

Sri lakshmi sahasra
Vaksha:sthalAvasthanA stabakam



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VaikunTha Vaasi Koil Vangeepuram SaThakOpAchArya
with
“ Sri nrusimha sEvA rasikan ”
Oppiliappan Koil Sri VaradhAchAri SaThakopan

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॥ श्रीः ॥

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श्री वेङ्कटाध्वरि स्वामिने नमः ॥

लक्ष्मीसहस्रम्

(श्रीवेङ्कटाध्वरिकृतम्)

lakshmi sahasram

स्तवकः ३ stabakam 3

वक्षःस्थलावस्थानस्तवकः

Vaksha:sthalAvasthAna stabakam

Introductory Note by Sri. V. Sadagopan:

The previous stabakam, prAdurbhava stabakam explained how Sri MahA Lakshmi emerged from ThirupArkadal. This stabakam talks about Her reaching EmperumAn's chest (vakshasthalam), which is Her permanent abode. There are 26 slokams in this stabakam dealing with MahA Lakshmi electing to stay at the broad chest region of Her Lord permanently. The question arises as to why She chose to be seated at the chest instead of in the Lord's eyes or hands that offer abhayam to us. The sAstrAtham provided by the poet is housed in the sixth slokam of this stabakam. The chest is close to the Lord's heart and there She stays to protect us from the anger of Her Lord over their children's trespass of His Saastrams. She stays there for our hitham (hitAya no hrdayameva hare: adhitishThasi). She does not leave Her special abode even for a second to make sure that Her Lord's anger is not directed against Their children (AgasvinastadA no naivArakshishyad Ushmalo nAtha:). All of the slokams of this stabakam are recommended by connoisseurs of Sri Lakshmi Sahasram. This stabakam is an elaboration of the SrI sUkta vAkyam: "Sriyam loke devajushTAm".

SLOKAMS AND COMMENTS



SrI Padhmavathi ThAyAr, ThiruchanUr

Slokam 1

श्रये शेषाचलमणेः शार्ङ्गिणो हृदयङ्गमाम् ।
अनुकम्पामिवाकम्पां अंबामम्बुजवासिनीम् ॥

Sraye SeshAcalaMaNe: SArngiNo hrdayangamAm |
anukampAmiva akampAm ambAm ambujavAsinIm ||

Meaning:

I seek refuge in the Mother, Who resides on the lotus (ambuja vAsinI) and Who is cherished by Lord Srinivasa, the precious gem, ratnam on the SeshAdri hills (SeshAcala MaNi). She shudders with compassion (anukampA) when She thinks of our self-inflicted sufferings.

Comments:

The poet uses the word "anukampAm" to denote PirAttI's compassion; this is similar to Swami Desikan's usage of this term in his DayA Satakam when he refers to Lord Srinivasa. EmperumAn and PirAttI have the same sankalpa to rescue us from samsAram. Looking at our past sins and our lethargy in getting rid of them or at least seeking a way to get rid of them, they shudder realizing our sad state and out of Their immense compassion rescue us.

The word "hrdayangamAm" could be interpreted as one Who resides on the chest, one Who resides in His heart and one Who gladdens His heart. It could be expanded as "hrdayam gacchanti iti hrdayangamA".



Slokam 2

कल्याणदिव्य करुणादिगुणाम्बुराशे
काङ्क्षाधिकाभ्युदयदायि कटाक्षलेशे ।
भद्राय दैत्यजिदुरःकृतनित्यवासे
भक्तिस्थिरेण मनसा भवतीमुपासे ॥

kalyANa divya karuNAdiguNa amburASe
kAnkshAdhika abhyudayadAyi kaTAkshaleSe |
bhadraAya daityajidura: kṛta nityavAse
bhaktisthireNa manasA bhavatIm upAse ||

Meaning:

"Desirous of moksha, I meditate upon Thee incessantly with unshakable faith (bhakti). You are like an ocean of good qualities (karuNadiguNa amburASi) such as compassion (karuNaa) and generosity (audAryam) that bring mangalam to us. Your mere glance will grant the greatest boon of moksha to us. You reside eternally on the chest of Sri NArayaNA who won over the asuras".

Comments:

This slokam refers to bhakti yogam wherein one meditates upon the Lord without any interruption like the oil that flows without any break (tila taila dhAravat). It is a very difficult sAdhanA fraught with obstacles to gain Moksham compared to the easier means of Prapatti.

The eternal presence (Kṛta nitya vAsam) on the Lord's chest is to be there at all times to protect us from the anger of the Lord against our trespasses of His Saastrams.



SrI Ranganayaki ThAyAr

Slokam 3

नालीकसम्भवभवादि सुराभिवन्द्ये
नानाविधाकृतक वाङ्मयमौलिवेद्ये ।
पाथोधिपुत्रि पतिवक्षसि नित्यहृद्ये
भान्तीमनन्यशरणो भवतीं प्रपद्ये ॥

nAlIkasambhava bhavAdisura abhivandye
nAnAvidha akrtakavAngmaya mauli vedye |
pAthodhi putri pativakshasi nityahradye
bhAntIm ananyaSaraNa: bhavatIm prapadye ||

Meaning:

Oh, the Daughter of the Ocean! I surrender to Thee, One who is worshipped by DevAs, BrahmA and SivA, One who could be known by the Upanishads and the One who resides on the chest of Her consort whom She adores.

Comments:

While paying obeisance to elders, one states his lineage such as gotram, pravaram etc. This is called abhivAdanam. As Sri MahA Lakshmi is their Mother, the DevAs, BrahmA and RudrA worship Her by reciting abhivAdanam. She resides on the chest of Sri NArAyaNa who has the hue of a dark cloud that has the lightning embedded in it (**nIlamuNDa minnanna mEni perumAn** - NammAzhvAr, Tiruviruttam). She Herself looks like a lightning that illumines the dark sky. In this Slokam prapatti is mentioned while in the previous slokam Bhakti was mentioned.

