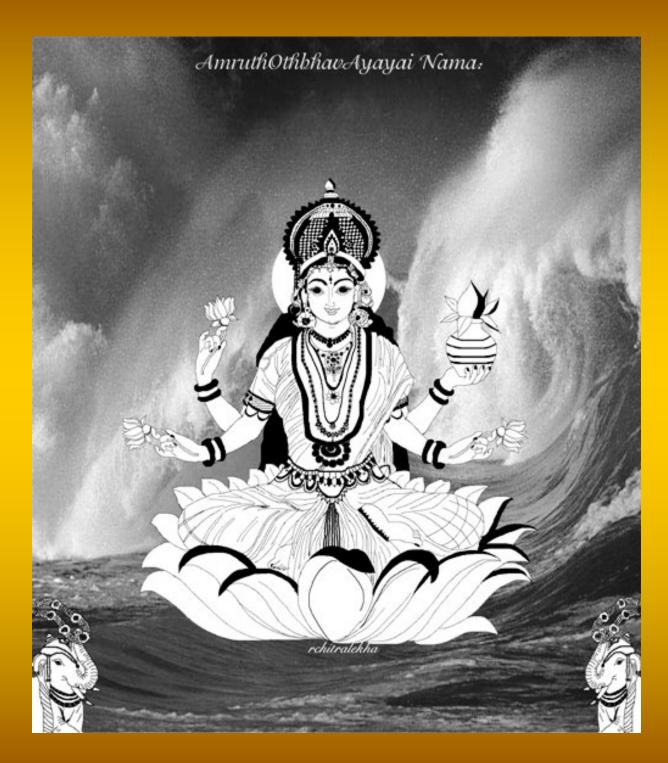
Dikshitar's MahAlakshmi kritis



SrI nrusimha sEva rasikan
Oppiliappan kOil Sri.VaradAchAri SaThakOpan





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Sri RanganAyaki









ARTISTE CREDITS FOR AUDIO

Kriti #	Song	Artiste
1	Hari Yuvateem	Smt.D.K.Pattammal
2	Mangala Devataya Tvaya	Audio not available at present
3	Hiranmayeem Lakshmeem	Sri.D.K.Jayaraman
4	Mahaalakshmi Karuna rasa	Sri.Semmangudi Srinivasa Iyer
5	Sri Bhargavi Bhadram me	Sri T.M.Krishnan
6	Varalakshmi bhaja re	Sri.Vijay Shiva
7	Sri Varalakshmi	Smt.M.S.Subbalakshmi











Sriya:pathi
Sri Adhi VarAha PerumAL with thAyArs - Thiruvalaventhai
(Courtesy:Sri.B.Senthil kumar)









श्रीः

श्रीमते रामानुजाय नमः

श्रीमते निगमान्तमहादेशिकाय नमः

Dikshitir's Kritis on Sri MahAlakshmI



SrI MahaaLakshmi stands in front of BhagvAn's name and creates a distinct identity for Him thru names such as Lakshmi Narasimhan, Sriman Narayanan, Lakshmi Kaanthan, Sreevaasan (Sahasra Namam #609), Sree Pati: (SN # 610), Sreesa:-the Lord of Sri, Srinivasa:, Sri Nidhi:, Sridara: and Sreyas Srimaan. The last name is particularly revelatory in the string of above names that establish the Lord's distinction because of his association with Sri Devi revered as MahaaLakshmi. One name for Lakshmi is Sreyas Sri:, since She has to be approached for the fulfillment of all human endeavors. Sreya: refers to the human endeavors of a beneficial kind and the goal of attaining them. Sri: denotes that it is She who has to be approached for the attainment of Sreya: That is why She is saluted as Vimukthi Phala Dhaayini by Vishnu Puranam. Our Lord Narayana's glory is intricately and seamlessly linked to Her.

Sri Sthuthi (Swami Desikan), Sri Sthavam (Kuresa), Chathussloki (ALavandAr), Guna Ratna Kosam (Parasara Bhattar), Adi Sankarar (KanakadhAra Stotram), Lakshmi Sahasra Namam, Lakshmi Ashtottram, Srimad Bhagavatham, Srimad Narayaneeyam and Sri Sooktham pay tribute to Her and celebrate Her Ananta Kalyana Gunas and Her unique relationship with Her Lord.

adiyEn would focus on the seven MahaaLakshmi Krithis of a great musical genius, who understood fully the meanings of the tributes paid by the above sources and created his own tribute to MahaaLakshmi in the tradition of Sri Sampradhaayam. This Naadhopaasaka is none other than Sri Mutthuswami Dikshithar of Thiruvaroor. Although, he is known as a Devi Worshipper with the mudra of Guru Guha (Subramanya), he has composed outstanding pieces of









Krithis about the Archa Murthys of temples for Sriman Narayana at different Divya Desams (Srirangam, Guruvayoor, Raja Mannargudi, ThirukaaNamangai, Tillai Thiruchitrakootam (4), Kanchi (Varadarajan), Katikai/Sholingar and Thirupathi). Our topic here would be the seven Krithis on MahaaLakshmi, which are abundant testimony to his bhakthi for MahaaLakshmi as well as for his scholarship on Sri sampradhaayam.

His seven MahaaLakshmi krithis rich in sruthi/Smrithi/stotra meanings are :

☆ Hari yuvatheem haimavatheem aaraadhayaami.

Ragam: Desi Simhaaravam (Haimavathi, 58th Melam).

☆ Hiranmayeem LakshmIm sadaa bhajaami.

Ragam: Lalitha

Angala devatayaa tvyaa bhaumaanithoham.

Ragam: DhanyAsi

Ragam: SourAshtram

☆ Sri Varalakshmi namasthubhyam vasupradeh.

Ragam: Sri

🌣 Mahaaalakshmee karuNaarasalahari maamava maadhava manohari.

Ragam: MAdhava Manohari.

Ragam: Mangala Kaishiki.

In rich and resonant Sanskrit, Sri Dikshitar echoes the sentiments of many









Acharyas that went before him and paid his own tribute to the allencompassing Sri Principle represented by MahaaLakshmi.

In the samashti krithi (one without Anupallavi) set in Haimavathi, Sri Dikshitar celebrates Her as NARA HARI HRUDHYA NIVAASINI, NAAMA RUPA PRAKAASINI. Here is our hyperlink to take the blessed attempt to navigate a little in the ocean of ambrosia that She represents. adiyEn will try to highlight the significance of the many Naamas by which Sri Dikshitar saluted Her and point out the source references for his selection of the Naamas for the Archana that he performed.

Sri Dikshithar has great affection for MahaaLakshmi, especially in her form revered as Vara Lakshmi. In the three of the seven Krithis about MahaaLakshmi one finds him paying special reverence to Vara Lakshmi, the deity of celebration during the Vara Lakshmi Vratham. These Krithis are set in Haimavathi, Sri and Sowrashtra Ragas. Vara Lakshmi concept focuses on the Vara Dhayaki aspects of Her. Granting boons to Her devotees in abundance is one of Her Ananta Kalyana Gunas. As Swami Desikan observed, the riches pile one over the other, whichever direction Her side glances fall. They chase each other to arrive first. Swami Desikan's verse containing this thought stream is as follows:

यस्यां यस्यां दिशि विहरते देवि दृष्टिस्त्वदीया

तस्यां तस्यामहमहमिकां तन्वते संपदोघाः ॥ (श्रीस्तुति १५)

yasyAm yasyAm dishi viharate devi dRRiShtistvadIya

tasyAm tasyAm ahaMahaamikAm tanvate sampadoghA: || (Sri Stuti 15)

Sri Dikshitar was a scholar, who had completed Veda Adhyayanam. He therefore understood fully the deep meanings of the Naacchiyaar (Sri Devi) Sambhavanaa Mantram enshrined in the Vedam. He has distilled for us the









essence of the meanings of this mantram in many of his Krithis dealing with the Sri Tattvam.



VaradhAyaki - Sri RanganAyaki (Courtesy:Sri.Murali Bhattar)

The Naacchiaar Sambhavana Mantram begins majestically with the word GruNaahi:

गृणाहि ॥

धृतवती सवितराधिपत्यैः पयस्वती रन्तिराशानो अस्तु।









ध्रुवा दिशां विष्णुपत्न्यघोराऽस्येशाना सहसो या मनोता।

बृहस्पतिर्मातरिश्वोत वायुस्सन्धुवाना वाता अभि नो गृणन्तु।

विष्टम्भो दिवो धरुणः पृथिव्या अस्येशाना जगतो विष्णुपत्नी ॥ (नीळा सूक्तम्)

gRRiNAhi ||

dhRRitavatI savitarAdhipatyaiH payasvatI rantirAshAno astu |

dhruvA dishA.m viShNupatnyaqhorAsyeshAnA sahaso yA manotA |

bRRihaspatirmAtarishvota vAyussandhuvAnA vAtA abhi no gRRiNantu |

viShTambho divo dharuNaH pRRithivyA asyeshAnA jagato viShNupatnI ||

--(nILA sUktam)

This mantram reveals that She is the sustaining force of both the Earth and the Heavens and is pervasively present in these worlds as the Consort of Mahaa Vishnu. She sets in motion, controls and directs the activities of the creatures of the Universes. This mantram further reveals that She is the fundamental force behind the Jivans and is of supremely lustrous form. It recognizes the power of her glances to yield immeasurable wealth of all kinds. It prays for the abundance of milk, ghee, curd, and asks Her for the boon of protection of one's friends and relatives. She is understood as the one, who by Her own power is able to ward off all dangers through Her Abhaya Hasta Mudra. Hence this mantram requests Her to be present in a pervasive manner everywhere and to protect the ones that seek refuge in Her. It prays for the well being of the Deva Guru, Brahaspathi and the all important PRANA Vaayu with Her blessings, so that they can protect the boon seekers. This mantram concludes by stating that She is the primordial force and that the saranagatha seeks Her lotus feet as his sole refuge to ward off all ills and gain all types of









riches.

When we analyze the Vakhyaarthams of the Sahityam of Sri Dikshitar, we will find the echoes of the above mantram.

Our Sampradhaayam is known as Sri Sampradhaayam, because of the tradition of approaching Bhagavan through Her. Swami Desikan points out in his Sri Sthuthi sloka 18:

ऊरीकर्तुं कुशलमिखलं जेतुमदीनरातीन्

दूरिकर्तुं दुरित निवहं त्यक्तुमाद्यामविद्याम्।

अम्ब स्तम्बावधिक जनन ग्राम सीमान्त रेखाम्

आलम्बन्ते विमल मनसो विष्णु कान्ते दयां ते॥ (श्री स्तुति १८)

UrIkartu.m kushalamakhila.m jetumadInarAtIn

dUrikartu.m durita nivaha.m tyaktumAdyAmavidyAm |

amba stambAvadhika janana grAma sImAnta rekhAm

Alambante vimala manaso viShNu kAnte dayA.m te | (SrI Stuti 18)

Meaning:

Clear minded people seek her grace abd banish all fears related to samsara and attain moksha siddhi thanks to Her mercy and power.

In another slokam of Sri Stuti Swami Desikan recognizes Her sacred feet as "Siddhi Kshetram".

सेवे देवी त्रिदश महिळा मोळिमालार्चितं ते









सिद्धि क्षेत्रं शमित विपदां सम्पदां पाद पद्मम्।

यस्मिन्नीषन्नमित शिरसो यापयित्वा शरीरं

वर्तिष्यन्ते वितमसि पदे वासुदेवस्य धन्याः॥ (श्री स्तुति २०)

seve devI tridasha mahiLA mauLimaalaarcita.m te

siddhi kShetra.m shamita vipadA.m sampadA.m pAda padmam |

yasminnIShannamita shiraso yApayitvA sharIra.m

vartiShyante vitamasi pade vAsudevasya dhanyAH || (SrI Stuti 20)

Swami Desikan says Her holy feet are like the most fertile land that yields many blessings. Those, who worship them gain the boon of Moksham at the end of their earthly existence and reside in Vaikuntam to enjoy the sweet experience of Nitya Kaimkaryam there to the Divya Dampathis.

Besides being the means (Uphayam) and fruit (phalan) of Saranagathi, She excels Her Lord in the aspect of Purushaakaram (intercession). Swami Desikan celebrates this Svarupa Guna Visesham in slokam 36 the Varadaraja Panchasat:

पर्याकुलं महति दुःख पयोनिधौ मां



Siddhi Kshetram









पश्यन् करीश यदि जोषमवस्थितस्त्वम्।

स्फारेक्षणेऽपि मिषति त्वयि निर्निमेषं

पारे करिष्यति दया तव दुर्निवारा॥

-- (वरदराज पश्चाशत् ३६)

paryAkula.m Mahaati duHkha payonidhau mA.m

pashyan karIsha yadi joShamavasthitastvam |

sphArekShaNepi miShati tvayi nirnimeSha.m

pAre kariShyati dayA tava durnivArA || (varadarAja pa~ncAshat 36)

Meaning:

Swami says that Varadaraja sees with wide-awakened eyes the miserable plight of Swami struggling in the ocean of Samsaram and does not make a move to come to his rescue. At that time, MahaaLakshmi, the embodiment of mercy sitting next to Her Lord could not watch the suffering of Her child and gives Her hand and lifts Swami out of the fearsome Samsaric ocean and places him at the feet of Her Lord and intercedes with Her Lord for mercy. Through Her pure affection, She pleads with Her Lord and saves the Jivans struggling in Samsaric Ocean thru her help as the Boat to cross that dangerous Ocean (Bhava Jaladhi Gataanaam Potapaatri).

Swami Desikan says in Daya Sataka Slokam



Varada Lakshmi









that She as the Daya Devi helps some Jivans directly and some others indirectly.

अभिमुक भाव संपद्भिसंभविनां भविनां

क्वचिदुपलक्षिता क्वचिद्भङ्गर गृढ गतिः।

विमल रसावहा वृषगिरीश द्ये भवति

सपदि सरस्वतीव शमयत्यघमप्रतिघम्॥

--(दया शतकम् ५२)

abhimuka bhAva sa.mpadabhisa.mbhavinA.m bhavinA.m

kvacidupalakShitA kvacidabha~Ngura gUDha gatiH |

vimala rasAvahA vRRiShagirIsha daye bhavati

sapadi sarasvatIva shamayatyaghamapratigham || (DayA Satakam 52)

Swami Desikan compares Her to the Vedic river Saraswati, whose flow is seen occasionally over the earth and most of the other times under the Earth. He recognizes Her as "Nikila Loka Samruddhikari" (One who thru her flood of Mercy enriches all the Worlds).

अखिलजगन्मातरं अस्मन् मातरं

अशरण्यशरण्यां अनन्यशरणः शरणमहं प्रपद्ये ॥

akhilajagan maatharam asman maatharam

asharaNya sharaNyaam, ananya sharaNa:, sharaNa Mahaam prapadhye ||









The glory (Sreyas) of MahaaLakshmi has been established by the Vedas as "Sruthimitasampathi").

