

श्री राधे कृष्ण  
श्री गुरुचरित्र मञ्जरी

# Śrī Guru Charitra Manjari

Dakṣiṇa Bhārat Bhajan Sampradāyam



E-Version 1.0



Sri Radha Madhav Kalyana Mahotsav (UK)

2019



श्री राधे कृष्ण  
Śrī Rādhe Kṛṣṇa

श्री गुरुचरित्र मञ्जरी  
Śrī Guru Charitra Manjari

Salutation to the Worshipful Gurus of

Dakṣiṇa Bhārat Bhajan Sampradāyam



Shri Radha Madhav Kalyana Mahotsav  
23/24 November 2019  
London, UK

**Shri Radha Madhav Kalyana Mahotsav (UK)**  
November 2019

Electronic version at **[www.radhakalyanam.uk](http://www.radhakalyanam.uk)**

# Contents

---

Shri Ganesha Stuti	5
Shrī Dakṣiṇāmūrti Stuti	6
Bhagavan Shrī Sankarar Stuti	7
Blessing From Shri Kanchi Mutt	8
Foreword	9
Preface	13
Guru Charitra	19
Sadguru Shri Bodhendra Swamigal	21
Shri Shridhara Ayyaval	25
Shri Maruthanallur Sadguru Swamigal	29
Shri Narayana Teerthar	33
Shri Jayadeva	37
Shri Annamacharyar	41
Shri Vijayagopala Yathi Swamigal	45
Shri Bhadrachala Ramadasar	49
Shri Purandaradasar	53
Shri Sadashiva Brahmendral	57
Shri Raghavendra Swamigal	61
Saint Shri Tyagaraja	65
Shri Muthuswamy Deekshitar	69
Shri Shyama Shastrigal	73
Shri Gopalakrishna Bharatiyar	77
Shri Oottukkadu Venkata Kavi	81
Shri Chaitanya Mahaprabhu	85
Shri Mira Bai	89
Shri Kabir Das	93
Shri Surdas	97
Sadhu Shri Tukaram	101
Sant Shri Namdev	105
Shri Goswami Tulsidas	109
Shri Gnananda Giri	113

*Dedicated to the Mahātmas  
propagating the virtues of Sanātana Dharma  
through Dakṣiṇa Bhārath Sampradāya Bhajans  
and by their virtuous lives and teachings  
for the welfare of others.*

# Shri Ganesha Stuti

---



शुक्लाम्बरधरं विष्णुं शशिवर्णं चतुर्भुजम् ।  
प्रसन्न वदनं ध्यायेत् सर्व विघ्नोप शान्तये ॥  
मूषक वाहन मोदक हस्त, चामर कर्ण विलम्बित सूत्र ।  
वामन रूप महेश्वर पुत्र, विघ्न विनायक पाद नमस्ते ॥  
गजाननं भूतगणादिसेवितं कपित्थजम्बुफलसार भक्षितम् ।  
उमासुतं शोकविनाशकारणं नमामि विघ्नेश्वर पाद पङ्कजम् ॥

जय सिद्धिविनायक मूर्तिकी जय

*śuklāambaradharaṃ viṣṇuṃ śaśivarṇaṃ caturbhujam |  
prasanna vadaṇaṃ dhyāyet sarva vighnopa śāntaye ||  
mūṣaka vāhana modaka hasta, cāmara karṇa vilambita sūtra |  
vāmana rūpa maheśvara putra, vighna vināyaka pāda namaste ||  
gajānanaṃ bhūtagaṇādisevitaṃ kapitthajambuphalasāra bhakṣitam |  
umāsutaṃ śokavināśakāraṇaṃ namāmi vighneśvara pāda paṅkajam ||*

*jaya siddhivināyaka mūrtikī jay*

## Shrī Dakṣiṇāmūrti Stuti

---



वटविटपिसमीपे भूमिभागे निषण्णमू  
सकल मुनिजनानां ज्ञानदातारमारात् ।  
त्रिभुवन गुरुमीशं दक्षिणामूर्ति देवं  
जनन मरण दुःखच्छेददक्षं नमामि ॥

*vaṭaviṭapisamīpe bhūmibhāge niṣaṇṇaṃ  
sakala munijanānaṃ jñānadātāramārāt |  
tribhuvana gurumīśaṃ dakṣiṇāmūrti devaṃ  
janana maraṇa dukhacchedadakṣaṃ namāmi ||*



## Bhagavan Shrī Sankarar Stuti

---



अज्ञानान्तर्गहनपतितान् आत्म विद्योपदेशैः  
त्रातुं लोकान् भवदवशिखा ताप पापच्यमानान् ।  
त्यक्त्वामौनं वटविटपिनो मूलतो निष्पतन्ती  
शम्भोर्मूर्तिश्चरति भुवने शङ्कराचार्य रूप ॥

श्रुति स्मृतिति पुराणाज्ञाम् आलयम् करुणालयम्  
नमामि भगवत्पाद शङ्करम् लोकशङ्करम्

*ajñānantargahanapatitān ātmā vidyopadeśaiḥ  
trātuṃ lokān bhavadavaśikhā tāpa pāpacyamānān |  
tyaktvāmaunaṃ vaṭaviṭapino mūlato niṣpatantī  
śambhormūrtiścarati bhuvane śaṅkaḥrācārya rūpa ॥*

*śrutismṛti purāṇānāmālayaṃ karuṇālayaṃ  
namāmi bhavadpāda śaṅkaḥraṃ lokaśaṅkaḥram ॥*



## Blessing From Shri Kanchi Mutt

Website : www.kamakoti.org  
email : kanchimutt@gmail.com



|| Sri Chandramouleeswaraya Nama: ||  
Sri Senkara Bhagavadpatscharya Paramparagatha Moolamniya Sarvajnapeeta

☎ : 044-27222115  
Acts : 044-27224238  
Fax : 044-27224305

His Holiness Sri Kanchi Kamakoti Peetadhipathi

**JAGADGURU SRI SANKARACHARYA SWAMIGAL**  
Srimatam Samsthanam

No. 1, Salai Street, KANCHEEPURAM - 631 502.



Date : .....

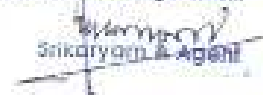
20.10.2019

இலண்டன் வாழ் இந்து சமய பக்தர்கள் ஒன்றிணைந்து, போன ஆண்டில் முதல் முறையாக சிறப்பாக நடத்தப்பட்டதைப் போலவே, இந்த ஆண்டு 2019, (நவம்பர் 23, 24 தேதி) இரண்டாம் முறையாக ஸ்ரீ ராதா மாதவ கல்யாண மஹேநாதஸ்வந்தை நடத்த இருப்பதையும், அதற்கு முன்பாக ஸ்ரீ பூர்ண புங்கவா சமேத ஸாஸ்தா கல்யாணம், ஸ்ரீ சீதா ராம கல்யாணம், ஸ்ரீ துளசி விவாஹம் முதலான தேவ கல்யாண வைபவங்களையும், பஜனை, உருசென்றுத்தி முதலான சம்பிரதாயங்களையும் நடத்த இருப்பதை அறிந்து ஸ்ரீ ஆச்சார்ய ஸ்வாமிகள் மிகவும் சந்தோஷித்தார்கள்.

உடையானூர் ப்ரஹ்ம ஸ்ரீ கல்யாணராம பாகவதர் அவர்கள் தலைமை ஏற்று, தகஷிண பாரத சம்பிரதாயப்படி, இந்த மஹேநாதஸ்வந்தை நடக்க இருப்பதையும் அறிந்து சந்தோஷம் கொள்கிறார்கள்.

மேற்படி மஹேநாதஸ்வந்தில், பங்கெற்றும் எல்லா ஆஸ்திக அன்பர்கள், மற்றும் விழா ஏற்பாட்டாளர்கள் அனைவரும் வாழ்வில் எல்லா நலனும் பெறவும், விழாவில் வெளியிட இருக்கும், "ஸ்ரீ குரு சரித்ர மஞ்சரி" முதலான புத்தகம் எல்லோருக்கும் நற்பயன் அளிக்கவும், ஸ்ரீ ஆச்சார்ய ஸ்வாமிகள் ஆசீர்வதிக்கிறார்கள்.

For Sri Kanchi Kamakoti Peetam,  
Jagadguru Sri Sankaracharya Swamigal Samsthanam,

  
Sri Kanchi Kamakoti Peetam

## Foreword

---

Kalaimamamani Udaiyalur Shri Dr. Kalyanaraman

Ram Ram



**I**n Kaliyuga, chanting the Bhagavan Nama is the easiest way to get the blessings of the Almighty. The most enchanting way of chanting the Bhagavan Nama is through Bhajan, the singing of divine names jointly with everyone.

There are so many types of Bhajans to sing the glory of God and depending on the traditions followed in different regions of India, the format and method of performing the Bhajans vary; however the core essence of inculcating Bhakti remains the same. The 'Dakṣiṇa Bhārath Sampradāya Bhajan' is the very long and glorious tradition, being followed by many Bhagavathas for the past 400 years. It is a living testimony for the positive impact of Bhajan - bringing the communities together to inculcate devotion and harmony.

Marudhanallur Shri Sadguru Swamigal (Tamil Nadu) is greatly respected for his initiatives and efforts for invigorating the 'Dakṣiṇa Bhārath Sampradāya Bhajan'. This he did by tirelessly travelling across India and collecting many compositions from various great composers irrespective of regional languages differences.

The Dakṣiṇa Bhārath Sampradāya Bhajan paddati is not only for the systematically propagation of Namasankirtanam but also for preserving our culture for the benefits of our younger generations. Preserving our heritage and presenting well to our future

generations are essential dharma for all of us.

I appreciate the London Shri Radha Madhava Kalyana Mahotsav Committee for their sincere efforts to propagate Namasankirtanam in the UK. Following the grand success of Shri Radha Madhava Kalyanam Mahotsav in the year 2018, the Committee has organized the second Mahotsav this year (23/24 November 2019) bringing a large Diaspora of Indian communities in the UK, promoting Bhakti and harmony.

As part of the celebrations, I am pleased to note the release of this book '**Shri Guru Charitra Manjari**' narrating the lives of the great Gurus, who are the illuminating beacons for the followers of Dakṣiṇa Bhārath Sampradāya Bhajan. I am also delighted that an electronic-version, '**Dakṣiṇa Bhārat Sampradāya Bhajan Manjari and Deva Kalyāna Māla**', as a compilation of many well known, and also a number of rare Bhajan songs are to be made available to help the aspirants of Bhajans. May God bless them to continue this great service to the humanity.

Radhe Krishna

Udaiyalur Kalyanaraman  
26 October 2019

ஓம் நமோ நாராயணா

ஜெய் நந்தலாலா



श्री गुरुभ्यो नमः!

## ஸ்ரீ ராதா மாதவ திருக்கல்யாண மஹோத்ஸவப் பத்திரிகை



ஸ்ரீ கோபால விலாஸினி வலய ஸத் ரத்னாதி முக்தாக்குதி  
ஸ்ரீ ராதா பதி பாத பத்ம பஜன நந்தாப்தி மக்னோனிஷம்  
லோகே சத் கவிராஜ ராஜ இதி யஹ க்யாதோ தயாம்போ நிதி:  
தம் வந்தே ஜயதேவ சத்குரும் அஹம் பத்மாவதி வல்லபம்



மஹா ..... ராஜ ..... ஸ்ரீ ..... ஸ்ரீ ..... அலர்களுக்கு  
தாஸஸ்ய விக்குாபனம் / உபய குசலோபரி



நாளது ஸ்வஸ்தி ஸ்ரீ விகாரி வருஷம் கார்த்திகை மாதம் 8ம் தேதி, ஆங்கிலம் 24.11.2019, ஞாயிறு,  
கிருஷ்ணபக்ஷ திரையோதசி, சித்திரை நக்ஷத்திரம், சித்த யோகம் சூடிய சுபயோக சுபநிந்தில்  
காலை 10:30 மணிக்குமேல் பகல் 12 மணிக்குள் விருச்சிக லக்னத்தில்

ஸ்ரீ ஸ்ரீ ஸுரபானு கோநாயகரின் பௌதிரியும்,  
ஸ்ரீ வ்ருஷபானுகோபனின் குமாரத்தியுமான  
பக்தானுபவப்ரஸாத ஜீவாத்மாவாகிய

### ஸ்ரீ ராதா பிராட்டியை



ஸ்ரீ ஸ்ரீ ஸுரேசேன தேவமீடா மஹாராஜாவின்  
பௌதிரையும், ஸ்ரீ வஸுதேவவர்மனின் குமாரனுமான  
பக்தானுக்ரஹப்ரஸாத பரமாத்வாகிய

### ஸ்ரீ மாதவனுக்கு

திருக்கல்யாண மஹோத்ஸவம் பாகவத ஸம்ப்ரதாயப்படி பஜனோத்ஸவ பத்தியில் சுக, வ்யாஸ, வசிஷ்ட, கர்காதி  
மஹரிஷிகளால் நிச்சயிக்கப்பட்டு, ஸ்ரீ ஸ்ரீ காஞ்சி காமகோடி பீடாதிபதி ஜகத்குரு ஸ்ரீ பரமாச்சார்யர், ஸ்ரீ ஜயேந்திர  
ஸரஸ்வதி ஸ்வாமிகள் குரு பரம்பரா ப்ரத்யக்ஷ ஸ்ரீ விஜயேந்திர ஸரஸ்வதி ஸ்வாமிகளின் அனுக்கிரஹத்துடன் மேற்படி  
சுபமுஹூர்த்தம் நவ்நாத மண்டபம், ஹேய்யஸ், இலண்டனில், உடையானூர் பிரம்மஸ்ரீ Dr. கல்யாணராம பாகவதர் மற்றும்  
குமுவினரால் நடக்க இருப்பதால், தேவரீர இஷ்ட மித்ர பந்துக்களோடு முன்னதாகவே வந்திருந்து சுபமுஹூர்த்தத்தில்  
கலந்து கொண்டு, திவ்ய தம்பதிகளின் பரிபூர்ண அனுக்ரஹத்தினைப் பெற்று எல்லா வளமும் பெறப் பிராத்திக்கிறோம்.



இப்படிக்கு

இலண்டன் ஸ்ரீ ராதா மாதவ கல்யாண மஹோத்ஸவ டிரஸ்ட்



# Shri Radha Madhav Kalyana Mahotsav



Following the grand success of our inaugural event in 2018

## Celebrating the divine matrimony of Shri Radha and Shri Madhav

For the welfare of our community



With enchanting Sampradhaya Bhajan by  
**Kalaimamani Udaiyalur Dr. K. Kalyanaraman & Party**

### NAVNAT CENTER

Printing House Lane, Hayes UB3 1AR

**SATURDAY 23 (9:00 - 21:00) & SUNDAY 24 (8:00 - 15:00)**  
**NOVEMBER 2019**

Join us for this 2-day event and also the 3 pre-events in Harrow, Birmingham and Oxford.

### MAHA PRASHAD SERVED

**FREE  
EVENT**

**SPONSOR & SUPPORT**

**REGISTER  
ONLINE**

For further information and registration, please visit

[www.radhakalyanam.uk](http://www.radhakalyanam.uk)



With enchanting  
Dakshina Sampradaya Bhajan

Sarva Jana-Ananda  
Celebration of Divine Matrimony  
Led by Kalaimamani Udaiyalur  
Dr. K. Kalyanaraman & Party



## TAKE PART IN THE PRE-EVENTS

Bhajan is the most enabling and involving means for devotion.

The legacy and glory of Dakṣiṇa Bhārath Sampradāya Bhajan, the tradition from South India, is due to many stalwarts of the past, and the present, for their systematic and generous approach to bring harmony and integration across the communities of Sanātana Dharma, by breaking the barriers of caste, creed or lan-

guage. Enacting the divine matrimony of God in various forms is an enthralling form of performing Dakṣiṇa Bhārath Sampradāya Bhajan and to bring happiness to all. Join us for in the divine celebrations through Bhajans and also the opportunities for local cultural events and Bhajan workshops.

Check our Website for details.



**Shri Purna Pushkala  
Shasta Kalyanam**

London Sree Ayyappan Temple,  
Harrow HA3 5AR

Friday, 15th November 2019  
18:00 - 21:00



**Shri Sita Rama Kalyanam**

Shri Geetha Bhavan Temple  
Birmingham B19 1HL

Saturday, 16th November 2019  
15:00 - 20:00



**Shri Tulsi Vivah**

The Cherwell School, North Site,  
Marston Ferry Rd, Oxford OX2 7EE

Sunday, 17th November 2019  
10:00 - 13:00

## MAHA PRASHAD SERVED

CONTACT: Raj 07539 819931

Subbu 07837 466338

Rajja 07400 809123

email: [info@radhakalyanam.uk](mailto:info@radhakalyanam.uk)

For further information and registration, please visit

[www.radhakalyanam.uk](http://www.radhakalyanam.uk)

## Preface

---

**L**iterally, the phrase ‘Dakṣiṇa Bhārath Sampradāya Bhajan’ translates to ‘South Indian Tradition of Chorus-singing’, the context being the singing the glory of God. However an insightful understanding of what it really means, and what significance it offers for our well-being and spiritual growth, requires a deeper inquiry. This we do briefly.

The need and the relevance of God eventually become the fact of one’s life, that’s for sure - although, thanks to the core principles of Sanātana Dharmā, such an initiation to divinity is imbibed by many of us right from our birth. However *freewill* is a precious gift and so we all exercise our freedom to experiment in our lives before arriving at the need of constant communion with God. That is precisely when, the spirit and significance of Bhajan truly shines through. To understand this, we need to understand the purpose of life itself.

