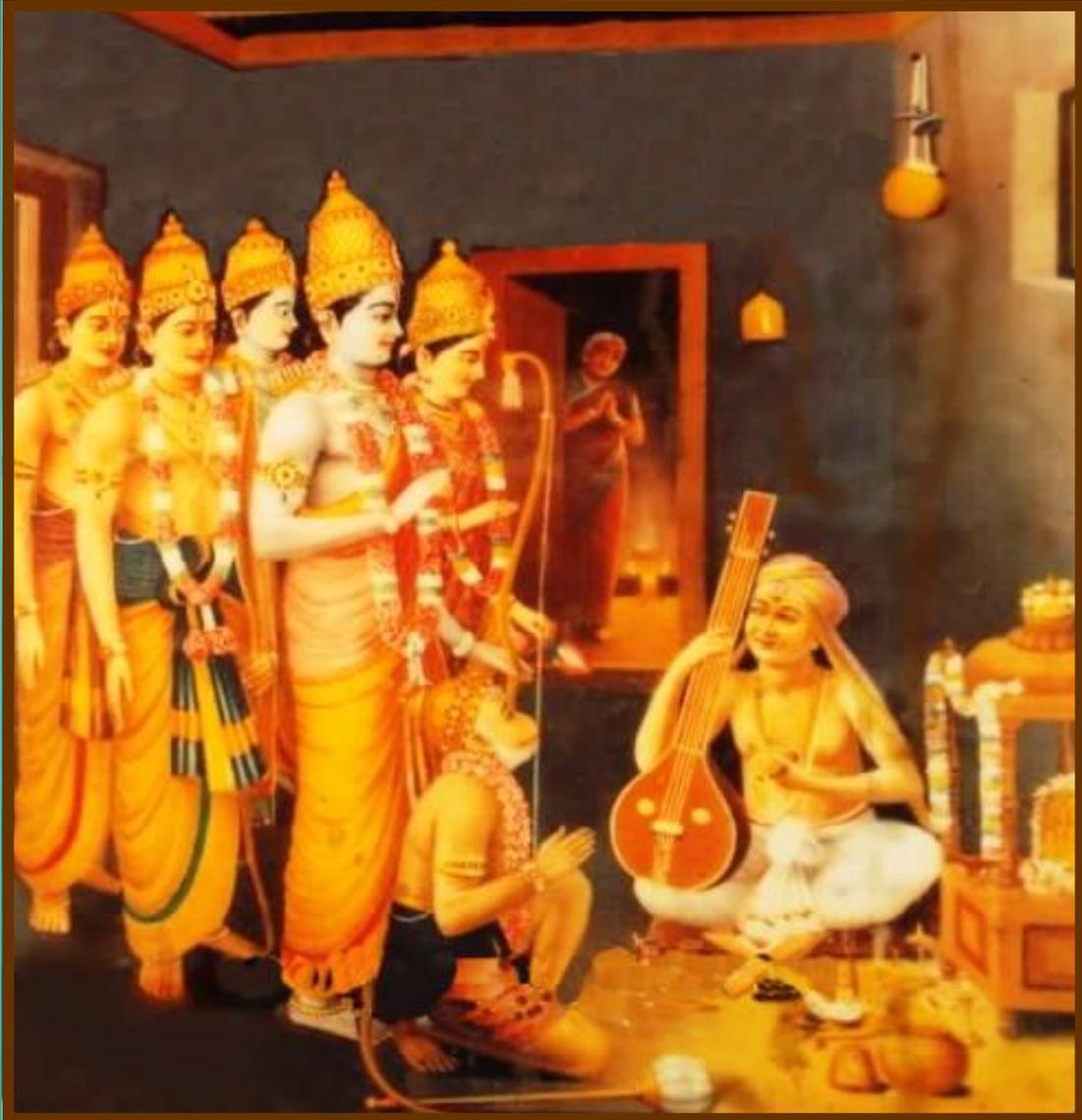


Sri Ranganaatha Mahimai

(Vol.IV)



Annotated Commentary In English By
SrI nrusimha sEva rasikan
Oppiliappan kOil Sri.VaradAchAri SaThakOpan



We specially acknowledge the extra-ordinary contributions of Sriman Murali BhaTTar of Sri Rangam (www.srirangapankajam.com). All pictures pertaining to Sri Rangam and the Divya Dampathis (unless other wise mentioned) have been lovingly contributed by him.

Our Sincere Thanks to the following for their contributions to this ebook:

Source Document Compilation:

- ◆ Sri Anil,
- ◆ Smt.Krishnapriya

Art Work:

- ◆ Sow R. Chitralekha

Tamil text and English Transliteration of Krithis:

- ◆ Mannargudi Sri. Srinivasan Narayanan

eBook assembly:

- ◆ Smt. & Sri. Muralidharan Desikachari



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The musical Trinity of Carnatic Music

From left to right:

Sri Muthuswamy Dikshitar, Saint Thyagaraja & Sri Shyama Sastri.

Part 1
Saint ThyAgarAja
&
Sri Rangam



Srirangam Serthi Sevai

(Image Courtesy: Ramanuja Dasargal www.pbase.com/svami)

श्रीः ।

Saint ThyAgarAjA, the Reluctant Traveler

To this Moksha KshEthram of Srirangam came the pilgrim from ThiruvayyAru. He wanted to have the darsanam of the IshvAku Kula Dhaivam worshipped by His Ishta Dhaivam, Sri RamachandrA at His ancestral home in AyOddhi. As a rule, this pilgrim, Saint ThyagarAjA, was not keen on leaving the side of his AarAdhana mUrthy at ThiruvayyAru. He said through one of his Thodi raaga krithis (KOTinadulu dhanushkotilo): "Oh Mind! Listen to the counsel of ThyagarAjA, the great devotee of RaghunAthA. For those fortunate souls, who constantly and directly see the beautiful form of RaamA, crores of holy rivers are present at Dhanushkoti (the tip of Sri RaamA's bow) itself, rivers like GangA with its source at the Lord's feet and the KaavEri deriving its glory from Sri RanganAthA; Why should then one wander from place to place on theertha yaathraa and pilgrimage?"

In his other well known MukhAri Raaga Krtithi, "KsheeNamai", Saint ThyagarAjA talked about the real road for one to travel:

"Oh Mind! Give up the siddhis (Yogic achievements), which are perishable and bring you rebirth. Perishable are the fruits of the study of Sanskrit, Drama, Poetics, VedAs, PurANAs and the performance of sacrifices, Japa, Tapas and KshEhtrAdanam. The (real) road to travel is the worship of RaamA; (then) all that one (the devotee) does, the Lord accepts with approbation and vouchsafes to him the highest state that is everlasting.

With this discriminating knowledge (Vivekam), Saint ThyagarAjA did not want to spend his time traveling anywhere and was happy to stay at ThiruvayyAru deeply immersed in Sri Raama Naama Japam and the AarAdhanam of his Ishta Dhaivam. He declared that it was not possible for him to describe the joy that he derived from the chanting of the Raama Naamam (Kaapi Raaga krithi vaakyams: இந்த ஸௌக்யமநி நே ஜெப்பஜால, எந்தோ யேமோ யெவரிகி



தெ³ஸஹநோ - inta Sauhkhyamani nE jEppajAla; entO yEmO yevariki delusunO).

Saint ThyagarAja, the reluctant pilgrim, did not want to leave the side of I shta dhaivam. He did not also want his I shta Dhaivam, Sri RaamA to leave him and go on any travel away from him. Hence, He asked in another of his MukhAri krithis (muripemu galigEgadhA? RaamA!): "Oh My dear One! Sri RaamA! Are you not happy staying here at ThiruvayyAru (Panchanadha KshEthram) on the banks of KaavEri river at my home, where I have built a rathna mantapam for Your residence with SitA dEvi and Soumithri? Why do you want to go away from your lovely home right here?"

In spite of this reluctance to leave the side of his AarAdhana mUrthy, he was persuaded by his sishyAs to undertake a trip to Tiruppathi, Kaancheepuram and Srirangam. He included additional visits to ThiruvallikkEni and other KshEthrams in that one and only pilgrimage that he took in his life time spanning eighty years before he reached the Lord's holy feet.

We will cover the Srirangam portion of this pilgrimage, where many auspicious events took place including the birth of the Sriranga Pancharathna Krithis devoted to Sri RanganAthA.

