandamu nagilinchina
Paramaathmudeethade po pathi Venkata Vibhudu

Ksheerapayonidhilopala Seshudu paryankamugaa
Dhaaruniyunu Siriyunu paadhamu lothaganu
Cheruva danu Brahmaadulu sevimpaga jelu vondedi
Naaraayanu dithade unnatha Venkata Vibhudu

Free Translation

The Primordial Being who is known by several names as
Achyutha, Achala, Anantha, Amala

That Lord is this Hari Who is the Master of Venkata Hill

There is no doubt that the Consort of Sree, who is the Master
of Venkatadri, took on the form of a child and lay down
on a single Banyan leaf and floated in the surging waters
when the entire Universe became one single huge ocean

He is a Consort of Sree, He is Master of Venkataadri

There is no doubt that this Master of Venkatadri is the one
who adopted a very rare path to put down the pride of
Bali, the Emperor and took a form which quickly grew
and touched the sky and measured the whole earth with
one foot and with the toe of the other foot pierced the
high skies and pierced Brahmaanda, that Paramatma
without any doubt is this Lord of Venkataadri.

There is no doubt that this Lord of Venkatadri is none else
than this handsome gorgeous looking Lord Narayana in

all His splendour; who is lying down on the Milky Ocean on the Divine Serpent Couch with Dharuni and Sree gently pressing His Feet while Brahma and other Devas are standing nearby worshipping Him;

There is no doubt that this handsome gorgeous Lord Narayana in all His splendour is none other than the Great Master of Venkataadri.

Explanation

In this song the poet says that the Primordial Being is known by several names. He is Achyutha, i.e. one who does not let His devotees slip away from His fold, as He stands like a rock firmly by their side. He is also known as Achala, that is one whose moods do not change and is the embodiment of equanimity. He is Anantha, i.e. the Infinite Lord with no beginning and no end.

He is Amala, that is one who is pure. The God with all these traits, that is Hari, the poet says is Venkata Vibhudu, i.e. Master of Venkataadri. The word Vibhudu conveys the meaning that He is all pervasive and one who makes His power felt and therefore is the Master of all that He pervades. The poet describes the feat performed by the Lord when He transformed Himself into a Babe when all the Universe became one single huge ocean and the waters were surging wildly, He swallowed all the Chetana and Achetana entities, kept them safe in his stomach and unconcernedly floated on a single Banyan leaf. He refers to Him as Srikantha, that is the Lord of Lakshmi, the giver of Prosperity and then says that this child Krishna is none other than Venkata vibhudu, i.e. Lord Srinivasa.

In the next stanza he refers to Vamanaavataara, where the Lord presented Himself as a young Brahmin boy, sought alms from the Emperor Bali and then even as the people were watching in wonder grew in size and covered the entire Universe with one foot and with the other, pierced the Brahmaanda. This Paramatma, who manifested Himself as Vaamana, the poet says, is none other than Venkata Vibhudu.

In the next stanza, the poet refers to Ksheerabdhinatha, the Lord reclining in His Yogic Sleep on Anantha in the Milky Ocean from where all Vibhava forms emanate. He says that Ksheerabdhinatha is none other than Venkatesa Vibhudu.

The Supreme Being, in brief is Lord Venkatesvara who is presiding over the Venkatadri Hill, says the poet.

SONG 85 – (A.S., VOL.I)

Transliteration

Ilayunu nabhamunu eka roopamai
 Jala jala gollu jalipinchithivi
 Edasina nalamuka Hiranyakasipuni
 Todiki patti chethula bigisi
 Kedapi todalapai girikona nadhumuka
 Kadupu chinchu kaha kaha navvitivi
 Roppula noorpula rochchula kasarulu
 Guppuchu laalalu guriyuchunu
 Kappina bebbuli kasar hoomkrutula
 Dhepparapasurala dhruthi anachithivi
 Pela pela naarchuchu peda bobbaliduchu
 Tala tala meruva dhanthamulu
 Phala phala veera vibhava rasa rudhiramu
 Gula gula dhikkula guriyinchithivi
 Chaatina prevula jannidamulatho
 Vaathera simhapu vadanamuto
 Chetulu veyita chelagi Dithisuthuni
 Potharamanapuchu bhuvi merasithivi
 Ahobalamuna nati raudramuto
 Mahaamahimala malayachunu
 Taha taha medhupuchu tagu Venkatapathi Ihamu
 paramu maaku ipudosagi tivi

Free Translation

Oh Lord! Your Form encompassed the entire earth and sky
 You flashed nails (due to anger) and made a “jala jala” noise!

When Hiranyakasipu sprang on You undeterred, You caught him in a firm grip, held his hands tight, immobilized him, placed him on your thighs, tore open his stomach and in gleeful peals of laughter, produced "kaha kaha" noise
 Gasping and panting, even as You salivated, You pounced on the demon like a ferocious tiger all the while sending a "Hum" roar; with this single act You effectively silenced the haughty demons.

Your loud roars produced (*pela pela*) reverberations;

Your teeth were dazzling bright (*thala thala*)

Your heroic act shone (*phala phala*)

The blood gushing out from the demon's stomach looked like the essence of bravery flowing out.

The splattering of the demon's blood in all the directions produced *gula gula* noise.

With the intestines of the demon adorning Your chest, like sacred threads;

With Your leonine face sporting an open lower lip,

With myriads of hands, You put an end to the pride and ego of the child of Diti (Hiranya Kasipu)

Your effulgence then dazzled the world.

While in Ahobalam You showed Your great strength and ferocity.

Now in Venkatadri, You are shining in all splendour and

You are all eagerness to quickly confer happiness on us both in this (Iha) and other (Para) worlds.

Explanation

In this song, Annamayya gives in good detail, the manner in which the demon was killed. The Lord laughed ("kaha kaha"); the Lord roared ("pela pela"); the teeth dazzled ("tala", "tala"); the act of killing ("pala pala") and the spilt gushing blood made a splattering noise ("gula", "gula"). The 'puraanaas' do not speak of the Lord as having a thousand hands, at this time, but Annamayya says the Lord had thousand hands when he killed the asura. Annamayya refers to the Lord's raudra aspect juxtaposed with the Saulabhya aspect when the same Lord confers Bliss on us!

SONG 86 – (A.S., VOL.I)***Transliteration***

Itharamu linniyunemitiki
 Mathi chanchalame maanuta paramu
 Ekkadi Surapura mekkadi Vaibhavam
 Ekkadi vinniyu nemitiki
 Ikkadane parahitamunu punyamu
 Gakkuna jeyaga galadihaparamu

 Evvaru chuttamu levvaru bandhuvo
 Levva rindarunu nemitiki
 Ravvagu Lakshmiramanuni thalapuchu
 Ivvala daa sukhiyinchuta paramu

 Endaru daivamu lendaru velpulu
 Endharindharunu nemitiki
 Kandhuverigi Venkatagiri Ramanuni
 Chinduleka kolichinadihaparamu

Free Translation

What for all these other things?
 The Supreme Bliss is realized, only when one gets rid of the
 vacillating fickle mind
 Where is the city of gods?
 Where are its glories?
 Why hanker after all these things?
 We can attain Supreme Bliss both in this and the other world
 when we do good to others and acquire merit, right here
 (on this mountain).
 Who are the distant relations?
 Who are the close blood relations?
 Of what purpose are all of them?
 Meditate on the great Lakshmi Ramana (Consort of Lakshmi)
 here and you will be blessed with Supreme Bliss.
 How many are the gods?
 How many are the deities?
 Why this multitude?

Know this secret; without any distraction and with single minded attention worship the Lord of Venkata Hill and you will be blessed with Bliss here and thereafter.

Explanation

Here the poet is advising us to meditate upon the Lord of Venkata Hill, the Consort of Sree, and be assured of Supreme Bliss in this and in other world. He advises us not to run behind hosts of lesser gods and not to think of multitudes of relatives as none of them can confer the Bliss and happiness which one can get by worshipping Lord Venkatesvara.

The Veda also voices similar thoughts about the unreliability and non-reality of so called relations. It says:

“Sa no bandhuh janithaa Sa vidhaathaa”

– Sukla Yajur Veda 32-10

i.e. He and He alone is our relative, our Father and the sole dispenser of all fruits.

SONG 88 – (A.S., VOL.I)

Transliteration

Endaaka nechithamethalapo

Mundu mundu vesaarithi maligi vesarithi

Emi sethu nedachoththu nemani bhodhintunu

Naa maata vina dide naa vihaaramu

Emarinaa dalapinchi nemainaa gadinchi

Saamusesi vesaarithi jadisi vesarithi

Eda chuttaa leda bandhuleda pondhu levvaroo

Thodainavaaru gaaru dongalu gaaru

Koodu-cheeragaani chotai koragaani paatai

Vaadi vaadi vesaarithi vadhili vesarithi

Endhununnaa demisesi nekkada bhogincheeni

Vindhulaku vindaina Venkatesudu

Indari hridayamulo Niravai yunnaadatadu

Chendhi nannu gaachugaaka chenaki vaesaarithi

Free Translation

How long to think about what is ahead?
 I am fed up, absolutely fed up
 What shall I do? Where am I to go? What shall I preach?
 There is none who pays heed to my word
 That is my lot
 I have reminded people when they forgot (about me);
 I have earned a paltry sum
 I have become tired and fed up with "gymnastics"!
 Who are the relatives? Who are the blood relatives? Who
 are the friends?
 They are all neither helpmates nor thieves
 With no food and clothes and with untold suffering in vain
 I am disillusioned. I am fed up. Tired, thoroughly fed up.
 Where is He? What is He doing? Where is He enjoying?
 Lord Venkatesvara, the feast among feasts
 Is happily residing in the hearts of all of us.
 May He protect me, save me.
 I am fed up.

Explanation

In this song, the poet is apparently in a dejected mood as no one is willing to listen to him and follow his advice. He realizes that neither friends, nor close blood relations, nor even distant relations pay any heed to his words, thoughts etc. This is reminiscent of what Vyasa says in the Santhi Parvan of the Mahabharata viz.

"Oordhvabaahur viraumyeshā
 Na ca kascit srūnoti mām!
 Dharmaad arthasca Kaamasca
 Sa kinārtham na sevyate?"

Translated, it means:

I am shouting at the top of my voice, with uplifted hands,
 No body listens to me!
 Wealth and desired things of life come from dharma
 Why is it (dharma) not practised?

It is obvious that even such great sages felt helpless when the Truth they preach is not accepted immediately by men who continue to tread the wrong path even when the red carpet is laid invitingly before them. Such is the irony of life.

SONG 89 – (A.S., VOL.I)

Transliteration

Ooriki boyedi vothadaa kadu
 Cheruvateruvegi chelagumee
 Edama theruvuvanka kagina dongalu
 Thodi bada gokalu docheru
 Kudi theruvuna kegi kottu vadaka manchi
 Nadimi theruvunane nadavumee
 Addapu deruvula natunitu juttaalu
 Veddu vettuchu ninnu vecheru
 Goddere chinna dhidditheruvu voka
 Dodda theruvuvanka tholagumee
 Kondatheruvu kegi konchapu sukhamula
 Bandai thiruguchu badalaevu
 Andanundedi paramaatmuni Tirumala
 Konda theruvu thekuva negumee

Free Translation

Oh You who have started on the journey to go to Your town
 Take the shortest route and proceed!
 If you take the path on the left, you will encounter thieves
 They will not hesitate to steal even your dress
 Don't take the path on the right and get beaten
 Take the good middle path only and walk along
 The relatives will trouble you on both sides in all the cross
 streets.
 Don't turn into the blind lane
 Turn towards the broad street
 If you take the other mountainous path
 You will experience only minimum happiness and will get
 exhausted

Oh You! Instead, with courage, go to the Hill of the Supreme,
viz. Tirumala Hills

Explanation

Here, the poet exhorts us to take the right royal path towards Venkataadri where the Supreme will look after us. He says none of the friends, relatives will help us as Lord Sreenivasa will.

SONG 90 – (A.S., VOL.I)

Transliteration

Akkada naapaatlu vadi ikkada neepaatu padi
Kukkanori kalaasamai kollaboya bathuku

Endacheta needacheta nellavaadu nitlaane
Bandubandai endhu gadapala gaanaka
Undagili narakaala nudukaboyedha minka
Vanda darugina koora vale naaya naa bathuku

Panchamahaapaathakaalabaari badi bhavamula
Thenchi thenchi mudiveya dheedheepulai
Ponchina yaasalaventa borala boyada minka
Dhanchanunna rolipinditalapaaya bathuku

Eedhachetha vaana chetha nellanaadu baayani
Baadhachetha melella battabayalai
Gaadili Venkatapathi gaanaga boyada minka
Beedha garachina boore priyamaaya brathuku

Free Translation

There I suffered that in one way. Here also I suffered in another way
I feel my life has been torn to pieces like food in the mouth of a dog
Come shine, come shade, all are exposed like a ripe fruit know no respite
Hereafter we may even be cooked in hell
Life has become like a plate of vegetables cut and kept ready for cooking

Torn asunder due to the Panchamahapatakas committed by
us

Yet, we run after forbidden desires

Life is like the flour to be pulverized further in a mortar (i.e.
being battered all round).

Exposed to constant rain and floods and incessant suffering

All good things of life have become a barren waste

But now that we are going to see our dear Lord Venkatesvara

Our life has become as sweet and welcome as

A sweet pancake in a poor man's mouth!

Explanation

The poet says all the disappointments and bitterness of life are forgotten and sweet memories will flood us, the moment we have darshan of Lord Srlnivasa.

SONG 91 – (A.S., VOL.I)

Transliteration

Naatiki naade naachaduvu

Maatalaaduchunu maracheti chaduvu

Enaya neetani nerugutakae po

Venaka vaaru chadivina chaduvu

Manasuna neetani marachutake po

Panivadi ippati praudalachaduvu

Telisi ithanine telyutakke po

Toluta krithayugaadula chaduvu

Kaligina eethani gaadanane po

Kaliyugambulo galigina chaduvu

Paramani Venkatapathi ganutake po

Doralagu Brahmaadula chaduvu

Sirula nitani marachedikorake po

Virasapu jeevula vidyala chaduvu

Free Translation

My study is only for that day

As I talk, I forget those studies (i.e. it leaves no impact or lasting impression on me)

Don't you know that all the studies (learning) done by our ancestors were only for realizing and comprehending this supreme Being?

But the learning indulged in by the so called intellectuals of today is so designed as to enable the mind to forget Him!

Don't you know that the studies taken up by those who lived in the Krita and earlier Yugas was so structured as to only realize this Supreme Being?

But the studies available in Kali Yuga are so designed as to deny the very existence of this Supreme Being who is always present and existent?

Don't you know that the studies undertaken by the great Brahma and others was only to realize the Supreme Lord of Venkatam?

But, the studies of the present day rich lotus-eaters bereft of any purpose in life are only to make them forget the Supreme Lord of Venkatam.

Explanation

This seems to be a very pithy, accurate description of the absence of any value-based education in the present day of the so called rationalists' (atheists) (mis?)conception of a materialistic content in education. The real riches of the days of yore are woefully lacking now, says the poet with unconcealed expression of sheer satirical disgust. If such was the situation five centuries ago, we dread to think of how much worse it must be now and how despicable it will be as Kali Yuga progresses. As is well known, when compared to other Yugas this Yuga is shorter in time, perhaps, because the Creator realised that persons cannot bear the ills, troubles and turmoils of Kali Yuga for long.

SONG 92 – (A.S., VOL.I)

Transliteration

Itu garudani nee vekkinanu

Pata pata dikkulu baggeana bagile

Egasina garudani epuna "dhaa"yani
 Jigi dolaka chabuku chesinanu
 Nigamaantambulu nigama sanghamulu
 Gaganamu jagamulu gada gada vadake

Birusuga garudani peremu tholuchu
 Berasi neevu gopinchinanu
 Sarusa nakilamulu jarjarithamulai
 Tirupuna nalugada diradira dirigae

Pallinchina nee pasidi Garudanini
 Kelluna nee vekkina yappudu
 Jhallane raakshasa samiti nee Mahima-
 Velli munuguduru Venkataramana

Free Translation

When You got on to Garuda
 The eight directions exploded with a resounding noise (*pata pata*)
 Even as Garuda was taking off the ground with all his strength and speed,
 When You patted him and commanded him to go faster (saying, "dhaa" – make haste!)
 The Vedanthas (crowns of Vedas i.e. Upanishads) and the Vedas, the entire sky, all the worlds trembled (i.e. Garuda's speed was breaking the sound barrier!}
 Firmly seated on Garuda with angry impatience You were egging him on to increase his speed,
 Then all the worlds were shattered and were spinning round and round at great speed
 Oh Venkata Ramana, when You jump and sit on this speeding golden-hued Garuda
 The hordes of demons will sink and be swept away by (the tidal waves of) Your glory (prowess).

Explanation

This song perhaps reflects the speed with which Lord gets on to His Garuda vaahana and rushes to the rescue of His devo-

tees. It is said that Garuda was chosen by the Lord as His vahana only after He saw the speed with which he flew! Even while narrating the Gajendra Moksha episode, all the Puranas describe how Garuda took off at great speed even before the Lord comfortably settled Himself on him. Even the Lord did not wish to tarry a minute and so the story goes that He forgot to even inform His Consort where He was off to and had to pay the price for it later when He returned after accomplishing His task.

Here the poet by using some onomatopoeic words (like pata pata", gada gada", "dira dira") describes graphically the sound effects of Garuda's speed! He also refers to Garuda as golden-hued. The scriptures describe Garuda as multi-coloured as follows:

Garuda has a black face. His arms are of the colour of Kumkum (blood red). His thighs are white as Sun. His feet are yellow like gold. As such, he presents a picture of a bright golden hued bird.

It will not be out of place here to briefly recall some salient features about this Divine Vehicle of the Lord who is well known as Periya Thiruvadi (the senior devotee in the Nitya Vibhuti) as against Aanjaneya who is known as Siriya Thiruvadi (junior devotee in the Leela Vibhuti).

Garuda is variously known as Pakshi Raja, Vainatheya, Suparna, Garutman, Periya Thiruvadi, Vishnu Vaahana, Nandaka, Kasyapa, Vinatasuta, Vinatatnaja. Garuda is regarded as Veda Svaroopi. Narayana, who is Veda Himself is seated on Garuda who is also the form of the Veda. In Sama Veda, the part dealing with Sama is known as Sthoman. Sthoman is believed to be the Atma of Garuda. The eyes of Garuda are equal to Gayathri Mantra. His very name is Yajur Veda. His limbs are compared to Gayathri Chandas. One of the wings is known as *Brihat Samam* and the other *Radantara Samam*. Thus, the various parts of the Garuda's body represent the various parts of the Vedas. The Vedas are Dharma Svaroopi. Garuda is Veda Svaroopi. As such Garuda

also becomes Dharma Svaroopi and is therefore the sure path for all victories. Sankarshana is one of the Vyuha forms of Lord Narayana and it is believed that Sankarshana is Garuda himself. It is well known that Lord Krishna in the Gita says that among the birds, He is Garuda.

Readers who are interested in knowing more about the stories connected with Garuda, the important unique Garuda Utsavams in the country, the qualities of Garuda, Garuda dhrushti, Garuda Dvani, Garuda Mantram etc. may refer Volume IV of the 108 Vaishnavite Divya Desams authored by Miss M.S. Ramesh. For the convenience of such of those who are not able to refer to Volume IV of the 108 Vaishnavite Divya Desams, we wish to relate only one very interesting event that takes place in Nepal which is the only Hindu Kingdom in the entire world.

An important festival celebrated in Nepal is Garuda Nathu Yuddham. It is said that the idol of the Garuda at that time actually sweats and perspires and that perspiration is gently wiped out with a cloth and that holy piece of cloth is presented to the King of Nepal. It is believed that every piece of yarn in that cloth is preserved and used. Whenever anybody is bitten by a snake, the yarn of that cloth is then tied round the limb in the snake and is said to be a sure antidote for that poisonous bite.

Yet another important festival connected with Garuda is witnessed even today at Nachiyar Koil (Thirunaraiyur), one of the 108 Vaishnavite Divya Desams in Chola Nadu. This incident is also explained in detail in Volume II of the 108 Vaishnavite Divya Desams by Miss M S Ramesh. During this festival, the Garuda Vaahana which is lifted by about four people ends by being very heavy requiring sixty-four people to carry it and later as it re-enters the temple, it is said to become light again.

Saint Thyagaraja has also composed two songs on Garuda which are popular and sung by many of the musicians. Swami Desikan's *Garuda Dandakam* is also a famous prayer that is offered to Garuda.

SONG 93 (A.S., VOL.I)

Transliteration

Eee sura leemunu leecharaacharamulu
 Eee sakala manthayu nidi evvaru
 Ennika naamamu litu neevai yundaga
 Inni naamamulavaaridhi evvaru?
 Unna chotane neevu unduchundaga mari
 Innitaa dhiruguvaaridi evvaru?
 Okkaroopai neevu unduchundaga mari
 Thakkina ee roopamulu thaa mevvaru
 Ikkada nakkada neevu itu aatmala lonunda
 Makkuva nunduvaaru mari evvaru?
 Sree Venkataadripai chelagi neevundagaa
 Daivambulu anuvaaru thaa mevvaru
 Kaavalasina chota kaligi nee vundaga
 Eee visvapariipoornulidhi evvaru?

Free Translation

All these gods, all these sages and saints, all these movable
 (chetana) and immovable (achetana) things,
 All these myriad other things – who and what are they?
 When you with specific names are there, who are all these
 others with varied names?
 When you are in this very place, who are these others roam-
 ing about all over?
 When You are in an identifiable form, who are these others
 with different forms?
 Who else is there who can be present with so much of love,
 here, there, everywhere and in the souls of all beings as
 antaryamin?
 When with such loftiness You are there on Venkatadri, who
 are those others who claim they are gods?
 When You are there in a place where we want You,
 Who are these others who claim to be all-pervasive?

Explanation

Here, the poet says that there is only one God and that is Lord Venkatesvara. He has got 1008 specific names. He is all-pervasive. He is the Antaryamin in all persons. There is no other god to equal Him. Annamayya therefore says why waste time and effort pursuing those other lesser demi-gods? – whose very existence he questions.

SONG 101 – (A.S., VOL.I)**Transliteration**

Etiki talakeda rindarunu
 Gaatapusiru livi kaanaro prajalu
 Endala borlaka yechina chalilo
 Nundaka charilo nudukaka
 Andanunna Hari naatma thalachina
 Pandina paside bratukaro prajalu
 Adavula nalayaka aakunalamu thini
 Kadupulu gaalaga garagaka
 Badi badi Lakshmipathiki daasulai
 Podavagu padavula bondaro prajalu
 Pokketikaalla pundlu regaga
 Dikkulanantata dirugaga
 Gakkuna Tiruvenkatagiripathi gani
 Okka manasutho nundaro prajalu

Free Translation

Why are all these people looking worried?
 Have they failed to notice this obvious real wealth? (Divine
 Lotus Feet)
 Instead of roaming about in the hot Sun
 Instead of shivering in the freezing cold,
 Instead of getting cooked in the heat of hills;
 Instead, if only these people think in their minds (smarana)
 of this Lord Hari, who is near them {in their very atmas
 (antaryamin)}, won't they flourish and reap gold?

Instead of wandering in the forests living on leaves and roots
suffering the pangs of hunger and getting dried up in the
heat

Instead, if only immediately they become the Dasas of
Lakshmipati, won't they be blessed with high positions
in life?

Instead of wandering in all directions and getting blisters and
wounds in the feet,

Instead, if only they have a Darshan of the Lord of the Venkata
Hill won't these people be blessed with calm steady peace
of mind?

Explanation

In this song, the poet extols the merit in smarana and seeking solace at the Divine Feet. In the very first two lines which convey the trend and thought of the song, he says that the most precious wealth we have are the twin Lotus Feet of Lord Hari. Yamunacharya also mentions similar view when he sings the glory of the Lotus Feet of the Lord. In his *Stotra Ratna*, Verse 6, Yamuna affirms that seeking refuge at the Lotus Feet of the Lord whose eyes possess the glow of the red lotus is the treasure inherited, through successive generations and are the ultimate destination for all of us and confers permanent Bliss on the author and his entire clan (*kuladaivam and kuladaivatham*). The words used by Yamunacharya are "Tad padaaravindam aravinda-vilocanasya"

Later in the song, the poet develops this theme and brings out the futility in wandering in the forests and mountains, exposing oneself to the Sun and Moon etc. Instead, he says the remedy lies in meditating and meditating on Lord Hari Who is "Lakshmipati". Here the stress is on worshipping the Consort of Sree, not merely Hari, as Sree is the repository and bestower of all wealth, spiritual and material. Yamunacharya in his *Gitaartha Sangraha* also says:

"Bhakti yogah tadarthi chet samagra aisvarya sadhakah ..."
(verse 27)

He says that through Bhakti, one can get not only spiritual wealth, but also material wealth, should one aspire for it.

The poet finally says that if we seek refuge at the Feet of Lord of the Venkata Hill, we will be blessed with a mind that is not torn by worries or doubts, but is blessed with peace and steadfastness, a mind which is not fickle and fluttering about like a butterfly.

In the *Mukundamala*, Kulasekhara Alvar also mouths similar thoughts when he says:

“Naathe nah purushothame, “ etc. (verse 28)

In very many songs of his, Annamayya repeats in different words that we should seek solace at the Feet of the Lord Sreenivasa at Venkata. In another poem, he says that to run behind other gods and not worship Lord Venkatesvara, who is the effulgence and light of our lives, is akin to giving up the boat and instead struggling in the waters. It is to be noted that Annamayya used very simple homilies to drive home his lofty ideas so that he carries with him even the illiterate masses.

SONG 121 – (A.S., VOL.I)

Transliteration

Vaade Venkatesudane vaade veedu

Vaadi chuttukaiduva valachethivaadu

Kaarimaarasuthuni chakkani maatalaku chokki

Chooragaa vedaalaguttu choopinavaadu

Theerani vedukatho Tirumangaiyaluvaari

Aaradi muchchi mikootiki aasa padda vaadu

Periyaaluvaari bidda pisiki paivesina

Viruladandala meda vesina vaadu

Taruni cheyi vesina daggari bhujamu chaachi

Paravasamai chokki paayaleni vaadu

Paamarula danameedi paatalella baadumantaa

Bhoomikella nora noori posina vaadu

Maamakoothuralamelumanga naanchaariyu daanu
Geemugaane Venkatagiri nunde vaadu

Free Translation

He who is known as Venkatesa is this very Person
He is the one who is holding the sharp round weapon (Chakra)
in His right hand
Bewitched by the sweet words of the son of Kaarimara
(Nammalvar), He disclosed the secret of the Vedas, with-
out any inhibition to him.
In a spirit of limitless fun, He willingly partook the food of-
fered by Thirumangai Alvar through robbing others
He is the one who adorned round His neck, the crushed gar-
lands worn earlier by Periyalvar's daughter
He is the one Who when a young damsel keeps her hand on
Him, becomes enamoured and extends His shoulder to
her (Gopikas/Nappinnai)
He spread the message to the entire world and asked even the
illiterate people to sing songs in His praise (Keertana)
He is the one who is staying at Venkatagiri as His home along
with Alamelumanga, daughter of His uncle
(Aakaasaraaja)

Explanation

The significance of this song is limited only to the extent that he makes specific reference to four Alvars and thus make it evident that he had read all the Pasurams composed by the Alvars; it is therefore no wonder that many of the thoughts expressed by the Alvars in their Pasurams are also reflected in the songs of Annamayya.

SONG - 133 – (A.S., VOL.I)

Transliteration

Chooda jooda maanickyaalu chukkaluvale nunnavi
Eeduleni kannulave inachandrulu
Kanti ganti vaade vaade ghanamaina muthyaala
Kanthamaala lave padhakumulu nave

Minti podavainatti minchu kireetambadhe
Jantala valugu sankha Chakraalu ave

Mokku mokku vaade vaade, mundarane unnaadu
Chekkulave nagavutho jigimomade
Pukkita lokamulave bhujakeethulunu nave
Chakkanamma Alamelu javaraalade

Mungai muraalunu nave mola katharunu nade
Bangaaru niggulavanne Pachcha battade
Ingita merigi Venkatesudide kannulaku
Mungiti nidhaanamaina moola bhootamade

Free Translation

As we go on watching these precious stones (Manikyas) look
like stars

They are the incomparable eyes, the Sun and the Moon
I saw clearly there is no doubt that He is the Lord
Those are the heavy pearl garlands adorning the neck
Look, those are the (Lakshmi) Pathakas (Medallions)
Look, that is the dazzling crown almost as high as the sky
Those are the twin bright Conch and Disc (Sankha and
Chakra)

Bow down, bow down, He is the Supreme One
He is just before you;

Look at that charming face adorned by the benign beatific
smile emerging from His cheeks

Look at all those worlds in His navel

Those are the armlets

Look there is His beautiful Consort Alamelumanga

Look, those are the bracelets!

Look there is the Surya Katari (Sun God's Sword) on His
waist!

Look that is the golden hued yellow silk cloth (pithambaram)
Having noted all this, you know, that this is Lord Venkatesvara
He is the priceless treasure in our front-yard visible to the
eyes!

He is the primordial Supreme Being.

Explanation

This is a perfect pen picture of the Moola Vighraha at Tirumala.

SONG - 138 – (A.S., VOL.I)**Transliteration**

Pankajaakshulu solasi paliki nagagaa
 Ninkaa naaraginchu mitlane ayya
 Kalavantakamulu pulugamulu dugdhaannamulu
 Palu deragulaina appamulagamulu
 Nelakonna nethulunu nirathampu chakkaralu
 Gilu kottuchunu naaraginchavayya
 Pekkuvagu sai dampu pindivantala meeda
 Pikkatillu merugu bodi bellamulunu
 Okkatiga galapukoni volupu bappulathoda
 Kikkiriya nitulaaraginchavayya
 Kadumadhuramaina meegada perugulanu manchi
 Adiyaala ooragaayala ruchulatho
 Badi badiga navakampu pallerambula thoda
 Kadu naaraginchu Venkatagireendra

Free Translation

O Lord, partake of the food so lovingly offered to you by the
 lotus eyed Consorts all the while smiling and speaking
 sweetly; O Lord, please take some more of the offerings
 Variety of eatables, pongals (food article made out of rice
 and green gram) and sweet dishes made out of milk and
 rice (paal paayasam)
 Different varieties of sweet appams (eatable made out of rice
 and jaggery)
 Superior solid ghee, unending quantities of sugar candy
 Please relish all these food offerings!
 The varieties of food articles made out of freshly pounded
 rice flour with shining finely ground jaggery powder
 along with the offering of nuts.

Please enjoy and partake of all these.

Sweet tasty thick creamy curds along with good variety of pickles, are being offered one after another in beautiful plates.

Please, O Lord of Venkatagiri, partake of all these offerings.

Explanation

The above song lists out almost all the food offerings given even today to the Lord of the Seven Hills. It is said that Princess Samavai, a Pallava Princess of the 10th Century had gifted the Utsava Vighraha, i.e. Koluvu Sreenivasa to the Temple. On that occasion she had a Thirumanjanam arranged and she had also arranged for offering four naazhis of rice to be prepared as curd rice to the Lord. Even today though a variety of food offerings are made, the only naivedya which is specifically offered to the Lord in the sanctum sanctorum is this item, viz. curd rice made out of four naazhis of rice. This is offered to the Lord early in the morning after Suprabatham.

There is also another story relating to this offering of curd rice to the Lord. Lord Venkatesvara is identified with Lord Krishna of Dvaapara Yuga. The story goes that Yasodha was born in Kaliyuga as Vakulamala, the mother of Sree Sreenivasa and that it is she who is offering the well mashed curd rice to her child Krishna. The beauty is that almost all the offerings made to the God even today are being listed out in this song. All these offerings have the sanctity of being mentioned in various epigraphs. The Laddu Prasadam which is now considered as the foremost is of recent origin (4-5 decades).

SONG - 139 – (A.S., VOL.I)

Transliteration

Bhogi sayanamunu busakottedini

Yoganidra paayunu melkonavae

Kannulu theravaka kamalabaandhavudu

Vennela renuvu velaya dide

Annuva malasee narunodayamide

Minnaka neevitu melukonave

Thellani kannulu theravaka viriyaga

Nollaka jalajamu lunna vive

Kallanidura ninu gaviyaganiyyaka

Mella naaya nitu melukonave

Theravagu reppala thella vaaravale

Theravaka cheekati theeradhide

Theragu Venkataadhipa nee verugudhu

Merugulu challuchu melukonave

Free Translation

O Lord, please wake up from Your Yoga Nidra. Your Serpent Couch Adishesha is hissing (perhaps trying to wake up the Lord)

O Lotus eyed Lord, when You do not open Your eyes, neither the Sun nor the Moon will shine.

Here is the red colour appearing in the horizon. Please wake up.

The lotuses are not willing to bloom and unfold their petals unless and until the white of Your eyes are seen.

Do not allow this false sleep to overtake and overpower You.

O Lord, please wake up slowly.

The day breaks only when You open Your broad eyes.

If You do not open them, darkness can never be dispelled.

O Lord of Venkatadri, You know best how to dispel this darkness.

O Lord wake up releasing splashes of lightning as it were all round.

Explanation

This is known as Melukolupu song – a song to wake the Lord from His Yogic sleep. This poet has composed a number of wake up songs as well as lullabies. For him, the Lord is his friend, philosopher and guide, in short – everything – nay, his very life. Such is his identification with the Lord.

SONG 140 – (A.S., VOL.I)***Transliteration***

Edhi choochinanu gadu nituvanti chodyamule
Mediniki gindupadi minnandanelaa

Kariraaju gaanchina karunaanidhivi neevu

Aridi Narasimharoopaiti velaa

Uragendra sayanamuna nundi neevunu sadaa

Garuda vaahanudavai gamaninchanelaa

Purushottama khyathi bodali amrutamu pampa

Tharunivai vunda nitu dainyamelaa

Saranaagathulaku rakshakudavai paamu nee

Charanamula kindaina chalamukona nelaa

Devathaadhipudavai deepinchi indrunaku

Bhaavimpa thammudana baragitelaa

Sreevenkataachala sthirudavai lokamula

Jeevakotlalona jikkuvada nelaa

Free Translation

All that I notice seems to be irrational and illogical.

What is the compulsion which made You delve deep into the
bowels of this Mother Earth and yet also try to reach the
sky?

What is the compulsion which made You, an embodiment of
kindness who rescued the Elephant king (Gajendra), yet
transform Yourself into the ferocious man-lion
Narasimha?

What is the compulsion which makes You, who are all the
time resting on the Snake Couch, yet ride for ever on
Garuda?

What is the compulsion on which You, who have attained
fame as Purushottama (Supreme Male), don the role of a
lady (Mohini) for distributing Amrita?

What is the reason for a Snake (Kaliya) being crushed under
Your feet when You are known as the Saviour of all those
who seek succour at Your Feet?