An interpretation of life is that it is a sojourn driven by goals or attainments, one after another, and of some sorts. To attain any desired object, one needs to work for it. This is endorsed by the Vedas, the scriptures of *Sanātana Dharmā*. Actions driven by the desires are known as *karmā* and the scriptures provide the guidance for righteous *karmā* to attain the objects of desire in life here and hereinafter.

The scriptures also show that one’s action alone cannot be the sole determinant of the outcome. It is because once an action is completed, the course of its progress and the result are not in one’s control. In the world of actions, therefore is a need of a controller, while sustaining the equilibrium of the

world, to return right dividends to the doer in due course. According to Vedas, God assures this balance through enforcing the *Laws-of-Karmā*; so one must deem the outcome of one’s action as the gift of god, *Ishvar-prashād* only. That is why it is imperative that we involve God in all our affairs of life and seek the grace of God for our endeavours.

For the gifted few, even such an approach to life, as a perpetual journey of desire, actions and attainments will eventually prove to be a very depressing definition. To them, such a life-cycle would mean an entrapment, a mixture of happiness and grief, tossed with an enduring touch of fear! Vedas call this as *samsārā*, a state of perpetual lack of fulfilment. When one recognizes the grave danger of the situation and yearns for freedom, Vedas redefine life as a ‘divine-play’, in which one must happily take part, without being taken-apart by its ordeals. This is only possible when one realizes the self as ‘*ātma*’, the unattached supreme consciousness, forever blissful and indwelling in all as the very essence of God.

For such a person, there is nothing then to be attained as she remains forever fulfilled. She has no more fear as she sees herself in all. There is only love. Subsequently, her actions in the world are not deemed as *karmā* but as *kriyā*, free of any binding impediments.

Only to impart these three important potentialities for human evolution, Vedas are structured into three parts.

The first-part known as *Karma-Kānda* elaborates the rituals for perfecting our actions, the second part as *Upāsana-Kānda*, the means for divine contemplation and the path of devotion and finally the third-part as *Jnāna-Kānda* for imparting the supreme truth of the Self; this it does, by steering towards the divine inquiry of the Self, the World and God (*Jivā, Jagat* and *Ishvarā*).

The important inference is that devotion or *bhakti* is the centrality of the scriptures and should also be central to our life-pursuits. Contemplating on the divinity of God and surrendering to the bestowing grace of God must become one's essential nature. But how do we conceive GOD, as Vedas declare God as all powerful, omniscient, all-pervasive and therefore indescribable beyond all human comprehension! To overcome this difficulty, Vedas provide a number of baby-steps for us to take, each step befitting our state of spiritual elevation. The foremost requirement from us is to conceive God as the 'object of contemplation'.

Objectivity is the fabric of all actions. The world is seen as full of diverse objects and we are, by default, wired to think oneself as different from everything else. So objectification is essential for our understanding and engagement with the world.

But how could God, the indescribable, unlimited be objectified?

Although infinitude cannot be defined, the very term 'infinitude' can kindle an awareness of the 'infinite' nature. That's why Vedas use specific sounds, letters or words as '*mantrā*' and '*divya-nāmā*', the divine-names

to represent the otherwise incomprehensible God. Known as '*Shabda-Brahman*' or when rendered musically as '*Nāda-Brahman*', this approach trains us to capture the infinite potentialities of God by merely hearing the representative forms of sound. But ordinarily we require some 'meaning' to a 'sound' for it to make an impact. When one hears the word 'lotus' the attributes of lotus come to mind.

To support this level of understanding, Vedas attach many divine attributes including '*rupā*' or the form to otherwise incomprehensible Brahman. All forms are limited in dimensions; the forms and attributes attached to God, known as '*Saguna Brahman*' are yet serve as essential and invaluable aid to our progression. When the form of Rama is known, the hearing of the word '*Rāma*' brings the divine form of Rama into mind. The concept of '*Saguna Brahman*' and related rituals of worship are therefore aids in our ability to achieve God-Consciousness.

While divine names like '*Rāma*' and '*Krishnā*' evoke the respective forms of God in our minds, according to Vedas, the hearing of '*Aum*' should evoke the attribute-less *Brahman* for the ultimate emancipation. As 'name' does not suffer any spatial or temporal limitations like the 'form', contemplating the incomprehensible through 'name' is deemed superior. The recitation of '*divya-nāmā*', especially the singing the glory of God is considered far superior to idol-worship, as one elevates oneself towards the cognition of '*Nirguna-Brahman*'.

In the *Jnana-Kānda*, to those who have attained the purity of thought through *Upāsana*, Vedas introduce God as '*Nirguna Brahman*' and again to ease our contemplation, define with the divine name '*sat-chit-ānandā*'. Thus singing the divine names of God as '*Saguna Brahman*' or '*Nirguna Brahman*', is valued as the simplest yet the supreme means to divinity.



Thanks to the Bhakti movement that initially germinated in South India around 6th Century and rooted across the subcontinent for the next 1100 years, the divine name of God has become 'LOVE'. As God is everywhere, and in everything, offering 'unconditional love' to one and all is the only way to show true realization. To be in such a state of nondiscriminatory abundance of love, one should blissfully lose oneself in the company of others. This lofty ideal becomes an achievable feat, with the aid of community-singing of the divine names and the absolute surrender to God. This is the driver for *Bhajans* and the living testimony is the *Dakṣiṇa Bhārath Sampradāya Bhajan*.

*Bhajan* is the most enabling and involving means for devotion. The word '*bhajan*' refers to the act of collective singing of divine names; it stems from the Sanskrit root '*bhaj*', meaning 'to give, to distribute, to belong, to love' etc. The term '*bhakti*' meaning 'devotion' and 'unconditional surrender' is also a derivative of the root '*bhaj*'.

The Bhakti movement had brought a true renaissance of *Sanātana Dharma*, blossoming the true spirit of Vedas, nurturing righteousness through actions, devotion and knowledge. Singing the divine names and the glory of God, collectively as a group is the most relevant and the best way for one's progress in life in this cycle of time, the '*kali kāla*'. Such is the assertion of great Seers.

The legacy and glory of *Dakṣiṇa Bhārath Sampradāya Bhajan* is due to many stalwarts of the past, and the present, for their systematic and generous approach to bring harmony and integration across the communities of *Sanātana Dharma*, by breaking the barriers of caste, creed or language. The tradition is considered 'systematic' because it offers specifically laid-out formats to ease implementation; it is generous because of

its in built scope and adaptability to suit all occasions and any variation due to different schools of thought.

An important point in *Dakṣiṇa Bhārath Sampradāya Bhajan* is the role and the reverence of the lead singer(s), the *Bhāgavathar*(s). The *Bhāgavathar* is perceived as the personification of divinity; in singing, dancing and leading the chorus, the *Bhāgavathar* is seen as the Sadguru; in the ambience of enchanting singing and the ecstasy of supreme devotion, in Sadguru is the divine presence of God. Such reverence is also applicable to all devoted singers in the *Bhajans*!

In that respect, the *Dakṣiṇa Bhārath Sampradāya Bhajan* is not a musical performance per se, but with the participation of devotees following the lead of the *Bhāgavathar*, it is the collective communion with God, open for the entire community. Commitment and complete surrender are the only asking!

Typically *Dakṣiṇa Bhārath Sampradāya Bhajan* is performed by following certain sequence and style of rendering.

1. *Pundareekam/Prathivachanam*: The *bhajan* starts with what is known as '*pundareekam*' by calling a series of divine names and the glories of God; for each call, others respond, '*prathivachanam*', with the divine name or hail victory to God. This may also occur many a times during the *Bhajan*. *Pundareekam* literally means a lotus and so refers to the flowery offering of sound to God.

2. *Dhyāna Slokam*: Prayers using the texts and hymns that describe different forms of God being addressed during the *Bhajan*.

3. *Thodaya Mangalam*: Beginning and ending with the praise of the Lord, by singing a set of songs by great saints like Bhadrachala

Ramdas, Annamacharya and Vijayagopala Swamigal et al. It is like a mini-garland built within the main *Bhajan* garland.

4. *Guru Dhyānam*: Songs in praise of Sri Dakshināmurthy followed by great Guru-Lineage including Bhagavān Shankarā, and the trimurtis: Bhodendral, Sridhara Ayyaval, and Maruthanallur Sadguru Swamigal, followed by prayers to other Gurus.

5. *Guru Abhangs*: Optionally singing Marathi devotional songs and Sadhu Keertan

6. *Geeta Govindam* by Jayadevā: Singing Ashtapadi and the associated slokams

7. *Krishna-Leelā-Tharangini*: by Narayana Teertha

8. *Panchapati*: Five songs typically, from Bhadrachala Ramadas (Telugu), Sri Purandara-dasar (Kannada), Sri Sadashiva Brahmendral (Sanskrit), Sri Gopalakrishna Bharathi (Tamil) and a composition of Sri Tyagaraja (Telugu)

9. *Hindi Bhajan*: of noted saints such as Kabir Das, Meera Bhai, Tulsidas et al.

10. *Marathi Abhangs* on Lord Panduranga

11. *Dhyāna-Keertan*: Hymns on various Gods

12. *Puja Sampradāya Kritis*: Dedicated to the *puja*-rituals like sixteen *Upachāra*.

13. *Divya-Nāma*: This is performed with Deepa-Pradakshinam, going around a lighted-lamp in circles, singing songs and performing various types of dances.

14. *Dolotsavam*: Singing hymns for seeing God into divine-sleep.

15. *Anjaneya Keertan*: Worship to Lord

Hanuman with relevant songs.

16. *Mangalam*: Completion of *Bhajan* with the singing of auspicious closure.

There are also special forms of *bhajan* celebrations or *bhajanotsav*, where the focus is on enacting of divine matrimony of God. In the *Dakṣiṇa Bhārath Sampradāya Bhajan*, various divine matrimony celebrations are provided for, each offering unique and thoroughly enjoyable and enriching experience.

Married-life and family-dwelling (*grahastāshrama*) are of highly revered status in our *dharma*. Only the family-dweller has the primary role and the capacity to support and nurture dharma in the world. By helping others in the society, family-dwellers and the well-knit families form the core building block for any well-placed community. That is why, our epics show many incarnations of God in the form of married couple.

Enacting the divine matrimony, such as Pārvasi-Kalyānam, Sitā-Kalyānam, Rukmini-Kalyānam, Valli Kalyānam, Tulsi-Vivāh, Purna-Pushkala-Kalyānam etc. provide opportunities to visualize the grandeur of such marriages depicted in our legends through the Bhajans, and in the process, to be one with the Lord. Of these, Sri Rādha Mādhava Kalyānam is of special significance.

Rādha, the mystical character, only indirectly implied in the epics, is deemed as the personification of *Jivātma*. Mādhav is the personification of *Paramātma*. Thus their divine matrimony symbolizes the unification of individual-consciousness to the universal-consciousness. In other words, each of us is Rādha and it is the celebration of our unification with the Parmātma.

With the enchanting verses of Jayadeva's Ashtapadi that portrays the intense and

mutual Love between Rādha and Mādhav being an important part, Shri Rādha Mādhava Kalyāna Mahotsav is revered as the blessed occasion to experience the divine consciousness.

**F**ollowing the successful first-year in 2018, with the leadership of Kalaimamani Udaiyalur Dr. K. Kalyanaraman and Bhagavathars, Shri Radha Madhav Kalyana Mahotsav is celebrated in a grand scale in London for the second year, as a two full-day event (23/24 November 2019), preceded by a number of local *bhajans*, *unjavrtittis* and three brief *Deva-Kalyāna Bhajanotsavs* across England:

- Purna-Pushkala-Kalyānam (Harrow),
- Seetha Kalyanam (Birmingham) and
- Tulsi Vivāh (Oxford)

As a Souvenir of Shri Rādha Mādhava Kalyāna Mahotsav (UK) 2019, we are pleased to release this small book '**Shri Guru Charitra Manjari**' in print-version, outlining the lives of prominent Gurus whose contributions to the Bhakti movement and to the nurturing of *Bhajan Sampradāya* are greatly revered. Learning about such guiding lights and the architects of Dakṣiṇa Bhārath Sampradāya Bhajan is a true blessing to all.

We pray for the benevolence of the Lord and the grace of Jagad Guru to lead us to the light.

Radhe Krishna

Shri Radha Madhav Kalyana Mahotsav (UK) Committee

November 2019

We are also pleased to release, for the time being only as an electronic-version, a soft copy of the book, '**Dakṣiṇa Bhārat Sampradāya Bhajan Manjari and Deva Kalyāna Māla**', as a compilation of many well known, and also a few rare songs, presented both in Devanagari and the transliterated English text. The electronic versions can be accessed from the web-site [www.radhakalyanam.uk](http://www.radhakalyanam.uk). Regular updates and also transliterated versions in other Indian languages are planned in the future for the benefit to the devotees.

With the blessings of His Holiness Jagad Guru Shri Vijayendra Saraswathi Swamigal, Kanchi Kamakoti Peetam and the release by Kalimamani Udaiyalur Shri Dr. Kalyanaraman, this book is dedicated to all *Bhagavathars* who commit their lives in the singing the glory of God for the welfare of all.

This compilation is no way possible without the guidance of many and the content through a number of public sources, personal and private collections. Tireless work of our volunteers, especially the members of Shri Radha Madhav Kalyana Mahotsav Souvenir Subcommittee is immense and is greatly appreciated. We own up to errors in this publication, if any, and vow to fix those in subsequent updates.





**Bathrooms, Kitchens, Electric, Planning  
German decorating, German work, Loft construction**

**roof, extension, loft conversion, plaster  
finishes, pavement, tiles, underfloor heating**

## Guru Charitra

---

श्री गुरुभ्यो नमः

Śrī Gurubhyo Namaḥ

**D**akṣiṇa Bhārath Sampradāya Bhajan is the tradition of South India for singing the glory of God through Kirtanas (songs) and Namavalis (songs composed of divine names of various manifestations of God). The Sampradaya (tradition) is ascribed to the guidance established by the trinity of Gurus, namely Shri Bodhendra Swamigal, Shri Shridhara Ayyaval and Maruthanallur Sadguru Shri Venkatarama Swamigal, also known as Sadguru Swamigal.

The Dakṣiṇa Bhārath Sampradāya Bhajan *paddhati* (the defined order of singing) has mainly evolved due to the tradition and efforts of Maruthanallur Sadguru Swamigal. Subsequently thanks to Shri Pudukkottai Gopala Krishna Bhagavatar, and Shri Krishna Premi, the *paddhati* has evolved with inclusion and order of Kirtanas and Namavalis to be sung in any Bhajan and their evolution. Many stalwarts of Dakshina Bharata Sampradaya Bhajan are nurturing the tradition and a special mention is for Swami Haridas Giri, who is revered by all as one of the principal exponents of the Dakshina Bharata sampradaya and its popularity.

By recalling the lives of the Worshipful Gurus, may we offer our respects and gratitude for their wonderful contribution to humanity.

ब्रह्मानन्दं परमसुखदं केवलं ज्ञानमूर्तिं  
द्वन्द्वातीतं गगन सदृशं तत्त्वमस्यादि लक्ष्यम् ॥  
एकं नित्यं विमलमचलं सर्वधी साक्षिभूतम्  
भावातीतं त्रिगुण रहितं सद्गुरुं तं नमामि ॥

*brahmānandaṃ paramasukhadaṃ kevalaṃ jñānamūrtiṃ  
dvandvātītaṃ gagana sadṛśaṃ tatvamasyaḍi lakṣyaṃ ॥  
ekaṃ nityaṃ vimalamacalaṃ sarvadhī sāksibhūtaṃ bhāvātītaṃ  
triguṇa rahitaṃ sadguruṃ taṃ namāmi ॥*



## GLORY OF BHAJANS AND CHANTING OF THE DIVINE NAMES OF THE LORD

नाम संकीर्तन यस्य सर्व पाप प्रनाशनम् ।  
प्रणामो दुःख शमनः तं नमामि हरिं परम् ॥

nāma saṅkīrtana yasya sarva pāpa pranāśanam |  
praṇāmo duḥkha śamanaḥ taṁ namāmi hariṁ param ||

I offer my respectful obeisances unto the Supreme Lord, Hari, the congregational chanting of whose holy names destroys all sinful reactions, and the offering of obeisances unto whom relieves all material suffering.

(The last sloka of Srimad Bhagavatam (12.13.23))

## Sadguru Shri Bodhendra Swamigal

---



यस्यस्मरणमात्रेण नामभक्तिः प्रजायते  
तं नमामि यतिश्रेष्ठं बोधेन्द्रं जगतां गुरुम्

*yasya smaraṇa mātrena nāma bhaktiḥ prajāyate |  
taṃ namāmi yatiśreṣṭhaṃ bodhendram jagatāṃ gurum |*

Rāgam : Devagāndhāri, Tālam: ādi

Pallavi

*bodhendram jagatām gurumāśraye  
bhoga mokṣa siddhaye |*

Anu Pallavi

*bodhapayonidhi pūrṇasudhāśum  
bodhavadamala hṛdabja kharāśum |*

Charanam

*rāmākhyābdhi vihāra vilolaṃ rāmākhyāparapoṣaṇa śīlam |  
rāmākhyādhuta kilbiṣajālaṃ rāmākhyā garjana jitaḱālam ||*

*kamalāsanahariśaṅkararūpaṃ kamalāsutaśatasundararūpaṃ |  
vimalāśayaagrha varamaṇi dīpaṃ vimatāvanalabdhakīrti kalāpaṃ ||*

*nāmanibandhana śatakartāraṃ nāmasāmrājyapadabhartāraṃ |  
nāmamahānidhi dānodāraṃ nāmaparaṃ narasiṃhoddhāraṃ ||*

*harihara bheda dhikkāraṃ dhīraṃ harihara rūpaṃ śriyājitamāraṃ |  
ariṣaḍvargajitaṃ mahāśūraṃ vara govindapurālayādhāraṃ || (bodhe)*



.....