In this slokam, the poet performs prapatti to PirAtti. This slokam is similar to Sri AlavandhAr's Catussloki first slokam (**kAntaste**), mentioning that the DevAs,

BrahmA and RudrA worship Her refers to the paratvam of PirAtti. She is Whom the Upanishads adore.

As in the case of AcArya RaamAnuja in SaraNAgati gadyam, Sri VenkatAdhvari Kavi performs Prapatti at the sacred feet of MahA Lakshmi as one who has no other recourse (**ananya SaraNan**).



Slokam 4

शय्यागृहं तव पिता जगतां नियन्तुः
भ्राता दृगेक इतरः पुनरङ्गभूषा ।
वक्षस्यमुष्य वरदे त्वमवस्थिता तद
वाल्लभ्यमम्ब भवदीयमनन्यलभ्यम् ॥

SayyAgrham tava pitA jagatAm niyantu:
bhrAtA drgeka itara: puna: angabhUshA |
vakshasi amushya varade tvam avasthitA tad
vAllabhyam amba bhavwadIyam ananyalabhyam ||

Meaning:

VaradE! One, Who grants all boons, Sri NArAyaNan loves You more than any of His other consorts BhUdevi and nILaa devi as shown by the following. The Ocean who is Your father is His residence, Your brother the Moon is one of His eyes, Your other brother Kaustubham serves as His ornament. To top it all, You reside on His chest where His prAnA exists.



Slokam 5

भ्रातुर्विधोर्वसुसमृद्धयसहेषु पद्मेषु
आस्ते रमेत्यपयशः प्रशमाय नूनम् ।
सोदर्यकौस्तुभ शुभावहमब्धिकन्ये
वक्षस्त्वमावससि वेङ्कटनायकस्य ॥

bhrAtu: vidho: vasusamrddhyasareshu padmeshu
Aste rame iti apayaSa: praSamAya nUnam |
sodarya kaustubha SubhAvaham abdhikanye
vaksha: tvam Avasasi venkaTanAyakasya ||

Meaning:

"abdi kanye! Daughter of the Ocean, are You residing on SrI VenkaTanAthan's chest to leave the lotus that is jealous of Your brother Candra and to bring glory to Your other brother Kaustubha?"

Comments:

In this slokam according to the poet, a natural occurrence implies something else (thaRkuRipEtRa aNi). The lotus closing its petals at dusk is a natural occurrence. The poet says that the lotus is jealous of Candra's fame that his rays spread throughout the world. Hence it closes its petals to avoid witnessing this scene. If SrI MahA Lakshmi resides in such a lotus, She gets a bad name that She is residing in a place that insults Her brother. So She left the lotus and made EmperumAn's chest as Her abode as Her other brother Kaustubham resides there also permanently. Thus leaving a place where Her brother is not praised, She moved to a place where Her other brother is glorified.



Slokam 6

भगवतः प्रतिघो हृदि मा स्म भूत्
समुदयदवृजिनेषु जनेष्विति ।
अवहिता जगदम्ब हिताय नः
हृदयमेव हरेरधितिष्ठसि ॥

bhagavata: pratigho hrdi mA sma bhUt
samudayad vrjineshu janeshviti |
avahitA jagadamba hitAya na:
hrdayameva hare: adhitishThasi ||

Meaning:

"Jagadamba! The Mother of the Universes, are You residing on EmperumAn's chest so that You are always watchful that He will not be angered by our loads of sins and punish us? Are You there to protect us from EmperumAn's anger?"

Comments:

Sriman NArAyaNan is our Father and SrI MahA Lakshmi is our Mother. Swami Desikan puts this in a very beautiful way in his SrI stuti that He is our Father because She is our Mother. The role of a Mother is to shower unconditional love (priyam) while the father imparts right knowledge (hitham). In this process, the father may have to correct the child sometimes by harsh means so that he will not resort to previous sins. In such a situation the Mother interferes and mitigates the punishment. Not only that, she mollifies His anger by telling many good things about the child. Thus the Mother has to be watchful always lest the child gets severely punished.

PirAtti is also present near EmperumAn's chest so that His anger will never occur at all. Only if EmperumAn gets angry She has to alleviate it. If it does not even occur thanks to Her cool glances and purushAkaram She does not have to worry about even a small punishment meted out to Her children.



Slokam 7

फणिशैलपतेस्त्वमिन्दिरे
भवसि प्राणसमेति साम्प्रतम् ।
अमुना भवती यतस्स्वयं
हृदये प्राणपते निवेशिता ॥

phaNiSailapate: tvam indire
bhavasi prANasameti sAmpratam |
amunA bhavatI yata: svayam
hrdaye prANapate niveSitA ||

Meaning:

Lakshmi! It is confirmed that You are the prANa of SrinivAsan as He wished and placed you voluntarily on His chest where His prANa resides.

Comments:

PirAtti stays like PerumAl's life force (tvam prANa samA bhavasi). Since She is residing in His chest and mind, the poet says that it is logical and fit (sAmpratam) to recognize Her as His PrANan.



Sloka 8

उरगाद्रिपतेरुरःस्थलस्था

कमले तद्गच्छाऽर्गभमुक्तैः ।

शुचिहारमहःसुरस्रवन्ती

सलिलैरम्ब सदाभिषिच्यसे त्वम् ॥

uragAdripate: ura:sthalasthA

kamale tadgaLa Sankhagarbha muktai: |

Suci hAramaha: surasravantI

Salilai: amba sadA abhishicyase tvam ||

Meaning:

amba Kamale! You are bathed by the white light from the muktAhAram on EmperumAn's chest that looks like the white waters of GangA. The light emerges from His neck that looks like the conch that is used in the holy bath (thirumanjanam).