What is the compulsion which made You, the Master of all
Devas, yet, be born as the younger brother of Indra?

You, who are the unquestioned monarch of Venkatachala,
yet, why did You get caught in the multitudes of living
beings (as Antaryamin)?

Explanation:

In this song, the poet refers to serious apparent contradictory characteristics of the Lord and he says that he is not able to understand this. These apparent contradictions which the poet refers to are as follows:

He wonders as to how the same Lord, who, in His Varaahavataara, delved deep down into the Ocean in order to rescue Mother Earth, could during Vaamanaavataara (Trivikrama) stretch His foot so high that it cut through Surya Mandala. Similarly, he wonders what was the compelling element of compassion which made the Lord rush to the rescue of the Elephant King Gajendra while He thought fit to manifest Himself as a Lion, the sworn enemy of all elephants in Narasimha Avataara. He further adds that he is unable to understand how the Lord who reclines on the Serpent Couch (Aadisesha) could have Garuda, the natural enemy of the snakes as His Vaahana. He wonders how Purushottama, i.e. Supreme among men, yet had to don the role of a beautiful damsel (Mohini) in order to divert the attention of the Asuras and distribute Amrita only to the Devas. He further adds that he is amazed as to how the Saranaagatha Rakshaka, i.e. the certain Savior of all those who seek protection at His feet could use the same feet to dance on the heads of the wild serpent Kaliya and subdue the serpent. Reflecting further, he wonders how the Lord of all the Devas could manifest Himself as Upendra (in His Vaamana Avataara), the younger brother of Indra. He then concludes by wondering as to how and why the unquestioned monarch of the Seven Hills had to get imprisoned in the tiny hearts of the multitudes of living beings as Antaryamin.

In brief through narration of these diverse opposite actions of the Supreme Lord of Tirumala, the poet is able to effec-

tively put across the thought that it is beyond us to completely comprehend the multifaceted nature of the Supreme.

SONG 144 – (A.S., VOL.I)

Transliteration

Sulabhamaa manujulaku Hari Bhakti
Valanonndhi marikadaa Vaishnavudauta

Kodhalaeni Tapamulu Kotaanagotulu
Nadana aacharinchi yatameedha
Padhilamaina karma bhandhamu lanniyu
Vadalinchukonikadaa Vaishnavudauta

Tanivoniyaagatantramulu lakshala Sankhya
anaghudai chesinayatameeda
jananam lannita janiyinchi paramapaa-
vanudai marikadaa Vaishnavudauta

Tirigi Tirigi pekku teerthamulanniyu
Naraleka sevinchinatameeda
Tiruvenkataachalaadheesudaina kariraja-
Varaduni kripa gadaa Vaishnavudauta

Free Translation

Is it that easy for men to cultivate Hari Bhakti?

Only with unending endeavours can one become a true
Vaishnava;

After performing millions of flawless penances carefully, can
one break the myriad bonds of Karma and become a true
Vaishnava;

Only after a pious soul, performs lakhs and lakhs of Yaagas
without any let up and only after one goes through the
innumerable cycle of births and deaths and becomes ex-
traordinarily pure, can one become a true Vaishnava;

After visiting many a holy place (Kshetras), and after wor-
shipping the Lord in those places and then when one
earns the Kripa (Grace) of the Lord of Venkatachala, the
Kariraja Varada (Saviour of Gajendra), only then one
becomes a true Vaishnava.

Explanation:

In this song the poet enumerates the true characteristics of a Vaishnavait.

In this song, once again Annamayya enunciates the glory of the Daya (kindness, magnanimous compassion) of the Lord of the Seven Hills which alone entitles a person to become a Vaishnava. Performing Yaagas, Japaas, taking innumerable births, etc. cannot confer the status of a true Vaishnava on one. Only on attaining the Grace of the Lord of the Seven Hills can one claim to be a true Vaishnava.

This poem written so many centuries ago speaks volumes about the futility of trying to identify the caste of a person with reference to the mere accident of birth into a community or through the rituals he performs. All those, the poet says, are meaningless empty trappings. The main criterion lies elsewhere. It is indeed a very revolutionary concept and if only we accept it, we would have achieved a casteless society.

SONG 151 – (A.S., VOL.I)**Transliteration**

Kondalalo nelakonna koneti raayudu vaadu
 Kondalantha varamulu guppeduvaadu
 Kummara daasudaina kuravarathi nambi
 Immanna varamulella nicchinavaadu
 Dommulu chesinayatti Tondamaanchakkuravarathi
 Rammanna chotiki vacchi nammina vaadu
 Achchapu vedukathoda nanantaaluvaariki
 Muchchili vettiki mannu mochinavaadu
 Machchika dolaka Tirumalanambi thodutha
 Nicchaniccha maatalaadi nocchina vaadu
 Kanchilona nunda Tirukacchinambimeedha garu-
 ninchi thanayedaku rappinchchina vaadu
 Encha nekkudaina Venkatesudu manalaku
 Manchi vaadai karuna baalinchinavaadu

Free Translation

He is the One who is permanently residing in the Hills; He is the Master of the Theertha in the Hill (Svami Pushkarini Theertha)

He is the One who is very generous in conferring boons in mountainous proportions, i.e. large number of boons.

He is the One who sanctioned each and every boon sought by the potter Kuruvarathi Nambi.

He is the One who went to every place detailed by Thondaman Chakravarthi who waged battles (with his enemies).

He is the One who out of sheer fun and pleasure, carried mud on His head and helped Ananthaalvan (free of any charge)

He is the One who talked and talked with Thirumalai Nambi, till He became tired.

He is the One while at Kanchi showered His Grace on Thirukkachchi Nambi and made him come to his vicinity

Coming to think of it, Lord Venkatesvara will be favourably inclined towards us and will bless us, with His infinite Grace (Daya).

Explanation

This is a very popular song. Here, the poet enumerates the Leelas of the Lord. This is just to instil confidence in the hearts of His devotees that the Lord goes to any extent to help them.

SONG 158 – (A.S., VOL.I)**Transliteration**

Aakati velala nalapaina velalanu

Thekuva Harinaamame dikku mari ledhu

Koramaalivunna vela kulamu chedinavela

Cheravadi vorulachejikkina vela

Vorapaina Hari Naama mokkate Gathi gaaka

Marachi tappina naina mari ledhu theragu

Aapada vacchina vela yaaradi badina vela
 Paapapu velala bhayapadina vela
 Vopinanta Hari naama mokkate Gathi gaaka
 Maapu daakaa boralina mariledhu theragu

Sankela Bettinavela champabillichina vela
 Ankiligaa nappulavaa raagina vela
 Venkatesu Naamame vidipincha Gathi gaaka
 Mankubuddhi boralina mari ledhu theragu

Free Translation

When one is hungry, also when one is tired,
 Chant with full faith the Name of Hari; there is no other remedy.

When one is helpless and orphaned,
 When one has been ostracized from the very community in
 which one is born,

When one is imprisoned and is held captive by others
 The very formidable Name of Hari alone is the remedy and
 solution.

Even by mistake, if one forget this means, one better realise that
 there is no other remedy.

When difficulties and dangers confront one,
 When one becomes the butt of ridicule for all
 When the times are not congenial and one passes through
 testing times

When one is frightened out of one's wits
 At such times, chanting the Name of Hari to the best of one's
 capacity is the only remedy

Even if you think deep and long and wallow on the ground
 till the evening, there is no other remedy.

When one's hands are chained
 When one is sentenced to death

When creditors come in a never ending stream and confront,
 Only the Name of Lord Venkatesvara will set one free and
 relieve.

Even if one wallows on the ground and is stubborn enough
not to accept the advice, one should realise there is no
other remedy (than chanting the name of Hari)

Explanation:

In this song, the poet expatiates on the Harinama Mahima.

It is said that this song has got a background. Saluva Narasimharaya, the king of Tangaturu was a great patron of Annamayya. Once, after he heard a beautiful poem couched in Sringara Rasa composed on the Divine Consort by Annamayya, the king insisted that the poet should compose an equally beautiful song on him. Like all great poets, Annamayya refused and said that all his talents were reserved for praising the Supreme Lord and His Consort and not mere mortals. This infuriated the king who immediately ordered that the poet be chained and put in a cell. This song is said to be the one composed when the poet was in the prison cell and it is said that as soon as he recited the song, the chains slipped off his hands. The soldiers on guard near that cell who saw this rushed to the king to inform him of the miracle and the king would not believe it. He came to the cell personally and ordered that the poet be re-chained. The poet again repeated the song and the miracle recurred. The king then realised his folly, fell at the feet of the poet, released him and sought his forgiveness. That is why the poet in this song refers to the hunger faced by him in the prison cell and the chain tied to his hands etc.

In the very first few lines, the poet advises that one should chant the name of Hari with full faith. Here one is reminded of the verse on Hari, forming part of the Hari Ashtakam found in the Brihannaaradeya (11.99). It runs as follows:

“Harib harathi paapaani
Dushta chitthair aapi smrithah
Anicchayaapi samsprishtah
Dahathyeva hi paavakaha

Translated, this says:

“When remembered even by people with evil mind, Lord Hari remove all their sins.

Even as a fire will definitely burn a person even when touched without one's knowledge, i.e. unintentionally”

The Taittiriya (Ashta) (3) also refers to Hari Nama Sankeertana when it says: “Aasya jaananto Vishnoh nāma chith viviktana”, i.e. it advocates that one should repeat or chant at least one Name of Vishnu.

Similar thoughts are expressed by Vyasa, in Mahabharata when he says:

‘Hareh naama, hareh naama, hareh naama
Harer naamaiva kevalam
Kalau naasthyeva, naasthyeva, naasthyeva,
Gathih anyatha”

That is to say, in Kali Yuga, other than repeating the name of Hari, there is no other remedy or solution.

Bhishma Pithamaha, while lying down on the bed of arrows, waiting for shedding his mortal coils, enunciated on Kali Dharma. Maarkandeya Purana also speaks of Kali Dharma. So also Bhavishyothara Purana.

SONG 162 – (A.S., VOL.I)

Transliteration

Emee neragini mammu nekkuva sesi
Paamarula doddajese bhaashyakaarulu

Gathachanna Vedaalu kamalajunaku nichchi
Atani karuna cheta nanniyugani
Gathileka poyina kaliyugamuna vacchi
Pratipaalincha galige Bhaashyakaarulu

Lokamella velli bogaa lonane surala gaachi
Aakumceda thelina yathani kripa
Kaakari mathamulella gaali buchchi paramitte
Paikonaga garuninche Bhaashyakaarulu

Pankajapu jeyi chaachi paadapu baramicchina
 Venkatesu kripa thoda velaya daane
 Thenkine Udayavarai Tirumantra Dvayaana
 Pankamella bogadige Bhaashyakaarulu

Free Translation:

It was Bhashyakaara, who transformed us, who knew nothing, to become enlightened.

In the olden days, the Vedas which were lost were rescued (by Vishnu) and given to Brahma

With His (Vishnu's Blessings, he (Brahmaa) mastered them
 He (Bashyakaara - Ramanuja) came into this world during the hapless Kali Yuga;

and he (Bhashyakaara) alone re-established the Vedas.

When the whole world was submerged during the Pralaya
 He (Vishnu) protected all the Gods by keeping them within Himself

With the Grace of that Vata Patra Sayee,

The great Sri Bhaashyakara,

Were able to wipe away all the other insignificant heretical religions.

Supreme reality has been made known to all by Bhashyakaara, out of his compassion

With the Grace of Lord Venkatesvara, whose one lotus hand draws attention to His Feet,

The Udaiyavar (Sri Ramanuja) was able to assert his greatness and taught Thiru Mantram and Dvaya Mantram to all, by His grace

Thus Bhashyakaara washed away all our sins.

Explanation:

In this song, Annamayya is trying to draw a parallel between Ramanuja and the Supreme Lord. He says that it was the Supreme Lord who gave the Vedas to Brahma and when he lost them, the Supreme Lord rescued the Vedas and gave it back to Brahma. Annamayya says that the rescued Vedas were given

importance and re-established by Sri Ramanuja. Thus, even as the Supreme rescued the Vedas, Ramanuja re-established the importance of the Vedas. Secondly Annamayya says that the greatest contribution of Ramanuja is his act of dispelling all the other religions and establishing the Supremacy of Narayana. Yet another point to be noticed is that Annamayya specifically uses the word 'Udaiyavar' in the last stanza, Udaiyavar is one of the names attributed to Ramanuja. The word "Udaiyavar" is another name of Ramanuja since he was in charge of the Nitya and Leela Vibhootis as per the desire of the Lord. Thus, again Annamayya tries to establish that Ramanuja is equal to the Supreme. It only means that through this song Annamayya is trying to explain the great service done by Ramanuja by being the greatest exponent of Srivaishnava Religion and Visishtadvaita philosophy. It is well known that Annamayya was originally an Advaitin. The philosophy of Sri Ramanuja had a great influence on him and it was one of the Pontiffs of Ahobila Mutt, who convinced Annamayya to realise and accept the greatness of Visishtadvaita philosophy.

In this song, Annamayya says that the twin Lotus Feet of the Lord and His Seven Hills are the two basic mantras of Vaishnavaites, viz. Thiru Mantra and Dvaya Mantra. The poet says that Lord Venkatesvara taught the significance of these two Mantras to Ramanuja who in turn enlightened all the living beings in this world about the significance of these two Mantras and helped us to wash away all our sins. Till Ramanuja's time, the two Mantras were being passed on from the Acharya to his students. It was Ramanuja, who was specifically prohibited from conveying this Mantra to all with the threat that if he did so he would go to hell. But, Ramanuja got on to the ramparts of the Thirukkoshtiyoor Temple and proclaimed this Mantra to one and all and is reported to have said that it is worthwhile for one person, that is himself, to go to hell if it ensures that the multitudes reach the Feet of the Supreme Deity by learning the Thirumantra.

SONG 164 – (A.S., VOL.I)

Transliteration

Bruvanthi bauddhaa Buddha ithi
 Stuvanthi bhaktah sulabha ithi
 Gadanti kila Saankhyas thvaam Purusham
 Padavaakya jnaah padamitiha
 Vidanthi thvaa vedaantinah
 Sadaa Brahma lasathpadamiti cha
 Japanthi meemaamsakaas thaavam cha
 Vipulakarmano Vibhava ithi
 Lapanti nayasakalaah-sathatham
 Krupaalukartha kevalamithi cha
 Bananthi Venkatapathee munayo
 Hyanimaadiprada mathulam iti
 Gunavantam nirgunam punarithi
 Grunanthi sarve kevalamithicha

Free Translation:

“The Buddhists call You the Buddha
 The Devotees praise You as One, who is easily accessible
 The Sankhyas speak of You, O Lord, as Purusha
 Those who study the nature of words and sentences (Gram-
 marians) call You the Word (word is the ultimate highest
 for them)
 Vedantins always know You as the Brahman and as the high-
 est goal.
 The Meemaamsakas always chant Your name as the ultimate
 consummation of all the Yagas and rituals they perform.
 Those who study the Nyaya Sastra (Logic) always refer to
 You as the sole compassionate creator.
 O Lord of Venkata Hill, ascetics speak of you as the match-
 less bestower of occult powers like Anima etc.
 However, all praise You as One who is the repository of all
 qualities and also as One with no qualities either (Saguna
 Brahman and Nirguna Brahman)

Explanation

This is a song composed in Sanskrit. In this song, the poet beautifully conveys the idea that Lord Venkateswara means different things for different people. He refers to the various branches of Religions and Sastras, each having its own concept of what is great and the ultimate truth. The poet then concludes by saying that the ultimate truth of each of these lines of thinking is Lord Venkatesvara of Tirumala.

In one sentence the poet refers to the Lord as the bestower of occult power like Anima etc. It is said that there are eight Siddhis (Ashta Siddhis), i.e. Supernatural powers. They are: 1) Animaa (the ability to reduce one's body to the size of an atom); 2) Mahimaa (the ability to expand one's body to an infinitely huge size); 3) Garimaa (the ability to become infinitely heavy); 4) Laghimaa (the ability to become infinitely light); 5) Praapthi (the ability to have unrestricted access to all places); 6) Praakaamya (the ability to realise all desires); 7) Eeshitva (absolute over Lordship), and finally (8) Vasithva (ability to subjugate all).

In the last sentence he refers also to the fundamental bone of contention among philosophers who still argue whether the Lord is Nirguna or Saguna. The poet has disposed off this controversy by saying that to whatever line of thinking one may belong, all are agreed in praising the Supreme Being at Tirumala.

The entire thought expressed in the song reminds one of the famous verse found in the Maha Nataka (I-3) of Hanumat Kavi

Yam saivaah samupaasate Siva iti
 Brahmeti, vedaantinah
 Bauddhaah Buddha iti, pramaana-
 patavah Kartheti naiyaayikaah!
 Arhan ityatha Jainasaasanarathaah
 Karmeti meemaamsakaah
 So yam vo vidadaathu vaanchita-
 Phalam trailokyanaatho Harih!!

This may be translated as follows:

May Lord Hari, the Master of the three worlds confer upon you all your desired Things! He is worshipped as Shiva by the Shaivites; as Brahman by the Vedantins; as the Buddha by the Buddhists, as the Creator by Logicians who are skilled in expounding valid means of Knowledge (Logic as the means of proving the existence of God); as Arhat by the Jains; and as Karma (Ritual-'ordained' by the Vedas) by the Meemaamsakas.

SONG 165 – (A.S., VOL.I)

Transliteration

Satatam Sreesam
 Hitam paraatparameede
 Gadaadharam megha-gambheerani-
 Naadam paramonnatha-subhadam
 Mridutaragamanam medineedharam
 Hridayanilayam aham eede
 Nandakadharam Janaardhanam go-
 Vindam chaaru mukundam
 Nandagopa-varanandanakandam
 Indu-ravinayana meede
 Garudagamanam uragasayanam adhikam
 Paramapadesam paavanam
 Tiruvenkatagiridevamatulam ma-
 Heeramanam sthira meede

Free Translation:

“All the time, for ever and ever, I praise the Consort of Sree,
 who is our well-wisher and Paraatpara (higher than the
 high, i.e. Supreme)
 He is the One who wields the Gadaa (Mace)
 He is the One whose voice is deep like that of a thundering
 dark cloud. (Megha Gārjana)
 He is the One who grants the highest felicity, i.e. Liberation -
 Moksha.

He is the One who has a gentle captivating gait (*Mridu gamana*)

He is the One who rescued Mother Earth

He is the One who is eternally abiding in my heart,

Him, I praise

He is the One who carries Nandaka Sword

He is Janardana (One who pleases the people and also One who afflicts the people during Pralaya)

He is Govinda.

He is the handsome Mukunda (The word Mukunda means One who grants Moksha, and also This world, i.e. the bestower of Iha and Para Sukha).

He is the One who is the source of happiness for Nandagopa
I praise that One who has the Moon and the Sun as His two eyes.

He is the One who has Garuda as His Vaahana

He is the One who reclines on the Serpent (Uraga Sayana)

He is the great One who is the Lord of Paramapada (Vaikuntha)

He is the One who is Pure and Holy (Paavana)

He is the matchless effulgent Lord of the Sacred Venkata Hill

He is sporting in Venkata Hill

He is the Consort of Bhoo Devi

I praise Him.

Explanation

This is another Sanskrit Song composed by the poet. The significance lies in the use of the word EEDE at the end of each verse. At the conclusion to say that all the qualities enunciated in the previous lines belong to this person. It is to be noted that the Rig Veda, opens the hymn on Agni thus:

“Agnim eede purohitam”

{I eulogise Agni (the Supreme Being), the benefactor of all of us}.

SONG 172 – (A.S., VOL.I)***Transliteration***

Emi valasina nichchu neppudainanu

Emaraka kolicina neethade daivamu

Ghanamugaa nindariki kannulicchu gaallicchu

Paniseya jethulicchu Baliyudai

Thanu goluvumani chitthamulichchu garuninchi

Onara lokaanakella nokkade daivamu

Machchika thanugoluva manasicchu maatalicchu

Kucchithamu leni kodukula nicchunu

Chocchina chote chochi subhamicchu sukhamicchu

Nicchalu lokaanakella nijamaina daivamu

Panthamaadi kolichina praanamicchu praayamicchu

Enthatipadavulaina nitte ichchu

Vintha vintha vibhavaala Venkatesudidhe maa

Yantarangamuna nunde arachethi daivamu

Free Translation:

“Whatever we wish for and whenever we desire, He gives it
without fail

He alone is the God to be worshipped, without forgetfulness.

He blesses all with eyes and feet

He gives hands so as to work

In His kindness, He enables people to worship Him, by blessing them with the right mind.

When we reflect carefully, we realise that for the entire world

He alone is the Supreme Lord.

To enable people to worship Him, He blesses them with mind
speech

He also blesses people with blemishless good progeny.

He will go wherever people go and confer welfare

He will confer happiness

Indeed, in the whole world, He alone is the true and eternal
God.

When we worship Him, steadfast, He confers life, as well as youth.

He will confer with ease any position

Such are the many glories of Lord Venkatesvara

He, who abides in our heart, is actually the Deity in our palms”

Explanation:

This song reflects the absolute unswerving faith the poet has in the Lord of Seven Hills. He is advising us to believe his words and be benefited.

SONG 183 – (A.S., VOL.I)

Transliteration

Chakramaa! Hari Chakramaa!

Vakramaina dhanujula vakkalinchavo

Chutti chutti paataalamu chochi Hiranyaakshuni

Chattalu cheerina O Chakramaa!

Pattina Sree Hari chetha baayaka ee jagamulu

Vottukoni kaavagadavo O Chakramaa!

Paanukoni dhanujula balu kireetamanula

Saanala dheerina O Chakramaa!

Naanaa jeevamula praanamulu gaachi dharma-

Mooni nilupagadavo O Chakramaa!

Verachi Brahmaadulu Vedamantramula nee

Vurutlu goniyaade O Chakramaa!

Arimuri Tiruvenkataadhreesu veethula

Voravula merayuduvo O Chakramaa!

Free Translation:

“O Disc! O Lord Hari’s Disc!

Will you not cut to pieces the crooked demons?

O Disc, have you not chased Hiranyaaksha, entered the underworld (Paataala) and tore him to pieces.

Without leaving the hand of Sree Hari, won’t you, O Disc protect all these worlds?

- O Disc! whose edges have got sharpened, being whetted constantly on the gem-studded crowns of the demons;
 O Disc, will you not support Dharma and protect the lives of many people?
 O Disc, Brahma and other Devas are duly afraid of your powerful exploits and are praising you with Vedic chants!
 O Disc, you shine with all your effulgence when you go round the Streets of (the temple town of) Venkataadri (Tirumala).

Explanation:

In this poem the poet describes the prowess of the Chakraayudha (Disc) in the hand of the Lord.

The “Sishta Rakshana” and “Dushta Sikshana” role of the Lord is mainly carried out by the Disc held by the Lord in His hand. As the poet concludes the song by saying that the Chakra in all its effulgent glory goes about the streets of Venkataadri, one can even conclude that perhaps this song was composed when the poet witnessed the Chakrasnaana, the concluding ritual of the Brahmotsava Festival when first the Chakra is taken round the four streets around the Temple and then taken to the pavilion in front of Sri Varahaswami Temple on the bank of Swami Pushkarini Theertha. Then a ceremonial bath (Thirumanjanam) is given to Sudarshana along with the Utsava Vighrahas. It is believed that during the Chakrasnaana, when the Disc is dipped in the Swami Pushkarini Theertha, all the waters from all the Holy rivers flow into that Theertha; and a dip into the Theertha on that holy occasion will wipe out all our sins.

SONG 192 – (A.S., VOL.I)

Transliteration

Thane kaaka evvaru maaku daathayu daivamu thana-
 Lona bettukoni maaku lonainavaadu

Chadivinchi koodupetti jaarakunda nillugatti
 Bedaruleni buddhi pinnanaade cheppi

Ediri nadigi dravyamidi gommanuchu nicchi
Padhilamai thammum baalinchuvaadu

Mohaviyogammum mohaanaagammum
Dehavibhaagambhu telipina kaliki
Aihikamuna Venkataadheesudai sarva-
Deharakshakudai tiruguchunnaadu

Free Translation:

“But for Him, who is there as our benefactor and our God?
He (saved us) kept us in His stomach (Pralaya times), and
has thus come very much under our control!
He educated us (Matsyaavataara when He rescued the Vedas)
He gave us food (Kurma Avataara)
He built a house (This earth) which could not slip away
(Varaahavataara)
Even when we were young, He blessed us with knowledge
which knew no fear (Nrisimha Avataara)
He begged even of the opponent (Vaamanaavataara)
He generously offered wealth (Parasuraama Avataara)
He is the One who rules over us carefully and completely.
He is the One who suffered the pangs of separation
(Ramavataara)
He is the One who allowed a free hand to His passion
(Balarama Avataara)
He is the Kalki who explained the difference between the
body and Atma (Krishnaavataara) in the battlefield
He is the One who has manifested Himself in this earth as
Venkatesvara,
The unfailing Saviour for all; and is moving around!”

Explanation:

In this song we find the poet has adopted a novel method of recalling the different Avatars of the Lord. Thus, when he says that He is the One who provided education and knowledge, by implication, he refers to the role played by the Lord in His Matsyaavataara when He recovered the Vedas stolen by the de-

mons Madhu Kaitabha. Then, he refers to the Lord as the provider of nourishment when during Kurma Avataara He took the responsibility of bringing out Amrita (Nectar) for the sake of gods. Later, he says that He built a house with a very strong foundation which could not get washed away under any circumstances. This is a reference to the role played by the Lord in rescuing Bhoomi Devi from the depths of the Ocean. Later, the poet says that He is the One who bestowed fearless belief and Knowledge even when one was young; here he refers to the role played by the Lord when he manifested Himself as Nrisimha to stand by the statement made by the child devotee Prahlada. Later, Annamayya refers to the Yaachaka role played by the Lord when He manifested Himself as Vaamana and begged for the land covered by three steps of His and later assumed the gigantic form of Trivikrama and humbled Bali. In the same vein he continues and says that He is the One who liberally and generously gave alms to all. This is a reference to His manifestation as Parasuraama when He reclaimed the land from the sea and gave it to the kings.

The poet refers to Ramavatara by drawing attention to the sufferings of Rama when separated from his wife Sita who was abducted by Raavana. Balaraama is known as a person with wanton ways and very fond of wine (Bachus). Therefore, the poet refers to this Avatara by saying that He who manifested Himself and stood as an example for the wayward ways. He then refers to the role played by Krishna during the great Mahabharata war, when He expounded the Gita to Arjuna which has the chief teaching of the distinction between the body and the soul (especially Chapter II). He finally refers to the Lord as the One who has to manifest as Kalki as this Avatara is yet to come. But, as usual, in the last two lines of the song, Annamayya comes with his fond refrain of which he is never tired. He says that these manifestations he has enumerated and explained so far are all of none other than Lord Venkatesvara who is roaming about in Tirumala Hills ever ready and willing to extend His benign un-failing protection to mankind.

SONG 217 – (A.S., VOL.I)

Transliteration

Verapulu norapulu vridhaa vridhaa
 Dharapai mari antayunu vridhaa
 Thadaya chesina daanambulu vridha
 Edaneda nerigina eruka vridhaa
 Odaliloni Hari nonaraga mathilo
 Dhadavani jeevame thanakku vridhaa
 Jagamuna badasinasanthaanamu vridha
 Thagili gadinchina dhanamu vridhaa
 Jagadekavibhuni sakalaatmuni Hari
 Degi koluvani buddhiyunu vridhaa
 Panivadi koodina parinaamamu vridha
 Onaraganundina uniki vridhaa
 Ghanudagu Thiruvengktagiri Hari gani
 Mananerani janmamulu vridhaa

Free Translation:

“Being afraid of humans or having close association with
 humans, both are wasteful efforts. (i.e. in human rela-
 tionships, good or bad is meaningless)
 Everything done in this world is a sheer waste
 Even limitless charity is a waste
 The so-called knowledge acquired now and then is a waste
 The life of a Jeeva who does not meditate upon Hari who is
 in him as Antaryamin, is a waste
 The progeny raised in this world is a waste
 The money earned with a lot of effort is also a waste
 That so-called intelligence of a person who does not worship
 Lord Hari, the Supreme Lord of this Universe and the
 Soul of everyone is also a waste.
 The series of stages in the evolution through which we have
 gone through is a waste” . . .
 The very comfortable existence we have is also a waste. All
 those births in which one did not have a Darshan of that

great powerful Lord Hari of Thiruvengkata Hill are all a waste.

Explanation

This poem, in a very telling and pithy way says that one may be rich, knowledgeable, have a loving family etc., but all those attributes are hollow without any true meaning, unless one is devout as to seek the Darshan of the Supreme Lord of Venkataadri.

SONG 218 – (A.S., VOL.I)

Transliteration

Emi galigenu maa kinduvalana
 Vemaaru boralithimi verri gonnatlu
 Thata thatana neeti meedhata naala jaalambu
 Litunatu jarinchavaa eedhi eedhi
 Atuvalene po tamakamandi samsaarampu
 Ghatanakai thirigithimi kada gaanaleka
 Dhattamuga baraavatamulu minnula mova
 Kottagona kekkavaa koodi koodi
 Vattiyaasalane ituvalane po innaallu
 Battabaya leedithimi panileni paata
 Berasi kummarapuruvu peda lopala nella
 Poraladaa palumaaru poyi poyi
 Varusa janmamula natuvalene po poralithime
 Tiruvenkataachalaadhipu thalachaleka.

Free Translation:

What is it that we have achieved through this life?
 Except like mad, we have been wallowing in it!
 Do not we see the small insects swim endlessly and aim-
 lessly hither and hither on the surface of the water merely
 producing a flapping noise (Thata Thata noise) by flail-
 ing their legs and waving their wings.
 Similarly, we did miss the shore and roam about aimlessly, in
 this samsara thinking we are achieving something!

Do not the doves assembled in groups perch on the topmost point of a mansion thinking they are carrying the skies on their wings?

Similarly, did we not with no meaningful worthy purpose and with no sense of share swim about aimlessly hither and thither in this Samsara in a meaningless manner?;

Does not the worm in the cow-dung happily go in and out of that cow-dung busily several times (impressed with its own untiring work).

Similarly, indeed we have wallowed in these series of worthless births and deaths as we have failed to think of the Lord of Venkatachala.

Explanation:

In this song the poet is at his sarcastic best lambasting the mere mortals who foolishly feel very important thinking they have achieved a lot. He compares us to lesser living things in the creation like insects in the water, doves in the sky and the worms in the cow dung! He exhorts us to get out of this hollow mould and instead seek enlightenment and emancipation through the worship of Lord Venkatesvara.

SONG 223 – (A.S., VOL.I)

Transliteration

Sakala bhootadaya chaalaga kaluguta
Prakatinchi dehasambhavamaina phalamu

Talakonna phalavaancha dagulakundaga jittha-
Malavarinchuta karmiyaina phalamu
Palukarmamulalona brahmaarpanapu buddhi
Galuguta Hari kripa galigina phalamu

Eppudu Tiruvenkatesu sevaku dauta
Tappaka jeevudu daanaina phalamu
Kappina saukhya duhkhammulu samamugaa
Nopputa vijnaanamodavina phalamu

Free Translation:

“The purpose of being blessed with this body is to evince and extend great compassion towards other living beings.

The purpose of becoming a Karma Yogin is to train the mind in such a manner that it thinks only of actions without being bothered about the fruits of such actions.

The purpose of having received the Grace of Lord Hari is the realization that all the activities are dedicated to the Supreme Lord.

The purpose of having attained Jnaana is to treat alike both pleasure and pain in one's life.

That will be attained when the Jeeva becomes an eternal servant of Lord Venkatesvara.”

Explanation:

In this song, the poet has brought out in a simple language the essence of Karma Yoga, Jnaana Yoga and Bhakti Yoga, dealt with elaborately in the Gita.

SONG 227 – (A.S., VOL.I)**Transliteration**

Ade choodu Tiruvenkataadri naaluguyugamu-
Landu velugondee prabha meeragaanu

Taga noota iruvai enimidhi tirupathula gala-
Sthaanikulunu chakravarthi peethakamulunu
Aganitamaina daesaantrula mathambulunu
Nadhikamai cheluvondagaan

Migulanunnatamulagu medalunu maadugulu
Mitilene divya tapasulunna grihamulunu
Ogi noragu perumaalla vunikipattayi velayu-
Diguva Tirupati gadavagaan

Podali yarayanamu podavunanu bolupondi
Padinondu yojanambula parapunanu baragi

Chedara kevanka choochina mahaabhoojamulu
Simhaasaardoolamulunu

Kadisi suravarulu kinnarulu kimpurushulunu
Garuda gandharva yakshulunu vidhyaadharulu
Viditamai viharinchu visraanta desamula
Vedukalu daivaaragaanu

Ekkuvai kekkuvai esagi velasina peddha-
Ekkudatisayamugaa nekkinantatimeeda
Akkajambaina Pallavaraayani mathamu
Alayetla peda gadavan

Chakkaneguchu navvachari gadachi Hari talachi
Mrokkuchunu mokaallamudugu gadachina meeda
Nakkadakkada Venkataadreesu sampadalu
Antanta gaanaraagaanu

Bugulukonu parimalambula poovuthotalunu
Pondaina naanaavidhambula vanambulunu
Nigidi kikkirisi pandina mahaavrikshamula-
Needalanu nilichi nilichi

Gaganambu daaki sringaararasa bharitamai
Kanakamayamaina gopuramulanu jeluvondi
Jagateedharuni divyasampadalugala nagaru
Sarugananu gaanaraagaanu

Praakatambaina paapavinaasanamuloni
Bharitamagu duritamulu pagili paaruchununda
Aakaasagangathoyamulu sokina bhavamu-
Lantanta veedi paaraganu

Eekadanu goneta yatulu paasupatul munu-
Lenna naggalamaiyunna vaishnavulalo
Ekamai ThiruVenkataadreesudaa dharini
E proddhu viharinchagaanu

Free Translation:

“Look yonder is Thiruvengkataadri! It has shone with
effulgence in all the four Yugas.

It has the Peethas (Mutt heads) of the Sthanikas of the 128 Holy Places.

It has Peethas of Emperors

It has innumerable Mathas for the pilgrims.

As soon as we cross Tirupathi where the recumbent Lord resides*

Which has good storeyed houses and countless homes where ascetics live.

The mountain is half a yojana in length. It has a spread of over 11 yojanas. Whichever side you turn your head, you see mighty trees and lions and tigers

What is more, there are beautiful relaxing places where the Garudas, Gandharvas, Yakshas, Vidyadharas, Kinnaras, Kimpurushas, and other Celestials are roaming freely and happily.

As soon as one surprisingly crosses the mighty fourth hill, the highest of the high mountains, one reaches Pallavaraya Matha.

After crossing it, proceeding further, one thinks of Hari and climbs the Mokaalla Mudugu. (Knee testing mountain)

After passing that, one can see the riches of Venkataadri (in flora and fauna) here and there.