**S**ri Bodendral was on the forefront of establishing Nama Siddhantam and revered as the first Guru in Daksna Bharata Bhajana Sampradhayam. Sri Bodendral was the contemporary of Sri Sridhara Venkatesa Ayyaval of Tiruvisanallur and Sri Sadasiva Brahmendral.

Sri Bodhendral was born in 1610 AD in Kanva Gotram and given the name of Purushothaman by his parents, Sri Kesava Panduranga Yogi and Srimati Suguna Bai. Sri Kesava Panduranga Yogi and his wife Srimati Suguna Bai settled in Tamil Nadu, though originally they hailed from Maharashtra. They lived in Mandana Misra Agraharam in Kanchipuram, serving Sri Atma Bodhendra Saraswathi Swamigal,

the 58th Acharyal of Kanchi Kamakoti Peetam. They named their son as Purushothaman, in accordance with the wishes of Sri Atma Bodendral.

Purushothaman became a good friend of Jnanasagan, born 18 months earlier, who came to Kanchi Matam as an orphan when he was an infant. Both Jnanasagan and



Purushothaman were the darlings of Sri Atma Bodendral. Jnanasagaran was eventually destined to be a Jnani.

Sri Atma Bodendral sent Jnanasagaran and Purushothaman to Srimad Kirvanendra Saraswathi Swamigal to learn Advaitist works. When Sri Atma Bodendral departed for Kashi, he left Jnanasagaran and Purushothaman behind in Kanchi. Soon after, Purushothaman lost both his parents. Now Purushothaman left for Kashi to meet Sri Atma Bodendral, with his closest friend Jnanasagaran. Near Narmada River, Jnanasagaran fell ill and passed away. The distraught Purushothaman buried Jnanasagaran in Narmada and owed to die in Ganga on reaching Kashi.

On the banks of Ganga, Purushothaman received Taraka Mantra Dikshai from Sri Atma Bodendral and then attempted to drown in the river, but Purushothaman survived with Guru Krupa. Thereafter, Sri Atma Bodendral initiated Purushothaman into asceticism, which is considered a rebirth for the person, thereby letting Purushothaman keep his promise to Jnanasagaran on his death bed. Thus Sri Bodendral obtained asceticism in Kashi, a rare event in Kanchi Kamakoti Peetam. Purushothaman was christened Bhagavan Nama Boda by his Guru. As all Acharyal from Kanchi Peetam have Indra Saraswathi suffix, he came to be known as Bhagavan Nama Bodhendral Saraswathi Swamigal.

Sri Atma Bodendral commanded Sri Bodendral to spread Bhagavan Namam, following the footsteps of Kabirdas, Tulasidas, Mira Bai, Sri Krishna Chitanya Mahaprabhu, Sri Nama Deva, Sri Eknath and Sri Samartha Ramadas. Some were of the view that Nama Siddhantam was contrary to Vedic tradition. Perhaps to remove this delusion, as his Guru commanded, Sri Bodendral proceeded to Puri Jagannath to obtain Nama Kaumudi, a masterly work written by Lakshmidhara Kavi, which propounded that Nama Japam and Bhajan were in accordance with Vedic scriptures. Later, Sri Bodendral

would use Nama Kaumudi as foundation for many of his own works. Kaumudi means Moon.

Once after the Darshan at the temple in Puri, Sri Bodendral was sleeping outside a house. He woke up on hearing a Brahmin banging the door of the house at night; he saw the Brahmin, accompanying a Muslim lady covered in veil. When the house-owner opened the door, the Brahmin started narrating his tale in tears. The lady in veil was his wife, although disguised in Islamic outfit. They left Tamil Nadu for Kashi, but were waylaid in Bamani Kingdom. The lady was dishonored and disfigured by Muslim extremists, but she managed to escape the terror and joined her husband months later. When they decided to take their lives, an elderly person advised them to approach Lakshmi Kanth, son of Lakshmidhara Kavi, for purification instead. Watching this, Sri Bodendral realized that he has come to the right place as the house belongs to the Kavi of Nama Kaumudi.

Taking the advice of Lakshmi Kanth, the Brahmin couple came to Chandan Talab lake the next day. While everyone was watching, the lady entered the lake and chanted the divine name 'Rama' many times with devotion. When she emerged out of water, her disfiguration was gone; her veils removed and she came out as a traditional Brahmin lady exuding saintliness. This miracle established the effectiveness of Rama Nama Japam in and later Sri Bodendral took the couple with him to Kanchi as living proof for Nama Siddhanta.

When Sri Bodendral informed his intent to Lakshmi Kanth, he was readily given the text of Nama Kaumudi. Its author Lakshmidhara Kavi had instructed his wife before his death to preserve Nama Kaumudi and pass it on to a saint from South India who would approach her years later. From then on, as per his Guru's wishes, Sri Bodendral devoted his life to preach the importance of Nama Japam and Bhajan.

Sri Bodendral elaborated the import of Nama Kaumudi into eight books:

1. Namamrutha Rasodayam,
2. Namamrutha Rasayanam,
3. Namamrutha Rasaarnavam
4. Namamrutha Suryodayam,
5. Namamrutha Tharangam
6. Hari Hara Beda Dhikaram,
7. Hari Hara advaida Bhooshanam,
8. Murtha Brahma Vivekam.

These were dedicated to his Gurus Sri Kirvanendra Swamigal and Sri Atma Bodendral. These books conclusively established Nama Siddhanta. Sri Bodendral gave Rama Nama dikshai to individuals, while asking them to chant Govinda and Hara Namam as groups.

Sri Atma Bodendral returned from Kashi to Kanchi. To complete Kashi Yatra in the traditional manner, he left for Rameswaram with Sri Bodendral. On the way, near Villupuram, in VadaVambalam village, Sri Atma Bodendral passed away, chanting SadaSivom SadaSivom. As an interesting aside, Sri Atma Bodendral's Adhishtanam was unknown till it was dramatically discovered by Sri Kanchi Paramacharyal in 1927. Sri Bodendral continued with his journey to Rameswaram and Dhanushkoti in Tamil Nadu. Following, in 1638 AD, Sri Bodendral was anointed the 59th Acharyal of Sri Kanchi Kamakoti Peetam.

Tanjore King Shahaji became a devotee of Sri Bodendral. In 1677, Tanasha, Nawab of Golconda, paid tributes to Sri Bodendral. Among the miracles attributed to Sri Bodendral, he made a dumb boy chant Bhagavan Namam and he cured a Brahma Rakshas by chanting Rama Namam.

Sri Bodendral had great respect and affection for Sri Sridhara Ayyaval, who reciprocated the

emotion. In his works Namamrutha Rasodayam and Nama Rasayanam, Sri Bodendral had quoted Sri Ayyaval's Bhagavan Nama Bhushanam as reference, even before they met. Sri Bodendral met Sri Ayyaval in Tanjavur province. Sri Bodendral even composed a song for his disciples to worship Sri Ayyaval, who was elder to him. This verse thus ended: "Tam Vande Nara Roopam Andakaripum Sri Venkatesam Gurum", meaning, "Obeisance to Sri Venkatasasa Guru, who is Shiva Incarnate" Equally, Sri Ayyaval worshipped Sri Bodendral thus: "Yasya Smarana Matrena Nama Bhakthi Prayajathe; Tam Namami Yathi Sreshtam Bodendram Jagatham Gurum".

In 1685, after leading Kanchi Peetam for 48 years, Sri Bodendral nominated Sri Advaitatma Prakasendra Saraswati Swamigal to succeed him for Kanchi Peetam and departed for Govindapuram, a village named after Sri Govinda Dikshithar, a minister in Nayak dynasty.

In 1692 AD Prajotpathi year Purattasi month full moon day, Sri Bodendral, treating himself as consort to Lord Rama, achieved Jeevan Mukthi, by burying himself in ground, just like Sita Devi had done ages back. For a while, this place was lost and forgotten. Only in 1803, Sri Maruthanallur Sadguru Swamigal discovered the location where Sri Bodendral had attained Jeevan Mukthi, he also found Nama Kaumudi, that Sri Bodendral had carried with him all along. This he did upon hearing Rama namam emanating from water and had his Shishya, King Sarabhoji divert the river.

There are many Guru Kirtanas sung in his praise in every Sampradaya Bhajan. Few examples shown below:

- Bodhendram Jagataam Gurum
- Bhaja re Maanasa Bodhendra
- Shri Guru Bodhendram Maanasa
- Bodhendra Gurum Bhajeham
- Parama karunayaa Pankaja nayana

## Shri Shridhara Ayyaval

---



श्रीकण्ठम् इव भास्वन्तं शिवनाम परायणम् ।  
श्रीधरं वेङ्कटेशार्यं श्रेयसे गुरुमाश्रये ॥

*śrīkaṅṭham iva bhāsvantaṃ śivanāma parāyaṇam |*  
*śrīdharaṃ veṅkaṭeśāryaṃ śreyase gurumāśraye ||*

Rāgam : Kedāra gauḷa, Tālam : ādi

Pallavi

*bhakte śrīdhara veṅkaṭa guru  
vāryarūpamuḡa mahicalage śiva |*

Anu Pallavi

*bhukti muktulaku kāraṇamagu  
cin mūrtiyandu ninḡu premagala śiva |*

Charanam

*phālamandu tripuṇḡramunu vreḷḷanu dhariṅci sūtramunu tama |  
nālukan śivuni nāma prema lolamukhoellāsamai velayu śiva ||*

*hariharalu okarūpamai dharanavatariṅci tammunammu sujanulan |  
arayucun pūrṇa bhaktyanugrahamiravugā karuṅiṅci calla jesina śiva ||*

*vedame surasālamai dharavelayudānanuṅḡi paṇḡujāra śukādulakun  
grolu naṅḡi kīrti sukhātmakuḡau kṛṣṇa pondujesina śiva ||*



.....

**S**hridhara Venkatesa lived about 300 years ago in Tiruvisainallur, a village in Tanjavur district in Tamilnadu. He was called Tiruvisainallur Ayyaval (deeply respected person) out of great respect people held for him. Even today he is known by that name only. He was the son of Lingarayar who was a minister to the Maharaja of Mysore.

Even as a young boy Ayyaval was deeply religious and in particular had great devotion to Shiva but he made no distinction between Shiva and Vishnu. He studied Vedas, shastras and puranas and had a great desire to travel and spread the message of the puranas and in particular the glory of Lord's name among the people. After his father's death the Maharaja wanted him to take his father's job but he politely declined and left Mysore state with his wife and mother.

He came to Tiruchirapalli in Tamilnadu and stayed for some time giving talks. He was supposed to have brought back to life a woman who had died by praying to the Lord. This attracted people who wanted him to solve their problems. Ayyaval did not like this and left the place. He proceeded to Tanjavur. It seems that King Shahaji (1684-1710.AD) who was ruling at that time in Tanjavur wanted him to stay in Tanjavur but Ayyaval wanted to lead a quiet life. King Shahaji was inviting scholarly brahmins to stay in his kingdom.

He renamed the village Tiruvisanallur as Shahajirapuram. One street was allotted for their stay. Ayyaval also stayed in a house there.

Ayyaval was a proponent of the view that in this dark age of Kali chanting the lord's name will ward off its evil effects. He was the senior contemporary of Shri Bodhendra Saraswati Swamigal who was the 59th pontiff of the Shankara Math at Kanchipuram and who was an ardent advocate of the glory of the Lord's name. Ayyaval wrote a book Bhagavan-Nāma-Bhūṣaṇam on the subject which is sadly not available now. This is inferred as Shri Bodhendra Swamigal in his book Nāmāmṛtarasāyanam, had had made references to the work of Ayyaval.

Once Ayyaval had to perform a shraddha ceremony in his house. Therein food is prepared and offered to the departed forefathers who are invoked in three Brahmins invited for the occasion. When every thing was getting ready Ayyaval saw an outcaste with his family in a famished condition begging for food. His heart melted with compassion at their condition. Without any hesitation he offered them the food that was being prepared for the ceremony. He then had the house washed and prepared to conduct the ceremony again.

But the brahmins in the village considered this act reprehensible and refused to conduct the ceremony again. Ayyaval pleaded with them quoting texts from the scriptures to support his action but the Brahmins were not convinced. He asked them what he should do to remedy the situation. They said that the only atonement was having a bath in the Ganges. But there was no time to go to Varanasi and return.

So he prayed to Lord Shiva with his enchanting Gangashtakam, pleading to release the waters of Ganga from His matted hair as once the Lord did the same for Bhagiratha. Water started flowing out of the well in his house and flooded the streets of the village. The villagers got scared and prayed to Ayyaval to forgive them and stop the flood that was threatening the village. He accordingly prayed again to stop the flooding and requested her to appear in the well every year on that day.

Even now people flock to that place every year on that day and take bath in the waters of the well in the belief that Ganga is present in the well on that day.

Ayyaval had composed a number of works some of which are not yet been printed and some not available.

Some of his works are listed below.

- Bhagavannama Bhushanam
- Kuliresvarashtakam
- Akhyashashti
- Jambunathashtakam
- Daya Satakam
- Doshapariharashtakam
- Matrubhtasatakam
- Rishnadwadasa Manjari
- Stuti Paddhati
- Achyuthashtakam
- Shiva Bhakthi Kalpalatha
- Dola Navarathnamala
- Shivabhaktha Lakshanam
- Shahajiraja Charitam
- Taravali Stotram
- Padamanimanjari (Sanskrit dictionary)
- Artihara Stotram



|| Acyutāṣṭakam ||

Composed by Ayyaval

*abhilapananisargādacyutākhye bhaje tvāṃ  
harasi madaghabṛndaṃ tvadbhubukṣāvaśāt tvam |  
aghahṛditi tavāṃba pratyuta khyātido'haṃ  
tvayi mama vada kā vā saṃgatirdainyavācām || 1||*

*cirātītā sāndīpanitanubhuvah kālabhavana-  
prapattistaṃ pitroḥ punaragamayat sannidhimiti |  
yaśaḥ kṛṣṇasyedaṃ kathamahaha na tvāṃ rasanayā  
yadi śrīkṛṣṇākhye bhajati sa tādanīṃ munisutaḥ || 2||*

*hareryaccoratvaṃ yadapi ca tathā jāracaritaṃ  
tadetat sarvāṃhastatikṛte saṃkathanataḥ |  
itīdaṃ māhātmyaṃ madhumathana te dīpitamidaṃ  
vadantyāḥ kṛṣṇākhye tavahi vicarantya vilasitam || 3||*

*sabhāyāṃ draupatyā'mśukasṛtibhiyā tadrasanayā  
dhṛtā tasyāścelaṃ pratanu tadavasthaṃ vidadhatī |  
vyatānīśśailābhaṃ vasanavisaraṃ cāṃba haratā-  
miyān govindākhye vada vasanarāśistava kutaḥ || 4||*

*adhirasanamayi tvā Macyutākhye dadhānaṃ  
vanajabhavamukhānāṃ vandyamāhurmahāntaḥ |  
satu vinamati mātāścāśvagośvādanādīn  
bhavati nanu vicitrā paddhatistāvakānām || 5||*

*janani murabhidākhye jāhnavīnimnagaikā  
samajani padapadmāccakriṇastvāśritānām |  
pariṇamati samastāḥ pādavārghindureko  
jagati nanu taṭinyo jāhnavīsahyajādyāḥ || 6||*

*samavahitamapaśyan sannidhau vainateyaṃ  
prasabha vidhutapadmāpāṇirīśo'cyutākhye |  
samavitumupanītaḥ sāgajendraṃ tvayā drāk  
vada janani vinā tvāṃ kena vā kiṃ tadābhūt || 7||*

*yadeṣa staumi tvāṃ triyugacaraṇatrāyīṇi tato  
mahimnaḥ kā hānistavatu mama saṃpanniravadhiḥ |  
śunā līlākāmaṃ bhavati surasindhurbhagavatī  
tadeṣā kiṃbhūtā satu sapadi santāpabharitaḥ || 8||*

iti śrīśrīdhara veṃkaṭeśāryakṛtau acyutāṣṭakam saṃpūrṇam ||

## Shri Maruthanallur Sadguru Swamigal

---



यस्याङ्गं कनकाभकामसदृशं फालं त्रिपुण्ड्राङ्कितम्  
वाणी श्रीरघुनाथनामसुधयापि आर्द्रासकृद्धारया ।  
चेतसि अम्बुजलोचनोयदुपतिः खेलत्यलं राधया  
तं वै वेङ्कटराम देशिकवरं सर्वात्मनाहं भजे ॥

*yasyāṅgaṃ kanakābhakāmasadr̥śaṃ phālaṃ tripuṇḍrāṅkitam  
vāṇī śrīraghunāthānāmasudhayāpi ādr̥rā asakṛddhārayā |  
cetasi ambujalocanoyadupatiḥ khelatyalam rādhayā  
taṃ vai veṅkaṭarāma deśikavaram sarvātmanāham bhaje ॥*

*Ragām : Sahānā, Tālam : ādi*

**Pallvi**

*bhaje sadgurum aniśam bhaje  
sadgurum gururājamanīśam |*

**Charanam**

*tejasābjahitakarātulyam divyabhavyaguṇaparipūrṇam |  
rājaśekharamiva sthitamakḥilo-ddharaṇa nimittam bhuvamavatīrṇam ||*

*kandharākṣa tuḷasīmālam skandhalambitākṣayapātram |  
karavīṇam suviśālavakṣasam kanakanibham tam mṛdutarā gātram ||*

*prṣṭhalambināmāṃśukā veṣṭhitaśirasam bahusarasam |  
puṇḍrālikavara nāsakapolam puṇḍarīkanayanam mṛduhāsam ||*

*indubimbasamasucchatram nandanīya maddalā gānam |  
sundara cāmara ketana kāñcana daṇḍadhāri sannuta dhāmānam ||*

*iṣṇuvidhīśasvarūpiṇam vijñānada pādukacaranam  
kṛṣṇa padāmbuja bambhara rādhākṛṣṇadāsavara mānasasadanam ||*



.....

