

An explanation by Kanci Paramacharya on Sloka 13.

I have copied this from book “The Guru Tradition” Anugraha Bhasana given by Paramacharya. I am placing the explanation at the end of the Stotram.

कनकधारा स्तोत्रम् - अङ्गं हरेः पुलकभूषणमाश्रयन्ती

Kanakadhara Stotram - Angam Hareh Pulaka Bhusanam Aashrayanti

अङ्गं हरेः पुलकभूषणमाश्रयन्ती  
भृङ्गाङ्गनेव मुकुलाभरणं तमालम् ।  
अङ्गीकृताखिलविभूतिरपाङ्गलीला  
माङ्गल्यदास्तु मम मङ्गलदेवतायाः ॥१॥

मुग्धा मुहुर्विदधती वदने मुरारेः  
प्रेमत्रपाप्रणिहितानि गतागतानि ।  
माला दृशोर्मधुकरीव महोत्पले या  
सा मे श्रियं दिशतु सागरसम्भवायाः ॥२॥

विश्वामरेन्द्रपदविभ्रमदानदक्षम्  
आनन्दहेतुरधिकं मुरविद्विषोऽपि ।  
ईषन्निषीदतु मयि क्षणमीक्षणार्धम्  
इन्दीवरोदरसहोदरमिन्दिरायाः ॥३॥

आमीलिताक्षमधिगम्य मुदा मुकुन्दम्  
आनन्दकन्दमनिमेषमनङ्गतन्त्रम् ।  
आकेकरस्थितकनीनिकपक्षमनेत्रं  
भूत्यै भवेन्मम भुजङ्गशयाङ्गनायाः ॥४॥  
बाह्वन्तरे मधुजितः श्रितकौस्तुभे या  
हारावलीव हरिनीलमयी विभाति ।  
कामप्रदा भगवतोऽपि कटाक्षमाला  
कल्याणमावहतु मे कमलालयायाः ॥५॥

कालाम्बुदालिललितोरसि कैटभारेर्  
धाराधरे स्फुरति या तडिदङ्गनेव ।  
मातुः समस्तजगतां महनीयमूर्तिर्  
भद्राणि मे दिशतु भार्गवनन्दनायाः ॥६॥  
प्राप्तं पदं प्रथमतः किल यत्प्रभावान्  
माङ्गल्यभाजि मधुमाथिनि मन्मथेन ।