Swami Desikan describes one aspect of that Sreyas in one of the daya sataka Slokam beginning with the words:

त्वदुद्य तूलिकाभिरमुना वृषशैल जुषा, स्थिर चर शिल्पिनैव परिकल्पित चित्र धियः।

यतिपति यामुन प्रभृत्यः प्रथयन्ति द्ये, जगति हितं न नस्त्विय भरन्यसनाद्धिकम् ॥

---- (द्या शतकम् ५९)

tvadudaya tUlikAbhiramunA vRRiShashaila juShA
sthira cara shilpinaiva parikalpita citra dhiyaH |
yatipati yAmuna prabhRRityaH prathayanti daye
jagati hita.m na nastvayi bharanyasanAdadhikam || (DayA Satakam 59)

Meaning:

Swami Desikan describes Her unique role bridging Her Lord and the Acharyas here. He recognizes in this slokam that She is the pen/brush (writing/painting tool) in the hands of her Lord, when He wishes to write/Paint His Siddhanthams on the canvas known as Acharyas. The Lord is a great artist/Painter. He wants to paint on the minds (Canvasses) of the Acharyas His Siddhanthams. Those canvasses are very fit and appropriate to receive and hold the writings/paintings of the Lord. In the task of the Lord, MahaaLakshmi serves as the Pen/Brush for the Lord to complete His writing task. If it were not for Her, the Lord could not paint the pictures of Tatvaarthaas on the Minds (Canvasses) of Acharyaas. If the Pen/Brush were not to be available, then the Acharyaas won't have any material to help their disciples. Swami









Desikan goes on to say in this slokam that MahaaLakshmi is the power that was behind Acharyaas like Nammazhwaar, Natha Muni, Alavandhaar to possess the special j~naanam and anugraha siddhi. He concludes here that Saranagathi at Your holy feet alone can serve as the means to gain Moksha Phalan.



nikila lOka samruddhikari

This section of the slokam is as follows:

yatipati yAmuna prabhRRityaH prathayanti daye

jagati hita.m na nastvayi bharanyasanAdadhikam ||









Swami Desikan celebrated further by hailing Her as "KRUPANA JANTHU CHINTAAMANEH, KRUPEH" and "NIGAMA SOWDHA DEEPA SRIYAA:". Here, Swami recognizes her as the most merciful, boon-granting Chintamani Ratnam for those suffering Jivans. In the second salutation, he pays tribute to Her Jnana Svarupam. He recognizes her as the brilliant lustre (Deepam) in the big mansion of the Vedas.



ChintAmaNi Ratnam - Thirupputkuzhi Maragathavalli ThAyAr

The Purvaacharya of Swami Desikan, Alavandhaar blessed us with Chathussloki to establish the Sri Tatvam . In one of the slokas, he reveals her Kataksha Mahima this way:

ईषत् त्वत्करुणानिरीक्षणसुधासन्धुक्षणाद्रक्ष्यते

नष्टं प्राक् तदलाभतिस्त्रभुवनं संप्रत्यनन्तोदयम्॥

श्रेयो न ह्यरविन्दलोचनमनःकान्ताप्रसादादते

संसृत्यक्षरवैष्णवाध्वसु नृणां संभाव्यते किंहिचत् ॥ (श्री चतुःश्लोकि ३)









IShat tvatkaruNAnirIkShaNasudhAsandhukShaNAdrakShyate

naShTa.m prAk tadalAbhatastribhuvana.m sa.mpratyanantodayam|

shreyo na hyaravindalocanamanaHkAntAprasAdAdRRite

sa.msRRityakSharavaiShNavAdhvasu nRRiNA.m sa.mbhAvyate karhicit||

--(SrI Chatushloki 3)

Meaning:

Here Alavandhaar reveals the mysteries of Lakshmi Tantram. He says that MahaaLakshmi is very dear to the Lord (Aravinda Lochanan). Without Her Anugraham, there is no chance for the Jivans to receive the blessings of Isvaryam (Worldly Riches), Kaivalyam and Moksham.



The Consort of Aravinda Locanan - SrI Amrithavalli ThAyAr - Ahobilam









Kuresa, who came later, echoed Alavandhaar's thoughts in the following portion of his Sri Stavam Sloka:

यस्याः कटाक्षवीक्षणाक्षणलक्षं लक्षिता महेशास्स्यः।

श्रीरङ्गराजमहिषी सा मामपि वीक्षतां लक्ष्मीः॥ (श्रीस्तवम् ११)

yasyAH kaTAkShavIkShaNAkShaNalakSha.m lakShitA maheshAssyuH |

shrIra~NgarAjamahiShI sA mAmapi vIkShatA.m lakShmIH ||

--(SrI Stavam 11)

Meaning:

Here, Swami Kuresar describes the jivans getting indescribable wealth in this and the other world due to the falling of Sri Ranganayaki's glances even for a second on them. He prays for those auspicious glances to fall on him as well.

Kuresa points out in yet another slokam of Sri Stavam that even the Lord considers himself as a fortunate or blessed one (Dhanyan), when Her glances fall on Him:

TAVA EEKSHANAATH SVAATMAANAM DHANYAM MANYATEH

Kuresa reveals further that the Lord practises EKASESHITVAM by following closely His consort's hints revealed through her facial expressions and the lifting of Her Eye brows and performs accordingly the creation, protection and the destruction of the worlds.

YASYAA VEEKSHYAA: MUKHAM TATINGITHA PARAADHINOH VIDATTEKILAM

The Lord reveals directly in Agasthya Samhita that MahaaLakshmi is his AAHLAADHINI SAKTHI or the transcendent power of delight. He says that











Consort of SrI SItArAman VaduvUr Sri SitAdevi thAyAr

He has no independent existence without Her. Swami Desikan echoes these thoughts thru his choice of words:

"PATHI: TVAT PAARAARTHYAM PRATAYATHI VRUKSHASHMAADHARA PATHI:"

Here, Swami Desikan reveals that the Lord is contented to describe Himself as subservient to Her and is pleased, when the jivans address Him as Laksmi Narasimha, Kamala Kaantha, Sriya: Sri:, Indiraa KaLathraa, Lakshmi Varaha, Seetha Rama et al.

Kuresa's son, Parasara Bhattar celebrated the glories of Mahaaa Lakshmi (Ranga Nayaki) in his Guna Ratna Kosam (http://www.sundarasimham.org/ebooks/ebook38.htm) and described Her husband's dismay and happiness at the sight of Her as Vijaya Lakshmi in Viswa Rupam form. He says

that Sriman Narayana is overcome with a sense of affection and wonder at the sight of Her avataram as Viswa RoopiNi with thousands of limbs. He says that the Lord is caught up in the whirlpool of her leelas and goes round and round in those swirling waters (Neer Chuzhi) and is wonder struck.

Adi Sankara in his beautiful verses of KanakadhAra Stotram offers his eulogies to the greatness of MahaaLakshmi. He begs for the blessings of this Mangala Devataa this way:

मतुस्समस्तजगतां महनीयमूर्तिः।









भद्राणि में दिशतु भार्गवनन्दनायाः॥

matussamastajagatA.m MahaanIyamUrtiH |

bhadrANi me dishatu bhArgavanandanAyAH ||

He visualizes Her as sitting on the red lotus and shining with the lustre of the red lotus and prays to Her to cast Her glances on him to get the blessings beyond Aswamedha Yaagam and other Vedic Sacrifices.

In a moving sloka of KanakadhAra Sthuthi, Adi Sankara paints a beautiful word and sound picture of Her and requests Her Anugraham this way:

सरसिजनिलये सरोजहस्ते दवळतमांशुकगन्धमाल्य शोभे।

भगवित हरिवल्लभे मनोज्ञे त्रिभुवनभूतिकरि प्रसीद महयम् ॥ (श्रीकनकधारा स्तुति १८)

sarasijanilaye sarojahaste davaLatamA.mshukagandhamAlya shobhe |

bhagavati harivallabhe manoj~ne tribhuvanabhUtikari prasIda Mahaayam ||

---(Sri KanakadhArA Stuti 18)

adiyEn concludes this introduction with the dhyAna slokam on Sri Mahaalakshmi gifted to us by SwAmi Desikan in his Sri Stuti. adiyEn seeks the blessings of the "nityAnapAyini, devadeva divya mahiShi", Sri Mahaalakshmi as adiyEn begins next, the commentaries on the Kritis of Sri MuthuswAmy Dikshitir eulogizing Her.

कल्याणानामविकल निधिः काऽपि कारुण्य सीमा

नित्यामोदा निगम वचसां मौळि मन्दार माला।









संपद् दिव्या मधु विजयिनः सन्निधत्तां सदा मे

सैषा देवी सकल भुवन प्रार्थना कामधेनुः॥ (श्रीस्तुति २४)

kalyANAnAmavikala nidhiH kApi kAruNya sImA

nityAmodA nigama vacasA.m mauLi mandAra mAlA |

sa.mpad divyA madhu vijayinaH sannidhattA.m sadA me

saiShA devI sakala bhuvana prArthanA kAmadhenuH || (SrI Stuti 24)

|| thAyAr thiruvadigaLe charaNam ||

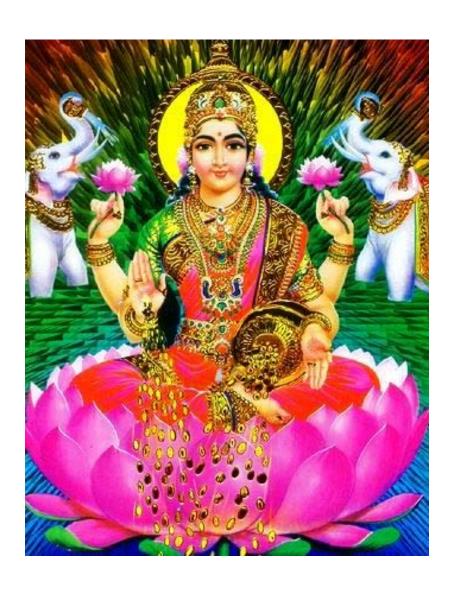
















Trithis & Commentaries



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thirukkutanthai bhuvarahar









Krim 1

Kriti : Hari Yuavatheem Haimavatheem

Raagam : Desisimhavaram (aka) Haimavathi

Talam : Rupakam

Sahitya vAkyam for the samashti kriti:

Pallavi:

हरियुवतीं हैमावतीं आराधयामि सततं अखिललोक जननीं श्री (हरियुवतीं)

ஹியுவதீ $_1$ ம் ஹைமாவதீ $_1$ ம் ஆராத $_4$ யாமி ஸத $_1$ த $_1$ ம் அகி $_2$ ல லோக $_1$ ஜ $_3$ னனீம் ஸ்ரீ (ஹியுவதீ $_1$ ம்)

hariyuvatI.m haimAvatIm ArAdhayAmi satata.m akhilaloka jananI.m shrI (hariyuvatI.m)

Charanam:

नरहरिहृदयनिवासिनि नामरूपप्रकाशिनि गुरुगुहमानसरञ्जनि गुणिजननुते निरञ्जनि (हरियुवतीं)

நரஹாிஹ்ருத $_3$ ய நிவாசினி நாமரூப $_1$ ப் $_1$ ரகா $_1$ ஸினி க $_3$ ருக $_3$ ஹ மாநஸ ரஞ்ஜனி க $_3$ ணிஜனனுதே $_1$ நிரஞ்ஜனி (ஹாியுவதீ $_1$ ம்)

naraharihRRidayanivAsini nAmarUpaprakAshini guruguha mAnasara~njani guNijananute nira~njani (hariyuvatI.m)







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Consort of Nrusimhan - MAlOlan with thAyAr









COMMENTARY:

adiyEn will focus on the Desisimharavam Krithi of Sri Dikshithar first. The Raga Desisimharavam in the Dikshitar Sampradhaayam is known today as Haimavathi. This is the 58th mela karthaa ragam.

Beisdes the Krithi on Mahaalakshmi known as "Hari Yuavatheem Haimavathim Aaraadhayaami satatam Jananeem Sri", Dikshithar has also composed two more krithis in this Ragam:

- 1. "Sri Kanthimathim Sankara Yuvathim Sri Guru Guha Jananim Vandeham" on Thirunelveli Ambaal, Sri Kanthimathi
- 2. "Mathuraambhikaayaam Sadhaa Bhakthim Karomi" on the Haalasya Nagara Nayaki.

The Krithi on MahaaLakshmi has Gaaandhaara Eduppu. The one on Kanthimathi has Rishabha Eduppu and the one on Mathurai Meenaakshi starts with the Panchama svaram. There are Maantric significance for these choices, which we will not go into here.

In the krithi "Hari Yuvatheem Haimavatheem", the composer celebrates Her as Naarasimhee, the consort of Bhagavan Narasimhan. Therefore, he salutes her as "Nara Hari Hrudhya Vaasini" in the Charana Vaakyam. As indicated earlier this Krithi is a samashti krithi without Anupallavi.

Sri Dikshitar points out that Naarasimhee, the "Hari Yuvathi", is resplendent in Her Nitya Yowanam or permanent Youthful beauty. This maiden with everlasting Beauty is also revered by Lakshmi Sahasra Naamam as "Baalaa Kumaree YUVATHI Karunaa Bhaktha Vatsalaa". It seems that Dikshitar adopted this Naama from the Sahasra Naamam.

He placed the Raga Mudra in the Pallavi as "Hari Yuvatheem HAIMAVATHEEM". Here he points out that She has the color of Gold as celebrated by the Lakshmi Sahasra Naama passage: "Visvambharaa









HAIMAVATHI Samudrecchaa Vihaarini".

In pallavi, he saluted Her "Akhila Loka Janani" tatvam in the spirit of the Vedic text "Isvareem Sarva Bhoothaanam Jananeem Sarva Dehinaam". Dikshitar acknowledged that he worships Her always with the Sahityam words "Hari Yuvatheem Satatam Aaraadhayaami".



akhilalOka jananI-Mulbhagal Padmavati thayar

Dikshitar follows the cue of Lakshmi Sahasra Naamam again, when He salutes MahaaLakshmi as "Nara Hari Hrudhaya Nivaasini". The Sahasra Naama passage corresponding to this Salutation is "Vairochini NAARASIMHEE Jeemuthaa Subhadekshanaa". Swami Desikan salutes Naarasimhee, the consort of the Adbhuta Kesari in Daya Satakam as follows:









द्ये वृषगिरीशितुर्द्नुज डिम्भ दत्त स्तना

सरोज सदशा दशा समुदिताकृतिर्दश्यसे ॥ (श्रीदयाशतकम् ८४)

daye vRRiShagirIshiturdanuja Dimbha datta stanA

saroja sadRRishA dRRishA samuditAkRRitirdRRishyase ||

--(SrI DayA Satakam 84)

Here, Swami Desikan visualizes MahaaLakshmi standing as Dayaa Devi in the eyes of Bhagavan Narasimhan and blessing Prahlaada with those cool glances and feeding Her child with the milk of Jnanam and making him happy.

The next of the salutation of Dikshitar is "Naama Rupa Prakaasini". He says that She is shining in a resplendent manner in the hearts of Her devotees through the form of Her Naamas as they invoke Her with these Naamaas. As the devotees invoke Her through the Lakshmi Sahasra Nama paasage:

पद्मानने पद्मकरे सर्वलोकैकपूजिते।

सान्निध्यं कुरु मे चित्ते विष्णुवक्षःस्थलस्थिते ॥ (श्रीलक्ष्मीसहस्रनामस्तोत्रम् १)

padmAnane padmakare sarvalokaikapUjite |

sAnnidhya.m kuru me citte viShNuvakShaHsthalasthite ||

--(SrI Lakshmi SahasranAma Stotram 1)

She enters the hearts of the devotees and shines there with Her splendor.