**R**evered as the father of establishing the Dakshina Bhajan Sampradaya Paddhati by building on the legacy of great acharyas Shri Bodhendra Swamigal and Shridhara Ayyaval, the Maruthanallur Shri Sadguru Swamigal has exemplified a pure and pious life of a Bhagavatar.

He was born as Venkataraman in the year 1777 in a Telugu Brahmin family in Thiruvissainallur. His father had great interests and profound knowledge in sacred scriptures and Vedas. Venkataraman learned Veda Sastras under the guidance of his father; he also had the opportunity to learn the sacred scriptures and life of holy men and saints, especially the great epic Shrimad Ramayana. He cultivated the habit of chanting Rama Nama and immersed in this

nectar he identified himself as Lord Rama.

Venkataraman initially following the path of his father and chose the performance of Vedic rituals and Shraddha as livelihood. But his passion for Rama nama diverted him away from material life soon. Though he was married, he felt that the chores of family life were too much, not giving the time for Rama Nama Japam, so he discarded the family life and started on a spiritual journey



for Ayodhya. Immersed in chanting Rama Nama and engaged in Uncchavruthi, he eventually reached Andhra Pradesh en route to Ayodhya. There he found masses of people travelling to Tirupathi singing and awareness and Bhakti cult to the people of the country through a revolutionary musical mix.

On that night Shri Bodhendra Swamigal appeared in his dream, advised him that he had already realized the purpose of his life and there was no need for him to go to Ayodhya and therefore he should return to his native place for propagating Nama Bhakti. Venkataraman sincerely followed the instructions of his Acharya and returned to Maruthanallur. Then he visited Govindapuram to worship the Samadhi of Shri Bodhendra Swamigal but was unable to locate the Samadhi even after trying hard for nine days. However on the tenth day, he heard the music of Rama Nama Japam coming from under the ground on the river bank. There he identified the Jeeva Samadhi of Shri Bodhendral. With the help of King Sarafoji, Sadguru Swamigal constructed a temple at the site for his guru Shri Bodhendral.

Shri Sadguru Swamigal performed many miracles during his life of devotion to God.

There was a person called BalaGaneshan who initially scoffed at Sadguru but was later on cured of a serious ailment by the Sadguru and became a deep devotee of Swamigal. He introduced a spectacular form of Sampradaya Bhajan, by meticulously incorporating the stunning compositions of many great souls such as Bodhendral, Shridhara Ayyaval,

Jayadeva, Bhadrachalam Ramadasar, Tyagarajar, Purandaradasar, Tukaram etc in many languages and with many musical instruments.

A mutt was established in Maruthanallur and Sampradaya Bhajan was taught to the people at large. In this way, he introduced an exceptional form of worship of the Lord and created an enormous awareness amongst the public. He also forged specific paddhatis for the performance of divine weddings such as Radha Kalyanam, Sita Kalyanam, Rukmini Kalyanam etc and in a short span of time made them very popular celebrations. Gradually he was known by the name of Maruthanallur Shri Sadguru Swamigal.

Sadguru Swamigal attained Samadhi at Thiruvavaduthurai Shri Jagathrakshaka Perumal Temple in the year 1817, on the day prior to Rama Navami. Though he lived only a short span of life he did so much for the cause of Sampradaya Bhajan and to establish it as a divine art form of Bhakti. Fittingly, he is revered as one of the trimurties of Dakshina Sampradaya Bhajan.

Some popular songs sung in his praise in Bhajans are given below:

- Bhaje Sadgurum Anisham Bhaje
- Chintaya Re Sadgurum Santatam
- Athade Parabramhambani Madilo
- Sadgurumeva Sadaaham
- Varaguru Upadesha Neravaagitu
- Guru moulimane Bhaje Bhavantam (including many Gurus)

# LIFE **PROTECT** LINE

*Insurance that works around you...*



**LIFE INSURANCE**



**INCOME PROTECTION INSURANCE**



**SERIOUS ILLNESS INSURANCE**



**WHOLE OF LIFE**



**BUILDING & CONTENTS INSURANCE**



**PRIVATE MEDICAL INSURANCE**



WE WORK WITH THE  
TOP INSURANCE COMPANIES IN THE UK



Life Protect Limited is an approved representative of Reliance UK Limited which is authorised & regulated by the Financial Conduct Authority. Our FCA number is 607818.

To Discuss Your Insurance Needs

CALL

**Shaji Jose**  
**07508017328**

## Shri Narayana Teerthar

---



यदङ्घ्रि पङ्केरुह रेणुलग्नं निपीय नीरं विमलान्तरङ्गः ।  
जानामि तत्त्वं निजमात्मरूपं तं नौमि नारायणतीर्थमार्यम् ॥

*yadaṅghri paṅkeruha reṇulagnaṃ nipīya nīraṃ vimalāntaraṅgaḥ |  
jānāmi tatvaṃ nijamātmārūpaṃ taṃ naumi nārāyaṇatīrthamāryam ॥*

यन्नाम्नः पठनं मनागपि यतेः ओंकार लक्षाधिकं  
यन्मूर्तेरपि पूजनं हरिहर ब्रह्मादि पूजास्मृतम्।

यत्कार्यं त्रिविधंसमस्त जगतां शास्त्रार्थनिर्णायकं  
श्रीनारायणतीर्थं सद्गुरुवरं तं नौमि मुक्तिश्रियै ॥

*yannāmnah paṭhanam manāgapi yateḥ omkāra lakṣādhikam,  
yanmūrterapi pūjanam harihara brahmādi pūjāsmṛtam |  
yatkārayam trividham samasta jagatām sāstrarthanirṇāyakam,  
śrīnārāyāṇatīrtha sadguvaram taṃ naumi muktīśriyai ||*



.....

**N**arayana Teertha was born in 1675 A.D. on Ashada Sudha Ekadasi at Kaza, Guntur Dist. Andhra Pradesh. His name originally was Govinda Shastri. He married from a Brahmin Family of Vedadri. The marriage took place very early in life.

Young Govinda Shastri suffered from Parinamasula (Chronic Stomach ache) and in search of a cure for his painful disease, he went to the temple of Narasimha in the village Singarakonda (near Addanki, present Prakasam Dist.) and undertook Pradakshinam for 40 days around the deity. He obtained relief and composed the Tarangams there and taught them to the residents of Sixty Villages in Addanki Seema. This is the traditional belief of the elders of the region which has a Shishya – Parampara to uphold it.

Govinda Shastri visited many Narasimha Kshetrams in that period. While he was swimming across the Krishna River to reach his father-in-law's place in Vedadri, the swollen river drove him to despair and in the face of imminent death, he took to Apatsanyasa (becoming a Sanyasi in an emergency situation) by reciting the prescribed mantras. When the floods subsided and he could reach his father in law's place, his wife saw in him the radiance of a Sanyasi. With her consent, he confirmed his status as a Sanyasi and left on his Deshatana (wandering round the country).

He was properly initiated into Sanyasa by Shivaramateertha at Kanchipuram and took on the name Narayanateertha. Eventually during his wanderings he reached Kasi and stayed there for a long time. He was a master of Music, Literature and Shatshastras and a great Jnani. He also visited Prayag, Mathura and Puri and on his way back he visited Kuchimanchi, Shobhanadri, Vedadri, Kuchipudi, Srikakulam, Velatur, Addanki and Thirupandurthy. His stay in Tamilnadu included visits to Govinda Rajapuram, Thiruvananthapuram, Rameshwaram, Gunashekharan, Tiruvaiyuru, Nadukaveri, Varahur and Thirupandurthy. Narayana Teertha moved to Tamilnadu as an ascetic on his own after 1692 A.D and lived in Varahur till the end.

By Tradition Narayana Teertha has been regarded as an incarnation of Jayadeva, the author of the immortal Geeta Govindam. We can observe similarities in the works of Jayadeva and Narayana Teertha. What Jayadeva did for Krishna, the eternal lover, Narayana Teerthar has done for Krishna, the playful child.

The literary and artistic content of the lilting music of Narayana Teertha's Tarangini have charmed many generations. Earlier the entire phase was presented to the audience in an open air auditorium as dance drama. Now generally only the songs are sung. Some exponents do sing them to the accompaniment of dance, with greater prominence on Laya. The Tarangams have over the years formed an integral part of the Kuchipudi Dance Tradition.

In Shri Krishna Leela Tarangini, Shri Narayana Teertha deals with the story of Shri Krishna, as related in the Dashama Skandam of Shrimad Bhagavatam, from the marriage of Devaki and Vasudeva to the wedding of Rukmini and Krishna. It is divided into Twelve Tarangams and the author calls the entire work Tarangini (The River of the Sport of Shri Krishna).

The division of the work into twelve parts seems to be inspired by the division of Shrimad Bhagavatam into twelve books as also with the twelve letters of Dwadasakshari Mantra which had fascinated Narayana Teertha from his early years. It is significant that Jayadeva has also divided his Geeta Govindam into twelve parts. After a long and productive life Narayana Teertha attained mukti in 1745 in Varahur.

The works of Shri Narayana Teerthar include:

1. Shri Krishna Leela Tarangini, a Yakshagana in Sanskrit.
2. Parijatapaharana Natakam in Telugu
3. Bhatta Bhasha Prakasam, a work in Poorva meemamsam
4. Haribhakti Sudharnavam, an opera in Sanskrit

.....

Alōkayē Shri Balakrsnam Sakhi

Rāgam : Husēni, Tālam : Ādi

Composition by: Shri Naraayana Tēērtar

Pallavi

*alōkayē shri balakrsnam  
sakhi ananda sundara tandava krsnam - sakhi*

Caranam

*navanita khanda dadhi cōra krsnam  
bhakta bhava pasha bandhana mōcana krsnam || 1 ||*

*nila mēgha shyama sundara krsnam  
nitya nirmalananda bōdha laksana krsnam || 2 ||*

*caranani kvanita nupura krsnam  
kara lalita sangata kanaka kankana krsnam || 3 ||*

*kinkini jala ghana ghanita krsnam  
lōka sankita taravali mauktika krsnam || 4 ||*

*sundara nasa mauktika shōbhita krsnam  
nanda nandanam akahndita vibhuti krsnam || 5 ||*

*kanthōpa kantha shōbhi kaustubha krsnam  
kali kalmasa timira bhaskara krsnam || 6 ||*

*vamshi nada vinōda sundara krsnam  
paramahamsa kula shamsita carita krsnam || 7 ||*

*gōvatsa brnda palaka krsnam  
krta gōpika balaka khēlana krsnam || 8 ||*

*nanda sunandadi vandita krsnam  
shri narayana tirtha varada krsnam || 9 ||*



## Shri Jayadeva

---



यद्गोपीवदनेन्दुमण्डनमभूत् कस्तूरिका पत्रकम्  
यल्लक्ष्मीकुच शातकुम्भकलशे व्याकोशमिन्दीवरम् ।  
यन्निर्वाणविधान साधनविधौ सिद्धाञ्जनं योगिनाम्,  
तन्नः श्या मळमाविरस्तु हृदये कृष्णाभिधानं महः ॥

(Śrī Gītagovinda Mahākāvyaṃ )

*yadgopi vadanendu maṇḍanamabhūt kastūrikā patrakam  
yallakṣmīkuca śātakumbhakalaśe vyākośam indīvaram |  
yannirvāṇavidhāna sādhanavidhau siddhāñjanaṃ yoginām  
tanna śyāmaḥ amāvirastu hr̥daye kṛṣṇābhidhānaṃ mahaḥ ||*

Ragām : Poorvikalyāṇi , Tālam : Mishra chāpu

Pallavi

*padmāvati ramaṇam jayadēva kavirāja bhōja dēva suta  
padmapāda smaraṇam kuru manasā*

Anu Pallavi

*yad gōpi vadanēndu maṇḍala ramitam  
tad gōvinda pada chandra chakōram*

Charanam

*kindubilva sadanam - ati  
divya margaḷa vadanam  
sundarāṅga shubha shōbhita madanam  
sumukhi ramādēvi priyakara sudhanam*

Mukudu

*saha paṇḍita samooha sēvyam -  
shata manmatha jita mahaneeyam  
satata kr̥ṣṇa prēma rasa magna -  
samāna rahita geeta gōvinda kāvyam*



**S**hri Jayadeva takes the pride of place in every Sampradaya Bhajan in view of the importance of his Gita Govinda Kavya which either in full or in parts occupies a central place in every Bhajan or Utsavam.

Jayadeva was born in 1175 AD in a Brahmin family in Kenduli Sasan in the Prachi valley, Khurda district in Orissa. Kenduli Sasan is a village near the famous temple city of Puri Jayadeva was born to Kamalabai and Narayana Sastri, a very pious Brahmin

couple after Lord Krishna appeared in Sastri's dream and promised him a great son. Jayadeva was very devoted to Shri Krishna from his childhood and learnt the scriptures at a very young age. He was incessantly lost in prayers of Shri Krishna. His parents left for



Vanaprastha after sometime and Jayadeva led a nomadic life.

One day, he had a divine visualization and went into an ecstatic state. In his divine vision, he saw the Yamuna River flowing through four Blue Mountains. Beside the river bank, under a tree, Lord Shri Krishna was playing his flute delightfully. The vision of Krishna and His music enthralled Jayadeva so much that he composed a Shloka extempore. This gave birth to the famous epic, 'Gita Govinda'. Jayadeva described Shriman Narayana's Dasha Avataar in his first Ashtapadi 'Jaya Jagadeesha Hare!'. He had a visualisation of these ten avatars and was in a trance as he witnessed the vast ocean, which depicted the presence of God in His vast creation.

Later, he went to Jagannath Puri Temple with his friend Parasara and spent all his time in prayer, meditation and chanting the name of the Lord.

Deva Sharma, a Brahmin in Puri, offered his daughter Padmavati to Jayadeva as his life partner. Initially Jayadeva refused as he was leading the life of Sanyasi and said he was unfit to be a householder. But Deva Sharma persuaded Jayadeva as it was Lord Jagannath's order and he could not go against it. Jayadeva married Padmavati and came back to his village Kendybilva and they lived happily there and prayed to Radha Madhav in their house regularly.

Many miraculous incidents are reported to have occurred during the composition including the visit of Lord Krishna himself to make a correction in one of his poems. After sometime, Jayadeva went on a pilgrimage. King Lakshmana Sena adopted him as his Guru.

Later, Padmavati joined Jayadeva, and the King was surprised to learn that his Guru was a Grihastha. Jayadeva explained to the King that one can be a Sanyasin even as a Grihastha if one performs one's duties without attachment to the fruits. Jayadeva's life is an example to the world that God realisation can be had even as a Grihastha.

After some time Jayadeva came back to his village and while residing here, he composed his famous "Gita Govinda". The Gita Govinda comprising of Sanskrit songs and poems describes Shri Krishna's eternal love and courtship of Radha. With lucid and tender lyrics, the Gita Govinda explored many aspects of love and passion. He was deeply involved in his songs and sang them wholeheartedly. These songs are sung before Lord Jagannath during the annual festival even to this day. Jayadeva had taken a vow that he would take bath in the Ganga till the end of his life.

In his old age when he became infirm Ganga herself appeared with lotus flowers in the well of Jayadeva's house. Jayadeva attained the Lotus feet of Lord Shri Krishna in 1245 AD. His name remains immortal wherever Sampradaya Bhajan is sung.

His works includes:

1. Gita Govindam, a magnum opus of musical extravaganza comprising of several songs and shlokas depicting the divine love between Radha and Madhav and
2. Dasakritikrite, a poetic description of the 10 incarnations of Lord Vishnu.



Śrīta Kamalākuca  
Gitagovindam Ashtapadi 2  
( Rāgam: Bhairavi, Tālam: Tripuṭa)

Composition by Shri Jayadeva Goswami

Sloka

*vedānuddharate jagannivahate bhūgoḷamudbibhrate,  
daityaṃ dārayate balim chalayate kṣatrakṣayaṃ kurvate |  
paulastyam jayate halaṃ kalayate kārūṇya matanvate,  
mlecchān mūrchayate daśākṛtikṛte kṛṣṇāya tubhyaṃ namaḥ ||*

01

*śrīta kamalākuca maṇḍala dhṛtakunḍala  
kalita lalita vanamāla | jaya jaya deva hare ||*

02

*dinamaṇi maṇḍala maṇḍana bhavakhaṇḍana |  
munijana mānasa haṃsa |*

03

*kālīya viśadhara bhañjana jana rañjana |  
yadukulanaḷina dīneśa |*

04

*madhumuranaraka vināśana garuḍāsana |  
surakula keḷi nidāna |*

05

*amala kamaladaḷa locana bhavamocana |  
tribhuvana bhavana nidāna |*

06

*janakasutākṛta bhūṣaṇa jitadūṣaṇa |  
samara śamita daśakaṇṭha |*

07

*abhinava jaladhara sundara dhṛta mandara |  
śrīmukhacandra cakora |*

08

*śrījayadeva kaveridaṃ kurute mudam |  
maṅgaḷamujjala gītam |*



## Shri Annamacharyar

---



आन्ध्रभाषाकविश्रेष्ठम् वेंकटाद्रिनिवासिनम्  
वंदे'हमन्नमाचार्यम् रागमोहविमुक्तये ॥

*āndhrabhāṣākaviśreṣṭham veṅkaṭādrinivāsinam  
vaṅde'hamannamācāryam rāgamohavimuktaye ॥*



**S**hri Annamacharya (1408-1503) was a forerunner of the great composers of Carnatic Music including Purandara Dasa and Tyagaraja Swamigal. Also known as Annamayya or Annamacharyulu he is a saint composer who composed soulful lyrics in chaste Telugu in praise of Lord Venkateswara and his divine consort Alamelumanga. He has also composed a few songs in Sanskrit.