THE FIVE GEMS OF KRITHIS ON SRI RANGANATHA

Saint ThyagarAjA arrived at Srirangam during ChaithrOthsavam. He stayed at a house of a friend in South Chittra veedhi. This was near the corner of South and West Chittra streets. It was the day, when Sri RanganAthA came around the rAja veedhis of Srirangam on the golden horse (Kuthirai Vaahanam). Saint Thyagaraja was standing in front of 86, South Chittra street as the Lord's procession arrived. The great NaadhOpAsakA was moved by the beauty of the Lord on Kuthirai vAhanam and burst forth extempore into the Thodi Raaga Krithi, "Raaju Vedale JutAmu rAre". As the Bhagavan approached, the Saint wanted to get closer to receive the SatAri and TulasI prasAdam from the





archakar.



namperumAL on ashwa vAhanam

The density of the crowd thwarted his plans to come closer to the VaibhOga Rangan. The saint was disappointed and stayed put in his original place. Some thing miraculous happened then. The moving procession of the Lord suddenly came to a standstill. The trained bearers of the Vaahanam of the Lord were benumbed and could not take another step. During such occasions, it is generally assumed that some apachAram has been committed and Saanthi ceremony is performed to overcome this inauspiciousness.

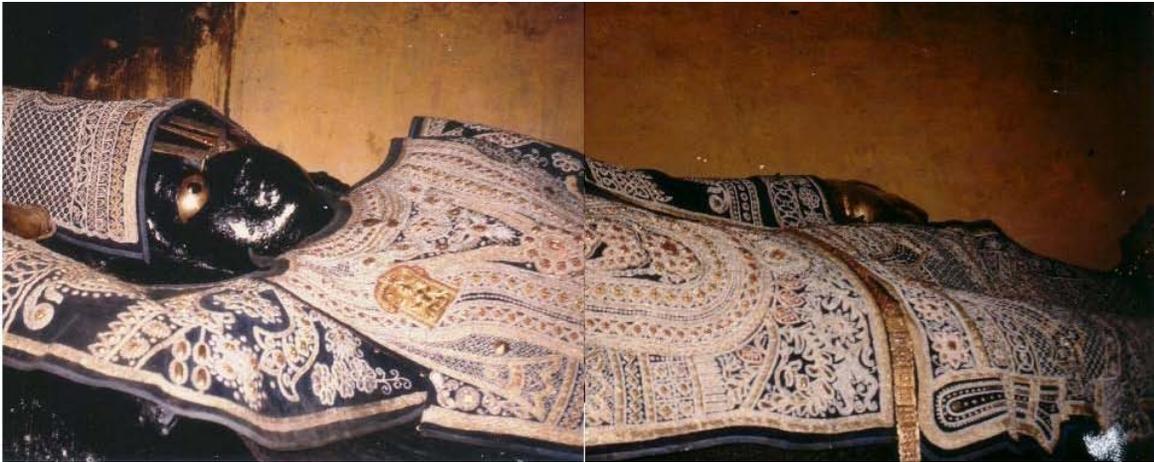
The archakAs felt that there was some dhrushti dhOsham and suggested that the Deva daasis and Raaja daasis should perform the assigned dance for that corner as per Aagama sAsthRAs to propitiate the Lord. The dancers performed. Nothing happened. The vaahanam bearers did not regain their mobility. At that time, an archakar went into an aavEsam (inspired) mode pointed to saint ThyagarAjA and said:





"A great BhakthA of Sri RanganAthA is standing there at the corner of South and West Chittra Veedhi pining over his inability to approach the Lord closely and has the Lord's darsanam. Please bring him near the Lord for a hearty darsanam and then the procession will move".

The Koil KaimkaryabharALs brought the saint near the Lord and honored him with Sataari and TulasI prasAdham. The Saint was visibly moved by the DayA of the Lord and he sang in all humility the famous DevaghAndAri raaga krithi "vinarAdA nA manavi". In that song, the saint begged the Lord to listen to his appeal to continue His procession and bless the BhakthAs and BhaagavathAs waiting for His darsanam in the other raaja veedhis. When the saint completed his DevagaandhAri raaga krithi and concluded his appeal to comply with his request, deepArAdahnam was conducted and immediately, the bearers of the Lord's Vaahanam regained their strength and the Lord's procession resumed to the joy of all. Sri RanganAthA thus let all those assembled at His Raja Veethi know about the greatness of His special Bhakthan from ThiruvaiyAru.



Sri RanganAthar in Muthangi

(Pic.Courtesy: www.srivaishnavam.com)

The archakAs and Koil adhikAris invited the saint for a special darsanam of the Moolavar offering Mutthangi Sevai during that eventful evening. Saint ThyagarAja rushed to the Garbagraham and was so moved by the sight of the reclining Lord celebrated by so many AzhwARs and AchAryAs that he broke



out spontaneously into the famous KaambhOji raaga Krithi, "Oh RangasAyee" with its many moving pallavi sangathis. He also sang two more krithis in praise of Lord RanganAthA in Aarabhi (cUthAmu rArE) and in SaarangA raagam (karuNa jUDavayya! kaavEdi Rangayya!). These five krithis on Sri RanganAthA came to be known collectively as Sriranga Pancharathnams.



Sri Ranga Bhaktha Thyagaraja!



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The Pancha Ratna Krithis on
SrI Ranganatha by Saint ThyAgarAjA



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"rAma bhakthi sAmrAjyam"
Chkravarthi Thirumagan at Sri RAmar Sannidhi - Sri Rangam





The First Pancharathnam

Thodi Raaga DevathA performing SaraNAgathi

The breeze from Cauveri banks was gently fanning Sri RanganAthA seated on His golden horse as he was being carried over the streets of Srirangam on that Chitthirai day. Saint ThyagarAjA got a glimpse of the approaching Lord from his vantage point of South Chittirai Veedhi next to VadampOkki Street. The naadhasvaram and the other MangaLa vaadhyams played. KattiyakkArars were shouting Sri RanganAthA's progress through the streets.

KarpUrAratthi was taking place as the Lord received upachArams from each household. Saint ThyagarAjA caught the beauty of the Lord illuminated by the theevattis of the night lighting the way of the Lord. The joyous saint drank deeply the anubhavam of that beauty.

Thodi raaga dEvathai entered into him and emerged as "raaju veDaIE jutAmu rArE" krithi. The sAhithya Vaakhyams are:

பல்லவி:

ராஜு வெட³லெ ஜு³தாமு ராரே, கஸ்தூரிரங்க³

அனுபல்லவி:

தேஜி நெக்கி ஸாமந்த (ஸமஸ்த) ராஜு லூடி³க³மு ஜேய (ஸேய)
தேஜரில்லு நவரத்நபு தி³வ்ய பூ⁴ஷ்ணமு லிடி³ரங்க³

சரணம்:

காவேரீ தீரமுநநு பா³வநமகு³ ரங்க³புரிநி
ஸ்ரீவெலயு சித்ரவீதி லோ வேட்கக³ ராக³
ஸேவநு க³நி ஸு³ரலு விருலசே ப³ரேமநு பூ³ஜிஞ்சக³
பா⁴விஞ்சி த்யாக³ராஜு பா³ட³க³ வைபோ⁴க³ரங்க³ (ராஜு வெட³லெ)

Pallavi:

raaju veDaIE jUtAmu rArE; KastUriranga





anupallavi:

tEji nEkki (saamanta) samasta rAju IUDigamu jEya (sEya)

tEjarillu navaratnapu divya bhUshaNamu liDiranga

CaraNam:

kaavEree teeramunanu baavanamagu Rangapurini

Sri velayu citra veetiIO vETkaga rAga

sEvanu gani suralu virulacE barEmanu bUjincaga

bhAvinci TyAgarAju baaDaga VAI BHOGARANGA (raaju VeDaIE)

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Kudirai vAhanam

MEANING AND COMMENTS:

Saint ThyagarAja as a BhagavathA invites here other BhagavathAs and BhakthAs to enjoy the beautiful darsanam of the Lord and the sight of the





Lord's progressing procession on Chitthirai veethi on horse back. He says: "Come one and All! Let us enjoy this auspicious sight! Sri RangarAJA is bedecked with shining divya AabharaNams and is attended by the princes on horse back. He is traveling on Chitthira veedhi of His rAJadhAni made holy further by the flow of river KaavEri that washes His sacred feet. This Srirangam has been made fit by the Lord as the abode for His divine consort, Sri RanganAyaki, who is verily MahA Lakshmi. DevAs are enjoying this blessed scene and are showering pushpa vrushti on their Lord Come one! Come All! Please worship the KasthUri Rangan as He celebrates His VaibhOgam during this chaitthrOtsavam. Come All! Worship the Lord with devotion as ThyagarAJa sings in this procession (Veethi valam) of the Lord in His sacred city's streets.