The gardens filled with scented flowers, beautiful different types of forests, thickly grown large fruit bearing trees spreading their branches, provide shelter where one can halt repeatedly.

Proceeding further one see skyscraping beautiful golden Temple towers.

One then sees the Town laden with the divine treasures of the Lord of the Universe.

As one watches the water flowing out of the Paapa Vinaasa Theertha, we can see the sins getting washed away.

All the births (transmigration) get flushed out by the Holy waters of Aakasa Ganga

There the Lord of Tiruvenkata is moving about mingling with a large number of ascetics, Pasupatas and Munis, groups of Vaishnavas

* This may be a reference to Lord Govindaraja in lower Tirupati

Explanation:

This perhaps is the longest of the songs which gives a graphic description of the entire topography of the holy land starting from Lower Tirupati, upto the upper Tirupati.

Annamayya here speaks of 128 Tirupathis (Divya Desas) whereas their number is usually reckoned as 108.

Lower Tirupati, according to the poet, is where ascetics live. In other words, all (even householders) who live in this holy land are highly meritorious. They must have performed great penances to become residents of this place.

SONG 232 – (A.S., VOL.I)

Transliteration

Neevanaga nokachota nilichiyunduta ledu
Neevanuchu ganugonna nijamella neeve

Tanayaatmavalene bhootamula yaatumaella
Nanayambu ganugonna yatade neevu
Tanuganna thalligaa taganitara kaantalanu
Anaghudai madi joochu natade neevu

Satata-satyavrataachaara sampannudai
Athisayambuga melagunatade neevu
Dhruthidooli dravyambu trunimugaa bhavinchu
Hata kaamakudaina yathade neevu

Modamuna sukha duhkamulu nokkareethigaa
Naadarimpuchununna yatade neevu
Vedoktamatiyaina Venkataachalanaatha!
Aadiyunu antyambu nantayunu neeve

Free Translation:

“You are not confined to a specific place
But, if we realise You, then we know You are everywhere
and You are the ultimate Truth.
You are the only One who always considers all the Atmas of
other living beings as Your own Atma.

You are the only One who is able to see in your mind's eye
 Your own mother in all the women;
 You are the only One who has an exemplary and eternal vow
 of speaking the Truth as Your entire wealth;
 You are the only One who considers riches as no more valu-
 able than a blade of grass, and are free of all desires.
 You are the only One treating both pleasure and pain with
 equal nonchalance
 O Lord of Venkatachala, glorified in the Vedas!
 You are the beginning, You are the end, You are everything.

Explanation

In this song, Annamayya enumerates all the virtues of an ideal person and contends that only Lord Venkatesvara is that ideal Person, who is the repository of "Samastha Kalyana Gunas" and therefore is a "Paripoorna".

In this song, Annamayya has expatiated upon an Upanishadic Truth. The Upanishad passage says as follows:

*"Asthi brahmeti ched veda
 Santham enam tato viduh"*

(i.e. If one thinks that God exists, then this man, who thinks like that becomes an existing entity)

*Asthi ityeva upalabdhasya tatvabhaavah
 Praseeda ti*

(i.e. only to a man who has started with the conviction that God is existing, only then the Truth will dawn upon him).

The above thought is also expressed by Nammalvar when he says:

*"Ulan enil ulan avan uruvam ivvuruvugal
 Ulan alan enil avan aruvam ivvaruvugal"*

"If you say He is, then He exists; and all this is He only. If you say He is not, then too He exists; as the formless spirit in all"

When the poet says that God is the only One who sees the Atmas of other living beings as his own Atma, it is also another Truth. The Mahabharata says:

"Atmavath sarva bhootaani yah pasyati, sa pasyati

(i.e. one who sees other living beings as his own self is one who really sees. i.e. knowing everything)

This is what is interpreted in the Christian literature also when they suggest "Do unto others what you would like others do to you" and also when they advocate that "one should love one's neighbour as oneself". The basis for this can be found in the Chaandogya declaration - Tat Tvam Asi (6.8.7) "That Thou Art", i.e. Atma is the same for all, so all are same. Similarly, when the poet says that one must have the same high regard for all women as towards one's mother, we find that Pothana, also has expressed such an idea in the Bhagavata, 7th Skanda while speaking about the greatness of Prahlada:

Thanayandu, Akhila Bhutamulandu Oka Bhangi, Sama Hitatvambuja Jarugu Vaadu (i.e. He used to behave towards others in the same manner as he would towards himself)

Peddala Podaganna Bhritiyuni Kaivadi Cheri Namaskruthul Cheyuvaadu (i.e. He used to bow down and work like their servant when he saw elders)

Kannudoyiki Anya Kantaalu Addambaina Maatri Bhaavana Chesi Maraluvaadu (i.e. if he came across other women, he treated them like his own mother) (Adhyaya 1, verse 115)

Annamayya also lists out one of the characteristics of the Supreme as Truth (Satya) being His wealth (Sampada). He does not need any worldly wealth, land, houses, cattle, money etc. The quality of speaking only Truth is His unequalled wealth! This is fully exemplified in Sri Ramavatara.

The poet states that God is the only one who regards pleasure and pain alike. The Bhagavad Gita, Chapter XII (verses 13 to 19), enumerates the qualities of a devotee whom God loves. One verse may be quoted:

*"Samah satrau cha mitre cha
Tatha maana - dvamaanayoh!*

Seetoshna-sukha-dukkheshu

Samah sanga vivarjitah!!

(verse 18)

("He who is same towards foe and friend, and also in honour and dishonour, who is same in cold and heat, pleasure and pain, one who is free from attachment ... that man is dear to Me.")

Annamayya has adopted this concept when he says that God is the only One who treats pleasure and pain with equal non-chalance.

This has been amply exemplified in Sree Krishnavatara.

SONG 237 (A.S., VOL.I)

Transliteration

Konaro konaro meeru koorimi mandu

Uniki maniki kella nokkate mandu

Druvudu gonina mandu, tholliyu Prahlaadudu

Chavigaa gonina mandu challani mandu

Bhavarogamulu veedi paaraga peddalu munnu

Javakattikonina nicchalamaina mandu

Nilichi Naaradudu gonina mandu, Janakudu

Geluputho goni brathikina yaa mandu

Molachi naaluguyugamula raajulu ghanulu

Kalakaalamu goni kadaganna mandu

Ajunaku baramaayuvai yesagina mandu

Nijamai lokamulella nindina mandu

Thrijagamulu neraga Tiruvenkataadripai

Dvajamethe koneti darinunna mandu

Free Translation

"O ye men, Hurry, Will you not, with love and affection,
buy this medicine?

This is the single common medicine for your existence and
welfare

This is the medicine which Dhruva took

Earlier Prahlada also bought this tasty and cool (excellent) medicine

This is the eternal medicine by which our elders swore saying it is a sure medicine to drive away and cure all the ills and diseases of worldly existence.

It is the medicine on which Narada staked his life with abiding faith.

This is the medicine which Janaka, the King, took and survived.

This is the medicine which kings, emperors and great men of the four Yugas used and lived happily ever after.

This is the medicine which conferred longevity on Brahma

This is the medicine which has pervaded the entire Universe

This is the medicine which has raised its banner on the Bank of the Swami Pushkarini Theertha on the Venkataadri Hill in such a manner that all the three worlds are aware of it.

Explanation

In this song, the poet says unswerving faith in Lord Narayana is the sure medicine for remedying all ills. In Vishnu Sahasranama there are two Namas which refer to this role of the Lord as a physician when it refers to the Lord as "Bishak", and "Vaidya"; i.e. the doctor and also as "Bheshajam" i.e. the medicine itself. The Dvaadasa Nama Panjara Stotra also has the following verse, viz. "*Sareere jarjaree bhootho vyaadhigrasthe kalebare - Aushadham Jaahnaavee thoyam, vaidyo naarayano harih*". In the 108 Divya Desas, the deity at Thiruvellore, Veeraraghava Perumal is noted for His role as the Supreme ever successful physician! The theertha in that Divya Desa is also said to have curative powers. Even today many people have a dip in the Theertha and visit the Temple on New Moon day and hope to get their ills cured.

In this poem, Annamayya refers to various devotees who have experienced this curative power of the Lord. He refers to the story of Dhruva, the great devotee, who, on the advice of his mother took to meditating on the Lord. The intensity of his devotion was

rewarded by Lord Narayana by making the name of Dhruva co-terminus with sincere deep unswerving devotion. Similarly, the poet refers to Prahalada's deep faith in the Lord which made him overcome many an obstacle. The poet also refers to the fact that the great sage Narada for ever and ever repeats the name of Narayana with abiding faith. He refers to the fact that Janaka Maharaja also believed in this medicine. Perhaps, the poet is referring to the role of Janaka, who is known as a philosopher of repute. The poet refers to the four-faced Brahmaa also believing in this medicine. It is said that the first words uttered by Brahmaa as soon as he was created were "Om Atha". It was through these words that Lord Narayana who created Brahmaa imparted the Supreme Truth to him. "Om" stands for Narayana. The poet also says that this was the medicine which conferred longevity on Brahmaa. As is well known, for Brahmaa all the four Yugas are just one day. Such an all powerful longstanding medicine, i.e. absolute Faith and devotion to the Lord, the poet says is now available on the banks of the Svami Pushkarini Theertha on Tirumala Hill so that all the mortals may approach Him and get relieved of all their ills and be rewarded with happiness in this and the other world.

In another song (Song 240 *Adhyatma Sankeerthanalu* - Volume 1) the poet reiterates the efficacy of Hari Bhakti. He says
 "Oppaaina Hari bhakti vollani vaani inti
 Kuppalaina sampadalu kullu bo lolone"

The poet says that the enormous riches in the house of a person who is not devoted to Lord Hari will rot of their own accord! In the next part of the same poem he says that the wealth of a person who does not realise the beauty of Hari Bhakti, will surely disappear. He says

"Thekuvaina Hari bhakti theruvu gaanani vaani
 Vekapu sirulu kompavellubo lolone"

Further down in that song, the poet says that the intelligence of the man who does not meditate on Lord Venkatesvara is of use to none.

“Thiruvenkatesu thalachani vaani adaru buddhulu
Pagalau bololone”

In another poem (Song 262, Volume 1, Adhyatma Sankeertanalu), Annamayya speaks about the efficacy of Nama Smarana. The following quotations are excerpts from the song to illustrate the greatness of Nama Smarana as expounded by the poet. He says:

“Sree Vishnu naamamu peru koragaane.....
ghanamaina punyaalu kalugagaa”

(i.e the moment the name of Sri Vishnu is uttered, excellent worthy merits will be conferred on the person).

He continues:

“Sree Hari naamamu mathin thalachina naa
bandhamuloodagaa”

(i.e the moment one thinks of the name of Sri Hari, the worldly bondages will be cut asunder).

He further adds

“Sree Hari naamamu pathiaichinaa ee kalushamulu
Ela kalugunu evvariki?”

(i.e. the moment one recites the Nama of Sree Hari, why will anybody have to suffer demerits or ills?)

Thus, the poet in various ways brings home to us the efficacy of Hari Nama Smarana.

SONG - 239- (A.S., VOL.I)

Transliteration

Katakata itu chese karma baadha

Etuvantivaarikini nedayadhee baadha

Dinadinamu praanulaku deepanamuche baadha

Thanu poshanamulu kandarpa baadha

Manasu shantiki sadaa mamakaaramula baadha

Tanivoni korkulaku daivagati baadha

Vedayaasa choopulaku vedukalache baadha
 Kadu vedkalaku viyogamula baadha
 Thodavaina yerukalaku durita buddhula baadha
 Jadiya parachintalaku samsaara baadha

Aridi nischayamathiki anumaanamula baadha
 Sarileni jeevulaku janma baadha
 Tiruvenkataachalaadhipuni gani mani koluchu
 Veravu chetane kaani veedadhee baadha

Free Translation

“Alas, such are the ills of Karma (past deeds)
 No one however big he may be, can escape its tentacles
 Everyday, the living beings suffer just to live
 Sheer survival is itself a problem
 Pursuit of sensual pleasures is a burden
 Peace of mind is always denied by the burden of attachment
 Unfulfilled desires have obstacles caused by fate
 Greedy looks are excited by the sight of celebration
 Separation is another burden for celebration
 People of wicked knowledge are an obstacle for enlighten-
 ment
 Samsara, is an obstacle for thoughts of the other world
 The burden of doubts and uncertainty is an obstacle to stead-
 fastness of mind
 Birth itself is a burden for living beings;
 All these burdens cannot be cast away unless and until one
 approaches and worships the Lord of Venkataadri.

Explanation

This is a song which says that unless and until we wor-
 ship Lord Venkatesvara at Tirumala, we will not be able to get rid
 of all the worldly ills. The poet enumerates almost all possible
 ills of existence in this world like ahamkara, mamakaara, lack of
 knowledge, indulgence in sensual pleasures and so on. He says
 Karma is inescapable, inexorable, be it prince or pauper! Similar
 thoughts are expressed by Hanuman in Sundara Kanda when he

saw Sita sitting under a tree in Ashoka Grove. He reflects that Time is a factor which none can overcome. But all these can be overcome says the poet, if one seeks the Lord of Seven Hills.

SONG 255- (A.S., VOL.I)

Transliteration

Neevekaa cheppajoopa neeve neevekaa
 Srivibhupratinidhivi Senamodalaari
 Neeveka kattedura niluchundi Hari vaddha
 Devatala ganipinche devudavu
 Evanka vicchesinaanu Indiraapathiki nija-
 Sevakudavu neevekaa Senamodalaari
 Pasidibadhalavaaru padhikotlu goluva
 Desala ampulupampe dheerudavu
 Vasamugaa mujjagaalavaari nindarini nee
 Sisuvulagaa nelina Senamodalaari
 Doralaina asurula tutthumuru sesi jaga-
 Miravugaa nelitivekaraajyamai
 Paragu Sootravatee pathivai Venkata vibhu
 Sirula pennidhi neeve Senamodalaari

Free Translation:

You alone are the One to tell and show to the people who is
 the Supreme Lord
 You, O Senamudalari, (i.e. head of armed forces) are the rep-
 resentative of SreeVibhudu (Supreme Lord)
 You alone stand in front of the Lord Sree Hari
 Seeing You, the Devas think, you are the deity yourself
 Whichever direction the Consort of Indira goes, you are there.
 Are not you, the true loyal servant, O Sena Mudalari?
 The ten crores of devas seeing you holding in your hands the
 golden cane, pay obeisance to you.
 You are the mighty person who sends them in different direc-
 tions allotting duties to them!

You rule over the people in all the three worlds treating them like your children, O Sena Mudalari

You annihilated the powerful demons beyond recognition and rule as an unquestioned monarch over all the three worlds, as if it was a single territory.

O Sena Mudalari, you the husband of Sootravathi, are the prized treasure of the Lord of Venkataadri.

Explanation

This is a song on Visvaksena, one of the Nityasuris who is ever present with the Lord. The role of Visvaksena has been described by Sri Krishna Devaraya in his Aamukthamaalayada in the following words:

“Pooni Mukundunaajna kanubommane gaanchi
Ajaanda-bhaandamul
Vaananu meedha povanoduvan
Gone tannanan agranischala-
Tvaanachalatva-nishthale samastha-
Jagambula jaadyachethanal
Gaanuthikeku Sainyapathi kaanchana-
Vetramu naashrayinchedan” (I.4)

He says, that Sena Mudaliar can be recognised by the golden cane in his hand and says that when the cane is steady in his hand it meant that the Lord is busy creating the immovable objects and when the cane moves from one direction to another, it means that God creates movable objects.

Tenali Ramakrishna also has following words to say on Sena Mudaliar:

“Sootravateedevi sobagupaalindlapai
malupacchi gandampu valaputhoda
Sirasulu vanchi Nirjarakoti banigonu
thapaneeya vetra hasthambu thoda
Paniyemi yani vinnapamuseyu Sumanoharamulaina Divyaayudhamula thoda
Brahmaandakotula paarupathemulella
kaniyunna niddhampu manasu thoda

Shaarngi rendavamoorthiyai jagamulelu
munimanohaari Sreesena Mudaliyaari....” (I.7)

It means: “Vishvaksena is a second form of Lord Vishnu. He is the one who delights the hearts of Sages. He carries with him the perfume of fresh sandal paste which his consort Sootravathi applied to her breasts (The perfume got transferred to Vishvaksena when he embraced her). He wields a golden cane in his hand which employs hordes of celestials with bent heads, in respective duties. The beautiful divine weapons which he wears are all at his beck and call. His mind has a clear conception of his overall control over millions of cosmic eggs.”

SONG 266- (A.S., VOL.I)

Transliteration

Aapannula paali daivamaathade gathidakka
E proddunu bhajiyinchaga nitharudu mari kaladaa?
Nirupaadhika nijabandhudu nirathisayaanandudu
Karivaradhudithadekaaka ghanudadhikudu kaladaa?
Santhatha gunasampannudu saadhulaku brasannudu
Antaryaamithade kaaka adhikudu mari kaladaa?
Paramaatmudu Parama Purushudu parikimpaga
kripaaludu
Tiruvengkata vibhude kaaka devudu mari kaladaa?

Free Translation:

He is the Deity who will surely rescue all from any danger
Is there anyone who is fit to be worshipped at all times, and
any time?
He is our only true selfless relative who has no axe to grind
He has the Supreme unexcelled Bliss
(The Upanishad says “Aanando Brahma” the “Supreme Being is Bliss”)
Is there anyone greater than this Lord Karivarada, who responded to the plea of the Elephant?

He is the eternal embodiment of all the virtues
 He is the One who is ever kind and compassionate to the
 virtuous
 Is there anyone superior to this Lord who is Antaryami for
 all?
 He is the Supreme Self.
 He is the Supreme Being
 When we reflect, we realise He is the personification of kind-
 ness
 Is there any divinity and Lord other than the Lord of
 Venkataadri

Explanation

In this poem, the poet enumerates all the qualities of the Lord like Compassion, Supreme Bliss, all Virtues, friend by nature etc. He is the Supreme Lord of the Venkataadri Hill.

SONG 270 – (A.S., VOL.I)

Transliteration

Nee mahattvambu loniki velupaliki gappi
 Kaamimpa nittidani kaanaraa datugaana
 Nindi innitilona neevu galavani braanti-
 Nundudhuvugaani nee vokatiyunu gaavu
 Dandigalagiri pratidhvani dhochu gaani yadhi-
 Kondalopala ledhu kondayunu gaadu
 Balasi innitilopalanu chaitanyamai
 Melaguduvugaani emita neevu levu
 Paluderagulaina darpanamunan dokaneeda
 Volayugaa kandu dalapoya nadi ledhu
 Udugakannitilona nundutayu ledhu nee-
 Vudivoyi yandundakundutayu ledhu
 Chedani tejamugaana Sreevenkatesa! Nee-
 Podavu paripoornamai polupondugaana

Free Translation:

Your greatness has pervaded both within and without.

However, one cannot assert that Your Greatness has been comprehended completely as to identify it in a specific manner.

We are under an erroneous belief that You are all pervasive and present in each and every object.

But yet You are not anyone of those objects exclusively.

When we go to a mountain and shout, there is an echo, but that echo is not the mountain.

Neither is that re-echo inside the mountain.

You are present as Consciousness in all things.

Yet, You are not confined to any particular entity

Though a reflection (of an object) seen in different mirrors, it does not strictly speaking, belong to those mirrors.

You are not present in all (without any exception) and

At the same time we cannot say You are not present in those things also

This is so, because Your effulgence is Eternal and undiminishing.

O Venkatesvara, Your Form is Full (Paripurna) and will shine for ever and ever.

Explanation

This song sounds rather obtuse, full of apparent contradictions. But the poet through this song is mentioning what is explained in Taittiriya Upanishad, (Ananda 4) which says:

“Yatho Vaacho Nivarthanthe

Apraapya Manasaa Saha”

“From whom words unable to describe bounce back along with the mind. That is to say, the mind cannot comprehend Him. Words cannot describe Him”.

The Taittiriya also expounds a similar thought when it says:

“Antar Bahischya Tat Sarvam

Vyaapya Naaraayanah Sthithah”

That is, Narayana is pervading everything inside and outside and yet He is beyond all this. These are the qualities of transcendence and imminence. These are being explained through these words. To make these thoughts clear, the poet in his usual style refers to two very ordinary examples. He says that when we go to a mountain and shout, it results in an echo. That echo is not the mountain. Neither is it an identifiable commodity within the mountain. The echo sound is therefore all pervasive, yet is not definable and identifiable. That is why the poet says that the Supreme Being is both within and without. Yet, we cannot comprehend Him completely. We think that he is present in all things, but He is so great that He cannot be limited or confined to any one object exclusively. Thus, He is one and many at the same time.

This high philosophy, where the transcendence and imminence is beyond full comprehension, is referred to as the Ghataakaasa concept. The popular example given in the Vedanta to explain this concept is as follows: Ether (i.e. Aakaasa - Empty space) is limited or conditioned by a pot, but once the said pot is broken, the ether inside becomes one with the ether outside. This is the bheda-abheda concept where it is said "man is God, yet not God", because though God is in us, we do not become the complete God. Thus, God is in and yet, not in. This sounds obtuse. But this very clearly expounds the Visishtadvaita concept that God is in all of us, but we cannot claim for the simple reason that He is in us and that there is no difference between God and us and that we are God.

That is why, in the subsequent part, the poet says that God is there as Chaitanya in all things, but yet He cannot be confined to any particular entity. Here again, he gives a very homely example, where he says that the reflection seen in a mirror does not belong to that mirror exclusively. That is why he says that though God is omnipresent, He cannot be identified and related to a particular object. The poet, however, concludes by saying that the Lord of the Seven Hills is "Paripoorna", i.e. a Full Complete Divine Form, which is eternal and ever shining. He is beyond all our comprehensions and understanding and yet He is our

only hope. In brief, we should not attempt to comprehend Him or identify Him, but should trust that the Supreme Lord who is on Top of the Venkata Hill, will protect us.

SONG 271- (A.S., VOL.I)

Transliteration

Adhi naayaparaadha midhi naayaparaadhamu
Aadhiyu nidhiyu naayaparaadhamu

Neraya roopamulella nee roopamekaa
Narayaniyadi naayaparaadhamu
Paripoornudaguninnu barichinnunigaa-
Narayuta yadi naayaparaadhamu

Jeevaatmunigaa jintimpa thalachuta
Yaavanka nadhi naayaparaadhamu
Sevinchi ninu naatma chintimpakunduta
Aavala nidhi naayaparaadhamu

Eederagaka Venkatesuda ninu goni-
Yaaduta yadi naayaparaadhamu
Eda joochina naayedura nundaga ninnu-
Naada needa vedakutaparaadhamu

Free Translation:

That is my mistake
This also is my mistake
That and this are both my mistakes
My mistake lies in the failure to realise that all the Forms are
Yours
My mistake is thinking of You, who are full and all-perva-
sive, as limited and confined to a particular place or form
My mistake lies in trying to think of You as an individual
soul (Jivatma)
My mistake lies in not meditating upon You, after having
worshipped You (Meditation on God is continuous wor-
ship like 'Thailadhara').

Oh Venkatesvara! My mistake lies in praising You without knowing my limitations.

My mistake lies in seeking and searching for You here and there specifically when You are everywhere and wherever I turn.

Explanation

In this song, the poet highlights three points. Firstly, he brings it out very clearly that Vishnu is all-pervasive. Secondly, he states that all the forms that we see are His because He is the Antaryamin in all. The third point he brings out is that the Supreme Brahman is beyond *Desa Parichchedha* (spatial limitation), is *Kaala Parichchedha* (Temporal limitation - time), and *Vaasthu Parichchedha* (limitation of one object from the view-point of other entities). Normally, everything in this world is subject to these above-mentioned threefold limitation, *Desa*, *Kaala*, *Vaasthu Parichchedas*. But the Supreme Lord is not subject to these limitations. He is everywhere, all-pervasive. That is why, the poet refers to Him as *Paripurnudu*, i.e. all-encompassing and whole. To limit such a Supreme Brahman is therefore not only foolish, but blasphemous. Ramanuja also speaks about this quality of the Supreme Brahman when he says that one is to go up from the lower levels, viz. of worshipping the *Archa Rupa* first before one can hope to reach the level of appreciating the *Vyuha* aspect of the Lord and appreciating the *Para* aspect which is the higher form of the Lord. The poet says that to think of the Lord as *Jivatma* alone and identify Him with it is an offence. Through this sentence, the poet is categorically having a dig at the Advaita philosophy which says that Brahman and Jeeva are one and the same.

Similarly, the poet in a simple manner goes on to assert that merely worshipping the Lord is not something to be proud of, or something which can be identified as a complete step by itself. He says mere worshipping and not contemplating on God for ever and ever is a mistake. Ramanuja defines *Bhakti* as *Dhruva Smriti* which is contemplation followed by steady recollection. That is the *Thailadara* concept. Oil has a consistency and a continuity as

it flows. That quality of eternal continuous flow of recollection of God is what is required. One should think of the Lord for ever and ever. The poet goes one step further and says that to attempt to describe and praise the Lord is by itself an offence as we should know our limitation. The Upanishad says:

*"Yatho Vaacho Nivarthanthe
Apraapya Manasaa Saha"* (Taittiriya, Ananda 4)

i.e. our words and mind, i.e. thoughts bounce back being unable to reach the Supreme Brahman, who is beyond all comprehension. The poet refers to this all-pervasive quality of the Lord by using simple sentences, listing out his mistakes in each sentence of the poem. Finally he concludes by saying "You are everywhere and it is my mistake Oh Lord Venkatesvara, to think that You are confined to the Seven Hills only. You are all-pervasive".

SONG 277- (A.S., VOL.I)

Transliteration

Ettivaarikinella nitti karmamulu maa-
Ettivaariki ninka nedi thovayya?

Paamu jampinayatti paathakamuna peddha-
Paamu meeda neeku bavalincha valase
Komali jampina koratavalla nokka-
Komali nedha bettukoni yunda valase

Bandi virichinatti paathakamuna beddha-
Bandi boyidavai pani seya valase!
Kondaverikinatti gunamuna Tirumala-
Konda meedha neeku goorchunda valase

Free Translation:

"For such a great person like You, what sort of fate is this?
(Under such circumstances) What to speak of mere mortals
like us? What is the way for us?
For the sin of having killed one snake (Kaliya), You have had
to sleep on a big snake (Aadisesha).

For having committed the sin of killing one lady (Putana),
You have had to carry another lady all the time on Your
chest (Lakshmi Devi)

For the sin of having broken a cart (Sakataasura Vadha), You
had to become a Charioteer of a huge cart (Parthasarathi)

For having uprooted a Hill (Govardhana Hill), You had to sit
atop the Tirumala Mountain.

Explanation

This song of Annamayya is couched in the Nindhaastuti (apparent censure, implying praise). In the sentences, he combines apparently contradictory things and tries to ask God as to how He justifies His dual role.

In this Nindhaastuti style of composition, the poet makes it appear as if the merit and the good action done by the Lord is itself a sin and that it has had its sinful troublesome alternate repercussions in the life of the Lord. He has chosen a number of legends connected with Krishnaavatara and Ramavatara for proving and linking the apparent contradictions. On the whole the song makes an appealing and interesting reading.

SONG 278- (A.S., VOL.I)

Transliteration

Annichotla paramaatmaa neevu
Inniroopula bhramayinthuvugaa

Paalajalanidhi nundi Badaree vanaana nundi
Aalayamai Gayalo Prayaaganundi
Bhooloka nidhivai Purushottamaana nundi
Vela sankhyalaroopai vichchetugaa

Uttaramadhuralo nayodhyalopala nundi
Satthaina Nandavrajaana nundi
Chittaginchi Panchavati Simhaadrilona nundi
Vatthugaa lokamulu Paavanamu seyaganu

Kaivalyamuna nundi Kamalaja lokaana
Movaga Sreerangamuna nundi

Eevala naavala nundi ee Venkataadripai
Neeve neeve vacchi nelakontigaa

Free Translation:

“You are the Paramatma filling all the places
You have manifested Yourself in many forms and dazzled us
From the Milky Ocean, from the Badari Forest
Stationed at Gaya, from Prayaaga
As the ultimate treasure of this world, You stayed at
Purushottama (Puri); You assume thousands of forms and
manifest
From Uttara (northern) Mathura as also Ayodhya
From the great Nandavraja
Out of Your own Will and pleasure, You stayed at Panchavati
and Simhaadri
You manifest Yourself for making this world holy and pure
From Kaivalya, and from the world of Brahma (Satyaloka)
You have stepped into Srirangam,
From hither and thither, from thither and hither of Your own
accord,
You on Your own, have taken firm residence on the top of the
Venkata Hill.

Explanation

This song is dealing with the Sarva-Vyaapitvam of Vishnu. The poet makes it clear that the entire world is totally pervaded and percolated by Vishnu. (Sarvam Vishnu Mayam). He refers to the various holy places where the Lord, of His sweet Will, has manifested Himself, so as to enable His devotees to have His darshan with least trouble.

SONG 290 – (A.S., VOL.I)

Transliteration

Hari golichiyu maree naparamulaa?
Tiramuga nathanine theliyutagaakaa

Pankajanaabhuni paadamulu dalachi
Inkaa mariyoka itharamulaa?

Ankela nathanine athani daasulane
Konkaka nijamuga goluchuta gaakaa

Pannaga-sayanuni bantlaku bantai
Konnitipai mari korikelaa?
Inni korikalu idhiye tanakani
Konnadhikolai koruta gaakaa

Veenula Venkata Vibhu namaamrita-
Moonina mati mariyunu ruchulaa?
Thenelugaaredi teepu lathani nuthi
Naanaaruchulai nanuchuta gaakaa

Free Translation:

Having worshipped Hari, is it possible to think of anyone else?

Can there be anything-else apart from realising Him alone in a steadfast unchanging manner?

Apart from meditating on the Feet of the Lord who has the Lqtus in His navel, can there be any other thought?

Apart from worshipping Him and His Dasaas alone, can there be really anything-else to be reckoned as worship?

Apart from being a devoted servant of the servants of the Lord reclining on the Serpent Couch, can there be any other desire?

Apart from wishing that all the desires should culminate in this one desire, viz. to serve the Lord, and His Daasaas, can there be any other wish?

Apart from hearing the sweet nectarine Naamas of Lord Venkatesvara can one's mind think of tasting anything else?

Praising Him in sweet words oozing and exuding honey will pleasantly and pleasingly satisfy many a taste.

Explanation

In this song, the poet has referred to six out of the nine types of Bhakti. The nine types of Bhakti are "Sravana, Keertana,

Smarana, Paadasevana, Archana, Vandana, Daasya, Sakhya, and Aatma Nivedana". In this song, the poet has referred to Smarana, Archana, Sravana, Paadasevana, Daasya and Keertana. When he says that one should meditate on the Lotus Feet of the Lord, to the exclusion of all other thoughts, he is referring to Smarana Bhakti. When he says that one should worship the Supreme, he is referring to Archana. When he refers to being a devoted servant of the devotees of the Lord and that one's only desire should be to serve the Lord and His Daasas, he is referring to Daasya. When he suggests that one should hear the sweet honey-filled Naamas of the Lord, he is referring to Sravana. Again, when he asks us to praise the Lord, with the sweet-honeyed words, he is referring to Keertana. Lastly, when he says that we should meditate on the Divine Feet of the Lord, he is referring to Paada Sevana.

In brief, the poet says, that one should have no other desire except to worship Lord Narayana. Similar thoughts are expressed by Pothana when he makes Prahlada say as follows:

*"Mandara Makaranda Maadhuryamuna Delu
Madhupambu Ovune Madanamulaku"*

(Skanda VII.5.150)

Freely translated, this sentence says: "The bee which is sucking honey from the sweet scented flowers, never go to inferior honey-less flowers"

Continuing the same thought, Pothana says:

*"Ambujodara Divya Paadaaravinda
Chintanamritha Paana Visesha Mattha
Chitthame Reethi Itharambu Chera Nerchu
Vinutha Gunaseela Maatalu Veyu Nela"*

i.e. Why say a thousand words, when this mind is inebriated and intoxicated with the drinking of honey oozing from the Divine Feet of the Lord having the Lotus in His navel? Such a mind never contemplates or thinks of approaching anyone else except Vishnu."

SONG - 292- (A.S., VOL.I)

Transliteration

Eekulajudemi evvadaina nemi
 Aakada naathade Hari neriginavaadu
 Paragina satyasampannudaina vaade
 Paraninda seya tathparudugaani vaadu
 Arudaina bhoota dayaanidhi yaguvaade
 Parulu thaaneyani bhaavinchu vaadu
 Nirmaludai yaatmaniyati galuguvaade
 Dharṁmatatparabuddhi dagilinavaadu
 Karmamaargamulu gadavani vaade
 Marmamai Hari Bhakti maravani vaadu
 Jagatipai hithamugaa jariyinchu vaade
 Pagaleka mathilona brathikina vaadu
 Tegi sakalamu naatma delisina vaade
 Tagili Venkatesu daasudayina vaadu

Free Translation:

"What does it matter to which caste he belongs
 What does it matter whoever he be;
 Ultimately what matters is, he who is at the lowest rung is
 one who has realised Hari.
 He who has the wealth of Truthfulness
 He who is not given to decrying others;
 He who has the rare quality of showing compassion and be-
 ing kind to all the living beings
 He who regards others as himself;
 He who is pure and has perfect control over his mind;
 He who is bent upon doing righteous things
 He who does not violate Karma Maargaa (prescribed duties)
 He who does not ever forget to be devoted to Hari (who never
 by mistake even momentarily swerve from the path of
 devotion to Hari)

He who lives in this world for rendering selfless service to others

He who has no ill-will and hatred in his mind

He who has perfectly understood everything in his heart

Such a person alone will be a true Daasa of Lord Venkatesvara.

Explanation

In this song the poet makes it clear that caste and community are immaterial and what is material is that one should be a Hari Dasa.

In this song, the poet says that the only caste is that of the Haridaasa community. He has listed out various qualities of a true Hari Daasa, one of which is to regard others as oneself. This is the concept of Tattvamasi, i.e. "That Thou art". The Christian philosophy also speaks similarly when it says "Do unto others what you would like others to do for yourself".