Shri Annamacharya's biography was written by his son Chinna Tirumalacharya. Born to Narayana Suri alias Kumaranarayana and Lakshmamba of Tallapaka in Cuddapah district, Andhra Pradesh, this child prodigy was said to have had a vision from Alamelumanga, the consort of Lord Shrinivasa. At the tender age of eight, he left for Tirumala on a command from Lord Venkataramana in a dream.

He had a vision of Alamelumanga (the damsel standing on a flower), the divine consort of Shrinivasa. Young Annamayya poured forth 100 compositions immediately at Mokallamudupu. As he ascended the seven hills, scaling spiritual heights, he reached the Abode of Bliss, to this day an unparalleled inspiration to all. He was then initiated into the Vaishnava fold by Ghana Vishnu with traditional Panchasamskaram rituals.

He stayed at Tirumala until the age of 16. Then, he had a manifestation of Lord Venkataramana and a command to compose no less than one song a day, which he did till he passed away at the ripe old age of 95. After receiving his command, he returned to Tallapaka and married Timmakka and Akkamma. He continued to tour the whole of South India worshipping Vaishnavite shrines. Adivan Satakopa Yati of Ahobilam enlightened his life and mission. Inspired by this guru, he sang the essence of Vishishtadwaita philosophy. At the same time, he took to composing on the Lord of the Hill and His consort Alamelumanga.

Over the years, while his compositions on the divine couple formed the largest part of

his literary output, he also composed songs on a few other deities. Annamacharya's music attracted the attention of the ruling king Saluva Narasimha of Penukonda. The mutual affection soon turned sour when the ruler desired that Annamacharya compose an erotic song on him. The composer refused and remained steadfast in his resolution of singing only the praise of Vishnu. The infuriated king imprisoned him for some time but soon he saw the error of his ways and once again became devoted to the composer.

Annamacharya is credited with introducing the ceremonial bathing of Venkateswara every Friday, a practice that continues till date. While he enjoyed popularity in his days, his compositions remained forgotten for over three centuries. Only in 1922 they were found engraved on copper plates, hidden for centuries inside the Shri Venkateswara temple at Tirumala concealed in a very small room. Copper plates on which they were inscribed are now with Shree Venkateshwara Oriental Research Institute, Tirupati. They were published in a 26-volume set.

Many of his songs originally were set in ragas that are no longer in vogue. Modern tunesmiths have substituted popular ragas for many of his songs. It is due to the efforts of Tirupati Devasthanam and musicians like Balamuralikrishna, Neduneri Krishnamoorthi and M.S.Subbulakshmi these songs with improvised ragas came back to the public domain and are now part of the repertoire of most Carnatic musicians.

He is believed to have composed in all 32,000 songs out of which 14,000 are available to

us. The larger part of around 12000 songs comprises erotic themes depicting the love making of the divine couple Venkateswara and Alamelumanga. These are referred to as Shringara Sankirtanas. The remaining, classified as Adhyatmika Sankirtanas deal with devotion and higher philosophy.

In addition, Annamacharya composed twelve shatakas (sets of 100 verses) in praise of deities. He also created prabandhas, wrote the Venkatachala Mahatmiya and composed the Ramayana in Telugu in dwipada metre. He also authored the Sangita Lakshanam, a treatise on music in Sanskrit.

Some famous Annamacharya Kirtanas are set out below:

- Sharanu Sharanu
- Rama Dayapara Seema
- Narayana Te Namu Namu
- Bhavayami Gopalabalaṁ
- Muddugare yasoda
- Shriman Narayana
- Jo achyutananda jo jo
- Bhavamulona Bahyamunandunu
- Brahmam Okate
- Nanati Batuku Natakamu

.....

**Nārayaṇa Te Namu Namu**  
(Rāgam: Bēhāg, Tālam: ādi)

Composition by Shri Annamācārya

**Pallavi**

*nārayaṇa te namo namo (bhava)*  
*nārada sannuta namo namo - (nārāyaṇa)*

**Caraṇam**

*murahara naghadhara mukunda mādhava*  
*garuḍa gamana pankaja nābhā*  
*parama puruṣa bhava bandhanathe (namo)*  
*naramruka śarīra namo namo (namo) - (nārāyaṇa)*

*jaladhi śayana ravicandra vilocana*  
*jalaruha bhavanuta caraṇayugā*  
*bhali bandhana gopavadhū vallabha*  
*nalinottara te namo namo (namo) - (nārāyaṇa)*

*ādi deva sakalāgama pūjita*  
*yādava kula mohanarūpā*  
*vedodhara tiru vēnkaṭanāyaka nāda*  
*priya te namo namo (namo) - (nārāyaṇa)*



## Some of the Sampradaya Bhajan Groups in the U.K.



### MITRASEVA BHAJAN MANDALI

Mitraseva Bhajan group is a part of the Mitraseva organisation that supports the well-being of the Senior citizens in Harrow and Wembley. We meet regularly (normally once or twice a month) in a variety of locations in the above mentioned areas for one hour to sing short and simple namavalis, bhajans and abhangs in Sanskrit, Hindi, Marathi, Tamil and other languages. All age group and all levels of participation welcome.

**Location:** Harrow and Wembley

**Contact:** Raj Iyer, Phone: 07539819931,

**Website:** bhajansinenglish.co.uk, mitraseva.org

**Email:** rajiyer420@hotmail.com



### MANTRA GANAM GROUP

We are a group of like-minded people to maintain and impart the culture and traditions of India with the active participation of children and young adults.

**Location:** South London

**Contact:** Jayaram 07905 036286, Sridhar 07729398630, **Email:** jayasridhar@yahoo.com



### LONDON SAMPRADHAYA BHAJAN GROUP

(SPONSORED BY THE SOUTH INDIAN SOCIETY - LONDON)

Bhajans are conducted normally on 3rd Sunday of each month, between 2 and 3.30pm. Bhajan is done in 3 parts, starting with Dhyana Slokam, Thodayamangalam and Arathi, followed by singing two Namavalis each on twelve deities, Bhajan songs, Ashtapadi and finally completing with puja rituals involving Sri Bhagawan Thiruvadhanam i.e. Dhoopam, Deepam, Offerings of Prasadam, Mangala Arathi, Manthrapushpam, Vedam, Shanthi Mantram, Mangalam Song. We welcome more devotees to join the group.

**Location:** Sri Jayaveera Hanuman Temple, Edgware Road, London NW9 5XL

**Contact:** Mr./Mrs V. Balasubramanian Ph. 0208 909 0871, 0770 244 7563, **Email:** padbala@gmail.com

## Shri Vijayagopala Yathi Swamigal

---



बालसन्यासिनम् शांतम् नूनं भागवतोत्तमम्  
भजे विजयगोपालम् यतीन्द्रम् भक्तिपूरितम्

*bālasanyāsinam śāntam nūnaṃ bhāgavatottamam  
Bhaje vijayagopālam yatīन्द्रam bhaktipūritam*

Rāgam : Behāg, Tālam: Ādi

Pallavi

*yāre arivār ivarai - vijaya gopāla  
yatiyai narḡadiyai aruṭkaviyai narporulai (yāre)*

Charanam

*ūretu ivariṅ uravetu ariyom  
ūnai urukka icai ūṭṭiyatāl arivom  
sāradai bhārati nāvamarnt aruḷiṭum  
sadguru narḡkavi pōṛpatam paṇivom*



.....

**S**hri Vijayagopala Yathi Swamigal who embellished the traditional Bhajan System with his immortal compositions attained maha samadhi in Polagam village (Nagapattinam District) Tamil about 300 years back. Nothing much is known about this great soul.

The devout people of the village built a Brindavanam to commemorate him. A mutt was also constructed and Nithya Pooja and Aradhana were also performed. As years went by, the mutt and Brindavanam was not taken care as the villagers migrated and the yearly aradhana also were stopped. Recently they were rediscovered by Shri Krishna Premiji and restored to their full former glory.

Not much is known about his life except that he lived a very short life and mostly he remained in the Tirupati Venkateswara temple singing the Lord's praise. He was a Bala Sanyasi who never married. There is however one interesting incident which is often recounted bearing on his devotional fervour.

Once, he was climbing the Tiumala hill for his first darshan of the Lord Venkateswara. In those days it was a thick forest all along the route and he was walking fast to reach

before sunset. On the way he was lucky to join the procession carrying the Deity of Lord Venkateswara in a palanquin. He was thrilled to get the sight of the Lord even before reaching the temple and spontaneously started composing and singing his now famous song 'Devesha Ganaradhita Divyambuja Pada'. The Lord also started dancing furiously to the fast tune of the song. More and more stanzas followed each time at a higher tempo. The Lord danced with increasing vigour and everybody followed suit. The bearers of the palanquin had to dance as well to keep to the rhythm of the Lord to maintain the palanquin in place. The faster the music became, the faster they had to dance.

Finally the pace reached such a high level that the palanquin bearers were on the verge of falling down in exhaustion. The Lord was moved by their plight and requested Swamigal to slow down the tempo and so he quickly sang his last stanza



'Rajanecharavaranayaka' at the minimum pace and ended his song much to the relief of the palanquin bearers.

Thus he made even the Lord dance to his tune. Having reached the temple he remained there for the rest of his life in supreme joy.

Songs composed by Vijayagopala Swamigal which are used in Sampradaya Bhajan include:

- Devesha ganaaraadhita Divyaambuja Pada (Part of Thodaya Mangalam)
- Maadhava Bhavatu te Mangalam (Part of Thodaya Mangalam)
- Maadhava Govinda Madhusoodana Ananda
- Dhanyoham Krishna Krishna Dhanyoham
- Kripaya Maamuddhara Shri Krishna Hare Mukunda
- Dhanyoham Krishna Krishna Dhanyoham

.....

## Pāhi Madanagōpala Mukunda Pālita

(Rāgam: Thodi, Tālam: Ādi)

Composition by Shri Vijayagopalswamy

### Pallavi

*pāhi madanagōpala mukunda pālita  
mucukunda (pāhi)*

### Charanam

*nandanandana nanditamunijana  
mandahāsavadana harē kṛṣṇa - (pāhi...)*

*daṇḍitaripujana aṇḍajavāhana  
puṇḍarīkanayana harē kṛṣṇa (pāhi...)*

*arjunacēla sajjanapāla  
bharjitaripujāla harē kṛṣṇa (pāhi...)*

*kuñjarapōṣaṇa mañjulabhāṣaṇa  
mañjīrapadayugala harē - kṛṣṇa (pāhi...)*

*vālimardana vānarapōṣaṇa  
vāridhibandhana harē kṛṣṇa (pāhi...)*

*vidhinutaśīla vijayagōpāla  
vēdanikarapāla harē kṛṣṇa (pāhi...)*

## Some of the Sampradaya Bhajan Groups in the U.K.



### SAMPRADAYA BHAJAN GROUP

Focussed on Sampradaya Bhajanai, Carnatic-Circle has been running weekly Bhajans. The original intention was to sing in our homes to bring positive vibrations. Soon, people started developing interest and we were invited to sing in the local temples as well as midlands based residences in the vicinity.

The group has an Adult wing & a Children wing and hopes to spread Sampradaya bhajanai far and wide in the UK. Our traditional weekly bhajanai usually follows Marudanallur Mutt sampradayam. We warmly welcome new participants interested in Sampradayam, be it singers/musicians or listeners to join our sessions.

**Location:** Solihull / Birmingham

**Website:** Carnatic-Circle.com

**Contact:** Santhana Gopaln 07906 535762



### CHINMAYA SWARANJALI

Chinmaya Swaranjali is the musical wing of Chinmaya Mission UK that offers music as a tribute to the divine. Musical recitals are offered as a service to spread the teachings and vision of Swami Chinmayananda through the invocation and power of divine love (Bhakti). The UK-based musical group meets weekly at our centre, 'Chinmaya Kirti' in North London to sing and serve through music.

#### WEEKLY CLASSES:

**Sunday:** Bal Swaranjali bhajan class, Harrow Arts Centre, Uxbridge Road, Hatch End HA5 4EA,

**Monday:** Swaranjali Bhajan Class, Chinmaya Mission UK, 2 Egerton Gardens, Hendon, NW44BA

**Contact:** Madhu Madhusudhan, Tel: 07738 176 932

**Email:** swaranjali@chinmayauk.org,

### BAKTHAI MAALAI

We are group of Indian Tamil families conduct Monthly Bhajans and annual cultural events to promote Bakthi & Cultural Talents

**Location:** South London

**Contact:** Ravi Srinivas 07984407422 **Email:** giriravi64@gmail.com

## Shri Bhadrachala Ramadasar

---



भूसुरम् भासुरम् योगिं भूयो रामेति गायिनम् ।  
श्रीरामचरणांभोजम् भावयन्तमहं भजे ॥

गोपन्नाख्यं गोद्विजान्निप्रपन्नं  
भद्राद्रीशं भावयन्तं महान्तं ।  
ख्यातम् लोके सर्वतो रामदासेति  
आत्मारामम् भावये भक्तिमन्तम् ॥

*bhūsuram bhāsuram yogiṃ bhūyo rāmeti gāyinaṃ .  
śrīrāmacaraṇāṃbhōjam bhāvayantamaham bhaje ..*

*gopannākhyam godvijānghriprapannam  
bhadrādrīṣam bhāvayantam mahāntam |  
khyātam loke sarvato rāmadāseti  
ātmārāmam bhāvaye bhaktimantam ||*



.....

**S**hri Bhadrachala Ramadasar, popularly known as Bhakta Ramadas is one of the greatest poets who have composed heart-melting songs.

He was born Gopanna to Linganna Mantri & Kadamba, in 1620 in Nelakondapalli, a small village in Khammam district, Andhra Pradesh. Since childhood, he imbibed his family's interest in spirituality and composed several keertanas on Rama. His devotion to Vaikunta Rama at the temple at Bhadrachalam, a small village in the middle of the jungle on the northern banks of the holy river Godavari, earned him his name Bhadrachala Ramadas. His guru was Raghunatha Bhattacharya.

During the reign of Abdul Hasan Tana Shah,(the Nawab of the Qutub Shahi Dynasty at Golconda), Ramadas (Gopanna), thanks to his uncle Madanna, was appointed as a Tahsildar at Bhadrachalam, a pretty and picturesquely situated temple town on the Godavari river.

Ramadas was always devoted to Rama and his intense love for Lord Rama compelled him to rebuild the temple at Bhadrachalam which was in a dilapidated state. He collected money for the construction from the citizens, but didn't have enough. So he borrowed from the tax revenue of the Nawab and gave his god a worthy abode, vowing to return the money. The nawab was furious when he came to know this and put Ramadas in

prison pending the return of the tax revenue. Ramadas thus earned the name Bandekhana (prisoner) Ramadas.

Frustrated at god's indifference to his pleadings, Ramadas composed some of the finest keertanas in his prison cell. It is said that after 12 years, Rama & Lakshmana in the guise of two youngsters appeared before Tani Shah paid the money and got Ramadas released. The Golconda fort where Ramadas was imprisoned is visited by several tourists even today.

The golden coins paid by Rama are known as Ram Tanka coins.They can be seen even today. These coins have the Pattabhishekam scene on one side and the picture of Hanuman, on the other side. The Nawab was moved and recognized the greatness of Ramadas and released him immediately and gave him land around Bhadrachalam to continue his dedicated service to Lord Rama. Ramadas spent the rest of his life on these lands and composed further moving poems. The jewellery that Ramadas provided is still with the Temple at Bhadrachalam. He used to invite Bhagavathas from all over India to his place and perform Kalyana Utsavams in great splendour.

Once, when Ramadas and his wife were attending on the guests in the celebration of Sita Kalyanam, their child slipped away from their midst and while playing fell into a sewage outlet full of hot rice porridge and died. The mother wrapped the body in a blanket and forced herself to remain calm till the guests left after lunch and then broke down in sorrow. Ramadas came to know about the tragedy. Both placed the body at the feet of Rama's idol and wept. Then a miracle happened and the child came back to life as if from sleep.

In 1680 (1688 in some other versions), his mortal life came to end but by that time he had composed innumerable keerthanas soaked in devotion and full of sweet melody, which are very popular even to this day in Bhajans, musical concerts and even in remotest villages by folk singers. Apart from

being a composer he was also a Vaggeyakara in the sense he also set his poetry to music.

Apart from the several hundred keerthanas, he also wrote 'Dasharathi Shatakamu' also known as 'Dasharathi Karuna payonidhee' a collection of nearly 108 poems dedicated to Lord Rama.