I recall with nostalgia, Sangeetha KalAnidhi Sri Ariyakkui RaamAnuja Iyengar render this krithi with such bhAvam many times.. The Bombay sisters have recorded all of the Sriranga Panchrathnams with anugraha vachanams (Svasthi vaachakams) from the Parama Padha Vaasi, His Holiness the 44th Jeeyar of Ahobila Mutt during the occasion of his Raaja Gopura nirmANa kaimkaryam at Srirangam.





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kanaka ranga !
Serthi SEvai - Panguni Uthiram 2007
Pomona New York





The Second Pancharathnam

DevagAndhAri Raaga Devathai's saraNAgathi

Saint ThyagarAja had composed earlier a majestic krithi entitled "ksheera Saagara SayanA" in DevagAndhAri Raagam. As said earlier, when he stood in front of the house at Chitthirai veethi, he could not get closer to the Lord and have better sEvai. He was brought closer and the DevaghAndhAri raaga devathai entered him through the krithi "vinarAdhA naa manavi". This raagam competed with the other raaga devathAs to offer its saraNAgathi to the Ksheera Saagara Sayanan now resting on His serpent bed on the banks of KaavEri River.

The saahithya vaakhyams are as follows:

பல்லவி:

விநராத³ நா மாநவி

அனுபல்லவி:

கநகாங்க³ காவேடிரங்க³ ஸ்ரீ காந்த
காந்தலெல்ல காமிஞ்சி பிலிசிதே

சரணம் 1:

தேஜி நெக்கி பா³க³ தெருவுந ராக³
ராஜஸதுலு சூசி ரம்மநி பிலிசிதே

சரணம் 2:

பா⁴க³தே³ய வைபோ⁴க³ரங்க³
ஸ்ரீ த்யாக³ராஜநுத தருணுலு பிலிசிதே

Pallavi:

vinarAdA naa manavi





anupallavi:

kanakAnga ! kaavETi ranga! SriI kaanta!

kaantalElla kaamimci pilicitE

CaraNam 1:

tEji nEKKi bAga tEruvuna rAga

rAJasatulu SUchi rammani pilicitE

CaraNam 2:

bhaagadEya! vaibhOgaranga!

Sri tyAgarAjanuta taruNulu pilicithE

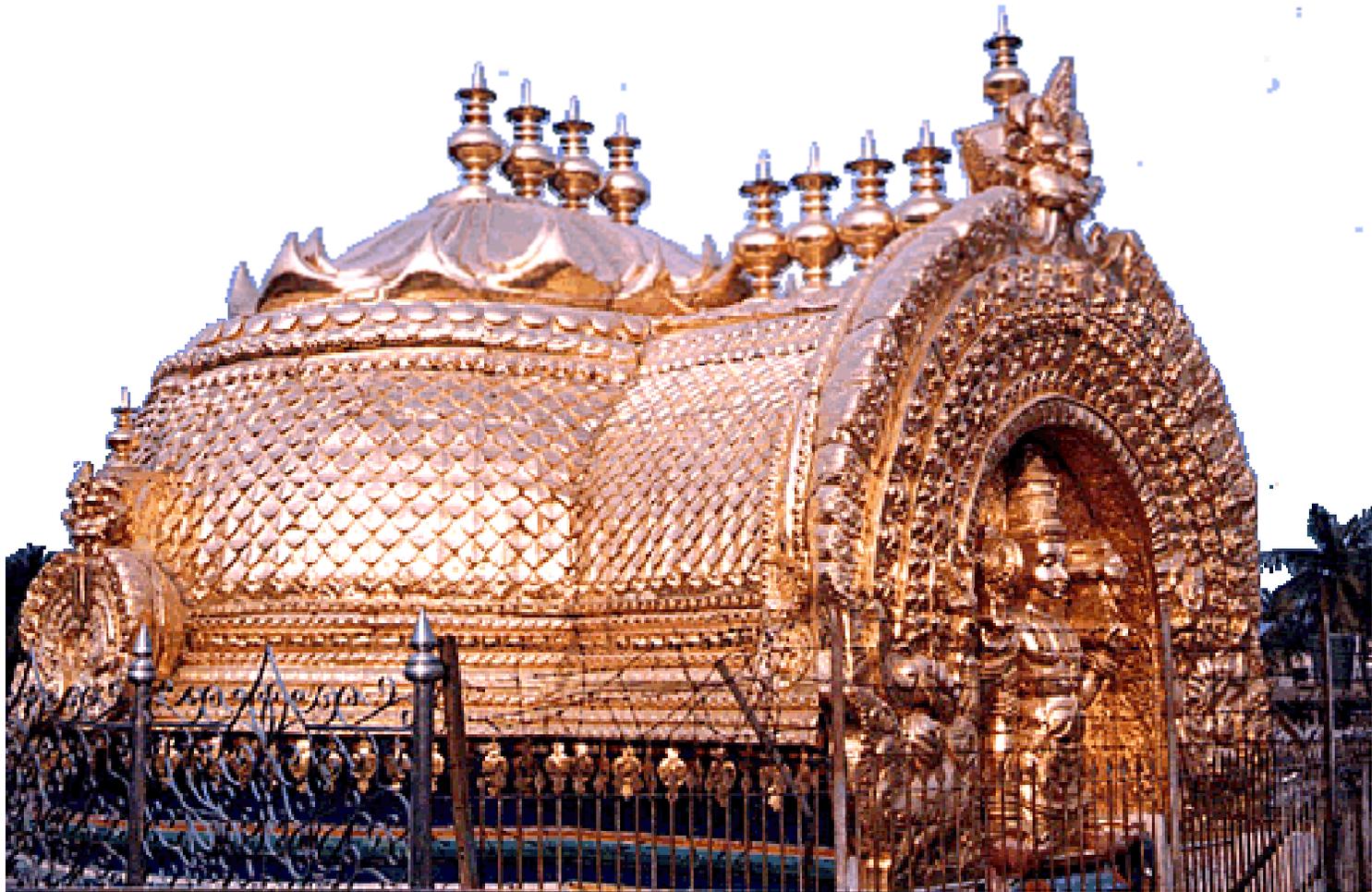
MEANING AND COMMENTS:

Oh SvarNa RangA! Oh, the golden-hued One resting at the banks of KaavEri!
Oh Lord of MahA Lakshmi! Why won't you listen to my prayerful appeal? When
the ladies including the royal party so affectionately sing and dance for your
pleasure and call you, when you come out in procession on horse back on the
streets of your rAJadhAni, why won't you respond to them? You indeed are
their Sotthu (treasure).

After the Saint sang this krithi in the majestic DevaghAndhAri raagam, a
dheepArAdhanam was done and the Lord was pleased and blessed the
vaahanam bearers to regain their strength to carry on with their Kaimkaryam.
Thus was born the second Pancharathnam.

I have heard Sangeetha KalAnidhi Semmangudi render this moving appeal of a
krithi by the bard in one of his special recording released by Oriental records
few years ago.







"Divya rUpa sEsha sAyee"

(Image Courtesy: Ramanuja Dasargal www.pbase.com/svami)



The Third pancharathnam

KaambhOji Raagam offering its saraNAgathi

The mahAthmyam of the Saint of ThiruvaayAru favored by Sri RanganAthA led to the invitation by the temple officials to the bard for an EkAntha Sevai of the Moolavar adorning Mutthangi that evening.

The bard was thrilled and arrived at the garbahgraham, where many AchAryAs, adiyArs and AzhwArs stood (aranganin ThirumuRRam) over the preceding centuries and drank deeply the beauty of Sri RangasAyeey.

The auspicious KaambhOji raaga Devathai performed its SaraNAgathi with many sangathis in the Pallavi of the krithi "Oh rangasAyeey!":

The saahitya vaakyams are:

பல்லவி:

ஓ ரங்க³மாயீ ! பிலிசிதே, ஓ யநுக ராராதா³

அனுபல்லவி:

ஸாரங்க³த⁴ருடு³ (ஸாரங்க³வருடு³) ஜூசி கைலாஸாதி⁴புடு³
கா³லேதா³

சரணம்:

பூ⁴லோக வைகுண்ட² மிதி³யநி நீலோந நீவே யுப்பொங்கி³
ஸ்ரீலோலுடை³யுண்டே மச்சிந்த தீ³ரே தெ³ந்நடோ³
மேலோவலேநி ஜநுலலோ நே
மிகு³ல நொகி³லி தி³வ்ய ரூபமுநு
முத்யால ஸருல யரமுநு க³ந வச்சிதி
த்யாக³ராஜ ஹ்ருத்³பூ⁴ஷண (ஓ ரங்க³மாயீ)

Pallavi:

Oh rangasAyeey! pilicitE -Oh yanucu raa raadA?





anupallavi:

saarangadharuDu (saarangavaruDu) jUci kailaasAdhipuDu

gAIEdA?

