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PRESENTS

|| DHIGVIJAYARAMAMOOLARAMAJAYARAMAVIJAYATE ||

{ MAASA NIYAMAKA SHREE MADHAVAAYA NAMAHA }

|SreemadhAanandaTheerthaBhaghavathpaadhaachaaryeybhyoNamaha||

||SreemadhJayaTheerthaGurubhyoNamaha||

||SreemadhVijayaendraTheerthaGurubhyoNamaha||

||SreemadhSudheendraTheerthaGurubhyoNamaha||

||SreemadhRaghavendraTheerthaGurubhyoNamaha||

[[[SHREE RAJAGOPALA STHUTHI BHAAVA DEEPIKA]]]

{An Exposition of [[Shree RajaGopala Sthuthi]] of *Sreemadh Raghavendra
Theertharu^}

{On the Holy and Auspicious Occasion of Uttaraayana Parva Kaala, 2006}

// Karthru // : * TIRUMALA VENKATA ^

Ayathaabhyaam Vishaalaabhyaam Sheethalaabhyaam Krupaanidhey |
Karunaarasa Poornaabhyaam Lochanaabhyaam Vilokaya |
Navaratnakachitha DhivyaMantapaathmakaayi Om Shreeyi Namaha ||
(Devanagari)

May “VIDYA LAKSHMI” humbly propitiated herein as ‘SHREE’ Always
Omnipresent in *Lord RajaGopala^, Guide this most humble Exposition titled [[[Shree
RajaGopalaSthuthi Bhaava Deepika]]] without ever deviating from the “Divine Path” as
Shown by *Sreeman Madhwacharyaru^.

|| Manmanobheesthavaradham Sarvaabheestaphalapratham ||

|| HARI SARVOTAMA VAYU JEEVOTAMA ||

|| ShreeGurubhyoNamahaHarihiOm ||

Shreemathey Raghavendraaya Sarvaabheeshtapadaayiney|
Mantralayanivaasaaya Gururaajaaya Mangalam || (Devanagari)

Invocation Hymn in favor of *Lord Venkateshwara^ in line with [[Venkatesha
Stotra]]:-

Venkatesho Vaasudevaha Pradhyumno~mithavikaramaha
 Sankarshano~annirudhascha Sesaadhripathireyva Cha||
 Janaardhanaha Padmanaabho Venkataachalavaasanaha
 Shrushtikartha Jaganaatho Madhavo Baktavatsalaha||
 Govindo Gopathihi Krushnaha Keshavo Garudadhvajaha
 Varaaho Vaamanaschyiva Narayana Adhokshajaha||
 Sreedharaha Pundareekaakshaha Sarvadevasthutho Harihi
 SreeNrusimho MahaaSimhaha Sootrakaaraha Puraathanaha||
 Ramanaatho Maheebhartha Boodharaha Purushothamaha
 Cholaputrapiryaha Shaantho Bramhaadheenaam Varapradhaha||
 Sreenidhihi Sarvabhoothaanaam Bhayakrudhchayanaashanaha
 SreeRaamo Ramabhadrascha Bhavabandhyikamochakaha||
 Bhoothaavaaso Giraavaasaha Sreenivaasaha Shriyaaha Pathihi
 AchyuthaananthaGovindho VishnurVenkatanaayakaha||
 SarvaDevyikasharanam SarvaDevyikadhyivatham
 SamasthaDevakavacham SarvaDevashikaamanihi||
 Itheedham Keerthatham Yasya Vishnoravithatheyjasaha
 Trikaaley Yaha Patennithyam Paapam Tasya Na Vidhyathey||
 Raajadhwaare Patedhghorey Sangraamey Ripusankatey
 Boothasarpapishaachaadhibhayam Naasti Kadhaachana||
 Aputthro Labhathey Putraan Nirdhano Dhanavaan Bhaveth
 Rogaartha Muchyathey Rogaadhbhodho Muchyetha Bandhanaath||
 Yadyadhistathamam Lokey Thathraapnothyasamshayaha
 Ishvaryam Rajasanmaanam BakthiMuktiphalapradham||
 Vishnorlokyikasopaanam Sarvadhukhyikanaashanam
 Sarvyishvaryaapradham Nrunaam Sarvamangalakaaranam||
 Maayaavi Paramaanandham Thyakthvaa Vykuntamuthamam
 SvaamiPushkaranitheerey Ramayaa Saha Modhathey||
 Kalyaanaadhbhuthagaatraayaa Kaamitharthapradhaayiney
 SreemadhVenkatanaathaaya Sreenivaasaaya They Namaha||
 Venkataadhrisamam Sthaanam Bramhaande Naasthi Kinchana
 Vekateshasamo Devo Na Bootho Na Bhavishyathi||
 Yetheyna Sathyavaakhyena Sarvathan Saadhayaamyaham|| (Devanagari)
 * * * * *

**Invocation Hymn in favor of *Lord SuryaNarayana^ Omnipresent in the ‘Zodiacal
 Change over’ as reflected in Auspicious Almanac and propitiated through the
 [[SuryaDwaadashanaama Stotra]] :-**

Aadhithyam Prathamam Naama Dvitheeyam Thu Dhivaakaram
 Thrutheeyam Bhaaskaram Proktham Chaturtham Thu Prabhaakaram||
 Panchamam Haridhashvam Cha Shastam Thryilokyalochanam
 Sapthamam Thu Sahasraamshumastvamam Thu Vibhaakaram||
 Navamam Syaadhinakaram Dashamam Dvaadhashaathmakam
 Yekaadhasam Trivedhaathma Dvaadhasham Sooryameyva Cha||
 Dvaadhashythaani Naamaami Praathaha Kaaley Sadhaa Pateyth
 Thasya Kustaadhihrodhrogho Daaridhryam Nyva Jaayathey|| (Devanagari)

Invocation of *Lord Venkateshwara^ as found in [[PurandaraUpanishad]]: -

| PurandaraGurum Vandhey Daasashrestham Dhayanidheem ||

{ This magical composition of *Purandara Daasaru^ is most popularly adapted by *Haridaasas^ who sing and dance with ‘Sheer Bliss and Joy’ while performing traditional dance carrying colorful sticks, in front of the Gigantic ^^BramhaRatha^^ with the *Lord of Seven Hills ^ ‘Astride Atop’ Enscenced on either side by His Divine Consorts, SreeDevi and Boodevi, even as the ^^Huge Chariot ^^ is drawn by hundreds and thousands of devotees at ^^Tirumala^^ during the Annual Bramhotsavam! }