The last two salutations of Dikshitar in the charanam are:

- 1. Guru Guha Maanasa Ranjani
- 2. Guni Jana Nuta Niranjani









Through Her Darsanam, She fills the heart of Her nephew, Guhan/Murugan, with indescribable Joy (Guru Guha Maanasa Ranjani).

Through the last salutation "Guni Jana Nuta Niranjani", Dikshitar acknowledges that She is of the Niranjana Svarupam that is worshipped by Sadhu Janams. She is of blemishless nature and is worshipped by people of pure minds. The passage in Lakshmi Sahasra Naamam elaborating Her Niranjana Svarupam is as follows:

महामाया महानन्दा ब्रह्मनीतिर्निराश्रया।

एकस्वरूपा त्रिविधा सङ्ख्यातीता निरञ्जना ॥ (श्रीलक्ष्मीसहस्रनमस्तोत्रम् १८)

MahaamAyA MahaanandA brahmanItirnirAshrayA |

ekasvarUpA trividhA sa~NkhyAtItA nira~njanA ||

--(Sri Lakshmi Sahasranama Stotram 18)

Thus Dikshitar chose Ragam Desi-SIMHAARAVAM to remind one of the garjanaa of Narasimha to celebrate Naarasimhi of the golden hue with many excerpts from the Sahasra Naamam dedicated to Her.











Niranjani-SriNilamangaiThayar - Thirukkadalmallai (Courtesy:Sri.B.Senthil kumar)









Kriti 2

Kriti : MangaLa devataya tvayA

Raagam : DhanyAsi

Talam : Rupakam

The Sahitya vakyams are as follows:

Pallavi:

मङ्गळदेवतया त्वया बहुमानितोऽहं श्री

மங்க₃ள தே₃வத₁யா த்₁வயா பஹுமாநிதோ₁ஹம் ஸ்ரீ

ma~NgaLadevatayA tvayA bahumAnitoha.m shrI

anupallavi:

पुङ्गवकमलालयया भोगभोग्यालयया

जङ्गमस्थावरलोकजननस्थितिलययाऽजया (मङ्गळ)

புங்க₃வக₁மலாலயயா போ₄க₃போ₄க்₃யாலயயா

ஜங்க₃மஸ்தா₂வரலோக₁ஜனனஸ்தி₂தி₁லயயா ஜயா (மங்க₃ள)

 $pu\sim NgavakamalAlayayA$ bhogabhogyAlayayA

ja~NgamasthAvaralokajananasthitilayayAjayA (MangaLa)









Charanam:

हरिद्रा कुङ्कम वस्त्रालङ्कृत विग्रहया

दरिद्र दुःखादि मूर्घन्या शिव निम्रहया

वरदराज गोपाल हृदय सरसिज गृहया

वरलक्ष्म्या हरिहर गुरुगुह भक्तानुग्रहया

सुरर्चित पदाम्बुजया सुधा सागरात्मजया

सुर विनुत शिवानुजया मायाबीजया विजय

ஹநித்₃ரா கு₁ங்கு₁ம வஸ்த்₁ராலங்க்₁ருத₁ விக்₃ராஹயா த₃ரித்₃ர து₃∴கா₂தி₃ மூர்த₄ங்யா ശிவ ஙிக்₃ரஹயா வரத₃ராஜ கோ₃பா₁ல ஹ்ருத₃ய ஸரஸிஜ க்₃ருஹயா வரலக்ஷம்யா ஹரிஹர கு₃ருகு₃ஹ பக்₃தா₁நுக்₃ரஹயா ஸுரர்சி₁த₁ ப₁தா₃ம்பு₃ஜயா ஸுதா₄ ஸாக₃ராத்₁மஜயா ஸுரவிநுத₁ மிவாநுஜயா மாயாபீ₄ஜாய விஜயா (மங்க₃ன) haridra ku~Nkuma vastrala~NkRRita vigrahaya daridra duHkhadi mUrdhanya shiva nigrahaya varadaraja gopala hRRidaya sarasija gRRihaya varalakShmya harihara guruguha bhaktanugrahaya surarcita padambujaya sudha sagaratmajaya









sura vinuta shivAnujayA mAyAbIjayA vijaya (MangaLa)

COMMENTARY:

adiyEn will now cover the Dhanyasi Krithi "Mangala Devathayaa Tvayaa Bahumaanithoham Sri", which salutes Vara Lakshmi and will describe the significance of Maaya Bhijam, which is the seed utterance associated with MahaaLakshmi.

Among the five Dhanyasi Krithis of Dikshithar, The one known as "Mangala Devathayaa Tvyaa Bhaumaanithoham" is dedicated to MahaaLakshmi. The others are:

- 1. Sri Ranganathaaya Namastheh (Srirangam Krithi)
- 2. Ramacchandrath Anyam na Jaaneham (One of the Rammashtaka Krithis)
- 3. MaayUra Naatham Anisam Bhajaami (On the Lord of Mayilaaduthurai)
- 4. Paradevathaa Bruhatkuchaambha Samrakshathu Maam (On the AmbhaaL of Thiruidaimaruthoor).

Dikshitar had many Nathaswara Vidwaans as his disciples. He seems to have selected the ragam Dhanyaasi, that is the favorite of Nathaswara Vidwaans for the mid morning part of the day (Murpagal).

Mahaalakshmi has been saluted as "Mangalam Mangalaanaam" by Swami Desikan in the very first verse of Sri Sthuthi. She is the one, who confers auspiciousness to all auspicious entities. Dikshithar recognizes Her as that Mangala Devathaa. He says that he has been extensively blessed by Her with all auspiciousness. Swami Desikan offered his homage to Mahaalakshmi through the choice words of "Kalyanaanaam Avikala Nidhi:" to reveal that she is the eternal, undiminishing treasure house for all riches and auspiciousness. Dikshitar recognized that such an Avikala Nidhi resides permanently in celebrated Thiruvaroor (Pungava Kamalaalayaa). Pungava means that which









stands as a superior entity in its class.



MangaLam mangaLAnAm- SrI MahaalakshmI Sri Ranganathar Temple, Pomona, New York

He saluted Her as "Bhoga Bhogyalayaa" to reveal to us that she is the power behind all that is enjoyable (Bhogam). In this world, all bhogams take their abode (Bhogyaalayam) in Her. This reference relates to the Lakshmi Sahasra Naamam passage:

देवभोग्या महाभागा प्रतिज्ञा पूर्णशेवधिः।

सुवर्णा रुचिर्प्रख्या भोगिनी भोगदायिनी ॥ (श्रीलक्ष्मीसहस्रनामस्तोत्रम् ४१)

devabhogyA MahaabhAgA pratij~nA pUrNashevadhiH |









suvarNA rucirprakhyA bhoginI bhogadAyinI ||

--(Sri LakshmI Sahasranama Stotram 41)

Swami Desikan expresses the same sentiment of Sahasra Naamam, when he salutes HER as "Sakala Bhuvana Praarthanaa Kamadhenu:"



Bhoga bhogyAlayA - SeerkAzhi - Mattavizhkuzhali

In the next line of Anupallavi, Dikshitar offers his homage as "JANGAMA STHAAVARA LOKA JANA STHITHI LAYAYAA JAYA MANGALA DEVATHAYAA TVYAA BAHUMAANITHOHAM" He says that MahaaLakshmi, who has specially blessed him is the Empress, who creates, protects and dissolves all the Chetanas (sentient beings) and Achetanas (insentient ones). This sentiment is a reflection of Adi Sankara's beautiful verse that begins with "GHEERDEVATEHTHI"









गीर्देवतेति गरुध्वजसुन्दरीति

शाकम्भरीति शशिशेखरवल्लभेति।

सृष्टिस्थितिप्रलय केलिषु संस्थितायै

तस्ये नमस्त्रभुवनैक गुरोस्तरुण्ये॥ (श्रीकनकधारा स्तुति १०)

gIrdevateti garudhvajasundarIti

shAkambharIti shashishekharavallabheti |

sRRiShTisthitipralaya keliShu sa.msthitAyai

tasyai namastribhuvanaika gurostaruNyai || (Sri Kanakadhara Stuti 10)

Meaning:

Adi Sankara says that She is the Guru (Acharya) for the three worlds. She is worshipped by many names such as Saraswati, Saakambhari (Bhudevi), The consort of Garuda Dwajan (Naarayani), Vishnu Durgai et al. She creates, protects and ultimately in Pralayaa time, She absorbs them inside Her. Adi Sankara in the above verse offers his salutations to MahaaLakshmi of such illustrious fame.

Dikshitar echoes the sentiments of Adi Sankara through his set of choice words: "Srushti sthithi pralaya kelishu samsthithaayaayai" and "Jangama Sthaavara loka jana sthithi layayaa jaya Mangala Devathayaa".

MEANING OF THE CHARANA VAAKHYAMS:

Adi Sankara offered his eulogy to MahaaLakshmi by describing Her as:

🌣 Naarayana Pranayini,







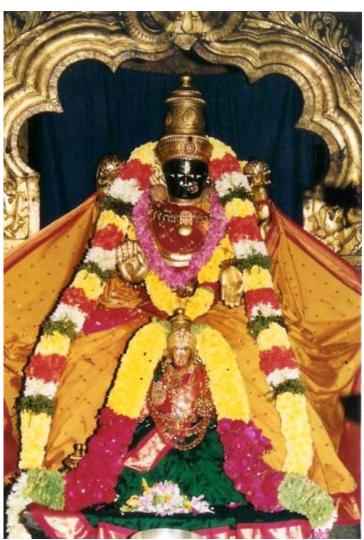


- Purshottama Vallabhaa.
- Saarngaayudha Vallabhaa,
- Damodhara Vallabhaa and
- ☼ Nandhaatmaja Vallabhaa.

Dikshitar followed this line of thought and saluted MahaaLakshmi as "Varadaraja Gopala Hrudhya Sarasija Gruhayaa" in the first line of the Charanam. He recognized Her as the resident in the heart lotuses of Archaa and Vibhava murthis such as Varadarajan and Gopalan.

He announced that MahaaLakshmi gave him darsanam while attired in a dress that is a mixture of yellow and red colors. He describes Her as: "Haridraa Kumkuma Vastraalankruta Vigraham". He confesses that he has been blessed by that Mangala Vigraham. He recognizes Her as "Daridhra Dukkahdhi Moordhanyaasiva nigrahayaa bahumanithoham". He points out that She as the embodiment of auspiciousness all wealth removes poverty, misery and worries. He also salutes Her as the merciful most One. who confers Her Anugrahams to

Narayana, Sivaa and Her other devotees. The corresponding



Mangala Vigraham - Yadugiri nAcchiyAr









Sahitya words are: "Vara Lakshmyaa, Hari Hara Bhaktha anugrahayaa Bahumaanithoham".

In the rest of the Charana Vakhyams, he recognizes Her as the one, whose lotus feet are worshipped by the Devaas (Suraarchita Padaambhujayaa), as the one, who was born as the daughter of the milky (Nectar) ocean (Sudhaa Saagara Aatmajayaa) and as the one, who is celebrated by the Devaas as the Victorious sister of Siva (Sura Vinutha Siva Anujayaa, Vijayaa), Vijaya Lakshmi.

The last Charana Vakhyam is "Maayaa Bhijayaa Tvayaa Bahumaanithoham". She is saluted by Dikshitar as Vishnu Maayaa, who destroys the false knowledge. The Bhija Mantram (Seed Utterance) for MahaaLakshmi is Lakshmi Bhijam or Maayaa Bhijam (SREEM).

- 1. The mula manthram for Saraswati is Vaak Bhijam;
- 2. Sri Lalithaa's mula mantram is Sakthi Bhijam and
- 3. MahaaLakshmi's mula Manthram is the Maayaa Bhijam.

Sreem is that Maayaa Bhijam, which can be split in to four parts (S*, ra, EE, Im) "S*" represents Her transcendent divinity of Fortune and Wealth. "ra" stands for Her immeasurable riches. "EE" stands for the contented state arising from the acquisition of immeasurable wealth through Her blessings. The nasalization "IM " represents the removal of poverty, amangaLam and miseries due to the act of worshipping Her. Sri Sooktham states that the recitation of the Maayaa Bhijam results in the banishment of hunger, thirst, the afflictions caused by the five senses, and all the amangalaas caused by Jyeshtaa Devi:

KSHUTHPIPAASAAMALAAM JYESHTAAM ALAKSHMEER NAASAYAAMYAHAM

Swami Desikan eulogized Her in Srirangam and created a rain of gold coins for the benefit of a poor bachelor. Adi Sankara created a rain of golden Nellikkais by saluting Her through KanakadhAraa Stotram.









Dikshitar praises and thanks MahaaLaksmi for the special Anugrahams. Dikshitar was poor most of his life. He actually spurned wealth. He refused to approach rich men for favors. One wonders why he was thanking MahaaLakshmi for her Bahumaanams (special blessings). This mystery can be resolved as one contemplates on the meaning of another Sri Sooktha Rk:

मनसः काममाकृतिं वाचस्सत्यमशीमहि।

पश्ना र रूपमन्नस्य मिय श्रीश्रयतां यशः॥ (श्रीस्क्तम्)

manasaH kAmamAkUti.m vAcassatyamashImahi |

pashUnAgum rUpamannasya mayi shrIshrayatA.m yashaH || (SrI Suktam)

Meaning:

"O MahaaLakshmi of great auspiciousness! Please bless me not only with wealth as Your devotee, but bless me to have the greater good fortune of worshipping You every day and the blessings and fame that arise from such a worship".

Worldly wealth is given a second place here. The good fortune and the fame resulting from worshipping Her is given the first place. Dikshitar belonged to this category of worshippers of MahaaLakshmi. He did not pray to Her for perishable wealth.

There is an incident in Dikshitar's life that was the cause of the creation of this Krithi. Dikshitar had two wives. His first wife was dark in color. Dikshitar's father thought that his son was not interested in the life as a married man because of dissatisfaction with the dark hue of his first wife. Therefore, he found another wife, who was fair complexioned. Even then, Dikshitar was deeply involved in Sri Vidyaa worship and Puja and did not pay much attention to conjugal pleasures. His second wife felt that her husband should go to the court of Tanjore king, sing there and bring wealth home so she could wear a lot of jewelry and golden ornaments. When she shared her









thoughts with Dikshitar, he was very upset and during the evening puja composed a krithi in raga Lalitha "HIRANMAYEEM LAKSHMEEM SADHAA BHAJAAMI. HEENA MANAVAASRAYAM TYAJAAMI". He went to bed thereafter. During that night, MahaaLakshmi appeared as Sarvaalankara Bhooshanai in the dream of the second wife and asked, "O Dear Child! Is this much of jewelery sufficient for you?". The second wife woke abruptly from her sleep and fell at the feet of Dikshitar and said to him that all of her infatuation with gold and jewelery were removed by



Hiranmayee-Woraiyur Kamalavalli thayar Courtesy: Sri Murali Bhattar

the auspicious darsanam of MahaaLakshmi and Her offer of untold wealth. Dikshitar was immensely grateful for the blessings of MahaaLakshmi in curing his wife's preoccupation with gold and jewels. As a token of his gratefulness, Dikshitar composed the Dhanyasi Krithi during the mid morning Puja, "Mangala Devathayaa Tvyaa Bahumaanithoham" and offered it at the feet of MahaaLakshmi.









