

Dikshitar's Raamaashtaka kritis



Annotated Commentary In English By

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Oppiliappan kOil Sri. VaradAchAri SaThakOpan

Our sincere thanks to:

1. Smt. Krishnapriya for compilation of source document
2. Nedumtheru Sri.Mukund Srinivasan, Sri.V.C.Govindarajan and Sow.R.Chitrlekha for providing images and original artwork
3. Smt.Lakshmi Mukundan for audio
4. Smt. and Sri.Murali Desikachari for e-book assembly



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Raghuveeran of madurantakam-thanks: Sri.V.C Govindarajan





श्रीः
श्रीमते रामानुजाय नमः
श्रीमते निगमान्त महादेशिकाय नमः

Dikshitar's RaamaashTaka kritis



Sri Venkatesa Sthotram celebrates the Archa murthi of the sacred seven hills as Daasarathi through this following verse:

अभिरामगुणाकर दशरथे जगदेकधनुर्धर धीरमते ।

रघुनायक राम रमेश विभो वरदो भव देव दयाजलधे ॥

abhirAmaguNAkara dasharathe jagadekadhanurdhara dhIramate|

raghunAyaka rAma ramesha vibho varado bhava deva dayaajaladhe||

Sri Venkataraman is hailed here as the precious son of emperor Dasarathaa, the unmatched bowman wielding Kodhandam, the scion of the vamsam of Raghu, the Lord of the Universe, the ocean of mercy, the boon giver, the one who never changes His mind once he has offered refuge under His lotus feet and as the consort of Maha Lakshmi. With the choice of the words, "Abhiraama GuNaakara". He is recognized as the home of samastha KalyANa guNAs. These GuNAs are not only auspicious as described in Sri RamaanujA's Gadhyam passage, but they are also of great comfort to the Prapannas. They are thus of a desired quality (Abhiraamam). They are of a hope giving nature and hence desired by all of those, who climb those sacred hills from wherever they come. This slokam reminds Him of His own promise to PrapannAs, "Dhadhaam Yethath Vratham Mama" and appeals to Him to fulfill that commitment.

In the spirit of salutation to the lotus feet of the Raghuveeran covered with fresh flowers of un-diminishing fragrance due to their association with the





Lord's CharaNaaravindham, adiyEn will summarize the Krithis of Dikshithar on Sri Ramachandra.

Although Dikshithar was "outdone" by Thyagaraja swamigal in the krithis dedicated to Sri Ramachandra, there are some jewels in the repertoire of Dikshithar regarding his salutations to Sri Venkataraman. They are set in the eight vibakthis of Sanskrit grammar. There are a few more also and the Rama Bhakthi of Dikshitar reaches its peak with the MaNirangu Krithi dedicated to Sri Pattabhi Raman.

The Krithis of Dikshithar on Lord Ramachandra, the Raghuveeran are:

1. Raama Raama kali kalusha viraama (Raagam : Raama Kali)
2. Kshithijaa Raamanam chintayeh (Raagam : Devagaandhari)
3. Sri Raamachandroh rakshatu (Raagam : Sri Ranjani)
4. Sri Raamam Ravikulaabधि somam (Raagam : NaaraayaNa GowLai)
5. Raamachandrena samrakshitoham (Raagam : Maanji)
6. Raamachandraaya namasteh Raajeeva lochanaaya (Raagam : Thodi)
7. Raamachandraath anyam na jaaneham (Raagam : Dhanyaasi)
8. Raamachandrasya daasoham (Raagam : Dharmaavathi)
9. Raameh Bharatha paalitha raajyam arpayaami
(Raagam : JyothisvarUpini)
10. Raamachandram bhaavayaami Raghukula tialkam upendram
(Raagam : Vasantha)
11. Maamava pattabhiraama (Raagam : Manirangu)

Krithis 3,4,5,6,7,8,9 and 10 are generally considered as the Raamaashtaka krithis set in different vibhakthis. There is a reason for choice of each vibhakthi to bring out the different aspects of bhakthi and prapatthi of a devotee.

adiyEn will attempt to give the meanings and comments on these precious raamaashtaka krithis of Sri Muthuswamy DIkshitar next.





THE COMPOSITIONS IN THE EIGHT VIBAKTHIS (CASES)

The significance of choosing different vibakthis to salute the Lord can be understood by a study of the slokam attributed to the grantha Karthaa of Srimad NaarayaNeeyam, Sri NarayaNa Bhattadhiri of Kerala. That composition of Sri NarayaNa Bhattadhiri is constructed in the 8 vibakthis of Sanskrit (Dative, Possessive, etc, which are deflections of a noun). Let us refer to that verse of Bhattadhiri, who included in one verse all the case terminations, while addressing Lord Krishna:

कृष्णोरक्षतु मां चराचर गुरुः कृष्णं नमस्तेः सदा

कृष्णेनैव सुरक्षितोऽहमसकृत् कृष्णाय धत्तं मनः

कृष्णादेव समुद्भवो मम विभोः कृष्णस्य दासोऽस्म्यहं

कृष्णेः भक्तिरसञ्चलास्तु भगवन् हे कृष्णा तुभ्यं नमः

kRRiShNorakShatu maaM carAcara guruH kRRiShNam namasteH sadA

kRRiShNenaiva surakShitoahaMasakRRit kRRiShNAya dhattaM manaH

kRRiShNAdeva samudbhavo mama vibhoH kRRiShNasya dAsosmyahaM

kRRiShNeH bhaktirasa~ncalAstu bhagavan he kRRiShNA tubhyaM namaH

Sri Narayana Bhattadhiri salutes the Lord of GuruvAyur in eight different ways (KrishNAya Thubhyam nama:) :

"May Lord KrishNa the Guru of the universe protect me ! I offer my salutations to KrishNa always. I have been saved by KrishNA countless number of times. My heart has been surrendered only to Him. I am born out of Him (i-e) He is my father. I stay as the servant of KrishNa. May I be blessed with unwavering devotion to Him! O Lord KrishNa ! My salutations are to You."

In this elegant and moving Prapatthi verse, Bhattadhiri skillfully uses the 8 Vibakthis of Sanskrit one after the other. There is a reason for using the






individual Vibakthis to address the Lord. Each is associated with an aspect of Bhakthi that a devotee offers to the Lord as revealed by the Narada Bhakthi Sutras and Narayana Bhattadhiri.

The moods of Bhaktha covered by the different Vibakthis are:

- Nishkaamyam Karmam (service without expectation of rewards),
- Daasyam (servitude),
- Akinchanathvam (state of Utter helplessness),
- Bhagavad Gunaanubhavam (enjoyment of the Lord's KalyANa guNAs)
- Ishta Daivata Ananya Bhakthi (Exclusive devotion to the chosen form of deity),
- Dainyokthi (Plaintive pleading),
- Maha Viswasam (Utter trust in being saved by the Deity),
- Vandanam, Aathma Nivedanam (absolute Surrender),
- Vaatsalyam (expression of Devotion/affection just as a child has for its mother),
- Kanthaa sakthi (Madhura Bhavam and strong pull to the Deity)
- Tanmayathvam (feeling of oneness with the Lord just as ANDAL stated about her relationship to the Lord that can not be cut asunder in all births and finally
- PallaNdu wishing auspiciousness to the Lord in a state of deep caring/ "Pongum Parivu"

Although the Lord does not need any protection, the Bhaktha prays that no harm comes the Lord's way and sings for long life to the Lord just as Periyazhwaar in his pallandu did and Saint Thyagraja sang through his Bhiravi Krithi: Raksha Bettare Dhoraku, Vakshasthalamuna velayu lakshmi RamaNanuki Jaya (Let us protect our Lord in whose chest shines Lakshmi.