*“Venkataramanney Baaro SeshaachalaVaasaney Baaro
PankajaNaabha ParamaPavitra ShankaraMitraney Baaro
Muddhu Mukhadha Maguveyy Ninnagey Muthu Koduveynu Baaro
Nirdhayaveyko Ninnolaghey Naanu Hondhidheyynu Baaro*

*Venkataramanney Baaro SeshaachalaVaasaney Baaro
PankajaNaabha ParamaPavitra ShankaraMitraney Baaro
MandharaGiriya YeythidhaAnandha Mooruthiyey Baaro
NANDANA KANDHA GOVINDA MUKUNDA
NANDANA KANDHA GOVINDA MUKUNDA
NANDANA KANDHA GOVINDA MUKUNDA Indhirey Arasaney Baaro*

*Venkataramanney Baaro SeshaachalaVaasaney Baaro
PankajaNaabha ParamaPavitra ShankaraMitraney Baaro
Kaamaniahaney Karunaalu Shaamala Varnaney Baaro
Komalaanga Shree Purandara Vittalaney Swaami Raayaney Baaro
Komalaanga Shree Purandara Vittalaney Swaami Raayaney Baaro
Komalaanga Shree Purandara Vittalaney Swaami Raayaney Baaro” (Kan.)*

**Padmavathi Sreenivaasa Devara Paadaaravindakey Govinda Govinda
Lakshmi Venkateshwarana Paadaaravindakey Govinda Govinda**

IDOMATIC PREAMBLE:-

[[Aadhi Mangala Shloka]] of this Exposition:-

**AanandaTheerthaJayaTheerthaKaveendraTheerthaahaShreeRamachandra
VibhudendraJayeendraTheerthaaha |
Aasheehishatham Pradhathi Spruhyanthi Yasmyi Shree Raghavendra Bhavathaath
Thava Suprabatham || (Devanagari)**

{ O! *Yathi *Raghavendra^: *Sreemadh AanandaTheertha^, *JayaTheertha^, *Kaveendra Theertha^ *Ramachandra Theertha^, *Vibhudendra Theertha^, *Vijayeendra Theertha^ and all other Phalanx of Illustrious Predecessors are Showering Their Blessings Upon You, since all of them are Supremely Pleased that such an Eminent *Pontiff ^ like Your Holy Self has Succeeded them to the Holy Pontificate!}

At the outset it would be utmost apt to dwell over a certain ‘**Question Paper**’ set in Devanagari script that was in ‘vogue’ during the Pontifical Reign of *Sreemadh Sudheendra Theertharu^ at the famous ^^Gurukula^^ at ^^Kumbakonam^^! This ‘**Questionnaire**’ appears in a categorized Holy Work titled [[Alankaara Ratnavali]] Composed by *Sreemadh Sudheendra Theertharu^, the ***VIDYA GURU^ and *ASHRAMA GURU^ of *Sreemadh Raghavendra Theertharu^.**

QUESTION 1 : Kaa Vaa~rdhaangam Puraareyhey?

{**Meaning :** What is the Name of the Consort of Rudra?}

ANSWER 1 : bha VA ni

QUESTION 2: Kitavaravilasadhamshtarayya~dhaari Kaa Vaa?

{**Meaning:** : Who takes Birth from the Tusks of *Lord Varaha^?}

ANSWER 2 : me DHI ni

QUESTION 3 : Ko Vaa Sheythe~oshambhuraashou?

{**Meaning :** : Who is Asleep in the Milky Ocean?}

ASNWER 3 : mu RA ri

QUESTION 4 : Yuddhi Dharanidhrayih Praapyathe Ko Nu Thoryihi?

{**Meaning :** What is much sought after by warriors in battle?}

ANSWER 4 : vi JA ya

QUESTION 5 : Ko Vaa Nyivaasti Laksmhidhithijamathanayoho?

{**Meaning :** Which is uncharacteristic of both Lakshmi and Narayana?}

ASNWER 5 : vi YO ga

QUESTION 6 : Ko Gururnirjaraanaam?

{**Meaning :** Who is the Guru of all Celestials?}

ANSWER 6 : va GI sha

QUESTION 7 : Ko Vaa Vaachyo Dharithryaam Prativachanagathyirmadhya Varnyimuneendraha?

{**Meaning:** When the middle letters of all the above Questions are pronounced together, it shall give the Holy Name of which Great Pontiff?}

ANSWER 7 : *V A D H I R A J A Y O G I ^

Lakshmi Hayavadhana Devara Paadaaravindaakey Govinda Govinda

* * * * *

Chaatraa Imey Parimalaadhimbhapaatyabaghavaalokanaakruthaha Patanaaya Sajaaha|

Uthistha Paataya Sudhamadhuravena Shree Raghavendra Bhavathaath Thava Suprabaatham || (Devanagari)

*{O! Learned Teacher, *Guru Raghavendra^: Legions of your students' are most eager to Study the [[Sreeman Nyaaya Sudha]] which they have opened in front of them and placed in the Sacred ^Vyaasa Peeta^. Your students are ready with the particular page of Study of the [[Shree Sudha]] and are awaiting your Arrival! Please do Begin the Holy Lessons' with Your most Noble Voice that is Rich in Timbre and as Sweet as the Nectar found in Amrit!}*

Indeed, such interesting 'Syllabus' was tutored to young incumbents at the famed ^^Gurukula^^ at ^^Kumbakonam^^ during the Pontifical Reign of *Guru Sudheendra Theertharu^! Studying this 'Questionnaire' one can get an inkling about the extent of respect and reverence that was inculcated in young pupils towards venerable *Madhwa Pontiffs ^ of the Genre of *BhaaviSameeraru^! This practice of inculcating pristine "Guru Bakthi" and the manner of Receiving 'Supreme Knowledge' as enshrined in *Acharya Madhwa's^ [[TATVA VAADA]] from most eminent *Guru's ^ paid off rich dividends when the young *Venkatanatha^ Ascended the Famed ^^Parma Hamsa Peeta^^! The Holy Pontiff's *Sreemadh Raghavendra Theertharu's^ 'Outstanding Pontifical Reign' encompassing both the "**Veda Samrajya**" and "**Vidya Samrajya**" is very well Exemplified in "**Glittering Golden Chronicles**" completely 'fined tuned', as it were, to the Epic Tenets of [[Tatva Vaada]] of *Sreeman Madhwacharyaru^!