CaraNam:

bhUIOka vaikuNTha midiyani neelOna neevE yuppOngi

SrI IOluDai yuNTE maacinta deerE dEnnaDO?

mEIOrvalEni janulaIO nE

migula nogili divya rUpamunu

mudyAla sarula yuramunu gAna vacciti

tyAgarAja hrudbhUshaNa! (Oh rangasAye)

MEANING AND COMMENTS:

Oh RangasAye! When I implore you to come to me and beg you to bless me, why should you not come? Has not Lord SivA become the Lord of KailAsam with Your grace? If you forget other things (Bhaktha RakshaNam, PaarArthyam reminded by ANDAL in Her ThiruppAvai, where She commands the Lord to wake up and go about His duties and not to slumber away in the comforting arms of Nappinnai) and give Yourself up to the enjoyment (Bhogam) in the company of Sri RanganAyaki here at Srirangam, Your Vaikuntam on this earth, what will happen to me? When will there be an end to my sufferings resulting from living in the middle of envy-ridden people, who can not stomach other people making spiritual progress.

Oh Merciful Lord! I stand before you beseeching your blessings as you present yourself in your beautiful pearl-studded coat (Mutthangi Sevai) as you engage in Your Yoga NidhrA. Oh the Divine One decorating my heart space as a precious jewel! Oh my chinthAmaNi rathnam! Please respond to me! Please do not tarry anymore! Oh SeshasAye of Srirangam! Oh SaarangapANI! Oh Kanaka





RangA! Oh VaibhOga RangA! Oh KasthUri RangA! Please heed my prayerful appeal for your blessings.

The progressively emotion-laden Sangathis of this pallavi are a delight to experience as sung by Sangeetha KalAnidhi Srimathi M.S. Subbulaksmi. The sishyAs assembled in Thiru Arangan's muRRam took faithful note of them all and passed on to us so that we can share the bard's great anubhavam at the Garbhagraham of SriranganAthA.

The saint's moving prayer reminds one of the lines from Swami Desikan's Sri Sookthis:

चिन्तारत्नं सुलभमिह नः सिद्धि मोक्षानुरूपम् ।

cintAratnam sulabhamiha na: siddhi mOkshAnurUpam

--Sri Bhagavadh DhyAna sOpAnam (BDS): sIOkam 1

दीनानाथ व्यसनशमनं दैवतं दैवतानां

deenA nAtha vysana Samanam daivatam daivatAnAm

---ibid

मध्यं बाह्वोर्मणिवररुचा रञ्जितं रङ्गधाम्नः ।

madhyam baahvO: maNivara rucA ranjitam ranga dhAmna:

---BDS: SIOkam 6

कान्तं वक्त्रं कनक तिलकालङ्कृतं रङ्गभर्तुः

kaantam vaktram kanaka tilakAlankrutam rangabhartu:

---- BDS: SIOkam 8

Saint ThyagarAjA belongs to the category of rasikAs described by Swami Desikan (Ranga AasthAnE rasika mahithan). The kshEthram is Ranga AasthAnam (Sri Rangan). There, the Lord delights all those rasikaas, who are





blessed with His darsana soubhAgyam. There is no exception about this. Sri RanganAthA delights every one's mind with His beauty and soulabhyam (ranjita asEsha cittE rasika mahitE). Such a rasikA was the Saint from ThiruvaiyAru, who gave us the KaambhOji krithi out of his anubhava janitha paramAnandham.

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The Fourth pancha rathnam

Invitation to the Ladies

In our PerumAL sannidhis, the ladies stand on one side and the males on the other side. When dignitaries arrive at the Lord's sannidhi, rest of the people (both male and female) is some what pushed aside.

Some thing like this might have happened at Sri RanganAthan's Thiru muRRam, when Saint ThyagarAjA was being accorded with honors and special attention during the EkAntha sEvai.

Saint ThyagarAjA, the most compassionate one, invited every one and especially Ladies-- who get less attention in the traditional societies--and invited them to enjoy the soubhAgyam of the sevai of the Lord of Srirangam.

This krithi is set in Raagam Aarabhi. The saahithya Vaakhyams are:

பல்லவி:

குதாமு ராரே ஸு³துலார ரங்க³பதிநி

அனுபல்லவி:

ஸீதாபதி பூஜ்யு³ட ஸ்ருங்கா³ர ஸேக²ரு³ட³

சரணம் 1:

ஸரிக³ஞ்ச ஸாலுவட செளகட³ல போகு³லட

பருவம்பு ப்ராயமட பரமாத்மு³ட³ ரங்க³நி

சரணம் 2:

முக¹நிர்ஜித சந்த்³ரு³ட³ முத்³து³மாடலாடு³நட

ஸு²க²மொஸங்கி³ ப்³ரோசுநட ஸு³ந்த்³ராங்கு³ட³ ரங்க³நி

சரணம் 3:

ஆக³ம ஸஞ்சாரு³ட³ அகி²ல ஜக³த்பாலு³ட³

த்யாக³ராஜஸந்ருது³ட³ தருணலார ரங்க³பதிநி





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"jagadaandakaaran" namperumAl





Pallavi:

cUtAmu rArE sudatulAra! rangapatini

anupallavi:

seetApati pUjyuDaTa SrungAra SEkharuDaTa

CaraNam 1:

sarigamcu SALuvaTa caukaTla pOgulaTa

paruvampu prAyamaTa paramAtmuDaTa, rangani

CaraNam 2:

mukha nirjita candruDaTa muddumATa IADunaTa

sukha mosangi brOcunaTa sundarAnguDaTa rangani

CaraNam 3:

Aagama sancAruDaTa-akhila jagadpAluDaTa

tyAgarAja sannutuDaTa taruNulAra rangapatini

MEANING:

Oh Ladies! Come along and join in to see Rangapathi! Aadhi Kavi Vaalmi ki says that Sri RanganAthA was worshipped by Sri RaamachandrA. He is indeed the treasure house of all charms. He is wearing today a shawl that is priceless. He adorns beautiful ear ornaments. He displays His saamudrikhA LakshaNams befitting one of prime age (paruva vAlibhan/I Lankumaran). Above all these aspects of His matchless beauty, He is indeed the Parama-Purushan celebrated and saluted by the VedAs and Upanishads as the SarvAdhAran, JagadhAnandhakaarakan and Jagath Rakshakan. His most beautiful face defies





the full moon in its beauty; His words are spoken with such maadhuryam, which makes His speech liltily sweet. He confers the bliss of happiness (Aanandham) on His devotees. He is the most lovable personality with whom one readily falls in deep love. He permeates all aagamAs and the VedAs. Oh Ladies! Please come forward and enjoy the beauty of this Lord of Srirangam.

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Fifth pancharathnam

An appeal for the Mercy of Saaranghadharan

Saint Thyagaraja was overcome with feelings of his utter helplessness and appealed for the Lord's mercy. That appeal emerged in the form of a heart-rending krithi set in the Bhaashanga Rakthi Raagam, SaarangA. In another SaarangA raaga Krithi, he had asked Sri Ramachandra to understand his helpless state and asked Him to shower mercy on him:

ஏமி தோ³வ பஸ்குமா இ³க³நு நே நெந்து³ போது⁴ ஸ்ரீராம

yEmi dova palkumA iganu nE nendu pOdhU SriraamA"

(Oh RaamA my dear One! Where am I to go? What am I to do? What steps should I take? Please tell me what to do. Please have karuNA and cast your benevolent glances on me!).

In a similar mood, Saint Tyagaraja stood before the Parama KaaruNeekan, Sri RangaNaathA and prayed for the boon of becoming the object of the Lord's DayA.

The saahithya Vaakhyaams are as follows:

பல்லவி:

கருண ஜூ³ட³மய்ய (ஜூ³ட³வய்ய) மாயய்ய! காவேடி ரங்க³ய்ய

அனுபல்லவி:

பரம புருஷ ! விநு மாபாலி பெந்நிதா⁴நமா (பெநுத⁴நமா)

வரத³ நலுகு³ரிலோ வரமொஸகி³ கரமிடி³

சரணம்:

சரடே³ஸி (சேரடே³ஸி) கருலுசே ஜெலங்கு³ப⁴ய நாச்சாருலதோநு மரி

ஸத்³ப⁴க்துலதோ ஆள்வாருலதோ நீவு வர நைவேத்³யமுல

நாரகி³ஞ்ச வேளல ஹரி த்யாக³ராஜூ³நி கரமிடி³





"Parama Purushan" namperumAL
(Image courtesy: Stephen-knapp.com)

Pallavi:

karuNa jUDamayya! (jUDavayya!) KAvETi rangayya

anupallavi:

parama purusha! vinu mApAli pennidhAnamA!(penudhanamA!)

varada nalugurilO-vara mosagi karamiDi





CaraNam:

cAraDEsi (cEraDEsi) kanulacE jElangubhaya nAccArulatOnu mari
sadbhaktualatO ALwArulatO neevu vara naivEdyamula
naaragimcu vELala hari tyAgarAjuni karamiDi

MEANING:

Oh Parama PurushA! Oh Lord RanganAthA residing on the banks of KaavEri! Oh Grantor of choice boons, Oh VaradhA! Look at me with dayA and listen to me; Hold me by the hand, bless me with boons and your benevolent grace at the time when You are enjoying the company of Sri Devi and Bhudevi as well as Your Bhaktha SironmaNis and the Azhwaars at Your BhOga Mantapam. At that pleasant time, when You are partaking your naivEdhyam, please hold my hand and have mercy on me!

