



**Sri Lakshmi Nrusimha ParabrahmaNe Nama:**

**Sri Navaneetha Krishna ParabrahmaNe Nama:**

Srimate Sri Ramanujaya Nama: | Srimate Sri Nigamantha Maha Desikaya  
Nama:

Srimate Sri Adivan Satakopa Yatheendra Maha Desikaya Nama:

Srimate Sri Lakshmi Nrisima Divya Paduka Sevaka Srivan Satakopa Sri Narayana  
Yatheendra Maha Desikaya Nama: |

Srimate Srivan Satakopa Sri Ranganatha Yatheendra Maha Desikaya Nama:

**Azhwarum Acharyanum – Arangan Amudham**

**AmalaAdhipirAn and Bhagavad Dhyana SopAnam**

**ThiruppAnazhwar and Swami Vedanta Desikan**

This document is prepared by Jayanthi Parthasarathy with  
Asmad Acharyans Paripoorna Anugraham



## Bhagavad Dhyana SopAnam

Swami Vedanta Desikan

Sriman Venkata Natharya Kavitharkika Kesari  
Vedanthacharya Varyome Sannidhattham sadahridi

### Introduction

**Bhagavad Dhyana SopAnam**, composed by Swami Vedanta Desikan, is a devotional guide that provides a **step-by-step method for meditating on Lord Ranganatha of Srirangam**. The word “**SopAnam**” literally means a staircase, symbolizing the gradual ascent of the mind and heart toward experiencing the Lord Ranganatha fully. The work consists of twelve slokas, each serving as a stage in meditation. **Swami Vedanta Desikan** begins by focusing on the **Lord’s feet**, which radiate divine light and symbolize humility and refuge. Meditation then progresses through His legs, hands, chest, and face, each representing specific divine qualities such as **strength, protection, compassion, and supreme beauty**. Ultimately, Swami Desikan contemplates the **entire divine form**, which brings spiritual bliss and a sense of unity with the Supreme. Swami Vedanta Desikan’s teaching emphasizes that by carefully and devotionally meditating on each aspect of the Lord Ranganatha of Srirangam, one gradually internalizes His divine qualities. This meditative journey, from the smallest part to the whole form, leads to **moksha (liberation)** and deep spiritual fulfillment, making **Bhagavad Dhyana SopAnam** not only a stotra but also a complete practical guide for contemplative devotion. In this Bhagavad Dhyana SopAnam, we also see Swami Vedanta Desikan’s Nayika bhavam in some of the verses which we will see as we understand the verses.

**AmalanAdhipirAn** - "The Unblemished First Lord" is a sublime, ten-verse composition by **ThiruppAnazhwar**, and it stands as a jewel in the **Nalayira Divya Prabandham**. The entire work is an ecstatic, unbroken vision of the



beauty of **Lord Ranganatha**, the presiding deity of the Srirangam temple, following the miraculous event where the Azhwar was carried into the sanctum on the shoulders of the priest, LOKasArangAya Muni. The poem offers a detailed, sequential adoration of the Lord's physical form, moving upwards from the **Lotus Feet** , over the **Red Garment** , the beautiful **Navel** from which Brahma originated, the **Waistband**, the broad **Chest** graced by Sri Lakshmi, the **Neck**, the crimson **Lips**, the expansive **Lotus Eyes**, and finally, the entire **Blue-Hued Form**. The culmination of this divine rapture is the final, tenth verse, where ThiruppAnazhwar declares that his eyes, having been blessed with the sight of the dark, cloud-hued Lord, can never look upon anything else. This intensely personal and focused hymn, devoid of philosophical discourse, is celebrated for its sheer devotional purity and marks the ultimate goal of the Azhwar, who merged into the Lord's form upon completion.



**Azhwarum Acharyanum – Arangan Amudham – AmalanAdhipirAn and  
Bhagavad Dhyana SopAnam**

**Both Swami Vedanta Desikan's Bhagavad Dhyana SopAnam and  
ThiruppAnazhwar's AmalanAdhipirAn describe Lord Ranganatha from the  
Thiruvadi (Divine feet) to the Thirumudi (Divine head) the former in Sanskrit  
and the latter in Tamil. Bhagavad Dhyana SopAnam and AmalanAdhipirAn**



describe **Lord Ranganatha** as the supreme object of devotion and guide the devotee toward **union with the Lord**, albeit by different methods: meditation vs. emotional surrender. Both integrate philosophical depth with devotional feeling; **Bhagavad Dhyana SopAnam** leans on more philosophical, **AmalanAdhipirAn** leans on more emotive experience. Both reflect the **Sri Vaishnava perspective** the Lord is accessible yet supremely transcendent.

Both start with the sound of ;A' – Swamin Desikan starts Bhagavad Dhyana SopAnam with “**AntharJyothi**” depicting Lord Ranganatha as a **bright guiding light residing within oneself** while ThiruppAnazhwar starts AmalanAdhipirAn with “**AmalanAdhipirAn**” saying perumal is a **Blemishless primordial cause of the existence of the universe and** our greatest benefactor who grants moksha (liberation) from the cycle of birth and death due his aparimitha (abundant) karuna.

**Swami Vedanta Desikan's Bhagavad Dhyana SopAnam** is like a **stairway to the Lord's vision**, taking the devotee carefully from one part of the divine form to the whole, cultivating meditative absorption. **AmalanAdhipirAn** is like **immersing oneself in the Lord's love**, feeling His presence in every aspect of life, expressing surrender and devotion poetically.

**In essence: SopAnam = contemplative meditation, AmalanAdhipirAn = emotive devotion** — two complementary paths within **Sri Vaishnavism** toward the same goal: **communion with the Supreme Lord Sriman Narayana – Ranganatha in Bhooloka Vaikuntam.**

**We will now see each slokas starting with Bhagavad Dhyana SopAnam followed by AmalanAdhipirAn**



## Sloka 1

**AntharJyothi: kimapi yaminaamanjanaanjanaM yogadhruShtE :  
chintaaratnam sulabhamiha na: siddhi mOkshAnuruupam  
diinaanaatha vyasana shamanam daivatam daivataanaam  
divyam chakshu: shruti pariShadaam dhrushyatE raNga madhye (1)**

अन्तर्ज्योतिः किमपि यमिनामञ्जनं योगदृष्टेः

चिन्तारत्नं सुलभमिह नः सिद्धिमोक्षानुरूपम् ।

दीननाथ व्यसन शमनं दैवतं दैवतानां

दिव्यं चक्षुः श्रुति परिषदां दृते रङ्गमध्ये ॥ १ ॥



## Padha artham

1. **Yaminaam** - for the yogins (self-controlled sages)
2. **AntharJyothi:** - the inner light, supreme radiance within
3. **yogadhruShtE** : - for the vision born from yoga (meditative perception)
4. **anjanam** - collyrium, ointment for the eyes (here: that which enables clear vision)
5. **iha** – in this world lokam – in Srirangam
6. **na: sulabham** – easily accessible, readily obtained by us