*"Sevakaleyno Naanu Dhaavisi Bandheynu Sevey Needeylo Neenu
Sevakana Seveyanu Seyvisi Sevy Sevaka Bhaavaveeyutha
Raavugaanisi Poreyo Dhareyolu Paavanaathmaka Kaava Karuni
Baaro Guru Raghavendra Baariaha Baa Baa Baaro Guru Raghavendra
Hindhay Mundhilyenaghey Nee Gathiyendhu Nambhidhey Ninna Paadhava
Bandhanava Bidiseynna Karapidi Nandhakandha Mukunda Bandhu" (Kan.)*

[[Sreemadh Raghavendra Vijayaha]], the [[Holy Biography]] of *Sreemadh Raghavendra Theertharu^ Penned by *Pandit Narayanaachar^, the ^^Poorvashrama^^ Nephew of the *Holy Pontiff ^, in Devanagari Script, amongst other incidents, also Extols the 'Dhig

Vijaya’ of the *Holy Pontiff ^ soon after Ascending the Holy Pontificate. This [[Holy Biography]] apart from mentioning various ^^MahaVishnu Kshethra^^ Visited by the Holy Pontiff *Sreemadh Raghavendra Theertharu^, also ‘Sheds Light’ on various ‘Holy Deeds’ Accomplished by the *Holy Pontiff ^ in those ^^Vishnu Kshethra^^, such as Composing [[Holy Texts]] and ‘Offering’ the ‘Same’ at the ‘Lotus Feet’ of that particular ‘**Presiding Deity**’ of that ‘Place of Pilgrimage’!

*“Karadharey Baruviyendhu Saaruvudhu Dangura
Thvarithadhi Vodhago Bandhu Jariya Beydavo Baridhey Ninnaya
Virahathaaladhey Manadhi Koraguvey **HARIya** Smaraneya
Niruthadhali Yenaghey Harushadhali Neenirutha Koduthali/
Baaro Guru Raghavendra Baariaha Baa Baa Baaro Guru Raghavendra
Hindhhey Mundhilyenaghey Nee Gathiyendhu Nambhidhey Ninna Paadhava
Bandhanava Bidiseynna Karapidi Nandhakandha Mukunda Bandhu” (Kan.)*

Thus in the same [[Holy Biography]], a ‘**First Hand Narration of Events**’ are ‘Chronicle’ by *Pandit Narayanachar^ who being a ‘devoted member’ in the ‘Sacred Entourage’ accompanied the Holy Pontiff *Sreemadh Raghavendra Theertharu^ to the famed Pilgrim Center of ^^Mannargudi^^ for a ‘Darshan’ of *Lord RajaGopala^! Also, many “Young Student Practitioners of Vedic Studies” in all ‘**probability**’ would have accompanied the Holy Pontiff *Sreemadh Raghavendra Theertharu^ on this Holy Pilgrimage! Fortunate amongst such a ‘**lucky batch**’ would have been *Lakshmi Narayanachar^ (PoorvaAshrama Son of the *Holy Pontiff ^), *Venkannachar^ (the future *Yogeendra Theertharu^), *Vaasudevaachar^ (the future *Surindra Theertharu^), *MuddhuVenkataKrishnachar^ (the future *Sumateendra Theertharu^) and *Vijayeendraachar^ (the future *Upendra Theertharu^)! Indeed, all these *Pupils ^ were most Blessed to be ‘**Tutored**’ right from their young age in the proper practiced pronunciation of ‘**Vowels, Nasals and Consonants**’ by none other than the Holy Pontiff **Sreemadh Raghavendra Theertharu^**! Also, most importantly all such *Pupils ^ would have made the ‘Pilgrimage’ to ^^Mannargudi^^ solely on account of their individual merit outweighing all other ‘parochial’ interests!

The ‘Enormous Spiritual Significance’ of this ‘Sacred Visit’ to ^^Mannargudi^^, then known as ^^Champaka Puram^^ is also attempted in [[Srimadh Raghavendra Vijaya]] an English Summary by T.V. Sudheendracher et. al, Part-7, pp. 14(24) appearing in www.works.gururaghavendra.org.

*“**NARAHARI** Priyaney Baa! GuruShreesha Vitalana Karunaapaathaney
Beyga Baa! Guruvaraney Pariposhiseynnanu Mathiyadheyli
Thava **CHARANA** Kotiyalirisi Charanaambhujava Thorutha
Thvarithadhalli Vododi Baa Baa
Baaro Guru Raghavendra Baariaha Baa Baa Baaro Guru Raghavendra
Hindhhey Mundhilyenaghey Nee Gathiyendhu Nambhidhey Ninna Paadhava
Bandhanava Bidiseynna Karapidi Nandhakandha Mukunda Bandhu” (Kan.)*

“Rajaadhi Raaja Guru Saarbhouma Govinda Govinda”

*{Devotees are requested to utter their individual ‘Gotra and Nakshatra’ and perform ‘Sankalpa’ ahead of the Darshan of *LORD RAJAGOPALA^}*

*“Thanuvemba Dodda Dhonyalli HARI NAAMAvemba Bandhavanuthumbi
Vyavahaaravanu Maaduveyniaha!*

*Indriyaremba Sunkadhavaru Addagattalu MUKUNDA MUDREYannu Thori
Holeya Dhaatuveyniaha!*

*PURANDARA VITTALAnallighey Pogi MUKUTI SUKHAVemba Laabha
Galisuveniah!” (Kan.)*

Tradition has it that *Bramha^ Himself Worshipped *Lord RajaGopala^ at ^^Mannargudi^^ during KritaYuga followed by Goddess Mahalakshmi Who Offered Her Worship to the *Lord ^ during TretaYuga and during the DwaaparaYuga it was *Agni who Offered His Worship to the **Lord**. The ‘Tirtha’ (Sacred Pond) present here known as ^^ShreeKrishna Tirtha^^ is a ‘Divine Testimony’ for such Celestial Worship of the *Lord ^ and the Holy Waters contained therein is known as “Haridhra”! Millions of devotees visit this famed shrine year round in order to receive the Blessings of *Lord RajaGopala^. The Origin of the ^^Mannargudi^^ Shrine is steeped in legendary folklore and throughout its checkered history, this hoary ^^Shrine ^^ was patronized by many Great Emperors’, such as the legendary Raja Raja Chola onwards to the Vyshnavaita Nayaka Kings! ^Mannargudi^^ nestling in dense Shivaite Tamil Countryside amidst forests of ‘Champaka’ trees, is indeed a ‘True Marvel’ of ancient Temple Architecture! ^^Mannargudi^^ is most ‘Famous’ on account of that **“Particular Unique Form of Devotion”** as Expressed by the Holy Pontiff *Sreemadh Raghavendra Theertharu^ and also for the **‘Torrential Hari Bakti’** emanating from eminent *Haridaasas^!