Comments:

Bathing once in the waters of GangA is considered very holy. Here the poet says that the light from the pearl chain on EmperumAn's chest performs thirumanjanam for PirAtti constantly. It is customary to compare one's neck to the conch. Here the conch is Valampuri, the best among conches befitting with the object it is being compared to namely EmperumAn's neck. The white light from the pearls is compared to GangA's water that is white in color.

The choice of words and the comparisons used display the rich poetic skills of Sri VenkatAdhvari. He is SeshaSaila nAyakan (uragAdri pati). Her residence is His

chest (urasthalam). She is therefore "uragAdripate: urasthalsthA", the One seated on His chest. Her Lord's neck, which resembles the rare conch known for its beauty and three folds (Valampuri Sankham) sports a white pearl necklace from where emanates a copious flow of white radiance that resembles the flow of the river GangA. PirAtti is bathed in the white radiance of the rays emanating from the white pearls of the necklace on the neck of Her Lord. It is recognized that bathing even once with GangA waters held in a white conch is most sacred. In the case of PirAtti, this bath from GangA waters from the Valampuri Sankham/ pearl necklace proceeds without interruption (Sankha garbha muktai: Suci hAramaha: surasravantI salilai: abhishicyase sadA).



Slokam 9

कुमारि क्षीराब्धेः कुसुमसुकुमाराङ्गि भवती
नवं पद्मं सद्म म्रदिम रमणीयं विजहती ।
शरण्ये त्रातुं नः शरकिणघनं कौस्तुभशिला-
कठोरं गाढोरः श्रयसि कृपया कैटभरिपोः ॥

kumAri kshIrAbdhe: kusuma sukumAra angi bhavatI
navam padmam sadma mradimaramaNiYam vijahatI |
SaraNye trAtum na: Sara kina ghanam kaustubha SilA
kaThoram gADhora: Srayasi krpayA kaiTabharipo: ||

Meaning:

Sarvaloka SaraNye! "KshIrAbdhe: KumAri! The daughter of ThirupArkkadal, You Whose limbs are as soft and delicate as a flower (Kusuma sukumAra angi) left the soft and beautiful just-blossomed lotus and took residence at EmperumAn's chest that is undulated by the wound marks inflicted by the asurA's weapons. His chest holds the jewel Kaustubham that is naturally hard. You did this to rescue us".

Comments:

PirAtti is so delicate that She feels that even the lotus flower is too hard to serve as Her seat. UpanyAsakAs explain how delicate Sita PirAtti is. They say that Her maids brought out the jewel box to decorate Her and discussed which jewel should be worn where by looking at Her limbs. When they got the jewels out they found that various parts of Her body appeared reddened. They realized that their mere glances made them appear red even though they did not adorn Her with any jewels yet. She was such a SukumAri. Such a delicate PirAtti without considering Her comfort decided to adorn Emperuman's chest that is so rough and hard from battle

field wounds because of Her compassion for us. She elected to sit on the rough chest of the Lord (kaiTabha ripo: gaaDhoram) to protect us, the sinners (bhavati na: trAtum kaitabha ripo: gaaDhoram Srayasi). While doing so, She left behind Her residence of the soft, just-blossomed lotus flower that is most comforting for Her tender limbs (navam padmam sadma mradima ramaNIyam vijahati, kaiTabharipo: gADhora: Srayasi). What a display of Vaatsalyam for us!



SrI Perundevi ThAyAr



Slokam 10

श्रीवत्साङ्गं चिरतरमुरः सीमगोष्ठं मुरारेः
अध्यासीनां अनघ हरितोदारकान्त्याभिरामम् ।
कल्याणि त्वां सुलभममृतं संश्रितानां दुहानां
क्षीराम्भोधेः समुदितवतीं ब्रूमहे कामधेनुम् ॥

SrIvatsAngam cirataram ura:sIma goshTham murAre:
adhyAsInAm anagha harita udAra kAntya abhirAmam |
kalyANi tvAm sulabham amrtam samSritAnAm duhAnAm
kshIrAmbhodhe: samuditavatIm brUmahe kAmadhenum ||

Meaning:

KalyaNi! You are the Kaamadhenu Who emerged from the Milky Ocean (ThirupArkkadal) and Who gives the milk/amrt, mokshA, for us who have surrendered to You. You do not expect us to perform any severe austerities such as the Bhakti yoga. Just as how a cow will stay in its shed, You, the Kaamadhenu reside in EmperumAn's chest that is greenish black in hue like a grassy meadow.

Comments:

This is a very endearing slokam for us, jIvAs. SrI VenkatAdhvari who is an advocate of prapatti as the moksha upAyam brings out the vAtsalyam and kARuNyam of PirAtti through this verse. When vAtsalyam is described, one frequently refers to a mother cow that disregards the crud on its just-born calf, licks it and very generously gives it its milk. If a cow in this world is so generous one can imagine how the holy cow Kaamedhenu will be. PirAtti is compared to Kaamadhenu in this slokam. Her magnanimity supersedes all that is generous in any world. Out of Her vAtsalyam, She overlooks our sins and very liberally grants us moksham. The milk

is called amrtam here. Amrtam grants eternal life to its consumer. The vAtsalyam of PirAtti grants us the everlasting bliss, kainkarya prApti. To achieve this She resides at EmperumAn's chest that is compared to a meadow. When the grass grows very thickly, the meadow appears bluish green in colour. EmperumAn's chest has the bluish green hue that is like a meadow where PirAtti, the Kaamadhenu resides. This poem reflects NammAzhvAr's "agalagillEn" pAsuram where he does prapatti to Sriya:pati at ThiruvEnkatam.