7. **siddhi moksha anurupam** - appropriate to both worldly attainments (siddhi) and liberation from the cycle of birth and death (moksha) **and** eternal bliss in union or servitude to Sriman Narayana in Sri Vaikuntam.
8. **chintharathnam** – The Chinthamani - precious gem for meditation/ contemplation. There are 3 rathnams – Kalpaka Vruksham, kandhenu and Chinthamani
9. **dheena anaatha** - for the helpless and poor (those without refuge)
10. **vyasana shamanam** - remover of afflictions and sorrows
11. **shruti pariShadaam** - of the assemblies of the Vedas (i.e., as revealed by the Vedas)
12. **divyam chakshu:** - divine transcendental eye
13. **Daivataanaam** - of the gods, and the devas
14. **daivatam** – supreme Lord
15. **kimapi** – a wonderful indescribable one that is beyond comparison,
16. **raNga madhye** - in the midst of Srirangam (in the sanctum of Lord Ranganatha), Srirangam itself is an island bounded on all sides by sacred river Cauvery.
17. **dhrushyatE** - is seen, is beheld

In Srirangam, Lord Ranganatha reveals Himself as the (**AntharJyothi**), the inner light that shines within the heart of every being. For the **yogins (yaminam)**, who discipline their senses and turn inward through meditation, He becomes the object of (**yoga-drShti**), the vision born of concentrated contemplation. Just as (**anjanam**), a medicinal collyrium, clears and sharpens the eyes to perceive subtle details, so too He becomes the ointment for the soul's eye, granting the clarity to behold divine truth. Unlike the distant visions of the beyond, this treasure is not far away but is here **iha loka**, in this very world, and most wondrously in **Srirangam (ranga madhye)**, the sacred island



embraced by the river Kaveri. There, He is (**na: sulabham**), easily accessible to all, not restricted to sages or celestials but available to ordinary devotees who seek Him with faith.

His presence is (**siddhi-moksha-anurupam**), perfectly harmonized with the two highest goals of life: He grants worldly success and prosperity to those who seek it, and He bestows moksha—liberation from the cycle of birth and death, culminating in eternal service to Sriman Narayana in Paramapadham—for those who long for the highest good. In this way, He is like the (**chintharathnam**), the wish-fulfilling gem praised in the shastras, surpassing even the kalpaka tree and kamadhenu in the perfection of His gifts, for unlike them, He grants not only worldly desires but the supreme good of liberation.

To the **dina-anathas**, the poor, the helpless, the abandoned who have nowhere else to turn, He manifests as **vyasana-Shamanam**, the compassionate remover of their sorrows and afflictions. To them, He is not a distant Lord but a merciful protector, offering comfort, shelter, and relief. The **Shrutis**, the sacred Vedas, sung by the **pariShads** of sages, bear witness to His glory, declaring Him to be the one who grants the **divyam cakShu:**, the divine eye by which the highest truth can be seen. Even for the **daivathanam**, the company of celestial gods, He is their **daivatam**, the supreme Lord above all other powers, the very source of their strength and radiance.

And yet, He remains **kimapi**, an indescribable wonder, beyond comparison and beyond the reach of words. No simile, no metaphor can exhaust His glory. This incomparable Lord is not hidden in inaccessible realms; rather, in the very heart of Srirangam, in the sanctum of His temple, He **dhruShyate**, is seen, beheld, and experienced by those who come before Him. To behold Him there





is to see not only the presiding deity of a temple but the eternal Supreme Being, who is at once the inner light of yogins, the treasure of the helpless, the crown of the Vedas, the Lord of the devas, and the wonder of all worlds.

## Sloka 2

velatita shruti parimalam vedhasaam mauli sevyam  
praadur bhUtam kanaka sarita: saikate hamsa jushte  
lakshmii bhuumyo: kara sarasijairlaalitam ra~Ngabhartu :  
paadaambhOjam pratiphalati mE bhaavanaa diirghikaayaam (2)

वेलातीत श्रुति परिमलं वेधसाम् मौली सेव्यम्  
प्रादुर्भूतम् कनक सरितः सैकटे हंस जुष्टे  
लक्ष्मी भूम्योः कर सरसिजैर्लालितम् राङ्गभर्तुः  
पादांभोजं प्रतिफलति मे भावना दीर्घिकायाम् (२)







## Padha artham

1. **velatita** - Beyond time, transcending the limits of worldly time
2. **shruti parimalam** - The fragrance or essence of the Vedas (Shruti)
3. **vedhasaam** – Brahmas and Devas
4. **mauli sevyam** - adored by the crowns
5. **hamsa jushte** – where the swans reside
6. **kanaka sarita:** - on the banks of the river Cauvery that has golden rays
7. **saikate** - sand
8. **praadur bhUtam** - has appeared; manifested
9. **lakshmii bhUmyo:** - Periya Piratti and BhUmi Piratti
10. **kara sarasijai:** - charming with lotuses in the hands
11. **laalitam** – beautifully adorned
12. **RaNga** - Lord Ranganatha (the presiding deity of Srirangam)
13. **Bharta** – Consort, Husband
14. **paadaambhOjam** – Lotus feet
15. **mE** - my
16. **bhaavanaa** – in my prolonged meditation or deep contemplation
17. **diirghikaayaam** – mind that is like a big water body
18. **pratiphalati** - Manifest, reflect, or appear, experience

In my deep meditation dhyana (**bhavana**), which is like a vast and tranquil reservoir (**dirghikayam**), there appears and shines forth (**pratiphalati**) the divine vision of **Lord Ranganatha (Ranga)**, the **Bhartha**, the eternal Consort of **Lakshmi and Bhumi Pirattis (lakShmi-bhumyo:)**. He is beautifully adorned (**lalitam**), holding in His divine lotus-hands (**kara-sarasijai:**) charming flowers of grace. His resplendent **lotus feet (padambhojam)**, the source of refuge for all, shine as the focus of my contemplation.



This Lord is **velatita**, transcending time itself and beyond the reach of temporal limitations. His nature is suffused with the **Shruti-parimalam**, the very fragrance and essence of the Vedas, which alone can describe and glorify Him. He is revered and worshipped by the **vedhasam**, the Brahmas and devas, who bow with their jeweled crowns (**mauli-sevyam**) in homage to His majesty.

He has chosen to manifest (**pradurbhutam**) in Srirangam, the sacred island where the **hamsas** (swans, symbols of purity and discrimination) wander freely (**hamsa-jushte**) on the golden-sanded (**saikate**) banks of the **Cauvery, the river that glitters with golden rays (kanaka-saritha:)**. It is in this divine setting that He has taken His abode, gracing the earth with His presence.

Thus, Swami Desikan says that in his meditation, like a reflection upon the waters, emerges the wondrous form of Sri Ranganatha, timeless, Veda-suffused, worshipped by celestials, delighting the Piratti's at His side, and manifest upon the golden sands of the Cauvery. To contemplate Him is to experience eternity condensed into vision—the Lord who is at once beyond time, yet accessible in Srirangam as the supreme refuge.

### **Comparison with ThiruppAnazhwar – AmalanAdhipirAn Pasuram 1**

amalan AdhipirAn adiyArkku ennai Atpaduththa  
vimalan viNNavar kOn viraiyAr pozhil vEngadavan  
nimalan ninmalan nIdhi vAnavan nIL madhiL arangaththu ammAn  
thirukkamala pAdham vandhu en kaNNin uLLana okkinradhE

The pure and supreme Lord, **Amalan Adhi Piran (Ranganatha)**, the divine King of the sky, has graciously manifested for His ardent devotee ThiruppAnazhwar. His **lotus feet** have descended to the stage of the divine hall, and in my mind's



eye, they have been perfectly fixed, filling my heart with devotion.