SONG 317 – (A.S., VOL.I)

Transliteration

Telisina teliyudu, teliyanivaaralu

Tolagudu, Brahmaadule eruguduru

Varadudakhila devatalaku vandyudu

Karaduta suralaku kankakudu

Paramaatmudambujabhavasivaadulaku

Parulakella movvuralo nokkadu

Devudu Sanakadimunulakunu para-

Daivam akhila vedamulakunu

Kaivalyamosagu ghananidhi vidhiki ma-

Haavidhi, jadulaku yaadavakuludu

Aadhyudachaludu mahaabhootamitada

Bhedhyudasaadhyudu bheekarudu

Sadhyahphaladudu sakalamunulakunu

Vedyudithade po Venkata Vibhudu

Free Translation:

If you know, then know it better.
 Those who do not know, better keep off
 Only Brahma and the like will know (about what is being
 said in the following lines)
 This Giver of Boons is the One who is fit to be adored and
 worshipped by all the celestials.
 He is deadly poison for the demons - verily a thorn in their
 flesh.
 He is the Supreme Being (Paramatma) superior to the one
 born from the Lotus (Brahma), Siva and others.
 For the rest, He is one of the Trinity.
 He is the Lord for Sanaka and other sages
 He is the Supreme Deity (Paradeva) for all the Vedas (glori-
 fied by them).
 He is the great bestower of Kaivalya
 He is Fate for Fate itself
 For mere mortals, He is the One who was born in the Yadava
 clan
 He is the Primordial One
 He is the Eternal immutable One (Achaludu)
 He is the Great Being
 He is the Indestructible One (Abhedyudu)
 He is the Invincible one (Asaadhyudu)
 He is the One who instills fear amongst all (Bheekarudu)
 He is the One who gives rewards instantaneously;
 He is the only One who is fit to be known by all the sages
 He is none other than the Lord of Venkataadri.

Explanation

The poem is self explanatory. It is amazing that the poet
 is able to convey to us his unshakeable all-encompassing faith in
 the Lord of Seven Hills. Like Sree Desika, his outpourings are
 many and in no song does he repeat himself except to the extent
 of asserting that it is only Lord Sreenivasa who can bless us and
 guide us.

SONG 318- (A.S., VOL.I)

Transliteration

Ekkuva kulajudaina heena kulajudaina
 Nikka merigina mahaanityude ghanudu
 Vedamula chadiviyunu vimukhudai Hari bhakti
 Yaadarinchani somayaajikante
 Ediyunu leni kulaheenudainanu Vishnu-
 Paadamulu sevinchu bhaktude ghanudu
 Paramamagu Vedaanta pataina dorakiyu sadaa
 Haribhakti leni Samnyaasi kante
 Saravi maalina antyajaathi kulajudaina
 Narasi Vishnuni vedakunaathade ghanudu
 Viniyu jadiviyunu Sree Vibhunidaasudu gaaka
 Thanuvu vepuchunundu tapasi kante
 Enaleni SreeVenkatesu prasaadanna-
 Manubhavinchina yaatha dappude ghanudu

Free Translation:

Whether one belongs to a high caste or even if one belongs to
 a low caste (it matters not)
 He who has realised the Supreme Truth alone is great.
 A Devotee who worships the Feet of Lord Vishnu, though he
 may be poor and of low caste, is greater than one who
 has studied the Vedas and performed Soma Yaaga, but
 does not have Hari Bhakti.
 Though one may belong to the lowest caste, but if he seeks
 Vishnu, he alone is superior to even a Samnyaasi who
 has had the opportunity to study the exalted Upanishad
 texts, but has no continued devotion to Lord Hari.
 The one who has enjoyed the incomparable Grace of Lord
 Venkatesvara and partaken of the holy food offered to
 the Consort of Sri is that very moment greater than even
 a strict ascetic who observes severe austerities and tor-
 tures his body, who even after reading and hearing about
 the Lord, does not become His Daasa (devoted servant).

Explanation

This song also highlights the greatness of one who has understood the superiority of Hari Bhakti over even sages, ascetics and individuals born in the so called upper caste, but who do not have that Faith and Devotion in Hari.

This song can be favourably compared with Song 329 which also expresses similar ideas about the so called caste and community.

SONG 319- (A.S., VOL.I)**Transliteration**

Kanugonaga jeevuderagadugaaka eriginanu
 Anavaratavibhavambhu lappude raavaa?
 Visugakevvarinaina vedanerchina noru
 Desalakunu palumaaru derachu noru
 Vasudhaa kalatru dhadavadugaaka thadavinanu
 Esaga gorikalu thana kippude raavaa?
 Mudhamandi evvariki mrokka nerchina cheyi
 Podigi yadhamula nadugaboону cheyi
 Adana Hari pooja seyadugaaka sesinanu
 Eduredura gorikalu ippude raavaa?
 Tadayakemitikaina tamakamandedi manasu
 Adari emitikaina nalayu manasu
 Vadi Venkatesu goluvadugaaka, kolichinanu
 Badi badine chedani sampadalitlu raavaa?

Free Translation:

We realise that Jiva does not understand; if he understands,
 will not greatness come immediately?
 The mouth which does not get tired to ask any and every-
 body
 The mouth which opens (with its request) in every direction
 and many a time
 Such a mouth does not mention the Consort of Sree

If it only mentions, will not all desires be fulfilled this very moment?

The hand which has learnt to appeal and beg from all and sundry

The hand which has no hesitation to approach even the worst amongst human beings,

Such a hand does not worship Hari at the right moment

If only it does so, won't all its desires be fulfilled in quick succession; this very moment?

The mind which thinks of any and everything without hesitation,

The mind which is ever ready to wander and get worried for anything

Such a mind never worships Venkatesvara

If only, it worships the Lord, will not eternal wealth and unbridled prosperity come rushing in quick succession?

Explanation

In this song, the poet refers to the unity in thought, word and deed that is required in worshipping the Lord. That is why in one verse the poet refers to the mouth which, instead of uttering God's Name does everything else. In another verse, he refers to the hands which are outstretched towards one and all who do not deserve such an appeal, and says that the hands should be used only for offering worship to the Lord. That is, the Deed should be for acts meant for God. Finally, the poet says that the mind which wanders about instead of concentrating on the Lord, is not doing its duty. He assures us that if only the mouth, the hand and the mind turn towards God, then all the prosperity and wealth will be quickly and abundantly conferred on that soul.

SONG 322- (A.S., VOL.I)

Transliteration

Veedivo ide vinthadonga

Vedipaalu venna verajina donga

Velaya neeta joppuveneti donga
 Talagaananeeka daagu donga
 Talakaka neladavveti donga
 Telisi sandekaada dirigeti donga

 Adugukinda lokamadacheti donga
 Adari thallikinaina nalugu donga
 Adavilo nelavaiyunna donga
 Todari neelikaa neto nundu donga

 Mosa mintula jeyu munimuchu donga
 Raasikekkina gurrampu donga
 Vesaala kituvacchi Venkatagiri meeda
 Moosinamuthyamai mudhamandhu donga

Free Translation:

Look, here is the very unusual thief.
 He is the thief who stole hot milk and butter (Krishna Avatara).
 Here is the thief who hid Himself underneath the water
 (Matsya Avataara)
 He is the thief who hides by withdrawing his head (Koorma
 Avataara). (The tortoise is the only animal which has
 got the capacity to pull its head inside the shell).
 He is the thief who burrows into the Earth (Varaahavataara)
 He is the thief who comes out and wanders only during the
 dusk time (Nrisimha Avataara).
 Here is the thief who stamps the entire world with His Feet
 (Vaamana/Trivikrama Avataara)
 He is the thief who got angry even with his mother
 (Parasuraama Avatara)
 Here is the thief who has firmly entrenched Himself in the
 forests (Ramavatara - 14 years of banishment in the for-
 est).
 Here is the thief dressed in the blue cloth (Balaraama Avatara
 - as Balarama is fond of blue dress)
 Here is the clever thief who cheated the ladies (Krishna
 Avatara)

Here is the thief who is very successful and who rides on the Horse (Kalki Avatara)

This thief who donned the different forms has come to reside happily on the top of Tiruvenkata hill, looking like a beautiful pearl, concealed inside a shell.

Explanation:

In this poem the poet has skillfully covered all the manifestations of the Lord while describing Him as a thief who stole or steals our hearts and souls.

SONG 326 – (A.S., VOL.I)

Transliteration

Kaakunna samsaara gathulela
 Lokakantakamulagu lobhambulela
 Viniki ganavalasinanu Vishnu keerthana cheviki
 Viniki chesina nadiye Vedaanta bodha
 Maniki ganavalasinanu madhuvairipai bhakti
 Uniki praanulaku Brahmopadesambu
 Chaduvu ganavalasinanu saurinaamamu diruga-
 Jaduvute Sakala saastramula sammathamu
 Nidura ganavalasinanu neerajaakshuniki dhana-
 Hridayamarpana seyutidi yoganidura
 Aasa valasina Venkataadheesvaruni kripaku
 Naasa seyute paramaanandha sukhamu
 Vaasi ganavalasinanu Vaishnavaagaarambu
 Vaasi seyuta thanaku Vaibhavasपुरana

Free Translation:

If one has to hear, one should hear the Sankeertana of Vishnu;
 that is tantamount to hearing the Upanishadic teachings.
 If one has to exist, then one should cultivate Bhakti to ward
 the enemy of Madhu; that indeed is equal to receiving
 Brahma-Vidya.

If one has to study reading (uttering) the name of the Lord repeatedly is equivalent to reading all Saastra.

If one has to sleep, offering one's heart to Neerajaaksha is equivalent to Yogic Slumber (Yoga Nidra).

To aspire for the Grace of the Lord of Venkata Hill will alone give ultimate Bliss (Parama Ananda)

If one wants fame, a visit to the temple of Vishnu (or to the house of a devotee of Vishnu), will give you good name and status.

Explanation

This is yet another poem conveying high philosophy in simple words. The poet says that one should see only the Lord who slew the demon Madhu and one has to repeat only His Name and one should, even in sleep, dream only of the Lord. If one approaches the Lord of Venkataadri, He will without fail confer the Supreme Bliss.

SONG 329 – (A.S., VOL.I)

Transliteration

Konchemunu ghanamu ganugona nela Hari dalachu-
Panchamahaapaathakude Braahmanotthamudu

Vedamulu chadiviyunu vimukhudai Harikathala-
Naadarinchani Somayaaji kante

Ediyunu leni kulaheenudainanu Vishnu-
Paada sevakudu vo Braahmanotthamudu

Paramamagu Vedaanta pathana dorakiyu sadaa
Hari talachaleni samnyaasi kante

Marigi, pasuramu dinedi maala yainanu vaade
Paramaatmu golichinanu Braahmanotthamudu

Viniyu jadiviyu Ramaavibhuni dalapaka vrithaa
Thanuvu vepuchu dirugu tapasi kante

Chanavugala Venkatesvaru daasulaku venta
Banidirugu nadhamude Braahmanotthamudu

Free Translation:

“Why attempt to distinguish between the low born and high born?

The one who has committed all the five great sins (Pancha Maha Paatakas) but eternally thinks of Lord Hari is the best among the brahmins.

Compared to a Somayaji who has mastered the Vedas, but yet has no regard or respect or inclination to listen to the legends connected with Lord Hari, a poverty stricken person of a low caste, but worships the Divine Feet of the Lord alone is the better brahmin.

Compared to a recluse, who has had the opportunity to study Upanishads, but yet is never inclined to think of Lord Hari, a Panchama who eats flesh, but without fail worships the Supreme Lord, is the best among the Brahmins

Compared to an ascetic who observes strict austerity, torturing his body for no purpose, but never thinks of the Consort of Ramaa, in spite of having heard and read about the Supreme Being, a person though belonging to a low class, but always follows the Daasas of Lord Venkatesvara rendering Kainkarya to them alone is the best Brahmin.

Explanation

In this song, the poet gives a very revolutionary definition of a true Brahmin. By implication, he says that mere birth in the community does not entitle one to claim Brahminhood and that it is one's actions which make one eligible to be a Brahmin. In a few other poems also (see song 318 above), the poet voices very revolutionary thoughts as to who is a true Vaishnavait and who is a true Brahmin etc. He says that it is not the accident of birth which determines one's status, but it is the actions, the words, habits and thoughts which will determine one's true nature. The poet's remedy is very simple. He says let us not worry as to which caste we belong. Let us think, speak and seek the Lord of the Seven Hills and He will confer Supreme Bliss, be a person poor or rich, low born or born in high circles.

SONG 343 – (A.S., VOL.I)***Transliteration:***

Chaaladhaa Brahmam idhi sankeerthanamu meeku
Jaalella nadaginchu sankeerthanam

Santoshakaramaina Sankeerthanam
Santaapamanaginchu Sankeerthanam
Jantuvula rakshinchu Sankeerthanam
Santatamu dalachudee Sankeerthanam

Saamajamu gaachinadi Sankeerthanam
Saamamunakekkudee Sankeerthanam
Saameepyamindariki Sankeerthanam
Saamaanyamaa Vishnu Sankeerthanam?

Jamubaari vidupinchu Sankeerthanam
Samabuddhi podaminchu Sankeerthanam
Jamalisaukhyamulichchu Sankeerthanam
Samadamaadulajeyu Sankeerthanam

Jalajaasanuni nori Sankeerthanam
Chaligondasuta thalachu Sankeerthanam
Chaluva gadu naalukaku Sankeerthanam
Chalapatti thalachudee Sankeerthanam

Saravi sampadalicchu Sankeerthanam
Sarilaeni dhidiye po Sankeerthanam
Sarusa VenkataVibhuni Sankeerthanam
Sarugananu dalachudee Sankeerthanam

Free Translation

“Sankeertana is Brahmam. Will that not suffice for you?
Sankeertana gets rid of all worries;
Sankeertana gives happiness
Sankeertana removes afflictions
Sankeertana protects all living beings
O ye men, for ever and ever think of this Sankeertana.
Sankeertana protected the Elephant (Gajendra Moksha)
Sankeertana is higher than Saama Veda

Sankeertana will bless everybody with Saameepyam (closeness to God)

Is Vishnu Sankeertana something ordinary? (i.e. it is extraordinary)

Sankeertana helps one to escape from the clutches of Yama, i.e. rids one of the cycle of births and deaths.

Sankeertana confers equanimity of mind

Sankeertana doubles happiness

Sankeertana enables one to control mind and other sense faculties.

Sankeertana was adopted by Brahma (Jalajaasana)

Sankeertana was thought of by the daughter of the King of Snow mountain, i.e Paarvathi

Sankeertana does good for the tongue

Steadfastly think of this Sankeertana

Sankeertana confers all possible prosperity

Lo! Behold! Understand! Without any doubt this Sankeertana is matchless and unequalled.

Without fail, think of singing the praises of (Sankeertana) the Lord of Venkata Hill

Think well and long about the efficacy of Sankeertana (Mahima)

Explanation

This song also depicts the merits of singing aloud the Name of Lord Hari. 'Sankeertana' is different from mere 'chanting'. We chant a mantra whereas we sing aloud the names and glories of the Lord. This is called Sankeertana. Normally Sankeertana involves more than one devotee.

SONG 349 – (A.S., VOL.I)

Transliteration

Sakala samghrahamu Sakala sanchayamu

Akritha sukrithamidi Hari Naamam

Sakala Veda saastramula saaramidi

Sakala mantra rajaambu nidi

Sakala Puraanarasamula madhura midi
Akutilla paavanam Hari Naamam

Sakala tattva samsaya khandhana midi
Sakala karma Nischayamu nidi
Sakalavidhirahasya pradhaana midi
Akaarana hitham Hari Naamam

Sakala Devataa Svaami priyam bidi
Sakalaloka rakshanamu nidi
Prakatam Venkatapathi Naamaankita
makinchana dhanam Hari Naamam

Free Translation:

"It is a concentrated essence.
It is the collection of all good things
This Hari Naama Sankeertana is a good deed not observed
by us earlier
This is the essence of all scriptures including Vedas.
This is the King of all Mantras (Sakala Mantra Raja)
It is the sweetness of all the juices of Puraanas
Hari Naama is that which sanctifies everyone immediately
and directly.
It removes all doubts regarding Ultimate Reality.
It is the decided goal of all acts and rituals
It is the most important of all the injunctions
Hari Naama (Sankeerthanam) is that which is by nature beneficial to one and all
This is dear to Lord of all celestials.
It is the protection for all the worlds
Let it be known that the Name of the Lord which has the
word "Venkatapathi" in it, is the reputed wealth of all
who are utterly destitute (those who have done Prapatti
to the Lord).

Explanation

This is yet another poem where the poet expatiates on the glory of Hari Nama.

SONG - 380 – (A.S., VOL.I)***Transliteration***

Naaraayanaaya Namō Namō, Naanaatmane Namō Namō
 Ee rachanalane evvaru thalachina iha para
 mantramulindariki

Govindaaya Namō Namō, Gopaalaaya Namō Namō
 Bhaavaja-gurave Namō Namah, Pranavaatmane Namō
 Namō Devessaaya Namō Namō, Divya gunaaya Namō
 yanuchu

Ee varusalane evvaru thalachina, iha para
 mantramulindariki

Daamodaraaya Namō Namō, Dharaneessaaya
 Namō Namō

Sreemahilaapathaye Namah sishtarakshine Namō Namō
 Vaamanaaya te Namō Namō Vanajaakshaaya
 Namō Namō

Eemeralane evvaru thalachina iha para mantramuindariki

Paripoornaaya Namō Namō, Pranavaagraaya
 Namō Namō

Chirantana Sree Venkatanaayaka Seshashaayine
 Namō Namō

Narakadhvamsine Namō Namō, Narasimhaaya
 Namō Namō

Iravuga nee gathi nevvaru thalachina iha
 para mantramulindariki

Free Translation

O Narayana! salutations to You;
 One who is the soul of all, salutations to You;
 All those who think on these lines (realise this truth) will
 realise that it is a Mantra which blesses all with happi-
 ness in this world and in the other world (Iha and Para).
 Govinda! salutations to You, Gopala, salutations to You;
 O Father of Manmatha, salutations to You;

O Lord who is in the form of Omkara (Pranavaatma), salutations to You

Oh Supreme Lord, salutations to You

One possessing divine attributes, salutations to You

All those who think in this manner, will have Iha Para Mantra.

Oh Damodara, salutations to You,

Oh Dharaneesa (Lord of Earth), salutations to You

O Consort of "Sree Mahila" (Lakshmi Devi), salutations to You;

O One who protects the virtuous and good people, salutations to You;

O Vaamana, salutations to You;

O Vanajaaksha (O Lotus-eyed One), salutations to You;

In this above manner whoever thinks of you, would have obtained the Mantra which gives Sukha in this and in the other world.

O Lord, who is whole (Paripoorna), salutations to You;

Salutations to You, who is the foremost (first) letter in the Pranavaa word (Pranava Agra);

O Primordial One, Sree Venkatanayaka, O Seshasayee, salutations to You;

O One who destroyed Narakaasura, salutations to You;

O Narasimha, salutations to You; Whoever thinks of You in the above said-manner has mastered the Iha, Para Mantra.

Explanation

This is a song partly in Sanskrit and partly in Telugu, perhaps, akin to the Manipravala style of early Tamil scholars.

In the above song, the various names of God are being chanted and the poet is assuring that such Namasmara is the Moksha Mantra which will confer merit in this and the other world.

In one sentence he refers to the Lord as the form of Omkara; the letter 'Om' consists of "a + u + m" - 'a' refers to God Vishnu, 'Ma' to Jeeva and 'u' is interpreted in two ways by one set of

Acharyas as referring to Lakshmi, the link between Paramatma and Jivatma. The other set of Acharyas say that the letter 'u' stands for "only for", that is to say the Jeevatma exists only for the enjoyment of the Lord.

In another place the poet refers to the Lord as Dharaneesa; Dharaneesa can be interpreted as Lord of Bhoomidevi or as the Master of the world. But here, as in the next sentence, the poet is referring to Lakshmi, it can be said that the word Dharaneesa refers to Bhoomidevi's Lord.

Narakadhvamsine - this word can also be interpreted to say that He is the One who eliminates hell for us, i.e., One who confers Moksha; or it may mean the One who killed demon Naraka.

SONG - 381 – (A.S., VOL.I)

Transliteration

Antaryaamee alasithi solasithi
 Inthata nee sharanide chochchitini
 Korina korkulu koyani katlu
 Theeravu nee vavi thenchaka
 Bhaarapu paggaalu paapa punyamulu
 Nerupula poneevu neevu vaddanaka
 Janula sangamula jakkarogamulu
 Vinu viduvavu neevu vidipinchaka
 Vinayapu dainyamu viduvani karmamu
 Chanadadi neevitu shaanthaparachaka
 Madilo chintalu mayilalu manugulu
 Vadalavu neevavi vaddanaka
 Edutane Sree Venkatesvara neevade
 Adana gaachitivi attittanaka

Free Translation

O, Inner-dweller (Antaryaami), I am tired and I am exhausted.
 Now I seek refuge at Your Feet.
 My limitless desires are uncut bonds and shackles.

They will not disappear unless You tear them asunder
My sins and merits are like heavy reins.

They will not allow me to go in the straight path unless You
direct them otherwise.

The associations with people are verily like diseases.

Hear; they will not leave me unless You release me from their
bondage

The dejection associated with excessive humility (Vinayapu
dainyamu) is the (outcome of) past Karma that does not
leave me

It will not disappear unless You dispel it.

The worries crowding in my mind are burdensome like heavy
bundles of dirty clothes.

They will not spare me unless You say no.

O Sree Venkatesa, it is You have come before me and in a
trice, have saved me without any hesitation (from all
these evils) at the right moment.

Explanation

In this song the poet addresses his inner self - Antaryamin. This address is very significant as in all these sentences, he is reporting to God all his inner strifes like limitless desires, burdensome merits and demerits, undesirable association with human beings, mock humility in the mind, burden of the past Karma, worries in his mind, etc. He compares all these to uncut bonds, reins, heavy load of dirty clothes etc. But, in the last sentence, it appears as if his appeal to Lord Venkatesvara has borne fruit, because he ends the song by saying that suddenly Lord Venkatesvara released him in a trice without any hesitation from these shackles and burdens (Adana kaachithivi) (attu ittu anaka). The poem therefore, reflects how his unswerving unshakable faith in the Lord of the Seven Hills has borne fruit and his prayers have been answered.

SONG - 383 - (A.S., VOL.I)

Transliteration

Abhayam Abhayam O Hari! neevu
Vibhuda vinthatiki veravika nedi

Jadigoni madilo saantamu niluvadhu
 kadu gadu dussangativalana
 idumaleni sukhaminchuka gaanamu
 Adiyaasala naa alamatavalana

Thalapulona nee tattvamu niluvadu
 Palu lampatamula bhramavalana
 Kaligina vijnaanagatiyunu daagenu
 veli vishayapu piriveekulavalana

Pakkana paapapu bandhamu loodenu
 chikkaka ninu thalachina valanaa
 Chikkulu vaasenu Sree Venkatapati
 Nikkamu naa kide nee kripa valana

Free Translation

O Hari! Grant me Abhaya; Grant me Abhaya!
 O Master! You are the Lord of all this! What is the solution
 for all these?
 There is no peace of mind,
 Because of the association with bad elements
 We do not experience any pleasure free from suffering
 Because of the play of our vain desires which tire us out.
 Your essential nature and essence is not retained in my mind
 because of the illusion caused by various worldly involve-
 ments.
 Whatever knowledge I acquired has gone to a hide-out
 because of my engrossment in material things
 Lo and behold!
 Suddenly the shackles of my sins broke
 because I sincerely thought of You
 My problems got resolved, O Sree Venkatapati!
 Truly because of Your Kripa (kindness)

Explanation

In all his songs, the first two lines are like a prologue and indicate the theme which follows. This song also reflects Annamayya's unshakable faith in the Lord of the Seven Hills.

SONG – 384 – (A.S., VOL.I)

Transliteration

Kondharikivi sammathi yaithe
 kondharikavi gaavu
 Indarilopala nee vedamaayalu
 e gathi telise nenayaa

 Dooramu karmamunaku jaanamu;
 thodane ondokatikini
 Dooramu; paramunaku prapanchamu
 tolutha viruddhambu;
 Dooramu virathiki samsaaramu;
 tudamodale ledhu;
 Ee reetula nee vedamaayalu
 e gathi theliseda nenayyaa

 Koodadhu dehamunaku naatmaku
 gotra virodham; bennadunu
 koodadhu kopamunaku santamu
 gunaavagunamulanu;
 koodadhu bandhamunaku mokshamu
 korikale katlugaana;
 Eda goladigaa Sree Hari maayalu
 egathi teliseda nenayya

 Sree Venkatapathi nannu eegathi
 jikkinchiti eejagamunanu;
 bhaavimpagaraadhu nee mahima
 bahumukhamula arthamugaana;
 Evidhamunu netiki naakika
 endendani tagileda nenu
 Daivikamagu nee daasaanudaasyamu
 dakkinade naaku

Free Translation

While these are acceptable to some, they are not so for others.

Living amongst these people, how and in what way can I understand your mysterious ways?

The path of Knowledge is poles apart from the path of Karma. Can either be brought close to the other?

Para (the other world) is the very opposite of this world

Renunciation (Virati) is very far from worldly existence

(Samsara); there is neither a beginning, nor an end;

When such is Your mysterious tricks, how can I hope to comprehend Your ways?

There is no compatibility between this body and soul (Atma).

They are Gotra virodhis (diametrically incompatible)

Quietude and anger are as incompatible as Merits and Demerits (good qualities versus bad qualities - Guna, Avaguna)

For Moksha, attachment is anathema, because our very desires become shackles and bonds.

O Sree Hari! How am I to comprehend these mysterious (apparent contradictory) ways of Yours?

O Lord Venkatapathi! You have truly and verily entangled me like this in this world.

Comprehension of Your glory seems beyond me, as it is multifaceted.

How and where shall I go? What am I to do now?

But lo and behold! fortunately I was able to attain the status of Your servant's servant (Daasaanudaasa)

Explanation

In this song, the poet seems to speak about the efficacy of absolute surrender (Saranagathi) to attain salvation. All the apparent contradictions in this world, the differences between the Karma Marga and Jnana Marga, the burden of various worldly pleasures and the way they pull a person down and make it impossible for him to attain Para, and the way all these obstacles disappear in a trice when one throws up one's hand and surrenders at the Feet of the daasa of the Lord of the Seven Hills, are beautifully portrayed in this song.

SONG -385 – (A.S., VOL.I)

Transliteration

Antayu neeve Hari Pundareekaakshaa
chentha naaku neeve Sree Raghuraamaa

Kulamunu neeve Govindudaa naa
Kalimiyu neeve Karunaanidhee,
Thalapunu neeve Dharaneedhara, naa
Nelavunu neeve Neerajanaabhaa

Thanuvunu neeve Daamodara, naa
Manikiyu neeve Madhusoodanaa,
Vinikiyu neeve Vitthaludaa, naa
venaka mundhu neeve Vishnu Devudaa

Puttugu neeve Purushoththamaa kona-
Nattanadumu neeve Naaraayanaa,
Itte Sree Venkatesvarudaa naaku
Nettana gathi inka neeve neeve

Free Translation

- O Pundareekaaksha (Lotus eyed One), You are everything
(all), O Hari;
You are my only close support, O Sree Raghurama;
O Govinda, You alone are my family;
O Karunaanidhee (abode of kindness), You alone are my
wealth;
O Dharaneedharaa, (upholder of this world), You alone are
my thoughts;
O Neerajanaabha (One having the lotus in the navel), You
alone are my home;
O Damodara, You alone are my body;
O Madhusoodhana, You alone are my very existence;
O Vitthala, You alone are my knowledge and awareness;
O Lord Vishnu, You alone are there before me and behind
me
O Purushoththamaa, You alone are the beginning;

- O Narayana, You are [not only the beginning (Aadhi), but also the end (Antya) and middle (natta nadumu)], i.e. You are all - the whole (Sarvam)
- O Sree Venkatesvara, You alone are my sure hope of salvation.

Explanation

The poet here recalls the different names of the Supreme and then finally ends up by saying that Lord Venkatesvara is the ultimate Supreme who will confer Supreme Bliss on us.

SONG - 386 – (A.S., VOL.I)

Transliteration

Annitaa neevu antaryamivi
 avuta dharmame ayinaanu
 Ennaga neevokkadave gathiyani
 enchi koluchute prapanna sangathi

Ekaanthambuna nundina pathini
 enasi raminchute sati dharmambu
 Lokamu rachcha lonundina pathi
 logoni paikona raanatlu;
 Ee koladulane sarva devathala
 inni roopulai nee vunnappudu
 Kaikoni ninu bahu mukhamula goluchuta
 gaadu pathivrata- dharmambu

Poonina Braahmanula lopalane
 ninu poojinchuta Vedokta dharmamu
 Svaana kukkutaadulalopala
 ninu sari poojinchaga raanatlu,
 Ee niyamamulane praakrita janulanu
 eesvaraa! nee saranaagatha- janulanu
 kaanaka vekkata sarigaa joochuta
 kaadadi viveka dharmambu

Sree Venkatapathi guruvanumatine seve
 naakunu sishya dharmamu

Aavala neevala nitara maargamulu
 aatmalona ruchigaanatlu,
 Bhaavimpaga sakala prapanchamunu
 Brahmam Satya Jnana manantamu
 Kaivasamai innita venutagulu
 kaadhadi viveka dharmambu

Free Translation

Though it is dharma (correct thing) to say that You are the
 Antaryamin for all
 Yet, the Prapannas quite rightly regard and worship You alone
 as the ultimate Saviour
 A pious wife will approach her husband only when he is alone
 and by himself.
 She will not approach him when he is in the midst of people
 and immersed in worldly affairs
 Similarly, though You are there, as (antaryamin) in the dif-
 ferent deities,
 It is not Pathivrata Dharma (duty of a loyal wife) to offer
 worship to You in different forms.
 The Dharma as enunciated in the Vedas is to worship You
 enshrined in the hearts of well-read Brahmins.
 Even as it is not possible to worship You within a dog, a cock
 etc. (as Antaryamin)
 It is not an act of an enlightened discrimination not to distin-
 guish between those who seek refuge at Your feet, and
 the other material-minded people and to treat both alike.
 My duty as a disciple is to realise that Sree Venkatachalapathi
 is my only Guru and serve Him.
 Other paths found hither and thither (leading to other deities)
 do not appeal to my conscience!
 Is it not proof of my enlightened discrimination to realise
 that the entire world is Brahman, which is Satyam (Ex-
 istence), Jnana (Knowledge), and Anantha (Infinity)?

Explanation

In this song, the poet is saying that while the Supreme Being is present as Antaryamin in all sentient and non sentient

(Chetana-Achetana) things, an enlightened soul should not worship Him in those things, but should realise that there is a Supreme Being who controls all these and he should worship that Supreme. To prove this point, he gives numerous illustrations.

First, he refers to the Sati Dharma. He says that a true noble wife will approach her husband when he is alone and not when he is in the midst of the crowd dealing with worldly matters. Similarly, a true devotee, like a true Pathivrata, will worship only the Supreme and not the Supreme existing as Antaryamin in the various deities. In effect the poet is saying that even if Lord Venkatesvara is Antaryamin of Siva, Sakthi, Skanda and other deities, a true devotee should worship the Supreme alone and not the other deities. (One should realise the immanence of the Lord in all beings. But, when worship has to be done, it must be done only to Him as Himself)

He then refers to the dharma as enunciated in the Vedas and scriptures which say that the Supreme existing as Antaryamin in a true learned Brahmin should be worshipped and not the Supreme existing as the Antaryamin in a dog, a cock and other lower levels of creation.

He then refers to Viveka Dharma, i.e. sense of duty marked by true knowledge and understanding in treating those who have sought Saranagati at His Feet differently from all others existing in this world. In other words, one should not treat the two as one and the same.

Annamayya further refers to Sishya Dharma, i.e. duty of a true devotee, who should realise that Lord Venkatesvara is the only Guru and spiritual leader, and not rush and seek alternate routes. That is to say, he should take the highway route leading direct to the Supreme Lord Venkatesvara. The world itself is the manifestation of Brahman, who is Satya, Jnana, and Ananta. The trait of a true enlightened person is to worship the Lord, who is the Master and Supreme Brahman who is glorified in Scriptures as Satya, Jnana and Anantha.

SONG - 388 - (A.S., VOL.I)***Transliteration***

Veeni choochi aina memu virathi bondhaga lemu
 Pooni maa bratukindu poladaayagaa

Parula vedagabovu paranindaku joravu
 para purushaarthame phalavrikshatatelella
 Narulamai ghanulamai naanaa buddhulerigi
 Pori maa brathukulindu poladaayagaa

Kaamakrodhaadulu levu kaama tattva meragavu
 Kaaminchinatlavu nekkadanainaa silalivi
 Deemasamu galigiyu telivi kaligiyunu
 Bhumilo maa brathukindu poladaayagaa

Okari goluvabovu okapanta seyabovu
 Oka maani goodu cheri undu pakshulaada naada
 Oka Sree Venkatapathi nammi yundalenu
 Mokemo maa brathukindu poladaayagaa

Free Translation

At least looking at these, we are not able to cultivate detachment

It is a pity, our life does not even resemble theirs!

They do not go about praising others

They do not decry others

The fruit bearing trees all the time, only exist for the benefit of others. (In contrast) we humans are weighty, intelligent, wise men,

Yet how our lives cannot be compared to theirs!

They know not Kama (lust), they know not anger (Krodha)

They know not the feeling of sensual pleasures

These are mere stones; can they ever have sensual desires?

In spite of our being intelligent, in spite of our having a mind,
 Yet, how our lives in this earth do not stand comparison with theirs!

They do not go and serve others

They do not raise any crops,

The birds from hither and thither assemble and live in peace
in nests built on a tree

But, we are not able to put our entire faith in Lord
Venkatapathi

Our life bear comparison with theirs! Is it in any way impor-
tant?

What a colossal waste our life has been!

Explanation

In this song and the subsequent two songs, the poet bemoans the fate of the so-called intelligent beings who are not able to seek the truth, but instead get carried away by false glory. He makes it very evident that the so-called intelligent human fare very unfavourably when compared with the fruit-bearing trees, birds, stones etc. until and unless they repose absolute faith in Lord Venkatesvara.

SONG - 389 - (A.S., VOL.I)

Transliteration

Panimaalinatti vatti paradhugaaka maaku

Nanichi idhiyu nokkanagubaatlaa

Kanna vaari nella vede kashtame dakkuta kaaka

panni daivamu iyyanidhi parulichcheraa?

Ennikatho dehamichche ihamellaa chendhanichche

Unnavaaruru inthathi panikopagalaraa?

Badali thaanu endaina padda paate dakke gaaka

kadagi raanidi thenokkari vasamaa?

kadupulo nundagaane kalavi nudhuta vraase

thadavi daivamu-chetha daata vasamaa?

Thepparapu sampadaku timmatale dakke gaaka

Eppudoo Sree Venkatesudu eeka maanenaa?

Chappudugaa athanike saranu anna chaalu gaaka

Thappulunu oppulunu aathanivive kaavaa?

Free Translation

It is nothing but a wasteful exercise on our part, which has
only brought in a deep sense of shame and ridicule!

By requesting all mortals that we come across, we were only
rewarded with troubles.

Can they give us anything which God cannot give?"

It was with purpose that God gave us a body.

He has also given us the opportunity to attain everything in
this world

Is anyone-else capable of doing such a thing?

What is achieved is only futile effort and tiredness.