A mother cow does not wait for the calf to seek the milk. It pours it out in great measures without asking. Similarly PirAtti does not wait for us to seek moksham. She does not expect us to perform the difficult bhakti yoga. She takes the initiative Herself and does everything needed to make us surrender at Her lotus feet and grants us moksham also in the end. She has the three "AkAram" or acts namely upAyam - the means, purushAkaram-mediation, and upeyam- She is the ultimate goal to be reached. She is the AkAratraya sampannai and Vakshasthala Vaasini, who is easy to seek refuge (samSrita sulabhA) and stays as the

wish-granting KaamadhEnu for us that arose out of the Milky ocean
(kshIrAmbhodhe: samudita kAmadhenuriva amrtam duhA).



SrI Komalavalli ThAyAr

Slokam 11

विश्वातीतो जयति वृजिनहासदे वासुदेवः

पद्मे तस्याप्युपरि महिमा भासते तावकीनः ।

क्षेत्रज्ञानां हृदयमनिशं कञ्जनाभोऽधिसेते

तस्यापि त्वं हृदि हृततमोराजसे राजसे यत् ॥

viSvAtIto jayati vrjinahrAsade vAsudeva:

padme tasyApi upari mahimA bhAsate tAvakIna: |

kshetraj~nAnAm hrdayamaniSam kanjanAbha: adhiSete

tasyApi tvam hrdi hrta tama: arAjase rAjase yat ||

Meaning/Comments:

PadmE! SrIman NArAyaNan is sarva vyApi and He pervades the entire Universe and as such He is known as vAsudevan. Your vyApakatvam is even greater than His Vibhutvam. He has Suddhasattva guNam that is devoid of rajas and tamas. The poet uses an alliterative prayogam to bring out the superior vaibhavam of PirAtti here: "tasyApi arAjase hrdi hrta-tama: rAjase". The play is between arAjase and rAjase as well as between hrdi and hrta. You are however far superior to SrIman nArAyaNan, since You have also Suddhasattva guNam with out rajo and tamo guNam and as You never part from Him even for a second (அகலகில்லேன் இறையும் என்று கூடினமும் பிரியாது) and wherever Your Lord is there, You are also there and also residing in His heart and in the entire Universe.



Slokam 12

वीक्षन्ते ये वेङ्कटक्ष्माभृदिन्दोः
सूरस्स्थाने शोभमानामिह त्वाम् ।
दुग्धोदन्वत्पुत्रि दिव्यं पदं ते
सूरस्थानं हन्त भित्वा विशन्ति ॥

vIkshante ye venkaTakshmaBhird indo:
sUrassthAne SobhamAnAm iha tvAm |
dugdhodanvatputri divyam padam te
sUrasthAnam hanta bhitvA viSanti ||

Meaning:

Daughter of the Ocean! Who is present like a lightning streak on the chest of Srinivasan who is as beautiful as the cool moon, it is marvelous that those who worship You go through the arcirArdi mArgam and travel through the sUrya maNDalam and reach Paramapadam.

Comments:

This slokam reassures us that PirAtti is both the moksha upAyam and upeyam (means and end). This slokam has the poetic alankAram of "adisayokti". The travel of the blessed jIvan who has the darsana saubhAgyam of Vakshastala Lakshmi via the arcirAdi mArgam, a brief rest in Soorya MaNDalam and the ultimate arrival at Sri VaikuNTham is described with a sense of awe and wonder (indO: sUrasthAnE SobhamAnam tvAm ye vikshante te sUrasthAnam bhitvA divyam padam viSanti, hanta!).

Slokam 13

बलिवसुमुषः प्रहर्षादुच्चोरस्थलमुपेत्य कमले त्वम् ।
अस्माकमपथगानां हरसे चिरकालसञ्चितानर्थान् ॥

balivasumusha: praharshAd uccorassthalam upetya kamale tvam |
asmAkam apathagAnAm harase cirakAla sancitAnarthAn ||

Meaning:

Kamale! You dwell on EmperumAn's revered chest. He chased away the fame and glory of Bali Cakravarti and reclaimed the land that was originally His. Similarly You remove all the sins we have accumulated over many births and reclaim us as Your property.

Comments:

This slokam could also mean that PirAtti goes to the forest where thieves live and who had stolen the treasures of a strong man. Instead of taking the safe path, She took the dangerous path through the forest and took their possessions.

This is a very beautiful slokam that describes the actual status of the jIvA. The jIvA who is the Sesha bhUtan of EmperumAn and PirAtti is snared by samsArA that hides him from undeserved. PirAtti fearlessly reclaims us who are actually Her property after getting rid of our sins. EmperumAn incarnated as VaamanA and reclaimed from MahA Bali the land that is actually His. MahA Bali and samsArA are equated to the thieves.

PirAtti's intervention with delight to remove our multitude of sins accumulated during many births is celebrated beautifully this way: "asmAkam cirakAla sancitAn anarthAn praharshAt harasi".

Slokam 14

शशिलेखा भवती च श्रीरब्धेरुद्गते तयोराद्या ।

धारयति कृष्णमन्तः कृष्णेनान्तस्तु धारयते चरमा ॥

SaSilekhA bhavatI ca SrI: abdhe udgate tayo: AdyA |

dhArayati krshNam anta: krshNena anta: tu dhAryate caramA ||

Meaning:

This slokam has "Sabda sEdai" where the poet has played with the sound of the words. He says both PirAtti and the moon emerged from ThirupArkkadal. Candra has the disgrace that it has "krshNam" or darkness/black patch on it while "krshNam" or Lord KrishNa adorned PirAtti. One wears krshNam while the other was worn by KrshNam!