*“Yeshtu Dina Ee Vykunta Yeshtu Dhooravo Yennuthalidhey
Drustiyindhali Naanu Kandey Srushtigheeshaney ShreeRangashaayi*

*Yentu Yeylanu Kaledhudharindha BantaryivaraThulidhudharinda
Tuntakannobhana Thareydhudharinda Bantanaagi Bandheyno Rangashaayi
Vana Upavanagalindha Ghana Sarovaragalinda
Kanaka Gopuragalinda Ghanashobithaney Rangashaayi*

*Vajra Vydooryava Tholeygala Kandey Prajvalipa Mahaadhwaarava Kandey
Nirjaraadhi Munigala Kandey Dhurjanaanthakaney ShreeRangashaayi*

*Rambhey Urvashiyara Meylava Kandey Thumbura Muni Naaradharanu Kandey
Ambhujodhbhava Rudrara Kandey Thambaraaripithaney Rangashaayi
Naagashayanana Mooruthi Kandey Bhogi Bhooshana Shivananu Kandey
Bhaghavathara Sarmeylana Kandey Kaagineyley Aadhi Keshava Rangashaayi”(Kan.)*

At ^^Mannargudi^^ the **‘Principle Presiding Deity’** is the Mighty *Four Armed Lord Vaasudeva^ Ensconced on either side by His Divine Consorts “Sreedevi and Boodevi”!

The ‘**Utsavamoorthy**’ is known as *Lord RajaGopala^, Who Stands Ensconced on either side by His Divine Consorts’ “Rukmini and Sathyabhama”. The Cowherd Prince *Lord RajaGopala^ Stands Nobly Amidst His Divine Consorts, one Eminent Foot Placed behind the other! The *Lord ^ is Ensconced towards His Right side by Rukmini and in one Powerful Hand He Twirls a Golden Whip, while the other Hand Rests on the ‘Frail Shoulders’ of Satyabhaama! *Lord RajaGopala^ is Decorated in utmost Grandeur fit for an Emperor of the Universe! The *Lord ^ is Draped in “Shining Golden Attire” that Adorns His Broad Forehead in the manner of a ‘Turban’, thereby keeping His wildly flowing ‘Jet Black’ locks of Hair in place! The *Lord’s ^ ‘Dazzling Jewelry’ is simply Magnificent, consisting of ‘Flaming Incandescent Rubies” that Radiates like Bright Red Embers! Bunches of Gold Keys hanging from the *Lord’s ^ Waistband testifies to His most onerous responsibilities, that sit ‘Lightly’ on His Broad Shoulders! A devotee is often mesmerized by the ‘Gentle Smile’ that constantly Dances on the *Lord’s ^ most Handsome Face! Another “**Famed Icon**” Also Present in the ^^Holy Sanctum ^^ is that of the *Lord ^ of the Three Worlds Reclining on His Celestial Bed of *AadhiSesha^, most amusingly, is “Seen”, in the Manner of a ‘**Cuddly Infant**’ busily Sucking His ‘Tiny Toe Tip’ in His Small Mouth!

{ **RajaadhiRaajaaya Prasahya Saahiney Namu Vayam Vyshravanaaya Kurmahey**
RajaadhiRaajaaya Prasahya Saahiney Namu Vayam Vyshravanaaya Kurmahey
RajaadhiRaajaaya Prasahya Saahiney Namu Vayam Vyshravanaaya Kurmahey }

RukminiSatyabhaamaSameythaRajaGopalaDevaraPaadaaravindakeyGovinda
Govinda

Travelling ‘Back in Time’, the year 1565 AD witnessed the most decisive Battle of Talikota, also known as Battle of RakkasaTangadi, which resulted in the total decimation of the ^^Vijayanagar^^ Empire! This catastrophic defeat of the Hindu Empire of ^^Vijayanagar^^ in turn resulted in a cascading “**Carom Board**” effect on the numerous local satraps and regent Kings spread throughout southern India who till then owed their allegiance to the ^^Vijayanagar^^ Empire serving as provincial Governors’! Prominent amongst such ‘local provincial Governors’, scattered far and wide, who in due course declared Independence after the fall of the ^^Vijayanagar^^ Empire were the Saulva Raayas’ of ^^Chitoor^^, Naada Prabhus’ of ^^Yelahanka^^, the Yadava Wodeyars’ of ^^Mysore^^ and the Nayakas’ of ^Tanjavur^. Most importantly these able Rulers after fortifying their provinces, continued to patronize fine arts, music, culture and tradition that were being followed during the ^^Vijayanagar^^ period in a big way. Many Centers of Worship that were in danger of slow disintegration due to the vagaries of Nature, were restructured into ‘Architectural Masterpieces’, by these noble Rulers!

“Dhavalaga Gangeya Gangadhara MahaLinga
MAADHAVANA Thorisyiaha Gurukulothunga
Shambu Shiva Shambu Shiva Shambu” (Kan.)
Namo Parvathi Pathey Har Har Mahaadev!

The Raayas' of ^Chittor^ virtually transformed the areas around the famed Pilgrim Center of ^Tirumala-Tirupathi^ into a impregnable fortress and put up strong defenses for its protection ; the Yelahanka Naada Prabhus, particularly, Kempe Gowda-II and Kempe Gowda-III resurrected the ^Kaadu Mallesha Temple^ and the ^GaviGangadheeshwara Temple^ in the vicinity of the present day ^Bendhakaaluru^ ; the Yadava Wodeyars' of ^Mysore^ resurrected the *Ranganatha Swamy Temple^ at ^SreeRangapatna^, the ^Nanjundeshwara Temple^ at ^Nanjangudu^, the ^Panchalinga Talakaadu^ Shrines on the sand banks of River Kaveri! Such Architectural Renaissance was also repeated further south towards the Delta Regions of River Kaveri, comprising of ^Sreerangam-Kumbakonam-Tanjavur^, where the famous Vyshnavaita Nayaka Kings' of ^Tanjavur^ on their part were chiefly instrumental in resurrecting the famous ^Mannargudi^ Shrine.