## 1. The Transcendence of the Lord

**Swami Vedanta Desikan** in *Bhagavad Dhyana SopAnam*, Ranganatha is described as **velatita**—one who transcends time and the limitations of the world. His very essence is saturated with **Shruti-parimalam**, the fragrance of the Vedas, establishing Him as the eternal subject and revealer of Vedic truth.

**ThiruppAnazhwar** In *Amalan Adhipiran*, repeatedly calls Him **Amalan**, **Vimalan**, **Nimalan**—pure, flawless, untouched by worldly blemish. Where Swami Desikan stresses the **cosmic, timeless sovereignty** of the Lord, Azhwar emphasizes His **spotless, moral purity**, a purity so overwhelming that it transforms even the lowliest soul into His own.

## 2. Association with Sri Mahalakshmi

Both Swami Desikan and Azhwar envision the Lord not as a solitary Sriman Narayana - Ranganatha but always radiant with the **inseparable presence of Sri**, Piratti, reminding the us Swami Vedanta Desikan that compassion and prosperity flow through Her mediation.

**Swami Desikan** sees Him as **Bhartha**, (*a subtle indication of nayika Bhavam as told in our Bhagavad Ramanuja in Sri Bashyam, Swami Desikan -Rahasya Thraya Saram, Pillai Lokachariar – Srivachana Bhooshanam – Sriman*

**Narayana is the only Purusha – Bhoktha** (*enjoyer*) and all other Jivas are the enjoyed.*Bhogya*) The eternal consorts, both Lakshmi and Bhumi, holding lotus flowers in His divine hands, delighting His Pirattis with His beauty.



Azhwar describes Him as **Nimalan nindra malar magal nittilatthan**, inseparably united with the lotus-born Goddess.

### 3. Sacred Abode: Srirangam

Swami Desikan locates his vision in **Srirangam**, the island of Kaveri, with golden sands (**saikate**), swans wandering freely (**hamsa-jushte**), and a divine atmosphere befitting the eternal Vaikuntha on earth.

Azhwar situates his experience in **Srirangam** - Arangathu Amman, where fragrant groves surround the Lord's abode. Both sites are not mere geographical places, but **manifestations of eternity within the world**, where the Lord Ranganatha makes Himself visible to the devotees.

### 4. Accessibility and Grace

Swami Desikan describes the Lord as **pradurbhutam**, having manifested for the sake of the devotees, and **na: sulabham**, easily available in Srirangam. His focus is on the **objective manifestation of the Lord in the sanctum**, accessible to all seekers.

Azhwar, however, personalizes the grace: “**adiyarkku ennai atpadutta**”—the Lord has made me the servant of His devotees, and “**en ul ninran**”—He has entered into my heart as my inner indweller. Here, the emphasis is not only on the Lord's manifestation in a temple but also on His **intimate manifestation in the soul**.

### 5. Focus on the Lotus Feet

Both visions ultimately converge at the **lotus feet of the Lord**:



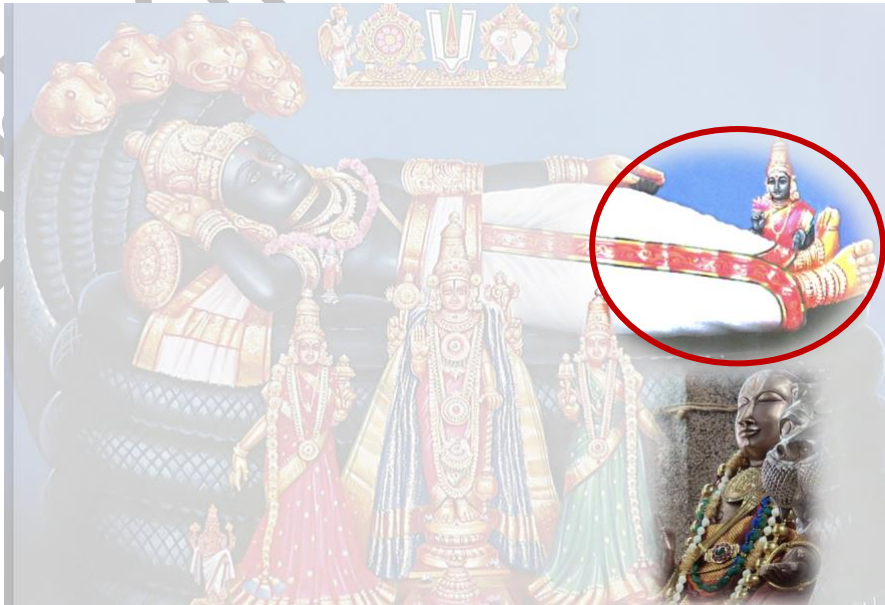
**Swami Desikan** 's meditation culminates in **padambhojam**, the radiant lotus feet, the final object of contemplation.

**Azhwar** acknowledges that by becoming a servant of His servants, he is placed at those very feet **Kamala Padham** —the **supreme refuge** of all beings.

### Sloka 3

3. chitraakaaraam kaTaka ruchibhishchaaru vruittaanupuurvaam  
kaale duutya drutatara gatim kaanti lilaa kalaachiim  
jaanuchchaayaa dviguNa subhagaam ra~Ngabharturmadaatmaa  
ja~Nghaam dhruShtvaa janana padaviim jaa~Nghikatvam jahaati

चित्राकारां कटकरुचिभिश्चारुवृत्तानुपूर्वा  
काले दूत्याद्रुततरगतिं कान्तिलीला कलाचीम् ।  
जानुच्छायाद्विगुणसुभगां रङ्गभर्तुर्मदात्मा  
जङ्घां दृष्ट्वा जननपदवीं जङ्घिकत्वं जहाति ॥ (3)





## Padha Artham

1. **chitrakaram** – of wondrous form, of varied and multicolored striking beauty.
2. **kataka-rucibhi:** – shining with the splendor of the anklets (kataka = ornaments on the ankle).
3. **charu-vrtta-anupurvam** – possessing graceful roundness and proportionate continuity (the calves flowing beautifully from the knees to the ankles).
4. **kale** – appropriate time of need
5. **dutya** – messenger of the Pandavas to the Kauravas
6. **drutatara**-very swift
7. **gatim** –gait, (the Lord's legs are swift to reach His devotees in time).
8. **kanti-lila-kalacim** – appearing like the playful stalks of creepers, full of charm and radiance.
9. **janu-chaya** - shadows of the knees
10. **dviguna-subhagam** – made doubly attractive
11. **ranga-bhartu:- Lord of Srirangam**
12. **jangham** – the divine calves (jangha) of Lord Ranganatha, belonging to the master of Srirangam.
13. **Madatma** – my heart
14. **drShtva** – having seen, on beholding.
15. **janana-padavim** – the path of repeated births and deaths (samsara).
16. **janghikatvam jahati** – renounces, gives up entirely the very possibility of entering into the cycle of birth again.