Out of the Milky Ocean arose both the crescent of Candran and MahA Lakshmi. First arose the Candran having its KaLangam (KrshNam). Next, Lakshmi appeared and She is adorned by KrshNan on His chest. The word "anta:" (inside) is common to both Candran and KrshNan (the Lord). One wears it inside as KaLangam/blemish. The other wears the blemishless One inside His mind.

Slokam 15

वनमालायामुषितां विश्वविभोः भुजतमालविटपान्तः ।
कामपि कनकलतां त्वां कलशाकूपारकन्यके मन्ये ॥

vanamAlAya ushitAm viSvavibho: bhuja tamAlaviTapa anta: |
kAmapi kanakalatAm tvAm kalaSAkUpArakanyake manye ||

Meaning/Comments:

In this poem the poet has used words that could imply PirAtti as well as a creeper. The song could be interpreted as Daughter of the Ocean, Your presence decorates the chest of Sriman NaarAyaNA who has the garland Vaijayanti made of wild flowers. His chest is present between His two arms that are like "Surapunnai maram branches (tamAlaviTapAnta:)". You are like a golden creeper that entwines His chest. It could also be interpreted as You are like the golden creeper Kanakavalli that climbs the Surapunnai trees in the Emperor's garden where He entertains himself.

Comments:

"viSva vibho: tamAla viTapAnta: vanamAlAyAm ushitAm kanakalatAm tvAm manye" houses the Sabda SIE dai. The words used here are common to both PirAtti and the golden creeper.



Slokam 16

परमतुलसीतमनघे वनमालाप्तं सुलक्ष्मणाकलितम् ।

कलयसिं सद्रूपयुतं कमले वक्षो हरेर्महारामम् ॥

parama tulasI itam anaghe vanamAlAptam sulakshmaNAkalitam |

kalayasi sadru upayutam kamale vaksho hare: mahArAmam ||

Meaning:

Kamale! EmperumAn's chest is beautiful with TulasI garlands, VanamAlA, and the mole SrIvatsam. You add to the beauty of His chest by residing there. It could also mean that "Lakshmi, You realize EmperumAn's chest is a beautiful garden that has a lot of foliage, the beautiful garland of wild flowers, trees such as campaka and aSoka that have sArasa birds residing in them. So you never leave it."

Comments:

This slokam has three expressions that could be split in different ways and thus confer different meanings to it. "parama tulasItam" could be split as parama+tulaSI+itam (surrounded by the great tulasI). Parama+atula+sItam (has matchless foliage). "VanamAlAptam" could be split as VanamAlA+Aptam (friend of a garland of wild flowers) and vana+mAlA+Aptam (includes wild flowers). "sulakshmaNAkalitam" could be split as su+lakshmanA+kalitam (decorated by the SrIvatsa mole) and as su+lakshmana+Akalitam (includes the beautiful sArasa birds).



Slokam 17

दृष्टात्मप्रतिबिम्बितेषु मणिषु द्रागिन्दिरे मा स्म भूत्
अन्तःस्थेष्वबलान्तरस्थितिधिया कोपस्तवेत्यच्युतः ।
शङ्कोन्मेषकथापथातिपतितं संत्यक्तरत्नान्तरः
तं त्वत्सोदरमेव कौस्तुभमणिं धत्ते भुजाभ्यन्तरे ॥

drshTa Atma pratibimbiteshu maNishu drAgindire mA sma bhUt
anta:stheshu abalAntarasthitidhiyA kopastavetyacyuta: |
SankonmeshakathApathAtipatitam samtyakta ratnAntara:
tam tvatsodarameva kaustubhamaNim dhatte bhujAbhyantare ||

Meaning:

Sriman NaarAyaNan always wears the jewel Kaustubam. He wears other jewels occasionally. The poet gives a new reason for it. He says, if EmperumAn wears other jewels, they will reflect PirAtti's image. She may mistake the images for the presence of other lady loves of EmperumAn and will leave him in Her anger. She will not get angry with Kaustubam as it is Her sibling that emerged from ThirupArkkadal, Her birthplace. So instead of causing Her anger and assuaging Her, EmperumAn avoids any such misunderstandings and wears only the Kaustuba jewel always.

Comments:

This slokam refers to the characteristics "madamai" and "rejecting any lady who competes for her husband's love" that are seen in ladies who have good lineage. It also refers to EmperumAn's characteristic of "avoiding any mishap" instead of trying to salvage the situation after it.

The poet suggests here a reason for the Lord wearing only the KaustubhA gem on His chest. He becomes therefore the One, Who has abandoned the use of other

gems for decoration on His chest (**samyakta ratnAntaran**) and wears only KaustubhA gem that is the elder sibling (sahodaran) of MahA Lakshmi (**tvat sodharam kaustubha maNimeva bhujAbhyantare dhatte**). Why so (**kim**)? Your Lord is afraid of causing You anger incase You mistake the image of His in them and think that are other women sought after by Him (**maNishu drushTa Atma-pratibimbiteshu satsu teshu anta: abalAntarasthidhiA iti**). He does not therefore wear them lest it may provoke your anger and result in Her leaving Her residence on Your chest.



Slokam 18

सस्नेहपूर्तिरुदितत्रिदशोपसेवः

दीप्तो हरेरुरसि देवि तवेष्टगेहे ।

अस्माकमान्तरतमः प्रशमय्य मुक्तेः

मार्गं प्रकाशयतु कौस्तुभरत्नदीपः ॥

sasnehapUrti: udita tridaSa upaseva:

dIpto harerurasi devi tava ishTagehbhe |

asmAkam Antaratama: praSamayya mukte:

mArgam prakASayatu kaustubha ratnadIpa: ||

Meaning:

This verse could mean both Kaustubham and a lamp.