मय्यापतेत्तदिह मन्थरमीक्षणार्धं

मन्दालसं च मकरालयकन्यकायाः ॥७॥

दद्याद् दयानुपवनो द्रविणाम्बुधाराम्

अस्मिन्नकिञ्चनविहङ्गशिशौ विषण्णे ।

दुष्कर्मघर्ममपनीय चिराय दूरं

नारायणप्रणयिनीनयनाम्बुवाहः ॥८॥

इष्टा विशिष्टमतयोऽपि यया दयार्द्रं

दृष्ट्या त्रिविष्टपपदं सुलभं लभन्ते ।

दृष्टिः प्रहृष्टकमलोदरदीप्तिरिष्टां

पुष्टिं कृषीष्ट मम पुष्करविष्टरायाः ॥९॥

गीर्देवतेति गरुडध्वजसुन्दरीति

शाकम्भरीति शशिशेखरवल्लभेति ।

सृष्टिस्थितिप्रलयकेलिषु संस्थितायै

तस्यै नमस्त्रिभुवनैकगुरोस्तरुण्यै ॥१०॥

श्रुत्यै नमोऽस्तु शुभकर्मफलप्रसूत्यै

रत्यै नमोऽस्तु रमणीयगुणार्णवायै ।

शक्त्यै नमोऽस्तु शतपत्रनिकेतनायै

पुष्ट्यै नमोऽस्तु पुरुषोत्तमवल्लभायै ॥११॥

नमोऽस्तु नालीकनिभाननायै

नमोऽस्तु दुग्धोदधिजन्मभूत्यै ।

नमोऽस्तु सोमामृतसोदरायै

नमोऽस्तु नारायणवल्लभायै ॥१२॥

सम्पत्कराणि सकलेन्द्रियनन्दनानि

साम्राज्यदानविभवानि सरोरुहाक्षि ।

त्वद्वन्दनानि दुरिताहरणोद्यतानि

मामेव मातरनिशं कलयन्तु मान्ये ॥१३॥

यत्कटाक्षसमुपासनाविधिः

सेवकस्य सकलार्थसम्पदः ।

संतनोति वचनाङ्गमानसैस्

त्वां मुरारिहृदयेश्वरीं भजे ॥१४॥

सरसिजनिलये सरोजहस्ते

धवलतमांशुकगन्धमाल्यशोभे ।

भगवति हरिवल्लभे मनोज्ञे  
 त्रिभुवनभूतिकरि प्रसीद मह्यम् ॥१५॥  
 दिग्घस्तिभिः कनककुम्भमुखावसृष्ट\_  
 स्वर्वाहिनीविमलचारुजलप्लुताङ्गीम् ।  
 प्रातर्नमामि जगतां जननीमशेष\_  
 लोकाधिनाथगृहिणीममृताब्धिपुत्रीम् ॥१६॥  
 कमले कमलाक्षवल्लभे  
 त्वं करुणापूरतरङ्गितैरपाङ्गैः ।  
 अवलोकय मामकिञ्चनानां  
 प्रथमं पात्रमकृत्रिमं दयायाः ॥१७॥  
 स्तुवन्ति ये स्तुतिभिरमूभिरन्वहं  
 त्रयीमयीं त्रिभुवनमातरं रमाम् ।  
 गुणाधिका गुरुतरभाग्यभागिनो  
 भवन्ति ते भुवि बुधभाविताशयाः ॥१८॥

**Notes about sloka 13 from Kanci Paramacharya. (Please note that when ever "I" is mentioned in the note below, "I" refers to Kanci Paramacharya.**

### 1.1 A correction

In a number of editions of stotra books (collections of hymns) containing the "Kanakadharastavam" I have seen a mistake in the "Samparkarani" stanza. "Duritaharanodyatani" is used (as in the sloka above) instead of "Duritoddharanodyatani" which is the correct version. This correction must be carried out.

"Durita" means papa, sin, demerit.

Nowadays, some people use the term "durita-kala" apparently referring to fast tempo in music. This leads to the absurd suggestion that you earn punya or merit by singing in a slow tempo (vilamba-kala) and earn papa by singing in a fast tempo. "Durita" meaning sin is here wrongly used for "druta" meaning fast. "Tvarita" also means fast and that word must have been corrupted in ordinary speech into "durita" to mean fast.

"Durita", as mentioned earlier, means papa, sin. In the samkalpa or resolve (to translate the word loosely) before we perform any ceremony we say "Durita-ksayadvara Paramesvarapritiyartham". Our goal is propitiating, pleasing, Isvara. The sins we have committed are an obstacle in our efforts to please Isvara. When our sins are destroyed, when they at least diminish (when there is a "ksaya" of our sins - duritaksayadvara) we earn the blessings of isvara.

"Duritaharanodyatani" may be split into "durita + aharana +.udyatani". "Harana" and "aharana" mean the same, that is "dispelling". "Udyatani" means "exerting (themselves)". "Duritdharanodyatani" thus means "exerting themselves to dispel papa". The namaskaras we offer to Mahalaksml exert themselves to dispel, to destroy, our papa. It may seem such a meaning is correct.

According to the dictionary - and grammatically - "harana" and "aharana" mean the same. But in actual usage there is a difference. "Harana" means to "dispel" and "aharana" means to "bring in". To make the meaning of the word "harana" more forceful the prefix "apa" is added (for instance in the word "Sltapaharana"). The addition of the prefix "a" to "harana", instead of making the act of "dispelling" more forceful, might mean the act of "bringing in" more forceful. However,

since "aharana" has also the meaning of "dispelling", we cannot conclusively establish that "duritddharanodyatani" is not textually possible.