Kriti 3 4

Kriti : Hiranmayeem Lakshmim sadhA bhajami

Raagam : Lalitha

Talam : Rupakam

The sahitya vaakyams are as follows:

Pallavi:

हिरण्मयीं लक्ष्मीं सदा भजामि हीनमानवाश्रयं त्यजामि

ஹிரண்மயீம் லக்ஷ்மீம் ஸதா $_3$ ப $_4$ ஜாமி ஹீகமாகவாக்ரயம் த் $_1$ யஜாமி

hiraNmayI.m lakShmI.m sadA bhajAmi hInamAnavaashraya.m tyajaami

Anupallavi:

चिरतरसंपत्प्रदां श्रीराम्बुधिततनयां

हरिवक्षःस्थलालयां हरिणीं चरणकिसलयां

करकमलधृतकुवलयां मरकतमणिमयवलयाम् (हिरण्मयीं)

சி $_1$ ரத $_1$ ரஸம்ப $_1$ த் $_1$ ப் $_1$ ரத $_1$ 3ம் ஸ்ரோம்பு $_3$ தி $_4$ த $_1$ த $_1$ நயாம்









ஹரிவக்ஷஹஸ்த $_2$ லாலயாம் ஹரிணீம் ச $_1$ ரணகி $_1$ ஸலயாம்

க₁ரக₁மலத்₄ருத₁கு₁வலயாம் மரக₁த₁மணிமயவலயாம் (ஹிரண்மயீம்)

ciratarasa.mpatpradA.m shrIrAmbudhitatanayA.m

harivakShaHsthalAlayA.m hariNI.m caraNakisalayA.m

karakamaladhRRitakuvalayA.m marakatamaNimayavalayAm (hiraNmayI.m)

charaNam:

श्वेतद्विपवासिनीं श्रीकमलाम्बिकां परं

भूतभव्यविलासिनीं भूसुरपूजितां वराम्

मातरमङ्गमालिनीं माणिक्याभरणधरां

गीतवाद्यविनोदिनीं गिरिजां तामिन्दिराम्

शीतकिरणनिभवदनां श्रितचिन्तामणिसदनां

पीतवसनां गुरुगुहमातुलकान्तां ललिताम् (हिरण्मयीं)

ம்வேத₁த்₃வீப₁ வாஸி்கீம் ஸ்ரீக₁மலாம்பி₃கா₁ம் ப₁ரம்

பூ₄த₁ப₄வ்யவிலாஸிஙீம் பூ₄ஸுர்பூ₁ஜிதா₁ம் வராம்

மாத₁ரமப்₃ஜமாலிஙீம் மாணிக₁யாப₄ரணத₄ராம்

கீ₃த₁வாத்₃யவிகோதி₁கீம் கி₃ரிஜாம் தா₁மிக்தி₃ராம்

மீத₁கி₁ரணநிப₄வத₃னாம் ஸ்ரித₁சி₁ந்தா₁மணிஸத₃நாம்

பீ₁த₁வஸ் காம் கு₃ருகு₃ஹமாது₁லகா₁க்தா₁ம் லலிதா₁ம் (ஹிரண்மயீம்)

shvetadvipavAsinI.m shrIkamalAmbikA.m para.m









bhUtabhavyavilAsinI.m bhUsurapUjitA.m varAm

mAtaramabjamAlinI.m mANikyAbharaNadharA.m

gItavAdyavinodinI.m girijA.m tAmindirAm

shItakiraNanibhavadanA.m shritacintAmaNisadanA.m

pItavasanA.m guruguhamAtulakAntA.m lalitAm (hiraNmayI.m)

COMMENTARY:

adiyEn referred to an incident in Dikshithar's life that led to the creation of the Danyaasi Krithi, Tvyaa "Mangala Devathayaa Bahumaanithoham" described The salutation of previously. MahaaLakshmi as Mangala Devatha was done by Adi Sankara in the first slokam of Kanakadhaaraa stotram. Dikshitar took then his cue from Adi Sankara. In this Krithi, he expressed his thanks to MahaaLakshmi for intercession to infatuation that his second wife had for jewelry and gold. He had



mangala devatha-thirukkudal thAyar

composed the night before a krithi in Ragam Lalitha requesting such an intercession. There he declared his resolve that he will not approach any wealthy person and beg for favors. MahaaLakshmi responded to that firm Bhakthi/Vairagyam of Dikshithar and appeared in the dream of his wife, who thereafter lost her desire for worldly wealth. Hence the Lalitha Raga Krithi and the Dhanyaasi Krithi are very closely connected to that incident in









Dikshitar's life.

We will focus on the Lalithaa raga krithi now. Dikshitar chose the ragam Lalithaa for saluting MahaaLakshmi and expressing his resolve about approaching the wealthy ones of dubious conduct. This is a Panchama Varja Ragam with the five svarams of Suddha Daivatam, Suddha Rishabham, Suddha Madhyamam, Antara Ghaandhaaram and Kakali Nishadham. This is sung in the jaamam before Sunrise typically for getting the full blessings of the svara Devathaas. Lalitha Raagam and Vasanthaa Ragam are very close to each other. They differ only in the Daivatha Svaram. Vasantha has Chatusruhti Daivatham and Lalithaa has Suddha Daivatham.

The eduppu for this krithi is Suddha Daivatha Svaram for which this Ragam is famous. In the spirit of Sri Suktha Vakhyams, "HiranyavarNaam Harineem Suvarna Rajathasrajaam", Dikshitar hails her in Pallavi as "HirNmayeem Lakshmeem". Sri Suktham visualizes Her with golden hue and adorned with jewelry made of Gold and Silver (Sarvaalankhaara Bhooshithai). Dikshitar visualized Her as being decked in Gold (Svarna Mayam/HiraNmayee), since his intent was to relate to his wife's desire for the acquisition of a large quantity of Golden jewelry. He says that he always meditates on MahaaLakshmi as HiraNmayee (HiraNmayeem Lakshmeem Sadhaa Bhajaami).

In the next line of the Pallavi, He expresses his resolve (Heena Maanava Aasrayam Thyajaami) that he will not approach wealthy ones, praise those and seek his fortune from those lowly ones. He states that he rejects that route to acquire wealth to please his wife's cravings for gold.

In Anupallavi, He salutes MahaaLakshmi's place of birth, Her Divya mangala Vigraham and Her Divya AabharaNams. He points out that the riches obtained with Her blessings are not of a perishable nature (Chira Tara Sampath Pradhaam). He recognizes Her place of birth as the milky ocean (Ksheeraambhudhi Tanayaam) and salutes Her as the daughter of the milky ocean.









He praised next her TENDER feet that are soft like a young, green shoot of plant (Harineem Charana Kisalayaam). Her place of rest is the chest (Vaksha sthalam) of Sriman Naarayana. Her tender feet with the red dye (MaruthaaNi or Red sandal wood paste) rub on the chest region of Her Lord and leave a red hue as visualized by Swami Desikan: "PoorNam Teja: Spurathi Bhavathi Paadha Laakshaa-- rasaangam". Dikshitar praised those tender feet, which are like soft petals of Lotus.

In the next salutation, Dikshitar visualized Her as holding the Bhoomandalam in one of Her Lotus hands (Kara kamala Dhrutha Kuvalayaam) to represent Her duties to protect the Earth and its chetanaas and Achetanam.

In the last salutation of the Anupallavi (Maragatha Mani Valayaam) and in the Charana Vaakyams, he enjoys and describes the DivyaabharaNams of MahaaLakshmi, while She is seated in Her throne at Her Residence celebrated as Chintaamani Graham (Sritha Chintaamani Sadhanaam).

Next, he explains as to where the Chintamani Graham is and states that it is in Sveta Dwipam (Sveta Dwipa Vaasineem). He goes on to describe Her decorations and jewelry through the words, "Abhja Maalineem, Maragatha Mani Valayaam, Maanikya Aabharana Dharaam". She is wearing a garland made of Lotus flowers (Abhja Maalini). She is adorned by a waist band (OttiyaaNam) made of Emeralds (Maragatha Mani Valayaam). She is wearing AabharaNams made up of precious red stones (Maanikya Aabharana Dharaam).

During this time of holding court in Chintamani Graham, Dikshitar says that Her face looked as though it was defeating the cool, full Moon in its beauty (Seetha Kirana Nibha Vadanaam). Her status as Jagan Maathaa and Her affection for Her devotees -- both the Devaas and Humans-- and their Aaraadhanams are covered by Dikshitar through the Charana Vakhyams "Bhootha Bhavya Vilasineem, Bhusura Pujithaam Varaam Matharam".

The rest of the Charana Vakhyaams are: "Guru Guha Maathula Kaanthaam,









Varaam, Girijaam, Taam, Indiraam, Gita Vadhya Vinodhineem, Srikalaambhikaam, Paraam, Lalithaam, HiraNmayeem, Lakshmeem sadhaa bhajaami". He recognizes Her as the wife of the uncle of Murugan. He describes Her as being inspired by Sama Gaana Music and the music generated by various instruments like VeeNaa, VeNu, Mrudhangam et al. He bows before Her giving Darsanam to him in the forms of Jagadhambhikai, Lalithaambhikai and with the Kalaas of Sri Devi. He states that he worships that golden-hued MahaaLakshmi always.



Maragathamani valayaam-Thiruvelliyangudi Maragadavalli thayar









Krifi 4 4

Kriti : Mahaalakshmi karuna rasa lahari

Raagam : Madhava Manohari

Talam : Aadi

Tha saahitya vaakyams are as follows:

Pallavi:

महालक्ष्मी करुणारसलहरि मामव माधवमनोहरि श्री

மஹாலக் ϕ மீ க $_1$ ருணாரஸலஹரி மாமவ மாத $_4$ வமகோஹரி ஸ்ரீ

MahaalakShmI karuNArasalahari mAmava mAdhavamanohari shrI

Anupallavi:

महाविष्णुवक्षस्थलवासिनि महादेवगुरुगुहविश्वासिनि

महापापप्रशमनि मनोन्मणि मारजननि मङ्गळप्रदायिनि (महालक्ष्मी)

மஹாவிஷ்ணு வக்ஷ்ஸ்ஸ்த₂லவாஸிஙி மஹாதே₃வகு₃ருகு₃ஹ விம்வாஸிஙி மஹாபா₁ப₁ ப்₁ரமைஙி மனோன்மணி மாரஜனனி மங்க₃ளப்₁ரதா₃யிஙி (மஹாலக்ஷம்ீ)

MahaaviShNuvakShasthalavAsini MahaadevaguruguhavishvAsini









MahaapApaprashamani manonmaNi mArajanani ma~NgaLapradAyini

(MahaalakShmI)

CharaNam:

क्षीरसागरसुते वेदनुते क्षितीशादिमहिते शिवसहिते

भारतीरतिशचिपूजिते भक्तियुतमानसविराजिते

वारिजासनाद्यमरवन्दिते नारदादिमुनिबृन्दनन्दिते

नीरजासनस्थे सुमनस्थे सारसहस्ते सदा नमस्ते (महालक्ष्मी)

கூர்ஸாகரஸ் தே $_1$ வேத $_3$ நுதே $_1$ கூர்தீ $_1$ மாதி $_3$ மஹிதே $_1$ மிவஸஹிதே $_1$

பா₄ரதீ₁ரதி₁ശசி₁௶₁ஜிதே₁ ப₄க்₁தி₁யுத₁மாகஸவிராஜிதே₁

வாரிஜாஸ் நாத் அய்மரவந்தி தே நாரதா தி முநிப் சூந்த நக்தி தே ந

நீரஜாஸ் நஸ்தே 1 ஸ் ம்கஸ்தே $_1$ ஸார்ஸ்ஹ்ஸ்தே $_1$ ஸ்தா $_3$ கம்ஸ்தே $_1$ (ம்ஹால்கூம்)

kShIrasAgarasute vedanute kShitIshAdimahite shivasahite

 $bh A rat Iratisha cip Ujite\ bhaktiyutam Anasavir Ajite$

vArijAsanAdyamaravandite nAradAdimunibRRindanandite

nIrajAsanasthe sumanasthe sArasahaste sadA namaste (MahaalakShmI)

COMMENTARY:

adiyEn will now cover the Krithi set in the Uphanga Rakthi ragam known as Madhava Manohari (MahaaLakshmi Karunaa rasa Lahari).

The fourth of the seven Krithis composed by Dikshitar on Mahaalakshmi is in









ragam Madhava Manohari, a Janya ragam of the Melam Hari Hara Priyaa (Karaharapriyaa).

The name of this rakthi ragam itself has sacred connotations. It is a feminine raga devatha symbolizing the Mangala Devathaa, who charmed the mind of Maadhavaa. It is instructive to understand the significance of the name Maadhavaa, so that one can understand the power of the Lady, who stole the mind of Maadhavaa.

The name Maadhavaa is the 169th Sahasra Namam of Vishnu (http://www.ahobilavalli.org/ebooks_s4.htm). There are two explanations for this name.

- 1. First, Niruktham says: He is Maadhava since He propounds the true knowledge about Himself as the supreme being. The knowledge of Hari is called "Maa". Thou art the master of that knowledge. Therefore Thou art known as Maadhavaa. "Dhavah" means Lord.
- 2. The second explanation is given in Mahaa Bharata to Arjuna: "O Bharata! Know that He is called Maadhavaa since He is endowed with Mauna (Maa), Dhyanaa (Dha) and Yoga (Va). He is thus the embodiment of Silence, meditation and practice (Maadhavan).

MahaaLakshmi, who allures the Lord Maadhavaa's mind (Manohari) is hence known as Maadhava Manohari. There are no other krithis known in this ragaa. Dikshitar chose an appropriate Ragam with such powerful meaning for saluting Mahaaa Lakshmi.

In the Pallavi, Dikshitar placed the Raga Mudraa. Then he recognized Her as KaruNaa Rasa Lahari. As the divine Mother of All, Her compassion is boundless. She intercedes in Her Purushakaara role with Her Lord so that all of our trespasses can be forgiven. Dikshitar visualizes Her as the Ocean with rolling waves of compassion. He begs for Her Karunaa Kataksham. Dikshitar's appeal to the compassionate aspect of Mahaaa Lakshmi reminds one of the famous slokam of Swami Desikan:











KaruNaa Rasa Lahari - Aravindavalli ThAyAr - Kalale

सानुप्रास प्रकटित द्येः सान्द्र वात्सल्य दिग्धेः

अम्ब स्निग्धेरमृत लहरी लब्ध सब्रह्मचर्यैः।

धर्में ताप त्रय विरचिते गाढ तप्तं क्षणं माम्

आकिञ्चन्य ग्लपितमनघैराद्रयेथाः कटाक्षैः॥ (श्रीस्तुति २१)

sAnuprAsa prakaTita dayaiH sAndra vAtsalya digdhaiH

amba snigdhairamRRita laharI labdha sabrahmacaryaiH |









dharme tApa traya viracite gADha tapta.m kShaNa.m mAm

Aki~ncanya glapitamanaghairArdrayethAH kaTAkShaiH || (SrI Stuti 21)

Swami Desikan refers to Amrutha Lahari, when he thinks of the power of Her Kataksha Mahima. The most merciful waves emanating from those glances rejuvenate one and cause immortality. Swami Desikan prayed for relief from the scorching afflictions of three kinds (viz)., Aadayaatmikam, Aadhi Daivikam and Aadhi Bowdhikam. For Swami Desikan, Her glances were like waves of Nectar, most friendly (Snigdhai:) and destroyers of sins. He prays for Her to cool him from the sufferings caused by the three Taapas. In this spirit, Dikshitar hailed Her as Karunaa Lahari and asks Her to protect him (Maamava Karunaa Lahari).