**Swami Desikan** describes Sriman Narayana's calf muscles in this sloka. The divine calves (**jangha**) of Sriranga Nayaka are a vision of wondrous beauty (**chitrakaram**), exquisitely formed and colored, spreading gracefully before the





eyes of the meditating devotee. Their brilliance is heightened by the anklets (**kataka-ruci**) that adorn them, making the legs shimmer with a tranquil and delightful radiance. The proportionate roundness and flowing grace of the calves (**charu-vrtta-anupurvam**) captivate the heart, drawing the soul into deeper absorption.

These calves are not only beautiful but also supremely dynamic, capable of swift motion (**kale dutya drutatara-gatim**) to reach and protect devotees at the appropriate moment. As they move, they reveal a playful charm and radiant liveliness (**kanti-lila-kalacim**) that reflects the Lord's divine play. The shadows cast by the knees further enhance their beauty, doubling their allure (**janu-chaya-dviguna-subhagam**).

These are no ordinary calves—they are the **divine calves of Sriranga Nayaka himself** (**ranga-bhartu:-madatma jangham**), symbols of His grace, majesty, and compassionate activity in the world. The devotee who beholds them (**drshtva**) in deep meditation is immediately drawn into profound devotion. Such contemplation dissolves all attachment to the cycles of birth and death, allowing the soul to renounce the path of samsara entirely (**janana-padavim janghikatvam jahati**).

In this way, even a single glance at the Lord's marvelous calves becomes a moment of spiritual awakening. The eyes, captivated by divine beauty, lead the heart and mind along a path that begins with the feet and rises to the full splendor of the Lord. From the gentle curves of the calves, the gaze naturally ascends through the knees, thighs, torso, and arms, finally resting upon the radiant face, the lotus hands, and the resplendent form of Sriranga Nayaka.

Thus, the vision of the calves serves as the **gateway to the Lord's entire divine**



**form.** Swami Desikan, immersed in this contemplation, experiences both the aesthetic perfection of the body and the transcendental reality it represents. In this meditation, the calves are not merely limbs—they are the very **threshold of liberation**, guiding the soul from sensory delight to spiritual freedom, from worldly attachment to eternal devotion.

#### Sloka 4

kamarama sthira-kadalika-stambha-sambhavaniyam

kShaumaShliShtam kimapi kamala-bhumi-nilopadhanam I

nyancat-kanci-kirana-ruciram nirviShaty-uru-yugmam

lavanyaugha-dvayam iva matir mamika ranga-yuna: || 4 ||

कामाराम स्थिर कदलिका स्तम्भ सम्भावनीयं  
?क्षौमाश्लिष्टं किमपि कमला भूमिनीलोपधानम् ।  
?अञ्चत्काञ्चि किरणरुचिरं निर्विशत्यूरु युग्मं  
लावण्यौघद्वयमिव मतिर्मामिका रङ्गयूनः || ४ ||





- **kama-arama** – (for) the delight/playground of Kama (Manmatha, god of love); i.e., captivatingly beautiful.
- **sthira**- comparable to firm
- **kadalika-stambha**- plantain stems
- **sambhavaniam** worthy of being imagined as such,
- **kshauma-ashliShtam** – wrapped/enveloped (aShliShtam) in silk cloth  
pithambaram – predominantly yellow
- **kimapi** – indescribable, wonderfully unique.
- **kamala-Periya Piratti**
- **bhumi-Bhumi Devi**
- **nila-Nila devi**
- **upadhanam** –like pillow i.e., resting on the lotus-seat like blue spread.
- **nyancat-looking down**
- **kanci** – **kirana-ruciram** girdle/waistband (kanci), shining (ruciram) with rays/splendor (kirana) [of gems on the girdle.
- **nirvishati** – enters, pervades, experiences
- **uru-yugmam** – the pair (yugma) of thighs (uru).
- **lavanya-augha-dvayam-iva** – like (iva) two floods/abundant streams (augha) of beauty (lavanya).
- **mati:** – mind/intellect.
- **Mamika** - my
- **ranga-yuna:** – of the Lord of Srirangam (Ranga-yuna: = youth of Ranga, i.e., SriRanganatha).

**Swami Desikan** describes the thighs (**uru-yugma**) of the youthful Lord of Srirangam (**ranga-yuna:**) as the very essence of beauty and divine charm. They are so exquisitely formed that they could serve as the delight and playground of Kama, the god of love (**kama-arama**), since their very sight captivates and



conquers all hearts. Their firmness and smoothness make them comparable to the strong, straight trunks of the plantain tree (**sthira-kadalika-stambha-sambhavaniyam**), and yet they possess a softness that adds to their allure. Draped in fine, delicate silk (**kshauma-aShliShtam**), these thighs shine forth with an elegance that is beyond description (**kimapi**), leaving the beholder awestruck.

The setting further enhances their beauty: they rest upon a bluish background (**nila-upadhanam**), reminiscent of the lotus-ground of Goddess Lakshmi (**kamala-bhumi**), suggesting that the divine form is inseparably linked with Sri, the eternal consort.

The gem-studded girdle at the Lord's waist (**kanci**) moves gently as He reclines, and its rays (**kirana**) spread a delightful brilliance (**ruciram**), adorning and highlighting the thighs with playful flashes of light (**nyancat-kanci-kirana-ruciram**). For the devotee immersed in contemplation, the mind (**mati: mamika**) does not remain outside this vision but enters into and pervades these divine thighs (**nirvishati uru-yugmam**), overwhelmed by their enchanting majesty.

To Swami Desikan, these thighs appear like two overflowing streams (**augha-dvayam**) of pure beauty (**lavanya**), abundant and endless, inviting his meditation to flow into them. They are not merely physical limbs but manifestations of divine perfection—expressions of strength, grace, and charm—that draw the soul closer to the Lord. Thus, through the contemplation of this single aspect of the Lord's form, the devotee experiences both aesthetic rapture and spiritual elevation, seeing in the thighs of Ranganatha an infinite flood of beauty that transports the heart to realms beyond worldly thought.



## Sloka 5

sampriiNaati prati kalamasau maanasam mE sujaataa:  
gambhiratvaat kvachana samayE guuDa nikshipta vishvaa  
naaliikena sphurita rajasaa vedhaso nirmimaaNaa  
ramyaavarta dhuuti sahacharii ranganaathasya naabhi: (5)

सम्प्रीणाति प्रति कालमसौ मानसां मे सुजाताः।  
कम्बीरत्वात् क्वचन समये गूढ निक्षिप्त विश्वा  
नालिकेन।स्पूरित रजसा वेधसः निर्मिमाना  
रम्यावर्त ध्यूतिसहचरि।रङ्गनाथस्य नाभिः॥ (५)



## Padha Artham

1. **samprinati** – delights, pleases, attracts
2. **prati kalam** – at every moment, always
3. **asau** – this
4. **me manasam** – my mind
5. **sujata:** – well-born, pure, auspicious, delightful



6. **gambiratvat** – deep
7. **kvacan samaye** – at any time, in the moment
8. **gudha** – hidden, profound, immersed
9. **nikshipta** – placed, fixed, engrossed
10. **vishva** - universe
11. **nalikina** – lotus flower
12. **spurita rajasa** – Filled or pervaded with energy/dust/brightness
13. **vedhasa:** – many Brahma Devas
14. **nirmimana** – create
15. **ramya-varta** – charming circular motion
16. **dhyuti** – radiance, brilliance
17. **sahacari** – accompanying, co-moving
18. **ranganathasya** – of Lord Ranganatha
19. **nabhi:** – navel, center of the divine form