Srirangam is revered as BhOga mantapam in our tradition. Thirumalai is known as Pushpa Mantapam and KaanchIpuram as the thyAga mantapam. Saint ThyAgarAjA was eager to appeal to the Lord of BhOga mantapam, just as AchArya RaamAnuja chose the time, when the Lord was enjoying the company of Sri RanganAyaki on the Panguni Uttiram day and offered his SaraNAgathi and received the great boon by choosing that favorable moment of union of the Lord with His divine consort on EkAsanam.

Thus concludes the Sriranga Pancha Rathna Krithis bequeathed to us by Saint ThyagarAjA in a spirit of SaraNAgathi at the lotus feet of the Lord of Srirangam.





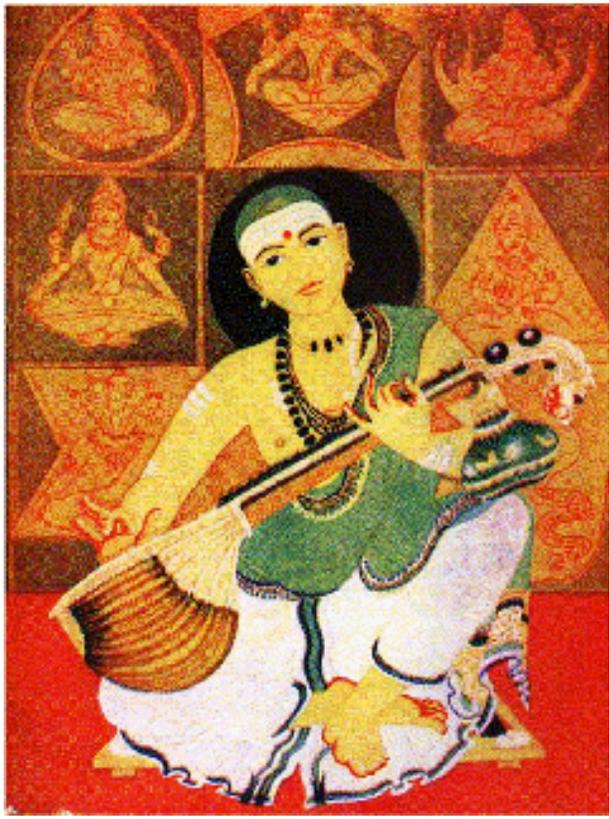
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Part 2
Sri Mutthuswamy Dikshithar
&
Srirangam



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Muthuswamy DIkshitar





॥ श्रीः ।

Sri Rangapura VihAra Krithi

in

BrindhAvana Saaranga rAgam

SALUTATIONS OF SRI MUTTHUSWAMY DIKSHITHAR TO SRI RANGANATHA IN RAAGAM, BRINDHAVANA SAARANGA

BrindhAvana charan's beauty is the embodiment is the raagam BrindhAvana Saaranga. Swami Desikan saluted the beauty of the heart throb of the gopis roaming in the forest of BrindhAvanam as "VandhE BrindhAvanacharam vallavee jana vallabham" in his GOpAla Vimsathi. The insatiable nectar (aparyApthAmrutha-SaarangapANi), of the beauty of the Hema Rangan moving around the thickets and winding paths of BrindhAvanam is saluted by the raagam aptly named as BrindhAvana Saaranga.

ANDAL enjoyed the divine vENu ghAnam of the blemishless Lord (kuRai onRumillAtha Govindhan) in the forest with the Gopis and experienced the rain of svarams falling all around her as the showers of fast moving arrows from the bow of the Lord named Saarangam. ANDAL addressed that SaarangapANI in one of Her ThiruppAvai paasuram this way and prayed for Auspiciousness:

thAzhAthE saarngam uthaittha sara mazhai pOI --vaazha ulahanil peyhitAi".

BrindhAvana Saarnga raagam is thus a raagam closely associated with SaarangapANI; the Naadha Brahman of BrindhAvanam. He is the sound and light (ஒளியும் ஒலியும்- oLi and oli) of BrindhAvanam. Instead of the rain of arrows from His Saarangam, the rain of svarams emanated from His flute and rejuvenated the world.





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"Rangapura vihAra--RAMAvathAra RaghuvIra"





This beautiful rAgam is a **Janya rAgam** of **Harihara PriyA (Karahara PriyA)**, the 22nd mELa raagam, which has the connection to Veda chakram and BhU PrasthAram. It has also the feminine name of BrindhAvani in the North Indian classical music tradition.

It is a **dhaivatha svara varjitha rAgam** with:

1. chathusruthi rishabham,
2. sAdhAraNa ghAndhAram,
3. kaisiki nishAdham and
4. suddha madyama svarams.

PALLAVI OF THIS KRITHI

ரங்க³புர விஹார ஜய கோத³ண்ட³ராமாவதார ரகு⁴வீர ஸ்ரீ

“rangapura vihAra jaya kOdanDa raamAvatAra raghuveera Sri”

This packs a wealth of meanings and allusions. Swami Desikan saw Sri RanganAthA as radiant effulgence in the middle of Srirangam and experienced that Parabrahmam as the One, who is readily accessible God of Gods, who banishes the sorrows of the suffering and orphaned humanity through the granting of the boon of mOksham as below:

चिन्तारत्नं सुलभमिह नः सिद्धि मोक्षानुरूपम् ।

दीनानाथ व्यसनशमनं दैवतं दैवतानां

दिव्यं चक्षुः श्रुतिपरिषदां दृश्यते रङ्गमध्ये ॥

cintAratnam sulabamiha na: siddhi mOkshAnurUpam |

deenAnAtha vyasana Samanam daivatham daivatAnAm

divyam cakshu: sruti parishadAm drusyate rangamadhyE ||

--Sri Bhagavad dhyana sOpAnam, Slokam 1





In the middle of the rangam / stage of BrindAvanam (verdant groves on the banks of KaavEri river), that jyOthi is seen as the eye of the VedAs and as the ChinthAmaNi gem that grants the wishes that one wants fulfilled.

Just as Lord GovindhA roamed in the Brindhavanam, Lord RanganAtha roamed in Rangapuri (Rangapura Vihaaran). Sri RamachandrA's roaming was done in DandakAraNyam. That was His stage (rangam). He was with Jaanaki MaathA (Sri) for part of the time and made it Sri Rangam. Deekshithar visualizes that KodanDa Raaman as the Raghu Veeran and recognizes Him as the RaamAvathAram of Srimann nArAyaNan. Sri Deekshithar hails hence that "kodanDa raamAvatAra, raghuveera rangapuravihAran" in the pallavi as "rangapura vihAra jaya KodanDa-raamAvatAra raghuveera (Sri)". By invoking the naamam of Raghuveeran, Deekshithar reminds us immediately of the beautiful mangaLAsAnam of the valor of Raghu Veeran by Swami Desikan in his incomparable Raghuveera Gadhyam.

There is also a very famous sannidhi for KodanDa Raaman in Srirangam near the Chandra PushkariNi. With the KodanDam in His hand, the Raghuveeran there must have inspired Deekshithar to compose this krithi on the IshvAku Kula dhaivam that Veeraraaghavan Himself worshipped at AyOdhyA with the VisAlakshi, SitA piratti.