ANUPALLAVI VAAKYAS:

The Six Namaskaranmas chosen by Dikshitar for the Anupallavi of this Krithi are:

- 1. Mahaa Vishnu Vaksha Sthala Vaasini
- 2. MahaadevaGuru Guha Viswaasini
- 3. Mahaa Paapa Prasamani
- 4. ManonmaNi
- 5. Maara Janani and
- 6. Mangala Pradhaayini

All of them end with the prayer Sadha Namasteh.

Her seat as the chest of the Lord is well referred to in the Puraanaas. In all Archas, we see Her seated in the heart region of the Lord (Mahaa Vishnu Vaksha-sthala Vaasini). The Tirupathi legend, where MahaaLakshmi leaves the Lord's chest as a result of a dispute and incarnation as Padmaavati, the daughter of Akasa Rajan and Lord Srinivasa coming down from Vaikuntam in search of Her and finally marrying Her and staying at Thirupathi is well









celebrated in dance and drama.

She has abiding affection for Her relatives, Mahaa Deva (Parama Siva) and Guhan, who is the Guru that initiated Dikshitar at TiruttaNi Kshetram into Sangeetham and composition (Mahaadeva Guru Guha Viswaasini).

She is the one, who blesses the jivans loaded with Mahaa Paapams and pleads for them with Her Lord to forgive their sins and yield the boon of Moksham (Mahaa Paapa Prasamani, ManonmaNi , Mangala Pradhaayini). Her Dhyanam is "SARVA ISWARYAKARAM PUNYAM, SARVA PAAPA PRANAASANAM". With this in mind perhaps, Dikshitar saluted Her as "Mahaaa Paapa Prasamani".

She is also the mother of Manmathan (Maara Janani) and hence this Anupallavi salutation.

CHARANA VAAKHYAS:

The Charanams house another ten salutations (the refrain Sadhaa Namasteh is added at the end of each of these salutations:

- 1. Ksheerasaagara Sutheh Sadhaa Namasteh
- 2. Veda Nuteh
- 3. Kshitheesaadhi Mahiteh
- 4. Siva Sahiteh
- 5. Bharathi Rathee Sasee Pujiteh, Naradhati Muni Brundha Nandidhiteh
- 6. Bhakthi Yuktha Maanasa Viraajiteh
- 7. Vaarijaasanaathyamara vandhiteh
- 8. nirajasanasteh
- 9. Sumanasteh
- 10. Saarasa Hasteh

She rose from the lap of Her father, the Milky Ocean and hence She is addressed as Ksheera Sagara Tanaya. This Amrutavalli and Her Abhisehakam









by the Dhik Gajams (Lordly elephants of the quarters) with golden pots are described beautifully by Srimad Bhagavatham (Canto 8-8-8) and in the 28th Dasakam of Sri Naarayaneeyam. The number of the Bhagavatham Slokam (8-8-8) for MahaaLakshmi is suggestive of her Ashta Lakshmi Svaroopam, Ashta Iswarya Dhayaka power and her role as the Patta Mahishi of the Lord of Ashtaakshara Manthram.

"KAMANEEYAA KAMALAA BHABHOOVA" are the words of Sri Narayana Bhattadhiri, when he describes Her Avataaram.



Amrutavalli (Courtesy: Sow. R. Chitralekha)

The Rishis like Narada decorated Her with the Mantras from Vedas such as Sri Sooktham and Indra and the other devaas presented Her with Gemstudded garlands. She then walked towards Sriman Narayana and placed the garland (in Her hands) around His neck and thereby chose Him as Her Lord in the Svayamvaram that took place at the site of Milky Ocean. Three beautiful









slokams of Sri Narayaneeyam describe this most auspicious event:

वरण स्रजमात्त भृङ्ग नादां द्धती सा कुचकुम्भ मन्द्याना।

पदिशिञ्जितमञ्जनुपुरा त्वां कलितवील विलासमाससाद ॥ ---- श्रीनारायणीयम् २८-६

varaNa srajamaatta bhRRi~Nga naadaa.m

dadhatii saa kuchakumbha mandayaanaa |

padashi~njitama~njunuupuraa tvaa.m

kalitavriila vilaasamaasasaada | --SrI nArAyaNIyam 28.6

Meaning:

The first slokam refers to Her walking shyly towards Sriman NArAyaNA with a fresh garland in Her hands and the honey bees swirling around it. The melodious music raised by the bells in her anklets and Her supreme beauty as a are visualized here.

गिरिशदुहिणादि सर्वदेवान् गुणभाजोऽप्यविमुक्त दोषलेशान्।

अवमृश्य सदैव सर्वरम्ये निहिता त्वय्यनयाऽपि दिव्यमाला ॥ -- श्रीनारायणीयम् २८-७

girishadruhiNaadi sarvadevaan

guNabhaajopyavimukta doShaleshaan |

avamRRishya sadaiva sarvaramye

nihitaa tvayyanayaapi divyamaalaa || --SrInArAyaNIyam 28-7

Meaning:

The second slokam describes the svayamvaram, where she chose the lord over









everyone assembled there and Her placement of the flower garland on Sriman NArAyaNA's neck (nitya divya maalaa).

उरसा तरसा ममानिथेनां भुवनानां जननीमनन्य भावाम्।

त्वदुरो विलसत्तदीक्षण श्री परिवृष्ट्या परिपृष्टमास विश्वम् ॥ --- श्रीनारायणीयम् २८ - ८

urasaa tarasaa mamaanithainaaM

bhuvanaanaaM jananiimananya bhaavaam |

tvaduro vilasattadiikShaNa shrii

parivRRiShTyaa paripuShTamaasa vishvam | --SrI nArAyaNIyam 28 - 8

Meaning:

The third slokam describes Her immediate assumption of duties as the Empress of the universe and protecting Her Lord's domains. This slokam reveals that he Lord placed Her on His noble chest and honored Her through that action. Seated there, She made the worlds prosper through Her KaruNaa KatAksham as loka janani.

Sriman Narayanaa quickly (Tarasa) placed Her on his chest (Urasaa) and honored (Mamaanitha) Her (Yenaam). That Mother of the Universe (Bhuvanaanaam Janani), and Parama Pathivrathaa, who was not interested in anyone (Ananya Bhavaa) thereafter made the worlds prosper through Her Dikshana SRI PARIVRUSHTAYAA (with Her most auspicious compassionate glances).

"taam Ananda valleem, AvabhUShitAnga valleem, sharaNaMahaam prapadyeH"

MahaaLakshmi is saluted as "SAMASTHA DEVA SAMSEVYAM ANIMAADHYASHTA SIDDHITAM". Dikshitar saluted Her in this vein as "Bharathi Rathee Sasee Pujiteh, Vaarijaasanaadhya Amara Vandhiteh,









Naradhaadhi Muni Brundha Nanditeh". Here, Dikshitar refers to MahaaLakshmi being worshipped by Her daughter In Law, Rathi Devi, Saraswati (Bharathi) and Indra's wife (Sasi Devi). The worship by Devendra, the other Devaas and groups of Rishis headed by Narada is referred to next.



Empress of the Universe - Sri RanganAyaki (Courtesy: Sri. Murali Bhattar)

When She is seated in Her Mantra Peetam known as ChintamaNi Graham, all of the above devas, their consorts and the band of Rishis offer their homage to Her.

In the rest of the charana Namaskaarams, Dikshitar praises Her Anantha Kalyana Gunams. She is hailed as "Padma Priyaam Padma Hasthaam









Padmaaksheem Padma Sundareem Padmodhbhavaam Padma Mukhim Padma Naabha Priyaam Ramaam". Her affiliation and attachment to the Lotus flower is indicated here. Through the group of words, "Kshithisaadhi Mahiteh, Bhakthi Yukthi Maanasa Viraajiteh, Neerajanasteh, Sumanasasteh, Saarasa Hasteh" Dikshitar offers his unceasing reverence (Sadhaa Namasteh). Here Saarasa Hasteh refers to Her hands that are soft and beautiful like a lotus flower. Saarasa has the meaning of Lotus. This Namaskaaram can also be interpreted as the Divine one holding lotus in Her Hands.

That She is the Empress, who rules over the kings of the Earth is indicated by the salutation "Kshithisaadhi Mahiteh". That She is the illuminating, sacred principle in the Bhakthi-laden hearts of Her devotees is alluded to in the salutation, "Bhakthi Yukthi Maanasa Virajiteh". These devotees are waving camphor and Mangala Deepams in front of Her (Neerajanam). She is seated on Her Lotus and receives those upachaarams is one interpretation. In the other interpretation, reference is to the Vedic ceremony (Neerajanam) conducted by the kings of the earth (Kshtheesaas) in the month of Asvina. They consecrate their weapons and tools of war to honor their Kshatriya Dharma. She receives these worships as the Empress of the kings of the earth.

The last of the salutations of this Krithi is Sumanasasteh. As karunaa rasa lahari, Her mind is overflowing with compassionate thoughts about ways of protecting Her children from their trespasses from Sastric injunctions. She pleads with Her Lord to overlook those trespasses, when He gets angry at them. She with Her Sumanas gives the boons of Unimaginable wealth, Jnanam and MOksham through Her intercession. This is why Swami Desikan poses a rhetorical Question: "SEVAAPEKSHAA TAVA CHARANAYOH: SREYASEH KASYA NA: SYAATH?" He asks: Why would not all auspiciousness befall on one, who wishes to offer Kaimkaryam to You? Even the thought of doing Kaimkaryam would be sufficient, since You are a Sumansasthaa, says Swami Desikan. Because of Her Sumanas, She causes rows and rows of blessings and boons to those, who worship Her. Swami Desikan lists some of these boons







resulting from Her Sumanas:



VishnukAnthE-thiruvellarai Courtesy: Sri. Murali Bhattar

संपद्यन्ते भव भय तमी भानवस्त्वत्प्रसादात्

भावाः सर्वे भगवति हरो भक्तिमुद्वेलयन्तः ।

याचे किं त्वामहमिह यतः शीतलोद्र शीला

भूयो भूयो दिशसि महतां मङ्गळानां प्रबन्धान् ॥ --- श्रीस्तुति २२

sa.mpadyante bhava bhaya tamI bhAnavastvatprasAdAt









bhAvAH sarve bhagavati harau bhaktimudvelayantaH |

yAce ki.m tvAMahaamiha yataH shItalodara shIlA

bhUyo bhUyo dishasi MahaatA.m ma~NgaLAnA.m prabandhAn ||

-- SrI Stuti 22

Meaning:

Swami Desikan salutes Her Sumanas this way in the above verse: "O Bhagavathi (Piratti with limitless auspicious attributes), Thanks to Your Sumanas, the fear from the dark Samsaric night is banished as though that darkness is driven away by many bright suns. The states of the minds of Your devotees converge thereafter on Your Lord and enhance their Bhakthi Bhavam. What can I really ask of You? I hesitate to ask, since, You out of Your Sumanas anticipate my wishes and repeatedly shower me with your multifold blessings".

ambA! viShNu kAnteH! kamala nilayeH! mAdhava manohari! karuNA laharI! sarasijamaya bhadra peeThe niShaNNA! mukunda vallabeH! mAnAtIta pratita vibhaveH! sarvAn lokAn tava kAruNya pAhi!









Krithi 5 🍕

Kriti : Sri Bhargavi bhadram me dishatu

Raagam : MangaLa Kaishiki

Talam : ChApu

The saahitya vaakyams are as follows:

Pallavi:

श्रीभार्गवी भद्रं मे दिशतु श्रीरङ्गधामेश्वरी

றீபா₄ர்க₃வீ ப₄த்₃ரம் மே தி₃ஸது₁ றீரங்க₃தா₃மே்வரீ

shrIbhArgavI bhadra.m me disatu shrIra~NgadhAmeshvarI

Anupallavi:

सौभाग्यलक्ष्मी सततं मामवतु

सकललोकजननी विष्णुमोहिनी (श्रीभार्गवी)

ஸௌபா₄க்₃யலக்ஷ்மீ ஸத₁த₁ம் மாமவது₁ ஸக₁லலோக₁ஜனனீ விஷ்ணு மோஹினீ (ஞீபா₄ர்க₃வீ)

saubhAgyalakShmI satata.m mAmavatu









sakalalokajananI viShNumohinI (shrIbhArgavI)

CharaNam:

मदनगुरुमनिनी मम मनिस तिष्ठतु

मधुकरविजयमङ्गळकेशिका निवसतु

सदनमध्ये महालक्ष्मी सदा विहरतु

सामजहेमकुम्भस्नापिता विजयतु

पदनयनाननकरनलिनी परमपुरुषहरिप्रणयिनी

वदनकमलगुरुगुहधरणीश्वरनुतरङ्गनाथरमणी (श्रीभार्गवी)

madanagurumaninI mama manasi tiShThatu

madhukaravijayama~NgaLakaishikA nivasatu

sadanamadhye MahaalakShmI sadA viharatu

sAmajahemakumbhasnApitA vijayatu

padanayan Ananakarana lin Iparamapuru Shaharipra Nayin Iparamapuru Nayin Nayin Iparamapuru Nayin Iparamapuru Nayin Ipara

vadanakamalaguruguhadharaNIshvaranutara~NganAtharamaNI

(shrI bhArgavI)

COMMENTARY:

adiyen will now attempt to understand the deep meanings of Dikshitar's salutations to MahaaLakshmi in the Ragam Mangala Kaisikhi. This is an









Upaangha Rakti Raagam, which is a Janya Raagam of the Mela Kartha, Maaya MaaLava Gowlai. Just as Saint Thyagaraja was fond of composing Krithis in Karahara Priyaa Mela Kartha and its Janya Raagaas, Sri Dikshitar was fond of composing Krithis in the Mayaa MaaLava GouLai and its many Janya Raagaas.

THE SIGNIFICANCE OF THE NAME MANGALA KAISIKHI



Mangala kaisikhi-Nagamangala thayar Courtesy: Sri. Lakshminarasimhan Sridhar

Although the Name Kaisikhi has the two meanings of (1) Fine Hair and (2) the









sentiment of Love, the context here makes us choose the first meaning. MahaaLakshmi is invoked here as the Goddess with auspicious tresses of hair. It is like saluting Her as Sughandha Kundalaambhaal or AliveNi in the Shyamaa Sastrigal tradition. Her bluish black hair with divine fragrance is one of Her 32 Saamudhrikaa LakshaNams or signs of beauty of a Padmini type of woman. One is reminded of the Sahasra Naamam of Lalitha Parameswari, "Champakaasokha pumnaaga Sowgandhika Lasat Kachaa". That Naamam states that Ambhaal's coiffure has the natural fragrance of the Champakaa, Asokhaa and Pumnaagaa blossoms. MahaaLakshmi's beautiful tresses reminds one of the bluish-black color of the VaNdu and the exquisite fragrance of Paarijathaa and other four divine flowers that grow in the garden of Indra. The link to Paarijaatha flower adorning MangaLa Kaisikhi's coiffure is appropriate, since the Paarijaathaa tree came out of the Milky Ocean during the time of churning of that Ocean for Nectar by the Lord. Indra took that tree for his garden and later Krishna wrested it from him in a battle and planted it in Satyabhaamaa's garden. It is indeed a Raaga of fragrant memory to invoke MahaaLakshmi.