These are the moods or Sanchari Bhaavaas that we come across in the Rammashataka and other Krithis on Rama composed by the Nadhopaasaka Sri Dikshitar in exquisite and chaste Sanskrit.

adiyEn will start with The Rama Kali raga krithi of Dikshithar first. This ragam is a janyam of MAAyA MaaLa GowLA in one tradition and is considered a derivative of Kaasi RamakriyA (KaamaVardhini) in another. Even the name of the ragam and its parentage is full of symbolism as hinted by Dikshitar's choice of this ragam for worshipping Sri Rama in kali age and his prayer for the enhancement of his desire (kaama) for His lotus feet. The composition is a Kriyaa towards attaining that vardhini (growth) aspect of Kaama to the destroyer of the Kali dhoshams.

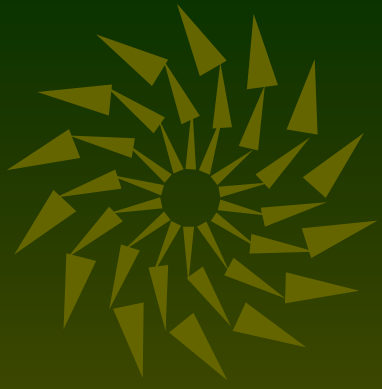


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SrIRAmA darbAr - thanks: Sow.R.Chitrlekha





rAmAShTaka kritis





kalikalusha viraama -thirukkutanthai



KRITI 1

Krithi : Raama Raama Kali Kalusha virama

Raagam : Raama Kali

TaaLam : RUpakam

The SAhitya Vakhyams are as Follows:

Pallavi of this samashti krithi:

राम राम कलिकलुषविराम धराभृल्लाम

राम राम क¹लिक¹लुष¹विराम त⁴राभ⁴रुल्लाम

raama raama kalikaluShaviraama dharaabhRRillalaama

Charanam

श्रीमहिजाकाम सुगुणधाम परन्धाम श्याम

मामव शिवगुरुगुहसुत्राम विभुदविनुतनाम

श्रीमहिजाका¹म सु³कु³णता⁴म प¹रन्ता⁴म श्याम

मामव शिवकु³रुकु³णसु¹त्राम विपु⁴त³विनुत¹नाम

shriimahijaakaama suguNadhaama parandhaama shyaama

maamava shivaguruguhasutraama vibhudavinutanaama

MEANING AND COMMENTARY:

Dikshitar uses choice words to describe Sri Rama's KalyANa guNaas here as they relate to Kali Yugam. He says:





"O Ramaa who destroys effortlessly the amangalams that are natural to the age of Kali, when the cow of Dharma stands on one leg only! O Lord, who is the first among all the kings! O dear consort of Sita Devi! O the house/seat of all Kalyaana Gunaas! O Lord with unsurpassed and ever increasing beauty (abhinava Soundharyam)! O Supreme Being worshipped by Siva, Guha, Indran and countless sages! Please protect me!".

Let us now understand the carefully selected words full of meaning and alliteration in the different sections of the Saahityam.

"**Rama, Kali Kalusha Viraama**" portion of the krithi contains the raga mudra. Kali Kalushas are the ills of Kali yugam. He is the Viraaman or destroyer of those ills. **Taara Bhruth** refers to His being the supreme king (emperor/ chakravarthi) of the kings of the earth.

Lalaama means **sreshtan** or **Uttaman**. He is the uttama adhikhaari among the kings of this earth. **Mahijaa** denotes the daughter of Bhumi Devi (i-e), Sita Devi. The salutations to Jaanaki RamaNan is "**Sri Mahijaa Kaama Suguna Dhaama**". Suthraama is a title of Indraa. Dikshitar celebrates the Naama Mahaatmyam of Sri Ramaa as that of being hailed by the king of Devas, Indra and other Jnaanias.



KRITI 2

Krithi : Sri Raamachandro rakshatu maam

Raagam : SriRanjani

TaaLam : Chapu

The Sahithya Vaakyams are as follows:

Pallavi:

श्रीरामचन्द्रो रक्षतु मां राक्षसादिहरो रघुवरः

ஸ்ரீராமச¹ந்த³ரோ ரக்ஷது¹ மாம் ராக்ஷஸாதி³ஹரோ ரகு⁴வரஹ

shriiraamacandro rakShatu maam raakShasaadi haro raghuvara:

anupallavi

भरताग्रजः कौशिकयागरक्षकः ताटकान्तकः (श्रीरामचन्द्रो रक्षतु मां)

ப⁴ரதா¹க³ரஜஹ கௌ¹கிக¹யாக³ரக்ஷக¹ஹ தா¹ட¹கா¹ந்த¹க¹ஹ

(ஸ்ரீராமச¹ந்த³ரோ ரக்ஷது¹ மாம்)

bharatAgraja: kaushikayaagarakShaka: tATakAntaka:

(shrIrAmacandro rakShatu maam)

caraNam:

मिथिलानगर प्रवेश महेश्वर धनुर्भेदको

सीता कल्याणमहोत्सव वैभव युत चित्रवेषको



माधुर्यं गानामृत पानप्रिय गुरुगुह विश्वासो

महादेवीभक्त परशुरामगर्वहारोल्लासः (श्रीरामचन्द्रो रक्षतु माम्)

மிதி²லாநக³ர ப்¹ரவேஸ மஹேஸ்வர த⁴நுர்பே⁴த³கோ¹
 ஸீதா க¹ல்யாணமஹோத்¹ஸவ வைப⁴வ யுத¹ சி¹த்¹ரவேஷகோ¹
 மாத்⁴ர்ய கா³ணாம்ருத¹ பா¹நப்¹ரிய கு³ருகு³ஹ விஷ்வாஸ
 மஹாதே³விபக்¹த¹ ப¹ரஸு⁰ராம க³ர்வஹாரோல்லாஸஹ

(ஸ்ரீராமச¹ந்த்³ரோ ரக்ஷது¹ மாம்)

mithilaanagara pravesha maheshwara dhanurbhedako

siitaa kalyaaNamahotsava vaibhava yuta citraveShako

maadhurya gaanaamRRita paanapriya guruguhavishvaaso

mahaadevibhaktha parashuraama garvahaarollaasaH

(shriiraamacandro rakShatu maam)

MEANING AND COMMENTARY:

DIkshitar says, "May the Maha Veera Rama, who destroyed evil Rakshasas, Tatakaa and helped sage Viswaitra to complete his sacred yagam at Siddhaasramam protect me! May the eldest brother of Bharatha, who reached the city of Mithila thereafter and broke the mighty bow of Siva to qualify for the marriage to Mythili, offer me his protection! May the bridegroom Rama, who exhibited his multifaceted beauty during the different stages of his marriage to Sita, protect me ! May the Gaana Lola, who delights in drinking the divine nectar of music and who is dear to his nephew Guha save me from the ills of samsaara ! May the supreme bowman Sri Rama, who destroyed the arrogance of Sri Vidya Upasakaa, Parasurama protect me always !"

The Bala Khandham and the many acts of valor of Sri Ramachandra is saluted by Dikshitar in this Krithi.



The Raghuveera Vaibhavam is very much in the mind of Dikshitar. In the Pallavi and Anupallavi vakhyams, he refers to the valor of the elder brother of Bharatha and salutes him as the destroyer of the rakshasas (raakShasaadi haro), the cause of the death of the violent and shameless Tatakaa and her sons (taaTakaanthaka). He recognizes and reminisces over the extraordinary skills of the elder brother of Bharatha (bharatagrajo) in archery and the defense of the yagam of Sage Viswamitra (kaushika yaaga rakShaka) at Siddhaasramam.