ANUPALLAVI OF BRINDHAVANA SAARANGA KRITHI

Here, Dikshithar places the raaga mudrai cleverly and salutes the VaradarAja svarUpa visEsham of the Lord of Srirangam. The anupallavi vAkhyams are:

அங்க³ஜ ஜநக தே³வ ப்³ருந்தா³வன ஸாரங்கே³ந்த்³ர
வரத³ ரமாந்தரங்க³ ஸ்யாமளாங்க³ விஹங்க³ துரங்க³
ஸத³யாபாங்க³ ஸத்ஸங்க³ (ஸ்ரீரங்க³புர விஹார ஜய)
angaja janaka dEva brundAvana sArangEndra
varada ramAntaranga SyAmaLAnge vihanga turanga
sadayApAnge satsanga (SrI rangapuravihAra jaya)





We will analyze the word by word meanings of the anupallavi vAkhyams now.

angaja janaka dEva : These groups of words are chosen by the nAdhOpAsaka to reveal that He is the father of ManmathA, the beautiful one. Lord RanganAthA is more beautiful than Manmathan and a portion of His beauty took the form of Manmathan, the love god.



"angaja janaka dEvan"

dEva brundAvana sArangEndra: This salutation refers to Sri RanganAthA's role as Gajendra Varadan. He arrived in great haste to the lotus pond on the back of Garuda, when he heard the moving plea for rescue by GajEndran, who was being tormented by the crocodile. That AdhimUlam saved the king of elephants





and blessed the helpless herd of other elephants, which stood by the bank of the pond worrying about their king. Gaja Bhrundham means the herd of elephants. SaarngeEndran is the Gajendra Varadhan. Brunda vanam means the herd of trees or dense forest.

varada SyamaLanga: Here, Deekshitar salutes the avyaja karuna mUrthy, who grants desired boons to His bhakthAs as Varadarajan. He is SyamaLangan, because He rose out of the agni kuntam of Bhrama's yaj-nam on Hasthigiri. The smoke and the fire gave him the SyamaLa mEni. Swami Desikan salutes the SyamaLa mEni appearing amidst the flames of the asvamEdha Yaaga kuntam in the first sIOkam of Sri Varadha Raja PanchAsath this way: "--turaga savana vEdyAm SyamaLO havyavAha:"

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Sri RanganAyaki thAyAr

ramAntaranga: That avyaja vathsalan is the foremost among those, who protects the saraNagatha janams. That pEraruLALan is bound to the antharanga visvAsam of PerumdEvi ThAyAr, who is none other than Rama.





Therefore, He becomes RamAntarangan.

In his Sri Stuti sLOkam, Swami Desikan stood in front of Sri RanganAyaki and saluted Her with the following sLOkam to illustrate the RamAntaranga RangarAja tattvam. Some think that Sri Stuti was composed in front of PerumdEvi ThAyAr of Kaanchipuram:

निष्प्रत्यूह प्रणय घटितं देवि नित्यानपायं

विष्णुस्त्वं चेत्यनवधिगुणं द्वन्द्वमन्योन्य लक्ष्यम् ।

nishpratyUha praNaya ghaTitam dEvi nityAnapAyam

vishNustvam cEtyanavadhiguNam dvandvamanyOnya lakshyam ||

(Sri Stuti, SLOkam 5)

MEANING:

Oh, RamA! Both You and Your consort never are without each other and both of you are bound by the bonds of love for each other. Each of you can only be understood through the other. That is the antharangam (indwelling rahasyam) saluted as "RamAntharangam" by Deekshithar, who saw Sri RanganAthA as Sri VaradharAjan for a moment. This anubhavam is common to Thirumangai, who will have the vision of the archA mUrthys of other divya desams, when he performs mangaLAsAsanam to the archA mUrthy of one divya dEsam.

vihanga turanga: The Lord has Garudan as His vAhanam. Garudan is Veda svarUpi as indicated by the following salutation of Swami Desikan (sruthi satha sikhara abhishtutha aathmA asou GaruthmAn). Bruhath and Rathanthara Saamams are his wings and Gaayathra Saamans are his eyes. Thrivruth Saaman is his siras. Garudan had won the boon from the Lord to carry Him (yO yam dhatthE svanishtam vahanamapi vara:). Such a sapthasvara gathi (The home of the Saama vedam made of seven svarAs) is the Vihangan and is the turangam (vaahanam) for Sri RanganAthA.





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"vihanga turangan"

(Image courtesy: Ramanuja Dasargal - www.pbase.com/svami)





sadayApAnga: Swami Desikan salutes the KaaruNyam and unparalleled DayA of BhagavAn in one of his sthOthrams as:

कलश जलधि कन्या वल्लरी कल्प शाखी

कलयतु कुशलं नः कोऽपि कारुण्यराशिः

kalaSa jaladhi kanyA vallaree kalpa SAKhee

kalayatu kuSalam na: kOapi kARuNya rAsi: ||

(Sri VaradarAja pancAsat, SIOkam 1)

Here Swami Desikan states that KsheerAbdhinAthan, the Kalpaka tree, is covered by the tender creeper known as MahA Lakshmi and appears like the embodiment of DayA/ KaruNai. Swami Desikan has created hundred verses on the subject of the unique and limitless DayA of the Lord to illustrate the meaning behind the word: "sadayApAnga:"

satsanga: This choice of word, satsanga: means at one level that Sri RanganAtha enjoys the company of Saadhus, amala chittha bhakthAs.

At another level, it refers to the meaning provided by the fifteenth sIOkam of Sri VaradarAja PancAsat (sadAdi sabdA:, SivAdi vaacA: nArAyaNE tvayi aikakanThyam):

सामान्य बुद्धि जनकाश्च सदादिशब्दाः

तत्त्वान्तर भ्रम कृतश्च शिवादि वाचः ।

नारायणे त्वयि करीश वहन्त्यनन्यम्

अन्वर्थ वृत्ति परिकल्पितमैककण्ठ्यम् ॥

sAmAnyA buddhi janakAsccha sadAdi sabdA:

tattvAntara brama krutasca SivAdi vAca: |





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Sriman nArAyaNan
(Artwork Courtesy: Sow. R. Chitralkha)





nArAyaNE tvayi kareeSa vahanti ananyam
anvartha vrutti parikalpitam aikakaNThyam ||

MEANING:

O Lord of Kaanchi! Upanishads call the object behind the Universe as "sat", "AathmA" and "Brahman". These are general names and may cause confusion that they are some thing other than you. Similarly, the sabdams such as SivA, IndrA, and BrahmA might appear to elevate them as independent beings with their own power. When we examine these superficial statements appropriately, it becomes clear that they have no independent source of power and that all of them derive their power and reason for existence from You and You alone. For instance, the word "sat" means that which exists by itself without any dependence. Brahman refers to you alone under rigorous analysis. AathmA refers to you, who have all the others as your body. The word Sivan means the one who is the most auspicious, yourself. You are the one, who is mangaLAnAm mangaLam (sivAnAm Sivam, parama Sivam). Indran refers to the wealthiest One, Yourself. With unified voice, all these "sadAdi sabdams" refer to no one but Your majestic self as Sriman nArAyaNan. When Deekshithar salutes Sri RanganAthA in his BrindhAvana SaarangA krtihi as "Sadsanga", he means like Swami Desikan that nArAyaNa sabdam.

THE CARANA VAKHYAMS OF THIS POWERFUL BRINDHAVANA SAARANGA KRITHI OF SRI DEEKSHITHAR

The caraNam is a big one and runs as follows:

பங்கஜாப்தகுல ஜலநிதி⁴ ஸோமவர பங்கஜமுக² பட்டாபி⁴ராம
பத³பங்கஜ ஜிதகாம ரகு³ராம வாமாங்க க³த ஸீதாவர
வேஷ ஸேஷாங்கஸயன ப⁴க்த ஸந்தோஷ ஏணாங்க ரவிநயன
ம்ருது³தரபா⁴ஷ அகளங்கத³ர்பண கபோலவிஸேஷ
முனிஸங்கடஹரண கோ³விந்த³ வேங்கடரமண முகுந்த³
ஸங்கர்ஷண மூலகந்த³ ஸங்கர கு³ருகு³ஹானந்த³
(ஸ்ரீரங்க³புர விஹார ஜய)





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"vara pankaja mukha paTTaahirAma jaya jaya!"
(Artwork Courtesy: Sow. R. Chitralekha)





pankajApta kula jalanidhi sOma vara pankaja mukha - paTTaabhirAma
 padapankaja jita kAma raghurAma vAmAnka gata seetA vara
 vEsha SEshAnka sayana bhakta santOsha yENAnka ravi nayana
 mrudutara bhAsha akaLanka darpaNa kapOlaviSEsha
 munisankaTaharaNa gOvinda vEnkaTaramaNa mukunda
 sankarshaNa mUlakanda Sankara guruguhAnanda
 (Sri rangapura vihara jaya)

These caraNa vAkhyams can be split as follows:

1. pankajApta kula jalanidhi sOma jaya jaya!

Sri Ramachandra belongs to SUrya vamsam (kulam). SUryan is the friend of pankajam (lotus). The lotus blossoms on the sight of the rising Sun. Hence, He is PankajApthan and His kulam is DinamaNi Vamsam or SUrya Kulam. Sri RaamA was one of the scions of that kulam (pankajAptha Kulam).