This Krithi is a wonderful and moving prayer to Sri Ranganayaki, the empress of Srirangam. Dikshitar recognizes Her as having arisen in the Vamsam of Bhrugu Mahaarishi. Hence, he salutes Her as Bhargavi. Bhrigu Mahaarishi is one of the ten patriarchs created by the first Manu according to Manu Smruthi. He is also considered as the direct son of Brahmaa and therefore a brother of Sivaa elsewhere. In Archaavataarams, Mahaalakshmi is born as Ayonijaa and is raised by Mahaarishis like Bhrigu. For Instance, at Thiruvahindrapuram, she was born inside a golden lotus (Hemaabhja Valli) and was raised by Bhrugu Mahaarishi and then given in marriage by him to Sri Devanaathan of that Kshetram. Hence, Mahaalakshmi has the name of Bhargavi to reveal Her lineage.

Dikshitar prays to Bhargavi, in the Pallavi and requests the boon of auspicious happenings to him. He says: "May the empress of Srirangam hailed as Bhargavi confer on me MangaLlams (Bhadram Meh Disathu)".









In the Anupallavi Vakyams, He recognizes Her as Sowbhagya Lakshmi, the mother of all the worlds and Vishnu Mohini. The Lord took "Mohini" rupam and enchanted the world. MahaaLakshmi enchants even the Enchanter (Vishnu Mohini). She is indeed the Madhava Manohari as Vishnu Mohini.

In the Anupallavi, Dikshitar prays also to Her Sowbhagya aspects this way: "Sowbhagya Lakshmi Satatam Maam Avathu". He asks for the permanent protection of Sowbhagya Lakshmi, who confers all blessings and good fortune. His prayer is similar to the one made by Sri Purandara Dasa in Sri Ragam: "Bhagyata Lakshmi Bhaarammaa, Nammama Nee SOWBHAGYATA LAKSHMI Bharammaa". Purandra Dasa also refers to the Vishnu Mohini concept in that song, when he says: "AkkareyuLLa Sri ALagiri Rangana Sokka Purandara Vittalana RaaNi, -- Sowbhagya Lakshmi Bharammaa". Her Sowbhagyam is serving Her Lord as the Mahaa Pathivrathaa. Purandara Dasa in his Thodi Raga Krithi reveals that sowbhagyatvam this way:

"Yenu DhanyaLO, Lakumi, Emtha MaanyaLO, Saanuraagaadhimtha Hariya Taaneh, seva MaaduthihaLu. Sarvatrati Vyaaptha Naatha Sarva Dhosha Rahita Naatha Sarva Vandhya Naatha Purandara Vitalneh Sarva Kaaladiseh VisuvaLu (Yenu DhanyaLO)". Her Own Sowbhagyam gives Her the power to confer Sowbhagyam to others as Sowbhagya Lakshmi.

MANGALA KAISIKHI KRITHI CHARANAM

Here, Dikshitar invokes (Aavahanam) MahaaLakshmi and prays for Her to reside in his mind always (Mama Manasi Thishtathu). He prays for Her to play in the middle of the mansion of his mind (Sadhana Madhyeh MahaaLakshmi Sadhaa Viharatu). He sings PallaNdu to Her, when he says: "Saamaja Hema Kumbha Snaapitaa Vijayathu".

The reason for Dikshitar"s prayer for Her residence in his mind was his recognition of Her power as "Vimukthi Phala Dhaayini" as revealed in the Sri Sthuthi section of Vishnu PuraaNam:









यज्ञ विद्या महा विद्या गुह्य विद्या च शोभनेः।

आत्म विद्या च देवी त्वं विमुक्त फलदायिनी॥

yaj~na vidyA Mahaa vidyA guhya vidyA ca shobhaneH |

Atma vidyA ca devI tva.m vimukta phaladAyinI ||

Dikshitar requests the Mangala Kaisikhaa SvarupiNi, who was bathed by the sacred waters held in the golden pots held by the elephants of the quarters to confer blessings on him in the spirit of Adi Sankara's prayer in one of the verses of Kanakadhaaraa Stotram:

मातुस्समस्त जगतां महनीय मूर्तिः

भद्राणि मे दिशतु भार्गव नन्दनायाः

---- (कनकधारा स्तोत्रम्)

mAtussamasta jagatA.m MahaanIya mUrtiH

bhadrANi me dishatu bhArgava nandanAyAH --- (KanakadhArA Stotram)

The pallavi Vakhyams serve as a refrain and contain the reference to Adi Sankara's prayer quoted above.

Dikshitar saluted Her as Parama Purusha Hari Pranayini in Charanam and celebrated Her Sowndharyam with the eulogy: "Padha Nayana Aanana Kara NaLinee" Her NaLina Kaanthi is present in every limb of Her from Her Saroja KomaLa Padam to Her Eyes, Face, Hands to testify to Her Sarvaanga Sowndharyam.

He salutes Her as Ranganatha RamaNee and states that She is the Aadhaara Sakthi for Her Nephew, Guhan (Guru Guha Dharanee). She is the one Known as the celebrated Vara Lakshmi (Vara Nuta Sowbhaagya Lakshmi). He prays to









the consort of the father of Manmathaa and begs Her to take residence in his mind permanently and to sanctify his mind by making it Her Aalayam.



SrI RanganAtha RamaNee

adiyEn will conclude this commentary with the last verse of Parasara Bhattar's Guna Ratna Kosam, which is one of the most beautiful sthuthis of Sriranga Nayaki:

श्रीरङ्गे शरदश्तं सह सुहृद्वर्गेण निष्कण्टकं

निर्दुःखं सुसुखञ्च दास्यरसिकां भुत्तवा समृद्धिं पराम्।

युष्मत्पादसरोरुहान्तररजस्स्याम त्वमंबा पिता









सर्वं च त्वमिस त्वमेव भव नः स्वीकुर्वकस्मात्कृपाम्॥ ---- श्री गुणरत्नकोशम् ६१

तां देवदेवमहिषीं श्रियमाश्रियामः

shrIra~Nge sharadashta.m saha suhRRidvargeNa niShkaNTaka.m
nirduHkha.m susukha~nca dAsyarasikA.m bhuktvA samRRiddhi.m parAm |
yuShmatpAdasaroruhAntararajassyAma tvama.mbA pitA
sarva.m ca tvamasi tvameva bhava naH svIkurvakasmAtkRRipAm ||

---SrI guNaratnakosham 61 tA.m devadevamahiShI.m shriyamAshriyAmaH











Kriti : Varalakshmim bhajare

Raagam : Sowrashtram

Talam : Aadi

The saahitya vaakhyams for this samashti krithi are as follows:

Pallavi:

वरलक्ष्मीं भजरे रे मानस वाञ्छितार्थ फलप्रदां वरदां वनज पदाम्

வரலக்ஃமீம் ப $_4$ ஜரே ரே மாகஸ வாஞ்சி $_2$ தா $_1$ ர்த $_2$ ப $_2$ லப் $_1$ ரதா $_3$ ம் வரதா $_3$ ம் வகஜ ப $_1$ தா $_3$ ம்

varalakShmI.m bhajare re mAnasa

 $vA\sim nChitArtha$ phalapradA.m varadA.m vanaja padAm

CharaNam:

चराचरात्मकप्रपञ्चजननीं सौराष्ट्रदेशपतिनुतधनिनीं

निरामयमहाविष्णुमानिनीं निरञ्जनीं निखिलाघभञ्जनीम्

सुरार्चितपदाम्बुजविकासिनीं निरालंबमनसोल्लासिनीं









मुरारिवक्षःस्थलनिवासिनीं पुरारिगुरुगृहचिद्विलासिनीम् (वरलक्ष्मीं)

சுராசுராத் மக ப் பு படிஞ்ச ஜனனீம் ஸௌராஷ்ட் ரதே 3 மபதி நுத த 4 வினீம் நிராமயமஹாவிஷ்ணுமானினீம் நிரஞ்ஜனீம் நிகி 2 லாக 4 ப 4 ஞ்ஜனீம் ஸீ ரார்சி 1 த 1 ப 1 தா 3 ம் பு 3 ஜவிகா 1 ஸினீம் நிராலாம்பா 3 மந்கோல் லாஸினீம் முராரிவ க்ஷ : ஸ் த 2 லநிவாஸினீம் பு 1 ராரிகு 3 ருகு 3 ஹசி 1 த் 3 விலாஸினீம் (வரல க்ஷ்மீம்) மாசு மாசும் மாசும் முராரிவ க்ஷ : ஸ் த 2 லநிவாஸினீம் பு 1 ராரிகு 3 ருகு 3 ஹசி 1 த் 3 விலாஸினீம் (வரல க்ஷ்மீம்) மாசும் முராரிவ க்ஷ : ஸ் த 2 லநிவாஸினீம் பு 1 ராரிகு 3 ருகு 3 ஹசி 1 த் 3 விலாஸினீம் (வரல க்ஷ்மீம்) மாசும் முராரிவ க்ஷ : ஸ் த 2 லநிவாஸினீம் பு 1 ராரிக் 3 மூராரிவ 4 மூராரிவ 4 மூராரிய 4 மூரிய 4 மூராரிய 4 மூராரிய

The sixth Krithi of Dikshithar on MahaaLakshmi is set in Ragam Sowraashtram, which is a Janya Ragam of Surya Kaantham, the 17th Suddha Madhyama Mela Ragam. The other two Sowrasshtra raga Krithis of Dikshitar are:

- 1. Navagraha Krithi : Surya Murtheh
- 2. Gokarneswara Paahi Maam

In this samashti Krithi, Charanam has eight lines and the whole Krithi is set in simple Sanskrit words.

In the Pallavi, Dikshitar asks his mind to eulogize and pray to Sri Vara Lakshmi, who unfailingly grants all the boons that are sought.

In Charanam, he placed the Raga Mudraa in the second line (Sowrashtra Desa Pathi Nuta Tanineem). He points out that She is the one, who is celebrated by the king of Sowrashtra Desam. He points out two more aspects of Her glory through the Namaskaarams (Murari Vaksha Sthala Nivaasineem and Niraamaya Mahaa Vishnu Pathnee), which recognize Her as being resident in the Chest of the Lord and the consort of Mahaa Vishnu free of all blemishes.









Through the Namaskaarams, Suraarchita Padhaambhuja Vikaasineem and Puraari Guru Guha Chith Vilasineem, Dikshitar explains that She has the Lotus feet adored by the devaas and that She is the one, who makes the minds of Murughan and Tripura Samhaaran, joyous.

Through the rest of the Charana Vaakhyams, Charaachara Aatmaka Prapancha Jananeem, Niranjaneem Nikhila Agha Bhanjanem and Niralambha maanasollaasineem, follows Dikshitar the description of Her Ananta Kalyana Gunaas outlined in Sri Suktham and other Sri Suktham sources. salutes Her as "Iswareem Bhoothaanaam". Sarva echoes Dikshitar this thought thru the salutation, "Charaachara Aatmaka Prapancha Jananeem".

Sri Lakshmi Sahasra Naamam praises Her as "PuNya Sri, PuNya Nilayaa"

Sri Lakshmi Ashtottram salutes Her as, "Sarva aisvaryakaram PuNyam S A R V A P A A P A PRANAASANAM".



puNya nilayaa-Salutations to Mahaalakshm Kadabha









Dikshitar offers his worship to this PuNya Sri, who destroys all Paapaas as "Niranjaneem, Nikhila Agha Bhanjanam". He praises MahaaLakshmi as the PuNya SvarupiNi , who banishes all Agham (Sins). The Veda Uses four terms for Sins of different kinds . These are:

- 1. Paapa,
- 2. Amhas,
- 3. Enas and
- 4. Agham.

Papa is the sin of the mind. Since our mind is the source of the four kinds of Sins, Atharva vedam asks, "O sins of the Mind, Go Away from Us" (ParOpEhi Manaspaapa: AV --VI 23). Dikshitar reveals to us here that the Supreme Mother revered as Niranjanee by Her Sahasra Naamam (Ekasvarupaa Trividhaa Sankhyaathita NIRANJANAA) is "Nikhila Agha Bhanjani", the remover of every kind of sin arising from the mind, body or speech.

In the final salutation, Dikshitar describes Her relationship to the righteous ones (Saadhus). He says: "Niraalambha MaanasOllasineem Vara Lakshmeem Bhjareh Maanasa".

He points out that She enters the minds of the righteous devotees of Hers and gives them the boons of eternal bliss. Aalambhanam is the mental exercise of a Yogi in endeavoring to bring before his thoughts the gross (Sthula) form (Sareeram) of the eternal. Niraalambhanam is one step beyond, when the Subtle (Sukshma) form of the deity that is being worshipped is retained in the mind of the Yogi or Saadhu. Niraalambhana Samadhi can be equated to Nirvikalpa Samaadhi. Dikshitar says that MahaaLakshmi enters the mind of the Saadhus and helps them to obtain the eternal bliss arising from Nirvikalpa Samaadhi through the prayer, "Niraalambha MaanasOllasineem, Vara Lakshmeem Bhajare".









Sri Parasara Bhattar's Guna Ratna Kosam (verse 12) refers to the above boon of Vara Lakshmi for the Yogis:

मनिस विलिसताऽक्षणा भक्तिसिद्धाञ्जनेन

श्रुतिशिरसि निगृढं लक्ष्मि! ते वीक्ष्माणाः।

निधिमिव महिमानं भुञ्जते येऽपि धन्याः

ननु भगवति दैवीं संपदं तेऽभिजाताः॥ ---- श्रीगुणरत्नकोशम् १२

manasi vilasitAkShaNA bhaktisiddhA~njanena

shrutishirasi nigUDha.m lakShmi te vIkShmANAH |

nidhimiva mahimAna.m bhu~njate yepi dhanyAH

nanu bhagavati daivI.m sa.mpada.m || ---- shrIguNaratnakosham 12

Meaning:

Paraasara Bhattar says: "O Bhagavathi! With the revelatory lotion (Anjanam) of Bhakthi, the pure ones identify the glory of Yours, which is hidden inside the Vedas. They treasure that in their mind's eye and feast on it and sanctify themselves".