Rama helped Viswamitra- thanks: www.kamat.com

The first two lines of Charanam celebrate the joyous events associated with the Sita KalyaNa Vaibhogam. His entry into the city of Mithila as a majestic prince captivating the hearts of the citizens of king Janaka's Capital city to



marry Maithili (**mithilaa nagara pravesha**) through the bending and breaking of the mighty bow of Maheswara (**maheshwara dhanurbhedako**) is saluted here.

The grand celebration of the marriage festivities (**sIta kalyANa mahotsava vaibhavam**) and the many beautiful attires (**mahotsava vaibhava citra vishAKo**) worn by Sri Rama during the different stages of the marriage ceremony (Nalangu, exchange of Garlands, PaaNi GrahaNam, Maangalya DhaaraNam, seven steps around the sacred fire, Lajaa Homam, gruha Pravesam et al) are enjoyed by Dikshitar in his mind's eye and are saluted thru the first half of CharaNam.



sita kalyana vaibhogam

The latter half of CharaNam refers to Sri Rama's delight in drinking the





nectar of music ([maadhurya gaanaamRRita paanapriya](#)).

Saint Thyagaraja has referred to Sri Ramachandra's deep affiliation to delightful music in many of his krithis. The great Rama Bhaktha has alluded to the seven svaras incarnating as beautiful damsels and dancing in front of this sangita-lola with their tinkling bells ([Sobhillu Saptasvara krithi](#) in [Jaganmohini](#) ragam and the [Ataana krithi](#), [Sripapriya](#)). The bard of Thiruvayaaru delights in addressing the Lord as Saptha svara chaari in the [Ataana krithi](#) referred to above. Among the other pieces of the Saint's krithis we find many references to Sri Rama's supreme talent as a Sangitha Rasika ([Sangitha Lola](#) in [Kambhoji](#) krithi, [Sri Raghuvara Aprameya](#), [Sama Gana Lola](#) in the [Sriranga Pancharatna Krithi](#)). In [Arabhi](#) Pancharatnam, the saint refers to Sri Rama as the maintainer of the musical tradition ([sangIta sampradaayakuDu](#)). The conception of Rama as Nadha Brahmananda Rupi by Saint Thyagaraja in his krithis :

1. NaadasudhA rasambhilanu/Arabhi,
2. Talaci nantane/mukhaari and
3. Ni dayace Rama/Yadhukula Kambhoji is very appropriate to Dikshitar's own salutation to Sri Rama as "[maadhurya gaanaamRRita paanapriya](#)".

In one of the two remaining salutations of CharaNam, Dikshitar describes the fond uncle Rama as the one dear to the heart of the nephew, ShaNmugan ([guruguha vishwaso](#)).

In the last charaNa vakhyam, [mahaadevi bhakta parashuraama garva haarollasaha](#), Dikshitar refers to the destruction of the arrogance of the haughty Parasurama, who challenged the newly wed Rama and demanded that Rama show his valor by bending the Vishnu Dhanus. He describes Parasurama as the great devotee of Sri Vidya here. The land of Kerala is known as Parasurama Kshetram, since Parasurama recovered that land from the Ocean with his mighty axe. The worship of Bhagvathi in that land is ancient and Dikshitar refers to that tradition originating from Parasurama.





KRITI 3

Krithi: SrI Raamam ravikulAbhdhi somam

Raagam : nArAyaNa gowLai

ThaaLam : aadhi

The Sahithya Vaakyams are as follows:

pallavi:

श्रीरामं रविकुलाब्धिसोमं श्रितकल्पभूरुहं भजेऽहम्

ஸ்ரீராமம் ரவிகு¹லாப்¹தி⁴ஸோமம் ஸ்ரித¹க¹ல்ப¹பூ⁴ருஹம் ப⁴ஜேஹம்

shriiraamam ravikulaabdhi somam shriitakalpabhUruham bhaje'ham

anupallavai:

धीराग्रगण्यं वरेण्यं दीनजनाधारं रघुवीर

नारदादिसन्नुतरामायणपारायणमुदितनारायणम् (श्रीरामम्)

தீ⁴ராக்³ரக³ண்யம் வரேண்யம் தீ³நஜநாதா⁴ரம் ரகு⁴வீரம்

நாராதா³தி³ஸந்ருத¹ராமாயணபா¹ராயணமுதி³த¹நாராயணம் (ஸ்ரீராமம்)

dhIrAgragaNyaM vareNyaM dInajanaadhaaraM raghuvIraM

nAradAdi sannuta rAmAyaNa pArAyaNa mudita nArAyaNam (shrI rAmam)

charaNam:

दशरतात्मजं लक्ष्मणाग्रजं दानवकुलभीकरं श्रीकरं

कुशलवतातं सीतोपेतं कुवलयनयनं सुदर्भशयनम्





सुशरचापपाणिं सुधामणिं सूनृतभाषं गुरुगुहतोषं

दशवदनभञ्जनं निरञ्जनं दाननिधिं दयारसजलनिधिम् (श्रीरामम्)

த³ர¹த¹த¹ம¹ஜ¹ம் லக்ஷ்³ம³ண³ாக்³ர³ஜ³ம் தா³ந³வ³கு³ல³பீ³க³ர³ம் ஸ்ரீ³க³ர³ம்
கு¹ஷ¹ல¹வ¹தா¹த¹ம் ஸீ¹தோ¹பே¹த¹ம் கு¹வ¹ல¹ய¹ந¹ய¹ன¹ம் ஸு¹த³ர³பா⁴ய¹ன¹ம்
ஸு¹ஷ¹ர³சா¹ப¹பா¹ணி¹ம் ஸு¹தா³ம³ணி¹ம் ஸு¹ந்³ரி³த¹பா⁴ஷ¹ம்
கு³ரு³கு⁴ஹ⁴தோ¹ஷ¹ம்
த³வ³த³ந³ப⁴ஞ்³ஜ³ன³ம் நிர³ஞ்³ஜ³ன³ம் தா³ந³நி³தி⁴ம் த³யா³ர³ஸ³ஜ³லா³நி³தி⁴ம்
(ஸ்ரீ³ராம³ம்)

dasharatAtmajam lakShmaNagrajam dAnavakulabhIkaram shrIkaram

kushalavatAtam sItopetam kuvalayanayanam sudarbhasayanam

susharacApapANim sudhAmaNim sUnRRitabhASham guruguhatoSham

dashavadanabhan~janam niran~janam dAnanidhim dayArasajalanidhim

(shrI rAmam)

MEANING AND COMMENTARY:

DIkshitar says, "May I have blessings of meditating on Sri Rama of limitless auspicious qualities and subha Charitam ! He is the moon that causes the tides of Surya Kulam to rise with Joy. He is like a kalpaka tree to his devotees in his boon-granting power. He is the first among the valorous ones! He is the anaatha Rakshakan, who comes quickly to the rescue of those, who seek his refuge. He is the crown jewel of the dynasty of Raghu Kulam. He is Sriman Narayanan, who accepts with delight the recitation of Srimad Ramayanam by Rama Bhakthas, a tradition that goes back to sage Naarada. He is the son of Dasaratha (Daasarathi) and the elder brother of Lakshmana. He is the father of Kusa and Lava, who sung Ramayana to the accompaniment of VeeNa in his court. He is the one, who is offering his Darsanam as Sita Sametha Raman in Pattabhisheka Kolam. He is the destroyer of the evil Asuraas. He has the eyes that are like the blue lotus that greets the moon with joy. He laid on the





sacred grass at Thiruppullaani and requested the assistance of Samudra Rajan for completing his avathara mission (ie), Ravana Samhaaram. He is the mighty Kodhanda Raman known for his beautiful hand holding the mighty bow of Kodhandam. He is the essence of Jnana, which shines as the brilliant lamp on the hill. He is a Satya seela (Dharmo Vighrahaan) and the embodiment of righteousness. He is the ocean of mercy and the greatest benefactor through his generosity of boons to devotees. May this Lord of limitless, auspicious GuNaas be the object of my meditation!"