However, it is because "duritoddharanodyatani" yields a better and more appropriate meaning that I said the text containing the other version must be changed.

The term "duritoddharanodyatani" is split into "durita + uddharana + udyatani". "Uddharana" is the longer form of uddharana. The precise meaning of the word is to "pull up something by its roots and throw it away". The act suggests that there is something that is deep within which must be brought up and cast away. What is on the surface need not be "uprooted": it has just to be picked up and thrown away. "Pulling up" something or "uprooting" is necessitated only when it is deeply embedded or is caught inside. We say that Kṛṣṇa performed "Govardhanoddharaṇa". Without understanding the meaning of the phrase fully, we describe the act denoted by it as a wonderful feat thinking that Kṛṣṇa, by putting his hands underneath the mountain on ground level, lifted it up. What he did was a more wonderful feat. He dug in his hand deeply into the earth, extracted the mountain and lifted it up. And he did so with great ease like plucking out a mushroom from the soil.

We describe work on a temple as "jirnoddharana" without understanding the meaning of the word. "Jirna" means old and crumbling. If a temple has wholly or partly crumbled, what do we do? Is it enough if it is filled with some material, or if something is poured over it? Or will the whole building have to be demolished including the inner structure? But sometimes we may have to resort to a more difficult measure. A structure that has crumbled outside with its foundation shaky may have stones that cannot be just gathered together, broken down and thrown away. They will have to be dug out, pulled out by the roots so to speak. If there are trees or small plants growing in the prakara (ambulatory) or gopura they will have to be uprooted. "Jirnoddharana" means pulling out and casting away stones, trees, shrubs embedded deep in a structure. Pulling out a thorn is called "kantakoddharana".

We somehow think "jirnoddharana" is the same as "renovation", renewing something. In reality it means uprooting that which is old, that which is in decay. In this age of Kali; avatara-purusas, divine incarnations, have performed the uddharana of the world. What does it mean? Purandaradasa has in one of his compositions sung of "Jagadoddharana". The avatars have retrieved the earth or the universe trapped in the mire of adharma. They have put in their hand underneath the earth to pull it out,

It is not necessary that what is brought out in this fashion must be thrown away. It could be repaired, mended. That is how the divine incarnations, after retrieving the world from adharma, brought it the blessings of their good deeds. It is good to retrieve anything from adharma. Bhagavan did not throw away the Govardhana mountain after pulling it out from the earth. He held it aloft as an umbrella.

"Uddharana" is pulling out something and bringing it up. The object so pulled out could be thrown away, destroyed, or repaired and used. It all depends on the context in which the word is used.

What is "duritoddharana" then? It means pulling out the thorny bush of papa by its roots, the papa that has taken root in us. An undesirable object or article that has got into us is dangerous to the body. Similarly, our sins embedded deep within are a danger to our life, our Self. To take them out and to throw them away is "duritoddharana".

"Uddharana" is more meaningful than "aharana" with reference to the act of pulling out by its roots the big thorny bush of sins that has grown in us over many births. Pulling out this big tree of sins by its roots with the help of a sturdy implement is expressed in a nutshell by the word "uddharana".

We become utterly pure when all our sins have been extracted, that is when the jirnoddharana of our life has been completed. In this stage it is nothing less than being bathed in the ambrosia of immortality, virtually a kumbhabhiseka with amṛta. The Acārya demonstrated that

this is accomplished by our namaskara to Mahalaksmi in his "Kanakadharastavarn". He says: "May those namaskaras (that removed my sins) be mine." "Mameva kalayantu."

It does not seem right for the Acarya to ask for the namaskara-kriya which bestows wealth, sensual pleasures and overlordship of an empire because he cannot accept them. So, he thinks about the blessing that he can add to these, the blessing he himself longs for. He thinks only for a moment - less than a split second - and the namaskara that carries out the duritoddharana suggests itself to him and he completes the stanza accordingly. As a matter of fact, the Acarya is not tainted in the least by any durita or sin. He is so pure and sacred that no sin can attach itself to him. If he asks for the blessing of the namaskara-kriya it is because he places himself in our position. He does so for our sake and in order to teach us how to pray.