That which is not one's due, is it possible for anyone to get
it?

Even as we were in the womb, the Almighty has written on
our foreheads what we are destined to have.

Is it possible to evade the decree of the Lord?"

Enormous strain and stress alone are there when we aspire
for wealth

Has Sree Venkatesvara ever refrained from giving?

It is enough if we quietly go and render Saranagathi at His
Feet.

Then it becomes His responsibility to take on our omissions
and commissions and set them right."

SONG - 390 – (A.S., VOL.I)**Transliteration**

Parula sevalu sesi brathikerataa
Sirivaru daasulu sirulandutarudaa?

Kori oka naruni kolichinavaaralu
dheerulai saligela tirigerata
Koorimi Brahmaandakotu leledivaani
Vaaralintata janavarulautarudaa?

Chekonna tummidha chepadda keetamu
Laakada tummidalayyeenata
Sreekaantuni paadasevakulaguvaara-
lekulajulaina nekkudautarudaa?

Dharaneesu naajnala tama desamulandu
 Sirula naanepumudra chelleenata
 Thiruvenkataadri Sreedevuni mudralu
 Dhariyimpagaa inthata chellutarudaa

Free Translation

They live rendering service to others (humans)
 Is it then so rare if those who become the Daasas of the Con-
 sort of Sree become rich?
 Those who go and serve a man
 Strut about as if they are wise and knowledgeable.
 Is it then so such a rare thing that those who belong to the
 Supreme Lord of myriad worlds as His servants become
 great?
 The worms which are caught by the bee and brought up by it,
 become bees later, it is said.
 Is it surprising then, if those who seek refuge at the feet of
 Sreekaanta (the Consort of Sree) become great, to what-
 ever community they may belong?
 As per the orders of the king, the coins that he mints are legal
 tender in his country.
 Is it then a rare wonder that those who wear the insignia of
 the Lord of Venkataadri will be welcomed all over?

Explanation

In this song he again poses a number of questions, which in effect ask whether it is so difficult to worship and surrender to the Supreme Being, especially for all those who are able to achieve so many worldly acts.

SONG - 391 – (A.S., VOL.I)

Transliteration

Itugana sakalopaayamu ludigina eesvarude rakshakudu
 thatukuna svatantramudiginayaatmaku tagu nischintame
 parasukhamu

Aakatikadugani sisuvuku talli adichi paalu traaginchina
 reethi
 eekada korikaludigina yogikini eesvarude rakshakudu
 Chekoni buddherigina biddalapai chinthimparu thollitivale
 tallulu
 ee koladulane svayatnadehulakeesvarudunu vaatsalyamu
 vadalu
 Thati gariraju gaachinayatlu, Draupadi maanamu gaachina
 yatlu,
 Hitamati svatantramudigina yogiki eesvarude rakshakudu
 Athanudu bhasmambayyinanaadu ajuni sirambatu
 trunchina naadu
 Chathurudu taanaddamu raadaayanu svatantramudugani
 jeevalu gaana
 Dikkani yanishamu chittamulona chinthincheti
 saranaagatha-janulaku
 Ikkada akkada Sree Venkatagiri eesvarude rakshakudu
 Makkuvatho thana antaryaamini marachina
 svaamidrohulakellaa
 Akkaratho puttugule bhogyamu ahamkaaramu
 viduvarukaana

Free Translation

Come to think of it when one gives up all ideas of self help,
 the Lord alone becomes the sure protector
 The Atma who surrenders his independent will without any
 hesitation and worry, earns peace of mind and the plea-
 sures of the other world (Para Sukhamu) also.
 Even as a mother spans the child and feeds it, knowing on
 her own that it is hungry, though the child does not say
 it is hungry;
 Similarly, for the yogi who gives up all these worldly de-
 sires, the Supreme, without fail, is the True Protector
 The mothers will not worry so much about the children who
 are grown up and know to look after themselves.

Similarly, to those persons who try to achieve things on their own, even the Supreme Being will not show any consideration.

Even as the Supreme Being rushed to the rescue of Gajendra and protected the honour of Draupadi after both the devotees gave up their efforts to protect themselves,

The Supreme Being will definitely protect the knowledgeable and all-knowing yogi (the devotee) who has given up his independence

The day when Manmatha got burnt to ashes, and when Siva plucked one of the heads of Brahma the four-faced One, Lord Vishnu, the capable One did not intervene as neither of them gave up their sense of dependence on their own selves.

To those who have sought Saranagati and have in their minds realized and accepted that the Supreme is the sole Saviour,

To such people the Lord of the Seven Hills is the sole Saviour, both here and everywhere.

Those traitors who have forgotten that God is their Antaryamin (Inner Self), will be rewarded with numerous births and rebirths, as they have not given up their ego.

Explanation:

In this song the poet has got a unique interpretation as to why Lord Narayana did not intervene even at the initial stage and prevent Lord Siva committing Brahmahatya Dosha and Manmatha getting burnt to ashes. He says that they met the fate which they experienced because they were confident of their own so called Supreme powers, did not give up their ego and did not surrender at the Feet of the Supreme and seek help from Him.

SONG - 392 – (A.S., VOL.I)

Transliteration

Raama Raamachandra Raaghavaa!
Raajeevalochana Raaghavaa!

Saumitri Bharatha Satrugnulathoda jayamandu
Dasaratha Raaghavaa!

Sirasu kookatula Raaghavaa
Chinnaari ponnaari Raaghavaa!
Garima naavayasuna thaataki champina
Kausalyanandana Raaghavaa!
Aridi yajnamu kaachu Raaghavaa!
atte Haru villu virachina Raaghavaa!
Sirulato Janakuni intanu Jaanaki jelagi
pendlaadina Raaghavaa!

Malayunayodhyaa-Raghavaa!
maayaamrigaanthaka Raaghavaa!
Chelagi chuppanaathi garvamadachi
daityasenala champina Raaghavaa!
Solasi vaali champina Raaghavaa!
Dandi Sugrivunelina Raaghavaa!
Jaladhi bandhinchina Raaghavaa!
Lanka Samharinchina Raaghavaa!

Devatalu chooda Raaghavaa!
neevu Devendru rathamekki Raaghavaa!
Raavanaadulanu champi Vibheeshanu
Raajyamelinchina Raaghavaa!
Ve vega marali Raaghavaa!
vacchi vijayapattamelina Raaghavaa!
Sree Venkatagiri meeda nabhayamu
cheri maakichchina Raaghavaa!

Free Translation

- O Rama, O Ramachandra, O Raghava, O Rajeevalochana (lotus-eyed) Raghava;
O Victorious Dasaratha Raghava, along with Saumitri, Bharata and Satrugna.
O kid Raghava with hair just growing on the head! O lovable small child Raghava,

- Kausalyanandana Raghava, who at a young age killed Tataka, the demoness. O Raghava, who protected the rare Yaga (performed by Visvamitra)
- Raghava who broke the Siva's Bow, O Raghava, who married Janaki with pomp in the house of Janaka
- Raghava of Ayodhya, O Raghava, who killed the false deer (i.e. Maricha, the demon)
- Raghava, who rid Soorpanakha of her pride and killed the armies of the demons,
- Raghava who killed Vaali and protected Sugriva
- Raghava who built a bridge across the sea and Oh Raghava who destroyed (conquered) Lanka.
- Raghava You are the One who ascended the chariot of Devendra, even as the Devas were watching
- Raghava who killed Ravana and others and enabled the crowning of Vibheeshana, O Raghava,
- Raghava, who promptly quickly returned victoriously to resume Your kingly duties;
- Raghava, You are this One, standing on the top of the glorious Venkatagiri and conferring Abhaya on us (Fearless Protection)

Explanation

In this song the poet recalls the various attributes of Sree Rama and finally concludes by saying that Raghava has manifested Himself as Lord Venkatesvara or Venkatagiri (Seven Hills)

In this song the entire story of Ramayana has been brought out in a pithy way.

SONG - 393 – (A.S., VOL.I)

Transliteration

Vidhi nishedamulaku veravaga paniledhu
 Madhusoodhana! nee mannana daasudaithe
 viduvaraani dharmavidhula purushulanu
 Vidichi, gopikalu vichchanavidi

badi ninnu tagulute parama dharmamaaya
Edayun itara dharmaalika netikaiyaa

Maanaraani karmamaargamulatu maani
pooninayathule poojyulata
Nee Naaraayana niyathe dharmamaaya
Ee nija mokatiyu neragaga valayu

Innita Sree Venkatesa nee daasudai
Unna vichaaraala noduganela
Ninnu goorchinatti nija bhakti galadani
Thinnanai thelipeti thelive kaladi

Free Translation

One need not be afraid of the dos and don'ts and scriptural commandments;

Provided, O Madhusoodana, if one becomes Your loving obedient servant. (*Mannana daasudu*)

It became an acknowledged Dharmic practice par excellence when the Gopikas, against all canons of propriety left their husbands who knew the obligatory Dharma, and blindly followed You.

When such is the case, why bother about the so-called other Dharmic principles?

Those ascetics, who relinquished the inexorable Karma Marga and began worshipping You, were considered great role models to be admired

Unquestioned devotion and acceptance of Your Commandments became Dharma, O Narayana!

This is the only truth, to be known, realised and accepted by one and all.

O Lord Venkatesvara when one becomes Your eternal servant, then why succumb to worries?

The awareness that one should have true love and devotion to You,

O Venkatesvara, alone constitutes real intelligence and wisdom.

Explanation

This song highlights the importance of Bhakti (loving devotion) compared to the Karma and Jnana Margas. The episode of Gopikas falling in love with Lord Krishna, disregarding all rules is a glorious illustration of the efficacy of pure love towards God. It is incomprehensible to ordinary minds steeped in material concepts of dharma.

SONG - 394 – (A.S., VOL.I)***Transliteration***

Sulabhudu Madhusoodhanudu mana-
Melami nammina nitte sundee!

Paduchu maatanakaa prahlaaduneduta
Podachoope naadipurushudu
Adavidehanaka aa danthi morakunu
Tadavi kaachina daivamu sundee!

Aadu maatalanaka antalo Draupadhini
Vaadimi gaachina varadudu,
Podimi pedanaka pondhina kucheluni
Veede sampadhicche Vishnudu sundee!

Veeru vaaranakide vedina varamulu
Saareku nichchina Sarvesudu
Meratho lokamula merase ippudunu
Ee reethi Sree Venkataesude sundee!

Free Translation

Madhusoodana is the embodiment of Saulabhya (easy affability)

Provided, with love, we place absolute faith and trust in Him
Oh ye learn, He is the Aadipurusha (Primordial One) who
appeared before Prahlada, instead of ignoring his words
as that of a mere child

Oh ye learn and understand, He is the Supreme who gently
touched the tusker when it cried in anguish and thereby
saved it, instead of ignoring him as a wild animal;

Oh ye learn, He is the Varada who immediately responded and protected Draupadi, instead of brushing her appeal aside as the plea of a mere lady;

Oh ye learn, He is Lord Vishnu who, instead of brushing aside Kuchela as a poverty stricken soul, with magnanimity, conferred all wealth and prosperity on him when he approached Him.

He is the Sarvesvara (Supreme Ruler of all) who continuously confers whatever boon is asked by one and all without any distinction.

Know ye, it is only this Sree Venkatesvara, who even today, shines effulgently in this world, in the same manner!

Explanation

In this song we find that the poet first addresses God as Madhusoodana, then Aadipurusha, Krishna, Vishnu and finally concludes by saying that that Supreme Being is none other than Lord of the Seven Hills, viz. Sree Venkatesvara.

SONG - 395 – (A.S., VOL.I)

Transliteration

Kinka deera “na daivam Kesavaat param” ani
Unkuvaina naalo nee upamalive

Kanti nee vokkadave lokamulaku daivamani
Onti marininnu bola nokari gaana
Vinti neeve ghanamani Vedaantamandha nee-
Kante nitaramu vina Karunaanidhee!

Thoche naaku nee seve tudipadamani; mari
Thochadeebuddhiki; sarithooga dendunu
Poochi naa gurudu ninne bodhinchegaani mari
Dhaachadaaya nee mahima Dharaneedharaa!

Sammathinche naamathi javiyaina nee kathale
Sammathincha dekkado rachchala suddulu
Nammika Sree Venkatesa nantuna nee paadaale
Nammiti nemiyu namma Naaraayanaa!

Free Translation

With firm unshakable belief, my final verdict is that "There is no God Superior to Kesavan".

My above conviction is based on the following premises.

I reflected and realized that You are the only God for all the worlds,

I could not find anyone else who matches and equals You and there is none with whom I could compare You;

I learnt from the Upanishads that You alone are the Great One;

O abode of Compassion (Karunaanidhi)! I do not hear of any one else other than You;

It struck me that serving You alone is the Ultimate Object for any human being

Nothing else strikes this mind of mine

What is more, nothing else (i.e. other than serving God) equals it.

My Guru taught only about You to me

What is more O Dharaneedhara (Lord of the Earth), my spiritual preceptor never made any attempt to conceal Your Greatness (He expatiated only about Your Greatness)

My mind accepts as delectable and tasty, only Your legends.

What is more, it is not willing to listen to any mere useless gossip indulged in by the public at the crossroads.

O Lord Venkatesvara, so saying with firm faith I have sought Your Feet only.

I do not have faith and belief in anything else, O Narayana!

Explanation:

This poem reflects the Mahaavisvaasa the poet has in Lord Venkatesvara.

The poet starts the poem with a narrative from *Mahabharata Santhi Parvan*, uttered by Veda Vyasa: "I raise my hands and say that there is no scripture to equal the Vedas and there is no God superior to Kesava". Annamayya reiterates and recalls this statement and gives various reasons justifying that

statement. The poem is thus an epitome of Mahaavisvaasa. Not only that. He has enunciated the merits of Sravana, Manana, and Nididhyaasana, as the stages preceding realization and perception of the ultimate sublime truth, i.e. the Supreme Being, which in Annamayya's words, is Lord Venkatesvara. That is why he says in the course of the song as to how he heard about the greatness of the Supreme Being through the Upanishads and how his mind does not contemplate anything else and how his Guru taught him to think only of this Supreme One, after going through the three stages. He concludes the poem by saying that he now has full faith that the pair of the Lotus Feet of Lord Venkatesvara is the sure Succour and Saviour.

SONG - 396 – (A.S., VOL.I)

Transliteration

Oho "dem" "dem" vogi brahma midiyani
saahasamuna sruthi chaatedini

Paramunu naparamu prakritiyu nanagaa

Veravu teliyute vivekamu

Paramu devudunu aparamu jeevudu

Thiramaina prakrithiye dehamu

Jnaanamu jneyamu jnaanagamyamunu

Pooni teliyute yogamu

Jnaanamu dehaatma, jneyamu Paramatma,

Jnaana gamyame saadhinchu manasu

Ksharamu naksharamunu saakshi purushudani

Saravi teliyute saattvikamu

Ksharamu Prapanchamaksharamu kootasthudu,

Siri Purushotthamude Sree Venkatesudu

Free Translation

O ye, one and all, listen.

(the poet actually uses the word "Dem, Dem" which is the sound (tom tom) made by a drum-beater to attract the attention of the people).

The Srutis have bravely declared that this is Brahman.

Wisdom (Viveka) lies in the ability to distinguish between Para (the higher) and Apra (the lower) and Prakriti (material nature)

Know ye that Para is God, Apra is Jiva, and Prakriti is nothing but this body.

True Yoga lies in the ability to distinguish between Knowledge, the object of Knowledge and the ultimate goal of Knowledge,

Knowledge is awareness of the embodied self, i.e. the Jiva inside the body.

The object of Knowledge is Paramatma, the Supreme Self.

The ultimate goal of Knowledge will be achieved by the Mind (the poet however does not specifically spell out what is the Ultimate Goal of Knowledge, but, we can interpret it as Liberation or Moksha.)

Sattvic Knowledge (Pure Knowledge) enables one to know what is Kshara (that which is liable to destruction) and what is Akshara (liberated Soul) and what is Saakshi Purusha, i.e. witnessing Self.

Kshara is this world, Akshara is Kootastha, i.e. a liberated Soul.

The Saakshi Purusha who witnesses these is

The Supreme Purushottama, is the Consort of Sree, Lord Venkatesvara.

Explanation

In this simple poem, the poet has expounded on the basic tenets of Visishtadvaita philosophy of *chit* (Jivatma) *achit* (Prakriti) and *Isvara* (God). The Svetasvatara Upanishad speaks of three categories, viz. Bhoktha, Bhogya and Preritha. "Bhoktha" refers to the one who experiences the good and bad of this world, i.e. Jiva. Bhogya refers to the object of enjoyment, i.e. Prakriti, the material nature and its products. "Preritha" refers to the One who induces or motivates this Jiva to act, i.e. the Supreme Being who is there as Antaryamin in all.

Ramanuja also refers to these three categories of Jiva, Bhogya, and Preritha as Chit, Achit and Isvara respectively. The Bhagavad Gita, Chapter 13 entitled "Kshetra-Kshetrajna Vibhaga Yoga", explains these links between Knowledge, the object of Knowledge and the Goal of Knowledge. Actually, the very words *Ksharam*, and *Aksharam* which are used by Annamacharya here are found in Chapter 15 of Bhagavad Gita. The Lord, in this Chapter of Gita says that He is beyond Kshara and Akshara and that He is Purushottama (verse 18).

Annamayya emphatically upholds these basic tenets and truths and uses the word "Dem Dem" as if he is banging on a drum calling the attention of one and all and proclaiming and explaining to the world these truths. In fact he says that this is the public announcement made by scriptures.

The poet finally concludes by saying that Saakshipurusha referred to in the Gita as well as the Upanishads and by the great Acharyas is none other than Lord Venkatesvara whom he refers to as Purushottama.

SONG - 397 - (A.S., VOL.I)

Transliteration

Chee Chee narula deti jeevanamu
Kaachuka Sree Hari neeve karuninthu gaaka!

Adavilo mrigajaathiyaina kaavacchu gaaka
Vadi nitarula goluvaga vacchunaa?
Udivonipakshiyai undanainaa vacchugaaka
Viduvakevvarinainaa vedavacchunaa?

Pasuramai vedaleni paatu vada vachchugaaka
Kasivo norulo bogadagaa vachchunaa?
Usurumaanai putti undanainaa vachchugaaka
Visuvaka veeri vaari vesarincha vachchunaa?

Emmela punyaalu chesi ila elavacchugaaka
Kammi haridaasudu gaavachchunaa
Nemmadi Sree Venkatesa nee chittame kaaka
Dommula karmamu livi toya vachchunaa?

Free Translation

O shame, O fie, what a life is this of humans?

O Lord Hari, please be ready to show compassion on them and protect them.

One can even prefer to be born as an animal in the forest

Is it proper to praise and fall at the feet of others (humans)?

One can rather be born as a helpless and dumb bird

Is it befitting to beseech each and every person for favour?

One can even suffer untold agony as a beast of burden

Does it behove one to go on praising others (humans)?

One can even be born as an inferior useless type of tree

Should one tirelessly trouble each and everyone?

One can in a very admirable manner render meritorious deeds and rule this world

But, can one, with felicity and ease, become a Hari Daasa?

O Lord Sree Venkatesvara, it is ultimately only Your design and wish

Without that, is it possible for us to get rid of our dirty worrisome Karmas?

Explanation

In this song the poet looks with disdain at the human beings who fall at the feet of other mortals praising them, serving them etc. He says that instead of leading such a shameless life, it is better to be born as a helpless bird, or even a beast of burden or a worthless tree in the forest. To be born as human being and to praise other human beings, is the most heinous pitiable action.

In another song also the poet expresses similar thoughts when he says "*Manujudai putti manujuni sevinchi.....*" etc. The poet goes one step further and says that with some amount of effort by performing meritorious deeds, one can even earn the right to become an emperor and rule over the world, but becoming a Haridasa, i.e. a devotee of the Lord, is more difficult. Mere rendering of good deeds will not earn the status of servant of Hari. For becoming a Haridasa, one has to go beyond Punya and Papa (merit and demerit) and lead life of sacred service towards God.

Serving Him should be the only goal of life and not mere performing of Punya, i.e. meritorious deeds.

Sree Vedanta Desika also in his *Varadaraja Panchasat* expresses similar thoughts when he says

"O Lord Varada! those who are devoted to Your Feet are not tempted by even the post of the four-faced Brahmaa (Chaturmukha Brahmaa) and the like; for one who wants to be free cannot be happy if he is tied and shackled even if it be with golden chains".
(Verse -29)

Desika in this verse says that the position of Brahma will become a hindrance and stumbling block in the path of unfettered single-minded worship of the Lord.

In this song, Annamayya says that to become a Haridasa one needs the blessing of Lord Venkatesvara who has to make up His mind to rid us of one's Karma, purify and, help one to get rid of the dirty worrisome past deeds, and show the path for salvation.

In the *Vishnu Purana*, child devotee Prahlada expresses similar thoughts when Lord Narasimha asked him to seek a boon. He wished to be blessed with that intense love towards the feet of the Lord which ordinary people have towards material objects.

Svami Vivekananda also gives a very telling example to describe the type of devotion that a human being should have towards the Lord's Feet. He says that the devotion to the Lord's feet should be similar to the attachment an ant has to a grain of sugar. Very often we find that the ant will cling on to sugar even at the risk of being cut into two parts. Such should be the unswerving single-minded deep devotion to the Lord's Feet to become a Haridasa

SONG - 398 - (A.S., VOL.I)

Transliteration

Inthe maremi ledu indhumeedanu
donthula karmaalu dummu thoorupetthuta

Ullamulo nundi dehamogi rakshinche Hari
 Nollakunna tannu daa nolla kunduta
 Ballidudaatani-maani parula vededellaa
 Pollakattu danchi danchi pogu sesukonuta

Eyyeda punyaphalamu lemi galigina Hari-
 Keeyakunna nadi daivamiyyakunduta
 Cheyyaara naathanikoppu seyani bhogamulellaa
 Chayyana cherakupippi chavigonuta

Sreekaanthudainatti Sree Venkatesvaruni
 Jekonte sirulellaa jekonuta
 Mekula Sree Hari Naamame nora nuduguta
 Kaikonna amritapu ganduvaguta

Free Translation

There is nothing other than this

Kicking up the heaps of Karma is similar to (as futile as)
 winnowing the dust.

Not accepting and acknowledging the Lord who is our
 Indweller and Supreme Protector is like not accepting
 one's own existence.

Not approaching (seeking) the powerful Lord and instead
 spending one's time begging all and sundry is as futile
 as pounding again and again the chaff, heaping it and
 stacking it.

If one does not offer whatever fruits and rewards one has
 acquired, to the Lord, is like denying the Lord and not
 admitting His existence.

Enjoying to one's heart's content all the pleasures without
 offering them to God lovingly with one's hands is tanta-
 mount to trying to taste and enjoy the mashed sugarcane
 from which juice has already been extracted.

To seek Lord Venkatesvara, the Consort of Sree is as good as
 receiving all the blessings and wealth

To keep on reciting and chanting Sree Hari Nama is akin to
 tasting Amrita (Nectar) at its very source.

Explanation

In this song the poet says that it is impossible for us to get rid of our Karma until and unless we approach Lord Venkatesvara and He blesses us. He says that all our attempts to get rid of our past misdeeds without approaching the Lord of the Seven Hills will be as wasteful an exercise as trying to find grains of rice by winnowing the chaff. He goes one step further and says that any attempt to bring a semblance of an order amongst the piles of misdeeds is as futile and wasteful an exercise as trying to stack chaff and pounding it repeatedly hoping to find some grains in that pile. Further, he says that whatever merits, good deeds and rewards we have earned, should be offered to the Lord. Similar thoughts have been expressed by Lord Krishna Himself when He told Arjuna that gods will reward one with copious rains if one does certain good deeds (Gita III. 11,12). He further says that the one who gets these benefits should offer it back to those gods and if he fails to do so, he is a thief. This thought has been elaborated by the poet Annamayya when he says that enjoying things without offering them to God with our loving hand is akin to seeking sweetness in the sugarcane waste from which the juice has already been extracted. Then the poet asks us to seek Lord Venkatesvara, chanting of whose name is like tasting Amrita. He reminds one of the statement "*Vishnoh Parame pade madhva utsah*" (In the Feet of the Lord lies an eternal spring of nectar) (Vishnu Sukta).

SONG – 399 – (A.S., VOL.I)**Transliteration**

Itara Dharmamu landhu nindhu kaladaa
 Mathi dalapa paramu nee mathamunane kalige
 Vidurunaku paralokavidhi chesenata tholli
 Adhe Dharmasuthudu varnaasramambulu vidichi
 kadisi nee daasudaina kathamunane kaade ee
 Edurane tudhipadambiamunane kalige

Antaraani gaddhakulamanti jataayuvuku nee-
vanti Paraloka krityamulu sesitivi munu
Venta nee kainkaryavidhi kalimine kaade
Onti nee hastamunano yogyamai niliche

Iravaina Sabariruchuliviye naivedyamai
Paragenata seshamunu bahu nishedamulanaka
Dhara thadeeya prasaadhapu viseshame kaade
Sirula Sree Venkatesa chellubadulaaya

Free Translation

Are there other different codes of conduct (Dharma) enunciated here and there?

When one thinks and reflects, it is evident that one can achieve Para only when You, O God, permit it.

Long ago, it is said, Dharmaputra performed the last rites for Vidura giving a go-by to all the prescribed codes of conduct pertaining to the Varna and ashrama.

Was not it because he (Vidura) was Your servant, an unflinching devotee that he was able to attain liberation even while he lived in the world?

Once (as Rama) You touched Jatayu who belonged to the family of untouchable vulture birds and performed last rites for him.

Was not it because, he (the bird) had the good fortune of rendering Kainkarya to You and thereby became eligible and fit to be blessed by Your hands?

Once did not the fruit tasted by Sabari and offered to You as Naivedya become acceptable to You and not rejected as unacceptable left-over.

O Lord Venkatesvara! Is it not that kind of unique Prasada which is even now cited acceptable currency of this world?

Explanation

In this song, the poet says that liberation is possible only when God is pleased with our Kainkarya. When God wills it, even unacceptable things as per worldly norms become accept-

able. To prove this point Annamayya cites the example of the Grihastha and Kshatriya. Dharmaputra performing the last rites for Vidura, the offspring of a Sudra woman. That act by normal codes of conduct would not have been permitted in that remote past. But this became acceptable to God because Vidura was an unflinching devotee of the Lord and that is why the Supreme allowed him to attain liberation even while he was living in this world. This fact of Dharmaraja also enjoying liberation even in this world is mentioned in the last *Svarga Aarohana Parvan* of the Mahabharata.

Yet another example given by the poet relates to a legend connected with the life of Sri Rama when he performed last rites for Jatayu, a carnivorous bird. In that case also the untouchable vulture had the good fortune of its last rites being performed by none other than the Supreme, because he had the wealth of good fortune of doing *Kainkary*a to the Lord. Valmiki, in his Ramayana, while describing this context, says that the Lord performed the last rites of Jatayu and although he was behaving as a mortal, he forgot for a moment and uttered the following words "*mayaa tvam samanujnaatah, gachcha lokaan anuththamaan*" (III.68.30). Freely translated, it says, "I permit you, O good person, to go to the highest world". Thus, Rama who had to behave as a mere mortal, in this particular instance overcame that feeling and instead revealed His true Divine identity and authorised Jatayu's Moksha.

A third example given by the poet is yet another incident that occurred in the life of Rama. Sabari offered as Naivedya to the Lord fruits which were earlier tasted by her and considered fit to be offered to Rama. The poet says that the remainder fruits (*sesha*) has been accepted by the Lord. Here, the poet uses the words "*Naivedyamai paragenata Seshamu bahu nishedhamu*". The straight explanation for these words can be as stated above, i.e. the *sesha*, i.e. remains, is not treated as highly unacceptable (*bahu nishedhamu*). The other interpretation which can be given is that the Lord accepted the Naivedya, though *Sesha* (Lakshmana)

tried to prevent Rama saying it is *bahu nishedamu*, highly unacceptable.

The poet insists on and therefore refers to the different types of Kainkaryas accepted by the Lord for which He duly rewarded those Kainkaryaparars with salvation. It is this thought which has also been voiced by the Azhvars who say that that service which is acceptable to the Lord and which gives Him joy and pleasure is the real Kainkarya, which alone should be rendered by the devotees and not those Kainkaryas which give pleasure to the devotee himself. Enjoyment to and by the Lord therefore gains precedence over enjoyment by and for the devotees. The poet says that kind of Prasada and Acts which are acceptable to the Lord are only acceptable currency in His world.

SONG - 400 – (A.S., VOL.I)

Transliteration

Devadevudekke nade divyarathamu
Maavanti vaarikella manorathamu

Jagati baalulakai jaladhulu verajesi
Pagatuna dole nade paidi rathamu
migulaga gopaginchu merayu Ravanumeeda
Thegi yekki tholenade Devendrarathamu

Dikkulu saadhinchu Seetaadevitho nayodhyaku
Bakkana maraliche Pushpakarathamu
Nikki Narakaasurupai ningimovanekki thole
Vekkasapu rekkalatho Vishnurathamu

Balimi Rukmini thechchi parula gelichi yekke
Ala yegu bendli Kalyaanarathamu
Elami Sree Venkataadri Alamelumanga goodi
Kaalakaalamunu nege ghanamaina rathamu

Free Translation

This is the Divine Chariot on which the Lord of the Devas is
seated

This is the Chariot which fulfills the desires of people like us

Look! That is the golden Chariot which He drove separating the oceans for the children of this world

Look! That is the Chariot of Indra which He drove in anger to fight Ravana

Look! That is the Pushpaka Chariot in which He drove along with Sita Devi to proceed with speed to Ayodya, having conquered the different directions

Look! That is the Vishnu Ratha (that is His Vahana - Garuda - with mighty wings) into which He got in jumping, and drove it in the sky to capture Narakasura in such a way that the sky reverberated

Look! That is the Marriage Chariot (Pendli Kalyana Ratha) in which He forcibly carried Rukmini after defeating the other aspirants for Her hand.

Look! That is the mighty Chariot in which the Lord of Venkataadri and His Consort Alamelumanga travelled for ever.

Explanation

In this poem Annamayya uses different epithets for the Chariot driven by the Lord on various occasions. He once refers to it as the Divine Chariot; another time he refers to it as the Chariot which fulfills all our desires; then he refers to it as the Golden Chariot. He then calls it Devendra Ratha, recalling the Rama - Ravana war when Rama had to face standing on His feet the mighty Rakshasa Ravana seated in his chariot. As the fight would have been unequal, it is said that lord Indra immediately sent his chariot along with the charioteer Mathali to Rama for use in the fight against Ravana. He then visualizes the chariot as the one in which He along with Sita Devi, Lakshmana and all the Vaanara Chiefs proceeded to Ayodhya after defeating and killing Ravana. He refers to the Chariot as the Pushpaka Vimana. This Pushpaka Vimana originally belonged to Kubera and it was taken over by Ravana for his use. When Ravana got defeated in the battle, Vibhishana lent the Pushpaka Vimana to Rama and his entourage to proceed to Ayodhya for taking over the reins of the kingdom, as by that time, the fourteen year exile prescribed for Rama was over. The poet refers to the chariot as the chariot

used by Krishna by which He carried away forcibly Rukmini. The poet then concludes by saying that the Ratha in which Lord Srinivasa and His Consort Alamelumanga travelled around the four streets of the temple town is the same Chariot. The poet thus links up the various occasions when the Lord used the Chariot in His Ramavatara and Krishnavatara with the Chariot that is now used at Tirumala for the various festival processions.

SONG - 402 – (A.S., VOL.I)

Transliteration

Marigi veerepo maadaivambulu
 Keralina Harisankeertanaparulu
 Viniyedi veenulu Vishnu kathalake
 Panigonduru maa prapannulu
 Kaniyedi kannulu kamalaakshuniyam-
 danuvu parathuratu Harisevakulu
 Palikedi palukulu paramaatmunikai
 yalavarathuru saranaagathulu
 Thalacheti thalapulu Dharaneedharupai
 Thalakolupuduraa thadeeyulu
 Karamula Sreepathi kinkaryamule
 Muriyuchu chethuru mummukshulu
 Iravuga Sree Venkatesvaru mathame
 Sirula nammuduru Sreevaishnavulu

Free Translation

Hey, These indeed are our gods
 They are those who sing the names of Hari
 Our Prapannas use their ears only to listen to the stories of
 Vishnu
 Those who render service to Hari use their eyes only to look
 at the glorious Form of the lotus-eyed Lord
 Those who have sought refuge always use their speech only
 to sing the glory of the Paramaatman.

All the thoughts of those who belong to God (devotees / Bhagavatas) are centered on Dharaneedhara (One who supports or carries Bhudevi), (i.e. Lord Vishnu in His Varaha Avatara).

The Mumukshus (those who are desirous of liberation/ salvation) with joy use their hands only for rendering service to the Consort of Sree

The Sreevaishnavas believe only in the religion of Lord Venkatesvara.

Explanation

This song expounds the glory of Bhagavat Seva. It specifies the duties of the different limbs and sense-organs of a devotee of Lord Hari. This is quite reminiscent of what Pothana in his Bhagavata (Skanda VII) says:

Kamalaakshuni archinchu karamulu karamulu

(The hands which worship the lotus eyed Lord are the true hands)

"Sreenaathu varninchu jihva jihva

(The tongue which describes the Consort of Sri is the true tongue)

Sura Rakshakuni choochu choodkulu choodkulu

(The eyes which see the Person who protects the Devas are the true eyes)

Sesha saayiki mrokku siramu siramu

(The head which bows down to the Lord resting on the Serpent couch is the true head.)

Vishnuni aakarninchu veenulu veenulu

(The ears which hear about Lord Vishnu are the true ears)

Madhuvairi thavilina manamu manamu

(True mind is that which is attached to the slayer of Madhu)

Bhagavanthu valagonu padamulu padamulu

(True feet are those which circumambulate the Supreme Lord)

Purushotthamuni meedi buddhi buddhi

(The true mind is that which contemplates on Purushottama)

Deva devuni chinthinchu dinamu dinamu

(That day is complete when one meditates on the Supreme Lord)

Chakrahasthuni prakatinchu chaduvu chaduvu

(That is the true learning, which expatiates on that Lord who is holding the disc in His hand.)

Kumbhineedhavu cheppedi gurudu gurudu

(The real teacher is one who teaches about the Lord of the Earth, i.e. Vishnu)

Tandri Hari cherumaniyedi tandri tandri

(That is the true father who advises the son to seek [reach] Lord Hari)

On similar lines, Annamayya says that we should revere all those who use their ears to listen to the stories of Vishnu and all those who use their tongue to sing the glories of the ruler of this world and use their hands to render service to the Lord. In short, Think of Him, Sing His Glories, Serve only Him, See only Him in all things and then surely the Lord of Venkataadri will bless you as the true Vaishnava.