**Swami Desikan** in this sloka talks about the status of his mind when he sees Arangan's beautiful navel. This (**nabhi:**) navel of (**ranganathasya**) Lord Ranganatha is not merely a physical mark upon His divine form, but a sacred center that (**samprinati**) delights, pleases, attracts (**me manasam**) my mind (**prati kalam**) at every moment. It is (**sujatha:**) well-born, auspicious, delightful, radiating purity and nobility. By its very nature, it possesses (**gambhiratvat**) great depth, so that at (**kvacan samaye**) any moment in time), it may appear (**gudha**) hidden, profound, immersed in mystery, as though veiling its immeasurable significance. Into this divine navel, the (**viShva**) entire universe stands (**nikShipta**) placed, fixed, engrossed, resting in perfect security as though the whole cosmos finds its center there. It shines forth like a (**nalikina**) lotus flower, its heart (**spurita rajasa**) filled, pervaded with subtle brilliance, vibrating energy, or luminous particles. From this radiant





lotus-center, countless (**vedhasa:**) Brahmas are (**nirmimana**) created, brought forth by the Lord to fashion worlds and continue the cycles of time. Their divine activity spreads out in (**ramyavarta**) charming circular motions, like whirls of a current, ever accompanied by the (**dhyuti**) brilliance, radiance that emanates unceasingly from that sacred navel. Indeed, it is this center, adorned with unfathomable beauty and (**sahacari**) accompanied by dazzling effulgence, that is the womb of all creation, the source of endless wonder, and the point where the divine body of the Lord touches the infinite mystery of the universe. **Swami Desikan's mind becomes a captive, blissful, and ever-delighted servant of Ranganatha's lotus-like navel, which is the mysterious and radiant center of all creation.**

### **Bhagavad Dhyana SopAnam and AmalaAdhipirAn Sloka 3**

\*\* mandhi pAy \* vaDa vEngkaDa mAmalai \* vAnavargaL  
sandhi seyYa ninRAn \* aranggaththu aravin aNaiyAn \*\*  
andhi pOl niRaththu ADaiyum \* adhan mEl aYanaip paDaiththadhOr ezhil \*  
undhi mEl adhanRO \* **aDiyEn uLLaththu innuyirE**

In this sloka, Swami Desikan describes how the (**nabhi:**) **navel of Lord Ranganatha** endlessly delights and captivates his mind (**samprinati prati kalam**). The mind is well-born, pure, and auspicious (**sujatha:**), deep (**gambhiratvat**), and sometimes hidden or profound (**gudha**). Within this lotus-like navel (**nalikena**), the **entire universe (vishva)** seems placed and absorbed (**nikshipta**), and it radiates energy and brilliance (**spurita rajasa**). From it, countless Brahmas (**vedhasa:**) create worlds (**nirmimana**), their activities unfolding in charming circular motions (**ramyavarta**), accompanied by divine radiance (**dhyuti sahacari**).



In this Pasuram ThiruppAnazhwar's focus shifts slightly from the navel to the **majestic form of Arangan**, whose **tall posture, red-shouldered body, and radiant appearance** fill the devotee's heart with awe. He stands as the **master of the temple arena**, whose feet are **like the pillars of dawn**, and His beauty and majesty inspire the devotee to completely surrender (**Adiyen ullattin uyire**). The Lord's form overcomes sin, captivates attention, and radiates charm and glory throughout the devotee's inner life.

Both the Shlokas, though differing in emphasis, converge on the same devotional truth: the **divine form of Lord Ranganatha/Arangan** — whether through His lotus-like navel or majestic body — absorbs the devotee's mind, fills it with bliss and wonder, and inspires total surrender. The Sanskrit emphasizes **cosmic significance and creation**, while the Tamil emphasizes **aesthetic beauty and devotional absorption**, yet both celebrate the irresistible power of the Lord's divine form

#### Sloka 6

SriivatsEna prathita vibhavam Sri pada nyaasa dhanyam  
madhyam baahvOrmaNivara ruchaa: ranjitam rangadhaamna:  
saandrachchhaayam taruNa tulasii chitrayaa vaijayantyyaa  
santaapam mE shamayati dhiyash chandrikodaara haaram (6)

श्रीवत्सेन प्रतिष्ठं विभवं श्रीपाद-न्यास-धन्यम्

मध्यम् ?बाहूर्निवररुचाः रञ्जितं रंगधाम्नः

सान्द्रच्छायं तरुणतुलसी चित्रया वैजयन्त्या

संतापं मे शमयति धियश्चंद्रिकोदारा हारम् (6)



### Padma artham

1. **Srivatsena** – adorned with Srivatsa (auspicious chest mark of Lord Vishnu)
2. **prathita** – famous, well-known, established
3. **vibhavam** – divine form, glory, grandeur
4. **Sri-pada-nyasa-dhanyam** – blessed by the resting of Periya Piratti Sri Mahalakshmi's divine feet; fortunate in the presence of her feet
5. **madhyam** – middle, central part (usually of the body) chest
6. **bahurn** – from the shoulders
7. **iva** – like, as if
8. **vararuca** – adorned with gems, ornaments, attractive – Kausthubam of Perumal
9. **ranjitam** – decorated, beautified as red color
10. **rangadhamna:** – of the abode of Ranganatha (Sri Rangan)
11. **sandracchayam** – thick shade, deep cool shadow, fullness of beauty
12. **taruna** – young, fresh, tender
13. **tulasi** – Tulasi plant (sacred basil)
14. **chitraya** – with variegated colors, beautifully decorated
15. **vaijayantya** – with Vaijayanti garland (famous divine garland of Lord Vishnu)



**16.santhapam** – anxiety, mental disturbance, distress

**me** – my

**17.Shamayati** – quenches, pacifies, alleviates

**18.dhiya:** – intellect, mind, thoughts

**19.Chandrika dara** – with the moonlight-like brightness or luster

**20.Udara haram** – Pearl - garland, necklace

On the **chest (madhyam)** of Lord Ranganatha, there shines the sacred **Srivatsa (Srivatsena)**, the eternal mark of the Supreme. This chest is not an ordinary part of His divine form, but the very abode of auspiciousness, radiating established glory (**prathita vibhavam**). It is forever blessed (**Sri-pada-nyasa-dhanyam**), for it bears the gentle, everlasting touch of **Sri Mahalakshmi's lotus feet**, making it the seat of supreme fortune.

Stretching out from His shoulders (**bahun iva**), this divine chest dazzles as though adorned with the brilliant Kaustubha jewel (**vararuca**). Its surface glows with a reddish brilliance (**ranjitam**), radiating a charm that recalls the grandeur of the Lord's own sacred abode, Srirangam (**rangadhamna:**). The hue is at once soothing and majestic, like a deep, refreshing shade (**sandracchayam**), enveloping the devotee in a cool embrace.

It carries the fragrance and freshness of a tender Tulasi plant (**taruna tulasi**), soft and pure, yet ever young and life-giving. Around it spreads the splendor of the multi-hued Vijayanthi garland (**chitraya vijayantya**), a garland that itself embodies the glories of all creations. His adornments do not merely decorate—they **heal**. As I behold them, they quench the burning anxieties of my heart (**santhapam me Shamayati**), like a gentle stream cooling parched earth.