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Suryakula tilakam-SrI ramaparivaram-mambalam temple

In a brilliant piece set in Raga Naarayana Gowlai and TaaLam Aadhi, Dikshitar has a SampoorNa Ramaayana Krithi. He salutes the various incidents described by Srimad RamaayaNam from the birth of Rama to the destruction of Ravana.





The svarupam of this ragam associated with the sacred naamam of Sriman Narayana is not much in vogue today in concerts due to the ascendance of ragas Kedara Gowlai and Surutti. Dikshitar however made sure that the true form of this sacred Raga is captured in this Krithi.

This krithi is a Naama Kusumaanjali to Sri Rama by Dikshitar. He installs Sri Rama on a golden throne in his heart and meditates upon the legendary incidents described by Sage Valmiki. With Prema Bhakthi, Dikshitar offers the ambrosia of Svara and sahityam. He travels on the royal road (Raja Margam) of Rama Bhakthi like many that preceded him such as sages Naradaa, Valmiki and his students Kusa and Lava and offers his Nada Naivedyam to Sri Rama. Like Saint Thyagaraja, he seems to point out that the blessings of meditation on Sri Rama is the real blessing to be coveted by us whole heartedly. He seems to say like Saint Thyagaraja in his Kannada Krithi "Ideh Bhagayamu gaaka - yemi yunnadhira! Rama !" (This alone is the real blessedness to be sought after - to meditate incessantly your holy feet with the whole heart).

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KRITI 4

Krithi : rAmacandrena samrakShitoHam

Raagam : Maanji

ThaaLam : rUpakam

The saahitya vaakayams are as follows:

pallavi:

रामचन्द्रेण संरक्षितोऽहं सीता

रामच¹न्²द्रेण सं³रक्षि⁴तो⁵ऽहं सी⁶ता⁷

rAmacandreNa samrakShito'ham sItA

anupallavi

रमाभारतीगौरीरमणस्वरूपेण श्री

रमाभा⁴र⁵ती⁶गौ⁷री⁸र⁹म¹⁰ण¹¹स्¹²व¹³रु¹⁴पे¹⁵ण श्री

ramAbhAratIgaurIramaNasvarUpeNa shrI

caraNam

कामकोटिसुन्दरेण कमनीयकन्धरेण

कोमलघनश्यामेन कोदण्डरामेण

मामकहृदयस्थितेन मारुतिगीतामृतेन

मञ्जिरमणिमण्डितमद्गुरुगुहमानितेन (श्रीसीता)

का¹म²को³टा⁴दि⁵सु⁶न्⁷द्रेण का⁸म⁹नी¹⁰य¹¹का¹²न्¹³ध¹⁴रेण





கோ¹மலக⁴னஷ்யாமேந கோ¹த³ண்ட³ராமேந
மாமக¹ஹ்ருத³யஸ்தி²தே¹ந மாருதி¹கீ³தா¹ம்ருதே¹ந
மஞ்ஜிரமணிமண்டி³த¹கு³ருகு³ஹமாதிதே¹ந (ஸ்ரீ ஸீதா¹)
kAmakoTisundareNa kAmanIyakandhareNa
komalaghanashyAmena kodaNDarAmeNa
mAmakahRRidayasthitena maarutigItAmRRitena
ma~njiramaNimaNDitamadguruguhamAnitena (ShrI SI+A)

MEANINGS AND COMMENTARIES

Sri Dikshitar composed this beautiful krithi in Ragam **Maanji**, which is a janya ragam of **Nata Bhairavi**. There are a lot of ideas here that recall the Krithis of a great Rama Bhaktha, who was a contemporary of Sri Dikshitar by the well known name of Thyagaraja Swamigal such as:

1. "Mohana Ramaa mukhajita Soma" in raagam **Mohanam**,
2. "Sundarataara Deham Vandeham Raamam" in raagam **Panthuvaraali**
3. "Kana Kana Ruchi tara" in raagam **Varaali**,
4. "Naapaali Sri Rama Bhupaalaka Sthoma" in **Navaros** raagam, where he salutes the matchless beauty of Sri Rama as more than that of crores of Manmatha - "Koti Manmathulaina Saatigaa Nee Sogasu, Naadiunnithi Madhini medi Sri Raamaa".

In Pallavi, Sri Dikshitar reveals that he is well protected by the Dayaasaagaran, who has taken the vow to protect every one, who sought the refuge of His lotus feet even once.

In Anupallavi, Sri Dikshitar touches on the thoughts made famous by Sadguru Thyagaraja swamigal in his krithis such as "Paramaathmudu" in raaga **VaagadhEswari**, "Mummurthulu Gumigoodi" in raaga **Ataana**, "Dvaitamu Sukhamaa" in raagam **Reethigowlai**.





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Varadan in ramar thirukkolam





In these Krithis, Sadguru points out that Sri Rama, his Ishta Daivam sports in the form of Trimurthys and far exceeds them in KalyaNa guNaas. He points out that Sri Ramachandra is the Antharyaami Brahman empowering the trimurthys and bidding them to carry out their duties as creator, protector and destroyer. After relegating all these uninteresting works to the Trimurthys, Sri Rama according to Thyagaraja concentrates on His Varada or Boon giving aspect.

In the Ritigowali krithi, Sadguru states that Sri Rama is sporting in this universe as gods like Vishnu, Brahma and Siva. In the Vagadheeswari song, he salutes Sri Rama as the Paramathma, who shines as the antharyaami of Hari, Hara and Devas (Hariyata Haradata surulata --akhilaanda kotilata yantharilo Paramaathmudu velagu mucchata bhaaga telusukorE).

In his Ataanaa krithi, "Mummurthulu", the Saint of Thiruvaiaaru says that the Trimurthys were dumbfounded when they found that Sri Rama's guNaas outweighed their own on weighing. They sang His praise as the supreme among them and were at a loss to understand how a mere son of a king could possess those guNaas.

Sri Dikshitar tersely summarizes the above thoughts of Saint Thyagaraja, when he salutes in Anupallavi: "Ramaa Bharathee Gowree RamaNa svarupeNa Sri RamachandreNa Samrakshithoham". Ramaa RamaNan is Vishnu; Bharathi RamaNan is Brahma and Gowree RamaNan is Siva. Sri Dikshitar recognizes Sri Raama as the one who has the svarupam of Trimurthys through his residence in them as Antharyaami.

In the charana Vaakyams, Sri Dikshitar eulogizes the beauty of Sri Rama as being superior to crores of Manmathaas. The effulgence of this Mega SyamaLa murthy sporting His mighty Kodhandam in His hand captivates Sri Dikshitar. He states that the majestic mien of Sri Rama is enshrined in his heart. Sri Dikshitar also visualizes Sri Rama enjoying the nectar like VeeNaa music of His dear devotee, Hanumaan.