Devi ! Let the Kaustubha jewel that shines like an oil lamp that is filled and has a wick that removes the darkness of ignorance from us and remind us of the 'arcirArdi mArgam".

Devi! Let the lamp, Kaustubha jewel, that is present on EmperumAn's chest which is Your favourite residence and that which is worshiped by other gods remove the darkness from our houses and show us the way.

Comments:

A lamp will be filled with oil; the Kaustubham is filled with EmperumAn's love (sasneha purti) and is respected by other gods (tridaSa upasevA). Both will be present in SrI MahA Lakshmi's house. Kaustubham will remove our ignorance and

show us arcirArdi mArgam, siddhopaya svarUpam and sAdyopaya svarUpam. A lamp will remove the darkness in a house and give us light. The prayer here is: "asmAkam Antara tama: praSamayya mukte: mArgam prakASayatu".



Slokam 19

सरसिजनिलयापि वैभवेन
स्फुरसि निरेनसि मानसे मुनीनाम् ।
उरसि मुररिपोरुपोढहारे
शिरसि च देवि गिरां पुरातनीनाम् ॥

Sarasija nilayApi vaibhavana
sphurasi nirenasi mAnase munInAm |
urasi muraripo: upoDhahAre
Sirasi ca devi girAm purAtanInAm ||

This sLOkam establishes that PirAtti's vibhUtvam.

Meaning:

Devi! Though You have the lotus flower as Your residence, You shine in the hearts of those who meditate wishing moksham. You are present on EmperumAn's chest. You are also present in the Upanishads that are the essence of Vedas.

Comments:

PirAtti never leaves EmperumAn's company ("vishNoreshAnapAyinI", "agalagillEn"). So She is also omnipresent as EmperumAn. Those who seek moksham when they pray to EmperumAn worship her. The central theme of the Vedas is to glorify EmperumAn. As She is also a part of Him they sing Her praise also. She shines in the dhyAnam of those sinless sages, who seek refuge in Her (nirenasi munInAm mAnase sphurasi).

Slokam 20

शुभश्रीवत्साङ्गं शुचिरुचिरहारं मुररिपोः

तमालाभं वक्षस्तरळवनमालासुरभिळम् ।

परिष्कुर्वाणां त्वां भवजलधिशोषाय कलये

जगन्मातः प्रातस्तनजलजदायादवदनाम् ॥

Subha SrIvatsa ankam Suci rucira hAram muraripo:
tamAlAbham vakshastaraLa vanamAlA surabhiLam |
parishkurvANAm tvAm bhavajaladhi SoshAya kalaye
jaganmAta: prAtastana jalajadAyAda vadanAm ||

Meaning:

Jagan mAAtA! I meditate upon You, Who has a very beautiful face like the just-blossomed lotus and Who beautifies the green hued chest of EmperumAn, that has the SrIvatsa mole, the beautiful white pearl necklace, the Vyjayanti garland that has a sweet smell. You will dry up the ocean of my samsArA.

Comments:

The attributes of the chest of the Lord , which is the desired residence of PirAtti is described here:

it has the insignia of the divine mole, Srivatsam (Subha SrIvatsAngam),

it has the beautiful white pearl necklace (Suchi rucira hAram),

it has the dark green hue like the tamAla leaves (tamAlAbham),

gently moving garland of wild flowers (**tarala vanamAlA**) and is fragrant (**surabhiLam**).

On that celebrated chest resides MahA Lakshmi, who is like a freshly blossomed lotus at dawn. She adorns that chest of the Lord (**parishkurvAnNam**). adiyEn medites on that divya MangaLa Vighram of PirAtti to dry up the samsAric ocean (**tvAm bhavajaladhi SoshAya kalaye**).



SrI Woariyur Kamalavalli NaachiyAr

Slokam 21

प्राचीनवाक्परिषदां परतत्त्वचिन्तां

व्यालेन्द्रभूधरपतिर्व्यपनेतुकामः ।

कान्तो बिभर्ति भवती कलशाब्धिकन्ये

भूषाविशेषमिव देवि भुजान्तराळे ॥

prAcInavAk parishadAm paratattva cintAm

vyAlendra bhUdharapati: vyapanetukAma: |

kAnto bibharti bhavatI kalaSAabdhi kanye

bhUshAvisesham iva devi bhujAntarALe ||

Meaning:

abdhi kanye, The daughter of ThirupArkkadal! Did your consort, SeshAdrinAthan, SrinivAsan wore You as an ornament to dispel the doubt that the VedAs raised on Who is the ParamAtma?

Comments:

This slokam refers to EmperumAn's Sriya:patitvam. It seems after arguing who is paratattvam, the VedAs bowed to Lord Srinivasan as the supreme deity. Thus they worshiped Sri MahA Lakshmi, Who was on His chest. It was then they realized the meaning of the vAkhyam "hrISca te lakshmiSca patnyau" which is Purusha sUktam. Purusha sUkta slokam talks about the glory of nArAyaNa thus: Everything in this world occurred from nArAyaNa. He is inside and outside in everything i.e., anything that is ever present is suffused with Him ("sahasra SIrshA purusha:.....") Thus nArAyaNa, Who is the Paratattvam has Sriya:patitvam as His svarUpa nirUpaka dharmam or identity.

Slokam 22

स्वभावादुन्मीलद्वकुलसुमनः कोमलतनोः

तव क्लेशशङ्काकुलितहृदयेनापि हरिणा ।

त्वदाक्रान्ते हन्त व्युदसितुमुरस्यम्ब पुळकाः

न शक्यन्ते पद्मे न खलु सुलभः कण्टकजयः ॥

svabhAvAd unmIlad vakulasumana: komala tano:

tava kleSASankA Akulita hrdayena api hariNA |

tvadAkrAnte hanta vyudasitum urasyamba puLakA:

na Sakyante padme na khalu sulabha: kaNTakajaya: ||

Meaning:

amba Padme! Your contact with EmperumAn made EmperumAn's chest hair to tingle. He tried to stop it but had to give up the effort just as a strong King refraining from fighting with a weak enemy.