The Temple Complex of ^Mannargudi^ itself dates back to at least a 1000 years! ^Mannargudi^, one amongst numerous ^Temple Towns ^, so created out of dense forests that abounded in the region is situated in close proximity to the Twin Pilgrim Towns of ^Kumbakonam^ and ^Tanjavur^. This ^Shrine ^ witnessed unsurpassed Glory during the prolonged Reign of the famous Nayaka Kings of ^Tanjavur^ during the middle and later parts of the 16th Century. During this Glorious Period numerous 'Mandapams', 'Gopurams', 'Prakaras' including the most magnificent 1000 pillared Hall were built and offered to *Lord RajaGopala^ by devoted Nayaka Kings of ^Tanjavur^. It was during the 'Golden Rule' of one of the most famous Nayaka Ruler, Raja Raghunatha Nayaka (1614-1633AD), that the '**Ascension Ceremony**' of the young incumbent *Venkatanatha^ to the [[ParmaHamsaPeeta]] Took Place! Here, at ^Tanjavur^, under the 'Noble Guidance' of none other than *Guru Sudheendra Theertharu^, *Venkatanatha^ was 'Bequeathed' with the Most Powerful Ever "Ashrama Naama" of "**RAGHAVENDRA THEERTHA**"! Also, it was during the famed Rule of the Nayaka Kings that the famed "Dwaja Sthamba" dedicated to *Garuda^ was consecrated at ^Mannargudi^! This massive pillar now rests on a 5' x 5' granite platform perched atop a 50foot monolithic platform! The Nayaka Kings of the Royal Kingdom of ^Tanjavur^ are also credited with the construction of Five 'Prakaaras', Seven 'Mandapams', Seven 'Gopurams', including the 150feet high majestic 'Rajagopuram' all dedicated to the Service of *Lord RajaGopala^ of ^Mannargudi^!

[[SHREE RAJAGOPALA STHUTHI ENGLISH TRANSLITERATION]]:-

Hruddhi Bodhadhugdharasavaasanakruthe Parinirmithaaviva Payojathallajou|
Apavargamaargaparibhodhanaaya Mey Charanou Thavesha Kimu Chinnhapallavou||

Upari Shreethena Puratharcha Nashvaravyavahaaradhoorahahiraamanaanaratham|
Pranavadvayena Maninoopuraathmanaa Parikarmithe Thava Padhe Mudhaam||

Ruchivaareepuraruchiram Bhujaantharam Shishiram Thatakamanagaahya Thaavakam|
Thyajathi Shramam Vrajathi Harshamadhya Mey Bhavagharmathaapamapaneeya
Dhrughahee||

Arunaadharam Tharunachandrasundaram Karunaadharam Vadhanameesha Thaavakam|
Smithakaanthipoornavachandhrikaabharyirbhavashaarvaram Kshipathi
Bhavyatheyjasaam||

Parithaha Sthithepi Chikuroughashaarvaryirvilutabhdhiraananavidhou Vibhaavithey|
Thilakena Nandhakulakeyna Saadharam Na Hi Veythi Baalathamamathyudhaaragehi||

AlakaavruthaalikamudhaaramunnasamSmithapullagandathalamullasanmukham|
Dharavaamabhaagnathamouli Mohanam Thava Dheyva Nyiva Hrudhayam Jahaathu
Mey|| **(Devanagari Composition Of *Sreemadh Raghavendra Theertharu^)**

[[SHREE RAJAGOPALA STHUTHI EXPOSITION]]: -

“ O! *RAJAGOPALA^, May Your Lotus Feet Always Be firmly housed in the ‘Knowledge Springs’ of my Soul constantly enlivening it with the Aroma of Sweet Nectar. May Your Dazzlingly Bright Footprints that ‘Are the Sole Pathway’ to all those who have chosen to tread the True Path of *Acharya Madhwa^ and His Followers in Quest of Salvation also Guide me towards the same Goal. The Invocations’ of “OM” so uttered at the beginning and end of all Vedic Recitals, that Now Adorns Your Lotus Feet in the manner of precious ornaments offer me Supreme Bliss. Similar to the plight of a weary and tired elephant which eagerly seeks invigorating and cool river waters in order to evade the heat generated by harsh Sun and thereby experiences comfort, like wise My Eyes are fully immersed in the Benevolent Radiance Emanating From Your Infinite Form. On account of this I am being freed from all familial attachments, All my tiredness is being banished and I am Begetting Supreme Bliss. Your Divine Face Is Resplendent with Lotus Like Red Lips and Glows like the Rising Moon. A Shy Smile is just beginning to break out from your most Benevolent Face. Your Benevolence Stemming forth in torrents from such a cajoling smile of Yours, similar to the Radiance of Full Moon Light, is sure to banish all sorts of darkness arising out of familial attachments in the path of all those who tread the Path of Salvation. Your Divine Face so hidden by the thick locks of curly hairs to some extent hinders your Face from eager onlookers, but at the same time the Thick ‘Auspicious Holy Mark’ Drawn on your Divine Face, to some extent enables one and all to recognize your Radiant Visage. So being, even the Eternal Vedas cannot fully Extol Your Infinite Virtues. The thick growth of curly hairs on Your Head covers your Broad Forehead. The Bridge of Your Noble Nose is quite high. Your Cheeks Glow on account of A Shy Smile that constantly Dance on your Lips. You seem to cast a sideward glance in my direction by tilting Your Head a little towards Your left. I pray that may my inner conscience fully capture such an Enchanting Face of Yours for forever.”