Sri Dikshitar places his raga Mudra and the composer's mudra in the last line of Charana Vaakyam this way: "Maanji MaNi manditha madh Guruguha Maanithena Sri Sita Ramachandrena Samrakshithoham". He pays tribute to his Upasanaa murthy, Guru Guhan, the nephew of Sri Raama. He places his Guru Guhan in a Mantapam decorated with the precious stones of Maanji (Svarasthaana Devathais) and states that SubrahmaNyan pays homage to His uncle, Sri Sita Sametha Ramachandran.

adiyEn will add two slokams of Sri Rama KarNaamrutham of a Kanchi Kamakoti Peetaathipathi:

श्रीरामचन्द्रेति सलक्ष्मणेति नीलोत्पलश्यामलकोमलेति

अघोरोसयुक्तातवदनैवजिह्वा सीतपतेः राघवराघवेति

वेदवेदांतवेद्याय मेघश्यामलमूर्तये

पुंसां मोहनरूपाय पुण्यश्लोकायमङ्गलम्

shrIrAmacandreti salakShmaNeti nIlotpalashymalakomaleti

aghorosayuktAtavadanaivajihvA sItapate: rAghavarAghaveti

vedavedAntavedyaaya meghashyAmalamUrtaye

pumsAmmohanarUpAya puNyashlOkAYamangaLam



KRITI 5

Krithi : rAmacandrAya namaste

Raagam : Thodi

ThaaLam : misra cApu

The sahitya Vaakyams of Dikshitar's Thodi krithi are as follows:

pallavi:

रामचन्द्राय नमस्ते राजीवलोचनाय वराय

ராமச¹ந்த்ராய நமஸ்தே¹ ராஜீவலோச¹நாய வராய

rAmacandrAya namaste rAjIvalocanAya varAya

anupallavi:

सामगानलोलाय साधुजनादिपालाय

கோமலதர³குருகு³ஹநுதாய¹ கோடி¹மாரலாவண்யயாய

ஸாமகா³னலோலாய ஸாத⁴ஜநபா¹லாய

sAmagAnalolAya sAdhujanAtipAlAya

komalataraguruguhanutAya koTimAralAvaNyayAya

caraNam:

दशरथराजकुमाराय दण्डकारण्यविहाराय

कौशिककृतमखरक्षकाय कनकमणिमालादराय



दशग्रीवप्राणहराय दासविभीषणपालकाय

कुशलवसीतासमेताय कपिवृन्दादिमनोहराय

த³சுரத¹ராஜகு¹மாராய த³ண்ட³கா¹ரண்யவிஹாராய
கௌ¹சிக¹க¹ருத¹மக²ரஷகா¹ய க¹னக¹மணிமாலாத³ராய
த³சுக்³ரீவப்¹ராணஹராய த³சாவிபீ⁴ஷணபா¹லகா¹ய
கு¹சுலவஸீதா¹ஸமேதா¹ய க¹பி¹ப்³ருந்தா³தி³மநோஹராய

dasharatharAjakumArAya daNDakAraNyavihArAya

kaushikakRRitamakharakShakAya kanakamaNimAlAdarAya

dashagrIvaprANaharAya dAsavibhIShaNapAlakAya

kushalavasItAsametAya kapibRRindAdimanoharAya

MEANING AND COMMENTARY:

Sri Mutthuswamy Dikshithar composed this krithi on Sri Ramachandra in raagam **Thodi** and thaaLam **Triputa**. This is one of the 8 krithis composed by him in Raga Thodi devoted to different Gods and Goddesses. Two of the above eight are on Sri Krishna of Guruvaayur and on Sri Rama as the Vibakthi krithi of Raamaashtakam. The remaining six are on Kamalaambikai of Thiruvaarur (Navavarana Krithi), Dakshyaayini, Maha Ganapathi, Subramanya, Brihadeeswari of Tanjore and VedaraNyeswarar (Siva) of VedaaraNyam.

Saint Thyagaraja on the other hand has left us atleast 32 krithis in (Hanumat) Thodi to illustrate the various, glorious aspects of this evening **Rakthi** raagam. He pours out his heart to Sri Rama in most of his krithis in his unique conversational mode. Among the 32 of his krithis in Thodi, we find three addressed to Rama Sahodari/AmbAL (Dharma Samvardhani of Thiruvaiuru, Neelathayaakshi of Nagapattinam, Pravruddha Srimathi of Lalgudi) and ShaNmugan. Rest of them are addressed to Sri Rama, his Ishta Daivam. The most poignant of these krithis is in Thodi, where he confesses to Rama about



his worthlessness. He says: "O Rama, What value do I have without your **daya** (Nee Daya Ravalegaga neh nentha vaadanu Rama?). Sri Dikshitar is not used to emotional dialogs with his Ishta daivams. Hence in his Thodi krithi in exquisite Sanskrit, he approaches Rama with reverence and formality and offers his salutations.



dharmavigrahavAn-punnainallur

In Pallavi, Sri Dikshitar offers his salutations to the eyes of Sri Ramachandra that remind him of the beauty and tenderness of a Lotus flower. He salutes Him as a supreme being (RamachandrAya VARAAYA NamasthE). The choice of the word **Varaaya** meaning that he is a Sreshtan is consistent with the Sundara Khandam verse, Where Hanumaan describes Him as :

रामोनामविशेषज्ञः श्रेष्ठः सर्वधनुष्मतां

रक्षिताजीवलोकस्य धर्मस्य च परन्तपः

rAmonAmavisheShaj~naH sreShTaH sarvadhanuShmatAM

rakShitAjIvalokasya dharmasya ca parantapaH



In Anupallavi, Dikshitar salutes Rama's attachment to Sama Gaanam (Sama Gaana Lolaaya NamastE); His protection of Sadhu Janaas is next saluted as "saadhu janaathi paalaaya namasthE". Adi Kavi Valmiki praises Rama's protection of all the Lokas and the Sadhus this way:

रामो भामिनि लोकस्य चातुर्वर्ण्यस्य रक्षिता ।

मर्यादानां च लोकस्य कर्ता कारयिता च सः ॥

rAmo bhAmini lokasya caturavarNayasya rakShitA|

maryAdAnAm ca lokasya kartA kArayitA ca saH||

The Dharma Vighraha Svarupam of the Lord and Bhaktha Daakshinyam of Sri Rama are celebrated here.

In the remaining portion of the Anupallavi, the unmatched beauty of Rama and His worship by the beautiful Guruguha is referred to. Sage Valmiki has aptly described Rama's beauty in another Sundara Khaandam verse this way:

Aditya iva tejasvI lokakAntaH shashI yatA

rUpavAn subhagaH shrImAn kandarpaiva mUrtimAn

In the charana Vakyams, Dikshitar pays his tribute to the prince of Ayodhya and the son of emperor Dasaratha, who roamed the forests of DandakaaraNyam protecting Saadhu Janam (Dasaratha Rajakumaaraaya Dandakaaranya Vihaaraya namasthE). This beautiful prince wearing golden chain studded with precious stones is recognized next as the brave one, who fought the asuras at Siddhaasramam and protected the Yajnam of Sage Viswaamitraa (Kowsika krutha maka rakshaakaaya kanaka mani maalaadharaaya namasthE). The bravery of Rama, who protected Vibhishana and took the life of the evil Ravanaa is saluted next with the words "Dasagreeva praaNa haraaya Vibhishana Paalakaaya NamasthE". The final line of CharaNam sees him as Pattabhi Raman, whose appearance as the emperor on the throne of Ishvaakus captivated the heart of the assembled army of monkeys that



assisted Him in the battle (Kapi Brundhaathi Manoharaaya NaamsthE). The final salutation is to Sri Rama as Jaanaki RamaNan in the company of His consort Sitaa Devi and their two sons, Kusa and Lava who mastered the singing of Srimad RamaayaNam from Sage Valmiki (Kusa Lava Sitaa Samethaaya Sri Ramachandraaya Namasteh).

namostu rAmAya salakShmaNAya devyai ca tasyai jankAtmajAyai



vibhishana paalakan
thanks: Sow.R.Chitralkha



KRITI 6

Kriti : rAmacandrAdanyam na jAneham

Raagam : DhanyAsi

ThaaLam : khanDa cApu

The whole Sahityam is as follows:

pallavi:

रामचन्द्रदन्यं न जानेहं श्री हरिहरात्मरूपिणोः

ராமச¹ந்த³ரத³ன்யம் ந ஜானேஹம் ஸ்ரீ ஹரிஹராத்¹மருபி¹னோ:

rAmacandrAdanyam na jAneham shrI hariharAtmarUpiNoH

caraNam:

कामजनकात्कठिनसुबाहु मारीचखरधूषणादि

मदहरणान्तकरूपिणो समस्तसुरसन्नुतशरचापपाणिनः

सरसगुरुगुहसङ्गीततत्वबोधिनिः (श्रीरामचन्द्रदन्यं न जानेहम्)

கா¹மஜநகா¹த்¹க¹டி²நஸு³பா³ஹு³மாரீச¹க²ரதூ⁴ஷணாதி³

மத³ஹரணாந்த¹க¹ருபி¹னோ ஸமஸ்த¹ஸு³ரஸந்ருத¹ஷரசா¹ப¹பா¹ணிந:

ஸரஸகு³ருகு³ஹஸங்கீ³த¹த¹த்¹வபோ³தி⁴ந: (ஸ்ரீ ராமச¹ந்த³ரத³ன்யம்)

kAmajanakAtkaThinasubAhu mArIcakharaadhUShaNAdi

madaharaNAntakarUpiNo samastasurasannutasharacApapANinaH

sarasaguruguhasa~NgItatatvabodhinaH (shrIrAmacandrAdanyam na jAneham)





MEANING AND COMMENTARY:

In this Krithi of Sri Dikshithar's Ramaashtakam, we experience the Ananya Bhakthi of the composer. He says that he does not know any other God other than Sri Rama whom he worships. (Ramachandraadh anyam na Jaaneham -- Pallavi). He recognizes Rama as Hari Hara Rupan. He describes Sri Rama as the amsa Bhoothan of both Vishnu and Sivan in the rest of the Pallavi.

In the Charanam, Sri Dikshithar refers to the beauty of the Lord and recognizes Sri Raama as the father of the god of beauty, Manmatha. He refers to the Bala Khaandam incident, where Sri Rama as a young prince destroyed the arrogance of Subaahu and Maaricha, who caused havoc to the Yajnam of Sage Viswamitra. He also refers to the latter episode in AaraNya Khaandam, where Single handedly, Sri Rama destroyed Kara and Dhooshana as well as the 14,000 ogres that accompanied them from Janasthaanam, the seat of Karaa, the brother of Surpanaka and RavaNaa.

Karaa came to avenge the disfiguration of his sister by Lakshmana and to kill Raama. Raama met them single handedly and shined like great flame in the middle of darkness. Sage Valmiki describes Rama's appearance then as "bhabUva ramastimeraH mahAn agnirivottitaH".

A great Rama Bhaktha, Kulasekhara Azhwaar reacted to this passage of RamayaNa in his court, when Puraanikaas described it. He was overcome at the thought of Sri Rama being surrounded by 14,000 ogres, he was overcome with fear for the safety of his upasanaa murthy. In a swift reflex, he ordered his army to accompany him and set forth on the mission to help Raama. The ministers intervened and reminded king Kulasekara of Kolli Naadu that Sri Raama battled the mighty assemblage of Rakshasaas and single handedly destroyed them. Kulasekhara was relieved and dismissed the assembled army after hearing the news. Such was the Raama Bhakthi of Kulasekhara, who completed SampurNa Ramayanam in his 10 verses on Thillai Thiruchitrakudatthu Emperumaan in his Mangalaasaasanam.





kAma janakan - Puzhuthivakkam SrI Oppiliappan Koil





The famous slokam of Sage Valmiki that stirred Kulasekhara into instant action is:

चतुर्दशसहस्राणि राक्षसां भीमकर्माणाम्

एकस्त्र रामो धर्मात्मा कथं युद्धं भविष्यति?

caturdashasahasrANi rAkShasAm bhImakarmANAm

ekasccha rAmo dharmAtmA katham yuddham bhaviShyati?

"Here are 14,000 ogres of ferocious power and deeds, while the dharmAtMA RAmAn is alone. How will there be a fair battle under such circumstances?"

This was the fear of Adi Kavi Valmiki that found a resonance in Kulasekhara. Sri Dikshitar refers to this when he salutes Vijayaraghavan as "kara Dhooshanaadhi mata haranartharupi". The devas were watching this battle. Dikshitar refers to the assembly of Devas witnessing the Veeraraghavan's appearance in the battle field with his mighty Kodhandam as "SAMASTHA SURA SANNUTHA SARA CHAPA PAANI". The music from the Dankaara dhvani of mighty arrows leaving Sri Rama's Kodhandam adorned with seven bells (saptha Svarams) on top inspired Swami Desikan to compose a moving piece in the Yuddha Khandam section of his Raghu Veera Gadhyam that begins with "KATURATH ATANI DANKRUTHI CHATULA --- ". In the fourth and final line of this Krithi, Dikshitar connects the musical sound from Kodhandam to the musical genius of Sri Rama, who has been described by Saint Thyagaraja as Sangeetha Sampradhayukudu and Naadha Lola. This great Sangeetha PravaNan according to Dikshitar's sahityam is described as the one, who taught Guruguhan the intricacies of Nija Sangeetham (SARASA GURUGUHA SANGEETHA TATVA BHODINA:).

The ananya Bhakthi of Dikshitar to Sri Rama is the heart of this Ashtaka Krithi, where he proclaims: "SRI RAMACHANDRADH ANYAM (DAIVAM) NA JAANEHAM".





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thiruppullani sriramar-thanks: sri raghuveeradayal



KRITI 7

Krithi : rAmacandrasya dAsoham

Raagam : DharmAvati

TaaLam : Aadi

The sahitya Vaakyams are as follows:

pallavi:

रामचन्द्रस्य दासोऽहं श्री सीतानायकस्य गुरुगुहहितस्य

ராமச¹ந்த¹ரஸ்ய தா³ஸோஹம் ஸ்ரீ ஸீதா¹நாயக¹ஸ்ய

கு³ருகு³ஹஹித¹ஸ்ய

rAmacandrasya dAso'ham shrI sItAnAyakasya guruguhahitasya

caraNam:

सामदानभेदादिचतुरस्य सज्जनपालस्य दुष्टहरस्य

समयाचारसंप्रदायकस्य शबरीमोक्षप्रदस्य वरस्य (रामचन्द्रस्य दासोऽहं)

ஸாமதா³நபே⁴தா³தி³ச¹து¹ரஸ்ய ஸஜ்ஜநபா¹லஸ்ய து³ஷ்ட¹ஹாரஸ்ய

ஸமயாசா¹ரஸம்ப்¹ரதா³யக¹ஸ்ய ஸப³ரீமோக்ஷப்¹ரத³ஸ்ய வரஸ்ய

(ராமச¹ந்த¹ரஸ்ய தா³ஸோஹம்)

sAmadAnabhedAdicaturasya sajjanapAlasya duShTaharasya

samayAcArasaMpradAyakasya shabarImokShapradasya varasya

(rAmacandrasya dAso'ham)



MEANING AND COMMENTARY:

Sri Dikshitar composed this krithi in his Ramaashtakam series in the 59th Mela Ragam, Dharmavathi. The Chatussruthi Daivatham and Kaakali Nishada svara sthaana Devathais are used in the feminine raga of Dharmavathi to worship the manohara purushan, who is the embodiment of Dharama (**Dharmo Vighrahaan**). It is an interesting coincidence that the Mela Ragam next to Dharmavathi is Nitimathi with Shatsruthi Daivatham and Kaakali Nishada praadhanya svarupam. Dharmam goes before Nithi, it looks! The great emperor, whose rulership was celebrated as Rama Rajyam seems to enjoy Sri Dikshitar's adoration in Raagam Dharmavathi.