SONG - 403 – (A.S., VOL.I)

Transliteration

Emee naduganolla hechchu-kundulana nolla
Kaaminchi neevicchitivi kaivalyapadamu

Puttugulaku verava, bhuvilona Hari neeku-
Natte nee daasuda nenaithe jaalu
Vettiki nejaathiyaina verava nee naamamulu
Votti naanaalikameeda nunte jaalu

Dhurithaalaku verava, dudha veyainaa Hari nee
Karuna kainkaryamu kaligithe jaalu

Nirathi nindriyaalaku ne verava; neevaathma-
Berarepakudavai perigithe jaalu

Elokamainaa verava eppudoo Sree Venkatesa!
Paalinchu nee kripa naapai paarithe jaalu
Kaalametayinaa verava karmamettainaa verava
Elina nee daasulu nanniyyakonte jaalunu

Free Translation

I do not have the desire to ask for anything
I cannot ask for anything else
I won't say whether it is great or small
You desired and conferred on me this Kaivalya
O Hari! I am not afraid of rebirths in this world provided I am
Your servant (in each birth)
I am not afraid of being born in any community provided
Your Divine Names firmly remain on my tongue.
O Hari, I am not afraid of even thousands of sins provided I
enjoy Your Grace and the opportunity to do Kainkaryas
to You.
I am not afraid of my sense organs provided You are firmly
entrenched in my heart as the Indweller (and driving
force).
O Venkatesvara, I am not afraid of any world, provided Your
Grace flows towards me at all times.
I am not afraid of time, neither am I afraid of my fate (Karma),
whatever it may be, provided those who are Your ser-
vants (Daasas) accept me as one amongst them and do
not ever disown me.

Explanation

When the poet says that he is not afraid of any world, provided the Grace of the Lord is with him, one is reminded of a similar thought expressed by Kulasekhara Azhvar in his Mukundamala, (verse 6)

*Divi vaa bhuvi vaa mamaastu vaaso
Narake vaa narakaantaka! prakaamam|*

Avadheeritasaaradaaravindau

Charanau te marane'pi chintayaami||

(O Lord! You who killed the demon Naraka, let me reside in this world, in heaven or in hell, but let me pray that at the time of my death I may remember Your lotus feet, whose beauty defies that of the lotuses growing in the autumnal season.)

Again, when Annamayya says that he is not afraid neither of time, nor of Karma, one is reminded of similar thoughts expressed in a Purana which says "*Na abhuktam ksheeyathe karma kritam karma subhaasubham*" - (Brahmavaivarta Puraana, Prakrti khanda, 26, 70). It says that unless experienced, good and bad karma will not get exhausted. In short it cannot be avoided. Whatever will be, will be. But the poet makes it very clear that this acceptance of one's fate becomes tolerable when one is a Daasaanudaasa of the Lord. Thus this song also expatiates on the desirability of Bhaagavata- sambandha.

SONG - 404 - (A.S., VOL.I)

Transliteration

Kaniyu gaanani manasu kadamagaaka

Yenaleni Hari mahima kidi guruthu gaadaa

Kanugaligi Harikolichi ghanulairi gaaka munu

manujule kaaraa maharushulunu?

Manasulo nipudaina marigi kolichinavaaru

Ghanulauta kidiya nikkapu guruthugaadaa?

Bhaavinchi Hari golichi padavulandirigaaka

Jeevulekaaraa devatalunu?

kaavinchi kolichinanu ghanapadhavu lemarudu

Evalana nindariki nidi guruthugaadaa?

Panni Hari golichi nerparulairigaaka dhara-

Nunnavaare kaaraa yogivarulu?

Ennikala Sree Venkatesu namminavaara -

Linniyunu jekonutakidi guruthu gaadaa?

Free Translation

The mind sees and yet does not comprehend fully
Is that not the quintessential quality of the incomparable glory
and greatness of Hari which defies complete comprehension?

In days of yore, we learnt that the Rishis worshipped Hari
and became great

But are they also not humans?

Is not that enough proof and a good example to follow, for all
of us to worship the Lord and thereby become great?

The Devas meditated on and worshipped Lord Hari and thereby
obtained their position.

But, were those devas also not once human beings (like us)?

Is it then not proof enough for all of us to aim at obtaining
great positions in life through worshipping the Lord?

Did not the Yogis (ascetics) become learned by worshipping
Hari with deep devotion? Are they not living on earth
(like us)?

Is not the above sufficient convincing proof to say that all
those who have full faith in Lord Venkatesvara will
achieve all these (i.e. become Maharishis, Devas as well
as Yogis).

Explanation

The poet advises us to repose unquestioned faith in Lord Venkatesvara. Even as He made Devas, Rishis and Yogis great, when they reposed full trust in Him, similarly He will confer Bliss on us when we repose full faith in Him.

Song - 405 – (A.S., VOL.I)**Transliteration**

Valenanu vaaridhe Vaishnavamu idi
valapu tenevo Vaishnavamu

Korikaluduguchu guri ninnitipai
Vairaagyarnepo Vaishnavamu

Saareku gopamu chalamunu danalo
Vaarchutavo Vaishnavamu

Sudigonu dehapu sukha dukkhamulo
Vadi joranidepo Vaishnavamu
Mudivadi indriyamulakinkarudai
Vadabadanidhe po Vaishnavamu

Udutuna tana sakalopaayambulu
Vadalutapo nija Vaishnavamu
Edutanu Sree Venkatesvaru naamamu
Vadanamu cherchuta Vaishnavamu

Free Translation

Vaishnavism is only for those who want it

Vaishnavism is fragrant, sweet fresh honey!

To give up all desires (for materialistic things) and be detached is Vaishnavism.

To subdue frequent anger and undue attachment is real Vaishnavism.

Not to be dragged into the whirlpool of pleasure and pain experienced by this body is the hallmark of real Vaishnavism

Not to be subservient to the sensual pleasures and suffer the consequences of such subservience is real Vaishnavism.

To give up all dependence upon other means (other than Prapatti), like Jnana and Karma Margas for liberation is real Vaishnavism

Finally, to repeat, the Nama of Lord Venkatesvara who is there before us is true Vaishnavism.

Explanation:

In this song, two aspects are brought out by the poet. One is the efficacy of Saranagathi and the other is Mahavisvaasa (unassailable faith) in Lord Venkatesvara. Mahavisvaasa is of course, the most important component of surrender.

The poet says that one should refrain from attempting through one's own efforts to attain liberation and instead leave it

to the Lord, who is the goal as well as the means to liberate us, as the wiser method. Similar faith in the efficacy of God as the means for liberation is expressed by Nammazhvar also when he uses the words "*Unnadikkeezh amarndhu pugundhene*". Yamunacharya also uses the word "*Tvat paadamoolam saranam prapadye*" (Stotra Ratna, 22). Kulasekhara Azhvar has said:

*Namaami Narayana-paadapankajam
Karomi Narayana-poojanam sadaaa|
Vadaami Narayana-naama nirmalam
Smaraami Narayana-tattvam avyayam||*

(Mukundamala, 35)

(Every moment, I bow down to the lotus feet of Narayana. I always worship Narayana. I chant the pure Name of Narayana and I reflect on the infallible truth of Narayana.

All these great sages, seers and poets tell us that surrendering to the Lord's Feet of the Lord is the true and unfailing remedy.

SONG - 406 – (A.S., VOL.I)

Transliteration

Sree Hari sesina chihna livi ee
Mohamu viduchuta Mokshamadi

Malinambedi marugananedi
Kalushapu malamula kaayamidi
Kaliginadedi kadu lenidedi
chalanapu maayalajanmamidi

Thanisinadedi thaniyanidedi
Dinadinamaakali deera didi
Kona indedhi guri modaledi
Panigonu karmapu bandhamadi

Nindinadedi nindanidedi
Kondala podavula korikadi
Andane Sree Venkataadripu saranani
Undute iha para yogamadi

Free Translation

These are the marks left by Sree Hari (Mudraadhaarana)
 To give up undue attachment is to attain Moksha
 This body is full of dirt and abhorrent things
 When such is the case, what is dirt and what is purity?
 When this life is full of passing delusions, what is it that we
 have and what is it that we do not have?
 When it is not possible to satisfy this (spiritual) hunger day
 after day, what is satisfaction and what is dissatisfaction?
 When all this is the consequence of our Karma, which is the
 beginning and which is the end?
 When our desires are as lofty as the mountains, what is it that
 is fulfilled and what is it that is not fulfilled?
 To seek refuge with Sree Venkatesvara who is close by, is the
 ultimate in pleasure in this world and in the other world
 (Iha para Yoga) also.

Explanation:

The thought enunciated in the above song is continued in
 the next one also wherein the poet says that for the individual
 who worships Sree Venkatesvara, there can be no delusions and
 illusions of normal life. What is more, there is no obstruction to
 attain Kaivalya, which will be well within one's reach (If one
 sings the praises of Lord Venkatesvara)

SONG - 409 – (A.S., VOL.I)***Transliteration***

Sarvaantaraatmudavu saranaagatuda nenu
 Sarvaaparaadhinaithi chaalu chaalunayyaa!
 Oorakunna jeevuniki okkokka svatantramichi
 koreti aparaadhaalu konni vesi
 Nerakunte narakamu, nerichite svargamantaa
 Dooru vese vinthe kaaka doshamevvaridayyaa?

Manasu choodavalasi maayalu neeve kappi
 Janulaku vishayaalu chavulu choopi
 Kanugonte Mokshamicchi, kaanakunte karmamicchi
 Ghanamu sese vindu kartthalevvarayyaa?

Unnaaru praanulella nokka nee garbhamulone
 Kanna kanna bramathale kalpinchi
 Innitaa Sree Venkatesa! elithivi mammu nitte
 Ninnu nannu nenchukonte neeke telusunayya

Translation

O Lord! enough of this (life)
 I am fed up with it
 Many are the sins committed by me
 You are the Indweller in all
 I am a seeker of Saranagathi
 The Jiva is minding his own business
 But, you gave each one independence
 You have accused them of certain lapses (sins) in the form of
 asking for certain things.
 Then, when acceptable to You, You give him heaven (Svarga)
 Then, when not acceptable to You, You send him to hell
 (Naraka) You then blame them. What else?
 But pray, whose is the fault?
 You have made up your mind and created delusions (Maya)
 You have tempted the people with various tastes (of pleasures)
 To those who realise You, You confer Moksha.
 To those who do not, You say it is their fate (Karma)
 You make a fuss about all this
 Pray O Lord! who is the real agent for all this?
 All the living beings are there in your stomach only
 But, You have also created many delusions
 In the midst of all this confusing scenario, O Lord
 Venkatesvara!
 You surprisingly took charge of us and saved us so easily;
 Only You! O Lord! know who You are and what I am.

Explanation

In this poem the poet says everything is in God's hands. Whether we are made to tread the path of sin or the path to heaven - it is all God's Will. The poet ends up by saying that Salvation lies in the hands of Lord Venkatesvara, thus saying Fate is itself controlled by the Lord of Seven Hills and so He can alter it depending on our unquestioned faith reposed in Him.

Song - 410 – (A.S., VOL.I)***Transliteration***

Bhakti koladhivaade paramaatmudu
 Bhukti mukti taane ichchu bhuvi paramaatmudu
 Pattinavaari chebidda paramaatmudu
 Battabayati dhanamu paramaatmudu
 Patta pagati velugu paramaatmudu
 Ettanedutane unnaa dide paramaatmudu
 Pacchipaala loni venna paramaatmudu
 Bacchana vaasina roopu paramaatmudu
 Bacchu chethi oragallu paramaatmudu
 Ichcha koladi vaadu vo ee paramaatmudu
 Palukulaloni theta paramaatmudu
 Phaliyinchu nindariki paramaatmudu
 Balimi Sree Venkataadri paramaatmudu
 Elami jeevula praana mee paramaatmudu

Free Translation

Our conception of the Supreme (Paramatma) is limited by the nature and extent of our Bhakti.

Food (Bhukti) and liberation (Mukti) are conferred by the Supreme Himself.

The Supreme is like a child to all those who pick him up.

The Supreme is the wealth that lies in the open

The Supreme is the glorious broad daylight

That Supreme is there before You. That is Him.

The Supreme is butter in the fresh milk
 The Supreme is that form (which is cleared of its colours).
 The Supreme is the touchstone in the hands of the goldsmith
 That Supreme is as You imagine and mould Him
 That Supreme is the clarity in all speech
 That Supreme is the One who will reward and bless all
 The Supreme Lord of Venkata Hill is the very life of all living beings (Jivas)

Explanation:

When the poet says that our conception and understanding of the Supreme is limited by the nature of our Bhakthi, he is reiterating what the Gita says. The Gita refers to four types of Bhaktas: (VII.16)

*Chaturvidhaa bhajante maam janaah sukritino 'rjuna|
 aarto jijnaasur arthaarthee jnaanee cha Bharatarshabha"*

(O best among the scions of Bharata! Four kinds of fortunate devotees worship me: those who are afflicted with poverty from their very birth, those who want to know about their own self, those who want money after having lost it, and those who love me for my own sake)

The poet also says that Bhakti Maarga will confer both Bhukti as well as Mukthi. This is also what Yamunacharya has said "Bhakti Maarga, if one so desires, can be used for attaining material wealth. ("*Bhaktiyogah tadarthee chet*" etc. - Githarthasangraha-V.27). The poet is also referring to the omniscience of the Supreme when he says that He is the butter which lies concealed in the basic raw material, viz. milk and also the form which emerges from a bare rock chiselled suitably by a sculptor, without any application of colours etc. He also says that in the hands of the goldsmith the touchstone helps him to polish the great metal. Nammalvar also said that God is the food he eats, the water he drinks and the betel leaf he chews. He is there in all trivial and also great things. When the poet says that Lord Venkatesvara is the very life of all living beings, he is again echo-

ing the statement of the Kenopanishad, that the Lord is “Praanasya Praanaah” (I.2).

SONG -411 – (A.S., VOL.I)

Transliteration

Mikkili punyulu Hari! mee daasule Hari!
Thakkinavaaru mee kripa dhappinavaaru Hari

Unnathapu sampadala nolalaade yattivaadu
munni janmaana neeku mokkina vaadu Hari
Panni padani paatla parula goliche vaadu
Unnathi mimu sevincha nollanivaadu Hari

Pooni Devendraadulai podavukekkina vaaru
Sreenaatha! mimmune poojinchina vaaru Hari
Naanaa-narakamula nalaguchunde vaaru
naanaade nee mahima nammani vaaru Hari

Paavanulai nijabhakti prapannulayyina vaaru
Sree Venkatesa mimmu cherina vaare Hari
Vvelu devatalaventa dagiletivaadu
Kaavinchi mimmeragani karmi yaathade Hari

Free Translation

- Hari, Your servants are the most blessed ones
The others have missed Your Grace
- Hari! The individual who is enjoying great wealth now,
had in his earlier birth done service and worshipped You.
- Hari! he who is undergoing untold sufferings now and serving others is the one who did not worship You (in his previous birth).
- Hari! Consort of Sree! all those devas who have attained the exalted positions as Indra etc. are those who worshipped only You.
- Hari! all those who are suffering in the different hells are those who even then (in the past) had no faith in Your greatness (Mahima).
- Venkatesvara! all those who have attained You are the holy souls who had real Bhakti and were Prapannas to You.

He who runs behind the multitude of other gods, O Hari, is
the poor soul who is not aware of You.

Explanation

This song breathes in every sentence the Mahaavisvaasa that the poet has in Lord Venkatachalapathi.

SONG - 412 – (A.S., VOL.I)

Transliteration

Cheppinanthapani ne jeyagalavaada ninthe
Appatina aparadhamaa aadharinchavaladaa?

Neeyaaajna dehamu ne mochithi ninthe
Iyyeda vijnaanamela iyyavayyaa?
Veyyavelai vegudaakaa vetti sesi yalasithi
O ayyaa! konthainaa ooradincha valadaa?

Neevu vese karmamu ne jeyuvaada ninthe
Eevala naananda sukha miyyavayyaa!
Kovaramai venta venta golichina bantlaku
Thaavula gonthavadainaa dappi deerchavalada?

Mathilo Sree Venkatesa! manikainavaada ninthe
Thathi naapaatuku daya dhalachavayya
Ithavai panicheseti inti pasuramunaku
Vethadeera baalaarchi veddu petta dagadaa?

Free Translation

I can do only what I am told. That is all
How can it then be said that it is my fault? Should you not
comfort me?

As per Your order, I bore this body. That is all
Why then do You not confer knowledge and enlightenment
on me?

Right until daybreak, I did thousands of works and I am tired.
O Father, should You not at least to some extent, console and
comfort me?

What You asked me to do I faithfully discharge. That is all.

Why then do you not confer Bliss on me?
 To all those servants who with full faith followed You
 Don't You think You should quench their thirst at least to some
 extent on the way?
 In my mind, O Venkatesvara, I have dedicated myself to You.
 That is all
 Please, therefore, take pity on me and show mercy.
 O Lord, does not this hard-working domestic animal deserve
 to be fed by You?

Explanation

In this poem the poet argues his case with aplomb and seeks the reward from his God almost as a matter of right. This sort of single-minded, pinpointed devotion towards the Lord of Seven Hills and seeking His blessings is the hallmark of all the poems of Annamayya.

SONG - 413 – (A.S., VOL.I)

Transliteration

Verrivaadu verrigaadu Vishnuni daasyamu leka
 Virraveege ahamkaari verrivaadu
 Naalukapai Sree Hari Namamitte undagaanu
 Jolitho marachina neechude verrivaadu
 Aalari ee jagamellaa Hari roopai undagaanu
 Vaali talapoyalenivaadu verrivaadu
 Koorimi Brahmaandaalu kukshinunna Hari kante
 Kori vere kaladane kumathi verrivaadu
 Cheri thanayaatmalona Sree Ramanundagaanu
 Dooramai tiriguvaade dodda verrivaadu
 Saarapu Sree Venkatesu Saranaagathi undagaa
 Saare karmumulantedi jadudu verrivaadu
 Cheruva naathani mudra chellubadi nundagaa
 Morathopai yunnavaade mundu verrivaadu

Free Translation

The truly mad person is really not mad (on the other hand)

He who, filled with arrogance and bloated ego, does no service to Lord Vishnu, is a mad person.

Even as the Name of Sree Hari is there right on the tongue, the mean man who forgets that Name due to other preoccupations, is the mad person.

Even as the entire Universe is encompassed with the Form of Hari, yet the person who is not able to think of Him, is indeed mad

The perverted person who thinks that there is someone superior than Hari who has all the worlds hidden in his stomach, is the mad person

The extremely mad man is one who roams about searching for the Lord, little realising that the Lord, the Consort of Sree, is there in his own Atma (as Antaryamin)!

That ignorant man who goes on observing mere rituals while there is Saranagathi to Sree Venkatesvara available, is the mad man.

The fellow who heads this list of such mad men is the one who looks askance at everything, little realising that the insignia of the Lord (Pancha Samskara Mudras) are right before him to give him right of way!

Explanation

It is an interesting song where the poet lists out the characteristics of a true devotee in a negative fashion by listing out all those things, which should not be done. He stresses upon this by saying that all those who do the negative things enumerated by him are the worst madcaps of this world.

SONG - 414 – (A.S., VOL.I)

Transliteration

Nityulu muktulu nirmalachitthulu nigamaanthavidulu
Vaishnavulu

Satyamu veerala saranani brathukaro
saatiki penagaka jadulaalaa!

Sakalopaaya soonyulu samyaginana poornulu
 Akalankulu Sankha Chakralanchanulannita
 poojyulu Vaishnavulu
 Vokatee koraru, orula koluvaru
 ollaru Brahmaadi pattamulu
 Akataa veerala sariyana baapambu
 aarumathambula pootha kokalan

 Mantraantara sadhanaantharambulu
 maanina punyulu virakthulu
 Yantrapu maayala boralu parulaku
 enthainaa mokkaru Vaishnavulu
 Tantrapu kaama krodha vidoorulu thama
 nijadharmamu vadalaru
 Jantrapu samsaarulato veerala
 sariyani enchaga paapamayya

 Tapparu thama pattina vrathameppudu
 daivamokkade gathiyanchu
 Oppagu thamapaativratyambunanunduru
 sukhamuna Vaishnavulu
 Kappina Sree Venkatapathidaasulu
 karmavidoorulu saatvikulu
 Cheppakuditharula sarigaa veeriki;
 sevinchaga ne dhanyudanaithi

Free Translation

True Vaishnavas are the Ever-liberated souls (Nityas), the liberated souls (Muktas), and the pure minded persons and those who know the import of the Upanishads.

O ye dullards (duds).

Why do you not seek refuge with them instead of fighting amongst yourselves for supremacy. Seek them. That is the truth.

All those who do not think of any other means of Liberation (other than the Lord Himself) are the enlightened ones, the ones with perfect knowledge, that He alone is the Supreme.

Those who are blemishless, those who are branded with the
 insignia of the Lord, viz. Conch and Discus, those who
 are ever adored, they are the true Vaishnavas.

They do not desire anything, they do not serve others,
 They do not accept even the exalted position of Brahma et
 al.,

Alas, it is sinful and ridiculous to equate such men with oth-
 ers who follow the colourful *Shan Matha* concept.

Those holy men who have given up chanting other mantras
 and adopting other means,

Those who are disinterested in worldly affairs

Those who never bow down before others who are wallow-
 ing in the illusions created by yantras

They are the true Vaishnavas.

Those who are beyond the influence of Kama, Krodha, and
 Tantric ways

And those who won't give up their own sacred duties (Nitya
 Dharma)

Are the true Vaishnavas

Sir, it is a sin to equate such noble souls with ordinary human
 beings who are helplessly wallowing caught up in the
 mire of this worldly existence.

True Vaishnavas will never give up their vows at any cost

They always affirm that the Lord is their sole Saviour.

And are lost in happiness enjoying their chastity (bridal mys-
 ticism)

True Vaishnavas are the Dasas of Lord Venkatachalapathi

They are far removed from the effect of Karma (their past
 deeds)

They are Sattvic in nature

Please therefore, never equate them with others

I consider it as my fortune to have rendered service to them.

Explanation

In this song, the poet enumerates and elucidates the quali-
 ties of a true Vaishnavite. In one place the poet says that a true

Vaishnava will not get carried away or enamoured by the multi-coloured cloth, viz. Shan Matha concept. The Shan Matha concept is said to have been preached by Adi Sankara. The six religions are Sauram (i.e. Sun as the main God), Gaanapathyam (Ganapathi as the chief), Kaumaaram (i.e. Kumaara / Murugan as the chief), Saivam (Siva as the main), Saaktham (Sakthi as the chief) and Vaishnavam (Vishnu as the chief). By implication, therefore, the Shan Matha concept equates Vishnu with other gods and not as Adipurusha, and the Parama Purusha. So Annamayya says that a philosophy which puts-forth such a theory is a very colourful theory with no truth in it. A true Vaishnava will not accept it, says the poet.

SONG - 418 – (A.S., VOL.I)

Transliteration

Idhiye marmamu Hari indhugaani lonugaadu
Padhapadi jeevulaaraa! badhukaro!

Hari gaanaleru meeru arasenduvedakinaa
Haridaasu leruguduradugaro
Garime pratyakshamugaadu devudevvariki
Dhara pratyakshamu Haridaasula goluvaro!

Cheta mutti Govinduni sirasu poojinchaleru
Chetulaara prapannula seva seyarol
Jaathigaaga Vishnuni prasaadamedadakeeni
Aathala vaari prasaadamadugaro!

Antarangamuna nunnaadanduru Vishnudu gaani
Anthataa nunnaaru Vaishnavaadhikulu
Chenthala dhadeeyula chethiyanujna padasi
Santatam Sree Venkatesu Saranamu choraro!

Free Translation

This is the secret.

Lord Hari will not be accessible through any other means.

O Jeevas, why don't you listen to me? Heed my advice and
survive

Wherever you may search, you cannot see Hari

But, Haridasas know about Him. Why don't you ask them?
 God in all glory will not be directly perceptible to anyone
 But the servants of Hari are perceptible before us. Why don't
 you serve them?

You cannot place your hand on the head of Lord Govinda
 and then offer worship to Him.

Instead, why don't you wholeheartedly with both your hands
 serve the Prapannas?

Where can one directly obtain the Grace of Lord Vishnu?

Instead, why not seek that blessing from His servants
 (Daasas)?

They say that Lord Vishnu is there as inner self in all of us.
 But the great true Vaishnavas are there everywhere before
 us.

Why don't you seek refuge at the feet of Sree Venkatesvara
 after obtaining the permission of His servants (Daasas)?

Explanation

The poet uses the words "Thadeeyula cheti anujna padasi". Literally translated this means after obtaining the permission from the venerable men who belong to Him. He thus makes it clear that it is easier to attain God by approaching His servants.

SONG - 419 – (A.S., VOL.I)

Transliteration

Evvarivaado ee dehi

Ivvala navvala nee dehi

kaaminchu noorake kalaviyu lenivi

Emi gattukone nee dehi

Vaamulaaya iruvadiyoka vaavulu

Emani teliseno ee dehi

Kanduva nijamulu kallalu nadipee

Enduku nekkeno ee dehi

Mundhara nunnavi mogidana paatlu

Inde bhramasee nee dehi

Panchendriyamula paalaaya janmamu
 Inchuka eragadu ee dehi
 Anchala Sree Venkataadheesaa nee kripa
 Panchaga gelichenu vadi nee dehi

Free Translation

To whom does this Jeeva (embodied Self) belong both in this world and in the other world?

He freely desires for things that are there as well as those that are not there.

In this process, what is it that the Jeeva has achieved?

Problems he has - he has twenty-one different relationships

It is not clear what is it that this Jeeva has understood and realised through this

He utters truths as also lies

Why this Jeeva acts in that manner is not known.

Ahead of him lie tremendous difficulties

Yet this Jeeva is deluded (attracted) towards this life.

This life has become subjected to the five senses
 (Panchendriyas)

This Jeeva knows nothing of all these.

O Lord Venkatesvara! ultimately when You shower Your grace on him

This Jeeva quickly won and surmounted all the ills mentioned above

Explanation

This song highlights the glory and efficacy of Lord's Grace. Once it flashes upon the Jeeva, all his afflictions will absolutely be wiped out without a trace. Throughout, in this song, Annamayya has used the word 'Dehi'. It literally means "one who has a body". Jeeva enters different bodies due to his past karmas and is thus enmeshed in samsaara. These bodies are four-fold, according to Sri Ramanuja - Divine (sura), human (nara) stationary (Sthaavara) (Plants, trees etc), and of other animal species (Tiryak). Sufferings are the natural consequences of these four types of embodiment. But the human being born in this world is the lucky-

est of all species since he has the power of thinking and worshipping Sri Venkatesvara who is quite near to him (anchela), declares Annamayya.

SONG - 420 – (A.S., VOL.I)

Transliteration

Enta vichaarinchu konnaa idhiye tattvamu Hari
Vanthuku nee kripagalavaade erugu Hari

Ninnu namminattivaadu nikhila vandyudu Hari
Ninnu nolla natttivaadu neerasaadhanudu Hari
Munnu devatalu neeku mrokki bathikiri Hari
Unnati nasuralu ninnollaka chediṛi Hari

Epuna neeperiti vaa dinnitaa dhanyudu Hari
Nee perollani vaadu nirbhaagyude Hari
Kepula ninnu nutinchi geliche Naaradudu Hari
Paipai ninnu thitti Sisupaaludu veegenu Hari

Itte, nee vichchina varamennadu chedadhu Hari
Gattiga nee viyyanivi kapatamule Hari
Atte Sree Venkatesa! nee vantarangudavu Hari
Uttipadi kaanakunna vochchamu dehiki Hari

Free Translation

However much one may think and reflect - this is the Truth O Hari!

He who has Your Grace alone knows about it

He who places full faith in You, O Hari! is worshipped by this world

He who does not have faith in You O Hari! is the worst of the worthless.

In days of yore, the Devas bowed down to You and were saved.

The haughty demons would not heed You and were destroyed.

Ultimately, he indeed is the blessed person who repeats Your Name, O Hari!

O Hari, he who does not repeat Your Name is indeed the unfortunate one.

O Hari, Narada won by constantly praising You
 By constantly cursing You, Sisupala met his fate.
 Definitely O Hari, the boon You confer will never go to waste
 Assuredly, that which you have not conferred on us are all
 empty and false.
 O Venkatesvara! Oh Hari! You are the inner self for all.
 If still the Jeeva is not able to realise You, he is accursed, Oh
 Hari.

Explanation

Annamayya speaks of the efficacy of chanting the Name of the Lord. He cites the examples of Sage Narada and Sisupala as the positive and negative evidences. Narada became one of the foremost devotees of Lord Vishnu by merely chanting His divine auspicious names. Though once caught in samsara, he came out of it due to the power of Lord's name only. Sisupaala was a born hater of Krishna. He went on blaming Krishna and ultimately was killed by Him. As a matter of fact, even Sisupaala was conferred Moksha by the Lord in the open Court of Yudhisthira. Sisupala's is an exceptional case. The path chosen by him (the path of enmity) who was earlier one of the sentinels of Lord Vishnu in Vaikuntha, is a difficult choice. Ordinary people who take the example of Sisupala and decry God are bound to be doomed, with no hope of salvation.

SONG - 422 – (A.S., VOL.I)

Transliteration

Vaade Venkataadri meeda varadaivamu
 Podimitho bodachoope podavaina daivamu
 Okkokka roma koopaana nogi Brahmaandakotlu
 pikkatilla velugonde penudaivamu
 Pakkananu tanaloni padhunaalugu lokaalu
 Thokki paadaana golache dodda daivamu
 Veda saastraaalu nutinchi vesari kaanagalen
 Modapu pekku gunaala moola daivamu

Podi devatalanella buttincha rakshincha
Aadikaaranambaina aju ganna daivamu

Sarusa Sankha Chakraalu saribatti yasurala
Taragi padavesina dandi daivamoo
Siripuramuna ninchi Sree Venkatesudai
Saranaagathula gaache satamayina daivamu

Free Translation

Ahoy, He whom you see standing majestically on the top of Venkataadri is the Supreme who confers boundless blessings.

He has manifested Himself before us as a magnanimous Deity.

He is the effulgent great Lord whose every pore is bursting forth with billions of worlds.

He is the great Lord who measured with His feet the fourteen worlds kept inside Him.

He is the Primordial Being with innumerable great qualities, such as Bliss, whom even after mastering the Vedas and the Saastras one is not able to completely comprehend

He is the Supreme Being who Created Brahma, who in turn, was the prime cause that created and protected all the Devas.

He is the formidable Lord who, holding Conch and Disc cuts asunder the demons.

He is the Supreme Lord, who as Sree Venkatesvara is having Sri on his Chest and is standing in Tirumala and protecting all those who do Saranagathi at His Feet.

Explanation

In this song the poet points out that Lord Vishnu created even Brahma who became the creator of the rest of the worlds. He says that as Vamana who grew into Trivikrama, He measured all the fourteen worlds, which are in His own stomach. This is a kind of riddle. How can the lord measure the worlds which are in His belly? Did he measure the worlds which were first outside His own person? If so, where was He before measuring them?

This question can never be answered using logical arguments. This is the only answer. Everything is possible with the Lord because he is the repository of innumerable (ananta) and mysterious powers (aascharya shakti). There is no question of 'How' in His case. Those who realise this truth and worship Him at Tirumala are the fortunate ones. implies Annamayya.

SONG - 423 - (A.S., VOL.I)

Transliteration

Sulabhamaa indariki jooda sulabhamu gaaka
 Kalige mee kripa naaku Kamalaaramanaa!
 Satata dayaachaara sampannudai mari kadaa
 Athisaya vaishnavaanakaruhudauta
 Vratopavaasa theerthavara siddhudai kadaa
 Mithimeeri Narahari nee daasudauta
 Sakala yajna phalamu satyamu phalamu gada
 Prakatinchi Vishnu Naama paathakudauta
 Akalanka mathithoda naajanmashuddhudai kadhaa
 Akutilamagu mee chakraankitudauta
 Kerali sadaacharya kripa galigina gadaa
 Nirathi Sree Venkatesa! ninnu ganuta
 Marigi meepai bhakti mari mudirinagadaa
 Araya meeke Saranaagatudauta

Free Translation

Is it easy for all these people to see You?
 O Consort of Kamala (Sri)! that which was difficult for others became easy for me, because of Your grace.
 Is it not, only when one observes good conduct coupled with compassion for others that one becomes eligible for attaining the status of a true Vaishnava?
 Is it not, only when one is blessed with observance of vows, rituals, fasting, bathing in holy Rivers, that one becomes a servant (Dasa) of Yours, O Man Lion!?

Is it not, only after performing a number of Yajnas and speaking only the Truth, that one becomes eligible to chant the Name Vishnu?

Is it not, only when one has a blemishless mind and is pure from birth that one becomes branded with the emblems of Your Discus?

Is it not, only when one has the Grace of a great Acharya that one will be able to see You, O Lord Venkatesvara?

Is it not, only when devotion to You becomes mature that one will seek refuge only with You?

Explanation

In this song Annamayya asserts that one must have performed meritorious deeds in the past and present to become a Vaishnava. Even to chant the names of Lord Vishnu, one must have performed several rituals and sacrifices. The great fortune of receiving the emblems of the Lord on shoulders is also the outcome of great merits, he remarks.

How can all this be accomplished? Annamayya answers this question by saying that the Grace of a Great Teacher is alone the source of all this. The role played by a proper spiritual preceptor cannot be explained in so many words. That a Guru is necessary for spiritual evolution is accepted on all hands. Getting a Sad-aa-chaarya (a true and great teacher) is indeed very rare. With his help, a bhakta becomes gradually a prapanna. There is no contradiction in Bhakti becoming Prapatti. When Bhakti (love for God) touches its acme, it becomes Prapatti. This secret has been highlighted by the great poet in the last line of the song.

SONG - 424

Transliteration

Adhe vaade idhe veede andhu nindu negeeni
Vedaki vedaki thiruveethulandu devudu

Ala Soorya veedhi negee naadityuni Theri meeda
Kaliki kamalaanandakarudu gaanaa

Talaposi adiyunu dhavvu chuttarikamani
Ila therimeeda negeeni Indiraavibhudu

Chakka Soma veedhi negee chanduruni theri meeda
Ekkuvaina kuvalaya hitudu gaanaa
chukkalu mochina dhavvu chuttarikamidiyani
Ikkuvato veedhi negee nennikaina devudu

Intula manoveethi negee maru theri meeda
Nanthataa rathipriyudatu gaana
Rantula nadhiyu gaanaraani chuttarikamani
Vintareeti negee Sree Venkataadri Devudu

Free Translation

Look! There! That is Him.

Look! Here! That again is Him

He is moving about here and there

In all the holy Streets.

Seated on the Chariot of Sun, He goes about in the "Surya"
street.

May be it is because He is the Consort of the lotus-born lady
(i.e. Lakshmi)

But, thinking of it, to be a far-fetched relationship

The Consort of Indira is moving about in the Chariot in the
Streets of this world.