Some of his popular songs, which are widely sung in sampradaya bhajans are given below:

- Paluke BangaraMayena Kodandapani
- Evaru Dooshinchinanemi Evaru
- Rama Nee Naama Memi Ruchiraa
- Paalaya Maam Shri Rukmini Nayaka
- Rama Jogi Mandu Gonare
- Mucchataina Naadavemiraa
- Deenadayalo Deenadayalo
- Anta Ramamayam Ee Jagamantaa
- Garuda Gaman Raa Raa
- Rama Dayajoodave Bhadrachaladhaama



**Paluke Bangāra Māyēnā**  
( Rāgam: Ānanda Bhairavi, Tālam: Ādi)

Composition by Shri Badrācala Rāmadās

**Pallavi**

*paluke bangāra māyēnā kodaṇḍapāṇi*  
(paluke)

**Caraṇam 1**

*paluke bangāramayē pilacina palukavemi*  
*kalalo nī nāmasmaraṇa maravanu cakkanitaṇḍri - (paluke)*

**Caraṇam 2**

*iravugani sukhhalona pōralina yuḍuta bhaktiki*  
*karuṇinci brocitivani nēranammiti ninne taṇḍri - (paluke)*

**Caraṇam 3**

*rādinādhika jesi bhūtaḷamuna prakṛyāti*  
*jēnditivani prītito nammiti taṇḍri*

**Caraṇam 4**

*ēnta veḍina gāni tuntaina daya rādu*  
*pantamu sēya nēnēntaṭi vāḍanu taṇḍri - (paluke)*

**Caraṇam 5**

*śaraṇāgatatrāṇa birudānguḍavu kāvā*  
*karuṇincu bhadrācala vara rāmadāsa poSa - (paluke)*



## Shri Purandaradasar

---



मन्मनोभीष्टवरदं सर्वाभीष्ट फलप्रदम् ।  
पुरन्दरगुरुं वन्दे दासश्रेष्ठं दयानिधिम् ।

*manmanobhīṣṭavaradaṃ sarvābhīṣṭa phalapradam |*  
*purandaragurum vande dāsaśreṣṭhaṃ dayānidhim |*

Rāgam : Mohana, Tālam : ādi

Pallavi

*guru purandara dāsare nimma, caraṇakamalava nambide |*

Anu Pallavi

*garva rahitanamāḍi ennanu poreva bhāravu nimmade |*

Charanam

*onduariyada mandamatinānu, endu nimmanu vandipe |  
indireśana pādava toriso tande māḍalu satkr̥pe ||*

*mārajanakana sannidhānadi sāragānava māḍuva |  
nāradādirūpadindali cāru darśana toride ||*

*purandarālaya ghaṭṭadoḷi u nī nuruta dhanava goḷi isalu |  
parama puruṣa vipradindali karava nīḍi yācise ||*

*parama nirguṇa manavanaridu sarva sūrayu goḷi isida |  
aridu manadali jaridu bhavagaḷa taruṇisaha hora horaṭṭanu ||*

*aja bhavādigalḷi igarasanāda vijaya viṭhalana dhyānīpa |  
nija sujñānava koḍisabekendu bhajipeno keḷi u guruvara ||*



.....

**S**hri Purandaradasa is one of the most prominent composers of Carnatic music and is widely regarded as the “Grandfather of Carnatic Music”.

He was born in Kshemapura in Shimoga District in Karnataka in 1494, to a pious couple, Varadappa Nayaka and Leelavathi. Varadappa Nayaka was a wealthy merchant, and the couple named their son Shrinivasa Nayaka. The boy grew up, receiving a good education and he was very proficient in Kannada, Sanskrit and in music. Initially, Shrinivasa Nayaka was not drawn towards the spiritual path. He continued with the family business and increased it multifold.

He was known as ‘Navakoti Narayana’ a man of abundant wealth, but he was a miser who would not give a coin to anyone. According to tradition, there is a beautiful story which relates how Shrinivasa Nayaka, the ‘Navakoti Narayana’ became Purandara Dasa.

A poor Brahmin frequently visits Shrinivasa Nayaka’s shop and asks him for help. To put him off, Shrinivasa Nayaka one day gives him a few worthless coins and tells



him not to come back. The Brahmin then meets Shrinivasa Nayaka's wife, who's a kindhearted lady. Moved by the Brahmin's story, she gives him her nose stud, which was a gift from her mother. The Brahmin goes to Shrinivasa Nayaka and tries to sell this jewel to him. Identifying his wife's jewel, Shrinivasa Nayaka locks it away and rushes back to his house. He confronts his wife, tells him how he got the jewel and angrily demands that she show him her nose stud to him. Unable to answer him, she prays to Lord Krishna, and miraculously, the jewel appears in her palm. This incident changes Shrinivasa Nayaka's life and he realizes that it was the Lord Himself who had come to correct him. He then gives up all his wealth and starts a new life with his family.

After his renunciation, Shrinivasa Nayaka became the disciple of the great saint Vyasaraaja, who gave him the title Purandara Vittala, after the Lord of Pandarpur. From that day on, Shrinivasa Nayaka came to be known as Purandara Dasa. Purandara Dasa lived the life of a mendicant who had to beg for his food. He would start each morning, wearing tinkling anklets on his feet, a Tulasi Mala on his neck and carrying a Tamboora in his hands. He would go round the streets singing his beautiful songs in praise of Lord Hari. The songs, composed in simple, easy to understand Kannada and set to enchanting music, enthralled everyone who heard it. Whatever he received at the end of the day, he would take home to his family. This was his life after he had given away all his wealth and turned his mind towards Bhakti.

Purandara Dasa is said to have composed around 475,000 songs, in Kannada and Sanskrit. Only about a 1000 are available now. Purandara Dasa's songs express his love for Lord Narayana, especially Shri Krishna. He sings of various aspects of Shri nnū dayabāradē

Krishna's life. In many of these songs, he also satirizes all the various pretensions and vices prevailing in the society. He makes fun of the false Bhaktas who profess all outward signs of Bhakti without a kind thought or true devotion in their hearts. His compositions are enchantingly beautiful and these have inspired many musicianpoets in Karnataka.

Purandara Dasa is considered to be the grand father of Carnatic Music, as he formalized the music system which was a blend of various traditions of South India and the musical science as explained in the Vedas. He devised a system of teaching Carnatic music in graded lessons. Purandara Dasa identified 84 ragas including the Melakarta ragas. Each of his lyrics is a beautiful musical composition. His works touched a variety of musical types – Kritis, Keertans, Padams and many rare forms of music. His influence on Carnatic Music is profound. Shri Tyagaraja was greatly influenced by him and offered homage to him in his Prahalada Bhakti Vijayam.

Purandara Dasa is said to have lived till he was 80. He used the powerful magic of music and the vehicle of vernacular language to touch the hearts of people with devotion.

Purandara Dasa's kritis of sung in Sampradadya Bhajans include:

- Neenyako Ninna
- Neene Anaatha bandhu
- Kaliyugadalli Harinaamava
- Yaake Murkhanaadyo
- Yaadava Nee Baro
- Naanenu Maadideno Rangayya
- Innu daya Baarade
- Dasana Maadiko Yenna
- Naa Maadida Karma
- Bhaagyaada Lakshmi Baaramma

[Adapted from Karnataka.com]

## Innū Dayabāradē Dāsana Melē

( Rāgam: Kalyāṇ Vasantam, Tālam: Āṭa )

Composition by Shri Purandara ḍasar

### Pallavi

*innū dayabāradē dāsana melē innū dayabāradē*

### Anupallavi

*pannaga śayana pālkaḍalōḍēyana krSṇa*

### Caraṇam 1

*nānā deśagaḷalli  
nānā kālagaḷalli  
nānā yonigaḷalli nalidu puṭṭi*

*nānu nannaduyēmba  
narakadōḷagēbiddu  
nīne gatiyēndu nambida dāsana melē*

### Caraṇam 2

*kāmādi Saḍvarga gādhāndhakāradi  
pāmaranāgiha pātakiyu  
mā manoharanē cittaja janakanē nāmavē  
gatiyēndu nambida dāsana melē*

### Caraṇam 3

*mānasa vācā kāyadi māḷpa karmavu  
dānavāntaka ninnādhīnavallē  
enu māḍidarenu prāṇa ninnadu svāmi  
srīnātha purandara viṭṭala dāsana melē*

## Shri Sadashiva Brahmendral

---



परम शिवेन्द्र कराम्बुज सम्भूताय प्रणमं वरदाय ।  
पदघूत पङ्कजाय प्रणतिं कुर्मः सदाशिवेन्द्राय ॥

*parama śivendra karāmbuja sambhūtāya praṇamṃ varadāya |  
padadhūta paṅkajāya praṇatiṃ kurmaḥ sadāśivendrāya ||*

Rāgam : Malayamārutam, Tālam : Tripuṭa

Pallavi

*nī pāda darśanamū nikhīla pāpa karśanamū |*

Anu Pallavi

*śrī pārvatī śānta śrī sadāśiva brahmendra |*

Charanam

*malaya mārutalola mākanda vanamulona |  
velayu śrī taramulamuna merayu nāda brahmamā ||*

*toli jesina sukṛta phalamū dorakināvu viḍuva jāla |  
nelakonarā misukṛṣṇa hṛdaya dahara nilaya sadaya ||*



**S**hri Sadashiva Brahmendra was a saint, composer of Carnatic music and Advaita philosopher who lived near Kumbakonam, Tamil Nadu, during the 18th century.

Two events changed the very contours and course of Sadashiva Brahmendra's life completely: the first transformed him from a brahmachari on the threshold of grihasthaashram dharma into a sanyasi and the second from a sanyasi into a maunamuni (silent sage), an epitome of the Dakshinamoorthy-Swaroopa.

In his celebrated Atma Vidya Vilasa (Living in the Knowledge of the Atma/Self), which Shri Ramana Maharshi considered a masterpiece on Advaita, Sadashiva Brahmendra describes in the space of 62 verses what and how it "feels" to live soaked in the bliss of atmanananda (The joy of self-realisation). It is truly a description of the blissful state he has attained.

It is generally agreed that he was a contemporary of two other prominent Hindu saints of the time: Shri Shridhara Venkatesa Ayyaval and Shri Bodhendra Saraswati. This would place him in and around the 18th century. The three were, in fact, Veda pathashala classmates.

Sadashiva was born to the couple Moksha Somasundara Avadhaani and Parvati and was named Shivaramakrishna. It was later that he came to be known as Sadashiva, for he was for ever in an exalted state, merged and completely soaked as it were in Shivatattva. Shivaramakrishna was invested with the poonal (sacred thread) when he was five and enrolled into a Veda pathashala where he was the brightest star, precocious and gifted but with an argumentative streak bordering on

stubbornness and a strong determination to win every argument.

As soon as he finished his study of the Vedas, his parents got him married. However on the day of his embarking on married life his vairagya emerged and he walked out of his home for good. For a few years, Sadashiva was a parivrajaka, a wandering monk before he met Shri Paramashivendra Saraswathi Yati and became his disciple. It was during his time here that he composed three of his great works on Advaita, namely, Bramhasutra Vritti, Yogasuthra Vritti, Siddhantha Kalpavalli.

Another transformation happened here. On the advice of his Guru the usually argumentative fierce debater became a Mouna Muni (the silent saint) and never opened his mouth again. He never uttered a word for well over eighty years of his life. Shiva that day became Sadashiva, the mauna muni. He also walked out of the ashram much like he had walked out of his home. He became an Avadhuta, the sky-clad sage with not a care for the body or social etiquette. Several miracles were witnessed during his wanderings.

Many families had their wishes fulfilled just by the proximity of Sadashiva in his wanderings. Once the Muslim King seeing him wandering naked near his harem and mistaking him for a drunk ordered his hand to be cut off but Sadashiva, unaware of the fallen arm, the bloody stump, or the flowing blood, kept walking. The King realised his mistake and ran after Sadashiva with the severed hand. Sadashiva gesticulated to him to place the severed hand in its appropriate spot. To the amazement of the King, the

severed hand fixed itself without any problem whatsoever, and Sadashiva walked on! For Sadashiva, none of this mattered. He remained until the end a wandering Avadhuta. He attained jeeva samadhi in Nerur (Karur district of Tamil Nadu) in the year 1755. There are reports of people having seen him enter into jeeva samadhi simultaneously at 5 places, symbolising the dissipation of the physical body into the panchabhutas — the other four being Manamadurai, Puri, Kashi and Karachi. Of these, it is only the Nerur Adhishtanam that remains popular and worshipped today apart from the small Shiva temple at Manamadurai.

His Keertanas are very popular and used in Bhajans include:

- Maanasa Sanchara Re (Sama),
- Sarvam Brahmamayam ( Chenchurutti),
- Khelati Brahmande ( Jhonpuri),
- Khelati Mama Hridaye (Atthana),
- Smara Vaaram (Sindhubhairavi),
- Bhaja Re Gopalam (Pantuvaraali),
- Piba Re Ramarasam ( Akhir Bhairav) etc.

His major works include:

1. Bahmasūtravṛtti / Brahmatattvaparakāśikā
2. Yogasudhākara, a commentary on Patañjali Yoga Sūtras
3. Siddhānta-kalpa-valli
4. Advaita-rasa-mañjari
5. Ātmānusandhānam
6. Ātmavidyā-Vilāsa
7. Shiva-Mānasa-Pūjā
8. Dakshinamurthy Dhyanam
9. Swapnoditam
10. Navamanimala



## Bajare Gopālam

(Rāgam: Hindolaṃ, Tālam: Ādi (1 Bēat Rēst ))

Composition By Shri Sadāśiva Brahmendral

### Pallavi

*bhajare gopālam mānasa  
bhajare gopālam*

### Caraṇam 1

*bhaja gopālam bhajita kucelam  
trijaganmūlam ditisutakālam*

### Caraṇam 2

*āgamasāram yogavicāram  
bhoga śarīram bhuvanādhāram*

### Caraṇam 3

*kadanakaṭhoram kaluSa vidūram  
madanakumāram madhusamhāram*

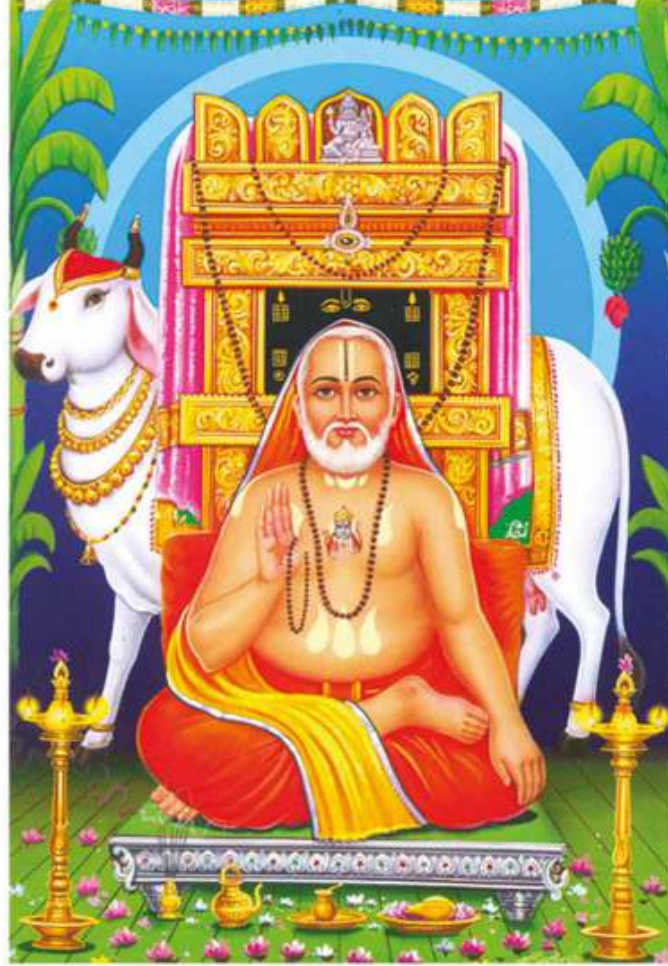
### Caraṇam 4

*natamandāram nandakiśoram  
hatacāṇūram hamsavihāram*



## Shri Raghavendra Swamigal

---



पूज्याय राघवेन्द्राय सत्य धर्म रताय च ।  
भजतां कल्पवृक्षाय नमतां कामधेनवे ॥

*pūjyāya rāghavendrāya satya dharmā ratāya ca |  
bhajatāṃ kalpavṛkṣāya namatāṃ kāmādhēnave ॥*

Rāgam: Bhairavi, Tālam : Ādi

Pallavi

*karuṇigaḷ oḷ ageṇe kāṇenu ninhāge sat ṭṭa guruvarya rāghavendra |*

Anu Pallavi

*caraṇakamalagaḷ a mora hokka sujanara harikeya nirutadive nī kāve |*

Charanam

*rāghavendra guruve gatiendu rāgadindali bhajipe |  
bhāgavatara duritaughagaḷ aḷ idu cannāgi santaisuve nī sanmauni ||  
sudhīndra yatikara padama sambhava madhuvadha padāmbuja madhupa |  
tridaśa bhūruhadante budhajanariccida odagi pālisi porave asmadguruve ||  
kudara devana divyaradanadi janisida nadiya tīradi śobhipa |  
sadamala bhanavantra sadana nilaya jita vadanaśrī jagannāthaviṭhalanadūta ||*



.....

**S**hri Raghavendra Swamigal is a respected 16th century Hindu saint who advocated Madhivism (worship of Vishnu as the supreme God) and Sri Madhvacharya's Dvaita philosophy.

Shri Raghavendra Swamigal was born as Venkanna Bhatta, the second son of Shri Thimanna Bhatta and Smt. Gopikamba, in the year 1595. Shri Venkanna Bhatta was also called Venkatanatha or Venkatacharya in honor of Lord Venkateshwara of Tirupati, with whose blessings he was considered to have been born, to his parents for their devotion and diligence towards the deity. Shri Venkatanatha was a very brilliant scholar from a very young age and was very proficient in the playing of Veena.

After his father's demise, Venkatanatha was brought up by his brother Shri Gururaja Bhatta and completed the initial portion of his education in Madurai. After his return

from Madurai in 1614, Sri Venkatanatha married Smt. Saraswathi Bai in the same year and had a son Sri Lakshminarayanacharya. His family went to Kumbakonam where he studied the Dvaita vedantha, grammar and literary works under his guru, Sri Sudheendra Theertha. Sri Venkatanatha was already very well versed in bhashyas and consistently won over many renowned and reputed scholars. He was an ardent devotee of Rama and Hanuman. Before he became a sanyasi, he spent his time mostly as a teacher of Sanskrit. He never demanded any money for his services and endured a life of extreme poverty along with his wife and son. But he performed many miracles using the power of Vedic mantras.