“RajaGopalaDevaraPadaaravindaakey Govinda Govinda”

DIALECTICAL COMMENTARY :-

**Krishnaaya Vaasudevaaya Hariyey Paramaathmaney |
Pranatha Klesha Naashaaya Govindaaya Namoh Namaha || (Devanagari)**

'**Vaasudeva**' denotes none other than *Lord Krishna ^--→ "The Son of *Vasudeva"! This Most Supreme Synonym of *Lord Krishna ^, being, *Vaasudeva^ as 'Invoked' in the above Hymn 'Consists' of Three Words which are as follows : -'Vaa', 'Su' and 'Deva'. Here, 'Vaa' → implies 'Embodiment of Knowledge', 'Su' -→ implies 'Creator of the Universe' and 'Deva' -→ implies 'One who Recreates in such an Universe'! Since such a *Lord ^ is the Sole Creator of the Universe He is thereby Known as 'Su'. This statement infers that such A *Lord ^ who preempts even the 'Epic Act of Creation' does not possess a definite body form! Then, how could the *Lord ^ have Created this Universe without ever possessing a finite body form?! Also, if the *Lord ^ had indeed NOT created this Universe then He would also have been rendered 'dependent' in a similar manner like other Creations who are permanently dependent upon Him! Therefore such a *Lord ^ who is **NOT** Dependent (meaning wholly Independent) is the Sole Creator of this Universe. Also the *Lord ^ does Possess a Finite Form! But this is not 'A' natural body form as we know to recognize! Such a Form of the *Lord ^ is a Quality filled Form that 'Exists' in the manner of 'All Prevailing' Supreme Knowledge! Also a natural body form is mortal while such a 'Quality' Form is Infinitely Immortal! In this manner the *Lord ^ definitely possess a 'Finite Body Form' that is 'Totally Independent' from all 'external sources of influence' and is 'The Sole Creator' of this Universe! It should be understood that none of us would carry out duties that are not profitable or beneficial to us in one way or the other. In the same vein then the *Lord ^ who Created this Universe must also stand to gain from such a Creation! Right? Wrong! If that is so then this would tantamount to classify the *Lord ^ as being dependent since He is also 'expecting' favors from another source, which would surmount His Independence and render Him dependent! Thus in order to mitigate such doubt the word 'Deva' is coined. The *Lord ^ Supremely Recreates in His Own Creation completely immersed in the Totality of Bliss that is so Infinitely and Permanently embedded in Him and continues to carry out all premeditated tasks **WITHOUT** any 'expectations' whatsoever! This is the reason why the *Lord ^ does not 'aspire' to receive any favors from all His Creations! Since even through the very Act of Creation, His Primary Task, from which the *Lord ^ does not 'receive' any favors **HE IS TOTALLY INDEPENDENT OF ALL HIS ACTIONS!** Further the coinage of the nomenclature 'Vaasu' also implies 'Universal Omnipresence at all Times'! This Universal Omnipresence is the Means through which the *Lord ^ Commands the Performance of every 'Preordained' task. Therefore, when an individual experiences Bliss, the same may be accepted solely on account of the Benevolence of the Omnipresent *Lord ^ and the same need not be attributed to any other source. This 'awareness' only leads towards more devotion rather than wallowing in self inflated gloats! Likewise, when an individual suffers misfortune the same may be construed as 'harvests' of our past misdeeds and such individuals should also view the same misfortune as a 'means' of getting rid of precontrived 'sinful rut' and perform / show much more devotion towards the *Lord ^! Also, most importantly an individual should never jump to hasty conclusions that such

misfortunes are caused due to the willful contrivance of others and begin to show animosity towards them! The coinage of 'Vaasu' also implies -> One who 'Functions' in the manner of an Universal Protective Shield Covering everything! Similar to a blanket that covers a user during cold winters' offering protection from bitter cold, likewise the *Lord ^ Extends His Cover on all of us at all times like a protective shield! The coinage of 'Va' also implies -> Universal Power. The word 'aSu' implies -> Universal Benefactor, while the word 'De' implies -> the 'Sole Giver of All'. Also, the word 'Va' implies -> the 'One Who is present everywhere and is the Sole Architect of all 'Actions' being carried out by all! Infinite Strength' necessary to carry out all such tasks is fully embedded in Him Alone! Since the *Lord ^ is Universally Omnipresent, Only He is Qualified to 'Goad' others to perform such tasks and all times. Ultimately 'No One Else' is more competent in this regard! Thus the *Lord ^ Selflessly Enables the 'Performance' of all tasks by all and 'Only' then Grants Merit that is Equivalent to the 'Inherent Value' of such actions.

An Irrefutable Universal Truth is that the Ultimate State of Bliss in all its Permanence is 'Attainable' only through the Munificent Blessings of the Supreme Lord! Thus in order to attain such a 'State of Bliss' the [[Sastra]] have sanctioned the medium of [[Sthuthi]] amongst other forms of devotions. This form of devotion so brought about through a 'literary medium' such as [[Sthuthi]] that 'Originates' from 'Pristine Pure' Personae of Divine Souls, render the same most meaningful and Universally Relevant at all Times! Another 'Dual Purpose' served by such a [[Sthuthi]] is that these can be 'uttered' aloud in the form of a 'Prayer' also! Thereby, all such types of [[Sthuthi]] that 'Solely' Eulogize the Hierarchy Positional Existence of "**Hari-Vayu-Guru**" are indeed accorded "**Primacy**" amongst all 'Recognized Attempts' directed towards the 'Realization of the Supreme Truth', which also carries the fullest 'Sanction' as found in the Tenets of [[Tatva Vaada]] of *Sreeman Madhwacharyaru^, as well!

Though the 'Doctrinal' principles of [[Stotra]] and [[Sthuthi]] are 'Essentially' one and the same, these 'Two' Schools of Devotions' differ only in the "Manner of their Application"! While the [[Stotra]] Eulogize the Infinite Qualities of the Supreme Lord, the [[Sthuthi]] in turn Eulogizes the Supreme Lord "**Directly**" in a "Glorified form of Literary Effervescence"! Also, [[Stotra]] is to be viewed as a "**PRELUDE**" to a [[Sthuthi]]. In view of the above 'Arguments', all [[Principle Holy Texts]] of [[Tatva Vaada]] are also considered as [[Sthuthi]] since they 'do' Eulogize the Sovereign Nature of the Supreme Lord and **ALSO** His Wholesome Infinite Qualities! In the same manner particularly 'categorized portions' of the Eternal [[Veda]] are also to be viewed as nothing but [[Sthuthi]] form of Literature! Also, some of the other [[Sthuthi]] forms of Literature that trace its 'Origin' to Historical [[Holy Texts]] are [[Mahabaratha]], [[Pancharatra]], [[Moola Ramayana]] apart from the famed [[Vishnusahasranaama]]. Likewise the much Acclaimed and Sacred [[Sreemadh Baghavatha]] and other 'allied' [[Holy Texts]] consisting of [[Narayana Kavacha]], are considered as 'Classical Examples' of this particular most 'Rare' form of [[Sthuthi]] Literature 'Functioning' as "**ETERNAL PARADIGM**" for all other [[Holy Works]] of the same 'Genre'! No wonder, for they constitute [[Sthuthi]] Compositions attributed to such Great 'Hari Baktas' such as *Dhruva^ and *Pralhada^!