Seated on the Chariot of the Moon, He moves about in the
beautiful street of the "Moon" (Soma Veedhi)

May be it is because He is a close friend of the "Kuvalaya",
(i.e. water-lily) and the Consort of Mother Earth
(Kuvalaya meaning Earth)

Come to think of it, this is a far-fetched connection to link
Him with the starry path.

So, this unique God with an immense affection (towards us)
is now moving about in the streets here (in His chariot)

Seated on the Chariot of Manmatha (i.e. parrot), He goes about
in the streets, viz. the minds of ladies (Manoveedhi)

May be it is because He is a "Ratipriya", (fond of Rati/union)

But come to think of it, that seems to be a far-fetched relationship.

The Lord of Venkatadri is therefore moving about in a strange/unique manner.

Explanation:

This song is obviously a description of the Ratha Utsava of Lord Venkatesvara seated on the Surya prabha and Chandra Prabha Vaahanaas. Annamayya in his poetic fancy mentions various possible reasons for this Ratha Yatra of the Lord of Venkataadri, but finally gives up each of these theories and satisfies himself by the mere statement of fact that the Lord is moving about freely in his unique/surprising styles the Streets of the temple town.

In the first part of the song, he says that the Lord is riding the Suryaprabha Vahana, because He is a favourite of Kamalaa. The word "Kamala" has got two meanings. It refers to the flower lotus as also to Sri who is normally seated in the lotus. Yet another aspect is that the lotus flower blooms and blossoms only when the rays of the Sun fall on it. Thus in his poetic fancy Annamayya says that the Lord is riding in the Chariot giving the pleasure to His Consort born in the lotus as also enabling the lotus buds to bloom the moment the rays of the Sun fall on them.

Continuing similar poetic fancy, in the second part of the song, Annamacharya describes the Lord moving about the Streets seated on the Chandraprabha Vahana. He says that seated on the Chandraprabha, the Lord is moving about the roads of the Moon, because He is "Kualaya hithudu". Kuvalaya refers to a water-lily as also Mother Earth. Thus, the poet says that the Lord is riding the Chandraprabha Vahana in the Streets of the Moon so that the moment the rays of the Moon falls on the water-lilies they will bloom and blossom. Kuvalaya also is used to refer to Mother Earth. As such, the line lends itself to another interpretation that the Lord is riding in the Chandraprabha to please His Consort Bhoomidevi. The poet refers to the Lord's Chariot roaming about

the Streets of the Moon in the starry firmament. May be here, he is thinking of the connection between the Moon god and his wives who are the 27 stars. Moon God is known as Nakshatra Eesa, i.e. Lord of the stars. Hence, the poet suggests that in the Chandraprabha Vahana the Lord is roaming about amidst the starry firmament as the stars are the Moon's wives.

In the third part of the song, he refers to the fact that Lord Venkatesvara is the Father of Manmatha. Annamayya is very often inclined to refer to the Lord of the Seven Hills as the Father of Manmatha (God of Love) because he feels that the Father of Manmatha must be more handsome than Manmatha Himself. In this verse, he says that the Lord rode on the Chariot of Manmatha, viz. the parrot. Manmatha is said to have parrot (Suka) as his vehicle. May be in days of yore, Lord Venkatesvara used to have a Parrot Vahana as well! But today, we only see the Lord carried on a Hamsa Vahana. In this verse, the poet says that the Lord rode on the Parrot belonging to Manmatha, and as Manmatha is the God of love, the Lord, seated on Manmatha's Vahana, moved about freely in the minds of the women, - capturing their hearts even as the Lord of Love does.

As in the earlier two cases, another interpretation is also possible for the poet's fancy. In this verse, the poet refers to the Lord as "Rathipriya". Manmatha's wife is known as Rathi. Therefore, the poet establishes the connection of the Lord roaming about in the Vahana of Rathipriya. But, Rathi is also another name which is used to refer to Lakshmi. As such when the poet refers to Rathipriya, he may be referring to Lord Venkatesvara as the Consort of Lakshmi.

But, having in his fancy put-forth various connections and possibilities and relationships of the particular Vahana in which the Lord is moving about, finally he gives up each of those reasons and satisfies himself with a mere bald statement of fact, that Lord Venkatesvara is moving about hither and thither and everywhere in the streets of the Temple Town so as to enable His devotees to have a glimpse of His beatific form.

SONG - 425 - (A.S., VOL.1)

Transliteration

Sree Venkatesudu Sreepathiyu ithade
 Paavanapu Vaikunthapathiyunu ithade
 Bhaagavatamulo jeppe Balaraamu theertha yaatra
 Aagamokthamaina daivamaathadithade
 Baaguga Brahmaanda-Puraanapaddhathi yaathadithade
 Yogamai Vaamana Puraanokthadaivameethade
 Velaya Saptharishulu vedaki pradakshinamu-
 lalara jesina Devudaatha deethade
 Nelavai koneti pontha nityamu Kumaarasvaami
 Kalimi Tapamu sesi kannu devu dithade
 Ekkuvai Brahmaadulu neppudunu Indraadulu
 Thakkaka kolichiyunna tattva meethadu
 Chakka Naaradaadula sankeerthanaku jokki
 Nikkina Sree Venkataadri nilayudu neethade

Free Translation

He is Sree Venkatesvara. He is also Sreepati
 He is the One who is the master of Holy Vaikuntha
 He is the Supreme God mentioned in the Aagamas, search-
 ing for whom Balarama went on a pilgrimage as stated
 in the Bhagavata
 He is again the Supreme Path mentioned so well in the
 Brahmaanda Purana
 He is again the Deity to be reached through Yoga as stated in the
 Vamana Purana
 He is again the Supreme whom the Sapta Rishis searched in
 order to circumambulate (Pradakshina) Him
 He is again the Supreme whom Kumarasvami (Murugan) hav-
 ing his abode on the Banks of Svami Pushkarini seri-
 ously meditated for days together
 He is the Reality worshipped without any exception by
 Brahmaa and others, as also Indra and other Devas

He is the One who is standing atop the Venkatadri Hill mightily pleased with the beautiful music rendered by Narada and others

Explanation

Annamayya establishes in this song that the Supreme God glorified in all important Puranas is Lord Venkatesvara (Vishnu) only. The Bhaagavata, Brahmaanda and Vaamana Puraanas cited by him are classified as Sattvika Puranas. Only in Sattvika Puraanas, the supreme truth is spelt out, say the Srivaishnava teachers like Yamuna and Ramanuja. The other classification of Puranas is Raajasa and Taamasa where gods other than Vishnu are glorified as Supreme. The story of Balarama going on a pilgrimage is narrated in Chapters 78 and 79 of the 10th Skandha of the Bhagavata Purana. It is significant to note that among the various holy places visited by him, is Venkatachala. Balarama is said to be an incarnation of Aadisesha. Did he not know that his younger brother Krishna was the Supreme Brahman? Why did he go on a long tour of sacred spots and shrines all over the country? The answer is simple. This is to set an example to ordinary people like us. We need to go to sacred places and rivers to understand the glory of the Lord manifested in several ways. This will absolve us of all our sins and make us fit to receive God's Grace.

SONG 426 – (A.S. Vol.1)

Transliteration

Pattina chone vedaki bhaavinchavalegaani
Gattigaa nantaryaami karuninchunu

Intiloni cheekate itte tappaka choochithe
Ventane konthavadiki velugicchunu
Anti kaanaraani tanayaatuma tappaka choochu -
Konte tana yaatumayu gobbuna gaanpinchunu

Minchi kathinapu raathimeeda kadava bettithe
Anchala daane kuduraina yattu
Ponchi Hari Namame yepoddu naalika tudanu
Yenchi talacha talacha, niravau sujnaanamu

Okkokka yaduge ogi mundara bettithe
 Yekkuvai kondainaa nekku gonaku
 Ikkuva Sree Venkatesu nitu dinadinamunu
 Pakkana golichite Brahmapattamekkunu

Free Translation

If with determination and steadfastness we look for Him:
 Then the Antaryamin will become gracious, without fail
 If we continuously and constantly look at the darkness in the
 house

Slowly darkness will recede and reveal some light
 Similarly, if we continue to meditate upon the Atma which
 we cannot see (with naked eyes)

Suddenly that Atma also can be seen like a flash
 Even as a pot kept on a rough uneven rock, ultimately settles
 down in a groove by itself

Similarly, we can attain Sujnana (Right Knowledge of the
 Supreme Brahman)

If all the time at the tip of our tongue we keep on repeating
 the Name of Hari, and repeatedly contemplate on Him.
 Even as a mighty lofty mountain can be climbed through one
 step at a time

Similarly, if every day we worship Lord Venkatesvara we
 can even attain the position of Brahma (or attain
 Vaikuntha, the abode of Supreme Brahman).

Explanation

The poet here is enunciating quite a few fundamental tenets of Vedanta. When he says that if we steadfastly look for Him in a specific place, then the Antaryamin, i.e. the Supreme will confer His Grace, he is referring to the idea of the Brahma Sutra, "aaprayaanaat tathraapi hi drishtam" (IV-1-12) i.e. as long as one is alive one has to meditate upon God. Ramanuja explains this Sutra, specifies the nature of Bhakti and says that continuous meditation of God is an essential pre-requisite for attainment of the Supreme.

When the poet says that if we continue to stare into the darkness, after sometime, things become discernible even in the dark-

ness, that is to say, the darkness itself begins to shed some light for us, he is quoting a very simple homely example. Scientists agree that the vibrations of light are everywhere - even in darkness. Only one has to train his eyes to see it. On this analogy, the unseeable Atma through concentration becomes discernible, i.e. self-realisation can be achieved by constant meditation. This is "*Atma Saakshaatkaara*". It is said in Telugu "*Abhyaasam koosu vidya*" (By repeated practice, even the most difficult things become incredibly simple). This steadfast concentration is also expounded by Vemana through one of his poems when he says:

*"Anaga anaga ragamu athisayilluchun undu
Tinaga tinaga vemu theeyanundu
Saadhanamuna panulu samakooru dharalona
Visvadaabhirama vinura Vema"*

Translated, this poem says,

As one goes on practicing, any (musical) Raga can be mastered.

If one keeps on eating, even the neem fruit seems sweet

By constant practice, works can be quickly favourably completed

Visvadabhirama! Listen, O Vema!

Through this simple song the poet extols Keerthana and Smarana as easy and effective means to attain the Supreme Brahman

SONG - 427 - (A.S., VOL.I)

Transliteration

Naatappu logonave nannu gaavave Deva
Chetalinneesi jesi ninnu jeri saranantini

Andarilo nantaryaamivai nee vundagaanu

Indari banulu gonti ninnaallunu

Sandadinchi innitaa nee chaitanyamai yundagaanu

Vanduleka ne gonni vaahanaalekkithini

Loka paripoornudavai lonaa veli nundagaanu

Chekoni poovulu bandlu jidimithini

Kaikoni ee maayalu nee kalpithamai vundagaanu
Chaukaleka ne vere sankalpinchithini

Ekkada choochinaa neeve yelikavai undagaanu
Ikḡadaa thottula bantla nelithi nenu
Chakkani Sree Venkatesa! sarvaaparaadhi nenu
Mokkithi nannu rakshinchu munderaga nenu

Free Translation

O Deva! Take me into Your care. Forgive my sins
Having committed all these, yet, I have reached you and said
“Saranu” (sought protection)
Even when You are the Antaryamin in all the people
All these days I have been extracting work from all these
people
When Your Chaitanya (Consciousness/Divine Power) is there
amongst all these things,
Without any omission, I climbed quite a few vehicles (car-
ried by people/living beings)
As the One who has completely filled up the world,
(Paripoorna), when You are there both inside and out-
side
Yet, I plucked many a fruit and flower
When all these wondrous things (happenings) are Your
creation
Without realising, I had my own plans
Wherever we see, You are there as the Ruler
Yet here I ruled over the slaves and servants.
Oh! adorable Sree Venkatesvara! I am a guilty person on all
counts
I bow down before You. Protect me. I do not know what is
in store for me.

Explanation

Annamayya in this song, has powerfully presented a pic-
ture of how one becomes a sinner, without being aware of it. God
is all-pervasive – i.e. He is present in entities insentient and sen-
tient. In the sentient beings, He is the antaryamin (inner Control-

ler). Then what about the insentient entities? Even there, He is present. This is the observation of Annamayya. Sri Ramanuja says that the entire Universe with sentient and insentient entities forms the body (*Sareera*) of the Lord, who is its Soul (*Sareerin*). So, is it not a sin to mount vehicles, though they are “lifeless” material objects? Are they not carried or pulled by living beings (e.g., carts pulled by animals/humans) who are the “bodies” of God? What about fruits and flowers which we pluck and use for ourselves or as offerings to God? To be frank, even that becomes a sinful act. So, unless God forgives us, there is no hope of salvation!

SONG - 429 – (A.S., VOL.I)

Transliteration

Viveka meragani verrulamu gaaka nemu
 Divaaraatramu ninne drishtinchavaladhāa
 Maanivoda nammi okka manujudu vaardhi daati
 Naanaarthamulu koorchi natinchagaanu
 Daanavaari kripa nammi thagina samsaravaardhi-
 Lonu chochchi daati gelva lokulaku jelladaa
 Juttedu inumu nammi soridhi nokkadu bhoomi
 Gattidi bhayamulella gadavagaanu
 Nettana Chakraayudhuni nija naama mitu nammi
 Thatti bhava bhayamulu thari daata jelladaa
 Veledu deepamu nammi vedagu jeekati baasi
 Polimi nokka narudu podalagaanu
 Aalinchi Sree Venkatesudaatmalo velugagaan
 Melimaatani golichi merayangavaladaa

Free Translation

No doubt we are (double dyed) fools with absolutely no
 wisdom
 Should we not see only You, day and night?
 A man crosses the ocean trusting a mere wooden ship

He acquires different objects and plays his part as in a drama

Can't these people then enter the ocean of worldly life (Samsara), cross it, win over it, cross it with the help of faith in the Grace of the Lord, who is the enemy of the demons?

Having faith in a small bit of iron, a person overcomes all the terrible fears in this world

Can't men, have complete trust in the Name of the One who wields the Discus (Sudarsana) as His weapon and overcome the fears of rebirth in this world?

Trusting one small flame of a lamp of the length of a small finger, a man is able to overcome pitch darkness and live happily.

Then, can't men hear (these words of mine) worship Sree Venkatesvara who is glowing in one's soul and shine in this life?

Explanation

In this song, the poet exudes Mahaavisvaasa and gives us homely examples to say that we who achieve small things in life can also achieve the big things, viz. obtaining the grace of the Lord. The illustrations he gives are very telling. He says that man is willing to trust a wooden ship for crossing the high seas. He acquires commodities from all over the world in his maritime trade and leads his life happily. But, the poet wonders why on the same analogy men are not able to repose faith in Lord Venkatesvara and cross this ocean of Samsara with ease and acquire the greatest commodity, viz. Ananda or Beatitude? Similarly, he says that a person reposes faith in a small bit of iron, say a knife, tip of an arrow or a pistol, and is ready to face the possible fears in this earth. But he wonders why in the same way men do not repose full faith in the Lord who wields the Discus, the Supreme Weapon which even puts an end to the cycle of births and rebirths and gives us ultimate salvation?

Similarly, the poet says that with a flame of a lamp which is barely 1 to 1.1/2" in length, we are able to see clearly through

pitch darkness. The poet then wonders why we are not able to realise that by worshipping Lord Venkatesvara who is glowing in one's soul as Antaryamin, dispel all darkness and earn enlightenment in this life?

The examples given by Annamayya to point out the efficacy of Mahaavisvaasa are matters of common knowledge, and very telling. First of all, he compares worldly existence to the mighty ocean; then to the terrible fear which experiences when thugs or thieves or snakes or wild animals attack; and then to pitch darkness which drives one crazy. Correspondingly, he compares Mahaavisvaasa to a ship, a weapon made of iron and the bright flame of lamp, in that order. One can achieve the seemingly impossible with great unassailable faith in the saviourship of God. Annayya concludes his song with the usual refrain: "Why doesn't a man worship Lord Venkatesvara and shine in life with pure unalloyed Bliss? Since the Lord is described as Jyotishaam jyotih (Light of lights) in scriptures, the last illustration of "flame of lamp" becomes all the more delectable and apt.

SONG - 430 – (A.S., VOL.I)

Transliteration

Emiyu jeyaga vaddu inthalone mokshamu
Deemapu vijnaname divvettu phalamu

Paapa chinta madhilonu paarakundaa nilipithe
Chepatti daanamulellaa jesinantha phalamu
Kopaalamulona korikalu velchithene
Epuna yajnaalu chesi yechinantha phalamu

Kanakamupai yaasa kaadani podhobbithene
Tanaku vevelu ghora tapamula phalamu
Vanitala mohamula vala badakundithene
Dinamu koti teerthaalu tirigina phalamu

Sree Venkatesvaru jeri koluchute
Dhaavatileni yatti thana janma phalamu
Bhaavinchi aachaarya paadapadmamoolame
Saaavadhaanamuna sarva saastrarthaphalamu

Free Translation

We do not have to do anything. Moksha is very close and within reach;

Clear knowledge or wisdom alone is as efficacious as a lighted lamp

If one is able to stop and prevent all the evil thoughts from filling our mind,

It is equal to reaping the benefit through performing all known acts of charity

If one is able to offer as oblation all one's desires in the fire of one's anger,

It is equivalent to reaping the benefits of merits through performing sacrifices (Yajnas)

If one is able to get over the desire for gold and banish it for ever

It is equal to reaping the benefits through performing thousands of severe and austere penances.

If one is able to keep away from falling into the snare of women (sensual pleasures),

It is equal to reaping the merits of going to millions of holy Theerthas day after day

If one reaches and worships Lord Venkatesvara that alone makes this aimless, goal-less life, meaningful.

Come to think of it, it is through resorting to the lotus feet of the Guru (Aacharya) that one can easily realise the fruits of carefully learning all the scriptures.

Explanation

In this song, Annamayya gives us a clear picture of pure spiritual life. Performing acts of charity, going to sacred rivers for ablutions, etc., do not confer merit, so long as the mind is not pure. Actually, all rituals and religious practices are meant to make the mind pure. But the latest vaasanaas (or impressions) of *Kaama*, *Krodha*, etc. remain as permanent blocks. To get rid of them, one has to have a glimpse of the Divine, as stated by the Gita (II.59). This becomes possible only by the Grace of a qualified spiritual Master. Once that is procured, all our efforts become fruitful, concludes the poet.

SONG - 431 - (A.S., VOL.I)

Transliteration

Sahajaachaaramulella sarvesvaruni yaajne
 Ahaminchi nammakundutadiye paashandamu
 Nidrinchuvani chethi nimmapanti valene
 Chaddi karmamulu thaane jaarite jaare
 Poddu voddu thanalona bhoga kaanksha lundagaan
 Addalinchi karmamollananute paashandamu
 Kalagannavaadu melukaninatuvalene
 Talagi prapanchamendo daagite daage
 Ila nee dehamu mochi inthaa kallalanuchu
 Paliki tappanadache bhaavame paashandamu
 Dhara naddamu choocheti thana roopamu vale
 Garimato danayaatma kante gane
 Sarusa Sree Venkatesu saakaaramatu gani
 Karagi bhajinchaleni kashtame paashandamu

Free Translation

All our codes of conduct are the commands of the Supreme
 Ruler
 Not to believe in them because of one's ego is typical of hereti-
 cal (non-Vedic) behaviour
 The past Karmas (deeds) of ours, if at all they have to be
 lost, it can only be in a like situation where the lemon
 placed in the hands of a sleeping man slips away
 without his knowledge
 Day in and day out if a man harbours desire for sensual and
 worldly pleasure, and says that he would like not to reap
 the result of those acts, it is typical of heretical (non-
 Vedic) behaviour
 When a man who has dreams wakes up and realises that the
 dream world has gone and hid itself somewhere,
 Similarly, a man who lives in this world and has a physical
 body and yet says that all this is unreal and treads a wrong
 path, it is typical of heretical (non-Vedic) behaviour

Looking at a mirror which reflects one's image, if one says
 he has seen his Atma, even that can be accepted
 But, having seen the Form of Lord Venkatesvara, yet being
 unable to be captivated by Him, and not being able to
 worship Him, is typical of one's heretical (non-Vedic)
 behaviour

Explanation

Here the poet again and again uses the word Paashandamu. It is rather difficult to find a correct equivalent for this word in English. "paa" means Veda. "shaanda" means a eunuch; in other words, it means not having belief in the Vedic Truths and codes of conduct, and making those Truths, impotent. It is said that amongst the various religions, it is only the Buddhists and Jains who do not have any belief in the Vedas. They say that the Vedas are not valid. According to Annamayya, the real Paashandins or heretics are among ourselves, who do not behave in the manner expected of them. For all professional purposes, they may call themselves 'Vedic', but their acts betray their real character.

In the first part of the song, the poet says that to think that one can easily escape one's past Karma is foolish. He says, a lemon can slip away from one's hand only if the man who is holding it is asleep and is not aware of what is happening. Here, the poet is perhaps suggesting that one should not be concentrating on how to avoid the impact of one's past deeds. He says, as there is no escape from the impact of such past deeds, it is better to go beyond the concept of good and bad and merely do one's duty and not bother about the fruits. Such a situation is comparable with the situation where a lemon is slipping off from the hands of a sleeping man, who is not at all aware of the loss. Similarly, he asks us not to hold on to the thought that one should do only good deeds. Instead, one should do one's duty and leave it to God to decide on the quantum of merit and demerit that such a deed earns. In short, one need not worry about the fruits of one's deeds, but should concentrate on doing the duty with sincerity.

This thought of the poet seems to suggest that the liberated soul must shake off both good and bad and classify the acts as only deeds to be done without leaving them undone. Similar thoughts are expressed in *Kaushitaki Upanishad* (I-4) where it is said that the liberated soul shakes off both good and bad.

The *Mundakopanishad* (111-1-3) says:

“Thadāa vidvaan punyapaape vidhooya
niranjanaḥ Paramam saamyam upaithi”.

Translated, this means - “The flawless wise one by shaking off both punya and paapa, attains utmost similarity with the Supreme”.

Sree Vedanta Desika also says:

Sadyah tyajanthi Varada! thvayi baddha-bhaavaah
paitamahaadishu padeshvapi bhaavabandham
Kasmai svadetha sukha-sancharanotsukaaya
Kaaraagrihe kanaka srinkhalayaapi bandhah” -

(Varadaraja Panchasat - Verse 29)

This means - “Those who are devoted to your lotus feet, O Lord Varada! give up desires for even the highest position including that of Brahmaa. Which man, desirous of freedom, would prefer to be imprisoned with fetters on his feet even if they be of gold?”

Thus, all these authorities point out that one should do one's duty, hold on to the Feet of the Lord, not bothered about the fruits of such deeds.

In the second part of the song, the poet again says that the attitude of a man who has all worldly desires and at the same time thinks that he should not reap the results of such desires or acts is foolish or non-Vedic behaviour amounting to almost blasphemy. Similar thoughts are expressed in the *Varaha Purana* where it is said:

“Punyasya phalam ichchanti
punyam nechchanthi maanavaah” -

i.e. people want the fruits of punya without doing punya.

The Purana goes on to say:

“phalam paapasya nechanti
paapam kurvanthi maanavaah” –

It means, they do not want the result of sins, but yet continue to commit sins.

So, there is a twofold classification here, i.e. one set of people who want to enjoy the fruits of good deeds without doing the good deeds and the second set commits bad deeds and wants to avoid reaping the results of the sins.

In the last part of the song the poet says that it is even possible for a man to see his own Atma, as clearly as his image in a mirror. This is an indirect reference to the claim of the Advaitins who say that one can realize one's own self through yogic practices. They speak of Brahman as nirguna (attributeless) and Niraakaara (formless). Saguna Brahman is anathema to them. Annamayya pities such people since they are unable to worship the Supreme Lord Venkatesvara who grants Darshana in His matchless archaa-manifestation.

SONG - 433 – (A.S., VOL.I)

Transliteration

Hari! neeyanumatho adi naa karmamo?
Parame ihamai bhramiyincheeni

Kalugadu shanthamu katakata buddhiki
Chalamuna inthaa jadivinanu
Niluvadu chittamu neepai chintaku
Palu sampadhalanu paraginanu

Taguladhu Vairaagyadhanamu aatmakunu
Ogi nupavaasamu lundinanu
Agapadadhu mukthi aasala naasala
Jagaminthaa sancharinchinanu

Viduvadu janmamu vivekamunane
Jadisi svatantramu jarapinanu

...

Edayaka Sree Venkatesvara! neeve
Badigaachithi ide brathikithi nenu

Free Translation

O Lord Hari! It is not known whether it is Your Will or whether it is my fate.

I am deluding myself that this world is itself the highest abode (Para)

Alas, there is no peace to my mind though I have studied a lot
My mind does not get fixed on You for meditation, though I have acquired a lot of wealth and fortune.

Though I have fasted a lot, the wealth of detachment has not been realised by my Atma (Self)

Though I have roamed all over the world, with innumerable desires and hopes,

Mukti is not in the offing.

Cycle of rebirths does not leave me in spite of my sense of discernment; neither does it leave me when I do think and act with freedom and independence.

But now, O Lord Venkatesvara, You have come to my rescue and I am saved (my life has become meaningful)!

Explanation

This poem is another instance of illustrating the tricky and elusive ways of worldly life. Scriptural Study, acquisition of wealth, observing vows and rituals, doing things assuming certain amount of independence in spiritual matters – are all futile. They do not make one successful spiritually. The key is only one – Grace of God. Even acts of devotion (Bhakti) and whole-hearted surrender (Prapatti) do not become efficacious unless God shows His Grace. This is the truth that Annamayya highlights in this song.

SONG - 435 – (A.S., VOL.I)

Transliteration

Deva ee thagavu dheerchavayyaa
Vevelaku nidi vinnapamayyaa?

Thanuvuna bodamina thathi nindriyamulu
 Ponigi yekkadiki bovunayaa?
 Penagi tallikada biddalu bhuvilo
 Enagoni ekkadi kegudurayyaa?

Podhuguchu manamuna bodamina yaasalu
 Adana nekkadikki narugunayaa?
 Odhuguchu Jalamulanundu matsyamulu
 Padapadi yegati baaseenayyaa?

Lali nokatokatiki lankelu nive
 Alaruchu nemani yandunayaa?
 Balu Sree Venkatapathi naa yaatmanu
 Galigithi vekkadi kalushamulayyaa?

Free Translation

O Lord resolve this dispute (quarrel)
 This is the request made thousands of times.
 These sense organs which are born along with the body, where
 else can they go?
 The children born to a mother in this world, where else can
 they go?
 The desires which gather and arise in my mind, where else
 can they go?
 The fish which live in the water, how can they leave it (wa-
 ter)?
 Thus each phenomenon is inextricably linked with the other
 In my anxiety, what can I say?
 But, O Sree Venkatachalapathi, the moment I realised that
 You are in my Atma, where is the room for all these
 shortcomings and defects? (There is no place)

Explanation

This is an extremely powerful song which brings out the invariable relationship that subsists between the body along with its senses and the acts of sin that are performed by it day after day. So long as the body is there, action becomes inevitable. Action breeds reaction, resulting in good and bad results. This leads to cycles of rebirth. Where lies the solution? This is the dilemma

we are all caught in. What to say and whom to blame? Wonders Annamayya. But the sudden realization that the Lord is present in one's self as antaryamin dispels all these doubts and fears. When the Lord is there, how can sins taint a person? Do termites have their way in Fire?

SONG- 437 – (A.S., VOL.I)

Transliteration

Antarangamella Sree Hari koppinchakundithe
Vinth vintha vidhamula veedunaa bandhamulu?

Manujudai phalamedhi mari jnaniyau daakaa?
Tanuvetthi phalamedhi dayagalugu daakaa?
Dhanikudai phalamedhi, dharmamu seyudaakaa?
Pani maali mudisithe paasenaa bhavamu?

Chadiviya phalamedhi santhamu galugudaakaa?
Pedavetthi phalamedhi priyamaadu daakanu?
Madhi kalgi phalamedhi Maadhavu thalachudaakaa?
Edhuta thaa rajaithe nelenaa paramu?

Paavanudai phalamedhi bhakthi galigina daakaa?
Jeevincheti phalamedhi chinta deeru daakanu?
Vevela phalamedhi Sree Venkatesu gannadaakaa?
Bhaavinchi thaa devudaithe prathyakshamavunaa?

Free Translation

If we do not entrust to Sree Hari our mind in full,
Is there any hope or manner in which our bonds can be severed
in a variety of ways?

What is the use of being born as a man unless one becomes a
Jnaani (Enlightened person)?

What is the use of having this body (as a human being) un-
less one has compassion?

What is the use of being a man with means, unless one does
charity?

When one sits idle without any work and grows old, will this
worldly existence go away?

What is the use of having studied unless one attains peace?

What is the use of moving these lips unless one talks sweetly?

What is the use of having this mind, unless it thinks and meditates upon Madhava?

By being a king in this world, can one rule over the other world (Para)?

What is the use of being holy, unless one has devotion?

What is the use of this living, unless one is able to resolve the worries?

What is the use of having thousands of other things, unless and until one sees Lord Venkatesvara?

If you think that you are God, will He come before You?

Explanation

In this song, the poet lists out the various things which should be done in order to get rid of this worldly bondage. He says one should become a Jnaanin, learned one and attain enlightenment. One should be compassionate, one should be having charitable disposition, one should be patient, one should talk sweetly and not be harsh. One should think of Madhava. One should not think that by the mere fact of ruling over this world as a king, one can automatically rule over the other world also. He continues and says that devotion to the Lord is a must, that one should relieve oneself of worries and that all this is possible if one meditates upon and attains the grace of Lord Venkatesvara. The sting lies as usual at the end, as in the tip of the tail of a scorpion. The last sentence is the sting where the poet says that if one thinks of oneself as God, God will not automatically come before him. This concept that there is no distinction between man and God is the basic tenet of Advaita. Advaitins say that the Mahaavaakya "*Aham Brahmaasmi*" stresses the oneness of man and Brahman, the Supreme. (i.e. Jeevatma is same as Paramatma). But, it was left to Ramanuja to interpret "*Aham Brahmaasmi*" in a different way. Ramanuja says that Aham means Brahman who is the Antaryamin is the same as Jagatkaarana Brahman. So, outer self does not become God, but it is the inner self which is

God. Annamayya is exposing this fallacy in the philosophy of Advaitins through the satirical question posed in the last sentence.

SONG - 438 – (A.S., VOL.I)

Transliteration

Aapadbhandhudu Hari maaku galadu
Doopili talachinaa dosha haramu

Garuduni nekkina ghanarevantudu
Garudakethanamu gala rathudu
Garudade tanakunu gariyagu baanamu
Garime neethadepo ghanagaaroodamu

Paamu parapupai bandina siddhudu
Paamu paasamula parihaaramu
Paamuna namrithamu padadacchinanatadu
Vemaru neethade vishaharamu

Kamalaakshudeethadu Kamalanabhudunu
Kamalaadeviki gaivasamu
Amarina Sree Venkataadhipudithade
Mamathala maakide mantraushadhamu

Free Translation

We possess Lord Hari who is our Aapadbandhava, i.e. a relative who comes to our rescue at times of crises.

Even if one casually thinks of Him, He will remove all sins. He is the mighty rider, who has mounted Garuda (the divine bird)

He is the warrior who has Garuda on his banner.

Garuda also becomes the powerful arrow for Him (Gaaruda Astram)

Well, He is the great One who is Gaaruda Mantra itself

(Recitation of Gaaruda Mantra is said to get rid all of one's fears. So the poet says that the Lord is the personification of Gaaruda Mantra and thinking of him will bring the same effect as reciting Gaaruda Mantra, i.e. relieves us from all our fears)

He is the great Siddha Purusha, who is reclining on the Snake couch and is beyond all desires

He is the remedy for the serpent bonds

He is the One who used the snake (Vasuki) to churn out Amrita (from the Milky Ocean)

Well, I can assert a thousand times that He is the antidote for all poisons

He is the lotus-eyed One, He is also the One who has the lotus in His navel.

He is under complete control of His Consort Kamalaa (i.e. Sri).

Well, He is the one standing as Master of the Holy Venkata Hill.

With all our affection, we declare that He is the ultimate Mantra and medicine for us.

Explanation

In this song in the first part, the poet describes the qualities of the divine bird vehicle Garuda as seen with the Lord. He refers to God as one who is riding the divine bird, having the divine bird on the banner, using the divine bird as his arrow and ultimately becoming Garuda Mantra Himself.

In the next part, he refers to the other Nityasuri with whom the Divine Lord is closely associated, viz. Adishesha and he says that the Lord is the One reclining on Adishesha, and one who is an embodiment of all Siddhis. He is the One who used Vasuki during churning of the Milky Ocean to produce nectar (Samudra Mathana). He further says that He is the antidote for all vicious poisons and that He is the ultimate word in the cure of poisons. Identifying the Lord with the Medicine recalls to our mind what Kulasekhara Azhvar said in the following verse

Vyaamoha-prasamaushadham munimanovritti-
pravritti-aushadham

Daityendraartikaraushadham trijagataam
sanjeevanaikaushadham|

Bhaktaatyanta-hitaushadham bhavabhaya
 pradhvamsanaikaushadham
 Sreyah-praaptikaraushadham piba manah!
 Sree Krishna-divyaushadham||

(Mukundamala - verse 24)

“This medicine, in the form of the divine Name of Sree Krishna, cures ignorance and confusion. It inspires sages to engage their minds in meditation and it torments the demons. It is the medicine for restoring the three worlds to life and for bestowing unlimited blessings on the devotees of the Supreme Lord. Indeed, it is the only medicine that can destroy one’s fear of material existence and lead one to the attainment of supreme good. O my mind! Drink it!”.

Thus, in this simple song, the poet powerfully highlights the Mantra and Aushadha-aspects of the Divine.