Srirangaraja Mahishee Saa Mamapi Veekshathaam LAKSHMI:

--- (Sri Kuraathaazhwaan)









Kriti 7 4

Kriti : Sri Varalakshmi namastubhyam

Raagam : Sri

Talam : Rupakam

The saahitya vaakhyams for this krithi are as follows:

Pallavi:

श्रीवरलिक्म नमस्तुभ्यं वसुप्रदे

श्रीसारसपदे रसपदे सपदे पदे पदे

ழீவரலக்ுமி நமஸ்து₁ப்₄யம் வஸுப்₁ரதே₃

ழீஸாரஸப₁தே $_3$ ரஸப₁தே $_3$ ஸப₁தே $_3$ ப₁தே $_3$ ப₁தே $_3$

 $shrIvaralakShmi\ namastubhya.m\ vasuprade$

shrIsArasapade rasapade sapade pade pade

Anupallavi:

भावजजनकप्राणवल्लभे सुवर्णाभे









भानुकोटिसमानप्रभे भक्तसुलभे

सेवकजनपालिन्यै श्रितपङ्कजमालिन्यै

केवलगुणशालिन्यै केशवहत्वेलिन्यै (श्रीवरलक्ष्मि नमस्तुभ्यं)

பா₄வஜஜனக₁ப்₁ராணவல்லபே₄ ஸுவர்ணபே₄

பா₄நுகோ₁டிஸமாநப்₁ரபே₄ ப₄க்₁த₁ஸுலபே₄

ஸேவக₁ஜநபா₁லின்யை ஸ்ரித₁ப₁ங்க₁ஜமாலின்யை

கே₁வலகு₃ணமாலின்யை கே₁மவஹ்ருத்₁கே₂லின்யை

(ழீவரலக்ஷ்மி நமஸ்து₁ப்₄யம்)

bhAvajajanakaprANavallabhe suvarNAbhe

 $bhAnukoTisamAnaprabhe\ bhaktasulabhe$

sevakajanapAlinyai shritapa~NkajamAlinyai

kevalaguNashAlinyai keshavahRRitkhelinyai (shrIvaralakShmi namastubhya.m)

CharaNam:

श्रावणपौर्णमी पूर्वस्थ शुक्रवारे

चारुमतीप्रभृतिभिः पूजिताकारे

देवादिगुरुगुहसमर्पितमणिमयहारे

दीनजनसंरक्षणनिपुणकनकधारे

भावनाभेदचतुरे भारतीसन्नुतवरे









कैवल्यवितरणपरे काङ्कितफलप्रदकरे (श्रीवरलक्ष्म नमस्तुभ्यं)

ஸ்ரவணபௌ₁ர்ணமீ ௶₁ர்வஸ்த₂ முக்₁ரவாரே

சா₁ருமத₁ ப்₁ரப்₄ருதி₁பி4: பூ₁ஜிதா₁கா₁ரே

தே₃வாதி₃கு₃ருகு₃ஹ ஸமர்பி₁த₁ மணிமயஹாரே

தீ₃நஜநஸம்ர்ஷண நிபு்ண க₁நக₁தா₄ரே

பா₄வனாபே₄த₃ச₁து₁ரே பா₄ரதி₁ஸந்நுத₁வரே

கை₁வல்யவித $_3$ ரணபுரே கா $_1$ ங்கூ $_1$ த $_1$ ப $_2$ லப் $_1$ ரத $_3$ க $_4$ ரே (ஜீவரலக் $_4$ மி நமஸ்து $_1$ ப் $_4$ யம்)

shrAvaNapaurNamI pUrvastha shukravAre

cArumatI prabhRRitibhiH pUjitAkAre

devAdiguruguha samarpita maNimayahAre

dInajanasa.mrakShaNa nipuNa kanakadhAre

bhAvanAbhedacature bhAratIsannutavare

kaivalyavitaraNapare kA~NkShitaphalapradakare

(shrivaralakShmi namastubhya.m)

In this final krithi by Sri Dikshitar on Sri Mahaalakshmi, he eulogises her anantha kalyANa guNams, svarupa saundharyams and Her karuNa katAkshams towards Her children using the very beautiful and significant "SrI" Raagam. As the very name signifies "SrI" means MahaaLakshmi as She is Wealth personified. She confers unimaginable treasures on Her beloved children, both here and hereafter.

Sri raagam is one of the most auspicious janya raagams of Karahara Priya (Hari Hara PriyA), the 22nd MeLakarthA Raagam. The SRI Raagam with its auspicious association with MahaaLakshmi stands out with its special Rishabham. In this Raagam, Rishabham and NishAdham serve as ChAyA









Svarams as well. The unique Rishabha Svaram of Sri Raagam is capable of conferring sarva ManagaLams in every direction it is heard.

Swami Desikan says in SrI Stuti:

यस्यां यस्यां दिशि विहरते देविदृष्टिस्त्वदीया

तस्यां तस्यामहमहमिकां तन्वते संपदोघाः॥ (श्रीस्तुति १५)

yasyA.m yasyA.m dishi viharate devidRRiShTistvadIyA

tasyA.m tasyAMahaaMahaamikA.m tanvate sa.mpadoghAH || (SrI Stuti 15)

Similarly the tonal auspiciousness of SrI Raagam is equivalent to the MangaLams that are conferred by the glances of MahaaLakshmi in any direction they fall.

SCRIPTURES PAY TRIBUTE TO SRI MAHAALAKSHMI

At this juncture let us focus on the greatness of Sri Mahaalakshmi as stated by the Srutis. Lord Sriman NArAyaNan, himself in the PancharAtra samhitA, explains to his senior disciple VishvaksenA, the nature and attributes of His consort, Sri Mahaalakshmi. He states that She is the resting place of all Gurus, ruler of all worlds, eternal and imperishable. He elaborates further on their relationship: "Just as the Universe is pervaded by me both in essence and quality, all this is pervaded by Her also. Therefore, She is the disposer and ruler of all. She is pervaded by me and similarly, I, the Lord am also pervaded by Her. The difference between me and Her is that She, who is the ruler of all is subservient to me. I am the Lord to Her as well as the Universe. That is well known in Vedas".

In the same PancharAtra SamhitA, Sri Mahaalakshmi herself has explained Herself and Her consort, their pervasion and rulership. Sri Vatsya Varada Guru, the author of the illustrious work on SaranAgathi known as Prapanna









ParijAtha has elaborated on the relationship between the divine couple as follows: "That supreme energy of Brahman, which is as is lustre to the moon, is the Goddess Lakshmi, who is coexistent with Brahman in all His conditions, and who is in His own nature and is indestructible."



The Supreme energy of Brahman (Photo Courtesy: Sri. Lakshminarasimhan Sridhar)









The sage Parasara, author of Vishnu PurAnam explains further the nature and significance of Sri Mahaalakshmi: "She is eternal, the mother of the universe, the glory of Vishnu and imperishable. Just as Vishnu is all pervading so also is She - among Gods, animals and humans. The glorious Hari is the masculine name and Lakshmi is the feminine name. O MaitreyA! There is nothing higher than these (two). I salute that consort of the bestower of boons (Varadavallabha), who of Her own accord, occupies the position of mediatrix to men (and women) prior to their surrender to Her Lord; these men (and women) are solely addicted to sinful deeds and are for a long time unworthy of salvation. She promotes affection, mercy and such other feelings for these sinners in Her Lord. She fosters knowledge, energy and other attributes in them at the time of His becoming the means of their salvation. She is endowed with the three capacities of UPAYATVA (being the means), UPEYATVA (being the end) and PURUSHAKAARA (being the mediatrix), and is the ruler of the whole world".

Sri Mahaalakshmi tatvam (concept) is central to Sri Vaishnavism. To the Sri VaishnavAs, She is known as SRI DEVI and She never leaves the side of Her consort. Ancient Gurus of Sri Vaishnavite tenet have recognized the centrality and significance of Her role in granting salvation to the erring jeevans. They have praised in superb verses Her qualities of mercy and compassion for Her suffering children, Her intercession on our behalf with Her Lord, Her incarnations with Him, the redeeming power of Her glances, and Her other myriad Kalyana GunAs.

Foremost among the celebrations of Sri Devi's auspicious attributes is the Kila rk of the Rig Vedam known as Sri Sooktham. Upanishads, Puranams and Ithihaasas have also saluted Her. Illustrious Acharyas such as Yamuna Muni (Chathusloki), Ramanuja (Saranagathi Gadhyam), Kuresa (Sri Sthavam), Parasara Bhattar (GuNarathna Kosam), Vedantha Desika (Sri Sthuthi) and Adi Sankara (Kanakadharaa Sthotram) have offered their humble salutations and received Her blessings.









THE MEANING OF THE WORD SRI

The word Sri is a profound word with deep meanings. Six different and yet complimentary meanings are indicated by this word "SRI" according to Swami Desikan. Following the tradition of his preceptors, he has made it clear that Prapatthi to Her precedes the one at the feet of Her Lord to attain freedom from the cycles of deaths and births.

Let us now dwell on the six different meanings of the celebrated word SRI. The first meaning is based on the interpretation that She makes Her Lord listen to our pleas. This quality confers the attribute, SrAvayathi. Our Acharya states in this context that Her consort, Sriman Narayana will not go against Her request and therefore will listen to the appeal of Prapannas.

Before She makes Her consort listen to us, She has to listen first to our plaintive cries. This aspect of Her listening to our appeals is described as the guna of SruNothi, which serves as the second meaning. After listening to our cries for help, She makes us fit for recommendation to Her Lord. This act is described as SreeNaathi, the third meaning of Her name. By blessing us with Bhagavat Anubhava Poorthi (Completion of the enjoyment of Her Lord's attributes) and Kaimkarya Poorthi (Completion of service to Him on this earth), She exercises the Sreenaathi quality. In view of Her intensive compassionate listening and preparing us for recommendation, She is very much sought after as a refuge by the PrapannAs. This aspect of becoming sought refuge gives the fourth meaning of Her name as Sreeyathe.

After listening to us and after preparing us for Her Lord's attention, She beseeches Her consort for our protection. By this act, She demonstrates the attribute of the fifth meaning, Sraayathi of Sri Sabdham. By making Her Lord listen to and accept Her recommendations on our behalf, she dispels our difficulties and earns as a result the sixth meaning SruNaathi for Her name.

Thus Her name of Sri carries the six complimentary meanings:









- 1. SREEYATHI.
- 2. SRAAYATHI,
- 3. SRUNOTHI,
- 4. SRUNAATHI,
- 5. SRAAVAYATHI and
- 6. SREENAATHI

These six meanings are indicated in the following pramANam:

SruNAthi nikhilAN dhOshAn SrINAthi cha guNair-jagath

SreeyathE chAkhilair-nithyam SrayathE cha param padham

Srayantheem SriyamANam cha SruNathIm SruNvathImapi

These explain Her paramount role in conferring us the supreme bliss of Moksham. Hence it is extremely appropriate that Sri Dikshitar offered additional salutations in Sri Raga krithi, to the SrEyO Murthy, Sri MahaaLakshmi, who is closely associated with this Raagam.

THE PALLAVI VAAKYAMS OF THE KRITHI:

The pallavi starts with the Raaga mudra with the words: "SrI VaralakshmI namastubhyam". In this Krithi Sri Dikshitar has made use of "yati" - one of the many alankArams available in the taala system - to decorate the song. The taalams in CarnAtic music are a basic ingredient of any composition as they measure the time and beat of the composition. The rhythmic patterns thus produced by the taalams give variety and range to the music.

"Yati" is one of the ten characteristics of a taala. "Yati" denotes a decorative rhythmic pattern to enhance a composition. The "yatis" are of six types. As it is out of topic, adiyEn will not go into the details of the yatis. The yati that Sri Dikshitar has used in this krithi is known as "gOpuccha yati" (Cow's Tail Yati).











Sreyo Mirthy! - Sri Mahaalakshmi. NavrAtri Celebrations - Melkote

Sri Dikshitar has used the "gopuccha yati" in another composition of his in Ananda bhairavi raagam called as "thyAgarAja yoga vaibhavam". This "yati" can be seen in the pallavi vaakyam of the Sri raaga krithi:

shrIsArasapade

rasapade

sapade

pade

pade









In this type of composition, the swarAs will narrow (diminish) resembling a cow's tail. Hence the name.

In the pallavi vaakhyams Sri Dikshitar salutes Sri Mahaalakshmi (namas tubhyam) as Varalakshmi and praises Her as the bestower of fortunes (vasu prade). This echoes the sentiments expressed by the LakshmiashTotthara stotram where Sridevi is hailed as:

धनधान्यकरीं सिद्धिं स्त्रेणसौम्यां शुभप्रदाम्।

नृपवेश्मगतानन्दां वरलक्ष्मीं वसुप्रदाम्॥

--- श्रीलक्ष्म्यष्टोत्तरशतनामस्तोत्रम् २०

dhanadhAnyakarI.m siddhi.m straiNasaumyA.m shubhapradAm |

nRRipaveshmagatAnandA.m varalakShmI.m vasupradAm ||

---shrI lakShmyaShTottara shatanAma stotram 20

Next Dikshitar describes Sri Mahaalakshmi's sacred feet which are soft and beautiful as lotus flowers (sArasa pade). The word "sArasa" can also be interpreted as sA+rasa (i.e) with nectar, and in this instance would denote Her nectarine love and affection that flows toward Her children when they surrender at Her sacred feet. Sri Dikshitar then prays for Her, to come into His heart with vAtsalya (rasa pade) and protect him with Her every step (sapade, pade).

ANUPALLAVI VAAKHYAMS:

In the anupallavi, Dikshitar calls Sridevi as the beloved wife (prANa vallabhe) of ViShNu - Sriman NArAyaNan, who is the father of Manmathan (KAma janakan). Sriman NArAyaNan is so divinely beautiful to look at, that many AlwArs, poets and composers have called Him as the Father of Manmathan, who is generally considered to be most handsome amongst all. A few examples are:









© Composer Swati TirunAL, in his surATi raaga kriti "sadAramiva sarasija" calls Him as:

kAma janaka mama vitara murahara

kAmita mahivara shayana nirupama

bhUmi ghana bhara vidaLana samadhika

bOdhAkara himakara su-vadana vara.

© Composer BhadrAchala RAmadas, in his Senchurutti krithi "kamalanayana vaasudeva" also called Sriman NArAyaNan as:

kAma janaka shyAmasundara kanakAmbara dharaNa rAmadAsa vandita shrI rAjIvAdbhuta caraNa

☼ Thirumazhisai pirAn in NAnmugan Thiruvandadhi calls Him as "KAmavEL ThAthai" :

கலந்தான் என் உள்ளத்து காமவேள் தாதை
நலம்தானும் ஈதொப்பதுண்டே அலர்ந்தலர்கள்
இட்டேத்தும் ஈசனும் நான்முகனும் என்றிவர்கள்
விட்டேத்தமாட்டாத வேந்து – 82

kalandAn yen uLLaththu kAmavEL thAthai

nalanthAnum IthoppathuNde alarnthalarkaL

ittEtthum Isanum nAnmukanum yenRivarkaL

vittEththa mAttAtha vEnthu -- Nanmukan ThiruvandAthi 82

Meaning:

"My Mind (uLLam) has been blessed with the residence of Sriman









NArAyaNan, who is the Supreme Lord and Father of KAman (kAma thAthai). His glories are so vast that no one, not even Brahma, Sivan, IndrA and other devathaas can truly comprehend them. With Him in my thoughts, there is no other greatness that I need to seek".

So after hailing Sridevi as the wife of MAra janakan, Sri Dikshitar once again echoes the SrI Suktha rik "HiraNyavarNAm hariNeem", as he calls MahaaLakshmi as "suvarNabhe" - the One who has brilliant golden hue. She is as resplendent as crores of suns (bhAnukoTi samAna prabhe).



VishNu prANa vallabhe - Thirukkudanthai Komalavalli ThAyAr

Then Dikshitar extols Her saulabhyam - simplicity, yeLimai and ease of access - (sulabhe). She is described as the protector of Her devotees (sevakajana pAlinyai). She is always seen wearing a garland of lotuses (shritapankaja mAlinyai). Just like Her pathi She is the repository of all auspicious guNAs (kevalaguNa shAlinyai) and She is beloved of Sriman NArAyaNa (keshava hruth khelinyai).