His Guru, Shri Sudheendra Theertha, was looking for a successor to his Math and his choice fell on Venkatanatha as directed by the Lord in his dream. Venkatanatha initially refused due to his family responsibility but soon accepted as prompted by Devi Sarasvathi in his dream. He became a sanyasi in 1621 taking on the name of Shri Raghavendra Theertha. Legend has it that his wife could not bear the separation and committed suicide. Her ghost was hovering around the Math when the ordination took place. Out of compassion Raghavendra administered the ghost with the holy water from his Kamandalam and she was liberated and attained salvation. On handing over the Peetha to Sri Raghavendra Swami, his guru, Sri Sudheendra Tirtha Swamiji left for his heavenly abode.

During Sri Raghavendra Swami's time at Kumbakonam, the Tanjore district as a whole was reeling under the effects of a severe 12 year long drought. Under Swamiji's advice some yagnas were performed and soon the region was flush with rain and prosperity. As a mark of gratitude, the Maharaja became an ardent Bhakta and gifted the Math with a necklace embellished with precious stones. Shri Raghavendra Swami embarked on a tour of South India, spreading the Dvaita Philosophy and visiting famous pilgrimage centers such as those at Rameshwaram, Srirangam, Kanyakumari, Thiruvananthapuram, Udipi and Madurai. He gained many devotees and followers during these travels.

One day, the Nawab of Adoni, the local ruler, invited the Swamiji to his court. To test his spiritual skills, he placed before him, a plate of meat delicacies completely covered with a piece of cloth, in the guise of offering alms. Swamiji took some water from his Kamandalam, meditated and sprinkled it on the covered plate. When he opened the

plate, it contained nothing but fresh fruits. The Nawab immediately became remorseful and became an ardent devotee of Swamiji. He handed over to Swamiji as per his wishes the land around Manchale (present day Mantralayam), from his kingdom to build his new Math. At Mantralayam, Sri Guru Raghavendra established daily Annadanam (donation of food) to all devotees. This practice is being observed even today at this Math. Guru Raghavendra performed penance at a place called Panchamukhi, near Mantralayam, in present day Andhra Pradesh where He received darshan of Hanuman in the form of Sri Panchamukha MukhyaPrana.

In 1671, Swamiji announced his intention to go into Jeeva Samadhi. Hundreds of devotees gathered to watch the event. After giving a soul-stirring speech Sri Raghavendra entered the Brindavana specially constructed for him with stone brought from Madavara village, near Manchale. He began reciting the pranava mantra and slipped into deep Samadhi. Once his japamala became still, his disciples arranged the slabs up to his head as per his instructions and built a Brindavan. The anniversary of this event is celebrated each year as Sri Raghavendra Swamy Aradhana all over the world.

Shri Raghavendra Swamigal's work include:

1. Commentary on the Upanishads
2. Mantramanjari, commentary on the first 3 chapters of Rig-Veda
3. Commentary on Bhagavad Gita.
4. Bhatta Sangraha
5. Nyaya Sudha Parimala
6. Tantradipika

Popular songs on Shri Raghavendra Swamigal:

- Rogaharane Kripasagara
- Karadare Bara Barade Guru Raghavendra
- Tungateera Vihaari Bhaja Mana

## Marutaninnaya Mahime

Extract from the composition on Lord Hanuman

by Shri Raghavendra Swamy

(In Kannada)

*marutaninnaya mahime paripariyimda tilidu |  
carisida manujanige duritabādhegalṽyāke |*

*sarasijāsanāsama śiridēvi guruveṁdu |  
paratattvahariyenuta niruta vaṁdisi akhila |*

*bharitanāgippe jagadi arasi bhārati sahita |  
horaḡidda navārṇavadolage jīvara bīja|*

*saribaṁda vyāpāradi āḡisuve jaḡajīvaranu |  
purahara modalāḡi tṛṇajīvakaḡeyāḡi|*

*ariyaru oṁdu kārya guruve ninnaya horatu |  
horage goṁbegalatōri oḡage tharatharadi nīnu|  
iruve sarvarige ādhārarūpadi ati |  
sthira bhakutiyimda hariyadhēnisuta |*

*miruguva prabheninnadu |  
baruva hōguva vyāpāra ninnadu dēva |*

*bharadi śaradhiśayana śirivēṇugōpālarēya |  
paramaharuṣadi līlātōruva ninnoliddu ||1||*



## Saint Shri Tyagaraja

---



राम ब्रह्माख्य विप्रेन्द्र सुपुत्रं लोकविश्रुतं  
नाम संकीर्तन ध्यान पूजनासक्त मानसम् ।  
कामक्रोधादि रहितं रामभक्त शिरोमणिं  
त्यागराज गुरुं वन्दे संगीताब्धिकलानिधिम् ॥

*rāma brahmākhyā vipreन्द्रa suputraṃ lokaviśrutaṃ  
nāma saṅkāirtana dhyāna pūjanāsakta mānasam |  
kāmakrodhādi rahitaṃ rāmathakta śiromaṇiṃ  
tyāgarāja guruṃ vande saṅgaitābdhi kalānidhim ॥*

Rāga: Nādabrahma, Tālam : Ādi

Pallavi

*Nādabrahma anu [rāgame naravārulau sāyujyame |*

Anu Pallavi

*vedāntasāra vidyākara saṅgaītacārya śrī tyāgarāja |*

Charanam

*bhavatāraka brahmamau rāma  
bhaktiyoga sudā pānābhirāma |  
śrī vālmīki avatāruḍau misu  
kṛṣṇanandāmbudhi soma ||  
dīna dayāpara gurumūrte  
tyāgarāja sadguru kīrte ||*



**S**aint Shri Tyagaraja, one of the most important and prolific composers of Carnatic music and part of the “trinity” of Carnatic music composers, along with Muthuswami Dikshitar and Shyama Shastri was born in 1767.

Tyagaraja’s life demonstrated fully that God realization is best achieved through Nadopasana (music with devotion). He was a great devotee of Lord Shri Rama. His songs are filled with an intimate devotion to Rama, all through revealing his deep understanding of the tenets of the Vedas and Upanishads and Puranas and Itihasas.

Tyagaraja had composed about 24,000 songs in his long and purposeful life. Though most were in praise of Lord Rama there are also a few on other gods such as Shiva. Though most of them were written in his mother

tongue Telugu, there were also a few in chaste Sanskrit.

He was born in Thiruvarur in the Thanjavur district of presentday Tamil Nadu to Kakarla Ramabrahmam and his wife Seethamma. His father Ramabrahmam taught him to worship Rama daily and initiated him in Rama taraka mantra. Tyagaraja composed his first song on Rama, Namō Namō Raghavaya when he was only 13 years old. Shri Tyagaraja continued to recite the Rama Nama every day and had many darshans of Shri Rama, which inspired him to write songs on his beloved

Lord, Shri Rama. The family soon settled in Thiruvaiyaru, which became the scene of the life and work of the great composer.

At 18 years of age, Tyagaraja married Parvati, who died when he was only 23. He then married Kamalamba (sister of Parvati). Unfortunately there are no surviving descendants today, but his tradition is kept alive by his musical disciples and their followers. Tyagaraja started his musical training under Shri Sonti Venkataramanayya at an early age. Tyagaraja regarded music as a way to experience the love of God saturated with Bhakti Bhavam. The legend goes that he was blessed by the divine sage Narada with great musical knowledge.

His Endaro Mahaanubhavulu the fifth of the Pancharatna Kritis so intensely pleased his Guru that he told the king Sarafoji about the genius of Tyagaraja. The king sent an invitation, accompanied as was traditional with many rich gifts, to Tyagaraja but Tyagaraja rejected the riches preferring a simple life style enriched not by material wealth but with devotion to Rama. Infuriated at his rejection of the royal offer, Tyagaraja's brother gave vent to his frustration by throwing his idols of Rama in the Kaveri river when Tyagaraja was away. Tyagaraja, unable to bear the separation with his Lord, made a pilgrimage to all the major temples in South India and composed many more songs in praise of the deities of those temples. He is said to have finally found and recovered the idols with the help of Rama himself.

In addition to his main masterpiece called Ghana raga Pancharatna Keertanam (set of 5 kritis in different ragas on the same deity), he also composed other Pancharatnas like Lalgudi Pancharatnam, Tiruvotriyoor Pancharatnam, Kovur Pancharatnam and Shrirangam Pancharatnam. He made significant contributions to raga lakshana, raga lakshya, and raga swaropaa, and in general, to the development of musicology in the field of Carnatic music. Tyagaraja took sanyasa Ashram in his final days and attained Moksha on Vaikunta Ekadasi in the year 1847.

His most important works:

1. Prahlada Bhakti Vijayam (Musical drama)
2. Nouka Charitram (Musical drama)
3. About 24,000 kritis of which only 700 are available now.

Some of his important songs used in sampradaya bhajan are given below:

- Shri Rama Jaya Rama Shringara Rama (Yadukula kambodhi)
- Tava Daasoham zava Daasoham (Punnagavarali)
- Nannu Vidachi Kadalakura (Reethigowla)
- Shantamuleka Sowkhyamu Ledu (Sama)
- Ennaga Manasukuraani Pannagashaayee (Neelambari)
- Shiva Shiva Shiva Yanaradha (Pantumarali)
- Heccharikaga Ra Ra hey Ramachandra (Yadukula kambodhi)
- Naada Tanumanisham (Chittaranjani)
- Nannu Paalimpa Nadachi (Mohanam)
- Ksheera Sagara Shayana (Devagandhari)

.....

## Srī Rāma Pādhamā

(Rāgam: Amritavāhini, Tālam: Ādi)

Composition by Saint Shri Tyāgarāja

### Pallavi

*śrī rāma pādama nī krpa jālune  
cittāniki rāve (śrī rāma)*

### Anupallavi

*vārijabhava sanaka sanandana  
vāsavādi nāradādu lēlla pūjincē (śrī rāma)*

### Caraṇam

*dārini silayai tāpamu tālaka  
vāramu kannīrunu rālcaga  
śūra ahalyanu jūci brocivivi ā rīti  
dhanyu seyave tyāgarāja bhāgyamā (śrī rāma)*



## Shri Muthuswamy Deekshitar

---



मुत्तुस्वामि महेन्द्राय गानविद्या सुधाब्धये  
नमोऽस्तु त्यागकमला भक्तये गुहरूपिणे ।

*muttusvāmi mahendrāya gānavidyā sudhābdhaye  
namo'stu tyāgakamalā bhaktaye guharūpiṇe |*



**A**s the youngest of the three, the glorious 'trimurtis' of Carnatic music, Muthuswamy Dikshitar stands tall with his distinguished compositions noted for the richness in the portraiture of melodic beauty and variety.

Muthuswamy Dikshitar was born to a noble couple Shri Ramaswamy Dikshitar and Subbammal. Ramaswamy Dikshitar himself was a great scholar, credited for the creation of Raga Hamsadhwani. In fact, his compositions would have received far greater recognition and wider popularity had his son Muthuswamy Dikshitar not overshadowed him.

Ramaswamy Dikshitar and his wife Subbammal had to wait for a long time to be blessed with the arrival of their first child. Their rigorous tapas at the Vaideswaram shrine and the 'avarana' poojas to Kartikeya led to the vision of Devi in their dream, presenting a muktaharam (pearl necklace). Like a pearl, on an auspicious day, the couple were blessed with a baby boy who was named as Muthuswamy, the name reflecting the pearl of his dream and god Kartikeya.

Soon with three younger siblings, Chinnaswamy, Baluswamy and Balambika to join, the boyhood of Muthuswamy was joyful and one of total dedication to studies. He acquired profound scholarship in the ancient sastras and under the tutelage of his father, mastered the nuances of Carnatic music.

When the family shifted to Manali, at the request of Muthukrishna Mudaliar, a pious businessman, new perspectives emerged. The Mudaliar looked after the family with utmost respect for their commitment to music. Venkatakrishna Mudaliar, who succeeded his father, was even more liberal in his patronage. As he was an agent (Dubash) of the East India Company at Madras and in that capacity, he often went to band and western concerts, to many with the company of Muthuswamy.

Once on the suggestion of Col Browne who was in the service of the East India Company, Muthuswamy Dikshitar composed the text in Sanskrit for English tunes. A far more important benefit that accrued from the association of the Dikshitar family with Western music was the adoption of the violin as a regular concert instrument. Ramaswamy Dikshitar and his sons who listened to the orchestral music played by the band, were deeply impressed by the important role assigned to the violin in the concert. In no time, since Muthuswamy had already taken to the veena, Baluswamy learned to play violin with the help of a European tutor arranged by Mudaliar. Before long Baluswamy acquired such mastery over the instrument that he accompanied Muthuswamy in a veena concert. What began as an experiment soon became a permanent feature of Carnatic music concerts.

Chidambaranatha Yogi, who had earlier initiated Ramaswamy Dikshitar into the Sri Vidya Cult and taught him the tantric mode of worship, took Muthuswamy to Kasi. In the next six years, imparted the 'upadesa' of Shodashakshari Mantra and trained him further in the tantric form of worship as well as yoga and Vedanta as propounded by Shankaracharya. This is why we find in Muthuswamy Dikshitar a synthesis of Veda, Purana, Alankara, Jyotisha, Agama, Yoga, Mantra, and Tantra which is abundantly reflected in his compositions. His stay in Kasi also had a profound influence on his creative genius, which becomes apparent not only in his handling of the Hindustani ragas but in the portrayal of ragas in general as well.

His eleven Sanskrit compositions for



European melodies, rendered for the request-  
ed by the Collector of Madras Mr. Brown are  
popular:

1. Santatam Pahimam to British National Anthem “God save our Noble King/Queen”,
2. Vande Meenakshi to the famous Irish melody “Limerick”,
3. Varasikthivahanam – tune of “Castilian Maid” by Thomas Moore; Peetavarnam Bhaje – to the tune of “Taza-ba-Taza”;
4. Jagadeesaguruguha – to the tune of “Lord McDonald’s Reel” ;
5. Subramanyam Surasevyam – to the tune of “British Grenadiere” of the British Army;
6. Kancheesam Ekambaram – to the tune of “Country dance”; Ramachandram Rajeevaksham – to the tune of the English son “Let us lead a life of Pleasure” ;
7. Sakalasurevinuha – to the tune of “Quick March”;

8. Sakthi Sahitha Ganapathim – to the tune  
of the song “voleuz – Voudancer” and

9. Sowri Vidhinute – to the tune of the  
famous English song “oh Whistle, and I  
will come to you, my lad.”

As a prolific composer, Dikshitar’s  
compositions run into hundreds and  
consist of kirtanas mostly in Sanskrit, few  
in Manipravala and other languages. As he  
sang to the accompaniment of the veena, and  
deftly handles many rare ragas, his composi-  
tions are highly distinguished.

In the year 1834, on the Chaturdashi preceding  
Deepavali, Muthuswamy Dikshitar has the  
vision of Kasi Annapoorneswari. Realizing as  
a divine call, he performed the puja and sang  
the kriti Ehi Annapoorne; while his disciples,  
at his instruction, were singing Meenakshi me  
mudam dehi in raga Gamakakriya, Dikshitar  
cast off his mortal coils.

(Based on MEMORIES OF DIKSHITAR - By  
S. Krishnamurthy )



**Māmava Paṭṭābhirāma**  
(Rāgam: maṇirangu, Tālam: )

Composition By Shri Muttuswāmēē Dīkṣitar

**Pallavi**

*māmava paṭṭābhirāma jaya māruti sannuta nāma (rama)*

**Anupallavi**

*komalatara pallava pada kodanḍarāma ghana-  
zyāmala vighrahābJanayana sarṁpūrṇa-  
kāma raghurāma kalyāṇarāma rāma - (rama)*

**Caraṇam**

*catracāmara karadhṛta bharata lakSmaṇa  
zatrughna vibhīSaṇa sugrīva pramukhādi sevitā  
atri vaziSṭādyanugraha pātra dazaratha  
putra maṇiraḡgavallyādalaḡkṛta nava-  
ratna maṇṭape vicitramaṇimaya sirṁhāsane  
sītayā saha saṁsthita sucaritra parama pa-  
vitra guruguha mitra paḡkajamitra vaṁsa-  
sudhāṁbudhicandra medinīpāla rāmacandra - (rama)*

## Shri Shyama Shastrigal

---



त्रैलोक्यजननीभक्तं श्रीविद्यामन्त्ररूपिणम्  
संगीतशास्त्रसर्वज्ञं श्यामकृष्णं नमाम्यहम् ॥

*Trailokyajanani bhaktam śrīvidyāmantrarūpiṇam  
saṅgītaśāstrasarvajñaṃ śyāmakṛṣṇaṃ namāmyaham ॥*



**S**hyama Shastri was the oldest of the Trinity of Carnatic music. He was a contemporary of the other two, Tyagaraja and Muthuswamy Dikshitar, and was a personal friend of the former. Muthuswami Dikshitar and Shyama Shastri were good friends. They often met and spent hours together singing. Shyama Shastri had deep regard for Tyagaraja.

Venkata Subrahmanya, affectionately known as Shyama Shastri, was born to Visvanatha Iyer and Vengalakshmi on April 26, 1762 in a Tamil-speaking Brahmin community known as *auttara vadama*. His parents though scholarly, had no particular interest in music. His forefathers were archakas in the temple of Goddess Bangaru Kamakshi.

At the age of seven, his Upanayanam was performed. Initially his father taught him devotional songs and has given sound education in Sanskrit and Telugu languages and attained scholarship in these languages at a very young age. Finding the aptitude for music, his mother requested her cousins to teach him the fundamentals of music. However this got no further than the elementary stage in music education.

When he was eighteen years old, his family moved to Tanjore. There, they got a chance to host a sanyasi (monk), Sangitaswami, a master of dance and music, who was spending some four months in Tanjore. The sanyasi was quick to discover Shyama Shastri's keen intellect, melodious voice and musical talent and foresaw greatness in him. He obtained the father's consent and taught Shyama Shastri all aspects of raga, tala and swara prastharaas.