SONG -439 – (A.S., VOL.I)

Transliteration

Iravagu vaariki iha paramidiye
 Hari seve sarvaatmalaku
 Durita mochanamu dukkha-pariharamu
 Hari-naamame po aatmalaku
 Parama padambunu bhava niruharanamu
 Paramaatmu chinte prapannulaku
 Saaramu dhanamulu santoshakaramulu
 Sauri kathalu samsaarulaku
 Korina korkiyu kongu bangaruvu
 Saare Vishnudaasyamu lokulaku
 Ichchayagu sukhamu iravagu pattamu
 Acchuta kripa mokshaarthulaku
 Acchapu Sree Venkataadhipu saranamu
 Rachchala maa paali raajyapu sugati

Free Translation

For those who want liberation, this is Bliss in this world
and the other (Iha and Para)
Rendering service to Hari is the secret for all Atmas
For all Atmas, repetition of Harinama is indeed the one which
removes all grief and frees one from all sins
For the Prapannas (who have surrendered to God), meditat-
ing upon the Supreme Self will surely confer Paramapada
and put an end to the cycle of births and deaths
For those leading a family life, listening to the stories of Sauri
(Lord Vishnu) is the quintessence of real wealth and will
confer supreme happiness
For those living in this world, the ultimate that they can wish
for is eternal subservience (Daasya) to Vishnu. That in-
deed is akin to gold kept tied in the edge of the saree
(cloth) that one is wearing.
For those desirous of Moksha, Grace of Lord Achyutha alone
confers the Bliss that they desire and the most exalted
position that they could aspire for
For all of us the right royal path is to seek Saranagathi at the
Feet of the Lord of Venkataadri

Explanation:

In this song the author uses the word "kongu bangaruvu" which is a peculiar Telugu phrase. In days of yore the ladies, to make sure that the money that they possess is not stolen away or spent by others, used to keep it tied to the sarees that they are wearing. Further, that money comes handy for them whenever they need it. So the context in which the poet uses the phrase therefore means that becoming subservient to Lord is safe and certain wealth that one can possess so as to attain Salvation.

He ends the song by saying that seeking Saranagati at the Feet of Lord Venkatesvara is the right royal path. Actually, in the next song (Song No 440) the same thought of the Supremacy of Saranagati is asserted by the poet when he says

“Hari Sarananna appudu dehi
amarulakante kadun adhikudu”

i.e., if one seeks to surrender at the Feet of Hari, that person can be considered as even greater than the Devas themselves.

The poet continues in that song to say -

“Paramun ihamu arachethide prayaasam inchuka ledu
Durithamuledu Duhkhamulu levu
Thodane Vaikunthamu eduruga vachchu
Garima Sree Venkatesudu veedevo
kaanarairigaa innaallammaa!”

In these lines, the poet says that no great effort is needed for Prapatti. Iha and Para sukha are there in the palm of your hands. There are no sins. There are no sorrows. A place in Vaikuntha is ensured. O my dear ones, how is it that all these days you missed this when near to you! Here is Sree Venkatesvara Himself (You worship Him and all these benefits will be conferred on You).

SONG – 441 – (A.S., VOL.I)

Transliteration

Unna vichaaramu lela oho samsaarulaaraa!
Innitiki ithade raksha ide meeku manaro!
Takkaka Brahmala ganna tandri kolichi meeru
Ekkuva santati galgi eederaro
Akkuna Lakshmeenaaraayanula talachi meeru
Chokki mee mee dampatulu sukhamuna nundaro
Bhavaroga-vaidyuni paadamulu sevinchi
Bhuvi rogamula baasi podalaro
Tavili padhi dikkulu taanaina vaani
Gavisi pogadi dikku kaligi bradukaro
Talli tandree neethade thaga jutta meethade
Ellagaa buttinchi penche yelikeethade
Challagaa Sree Venkatesu saranantimide memu
Kollaga meerella mammu gurigaa vardhillaro!

Free Translation

O residents of this world! Why all these worries?

He is all in all. He is the Protector. He will help you to survive. Please will you not listen?

Please all of you worship the father of Brahmaa. You will indeed be blessed with a good progeny in this life.

Please all of you couples meditate upon Lakshminarayana and live for ever in conjugal happiness.

Won't you be freed from this worldly ills and be happy by worshipping the feet of this Doctor who cures all worldly ills?

Won't you come close to Him, praise Him, who is all the ten directions Himself (Omnipresent) and be protected?

He is both the father and the mother, He alone is the true relative.

He is the One who created us. He is the one who brings us up and rules over us.

We, all of us have nicely sought protection (Saranu) with Lord Venkatesvara.

Why don't all of you take us as role models and be blessed with prosperity?

Explanation

In this song, Annamayya exhorts people living in this world to resort to the Lord of the Seven Hills to procure the benefits of family life. Worshipping Him as the father of the Creator Brahmaa would confer good progeny. Worshipping Him as ever associated with Lakshmi will bring peace and harmony in conjugal life. Worshipping Him as Doctor will drive away all diseases. Those who go to any direction with faith in Him, will be taken good care, by Him. In short, He is our mother, father, kith and kin, near and dear. So, why fear? Asks the poet.

SONG – 442 – (A.S., VOL.I)**Transliteration**

Kaliginadi yokkate Kamalaapatiseva

Telupa kongicchenu dibbemu dodikenu

Hariye paratattvamathadokkade gathi
 Dharalona devatalendarainaa galuganee
 Murahara naamamu munchi yokkate ekkudu
 Iravaina mantramu lenniyainaa nundanee

Govindu daasule pekkuva ghanu lindarilo
 'Vevelu pedda latu vela sankhya lundanee
 Kaivasapu Vishnu Kainkaryame Saadhanamu
 Eevala naavala punyamentainaa galuganee

Pattina Sree Venkatesu Bhakti yokkate ghanamu
 Itte saastra jnaanametlunnaanu
 Vottina yaatani mudra lokkatiki moolamu
 Etti laanchanamu lila nenniyainaa nundanee

Free Translation

Only one thing is there. That is servitude to the Consort of
 Sree

That confer clothing and food for all us

Let there be any number of gods.

Hari alone is the highest reality and He alone is the goal.

Let there be any number of good Mantras.

The Name "Murahara" alone is the best Mantra.

Let there be thousands of great men (big shots) in the world

But the greatest are the Daasaas of Govinda.

Let there be any amount of merit (Punya) acquired here and
 there

But the only means (to attain Moksha) is rendering service to
 Vishnu which is well within one's means.

Whatever be one's erudition in scriptures

Devotion to Sree Venkatesvara alone is the greatest knowl-
 edge.

Whatever may be the multitude of insignias of office one
 may have

The best and the sole source of authority for all, is His insig-
 nia (Mudra Dhaarana)

Explanation

Here again the poet stresses the importance of being a devotee of Lord Venkatesvara. He speaks of the importance of wearing the emblems of Sankha and Chakra on shoulders, which forms an integral part of pancha-samskaaras. This is the most efficacious eligibility a devotee can have. This involves initiation by a proper spiritual preceptor. So, ultimately the song culminates in the need to seek a proper spiritual teacher.

SONG – 443 – (A.S., VOL.I)**Transliteration**

Kantinide yarthamu ghana saastramulu davvi
 Nantuna nindukantenu naanemendoo ledu
 Meti vairaagyamu kante mikkili laabhamu ledu
 Gaatapu vijnaanamu kante sukhamu ledu
 Meetaina guruvu kante meeda rakshakudu ledu
 Baata samsaaramu kante paga ledu
 Para peeda seyukante paapamu marendu ledu
 Paropakaaramu kante bahu punyamu ledu
 Nirata saantamu kante nija dharma mendu ledu
 Haridaasudau kante nata gathiledu
 Karma sangamu maanukante tejamuledu
 Armili gorika maane yantakante buddhi ledu
 Dharmapu Sree Venkatesu dagili saranu chocchi
 Nirmalaana nundu kante nischayamu ledu

Free Translation

I dug deep into the scriptures; I discovered that this alone is
 the real essence and meaning
 There is no higher Truth and nothing more precious than this
 There is nothing that confers greater benefit than total de-
 tachment
 There is no higher happiness than the deep and flawless
 knowledge about God (vijnana)

There is no greater Saviour than the spiritual teacher (Guru)
 There is no greater enemy than this worldly life
 There is no greater sin (*Paapa*) than causing trouble (evil) to others

There is no greater merit (*punya*) than doing good to others
 There is no greater real virtue than being calm and peaceful throughout

There is no other way (to achieve liberation) than becoming a servant of the Lord (Haridasa)

There is no greater merit than giving up all association with worldly activities (Karma Sanga)

There is no greater wisdom than giving up all one's desires
 There is no unfailing perfect way to happiness and peace than having pure thoughts - and

To seek Sree Venkatesvara, and be attached to Him and to surrender to Him (seek Saranagati)

Explanation

This song brings out eloquently the merit of cultivating detachment from all worldly things. Yamuna, in the opening verse of his 'Gitarthasangraha' states that Bhakti is the outcome of *Vairaagya* which in turn, is produced by a careful performance of Karma and Jnaana Yogas. Bhakti is indeed, a special kind of knowledge about the nature of God and man. This knowledge is generated by the instruction given by a spiritual master.

Annamayya borrows a popular idea from the 'Mahabharata' and says that helping others leads to *punya*; and causing to harm others brings in demerit. This is the quintessential teaching of all scriptures:

"Slokaardhena pravakshyaami
 Yaduktam granthakotishu
 Parapakaarah punyaaya
 Paapaaya parapeedanam"

(I shall give the entire teaching contained in millions of scriptures, in just half a verse – Helping others results in *punya*; troubling others results in *papa*).

SONG – 444 – (A.S., VOL.I)

Transliteration

Athanine ne kolichi nenandithi
 bo nija sukhamu
 Sreetaruneepathi maa yaadavudu
 Srishti inthayunu Hari moolamu

 Korudhumaa duhkhamulu kora
 ketenchu tamudaame
 Aa reetulane sukhamulu ethenchu
 nandunu vichaara mantelaa
 Saareku daivaadheenamulivi rendu
 svayatnamulugaavevvariki
 Koretidokate Hari saranaagati;
 Govindude inthaku moolamu

 Kammantimaa prapanchamu galigee
 svabhaavamudu andukadi
 Immula mokshamu ee reetulane isvarudichchina
 idi galugu
 Kammi Antaryamin kalpitambulivi
 kaadana navunanaraadevvariki
 Sammatinchi aasapadiyedidokate
 sarvalokapati nija daasyamu

 Sari nerugudumaa poyinajanmamu
 saarekunememi chesitimo
 Iravuga natlaa meedati janmamu yerukalu
 marapulu ika nelaa
 Niratamai Sree Venkatesudu tana
 ichcha nirmincinadidi ee dehamu
 Garimela naatani kainkaryame po
 kalakaalamu maaku kaanaachi

Free Translation

I worshipped only Him and I can assure you that I obtained
 real happiness

The Consort of Lakshmi, Sree Hari, the Lord of Maya (Prakriti/mysterious positive powers) is the cause for the entire creation

Did we ever ask for sad things? They came on their own even without being desired.

Similarly happiness also comes on its own. So why worry? Both (happiness and sorrow) are God's Will. They are not caused by one's own efforts.

What I seek is only this. That is surrender to Lord Hari. Govinda is the ultimate source for all this.

Did we ask for the existence of this world? It is there by its very nature

Similarly, only when the Supreme Lord grants it, we will be conferred with Liberation (Moksha)

These (concepts of existence and Liberation) are creations of the all encompassing Antaryamin

Nobody can say that this will happen and this will not

What we can accept and desire is only one thing. That is servitude to the all powerful Master of the world.

Can we ever correctly recall what all we did in the previous birth?

Then why try to find out what is likely to happen in the future births and forget it.

This body was fashioned by Sree Venkatesvara out of His own desire

Let us therefore realise that to render service to Him for all times, is the source of eternal happiness for us.

Explanation

In this song, the poet addresses the Lord as the Consort of Lakshmi, thus highlighting the fundamental principle of Sreevaishnavism. He refers to the Lord as Maayadhavudu i.e. One who is able to control all Maaya (i.e. Prakriti or Matter). The word Maayaa is interpreted by the Vaishnava preceptors as positive, real power of the Lord. It is not mere illusion, as understood by the Advaitins. What is created by the Lord with His own mysterious, real, positive power, can only be real, but not illusory.

In this song, he again stresses upon the efficacy of Saranagati as he says that God, the cause for the creation, is the cause for all our sorrows as well as happiness and that the world exists because of Him. We neither know the past nor the future. As such why worry about those? He says that this body is the gift of God to us. He concludes by saying that our only job is not to worry about all these things over which we have no control, but to do the thing over which we have control, viz., do service (Kainkarya) to the Lord as that will be an unfailing source of happiness for us. Similar thoughts are expressed by Desika in his Varadaraja Panchasat (Verse 34).

*Ajnaatanigraham anaagamavedinam maam
Andham no kinchid avalambanam ashnuvaanam
Etaavatheem gamayithuh padaveem Dayaalo!
Seshaadhralesha-nayane Ka ivaathi-bhaarah?*

In this verse Desika says:

“I do not know how to get out of this world, nor do I know how I came into it. I am therefore, like a blind man, devoid of any support whatsoever. O Merciful One! who has led me so far (i.e. on the path of Prapatti), what is the difficulty for You in leading me during the remaining distance (to the goal, Moksha) also?”

SONG – 445 – (A.S., VOL.I)

Transliteration

Daivamu neeve gati maa tappulu paniledu
Sreevallabhudavu neeve chekoni kaavagade!

Janani nee Maaya, janakudavu neevu
Janulamu nemindaramoka santati biddalamu
Onaredi dina bhogamulu ooreti chanu baalu
Munukonu maa nadavallivi muddulu meekivivo

Dhara pasu-pakshi-mrigaadulu taga tobuttugulu
Urutagu maa dehambulu uyyala tottelalu
Marigina samsaaramu bommarindlayaatalivi
Nirati maayajnaanambu neeke navvulayyaa

Chaavulu bhuttugu laadedisari daagili mucchimulu
 Baavapu-taarambhambulu baalaleela-gatulu
 Kaivasamandaga Sree Venkatapathi nee daasyambidi
 Maavanti vaarikellanu nee mannana laalanalu

Free Translation

O Lord, You are our only hope. All our mistakes do not count.
 You are the Consort of Sree (Sreevallabha). Won't You Yourself take charge and protect us?
 Our Mother is Your Maayaa (mysterious power or Nature)
 You are the Father
 All of us are children of a single line of descent.
 The day-to-day enjoyments are the milk oozing from the breasts of our mother.
 From the very beginning, these are our modes of life; these are matters of liking for You!
 The birds, animals etc. are our brothers and sisters (born of the same mother; i.e. Prakriti)
 Our bodies are like cradles. This world itself is like game in a world of dolls.
 Verily our foolishness is a matter of mirth and laughter for You, O Lord!
 Birth and death are like a hide and seek game
 All our enterprises are like the child's movements (plays).
 What is under our control, O Venkatachalapathi is servitude to You.
 For all those who are like us, Your protection and affection is a great favour!

Explanation

This poem beautifully expresses our helplessness and our complete dependence on the Lord of the Seven Hills, who, like a mother guards and looks after the children who are incapable of looking after themselves.

Annamayya's observation that we, the human beings, along with birds and animals are all the children of God and that we are

brothers and sisters is very true and touching. The poet has presented a very interesting and sustained metaphor – our parentage, childhood, being put in cradle, games befitting that age, etc. All our activities should therefore be sources of delight for the Divine Couple. But the ultimate end of human existence is rendering service to that Couple, he concludes.

SONG – 446 – (A.S., VOL.I)

Transliteration

Mariyu mariyu nive maa panulu
 Merasithiminde mikkilini

 Naaraayanunaku namaskaaramu
 Dhaaruneepatikini dandamu
 Sreeramanunaku jeri snuaranyamu
 Vaaridhisaayiki varusa johaaru

 Ramakrishnulaku rachanala bantanu
 Daamodarunaku daasudanu
 Vaamanamoortiki vaakitigollanu
 Somaarkanetruni soridi lenkanu

 Govindunike koluvulu setumu
 Devottamubadi dirugudumu
 Bhaavaja-gurunaku pampunadathumu
 Sree Venkatapathi sevinthumu.

Free Translation

Again and again these are our activities.
 We shine best in them
 Salutations to Narayana. We bow down to the Consort of
 Bhudevi (Dhaaruneepathi)
 We surrender at the Feet of the Consort of Sree (Sriramana)
 For the Supreme who is lying on the ocean, our Salutations.
 I am a bond slave to Rama and Krishna
 I am the servant (Dasa) to Damodara
 I am the sentry at the door (door-keeper) for Vaamana

I am the servant for the One who has the moon and the sun as
 His eyes
 We render services only to Govinda
 We walk behind the Supreme God
 We carry out the commands of the father of Manmatha
 We worship Sree Venkatapathi

Explanation

Unfortunately the translation cannot reflect the alliterations abounding in each line in the original Telugu poem. Those who know Telugu will be able to read the transliteration and enjoy the poem better.

It is interesting to note that in the first two paras of the song, Annamayya uses the First Personal Pronoun (I) and uses the Plural termination in the last para. This indicates the ardent desire of the great saint-singer to include everyone and take all those who are interested for rendering different types of service to Lord Govinda, the Supreme God, Father of the god of Love, who is none other than Sree Venkatesvara. This reminds us of the large-heartedness of Andal, who in her *Thiruppavai* – woke up all her friends and took them along with her, to the abode of Lord Krishna, so that they too could share her unique experience.

SONG – 448 – (A.S., VOL.I)

Transliteration

Marali marali jaya mangalamu
 Soridi nicchalunu subhamangalamu
 Kamalaaramaniki Kamalaakshunakunu
 Mamatala jaya jaya mangalamu
 Amara jananikini Amara vandyunaku
 Sumuhoortamuto subhamangalamu
 Jaladhikanyakunu jaladhisaayikini
 Malayuchunu subha mangalamu
 Kalimikaantaku aa kaliki vibhunikini
 Suluvula yaarati subhamangalamu

Chitthaju talliki Sree Venkatapathiki
 Matthillina jayam mangalamu
 Itthala nattala iruvura kagiti
 Jothula rathulaku subhamangalamu

Free Translation

Again and again, may the Divine Couple be blessed (Jaya Mangalam)
 May good always happen to Them!
 For the Lotus-born One (Kamalaa) and for the Lotus eyed One, affectionate blessings
 For the Supreme Mother of gods and for the One saluted by gods, may good betide
 For the daughter of the ocean and for the One resting on the ocean, may good betide
 For the mother viz., Goddess of prosperity and for the handsome Lord, may good betide,
 For the mother of Manmatha and for Lord Venkatachalapathi overflowing good blessings.
 For the absorbing love-sports and tight embraces of the Two, affectionate blessings

Explanation

In this poem Annamayya takes upon himself the role of a well-wisher and blesses the Divine Couple. It is reminiscent of Periyaalvar's *Pallaandu Pasurams* where also the Alvar blesses the Lord and wants to prevent the casting of any evil eye on the Supreme. Excess of love and affection towards the Lord results in the reversal of the roles of the Protector and the protected.

SONG – 450 – (A.S., VOL.I)

Transliteration

Kaladi galatte karmaphalambulu
 Nilipitimaa nemu nimmaku pulusu
 Enta sesinaa ihamuna jeeviki
 Chenta najudu vraasina koladhe

Vantala muntiki vaadi vettitimaa
Kontha teepu cherakuku jallitimaa

Ghanamuga buddhulu garapina dehiki
Munu nochina nomu phalambe
Ninupu tenkaayaku neeru ninchitimaa
Onara vemuna chedu nichitimaa

Iravuga Sree Venkatesude praaniki
Kerali bhaagyamosagina yante
Maruvamunaku parimalamu sesitimaa
Perigeti yadavulu penchitimaa?

Free Translation

Whatever will be, will be. The results of our actions will be
whatever they are destined to be.

Did we impart sourness in the lemon fruit?

Whatever may be done, the individual in this world will ex-
perience only what was destined by Brahma

Were we responsible for making the thorn sharp?

Did we sprinkle (inject) sweetness over (into) the sugarcane?

Even the Jiva who is highly educated

Will have to reap only whatever he sowed in his earlier days
(births)

Did we fill the coconut of the tall tree with water?

Did we make the neem bitter?

Did we impart fragrance to the maruva-flower?

Did we make the forests grow?

Whatever Sree Venkatesvara has destined for this soul

Only that much they enjoy. (Neither less, nor more)

Explanation

Here the author expatiates on the inevitability of fate and says that whatever one enjoys or suffers in this world is what has been ordained by the creator Himself – in Annamayya's words, Lord Venkatesvara.

Potana in his *Bhagavatam* (VII.2.49) also expresses similar thoughts when he says -

Dhanamu veethi badinaa daiva vasambuna
 Undu povu, moola nunna naina
 Adavi Raksha leni abalundu vardhillu
 Rakshitundu mandiramuna chachchu

Translated it says: "Even if money is left/lost on the road, it will be safe under the watchful eye of the Lord, if so destined while the money though stacked safely in a corner will be lost if so destined! Similarly, a helpless person with no protection will flourish even in a forest, while a person, well protected even in a palace, will perish - if so destined.

Similar thoughts were expressed by the poet in another context -

Pokan maanadu dehamevidhamunan
 poshinchirakshinchinan
 Raakan maanavu haani vridhdhulu
 mahaaranyambulo daaginan
 Kaakan maanavu poorva janma
 kritamul kaagalgu narthambulun
 Lekan maanune enthavaarikayinan
 lemulsirul Raaghavaa!

Translated it means:

In whatever way we feed and protect the body, will it stop going away (falling dead)?
 Even if one hides oneself in a deep forest, the loss or prosperity cannot be prevented from occurring
 Similarly, the fruits of the activities of our past karma cannot be prevented from materialising
 Neither can the things which are yet to occur be stopped.
 Whosoever it be, poverty and wealth, O Raghava! will not refrain from taking place.

SONG – 452 – (A.S., VOL.I)

Transliteration

Rendu moolikalu reyi pagalu nunnavi
 Andadehamandokati aathumalonokati

Idivo rasabaddhamu Indriyamulu menilo
 Padilamugaa nilipi bandhinchuta
 Adivo vedhaamukha mantarangapu manasu
 Chedarakundaa jonipi Sree Hari talachuta

 Taaravidya gantimi tagili naasaagramandu
 Meratho drishtinilipi meluponduta
 Cheruva suvarna vidya, chittamulo pranavamu
 Deeratha naadamu sesi devuni pogaduta

 Putajayamaaya, nitte punyapaapamu landulo
 Kutilapu gorikala konadunchuta
 Itulane Sree Venkatesudindirayunu
 Atu prakriti purushulanu ta ora vacchuta

Free Translation

There are two herbs which are available both by day and night
 One is in the body (Jeevatma), the other is in the soul (Antaryamin)
 Here is the "Rasabandha" to contain and control effectively all the senses (Indriyas) in our body
 There is the vedhaa-mukha, viz. making the inner mind to concentrate on Hari without any diversion.
 We have learnt the art (taara vidya) to cross this Samsara and that consists in keeping one's vision concentrated on the point in the centre of the two eyebrows. (Naasaagra)
 Suvarna Vidya is also closeby; it is to allow the Omkara (Pranava) to keep on repeating and singing the praise of the Lord
 By that we have succeeded in conquering Puta (*Putajaya*) i.e., destroying our merits and demerits (punyas and paapas) and all our wicked desires
 Similarly, we have to think always of Sree Venkatesvara and Lakshmi as Prakrithi and Purusha.

Explanation

This is a rather abstruse poem where the poet refers to the Nama Mahima. He says that this Nama is like a medicinal

herb, but while medicinal herbs are available for plucking only by night, this herb is available both day and night. He compares the Namasmarana act to Rasabandha, Tara Vidya, Suvama Vidya and Puta Jaya. Rasabandha is a phrase that is used to refer to the process where mercury is used while melting gold so as to get rid of its impurities. The poet therefore says that our impurities will get burnt out, if we take recourse to the Rasabandha, which is recitation of Hari Nama. He then says that Hari Nama Smarana is Taraka Vidya, i.e. it is a knowledge which enables us to cross this ocean, viz. Samsara. He says that this Taraka Vidya is Vedha Mukhamu. Vedha is Brahma who is the propagator of the Vedas. The poet perhaps refers to our mind as Vedha Mukhamu as it is the entrance to our very existence. It is the mind which directs and controls the other senses. He suggests that we can control our mind, concentrating and meditating upon the Lord. He says that this meditation has to be achieved by concentrating one's vision on the Naasaagra, the point which is in the middle of the two eyebrows. The poet also refers to Hari Nama Smarana as Suvama Vidya. He says that the Omkara Nada must be continuously ringing in our mind and we should be praising the Lord always. Smarana is therefore, the best remedy according to the poet. He again uses the phrase Puta Jayamu. This again is a phrase that is used while preparing Ayurvedic medicines when the impurities are extracted and the pure essence is retained. Similarly, he says that Hari Nama Smarana will put an end to all our sins and also our impurities and all the wicked desires, so that one is ready to meet the maker in pure form.

SONG – 453 – (A.S., VOL.I)

Transliteration

Nava Naarasimhaa namo namo
 Bhavanaasi theeraa Ahobala Naarasimha!
 Satata prataapa raudra-Jvaalaa Naarasimha
 Vitata veera simha vidaarana
 Atisaya karunaa Yogananda Narasimha
 Mati saantapu Kaanugumaani Naarasimha!

Marali beebhathsapu Mattemalla Narasimha
 Narahari Bhaargoti Naarasimha
 Paripoorna Sringaara Prahlaada Narasimha
 Sirulan adbhutapu Lakshmee-Naarasimha!
 Vadana bhayaanakapu Varaaha Naarasimha
 Chedarani vaibhavaala Sree Narasimhaa
 Adana Sree Venkatesa andu nindu niravaiti
 Padivelu roopamula bahu Naarasimha!

Free Translation

Salutations to You, O Nava Narasimha!
 O Narasimha residing on the banks of Bhavanasini river at
 Ahobalam!
 Salutations, O all-powerful angry fiery Narasimha
 Salutations, O bold victorious Narasimha!
 Salutations to the ever-kind Yogaananda Narasimha
 Salutations to the peaceful Kaanugu Narasimha
 Salutations to the terrifying Mattemalla Narasimha
 Salutations to the man-lion Bhargava Narasimha
 Salutations to the whole and beautiful Prahlada Narasimha
 Salutations to the awe-inspiring Lakshmi Narasimha
 Salutations to the fierce looking Varaha Narasimha
 Salutations to unsullied glories of Sree Narasimha
 Ultimately oh Sree Venkatesvara, it is You who are both there
 and here
 Oh Narasimha with myriad forms

Explanation

Here the poet has addressed nine forms of Lord Narasimha at various places located in Ahobalam.

SONG – 454 – (A.S., VOL.I)

Transliteration

Anganalaala manache naadinchukonegaani
 Sangaterigina nerajaanadithade

Odaluleni vaanikokkade tandraaya gaani
 Tadayaka purushottamudithade
 Badabaagni jaladhiki baayaka alludaayagaani
 Vedalinche namrithamu Vishnudu ithade

 Puligoodu thinnavaani pondokkate sesegaani
 Naluvanka Lakshmeenaathudu ithade
 Chaliki govarivaani sarusa baavaaya gaani
 Palu devatalakella praanabandhudithade

 Ekkado golla sathula kintimagadaayagaani
 Takkaka vedake Paratattvamithade
 Mikkili Sree Venkataadrimeeda mammu nelegaani
 Takkaka vedamu cheppe daivamithade

Free Translation

He made us dance to his tunes, O women!
 He is the only skilled smart One, who knows everything.

 He is the father of the one who has no body (Manmatha),
 but He is the "Best among Men" (Purushottama)
 He became the son-in-law for the Ocean having submarine
 Fire,
 but He is the Vishnu responsible for having churned out Nec-
 tar from the Milky Ocean.
 He became a friend of the one who is to eat left over old food
 (Kuchela),
 but yet He is the Lord of Lakshmi (Prosperity)
 He became the brother-in-law of the coward (Rukmi),
 yet He is the only dependable relative to all the Devas
 He became the darling of all the Gopikas living far away,
 but He is the Ultimate Truth (Para Tattva) that all of us search
 for.
 He is atop the Venkata Hill and is ruling over all of us.
 He is definitely the Lord who is taught in the Veda.

Explanation

Here, in this song the poet has followed an unusual sys-
 tem of trying to link apparently contrary qualities of the Lord and

then saying that He is the One who is possessing those qualities. Thus he says that the Lord was the friend of the poverty-stricken Kuchela and at the same time the Master of Lakshmi Devi who is the last word for prosperity. Further he adds that He was the brother-in-law of Rukmi, the brother of Rukmini, who was also a coward, but he says that the same Supreme Being was the unfailing friend to many a Deva. He refers to Him as the Ultimate Truth, the Purushothama and that He is residing atop Venkatadri.

SONG – 455 – (A.S., VOL.I)

Transliteration

Neevelikavu maaku, nee daasulamu memu
Aavala nitarula ne madugaboyyemaa?

Pasuramai undi icchibakkana kamadhenuvu
Esagi maanai undi ichchi kalpa vrikshamu
Vesa raayai undi ichchi veduka chintaamani
Masalani Sreepathivi maaku ichchedarudaa?

Gaali yaavatinchi ichchi kaarumeghamu minta
Veeli jeernamai ichchi vikramaarkuni Ponta
Kaalina penchai undi kappera divyaannamichi
Mailaleni Sreepativi maaku nichutarudaa?

Andane kamadhenuva vaasrita chintaamanivi
Pandina kalpakamavu bhaktulakellaa
Nindina Sree Venkatesa neevu mammu nelithivi
Dandigaa nammite neevu daya joochuta arudaa?

Free Translation

You are our Master. We are Your servants.
Once this is accepted, why need we go and ask favours from
others?

Though being an animal, boons are granted by Kamadhenu
Though being a Tree, boons are granted by Kalpavriksha
Though it is only a stone, surprisingly, Chintamani also con-
fers boons

Is it then a wonder, if You, Consort of Sree, confer boons on us?

The dark cloud in the sky filled with air gives water.
The old torn cloth of Vikramarka also granted boons
The vessel moulded out of burnt wood gave delightful food
(Akshaya Pathram)

Is it then a wonder, if You, the blemishless Lord of Sree confers blessings on us?

You are the closeby Kamadhenu and You are the Chintamani to those who surrender to you

You are the fruit-laden Kalpavrisa for all the devotees.
O omnipresent Lord Venkatesvara, You are our Master
We repose absolute faith in You. Is it unusual if You shower Your Grace on us?

SONG – 456 – (A.S., VOL.I)

Transliteration

Akkarakodaganiyatti yarthamu
Lekka lenniyainaa nemi lekunna nemire

Danditho danaku kaani dharaneesu raajyambu
Ende nemi yadi pande nemire
Bendupada Kesavuni perukonani naalike
Unde nemi undakunde nemire

Ediri thannu gaanani yedapula guddi kannu
Modala terachenemi moosenemire
Vedaki Sreepathi seva veduka jeyanivaadu
Chadivenemi chaduvu chaalinche nemire

Aavala, nevvaruleni adaviloni vennela
Kaaviri kaase nemi kaayakunna nemire
Sree Venkatesvaru cherani dharmamulellaa
Tovala nundenemi tolagina nemire

Free Translation

That wealth which does not come to your help

What does it matter even if it is huge and what is it that you lose
by not having it?

That kingdom which does not belong to one

What if it dries up and what if it is prosperous?

That tongue which is "dry" by never uttering the Name of
Kesava

What benefit is there whether you have such a tongue or not
have it?

That blind eye which is not able to see oneself and the other,
Of what use is it whether that eye is open or closed?

That person who does not render service to Sreepathi

Of what significance is it whether he is a well-read man or a
man who has stopped his studies?

That moonlight which shines in a forest where there is no-
body

Of what use is it whether it shines in all splendour or whether it
does not shine at all?

Similarly all the "virtuous rites" which do not lead to Sree
Venkateswara,

Of what use is it whether they are there, or are not there?

SONG 457 – (A.S., VOL.I)

Transliteration

Pattinadella Brahmamu

Dattapu jaduniki Daivambelaa?

Ghana yaachakunaku kanakame Brahmamu

Thanuve Brahmamu taruvaliki

Enaya kaamukunaku intule Brahmamu

Tanalo veligeti Tattvambelaa?

Aakativaaniki anname Brahmamu

Lokame Brahmamu loluniki

Kaikoni karmiki kaalame Brahmamu

Sreekaantunipai chinta adhiyela

Bhuvi samsaariki putrule Brahmamu

Navamindariki idi nadachedi

Ivalanu Sree Venkatesu daasulaku

Bhava mathani kripe Brahmamu

Free Translation

For a man of wisdom, whatever he catches hold of is God
Why then should a confirmed idiot take the trouble of seeking God?

For the confirmed beggar gold itself is God

For many, body itself is God

For the lustful, women themselves are God

Why then should one bother about the Ultimate Truth (Supreme) shining within us?

For the hungry, food is God

For the worldly, the world is God

For the ritualistic person time is God

Why then bother about thinking on the Consort of Sree?

For the family-man the children are God

This is what is happening in every day life for everyone

But, here, for the servants of Lord Venkatesvara

His Grace in this world alone is God

SONG – 461 – (A.S., VOL.I)

Transliteration

Veda mantram ika nela – veru vellankulu nela

Pudamidharudu maaku bhuvanaushadhamu

Hari Achyutaa ante nanagu paapamulu

Narasimha yani ante naatina dukkhamulu maanu

Purushottamaayante pundlu boochulu maanu

Paramaushadhamu eethade paatimpa maaku

Vaasudeva yani ante vadalu bandhamulella

Vaasiki Krishnaa yante, vanthala rogaalu maanu

Sree Satheesaa yani ante, chintalinniyunu maanu

Gaasideera ithade po ghana-divyaushadhamu

Govindaa yani ante goodunu sampadalu

Eevala Maadhava yante ihamu paramu cheru

Deva Naaraayana yante dehamu sukhiyai yundu
Sree Venkatesude maaku siddhaushadhamu

Free Translation

Why do we need other senseless Mantras? Why do we need
herbal medicines?

The Lord of this earth is the sure Medicine for us.

If we utter the Names "Hari Achyuta" all the sins will get
erased.

If we utter the word "Narasimha", all the sorrows will vanish

If we utter the word "Purushothama" all our wounds and fears
will vanish

The greatest medicine is this One for us

If we utter the word "Vaasudeva", all the shackles and chains
will break away

If we utter the word "Krishnaa", any gnawing illness will get
cured

If we utter the word O Consort of Sree! ("Sreesatheesa"), all the
tensions will disappear

I have no doubt this One is the miracle cure and divine medicine.

If we utter the word "Govindaa", all the wealth will accumulate

If we utter the word "Maadhava", happiness in this world and in
the other will be ours

If we only say "Lord Naaraayana", our body will be healthy
and happy.

Lord Sree Venkatesvara is our definite curative medicine
(*Siddhaushadhamu*)

Tallapaka Annamacharya was one of the greatest saint-composers of South India. His soul-stirring sankirtanas on Lord Sri Venkateswara, the presiding deity of Tirumala Temple express his deep devotion to the Lord; the saint exuberantly sings His transcendental glory in his inimitable style. His adhyatma sankirtanas are an eloquent tribute to the concept of prapatti emphasised by Sri Vedanta Desika and Ramanuja. The object of Annamacharya's poetry is not only to spread the message of Bhakti towards the Lord of Seven Hills but also to establish integration of the whole man and to uphold spiritual and moral values.

The present book, "Spiritual Heritage of Annamacharya", volume II written by Dr. M. Narasimhachary and Dr. Miss M.S. Ramesh make an indepth study of his Adhyatma Sankirtanas with special reference to 121 select songs of the saint - poet.