The vision of this divine chest illumines my intellect and thoughts (**dhiya:**) with clarity and calmness, as though bathed in the soft moonlight (**chandrika dara**) that melts all darkness. Adding to this splendor is the sight of His pearl-necklace (**udara-haram**), spreading luster and charm across His person. Altogether, this radiant vision stands as a fountain of mercy, a cooling flood that pacifies my restless mind and fills my heart with joy beyond words.

### **Bhagavad Dhyana SopAnam 6 and AmalaAdhipirAn Sloka 5**

pAramAya \* pazha vinai paRRu aRuththu \* ennaith than  
vAram Akki vaiththAn \* vaiththadhu anRi **ennuL pugundhAn \*\***  
gOramA thavam seydhanaan kol aRiyEn \* aranggaththu ammAn \* thiru  
**Ara mArbadhanRO \* aDiyEnai ATkoNDadhE**

In sloka 6 of Bhagavad Dhyana SopAnam, Swami Vedanta Desikan focuses on the **central beauty of Lord Ranganatha**, especially His **Srivatsa-marked chest**, the **blessed? resting of His feet**, and the **adornments on His arms and torso**. The sloka emphasizes the **purity and auspiciousness of His form**, decorated with **tender Tulasi leaves and the Vaijayanti garland**, whose **moonlight-like brilliance** pacifies the devotee's mind and intellect. The devotional effect here is **meditative and contemplative**, guiding the devotee to **inner calm, bliss, and absorption** in the divine form.

In contrast, **AmalanAdhipirAn Sloka 5** shifts the focus from individual ornaments or symbolic features to the **majestic and commanding form of Arangan**. The verse highlights His **tall stature, red-shouldered body, and supreme presence within the temple arena**, portraying Him as the **master of the sacred space** who fully captivates the devotee's heart (**adiyenai atkondade**). Here, the emphasis is on **aesthetic beauty, heroic charm, and**



**emotive devotion**, inspiring **awe, wonder, and total surrender** rather than meditative absorption.

Although both slokas describe the same Lord, the approaches differ: **Bhagavad Dhyana SopAnam** stresses **cosmic significance, divine ornaments, and contemplative bliss**, while **AmalanAdhipirAn** emphasizes **physical majesty, heroic form, and emotional devotion**. Despite the differences, both celebrate the **irresistible power and divine charm of Lord Ranganatha/Arangan**, showing how His form captivates and inspires the devotee, whether through meditative admiration or aesthetic and emotional devotion.

### Sloka 7

**Ekam liilopahitamitaram baahumaajaanu lambam  
praptaa rangE shayiturakhila praarthanaa paarijaatam  
dhruptaa sEyam dhruDa niyamitaa rashmibhirbhuvShaNaanaam  
chintaa hastinyanubhavati mE chitramaalaana yantram (7)**

एकं लीलोपहितमितरं बाहुमाजानुलम्बं  
प्राप्तारङ्गे शयितुरखिलप्रार्थनापारिजातम् ।  
धृप्ता सेयं दृढनियमिता रश्मिभिर्भूषणानां  
चिन्ता हस्तिन्यनुभवति मे चित्रमालान यन्त्रं ॥ ७ ॥





1. **Ekam bahum** – one arm
2. **lila upahitam** – engaged in divine play (lila) as pillow
3. **itaram bahum** – the other arm
4. **ajanu lambam** – reaching up to the knees
5. **praptha** – has attained / reaches
6. **range Shayitu:** – reclining in Srirangam
7. **akhila prarthana** – one who fulfills all prayers / all desires
8. **parijatam** – Parijata tree (wish-fulfilling tree)
9. **dhrptha** – feeling of pride
10. **se ayam** – this very form
11. **me** – for me / for the devotee
12. **drdha niyamitha** – firmly arranged / orderly
13. **raShmibhi:** – by rays / beams of light
14. **bhuShananam** – ornaments of Thiru Arangan
15. **chintha hastini** – elephant of thought / concentrated mind
16. **chitra** – wondrous / beautiful
17. **Alana yantram** – garland-machine / intricate arrangement like a garland
18. **anubhavati** – experiences / perceives



In this verse, **Swami Vedanta Desikan** invites the devotee to meditate on the supremely divine and enchanting form of Lord Ranganatha reclining in His abode at Srirangam. One of the Lord's arms rests effortlessly, engaged in divine play (**lila**), like a soft pillow supporting His supreme grace, expressing His effortless and charming nature. The other arm stretches gracefully downwards, reaching up to His knees, revealing perfect proportions and symmetry, demonstrating both majesty and accessibility. This serene and captivating form is compared to the **Parijata tree**, the celestial wish-fulfilling tree, because **it** grants all prayers and desires of the devotees who approach Him with love and devotion, filling their hearts with satisfaction and spiritual delight.

The **Lord's** ornaments are arranged with firm precision (**drdha-niyamitha**), shining with resplendent rays that illuminate His divine presence, enhancing the beauty of His form and captivating the meditator's mind. Each jewel, each ornament, each detail of His reclining posture is part of a deliberate and harmonious design, forming what Swami Desikan describes as a "wondrous garland-machine" (**citramaalana-yantram**). The devotee's mind, likened to an elephant of thought (**cintha-hastini**), experiences this divine arrangement in meditation, perceiving not just a static form but a living, dynamic vision of beauty, order, and sacred splendor. Every aspect of His form—the graceful curves, the poised arms, the radiant ornaments, the serene expression—works together to engage, captivate, and inspire the meditator, drawing the mind into a state of blissful absorption and contemplation.

Thus, the verse emphasizes that meditation on Lord Ranganatha transforms the devotee's consciousness, turning the vision of His reclining form into a living, interactive experience where beauty, devotion, and spiritual fulfillment merge seamlessly. The Lord is not merely observed; He is, felt, experienced,



and adored, and His divine presence becomes the ultimate source of inner peace, joy, and the fulfillment of all heartfelt desires.

### Sloka 8

**Sabhipraya smita-viksitam caru-bimbadhar-oShtam  
du:khaapaya praniyini jane dura datta-abhimukhyam |  
kantam vakram kanaka-tilakalankrtam ranga-bhartu:  
svante gadham mama vilagati svagata-udara netram || 8 ||**

साभिप्राय स्मितविकसितं चारुबिम्बाधरोष्टं

दुःखापाय प्रणयिनि जने दूर दत्ताभिमुख्यम् ।

कान्तं वक्रं कनकतिलकालंकृतं रङ्गभर्तुः

स्वान्ते गाढं मम विलगतिं स्वागतोदारा नेत्रम् ॥ ८ ॥





## Padha Artham

1. **sabhipraya** – full of gentle intention; kindly disposition; benevolent
2. **smitta-vikasitam** – blossoming smile; radiant smile
3. **charu-bimba-** red tindora fruit
4. **adhar-oshtam** – lips like beautiful petals; charming, soft lips
5. **du:khapaya** – remover of sorrow; one who alleviates suffering
6. **Prany ini jane** – to the devotee; one who approaches with devotion
7. **dura datta-abhimukhyam** – turning face toward from afar; giving attention; acknowledging from a distance
8. **kantam** – lovely; charming; beautiful
9. **vaktram** – graceful; attractive in expression divine face
10. **kanaka-tilakalankrtam** – adorned with golden tilaka; decorated with a mark of auspiciousness
11. **ranga-bhartu:** – Lord of Ranganatha;
12. **mama svante** – In my mind, heart
13. **gadham** – deep; intense; profound
14. **vilagati** – captivates my mind; engages my thoughts; draws me in
15. **svagata-udara netram** – eyes that are welcoming, generous, affectionate; eyes showing love and openness

In this verse, the Swami Vedanta Desikan meditates on the divinely charming and benevolent face of Lord Ranganatha. His face is filled with gentle intention (**sabhipraya**) and a radiant, blossoming smile (**smitta-vikasitam**) that immediately comforts and delights the devotee. The **lips (caru-bimba-adhar-oshtam)** are like soft, beautiful petals, adding to the tender and graceful expression of His face. The Lord is the remover of all sorrow (**du:khapaya**) for



those who approach Him with devotion (**praniyini jane**), turning His face attentively towards them even from a distance (**dura datta-abhimukhyam**).