Comments:

Lakshmi is very delicate and gentle. Her limbs have even more softness than the soft blossoms of the kesara pushpams (svabhAvAd unmIlad vakuLa sumana: komalA:). When She reached Sriman NaarAyaNa's chest, His chest hair was aroused in horripilation as it came in contact with something so soft. Sri NaarAyaNa thought that even the soft hair on His chest would hurt PirAtti. He tried to control it but failed to do so. Their permanent contact with PirAtti made them tingle eternally. He gave up the effort finally considering it to be a wasted effort just as a mighty King wielding a huge army to curb a weak opponent (kaNTakajaya:).

Slokam 23

निरत्ययं नीलमहोनिधानं

कान्तं मुकुन्दाभिधमिन्दिरे त्वम् ।

निरञ्जनैरेव जनैर्गृहीतं

वीक्ष्य स्थिता वक्षसि रक्षितुं किम् ॥

niratyayam nIlamaha nidhAnam

kAntam mukundAbhidham indire tvam |

niranjanaireva janai: grhItam

vIkshya sthitA vakshasi rakshitum kim ||

Meaning:

Indire! Your consort Sri NaarAyaNan, Mukundan, the one with blue hue is won by blemishless devotees. He is beyond the reach of us, sinners. Are you staying on His chest so that with Your protection we can enjoy Him too?

Comments:

In this slokam Sriman NaarAyaNan is metaphorically referred to as a treasure. MahA Padmam, padmam, kUrmam, kamaDam, kacchabam, mukundam, kundam, nIlam and varam are nine types of hidden treasures. When one anoints his eyes with collyrium (black dye-kAjal) they can see these hidden treasures clearly. EmperumAn is the mahAnidhi, apAra karunAnidhi, SrInidhi. He is blue in hue like the treasure nIlam and He is also called Mukunda. This slokam could mean that PirAtti is staying in the center of the treasure, EmperumAn, so that thieves will not find Him by applying the kAjal and take him away. She protects Him from being available to undeserving people. She is the "rakshaki" of "Jagat rakshakan"!

Besides being His "rakshaki" she is our 'rakshaki' also. Just as how one has to apply the special KAjal to see the hidden treasure one should lead a blemish free life to realize EmperumAn. It is impossible for us. We have collected loads of sin over many births that there is no way we could make ourselves fit to win Him. By staying on His chest, PirAtti acts as a mediatrix, PurushAkAra bhUtai and lets us reach Him.



Slokam 24

जननि पुष्यसि तामरसं पदं
वितनुषे च नतामरसंपदम् ।
परमुरस्फुरणप्रतिरोधिनं
परमुरःस्फुरणं नयसेऽद्भुतम् ॥

janani pushyasi tAmarasam padam
vitanushe ca natAmarasampadam |
paramurasphuraNa pratirodhinam
paramura:sphuraNam nayase adbhutam ||

Comments:

This slokam has "virodhAbAsam" a special usage of words. Here two pAdams that seem to have opposite meanings when split differently will mean the same. We will see below how the poet has used this saBdhAlankAram .

"janani tAmarasam padam pushyasi" means that Lakshmi beautifies the lotus flower on which She resides. When this term is combined with the next term "vitanushe" to read as "tAmarasam padam na vitanushe" it means She does not beautify the lotus. When split as "nata amara sampadam vitanushe" it means that She grants moksha to Indra and DevAs and those who worship Her.

"urasphuraNam pratirodhinam param param urasphuraNam nayase" means She brightens EmperumAn's chest by Her presence while He does not want the brightness. This is the virodham. "para mura sphuraNam pratirodhinam urasphuranam nayase" means She brightens the chest of EmperumAn who destroyed the asura Muran. It is amazing to note the meanings the poet has packed in these two lines.

Slokam 25

यदि नाम विष्णुवक्षः क्षणमत्यक्षः क्षमामयि रमे त्वम् ।

आगस्विनस्तदा नः नैवारक्षिष्यदूष्मलो नाथः ॥

yadi nAma vishNuvaksha: kshaNam atyaksha: kshamAmayi rame tvam |

Agasvina: tadA na: naiva arakshishyad UshmaLo nAtha: ||

Meaning:

KshamAmayi, incarnation of forgiveness! RamE, the One who gladdens EmperumAn's heart, You never leave EmperumAn's chest even for a moment. If You had done so , EmperumAn who is sarveSvaran would have never saved us, the sinners.

Comments:

This beautiful slokam talks about PirAtti's "purushAkArathvam". EmperumAn is called danDadharan, one who punishes sinners. He has "karma anurUpa phala pradAyitvam", the quality where He gives benefits in accordance with one's actions. In our cases where we have accumulated a large baggage of sins from countless births He gets angry and punishes us for our improper actions. It is PirAtti who intercedes and argues on our behalf and mitigates His anger. She underplays our sins and amplifies our good deeds thus winning us His mercy. That is why Swami Desikan while explaining the requirements of Prapatti says that Prapatti can be done at any time. It has no time restriction. PirAtti is always with EmperumAn to defend us. As She never leaves His side we do not have to wait for the appropriate time when She is with Him to surrender to EmperumAn. Sri NammazhvAr has very poignantly brought this out in his ThiruvAimozhi pAsuram "agalagillEn iRaiyum enRu".