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SrirAmA of Sri Rangam

In pallavi, Sri Dikshitar emphasises Daasyam (one of the nine modes of Bhakthi, the other 8 being SravaNam, Keerthanam, Paada Sevanam, Archanam, vandanam, Sakhyam and Aatma Nivedanam) in this krithi. In the previous krithi, he stated his ananya Bhakthi to Sri Rama. Now, he experiences the Bhaavam of Daasyam. Saint Thyagaraja has composed many krithis to express his servitude to Rama in the manner in which Hanuman and LakshmaNaa





demonstrated earlier. Some of the Krithis of the bard expressing Daasya mode of Bhakthi are:

1. Tava Daasoham --Ragam PunnAgavarALi
2. Upachaaramu cesevAru--Bhairavi
3. Banturiti Kolu--Hamsanaadam
4. Centane Sadaa-- KuntalavarALi

The spirit of what Saint Thyagaraja states in the last Krithi is similar to the mood of Dikshitar, when he describes himself as "Ramachandrasya Daasoham". The bard of Thiruvaiyaaru expressed his mental state in the KuntalavaraaLi piece as follows:

"O Rama! Just keep me by your side, as you do Hanuman and Bharata. You need not tell me much or often. I shall understand whatever work you think of and I will cheerfully carry it out."

In Charana Vakyams, Dikshitar reminds one of the Kaapi NaarayaNi piece of Saint Thyagaraja "Sarasa Saama Dhaana Bheda Danda Chathura". Dikshitar's choice of words is "Saama Dhana Bhedaadhi chaturasya", He leaves out Dandam. Both thus celebrate the adeptness of Sri Rama in statesmanship by wielding the four expedients, reconciliation (Saama), Winning over through gifts (Dhaana), Dividing the enemies and conquering (Bheda) and Punishing by display of valor (Dandam). While thinking about the Chathushtayam (Four means), the fourth expedient is very much on Dikshitar's mind and hence he goes on to eulogize Rama as "Sajjana Paalasya, Dushta Harasya". The establishment of Dharma thru' different incarnations (Dharma Samsthapanarthaya Sambhavaami YugE yugE) and the protection of the Sajjanaas (Bhaktha Paalanam) and the destruction of the wicked (Dushta Nigraham) are alluded to by Dikshitar in the second line of CharaNam.

In the third line, Dikshitar slautes Rama as "Samayaachara





Sampradhaayakasya". Samayaachaaram is the ancient code of conduct defined by Saastraas. Rama never swerves from that Aachaaram.

In the final line, Dikshitar refers to another servant of Sri Rama. The lady on the banks of Pampaa river by the name of Sabari, who served the Lord thru her unique hospitality and received the blessing of Moksham from the Lord Hmself. This Dikshithar refers to as "**Sabari Moksha Pratasya**". The Bhagyam of Sabari has been celebrated by Saint Thyagaraja in Mukhari piece (**Entanine varninthunu? Sabari Bhagya**). Describing her indescribable bhagyam, the Sadguru says: "She was privileged to see the Lord directly to her heart's content, offer Him delicious fruits, prostrate before His holy feet in thrill and attain freedom from rebirth (**Punaraavritthi Rahita Padam**) in the presence of the Lord Himself."

Sri Dikshitar concludes with the final salutation, "**Varasya Ramachandrasya Dasoham**". **Vara** refers to Sitaavara, the Nada Lola as described by Saint Thyagaraja in his Devagaandhaari krithi or Raghukula Sreshtan. Sri Dikshitar sums up by stating that he is the servant (Daasa) of such a Sreshtan with all of the above Kalyaana GuNaas.



Samayaachaara protector of oppiliappankoil



KRITI 8

Krithi : rAme bharatapaalita

Raagam : JyotisvarUpiNi

TaaLam : khaNDa cApu

The sahitya Vaakyams are as follows:

pallavi:

रामे भरतपालित राज्यं अर्पयामि

राजाधिराज पूजित चरणं नमामि

रामे प⁴र¹त¹पा¹लि¹त¹ रा¹ज्यं अ¹र्प¹या¹मि

रा¹जा⁴ति⁴रा¹ज¹ पू¹जि¹त¹ च¹र¹णं न¹मा¹मि

rAme bharatapAlita rAjyam arpayAmi

rAjAdhirAja pUjita caraNam namAmi

caraNam:

अमरेशादिसकलदेवतामोदने

अन्तरङ्गगुरुगुहानन्दमृदुगदने

समस्तमुनिगणसाधुजनादिवन्दने

सानन्दयुतसीतामनोहरमदने (रामे)

अ¹म¹र¹ेश¹ा¹ति¹स¹क¹ल¹दे¹व¹ता¹मो¹द¹ने

अ¹न्¹त¹र¹ङ्ग¹ग¹ुरु¹ग¹ु¹ह¹ान¹न्¹द¹मृ¹दु¹ग¹द¹ने



ஸமஸ்த¹முநிக³ணஸாது³ஜநாதி³வந்த³நே
ஸாநந்த³யுத¹ஸீதா¹மநோஹரமத³நே (ராமே)

amareshAdisakaladevatAmodane

antara~NgaguruguhAnandamRRidugadane

samastamunigaNasAdhujanAdivandane

sAnandayutasItAmanoharamadane (rAme)

MEANING AND COMMENTARY:

Sri Dikshitar composed this Ashtaka Krithi in the 68th melakarta Ragam, Jyothi swarupini. In Dikshitar's sampradhaayam, it was known as "Jyothi". He had composed one more Krithi in this ragam on Rama sahodari known as "Paramjyothishmathi Parvathi --". This mela ragam belongs to the Aditya chakram and is therefore appropriate for eulogizing the Surya Kula Tilakam, Sri Ramachandran.

This is a scintillating krithi dealing with the Padhukaa Pattabhishekam and the return of Sri Ramachandra to Nandigramam and then to Ayodhya to be crowned as Pattabhi Raman.

In pallavi, Dikshitar salutes the family and admirers of Sri Rama in the spirit of "TAM VISHNUM BHARATHAAGRAJAM RAGHUVeerAM SEETHAA SAMETHAM BHAJEH". Dikshitar places at the feet of Sri Ramachandra the kingdom protected by Bharatha for fourteen years with the help of Sri Rama Paadhukaas. Swami Desikan composed more than 1000 verses in honor of the Padhukaa of Sri Ramachandra (Ranganatha).