Legend has it that the ‘Original Compilation’ of [[Sreemadh Raghavendra Vijayaha]] Composed by *Pandit Narayanaachar^ consisted of about 20 [[Chapters]] in all! When this completed [[Holy Work]] was ‘Presented’ before *Sreemadh Raghavendra Theertharu^, the *Holy Pontiff ^, due to His Immense Reverence towards *Sreeman Madhwacharyaru^ ‘Advised’ the Author, *Pandit Narayanaachar^, to ‘Restrict’ the Total Chapters of the [[Holy Work]] to ‘**JUST**’ **TEN**! This was because the *Holy Pontiff ^ was not willing to ‘Allow’ His own [[Biography]] to Exceed the other famous [[Holy Biography]] on *Sreeman Madhwacharyaru^, [[SuMadhwaVijaya]], Composed earlier by *Narayana Pandita^, A Great Disciple and Contemporary of *Acharya Madhwa^, which Consisted of **16** [[Holy Chapters]]! Scholars’, Students and devotees’ alike can only wonder with amazement about the ‘Holy Contents’ of the other 10 [[Chapters]] of [[Sreemadh Raghavendra Vijayaha]] that ‘would’ have definitely carried with it an ‘Enormous Wealth of Information’ about the *Holy Pontiff ^!

*“Sundhara Vadhananey Nanda Gopiya Kandha
Mandharodhaara Aananda Indhiraam Ramanaa
Indhu Yenaghey Govinda Ninnaya Paadaaravindava Thoro Mukundaney*

*Nondheyniaha Naa Bhava Bandhanadholu Siluki
Mundhey Dhaari Kaanadhey Kundhidhey Jagadolu
Kandhanenthendhenna Kundhugala Yenisadhey
Thandhey Kaayo Krishna Kandharpa Janakaney
Indhu Yenaghey Govinda Ninnaya Paadaaravindava Thoro Mukundaney*

*Moodathanadhali Balu Hedi Jeevananaaghi
Dhrudabakutiyanu Maadalillavo Hariyey
Nodallilavo Ninna Paadallilavo Mahimey
Gaadi Kaara Krishna Beydikombeyno Ninna
Indhu Yenaghey Govinda Ninnaya Paadaaravindava Thoro Mukundaney*

*Dhaaruneeyolu Boo Bhaara Jeevananaagi Dhaari Thappi Nadeydey Seyridhey
Khujanara Aaru Kaayuvavarilla Seyridhey Ninnagiaha Dheera VenuGopala Paaru
Gaaniso Yenna Hariyey
Indhu Yenaghey Govinda Ninnaya Paadaaravindava Thoro Mukundaney” {Kan.}*

It is most ‘cautiously discerned’ that the *Holy Pontiff ^, **Sreemadh Raghavendra Theertharu^** ‘**MAY**’ have ‘**Initiated**’ the **Holiest of Holy Pen Name** of ‘**Dheera VenuGopala**’ to His Compositions’ at ^^Mannargudi^^! This theory is only a ‘**hunch**’ though more committed study, of course, with the Grace and Blessings of *Shree Gurugalu^ along with the ‘Prior’ Will of *Lord RajaGopala^, would definitely result in justifying the ‘**Clinching Certainty**’ of this “**Statement**”. In that case, the Ever Green Classic Composition in Kannada language being “**Indhu Yenaghey Govinda.....Thoro Mukundaney**” would have been Composed at ^^Mannargudi^^ and Sung Before *Lord RajaGopala^, **FIRST**, as a “Humble offer” by *Sreemadh Raghavendra Theertharu!

Another most stupendous fact is that the ‘**Sum-Total Essence**’ of purport of the Sacred [[RajaGopala Stuthi]] and the ‘**Sum-Total Essence**’ of the equally Sacrosanct Kannada Composition “Indhu Yenaghey Govinda” **IS ONE AND THE SAME, BEING PRISTINE DEVOTION AT THE LOTUS FEET OF LORD KRISHNA!** It ‘Seems’ as though the Holy Pontiff *Sreemadh Raghavendra Theertharu^ “**MAY**” have first Composed the [[RajaGopalaStuthi]] and Offered it to *Lord RajaGopala^ and later on must have Penned the “Indhu Yenaghey Govinda” Composition in Kannada ending the same with His Famed Pen Name of “Dheera Venu Gopala”, as a Sequel to the Original Devanagari Composition! This would then definitely ‘**Imply**’ that the *Holy Pontiff ^ **MAY** have Penned both at ^^Mannargudi^^ itself, in the Divine Presence of none other than *Lord RajaGopala^! As of now, there is absolutely no irrefutable evidence that points towards the ‘**Actual Place**’ where this single most famous Kannada Composition was “Penned” by the Holy Pontiff *Sreemadh Raghavendra Theertharu^ and this “**DEBATE**” thus continues to rage for Centuries!

Also further dedicated effort is most essential in “**FINDING**” another Kannada Composition Penned by *Sreemadh Raghavendra Theertharu^ in tandem with “Indhu Yenaghey Govinda” which unfortunately is not available anywhere! But a definite **CLUE** in ‘figuring out the same’ may probably be available in the Sacred [[RamaSthuthi]] Penned by *Sreemadh Raghavendra Theertharu^, probably during His visit to the Famous “**Rama Sethu**” situated near the tip of the Southern Indian Peninsula! Going by the earlier quoted analogy of the [[RajaGopalaStuthi]]---“**Indhu Yenaghey Govinda**”---**LORD KRISHNA ‘CONNECTION**’, it would then **MEAN** that the most elusive **SECOND KANNADA COMPOSITION ‘MUST HAVE BEEN COMPOSED’ BY THE HOLY PONTIFF *SREEMADH RAGHAVENDRA THEERTHARU^ IN FAVOR OF *LORD RAMA^!**