Slokam 26

हृदये कमलदलाक्षि

त्वत्पदलाक्षीयलक्ष्म भवतीं च ।

दधदूष्मलोऽपि कृष्णोऽपि

अधिकारुण्यं वहत्यहिगिरीशः ॥

hrdaye kamaladalAkshi

tvatpada lAkshIiya lakshma bhavatIm ca |

dadhad Ushmalopi krshNo api

adhikAruNyam vahati ahigirISa: ||

Comments:

In this slokam the term "dadhad adhika AruNyam vahati" means EmperumAn, Who is bluish in colour adorns the red tinge from PirAtti's foot decoration. His chest looks beautiful with the blue-red colour combination. His heart is decorated by PirAtti's presence in it. He does not punish us lest it would sadden Her. He does not get angry at us, the sinners, although it is His natural inclination to display kOpam at mahAparAdhis, who trespass His Saastrams (UshmalOpi bhavatIm hrdaye dadhad teshu adhikAruNyam vahati).

When the word "adhika AruNyam" is used as "adhikArunyam" it means EmperumAn has immense mercy on us.

The reference to "ahigirISan" points out that the stotram is about the divine consoert of the Lord of Sesha Giri, SrI PadmAvati ThAyAr.



Addendum:

This entire stabakam pays homage to "Vakshasthala Lakshmi" of Thiruvengkatamudaiyan. In this context we have the good fortune of enjoying the Vakshasthala Lakshmi stotram thanks to arcakam Sri Ramakrishna Deekshithulu of Thirumalai.

Vaksha:sthala Lakshmi Stotram from VarAha PurANam

Every morning after the usual Thomala Seva and Koluvu, KeSavAdi CaturvimSati (24) nAmAvali followed by Sri Venkatesvara sahasranAma arcana is recited, while tulasI leaves are being offered by the VaikhAnasa arcaka, at the lotus feet of Lord Venkatesvara as part of nitya TiruvarAdhanam. Immediately after the recital of Sri Venkatesvara sahasranAma arcana (1008 holy names), the Vaksha:sthala Lakshmi is offered with CaturvimSati nAmAvali from VarAha PurANam, while the sacred tulasI leaves from the lotus feet of SrivAru is being offered to Goddess Lakshmi and Goddess Padmavati, present at the Chest of SrivAru. This stotram is considered very sacred as it is meant for VyUha Lakshmi present on the Chest of Lord Venkatesvara and it will give lot of wealth and prosperity to the devotees who recite. After every arcana (during first arcana, second arcana and Night arcana) this stotram is offered to Goddess Lakshmi.

Sri Venkatesa ashTottaram and Sahasra nAmam used during the First and the second arcana and the meanings of the individual nAmAs are covered as the 96th and the 101st e-books in the Sundara Simham e-book series:

<http://www.sundarasimham.org>

Vaksha:sthala Lakshmi Stotram

Lakshmi caturvimSati nAmAvali

1. (प्रणवम्) श्रियै नमः

(PraNavam) Sriyai nama:

Please add PraNavam before each nAmam

2. लोकधात्रे नमः

lOkadhAtre nama:

3. ब्रह्मात्रे नमः

brahmamAtre nama:

4. पद्मनेत्रायै नमः

padmanetrAyai nama:

5. पद्ममुख्यै नमः

padmamukhyai nama:

6. प्रसन्न मुख पद्मायै नमः

prasanna mukha padmAyai nama:

7. पद्मकान्तायै नमः

padmakAntAyai nama:

8. बिल्ववनस्तायै नमः

bilvavanastAyai nama:

9. विष्णुपत्न्यै नमः

vishNupatnyai nama:

10. विचित्रक्षोभदारिण्यै नमः

vicitrakshobhadAriNyai nama:

11. ऋतु श्रुवण्यै नमः

rtu SruvaNyai nama:

12. पद्मबिल्व फलाभीन श्रुङ्गस्तन्व्यै नमः

padmabilva phalAbhIna srungastanvyai nama:

13. सुरक्त पद्म पत्राभ करबाल तलायै नमः

surakta padma patrAbha karabAla talAyai nama:

14. शुभायै नमः

SubhAyai nama:

15. सुरत्नाङ्गद केयूर काञ्चीनूपुर शोभितायै नमः

suratnAngada keyUra kAncInUpura SobhitAyai nama:

16. यक्षकर्दम संलिक्त सर्वाङ्गायै नमः

yakshakardama samlikta sarvAngAyai nama:

17. कटकोज्ज्वलायै नमः

kaTakojvalAyai nama:

18. माङ्गल्याभरणै चित्रै मुक्तहारै विभुषितायै नमः

mAngalyAbharaNai citrai muktahArai vibhushitAyai nama:

19. ताटङ्गीन वदन्तीश्च शोभमान मुखांभुजायै नमः

tATangIna vadantIscha SobhamAna mukhAmbhujAyai nama

20. पद्महस्तायै नमः

padmahastAyai nama:

21. हरिवल्लभायै नमः

harivallabhAyai nama:

22. ऋग्यजुस्सामरूपायै नमः

rgyajussAma rUpAyai nama:

23. विद्यायै नमः

vidyAyai nama:

24. अब्धिदयै नमः

abdhidayai nama:

श्री महालक्ष्म्यै नमः

SrI mahAlakshmyai nama:

श्री पद्मावत्यै नमः

SrI padmAvatyai nama:

श्री श्रीयै नमः

SrIm SrIyai nama:

Recite the above nAmAvali regularly and get the divine grace of Goddess Lakshmi!

(प्रणवम्) नमो वेङ्कटेशाय

(PraNavam) namo venkateSAya

॥ इति श्रीमद्वेङ्कटाध्वरिविरचिते श्रीलक्ष्मीसहस्रे

वक्षःस्थलावस्थानस्तबकः ॥

|| iti SrImad venkaTAdhvari viracite SrIlakshmi sahasre

Vaksha:sthalAvasthAna stabaka: ||

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