Those Padukas were the representative of Rama to guide Bharatha to rule the kingdom for fourteen years until Rama returned from exile in the forest and the conquest of Ravana. In his second verse of Padhukaa Sahasram, Swami Desikan pays his tribute to Bharatha this way:

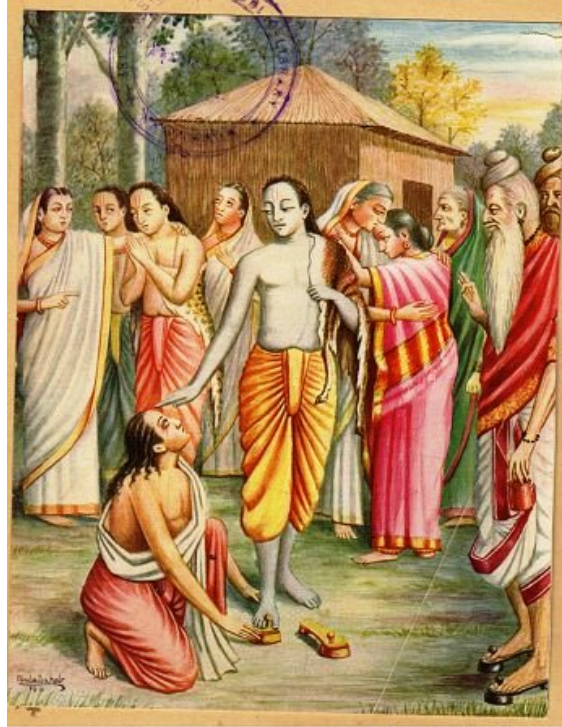


bharatAya param namostu tasmai

prathamodhAharaNAya bhatibhAjAm

yadupaj~namaseshata: pRRithivyAm pratiho rAghava pAduka prabhAva:

MEANING: The illustrious one, who first wore Sri Ramachandra's Padhukaas on his head was His brother Bharatha. He conducted the affairs of the state as the representative of the sacred padhukaas, when Rama chose to spend fourteen years to honor his father's word. This verse salutes Bharatha as the first blessed soul, who illustrated the meaning and holiness of the Lord's Padhukaas. Bharatha spread the glory of Rama Padhukaas through his worship of them for fourteen years.



bharata gets ramapaduka/thanks:www.kamat.com

Dikshitar joins the ranks of Bharatha in extolling the incident related to Paaadhukaa Pattabhshekam and Bharata's Rajya paripaalanam as the representative of Rama Padhukaas. Dikshitar offers to Sri Rama the kingdom protected by Bharatha and salutes the lotus feet associated with those



Padhukaas and worshipped by the emperors of the land (RAJAATHIRAJA POOJITHA CHARANAM NAMAAMI).

The charaNā vakhyams describe the Pattabhisheka scene and Rama's gentle gait as he walked to the throne and admired by his nephew Guruguha and by Indra and all the Devaas (AMARESAADHI SAKALA DEVATHAA MODEHNA, ANTHARANGA GURUGUHAANANDA MRUDHU GADHENA --CHARANAM NAMAAMI). He was seated on the throne of the Ishvaakus with joyous Sita, who was captivated by his incomparable beauty (SAANANDAYUTA SITAA MANOHARA MADHANEH -- CHARANAM NAMAAMI). The sages and Rishis assembled to witness this pattabhshekam scene were exhilarated by the auspicious darsanam of the Lord with His consort and eulogized Him. Dikshitar salutes the holy feet wearing the Paadhukas revered by Bharatha in this krithi.

adiyEn concludes with a Slokam of Rama KarNaamrutham composed by one Sankaraacharya of Kaanchi Kamakoti Peetam:

sakalasuhrutaratnam satyavAkyArtharatnam
samadhamaguNaratnam pAtumAmrAmaratnam
prAyanilayAratnam prasputadhyotiratnam
paramapadaviratnam pAtumAmrAmaratnam

adiyen would like to share with you another krithi, set in Ragam Vasantha, a Janya Ragam of the Mela Ragam Surya Kaantham. It is a wonderful choice to the Surya Kula Jyothi, Sri Ramachandra, whose beauty is like the eternal spring. Here Dikshitar offers his salutations to the many kalyana gunaas of Sri Rama displayed during his incarnation as the son of Emperor Dasaratha.

Krithi : rAmacandram bhAvayAmi 🎵

Raagam : Vasantha

TaaLam : RUpakam





The sahitya Vaakyams are as follows:

pallavi:

रामचन्द्रं भावयामि रघुकुलतिलकमुपेन्द्रं

ராமசந்த்³ரம் பா⁴வயாமி ரகு⁴கு¹லதி¹லக¹ம் உபே¹ந்த்³ரம்

rAmacandram bhAvayAmi raghukula tilakam upendram

anupallavi:

भूमिजानायकं भुक्ति मुक्ति दायकं

नामकीर्तनतारकं नरवरं गतमायिकं

பூ⁴மிஜாநாயக¹ம் பு⁴க்¹தி¹ முக்¹தி¹ தா³யக¹ம்

நாமகீ¹ர்த்¹த¹நதா¹ரக¹ம் நரவரம் க³த¹மாயிக¹ம்

bhUmijAnAyakam bhukti mukti dAyakam

nAmakIrtanatArakam naravaram gatamAyikam

caraNam:

साकेतनगरे निवसन्तमं साम्राज्यप्रदहनुमन्तं

राकेन्दुवदनं भगवन्तं रमणीयकल्याणगुणवन्तं

काकुस्थं धीमन्तं कमलाक्षं श्रीमन्तं

नाकेशनुतमनन्तं नरगुरुगुहविहरन्तं (रामचन्द्रं भावयामि)

ஸாகே¹த¹நக³ரே நிவஸந்த¹ம் ஸாம்ராஜ்யப்ரத¹ஹநுமந்த¹ம்

ராகே¹ந்து³வத³நம் ப⁴க³வந்த¹ம் ரமணீயக¹ல்யாணகு³ணவந்த¹ம்

கா¹கு¹ஸ்த²ம் தீ⁴மந்த¹ம் க¹மலாஷம் ஸ்ரீமந்த¹ம்

நாகே¹ஹநுத¹மநந்த¹ம் நரகு³ருகு³ஹவிஹரந்த¹ம்

(ராமசந்த்³ரம் பா⁴வயாமி)

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sAketanagare nivasantam sAmrajyapradahanumantam
rAkenduvadanam bhagavantam ramaNIyakalyANaguNavantam
kAkustham dhImantam kamalAkSham shrImantam
nAkeshanutamanantam naraguruguhaviharantam (rAmacandram bhAvayAmi)

MEANING AND COMMENTARY:

I meditate on Sri Rama, who is the shining dot on the forehead of Raghu Kulam. That Lord incarnated once as the son of Kasyapa Prajaapathi and the brother of Indra. He is the dear consort of Sita Devi, the daughter of Bhoomi devi. He is the magnanimously generous one, who gives us the boons of prosperity on this earth and Moksham thereafter.

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raghukula jyothi - thiruvahindrapuram

He has for His name the glorious Taraka mantram of limitless auspiciousness. He set an example as the embodiment of righteousness during his incarnation as a human son of Dasaratha. He is the one, who lifts the veil of Maaya for us.

He lived in Ayodhya as the emperor of Kosala Desam. He is seen in the company of Hanuman of great boon-giving power. His face shines with the beauty of the full moon. He is the Parabrahmam, who hid His glory as the supreme Lord by





declaring "Aathmaanam Maanusham manyeh". I meditate on His Sharp intellect, divine radiance and lotus-like beautiful eyes. He is the supreme being worshipped by Indran. In all the environments that he moved during his Avathaaram -- human assembly, acharya groups, forest, caves -- as the son of Dasaratha, He performed His divya Leelas and displayed His anantha kalyaana guNaas. I meditate with delight on this Ramachandra of many glorious attributes, who sports with His nephew Guruguhan and gladdens his heart.

shrIrAmacandra karuNAkara rAghavendra
rAjendracandra raghuvamsa samudracandra
sugrIva netrayugaLotpala pUrNacandra
sItAmana: kumudacandra namo namste

Click below for additional Kritis by Dikshithar

Mamava Pattabhirama - MaNirangu

Santhanaramaswaminam - HindOLavasantham

ma~NgaLam kosalendraya mahanIyaguNabhdhaye:

cakravartitanUjAya sArvabhaumAya ma~NgaLam

shrI sItAlakShmaNabharatashatrughNahanumat sameta

shrIrAmacandra parabrahmaNe nama:

dAsan,

Oppiliappan kOil VaradAchAri SaThakOpan

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