Wealth, sensual pleasures, authority over a kingdom are pleasures of this world. Papoddharana, to be rid of sins, serves the next world. This alone serves our ultimate purpose (paramartha). As if to make our foregoing discussion clear the Acarya includes the first three (worldly) blessings before the word "vandanani" and "duritoddharanodyatani" in the part following "vandanini".

## 1.2 Not for "me" alone

"Mameva kalayantu - "Vandanani mam eva kalayantu"- may the namaskaras attain me (may the namaskaras which remove my sins be mine).

"Mam kalayantu" means "may something (in the present case the namaskara kriya) attain me. "With the addition of "eva" ("mameva kalayantu") the meaning is: "May the namaskara-kriya attain me alone." In other words it means that the namaskara-kriya should not attain anyone other than the author of the verse. The Ācārya lived his life for others. He has said that great men, great teachers, are like the season of spring and do good without expecting anything in return. And he himself was an example of what he taught. How can such an Acarya want to monopolise the blessings of the namaskara-kriya?

However, some people, without giving much thought to the subject, get the wrong meaning of the words with the "eva". Worse, they change "kalayantu nanye" to "kalayantu nanyam". With "nanye" our version means: "All that I want is the namaskara-kriya. Nothing else." With "nanyam" the same would mean: "The namaskara-kriya must attain me alone. No one else." The selfishness implied in the words, "the namaskara-kriya must attain me alone", is several shades made worse. The Ācārya surely has not said anywhere that the namaskara-kriya is meant only for him and not for anyone else.

Some have thought about the question whether it should be "nanye" or "nanyam" and have, in order not to invite trouble by choosing either, found a solution in a third alternative, "manye":

Mameva mataranisarn kalayantu manye"

"Manye" is used as a vocative in addressing Laksmi. It means: "O you worthy of respect". You find the word similarly used in the honorific "Lokamanya" before the name "Bal Gangadhar Tilak".

A question arises: "If some people manage the problem with "manye" and you with "nanye", what about the "mam eva" in the verse? Does it not mean "only for me" or "for me alone"? What have you got to say to this, Svam?'

I will say this.

In poetry, whatever the language, the order of the words does not matter. There is the practice of rearranging the words of a poem in "prose order". In Sanskrit particularly. there is licence in the matter of the order in which words are used. In fact, even in Sanskrit prose there is this licence. In poetry, the order of words is determined not only by the demands of the metre but by euphony.

Although, in this way, "eva" is tagged on to "mam", it should not be taken to mean "me alone" or "only for me". Everything will be in order if "eva" is read with the "vandanani" in the previous line of the stanza: "vandanani eva". "Mother, although you are the bestower of many

kinds of riches, I do not want anything else ('nanye'). I want only the vandanas (namaskaras) made (by me) to you. May they alone come to me"(as a blessing). In the verse, although it is "vandanani...mameva kalayantu", you must understand it as "vandandni eva mam kalayantu". So, instead of the "namaskara-kriya attaining me only", you will have the correct meaning: "May only the namaskara-kriya attain me." Mahalaksmi, the Mother, need not give any other blessing. The only grace needed from her is that she must so bless (the Acarya or us) as to inspire us to offer her our namaskara.

I said "kalayantu" meant "may (they) attain". This is not the only meaning of the word. "Kal" is the root and it has a number of meanings. Apart from that of "attaining to" it has the meaning of suggesting something higher as in "may it have sway over something". The Acarya uses the word to suggest that the namaskara-kriya must have complete hold of him (vandanani mam kalayantu).

As stated earlier the Acarya makes this prayer not for himself but for us. It is to instruct us in how to pray. "Even if I forget, O Tongue, chant the prayer 'Namahsivayave'." Similarly, the Ācārya's words suggest that "even if I abandon the act of namaskara or vandana, may it have complete hold of me".

In the very act of praying the Ācārya shows the world the true path of prayer.