His expression is lovely and charming (**kantam**), with a gentle, graceful curve (**vakram**) that draws the heart of the meditator. His face is adorned with the golden tilaka (**kanaka-tilakalankrtam**), signifying auspiciousness and divine beauty. The Lord of Srirangam (**ranga-bhartu:**) in His own abode (**svante**) gazes deeply (**gadham**) and captivates the devotee's mind (**mama vilagati**), holding it in rapt attention.

Finally, His welcoming and generous eyes (**svagata-udara netram**) convey love, compassion, and personal attention to the devotee. Every detail of His face—from the curved smile to the adorned lips and the affectionate gaze—works together to draw the devotee into a state of devotion, meditative absorption, and bliss, making the experience of the Lord's presence profoundly intimate and heart-stirring.

### Sloka 9

**malayairanta: sthira-parimalair vallabha sparSha manyai:**  
**kupyac-coli vacana-kutilai: kundalai: ShliShta mule**  
**ratnapida dhyuti-Shabalitha ranga-bhartu: kiritē**  
**rajanavatya: sthitim adhigatha vrttayaSh cetaso me || 9 ||**

माल्यैरन्तः स्थिरपरिमलैर्वल्लभा स्पर्शमान्यैः

कुप्यच्चोली वचनकुटिलैः कुण्डलैः श्लिष्टमूले

रत्नपीढा ध्यूतिशबलिता रङ्गभर्तुः किरीटै

राजनवत्यमधिगता वृत्तयश्चेतसो मे ॥ ९ ॥



### Padha Artham

1. **malyai:** flower garlands
2. **anta:** – surrounded by; enclosed within
3. **sthira-parimalai:** – emanating steady (continuous) fragrance emitting divine fragrance
4. **vallabha** – beloved Sri – Pirattis
5. **sparSha manyai:** – touched respectfully; by reverent hands
6. **kupyath- angry**
7. **chozhi**– females/ladies in the Chozha empire
8. **vacana-** words or speech
9. **kutilai:** – Offensive words
10. **kundalai:** – curly hair
11. **ShliShta mule** – placed at the bottom of the ear lobes; fixed elegantly
12. **ratnapida** – jeweled crown; crown adorned with precious stones
13. **dhyuti-Shabalitha** – shining with brilliance; resplendent with colorful hue
14. **ranga-bhartu:** – Lord of Ranganatha; the husband of Srirangam Periya Piratti





**15.kirite** – in the crown; adorned with the crown

**16.rajanavatyah** – one with a righteous king

**17.sthitim** – firm status

**18.adhigatha** – attained; established

**19.vrttaya: - enagements**

**20.me chetase** – captivated the workings of my mind; engaged my intellect and thoughts

The Lord of Srirangam, (**Ranga-bhartu:**) is resplendent with fragrant flower garlands (**malyai:**), always surrounded (**anta:**) by the continuous, steady fragrance (**sthira-parimalai:**) that flows from them. These garlands are sanctified further by the reverent touch (**sparSha-manyai:**) of His beloved consorts, the Pirattis (**vallabha:**). His form, so enchanting, stirs even the ladies of the Chola empire (**chozhi**), who in their angry words (**kupyat-vacana-kutilai:**) sometimes utter sharp speech, unable to contain their longing.

At the sides of His divine face, His curly locks (tresses) of hair (**kundalai:**) fall gracefully, with their roots fixed neatly at the base of the ear lobes (**ShliShta-mule**), enhancing His beauty. Upon His head rests the jewel-studded crown (**ratnapida**), shining with multicolored brilliance (**dhyuti-Shabalitha**). In this radiant crown (**kirite**) of the Lord of Srirangam (**Ranga-bhartu:**), one perceives the firm majesty (**sthitim**) and the righteous sovereignty of a true king (**rajanavatya:**).

Swami Desikan says, This vision of His glorious form and majestic ornaments, His garlands, His crown, and His beauty, altogether has captivated my intellect (**me chetase**) and drawn all my thoughts and engagements (**vrttaya:**) into His divine presence.



In this way, Swami Vedanta Desikan transforms the act of meditation on the Lord's crown into a living, aesthetic, and spiritual experience, where the beauty of His form, the grace of His ornaments, and the devotion of the meditator converge into a state of blissful rapture and contemplative absorption.

### Sloka 10

padambhojam sprShati bhajate ranganaathasya jangham  
urudvandve vilagati Shanai rurdhvam abhyeti nabhim ।  
vakShasyaste valati bhujayor mamikiya maniSha  
vaktrabhikhyam pibati vahate vasanam mauli-bandhe ॥ 10 ॥

पादाम्भोजं स्पृशति भजते रङ्गनाथस्य जङ्घाम् ।  
ऊरुद्वन्द्वे विलगति शनैरूर्ध्वमभ्येति नाभिम् ॥  
वक्षस्यास्ते वलति भुजयोर्मामिकीया मनीषा ।  
वक्त्राभिख्याम् पिबति वहते वासनाम् मौलिबन्धे ॥ १० ॥





## Padha Artham

1. **padambhojam** – lotus-like feet
2. **sprShati** – touches
3. **bhajate** – worships, adores
4. **ranganathasya** – of Lord Ranganatha
5. **jangham** – the shanks (lower legs)
6. **uru-dvandve** – the pair of thighs
7. **vilagati** – halts / rests
8. **Shanai:** – slowly
9. **urdhvam** – upwards
10. **abhyeti** – goes towards, proceeds to
11. **nabhim** – the navel
12. **vakShasi** – on the chest
13. **aste** – remains, abides
14. **valati** – turns, moves around
15. **bhujayo:** – around the arms
16. **mamikiya** – my
17. **maniSha** – contemplation / meditation / thought
18. **vaktra-abhikhyam** – the region called the face
19. **pibati** – drinks, absorbs, delights in
20. **vahate** – carries, leads
21. **vasanam** – desire, attraction
22. **mauli-bandhe** – to the crown on the head

Swami Vedanta Desikan says - My (**manisha**) contemplation first (**sprShati padambhojam**) – it touches and bows at the lotus feet of (**Ranganatha**), the ultimate refuge of all devotees. From there it (**bhajate jangham**) – adores His



beautifully shaped shanks, strong and radiant like golden pillars. Then it pauses for a while, (**vilagati uru-dvandve**) – halting at the pair of thighs, broad and graceful, shining with divine majesty. Slowly, with care, it (**Shanai: urdhvam abhyeti nabhim**) – rises upwards to the enchanting navel, glowing like a whirlpool of beauty and the very center of creation. From the navel, the meditation (**aste vakShasi**) – remains on the broad chest, the eternal abode of Maha Lakshmi, effulgent with compassion. It then moves around, (**valati bhujayo:**) – circling the strong, protective arms that uphold dharma and protect devotees. Carried by bliss, it (**pibati vaktrabhikhyam**) – drinks deeply the nectar of the Lord’s beautiful face, radiant like the moon and filled with divine charm. Finally, it (**vahate vasanam mauli-bandhe**) – borne by desire, it is drawn irresistibly to the radiant crown that adorns His curly dark hair, the gem-studded diadem befitting the supreme ruler of the three worlds.