One more ‘Ground’ that lends sufficient strength for this argument are the much acclaimed Twin Holy Works of [[RamacharitraManjari]] and [[KrishnaCharitraManjari]] Composed by *Sreemadh Raghavendra Theertharu^ in Devanagari! Thus, at present ‘Multitudes’ of devotees of the Holy Pontiff are ‘Already’ Graced with One Devotional Song in Kannada language in favor of *Lord Krishna ^ and hence the other utmost elusive and Sacred Composition by *Sreemadh Raghavendra Theertharu^ **IN FAVOR OF *LORD RAMA^ IS MOST EAGERLY AWAITED”!**

“KodandaRamaDevaraPaadaaravindakey Govinda Govinda”

[[Anthya Mangala Shloka]] of this Exposition:-

**Yeysha Samasthajanatha Pararaatrakaaley Sheethaardhithaapi Dhadhathi
Vasanaam Jalaardhram |
Thvaam Sevathe~tha Paripooraya Thathadhitham Shree Raghavendra
Bhavathaath Thava Suprabaatham || (Devanagari)**

{ O! YathiRaaja *Raghavendra!, Multitudes of your devotees' utterly unmindful of bitter cold have all arisen well before Sunrise and after taking a ritual bath in the Holy Waters' of River Tungabhadra are wholly immersed in the steadfast performance of your Service. Please do Bless them by fulfilling all their desires.}

[[Dwadasha Stotra]] as Composed by *Sreeman Madhwacharyaru^ :-

Vishwashthithi Pralaya Sargamahaavibhoothi Vruthiprakaashaniaya Maavruthi
BandhaMokshaaha|
Yasya Apaangalavamaathratha Urjithaa SaaShreerayathkataaksha Balavathyajitham
Namaami||
Bramhesha Ravidharmashashaanka Poorvageervaana Santhathiriyam
Yadhapaangalesham|
Aashrithya Vishwavijayam Vrujathya Chintyaa Shreeyathkataaksha Balavathyajitham
Namaami||
Dharmaarthakaamasumathi Prachayaadhya Sesha Sanmangalam
Vidhadhatheyaadhapaangaleysham|
Aashrithya Sathpranathasathpranathaa Apeedyaaha Shreeyathkataaksha
Balavathyajitham Namaami||
Sheshaahivirishivashakramanupradhanachithrorukarmarachanam Yadhapaangaleysham
Aashrithya Vishwamukhilam Vidhadhaathi Dhaathaa Shreeyathkataaksha
Balavathyajitham Namaami||
Shakroghradheethi Himaakarasyasoonupoorvam Nihathya Nikhilam
Yadhappangalesham|
Aashrithya Nruthyathi Shiva Prakatoru Shakti Shreeyathkataaksha Balavathyajitham
Namaami||
Thathpaadha Pankaja Mahaasanathanathaamavaapa Sharvaadhivandhya
CharanoYadhapaangaleysham|
Aashrithya Naagapathiranya Suryirdhruraapaam Shreeyathkatataaksha Balavathyajitham
Namaami||
Naagaarirugrabala Pourusha Aapa Vishnuvaa Hathvamutha Mujavo
Yadhappangaleysham|
Aashrithya Shakramukhadevaganyi RachinthiyamShreeryathkataaksha Balavathyajitham
Namaami||
Aananda Theerthamunisanmukhampankajotham **SAAKSHAADHRA~MAA**
HARIMANAHA Priyamuthamaartham||
Baktyaapatathyajithamaathmani Sannidhaaya Yaaha**STOTRA**meytha Dhabhiyaathi
Thayorabheestam|| (Devanagari)

**“SreemadhRaghavendraGuruAnthargathaBhaarathiRamanaMukhyaPraanaantha
rgathaSreemanMoolaRamaArpanamastu”**

[[ShreeRajaGopalaSthuthiBhaavaDeepikaSamaapthaha]]

A Sweet and Melodious Lullaby in favor of *Lord RajaGopala^ via the Medium of the Lord's Greatest Devotee *AadhiSesha^ as found in the [[Purandara Upanishad]]: -

*“Ksheerasaagaravemba Totilaney Maadi Naalku VEDA galemba NeynaneyKatti
SESHA DEVARU Bandhu Haasigheyaagalu LAKSHMI Sahitanaagi Malagiko
HAYAVADHANA Jo Jo Jo Jo*

*Anku Donkadha Mancha Ananthakaalina Mancha Sankarshana Naamadha Sukhadha
ManchaShankarana Koraligey Padhakavaagiha Mancha
VENKATA PURANDARA VITTALA Malaguvaa Mancha
VENKATA PURANDARA VITTALA Malaguvaa Mancha
VENKATA PURANDARA VITTALA Malaguvaa Mancha
Shrungeeraavaagidhey SHREE HARIYA Mancha, Jo Jo Jo (Kan.)”

**“AneynaShreeBaghavadhAaradhaneynaAsmadhGuruMadhwaAnthargathaRukum
iniSathyabhaamaSameythaShreeRajaGopalaPriyathaamShreeKrishnaArpanamast
u”**

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2. [[SuMadhwaVijayaha]] Holy Work Composed by *Narayana Pandita^
3. [[Dwaadasha Stotra]] Holy Composed by *Sreeman Madhwacharyaru^
4. [[SuryaDwadasha Naama Stotra]] -- Anonymous
5. [[Alankara Ratnavali]] Holy Work Composed by *Sreemadh Sudheendra Theertharu^
6. [[ShreeRajaGopalaStuthi]] Holy Work Composed by *Sreemadh Raghavendra Theertharu^
7. Devotional Composition in Kannada Composed by *Sreemadh Raghavendra Theertharu^
8. Devotional Composition in Kannada Composed by *BhaaviSameeraru^
9. [[SreemadhRaghavendraVijayaha]] Holy Work Composed by Pandit Narayanaachar
10. Devotional Compositions from [[Purandara Upanishad]]
11. Devotional Composition of *Kanaka Daasaru^.
12. Devotional Composition of *Shreesha Vittala Daasaru^
13. [[SreemadhRaghavendra Vijaya]] an English Summary by T.V. Sudheendrachar et. al, appearing in www.works.gururaghavendra.org.

*{May this humble write up penned by *Tirumala Venkata^ Please the Supreme Lord
Who Is Always Omnipresent in my Mentor *Sreemadh Raghavendra Theertharu^}*

{{SreemadhAcharyarey Sathya SreemadhAcharyarey Nithya}}

|| Mangalam Madhweshaarpanamastu ||