CHARANA VAAKHYAMS:

In the charaNam, Dikshitar sings about the Varalakshmi vratam celebrated by married women sumangalis during the month of SravaNam on the sacred Friday (shukravAre) prior (pUrvasta) to the full moon (powrNami). There is a legend associated with a pious and chaste lady called "Charumati" who was blessed with Sri Mahaalakshmi's vision in her dreams and began practicing the Varalakshmi Vratam on the command of Sri Mahaalakshmi. Many auspiciousness befell her and her neighbors who observed this vratam and henceforth sumangalis have chosen this vratam to seek Sri Devi's blessings for long-life for their husbands, good health, wealth and putra bhAgyam. So Dikshitar uses the words "chArumatI prabhrutibhiH" - worshipped by chArumatI - to both indicate the legend as well as denote married sumangali women in general.

Then he visualizes Sri Mahaalakshmi as wearing a garland of precious stones (maNimaya hAra), offered in prayer (samarpita) by Murugan (guruguhan) and other devas. She looks like a fountain of gold (kanakadhAra) and expertly (nipuNa) protects (samrakshaNA) the helpless (deenajana) jeevas. Here one is reminded of the moving Sri Stuti Slokam of Swamy Desikan:

सानुप्रास प्रकटित द्यैः सान्द्र वात्सल्य दिग्धैः

अम्भ स्निग्धेरमृत लहरी लब्ध सब्रह्मचर्यैः।

धर्मे ताप त्रय विरचिते गाढ तप्तं क्षणं मां

आकिञ्चन्य ग्लपतिमनधैरार्द्रयेथा कटाक्षैः॥

--- श्रीस्तुति २१

sAnuprAsa prakaTita dayaiH sAndra vAtsalya digdhaiH

ambha snigdhairamRRita lahari labdha sabrahmacaryaiH |









dharme tApa traya viracite gADha tapta.m kShaNa.m mA.m

Aki~ncanya glapatimanaghairArdrayethA kaTAkShaiH | --- Sri Stuti 21

Meaning:

"Oh Mother! adiyEn is suffering from the afflictions of the taapa trayams. adiyEn is Akinchanyan (deena jana), having no recourse other than your sacred feet. adiyEn prays for Your soothing glances to fall on adiyEn for just one second so that adiyEn may be freed from these scorching samsaaric woes".



Kanaka DhArA - Thirukkannapuram ThAyAr

She comprehends cleverly (catura) the different emotions (bhAvanA bhEda) of Her Lord Sriman NArAyaNa and acts in Unison with Him always. Another meaning according to Tarka SamskAram is that She is skilled at recognizing all different kinds of appeals made to Her by the Jeevans as UpAyam (means) and UpEyam (Goal) and comes to their help with great affection. Saraswathi (Bharathi) worships Her (sannutavare).









Sri Dikshitar concludes his krithi by praising Sri Devi as the bestower of every wish desired by Her devotees (kAnkshita phala pradakare) and ultimately She, along with Sriman NArAyaNan grants the supreme wealth of moksham (kaivalya vitaraNa pare).



Moksha dAyinI! KAnkshita phala pradAyinI! (Courtesy: Sri.V.C.Govindarajan)









Again the famous slokam from Swami Desikan's Sri Stuti emphasizes Her PuruShAkAra role in the granting of Moksham to devotees:

उरीकर्तुं कुशलमिखलं जेतुमादीनरातीन्

दूरिकर्तुं दुरित निवहं त्यक्तमाद्यामविद्याम्।

अम्ब स्तम्बावधिक जनन ग्राम सीमान्त रेखाम्

आलम्बन्ते विमल मनसो विष्णु कान्ते दयां ते॥ --- श्रीस्तुति १८

urIkartu.m kushalamakhila.m jetumAdInarAtIn

dUrikartu.m durita nivaha.m tyaktumAdyAmavidyAm |

amba stambAvadhika janana grAma sImAnta rekhAm

Alambante vimala manaso viShNu kAnte dayA.m te | --- shrIstuti 18

Meaning:

"Oh dear Mother of the Universe! Your dayA is beyond the boundary of all chetanams from the blade of grass to the mighty Brahman and other devAs. Your incomparable dayA over Your devotees who are pure in mind and who have performed an appropriate upAyam, help them to cross the ocean of samsAram and land in mOksha SAmrAjyam".

adiyEn will conclude this write-up on Sri Mahaalakshmi Krithis by Sri Dikshitar, with two slokams from Sri Stuti and SharaNAgati Gadyam.









त्वं माता सर्वलोकानां देवदेवो हरिः पिता।

त्वयैतद्विष्णुना चाम्ब जगद् व्याप्तं चराचरम्॥ --- श्रीस्तुति ११ (श्रीविष्णुपुराणान्तर्गत)

tva.m mAtA sarvalokAnA.m devadevo hariH pitA |

tvayaitadviShNunA cAmba jagad vyApta.m carAcaram ||

-- SrI Stuti 11 (From Sri Vishnu purANam)

त्वमेव माता च पिता त्वमेव, त्वमेव बन्धुश्च गुरुस्त्वमेव।

त्वमेव विद्या द्रविणं त्वमेव, त्वमेव सर्वं मम देव देव ॥ --- शरणागति गद्यम्

tvameva mAtA ca pitA tvameva, tvameva bandhushca gurustvameva |

tvameva vidyA draviNa.m tvameva, tvameva sarva.m mama deva deva ||

-- SharaNAgati Gadyam

||namO SrI lakshmInArAyaNAya||

dAsan,

Oppiliappan Koil VaradAchAri SaThakOpan





Appendices







SrI RanganAyaki









श्रीः

Appendix -I

श्रीअष्टलक्ष्मी वैभवम्

SRI ASHTA LAKSHMI VAIBHAVAM

器

Dear BhakthAs of Mahaa Lakshmi:

Having written about the greatness of SrI Mahaa Lakshmi as eulogised by Sri Muthuswamy DIkshitar in the earlier section, adiyen would like to extol Her majesty further by attempting this write-up on Ashtalakshmi Vaibhavam.

DETAILS ON ASHTA LAKSHMI VAIBHAVAM

Mahaa Lakshmi is the dearest consort of Mahaa VishNu and She never ever leaves Her place of residence on the sacred chest of Her Lord. The visualization and prayer to Her by Adhi Sankara is:

ambhOruhAm janma-graham bhavathyaa

 $vak shasthalam\ bharthru-graham\ Muraar E:$

kaaruNyAth kalpaya Padhma-vaasE

leela-gruham mE hrudhayAravindham

Meaning:

"Oh MahA Lakshmi having the red lotus as Your house of birth (piRantha veedu/janma gruham) and Your husband's chest as the puhuntha veedu (Barthru:Graham/ house after marriage to Your Lord) May Thou-seated on the









red lotus- with Your overflowing mercy choose my heart lotus as Your sporting place (Leelaa Gruham)!"

- The petals of the lotus on which She is seated are said to represent Her eight forms of wealth in Her all encompassing role as the Goddess of all aspects of wealth. All Her eight forms fold into one integrated form: MahA Laskshmi.
- There is a major temple of recent origin (1976 C.E) at Besant Nagar; Chennai noted for its AshtAnga VimAnam as at ThirukkOshtiyUr and UtthiramErUr. At this Ashta Lakshmi temple, Her eight forms are worshipped at individual sannidhis.

THE EIGHT FORMS OF MAHA LAKSHMI

The eight forms of MahA Lakshmi are:

Aadhi Lakshmi:

Here, She represents the primordial form as the inseparable consort of the Lord at their Supreme Abode, Sri Vaikuntam. She is found seated on Her Lord's left thigh and thereby confers Him the nAmam of Sri Lakshmi NaarAyaNan . The prayer for Her in Ashta Lakshmi SthOthram is:

Nithya SoubhAgya SouseelyAm

Vara Lakshmi dadhAthi cha

prasannAm sreeNa sulabhAm

ADHI LAKSHMEEM NAMAAMYAHAM

She is easily accessed as the object of refuge of PrapannAs (Aasritha janams) and She intercedes for us with Her Lord to grant all the four purushArTams through Her four hands. Here, She exercises Her PurushakAram (intercession, Pleading on behalf of us) role.









⇔ Dhaanya Lakshmi:

Mistress of wealth in the form of grains, fruits, vegetables and all other foods to quell One's appetite and stay fit to worship Her with a sound body and mind. The prayer to Dhaanya Lakshmi is:

PruTvee garbham samuthbhinnA

naanAvreehi savroopiNeem

pasu-sampath svaropaam cha

DhAnya Lakshmeem namAmyaham

⇔ Dhairya Lakshmi:

She is the Goddess, who blesses us with unlimited courage and strength to win over all obstacles in our rightful endeavors directed by the Lord's sAsthrAs. The prayer for Dhairya Lakshmi is:

na Maathsaryam na cha krOdhO

na bheethir-na cha bhEdha dhee:

yath bhakthAnAm vineethAnAm

Dhairya Lakshmeem namAmyaham

She is seen with two elephants on Her sides and is seated on a red lotus. She arose out of the Milky ocean during the churning of that ocean to release Amrutham. Her prayer modeled after SrI Sooktham is:

RaTa madhyAm asva-poorvAm

Gaja nAta prabhOdhineem









SaamrAjya-dhAyineem dEveem

Gaja Lakshmeem NamAmyaham

In Sri Sooktham, she is offered SuprabhAtham (Hasthi Naadha prabhOdhineem/ awakening at dawn with the trumpeting of the elephants) at the lotus pond. They are ready to offer abhishEka jalam for Her sacred bath and stand on both sides of Her with water pots in their "hands". AbhishEka valli ThAyaar of ThirukkaNNa mangai is our Gaja Lakshmi.

She bestows wealth in the form of SuprajAs (devout children following dharmam). The prayer to Her for the wealth of auspicious children, grand children takes this form:

puthra pouthra svaroopENa

pasu-bhruthyAthmanaa svayam

sambhavantheem cha SanthAna-

Lakshmeem Deveem namAmyaham

☆ Vijaya Lakshmi:

She confers the boon of success in all undertakings to conquer our lower nature (Raajasic - Taamasic proclivities). Here, the prayer is:

Sarva sakthi svaroopAm cha

Sarva Siddhi pradhAyineem

SarvEswareem Sri Vijaya-

 $Lakshmeem\ Deveem\ nam Amyaham$









⇔ Dhana Lakshmi:

She is the bestower of all kinds of wealth . The prayer to Dhana Lakshmi is :

Dhanamagnir-dhanam vaama:

dhanam bhUthAni pancha cha

prabhUthaisvarya sandhAthreem

Dhana Lakshmeem namAmyaham

☆ VidhyA Lakshmi:

She grants the boon of Jn~Anam and the prayer to Her is:

nAnA vij~nana sandhAthreem

buddhi suddhi pradhAyineem

amruthathva pradhAthreem cha

VidhyA Lakshmeem namAmyaham

How these eight forms of Lakshmi merge into MahA Lakshmi and how Her power to remove all kinds of poverty to bless us with all types of wealth are summed up by the following two slOkams including the Phala sruthi:

Ashta Lakshmi samAhAra-

svaroopAm tamm HaripriyAm

Moksha Lakshmeem MahA Lakshmeem

Sarva Lakshmeem namAmyaham









DhAridhrya dukkha haraNAm

samruddhirapi sampathAm

SacchidhAnandha poorNathvam

Ashta Lakshmi StuthEr-bhavaEth

In summary, the Ashta Lakshmis can be related to their different roopams:

- 1. Dhana Lakshmi/Pushti-wealth roopam
- 2. VidhyA Lakshmi/Buddhi-intellect roopam
- 3. DhAnya Lakshmi/KshudhA-freedom from hunger roopam
- 4. Dhairya (Veera) Lakshmi/roopam of Courage
- 5. Vijaya (SoubhAgya) Lakshmi/happiness roopam
- 6. Gaja (KaaruNya) Lakshmi/Roopam of Compassion
- 7. SanthAna Lakshmi/Mother of all beings (Mathru roopam)
- 8. MahA (Aadhi) Lakshmi/Sarva Lakshmi roopam.

She confers Saanthi (Peace), Keerthi (Fame), Pushti(Strength), Tushti (Pleasure), Preethi (affection), Sarasvathi (Learning), Bhu (land) and Sree (kaimkarya Sree).

adiy ${\sf En}$ will conclude with the melodious Ashta Lakshmi ShtOthram that you can recite to receive Her blessings .

|| Sree Devyai namah||

dAsan,

Oppiliappan Koil VaradAchAri SaThakOpan









श्रीः

Appendix 2

श्रीअष्टलक्ष्मी स्तोत्रम्

SRI ASHTALAKSHMI STOTRAM

AdilakShmi

sumanasavandita sundari mAdhavi chandra sahodari hemamaye |
munigaNamaNDita mokShapradAyini ma~njuLabhAShiNi vedanute ||
paN^kajavAsini devasupUjita sadguNavarShiNi shAntiyute |
jayajaya he madhusUdana kAmini AdilakShmi sadA pAlaya mAm || 1 ||
dhAnyalakShmi

ayi kalikalmaShanAshini kAmini vaidikarUpiNi vedamaye |
kShIrasamudbhava maN^galarUpiNi mantranivAsini mantranute ||
maN^galadAyini ambujavAsini devagaNAshrita pAdayute |
jayajaya he madhusUdana kAmini dhAnyalakShmi sadA pAlaya mAm || 2 ||
dhairyalakShmi

jayavaravarNini vaiShNavi bhArgavi mantrasvarUpiNi mantramaye | suragaNapUjita shIghraphalaprada j~nAnavikAsini shAstranute ||

bhavabhayahAriNi pApavimocani sAdhujanAshrita pAdayute |

jayajaya he madhusUdana kAmini dhairyalakShmi sadA pAlaya mAm || 3 ||









gajalakShmi

jayajaya durgatinAshini kAmini sarvaphalaprada shAstramaye |
rathagaja turagapadAdi samAv.rta parijanamaNDita lokanute ||
harihara brahma supUjita sevita tApanivAriNi pAdayute |
jayajaya he madhusUdana kAmini gajalakShmi rUpeNa pAlaya mAm || 4 ||
santAnalakShmi

ayi khagavAhini mohini cakriNi rAgavivardhini j~nAnamaye |
guNagaNavAridhi lokahitaiShiNi svarasapta bhUShita gAnanute ||
sakala surAsura devamunIshvara mAnavavandita pAdayute |
jayajaya he madhusUdana kAmini santAnalakShmi sadA pAlaya mAm || 5 ||
vijayalakShmi

jaya kamalAsani sadgatidAyini j~nAnavikAsini gAnamaye |
anudinamarcita kuN^kumadhUsara\- bhUShita vAsita vAdyanute ||
kanakadharAstuti vaibhava vandita shaN^kara deshika mAnya pade |
jayajaya he madhusUdana kAmini vijayalakShmi sadA pAlaya mAm || 6 ||
vidyAlakShmi

praNata sureshvari bhArati bhArgavi shokavinAshini ratnamaye |
maNimayabhUShita karNavibhUShaNa shAntisamAv.rta hAsyamukhe ||
navanidhidAyini kalimalahAriNi kAmita phalaprada hastayute |
jayajaya he madhusUdana kAmini vidyAlakShmi sadA pAlaya mAm || 7 ||









dhanalakShmi

dhimidhimi dhindhimi dhindhimi dundubhi nAda supUrNamaye | ghumaghuma ghuMghuma ghuMghuma ghuMghuma shaN^khaninAda suvAdyanute ||

vedapurANetihAsa supUjita vaidikamArga pradarshayute |
jayajaya he madhusUdana kAmini dhanalakShmirUpeNa pAlaya mAm|| 8 ||