Thus, this Shloka depicts how meditation, step by step, travels over the divine body of the Lord—from (**padambhojam**) Thiruvadi to (**mauli-bandha**) Thirumudi—relishing each sacred limb in turn. This progression explains the title **Bhagavad Dhyana SopAnam**, the staircase of meditation, where the devotee ascends from the feet up to the head of the Lord in blissful contemplation.

#### Sloka 11

kaantodaarairayamiha bhujai: kaNkaNa jyaa kiNaa~Nkai:  
lakshmii dhaamna: pruthuLa parigairlakshitaabhiiti hEti:  
agrE kinchidbhujaga shayana: svaatmanaivaatmana: san  
madhyE raNgam mama cha hrudayE vartatE saavarodha: (11)

कान्तोदारैः रमिमि ह भुजैः कङ्कणज्ञा किनाङ्कैः



लक्ष्मीर्धाम्नः प्रथुलपरिगैर्लक्षिताभीति हेतिः ।

अग्रे किञ्चित्भुजगशयनः स्वात्मनेवैात्मनः सन्

मध्ये रङ्गं मम च हृदये वर्तते सावरोधः ॥ ११ ॥



### Padha Artham

1. **kantodarai:** – with lovely arms/shoulders
2. **ayam** – this
3. **iha** – here
4. **bhujai:** – by the arms
5. **kankana-jna** – adorned with bracelets
6. **kinankai:** – with armlets
7. **lakshmi-dhamna:** – the abode of LakShmi (the chest)
8. **pruthu-la-parigai:** – broad, rounded, plump
9. **lakshitha-bhiti** – marked by awe/respect
10. **heti:** – reason/cause
11. **agre** – at the front / above
12. **kincid-bhujaga-Shayana:** – a small portion resembling the couch of snakes
13. **svatmaneva-atmanah san** – being itself its own self



**14.madhye** – in the middle / center

**15.rangam** – Lord Ranga / divine form

**16.mama** – my

**17.ca** – and

**18.hrdaye** – in the heart

**19.vartate** – resides / exists

**20.sa-avarodha:** – without obstruction, freely

In this verse, Swami Desikan's (**manisha**) meditation delights in the (**kaantodarai: bhujai:**) – the Lord's beautiful, graceful arms, adorned with (**kankana-jna**) bracelets) and (**kinankai:**) armlets that glisten with divine charm. The meditation rests upon the broad, rounded (**lakshmi-dhamna:**), the chest of the Lord, which is the eternal abode of Maha LakShmi and inspires awe (**lakshitha-bhiti heti:**). At the front (**agre**) lies a small portion resembling a (**bhujaga-Shayana:**), the couch of snakes, yet it is none other than the Lord Himself (**svatmaneva-atmanah san**). In the very center (**madhye**) of this chest, **Rangam** – the divine **Lord Ranganatha** – resides, and He dwells in my heart (**mama hrdaye vartate**) freely and without any obstruction (**sa-avarodha:**).

This sloka portrays how the **Swami Vednata Desikan's** meditation moves with devotion over the Lord's body, from His arms and ornaments to the majestic chest, ultimately realizing that the Lord resides intimately in the devotee's heart. It captures both the awe-inspiring majesty of the Lord and the intimate accessibility of His divine presence.





## Sloka 12

rangasthane rasika mahite ranchithaSheSha citte  
vidvat-seva vimala manasa venkateShena kluptam akleShena  
pranihita dhya-maru-ukShoravastham bhaktim gadam  
diShatu bhagavad-dhyana-SopAnam etat || 12 ||

रङ्गास्थाने रसिक महिते रञ्जिताशेष चित्ते  
विद्वत्सेवा विमल मनसा वेङ्कटेशेन क्लुप्तम् अक्लेशेन  
प्रणिहित ध्यामारुरूक्षोरवस्थां भक्तिं गाढां  
दिशतु भगवान्दध्यानसोपानम् एतत् || १२ ||



## Padha Artham

1. **rangasthane** – in the place of Ranga / at the divine abode of Ranganatha
2. **rasika** – delightful / connoisseur / one who appreciates beauty
3. **mahite** – famous, glorious, revered





4. **ranchithaSheSha** – fully imbued, complete, enriched
5. **citte** – in the mind / in the heart
6. **vidvat-seva** – service like a learned devotee / skilled devotion
7. **vimala manasa** – with a pure, spotless mind
8. **venkateshena** – by Lord Venkatesa / under His guidance
9. **kluptam akleshena** – without anxiety or disturbance
10. **pranihita** – offered, dedicated
11. **dhya-maru-ukShoravastham** – in a meditative, composed, and steady state
12. **bhaktim gadam** – deep, intense devotion
13. **diShatu** – may direct / may grant / may bless
14. **bhagavad-dhyana-SopAnam etat** – this is the Bhagavad Dhyana SopAnam

In this verse, Swami Vedanta Desikan presents the ideal state of a devotee meditating upon the Lord in Srirangam the abode of Lord Ranganatha (**rangasthane**) – the sacred and divine abode of Lord Ranganatha. The meditation is performed by one who is (**rasika**), a connoisseur of devotion and beauty, whose heart and mind are fully absorbed (**ranchithashesha citte**) in the contemplation of the Lord. Such a devotee approaches meditation with (**vidvat-seva**), performing devotional service with the skill, discernment, and attentiveness of a learned devotee, coupled with a (**vimala manasa**), a mind that is pure, spotless, and undisturbed by worldly distractions.

This meditation is conducted under the guidance and grace of (**venkateshena**) – Lord Venkatesa himself – ensuring that it is (**kluptam akleshena**), free from all anxiety, agitation, or mental unrest. The devotee (**pranihita**), offers themselves completely and humbly in this meditative practice, entering a (**dhya-maru-ukShoravastham**), a steady, composed, and tranquil state that is ideally suited for deep meditation. By



sustaining this state of concentration and surrender, the devotee develops (**bhaktim gadam**), an intense, unwavering, and profound devotion that binds their heart and mind to the Lord.

Finally, Swami Desikan prays that this **Bhagavad Dhyana-SopAnam**, the sacred and systematic path of meditating upon the Lord, may (**dishatu**) – guide, inspire, and bless devotees to cultivate such deep devotion. The sloka emphasizes not only the method of meditation but also the qualities required of the devotee: purity of mind, freedom from worry, focused concentration, and complete surrender. It portrays an ideal vision of spiritual discipline, where meditation is both an art and a loving service, culminating in the full blossoming of bhakti, or devotional love, in the heart.