If the Surya Vamsam is equated to an Ocean (jalanidhi), then Sri RaamA is like the moon to that Ocean. He makes that Ocean of Surya Kulam rise with Joy, just as the sea has high tides on full moon days (pankajApta kula jalanidhi sOmaa).

It is remarkable that Saint ThyAgarAjA in his Brindhavana Saarangaa Raaga Krithi on Sri RaamA used the same analogy: "kamalApta kalasAbdhi candra". The minds of Raama chaithanyAs seem to run alike in their devotion. Their minds rose in joy like the Ocean experiencing the PourNami Chandran.

2. vara pankaja mukha paTTaabhirAma jaya jaya!

In this second set of salutations, Deekshithar, who composed another moving krithi on PaTTaabhi Raaman in the Raagam MaNirangu experiences fondly the Lord who sat in DarbAr in VeerAsanam with Sri Janaki mAthaa as PaTTaabhirAman. Our Lord was beaming with Joy at the sight of His dear wife





next to Him, His brothers and bhakthAs all around His throne His face was resplendent in luster like a fully blossomed special lotus (vara pankaja mukha paTTaabhirAman). This great scene elaborated by Sri Deekshithar in his maNirangu rAha krithi is as follows:

ச²த்ரசாமர கரத்⁴ருத ப⁴ரத லக்ஷ்மண ஸத்⁴ருக்⁴ன
விபீ⁴ஷண ஸ³க்³ரீவ ப்ரமுகா²தி³ ஸேவித
அத்ரி வஸிஷ்டா²த்³யனுக்³ரஹு பாத்ர த³ஸரத² புத்ர
மணிரங்க³வல்யாலங்க்ருத நவரத்னமண்டபே விசித்ர
மணிமயஸிம்ஹாஸனே ஸீதாயாஸஹ ஸம்ஸ்தி²த ஸ³சரித்ர
பரமபவித்ர கு³ருகு³ஹமித்ர பங்கஜமித்ர வம்ச
ஸ³தா⁴ம்பு³தி³ சந்த்³ரமேதி³நீபால ராமசந்த்³ர (மாமவ பட்டாபி⁴ராம)

catra cAmara kara druta bharata lakshmaNa Satrughna
vibheeshaNa sugreeva pramukhAdi sEvita
atri vasishThAdyanugraha pAtra daSaratha putra
maNirangavalyAlankruta nava ratna manTapE vicitra
maNimaya simhAsanE seetayA saha samsthita sucaritra
parama pavitra guruguha mitra pankaja mitra vamsa
sudhAmbudi candra mEdinee pAla rAmacandra
(mAmava paTTaabhirAmA)

In his own exquisite Sanskrit diction, Sri Deekshithar explains the scene at the DarbAr of Sri PaTTaabhirAman and the reason for His joy, which reminded him of the fully blossomed Lotus flower. The poet in Sri Deekshithar saw that “neela SarOja kOmaLa ruchi, Raaman” as the one, who was joyously seated on the gem-studded throne on the day of His coronation.

3. “padapankaja jita kAma raghurAma jaya jaya”

This is the third salutation. The nirmala guNAkara Raaman's beauty is of the kind that drove away the ego of Manmathan known for his beauty (kandarpa darpa hara sundara divya mUrty). By the beauty of His lotus feet alone, Sri RanganAthA defeated the claims for the beauty of Manmathan.





In Sri Bhagavadh dhyAna sOpAnam, Swami Desikan goes one step further in praising the lotus feet of the Lord as not only defeating Manmathan in their beauty, but also as being forever fragrant with the Veda manthrams and adorning the siras of His son, Brahma dEvan. They are the ones that are pressed gently by His dear consorts, while He rests on the bank of KaavEri River at Srirangam.

4. "vAmAnka gata seetA vara vEsha jaya jaya"

This the fourth pallaNDu of Sri Deekshithar. He was reminded of the passage in Raama dhyAnam (VaamE BhUmi suthA) and chose the above matching words to hail PaTTaabhirAman.

5. "SEshAnka sayana bhakta santOsha jaya jaya"

This the next salutation. While that SeethA Raaman rests under the Veda Srunga VimAnam at Srirangam, He takes note of the managaLAsAsanam of His bhakthAs like Naatha Muni, ALavanthAr, RaamAnujA, ParAsara Bhattar, PiLLai LOkAcchAr and Swami Desikan and a host of others and is filled with SanthOsham.

6. "yENAnka ravi nayana jaya jaya"

This follows as the next namaskAram. That the Lord's two eyes are the Sun and the Moon is a tattvam that is commonly referred to in SaasthrAs.

7-8. "mrudutara bhAsha jaya jaya, akaLanka darpaNa jaya jaya"

These are the next two salutations. Sri RanganAthA's sweet speech and the shining cheeks of His without any blemishes and reminding one of a spotless mirror are referred to here.

9. "munisankaTaharaNa gOvinda vEnkaTaramaNa mukunda sankarshaNa mUlakanda jaya jaya"

These are the series of dovetailed salutations here. Sri RanganAthA is recognized here as the destroyer of our sins (VenaktaramaNan), who sports on





top of the saptha giris; He is also remembered with gratitude as the one, who confers the boon of Moksham (mukundan). He is Vyuha mUrthi. Hence, SankarshaNa svarUpam is invoked next. archA, Para, VyUha rUpams are saluted so far. That Sri RanganAthA as para VaasudEvan standing guard on the PraNavAkruthi, Veda Srungha VimAnam with its four kalasams of the four Vedas is recognized here as the root cause of all of the above three and two more forms (antharyAmi and Vibhavam).

10. "guruguhAnanda Sri rangapura vihara jaya"

This is the final salutation of the caraNa vAkhyams. Here Sri Deekshithar introduces his nAma mudrai and recognizes Sri RanganAthA as the uncle, who gladdens the heart of His nephew Guhan (SubramaNyan).

Sri Deekshithar was so fascinated by the BrindhAvana Saaranga raagam he chose to eulogize Sri RanganAtha, that he stayed with the same raagam to show His VishNu bhakthi by selecting once again this raagam to salute another archA mUrthy nearby at Thiru Naahai (naaga pattiNam) saluted by the Sri VaishNavite community as Soundara Raajan (Soundara Raajam aasrayE).

Sri Dikshithar was so overwhelmed by the beauty of Sri RanganAthA that he composed two more beautiful krithis on Him and made sure that he included his tribute to both Sri RanganAyakan and Sri RanganAyaki in both the krithis (Raagams DhanyAsi and Naayaki). It is very appropriate to salute these krithis on Panguni Uttaram day. The significance of Panguni Uttiram has been beautifully described by both Sri MuraLi Rangaswamy and Sri MadhavakkaNNan. This posting can be accessed at Bhakit list archives at the following URL: <http://www.ramanuja.org/sv/bhakti/archives/apr98/0038.html>

The splendid pictures of the Panguni Uttharam day are at : <http://www.srirangapankajam.org>



**Krithis On
Sri Rangam Divya Dampathis**

By Sri Dikshitar



sadagopan.org



"Sri RanganAthAya namste namste!"





The DanyAsi Raaga Krithi

on

The Divya Dampathis of Srirangam

This one is a short (samashti) krithi without anupallavi. It is set in the fourth Vibakthi, which has special meaning for those, who do japam of mUla Manthram of Sriman nArAyaNaa The chathurthi Vibakthi over the NaarAyaNa sabdham stands for the Bhagavadh-BhAgavatha Kaimkaryams.

One wonders whether the enormity of the concepts of the Bhagavdh-BhAgavatha Kaimkaryams overwhelmed the mind of Sri Dikshithar and resulted in a shorter krithi. The meanings hidden in this krithi vAkhyams however are profound.

DANYASI KRITHI VAAKHYAMS (HANUMA THODI JANYA RAAGAM)

பல்லவி:

ஸ்ரீரங்குநாதாய நமஸ்தே நமஸ்தே

Pallavi:

SrI ranganAthAya namastE namastE

சரணம்:

ஸ்ரீரங்குபுரிவிலஸித ஸ்ரீ ரமாந்தரங்காய ஸ்ரீரங்குநாயகீ ஸமேதாய
குருகுஹ னுதாய

CaraNam:

SrI rangapuri vilasita SrI ramAntarangAya SrI ranganAyakI samEtAya
guruguha nutAya (SrI ranganAthAya namastE)

REFLECTIONS ON THE PALLAVI VAAKHYAMS

Sri Dikshithar salutes the Lord of Srirangam, who rests under the PraNava vimAnam looking southward as the beautiful bridegroom. He salutes Sri





RanganAtha twice in the pallavi. He recognizes Him first as the Lord of BhUIOka VaikunTham (leelA vibhUthi) and in the next round of salutation (namastE), he offers his salutation to the Parama Padha Naathan (nithya VibhUthi).

When Sri Deekshithar chose twice the nama: sabdham in his pallavi Vaakhyams, one is inevitably drawn toward the nama: sabdham of mUla Manthram, which refers to the upAyam and Bhara SamarpaNam. It also refers to the deep thought that "mama:" sabdham is responsible for us to be sunk in samsAric quick sand and that "na mama" or "nama:" sabdham refers to the akshara Brahmam, which is sASvatham of that eternal, timeless Paramapurushan, Sri RanganAthan, Sri Deekshithar sang about in his pallavi.

CARANA VAAKHYAMS OF THE DANYASI KRITHI

"Sri rangapuri vilasita Sri ramAntarangAya Sri ranganAyakI samEtAya guruguha nuthAya (Sri ranganAthAya namastE)" are the caraNa vAkhyams.

As a scholar in Sanskrit, the qualifications of Sri Deekshithar are impeccable. In support of that proclivity, he chose the word "Vilasita" to describe Sri RanganAthan. He saluted the Lord (bhOga mUrthy) as Srirangapuri vilasithan.

THE MANY MEANINGS OF THE WORD "VILASITA"

This word means

1. Glittering
2. Shining
3. Gleaming
4. That which manifested
5. That which sports
6. That which is engaged in amorous dalliance.
7. It also has additional meanings of a gesture and result.





GLITTERING ASPECT (VILASITAM-MEANING: 1)

The jewels in the crown of the Lord are glittering as described by Swami Desikan:

रत्नापीडद्युतिशबळिते रङ्गभर्तुः किरीटे

ratnApeeDa dyuti sabaLitE rangabhartu: kireeTE

Here Swami Desikan points out that the many gems adorning the siras of the Lord of Sri Rangam reflect on the crown that He is wearing and cast an ever changing glitter for the BhakthAs.

SHINING ASPECT (VILASITAM-MEANING: 2)

The jyOthi of Sri RanganAthana shines inside the heart cavity of the Yogis as saluted by Swami Desikan in Sri BhagavdhyAna sOpAnam:

अन्तर्ज्योतिः किमपि यमिनामञ्जं योगदृष्टेः

antar jyOti: kimapi yaminAm anjanam yOga drushTE:

The jyOthi that shines steadily inside the heart cavity of the Yogis are seen by them through the power of their yOgam and is their chinthA rathnam (ChinthaamaNi gem), which blesses them with siddhi here in this world and mOksham in the other world (Siddhi mOkshAnurUpam).

GLEAMING ASPECT (VILASITAM-MEANING: 3)

The gleam is in the eye of the Lord. He is so happy to see His BhakthA standing in front of Him. His eyes welcome generously the errant one, who finally has arrived at his chambers (svAgathOdhAra nEthram). Meanwhile, the kanaka tilakam adorning His forehead shines from the gleam in His eyes:

कान्तं वक्त्रं कनक तिलकालङ्कृतं रङ्गभर्तुः---स्वागतोदारनेत्रम्





kAntam vaktram kanaka tilakAlankrutam rangabhartu: ---svAgatOdAra
nEthram

SELF-MANIFESTED ASPECT (VILASITAM-MEANING: 4)



"divyE satthvE svayam udhayatha: tasya dhAmna: "

The Lord appeared as a result of the tapas of BrahmA and then was worshipped by King IshvAku, who won the Lord as a boon thru his severe penance. The Lord stayed at AyOdhyA and was worshipped by Sri RamachandrA. After His coronation, Sri RamachandrA gave Sri RanganAthA as a gift to VibhIshaNA. On the way to LankhA, the Lord "manifested" at Srirangam and chose to stay right there and receives VibhIshaNA's ArAdhanam at midnight even today. He is a svayam vyakthan and thus makes Srirangam as one of the eight Svyam-vyaktha kshEthrams.

Swami Desikan reminds us about the svayam-vyaktham aspect of Sri Rangavilasithan in one of the sIOkams of Hamsa sandEsam this way:





“satthvE divyE svayamudhathas tasya dhAmna: prasangAth manjUshAyAm marakathamiva bhrAjamAnam tadhantha:”

“divyE satthvE svayam udhayatha: tasya dhAmna: prasangAth tadh antha; manjUshAyAm marakatham iva bhrAjamAnam” is the anvaya kramam here.

The Sesha peetam on which His vimAnam is resting is suddha Satthva mayam (divyE satthve). There, He rose out of His own volition (svayam udhayatha:). The effulgence of the self-manifested Lord (tasya dhAmna:) is like the Maragatham gem in its casket (the Lord's lustre inside the PraNava VimAnam).

THAT WHICH SPORTS (VILASITAM-MEANING: 5)

He is the Lord, who had dalliance with the Gopis on the banks of YamunA River and enjoyed the sports of Jala kreetA, Raasa kreetA during KrishNavathAram. Sri LeelAsukar, the author of KrishNa KarNaamrutham describes that GOpAla Rangan as “taruNam, vrajaBAla sundareeNAm taralam kinchan dhAmam” (i.e.), the ever youthful, shining jyOthi, which was the life support of the young GOpis of BhrundAvanam. At Srirangam, the BhUloka Ranga vilasithan sported with ANDAL, UrayUr NaachiyAr, the Delhi SultAn's daughter, chEra NaacchiyAr and Sri RanganayakI on the banks of Cauveri River

THE GESTURE/MUDHRA (VILASITAM -MEANING 6)

Sri RanganAthA has the abhaya hastham as His gesture. As Swami Desikan points out in Sri abheeti stavam, this Rangavilasithan has the abhaya MudhrA:

सकृत् प्रपदन स्पृशामभयदान नित्यव्रती

न च द्विरभिभाषसे त्वमिति विश्रुतः स्वोक्तितः ।

sakrut prapadana spruSAm abhaya dana nitya vratee

na ca dvirabhibhasE tvamiti viSruta: svOktita: ||

--Sri abeeti stavam, sIOkam 15





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Sri RanganAyaki sametha Sri Ranganathan
Panguni Uthiram 2007 at Sri Rangam.





Swami Desikan says here: Oh, Lord of Sri Rangam! You will never say twice that you have taken the eternal vow of giving abhayam as a boon to prapannAs. When they perform Prapatthi once, that is enough for You. In fact with Your abhaya hastha mudhrA, you seem to gesture to them to stop performing Prapatthi more than once.

THE RESULT AS A MEANING FOR VILASITAM (MEANING 7)

vilasita means also phalan or the end result. He is the one, who gave us the carama SIOkam and assured us that “mAmEkam SaraNam vraja”. He showed us the one and only way that will yield Him as the fruit of Prapatthi.

एकं सर्वप्रदं धर्मं श्रिया जुष्टं समाश्रितैः ।

अपेतः शोकैराचार्यैः अयं पन्थाः प्रदर्शितः ॥

yEkam sarvapradam dharmam SriyA jushTam samASritai: |

apEta: SOkairAcaryai: ayam panthA: pradarsita: ||

In the above Srimadh Rahasya traya Saara sIOkam, Swami Desikan says that He united with His divine Consort, Sri RanganAyaki and He is the Sarva phala pradan (yielder of all fruits). He is the dharmam (SiddhOpAyam) as EmperumAn. Swami Desikan concludes by reminding us that this un failing path has been pointed to us by our AchAryAs.

REST OF THE CARANA VAAKHYAMS OF THE NAAYAKI RAGA KRITHI

SrI rangapuri vilasita SrI ramAntarangAya SrI rangAnAyakI samEtAya
guruguha nutAya

We have covered the meaning of “Sri ramAntarangAya” in the BhrundAvana SaarangA krithi earlier. That Sri RangarAjan is always in the company of Sri RanganAyaki (SrI rangAnAyakI SamEtAya) is saluted next by Sri Deekshithar.

He is also eulogized by His nephew, Guhan (guruguha nutAya). The Krithi





mudrai, "Guru Guha" is used by Sri Deekshithar to show that he is the one, who composed this krithi in DhanyAsi Raagam.

adiyEn thought that I will say a few words on the DhanyAsi krithi because of its small size (Vaamana rUpam), but it extended in to its TrivikramA form as a result of the contemplation about the limitless GuNAs of Sri RanganAyaki Sametha Sri RanganAthan.



Sri RanganAyaki samEta Sri RanganAthAya nama:

Daasan, Oppliappan Koil VaradhAchAri SaThakOpan