The teacher found that the student could absorb even the intricate details very quickly, all in a matter of four months or less. Sangitaswami presented Shyama Shastri with a few rare treatises on music and certified that the student had gained full knowledge on the theoretical aspects of music. He advised his student to seek the friendship of and listen to the music (but not learn anything from)

one Paccimiriya Adiyappayya, a composer of the famous *bhairavi ata tala varnam*, *viriboni*, and a court musician in Tanjore. Shyama Shastri duly did as he was advised. The influence of Adiyappayya is reflected in his *svarajati kamakshi* in *Bhairavi raga*.

Over the years, Shyama Shastri became a well-known and respected musician, scholar and a composer. He was quite admired and respected by Tyagaraja and it appears that the two of them often held scholarly and lengthy discussions on their latest compositions.

Shyama Shastri, like his father was the archaka (priest) in the Bangaru Kamakshi Temple in Tanjore. He was a very pious and genuine devotee of Goddess Kamakshi. He is believed to have lost consciousness of the outside world on several occasions as he prayed to the Goddess. On such occasions, he would sing his *kritis* extemporaneously.

Shyama Shastri, though not a prolific composer, has been given a permanent place in the musical Trinity due to the quality, depth, variety, scholarship and *bhakthi bhava* in his compositions. Most of Shyama Shastri's compositions are in praise of Devi Goddess Kamakshi. With about 300 songs in all, although he did not compose as many *kritees* as his two prolific contemporaries, Shyama Shastri's compositions are equally well known. The scholarly nature of his compositions may not appeal to the layperson as those needed to be studied to be savored. Although his mother tongue is Tamil, he composed in Telugu, Sanskrit and Tamil.

He also proved his mastery over many challenges. Once, Kesavayya, a great musi-

cian from Bobbili, challenged the Thanjavur court musicians in handling intricate talas. Before facing him, Shyama Shastri went to the temple, meditated and sang “Devi brova samayamide’ meaning “Devi ! now it is the time for you to protect me”.

With confidence, went to the court and defeated the challenger. Similarly, at Nagapattinam, Shyama Shastri defeated in a contest Appukutti Nattuvanar who was proficient in music. Consequently Appukutti forfeited his tamboura and tala for ever. On the advice of a saint who heard Shyama Shastri singing Brhadamba in Pudukottai, went to Madurai to sing in praise of Meenaksi Amman and composed “Navaratnamalika’ (nine kritis).

Shyama Shastri had two sons, Panju Shastri and Subbaraya Shastri. The former became a priest and the latter was a versatile musician (and a disciple of Tyagaraja). Through Panju Shastri, the family tree grew and produced quite a few scholars. Shyama Shastri’s great grandson lived till the age of 94 passing away only in 1950 AD. Through him many incidents of Shyama Shastri’s life are known. He was reportedly a tall and a rather stout person with a fondness for betel leaves! Shyama Shastri, like Tyagaraja and Dikshitar, was well-versed in astrology.

Like his great contemporaries, he too correctly predicted the time of his passing. He passed away on February 6, 1827, six days after his devoted wife passed away.

.....

Meena Raj’s

# Varna Arts

Bharatanatyam and Carnatic Vocal Classes

in

Harrow and Wembley



All levels, age groups welcome  
Affiliated to OEBL Exam Board



Contact: 07963 013 753

**Devi Brova Samayamide**  
(Rāgam: Cintāmaṇi, Tālam: Ādi)

Composed by Shri Śyāmā Śāstrigal

**Pallavi**

*ḍēvi brōva samayamidhē*

**Anupallavi**

*āthi vēgamē vacci nā vēdhalu thēerci  
karunimcavē ṣankari khamakṣi - (ḍēvi)*

**Caraṇam 1**

*lōka Janani nā pai daya lēdha  
nēē dāsudu kādha Sri khanci Vihārini khalyani  
ekamrēśvaruni priya bhamayi yunna nēēku  
ēnamma ēnthō bhāramā vinumā thalli - (ḍēvi)*

**Caraṇam 2**

*Syam khriśnuni sōdhari kaumari Bimbādhari gōwri  
ḥēmapāngi lalitha paradēvatha  
khamakṣi ninnu vinā bhōōmilō prēmāthō  
kāppādēvārēvaru unnārammā thalli - (ḍēvi)*

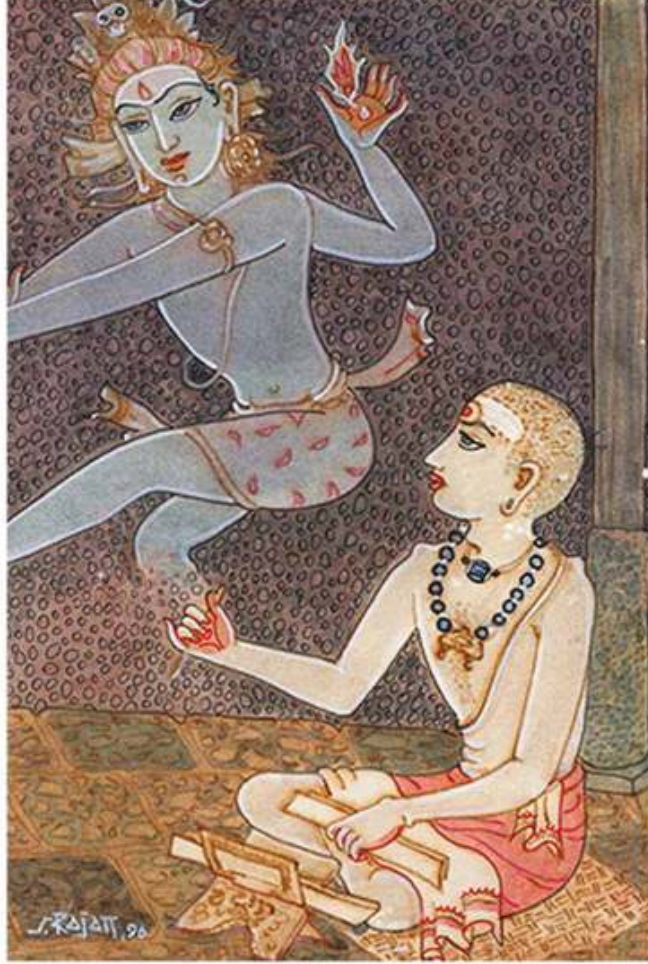
**Caraṇam 3**

*repu māpani jēppithe ne vinanu ika thāḷanu n-enu  
ī prōththu dhayaseyave krupa jūdave |  
nī pādāpjamula mathilo sadāyēnjci n-ī  
prapekori yunnā namma mothamutho n-annu || - (ḍēvi)*



## Shri Gopalakrishna Bharatiyar

---



नन्दस्याद्भुतभूमिकां सुमधुरे गाने सदा प्रेषितम्  
साक्षात्भारतिसाम्यकाव्यचतुरम् ज्ञानाग्नितेजोमयं ।  
मूर्त्या क्षीणतरोपि लोकहृदये कीर्त्या सदा चिन्तितं  
संगीतामृतवर्षिणम् गुरुवरम् गोपालकृष्णम् भजे ॥

*nandasyādbhutabhūmikāṃ sumadhurē gānē sadā prēṣitam  
sākṣātbhāratīsāmyakāvyaçaturam jñānāgnitējōmayam |  
mūrtyā kṣīṇatarōpi lōkahṛdayē kīrtyā sadā cintitam  
saṅgītāmṛtavarṣiṇam guruvaram gōpālakṛṣṇam bhajē ||*



**S**hri Gopalakrishna Bharati is a well known Carnatic music composer and an accomplished poet who lived during the same period Saint Tyagaraja Swamigal.

Gopalakrishna Bharati was born in the year 1810 in Narimanam, a village near Nagapattianam. His father's name is Ramaswami Bharati. He was a Vadamar-Brahmin. Music was one of the ancestral heritages that he inherited.

Bharati spent a few years of his childhood in Mudikondan, a village near Nannilam. Later, he moved to Anathandavapuram, a village located to the east of Mayavaram. He had several patrons from the Vaaththima Brahmin community in these villages. Shri. Annu Iyer in particular was very close to him. In his early years of education, he learnt Sanskrit rigorously and developed good knowledge in classics and dramas. This apart, he also studied Advaita philosophy.

His Guru was Shri. Govindasivam, an exponent in advaita shastra and yoga sutra who lived in Mayavaram. Gopalakrishna Bharati regarded Shri. Govindasivam as his gnanaguru and learnt from him Vedanta and several Yoga shastras.

Hailing from a family of music exponents, Bharati showed inclination towards music even at a very young age. He had commendable ability to grasp and reproduce complex musical feats. In those days, thanks to the boom in Carnatic music, several musicians lived in the villages of Tamilnadu. Listening to the music of these artistes further enriched Bharati's musical prowess.

As years progressed, he was immersed in ShivaBhakti and Vedanta and he decided to spend the rest of his life as a celibate. People called him as Mudikondan Bharati and Anathandapuram Bharati. During his stay in Anathandapuram, he visited Mayavaram

frequently and interacted with several musicians. Mayavaram had several artistes who sang kirtanas for hari katha and shiva katha and also during unjavrutti. Bharati's acquaintance with these musicians nurtured his musical skills and helped him in gaining a firm grip over the art of composing kirtanas.

Gopalakrishna Bharathi had lived variously in Mudikondan, Mayuram and Anathandavapuram. When he was in Anathandavapuram, he interacted with many sangita vidwans showing interest in Kaivalya Navaneetham, Prabhodha Chandrothayam, Thathuvarayar Paaduthurai and Thayumanavar songs. The book has a kriti – 'Engal gurunatharudaya inaiyadi thozhuvai maname' – which he composed in praise of his gnana guru Govinda Sivam, in ragam Suruti. He had a close friend Anantha Bharatiyar in Tiruvidaimarudur and both used to exchange views of their respective compositions. His songs for weddings like nalangu, oonjal, laaali and kummi all in praise of Nataraja were very popular among women.

Bharatiyar is said to have met Saint Tyagaraja at his home and matched his composition 'Rama nee samanam Evaru?' with his own 'Sabhapatikku veru Daivam Samaanam Aguma?' thus declaring to the whole world that Rama and Shiva are both unique in their own way.

.When Tyagaraja's disciples were singing 'Sri Rama Sita Alankara Swarupa' in Abhogi, in his house, Gopalakrishna Bharati came and introduced himself to the saint. Thyagarajaswami asked Bharati whether he had composed any kriti in Abhogi. Bharati was silent. The next day, Bharati



went to Tyagaraja's house and offered to sing 'Sabhapathikku Veru Deivam.'

To a surprised Tyagabrahmam, Bharati confessed that he had composed it only the previous night. Similar to the saint's pancharatna kritis, Bharati also had composed five songs, one of which begins with the pallavi, 'Harahara Sankarakarunakara' similar to the kriti 'Jagadanandakaraka' in Nattai.

Some aspects of his life have been revealed in the autobiography of the great Tamil scholar U.V. Swaminatha Iyer, who was a great musician himself. U.V.S learnt many new krithis from Bharatiyar. He says that Bharatiyar was of slender build and not very impressive to look at but his music was supreme.

In the chapter on Gopalakrishna Bharathi, U.Ve.Sa. cites an instance where his friend Sivasankara Dikshitar in Chidambaram used to sing songs on Nataraja, with the rudraksha mala around his head and salangai in the ankles. Bharati considered his stay in Chidambaram as dwelling in Siva lokam. Bharati's song, 'Parthu Kadan Kodungal' in Kapi raga is hilarious, as he advised his close friend to be careful while lending. U.Ve.Sa. turns as a cartoonist when he does a pen-portrait of Gopalakrishna Bharathi.

Study of literature and hymns like Kaivalya Navaneetham, Prabotha Chandhro-

dhayam, Thatththuvaraayar PaaduthuRai and Thayumanavar's hymns helped Gopalakrishna Bharati in developing a mastery over Tamil. He amalgamated his understanding of music with his proficiency in language and started composing kirtanas. As time progressed, his bank of compositions increased and so did his passion for composing.

Gopalakrishna Bharati died in the year of 1896 at the age of 86.

His main work was the 'Nandanar Charitiram' which was a very popular musical drama written in the format of a Katha Kalakshepam.

His main songs which are currently popular in Bhajans and concerts are listed below:

- Aadum chidambaramo - behaag
- Edo teriyaamal - hameer kalyaani
- Enneramum - devagaandhaari
- Eppovaruvaaro - shenjirutti, jonpuri
- Irakkam varaamal - behaag
- Kaaranam kettu vaadi - poorvi kalyaani
- Natanam aadinaar - vasantaa - gb
- Sabaa patikku - aabhogi
- Tandai taay - mukhaari, shanmugapriyaa
- Tiruvadi sharanam - kaambhoji
- Varugalaamo - maanji
- Shivaloka Nadanaik Kandu - Gowla
- Innamum sandehappadalaamo - keeravaani



## Āḍum Cidhambaramo

(Rāgam: Bēhāg, Tālam: Ādi)

Composition By Shri Gopālakriśna Bhāratiyār

### Pallavi

*āḍum cidambaramo  
ayyan kūttāḍum cidambaramo - (āḍum)*

### Anupallavi

*āḍum cidambaram anbar kaḷikkave  
nāḍum cidambaram namaśivāyavēnru - (āḍum)*

### Caraṇam 1

*yārum ariyāmal ambala vāṇanār  
śīraḍiyār pārka sevaḍi tūkki ninru - (āḍum)*

### Caraṇam 2

*bālakrSnan poṭrum panimadi śaḍaiyinār tāḷa  
maddaḷam poḍa tāttattai ēnave - (āḍum)*



## Shri Oottukkadu Venkata Kavi

---



जयदेवम् पुनर्जातम् कृष्णप्रेमपरायणम्  
तीव्रभक्तम् सदा ध्यायेत् ऊत्तुक्काडुमहागुरुम् ॥

*Jayadevam Punarjaatam Krishnapremaparayanam  
Teevrabhaktam sada dhyayet Oottukkadumahagurum ॥*

Pallavi

*veṅkaṭa kavi caraṇam  
smaraṇam - tiru (veṅkaṭa)*

Charanam

*vedavi lāsa viṣayapra kāsa  
nādavi dāṇa navarasa sāra  
gītāmruta pravāha udārā  
nāgāri vāhaṇa suhr̥da nirmala (veṅkaṭa)*



Oottukkadu Venkata Kavi was a supremely devoted poet, with his compositions revealing both his greatness as a poet and ardent devotee inspired by the saints and sages before him.

In the history of Indian culture and specifically that of South Indian Classical Music, where most information and its source have been scantily documented, the primary evidence is a composer's body of works. Any external corroborations are only a bonus. Most of the details about Oottukkadu Venkata Kavi have been derived from his compositions and from the information handed down by the descendants of his brother's family.

As per available information Oottukkadu Venkata Kavi was born to Subbu Kutti Iyer and Venkamma in Mannargudi, a temple town near Tanjavur in South India, sometime in early 1700s. Later on, the family is said to have migrated to Oottukkadu, which was a small neighbouring village.

Venkata Kavi lived in a very pious and culturally alive atmosphere. He is considered to have remained a bachelor and to have lived a very introspective life meditating upon God and music. The fact that he also traveled a lot can be deduced from a variety of his compositions that he has composed in many temple-towns in South India and neighbouring northern states.

In his young days, Venkata Kavi expressed an interest to learn music from Shri Krishna Yogi. However, upon Krishna Yogi's refusal to teach him, his mother advised him to surrender himself to Lord Krishna in the Kalinga Nartana temple at Oottukkadu. Lord Krishna is said to have appeared before him and blessed him with knowledge without any formal tutelage. Therefore, it is not surprising

to find that Venkata Kavi refers to Lord Krishna as his 'divine preceptor' in many compositions.

But some compositions also suggest that he may have had a Guru in the human form too. Currently, around 500 compositions of this great composer have been discovered through various sources. Over 300 of these have been published by noted Harikatha exponent, Needamangalam Krishnamurthy Bhagavatar (who was a descendant of the poet's brother's family), who was instrumental in popularizing Venkata Kavi's works.

One of the most obvious factors that have made Venkata Kavi's compositions among the greatest in Indian culture are the imprint of great personalities right from Valmiki, Vyasa, Jayadeva and many others on him. His compositions are a testimony to the fact that he has been deeply impacted by the lives, knowledge and exemplary attitude of numerous great devotees including the 12 Azhwars, 63 Nayanmars and composers such as Purandara Dasa and Tulasi Dasa.

Another powerful influence was the Bhagavata mela tradition that flourished in South India. Oottukkadu, along with Melattur, Soolamangalam and Shalyamangalam was a major centre for Bhagavata mela. This probably would have motivated him to compose so many operas on various great personalities, as well as the Ramayana, Mahabharata and Bhagavatam. It also explains his mastery over diverse musical forms suited for music, dance, theatre as well as discourses and the emotive appeal and

devotional fervor in his pieces.

Venkata Kavi had deep scholarship in Sanskrit and Tamil. His fluency in Sanskrit rivalled that of his command in Tamil, a commentary not only on his erudition but also a pointer to a period when Sanskrit was used more conversationally than merely as an academic language.

As Maratha kings ruled in the Tanjore region around 16th – 17th centuries and were known to be patrons of art and culture, Oottukkadu Venkata Kavi might have had the inspirations for his handful of pieces in Marathi and to have employed frequently north Indian ragas such as Dvijavanti, Hameerkalyani and Sindhubhairavi.

He died in 1765 but left an indelible impression in the field of Carnatic music, classical dance drama and expression of Krishna Bhakti as a composite exquisite art form. Some of his most famous compositions are listed here:

- Shree Vighna Raajam Bhaje
- Neeradasama Neela Krishna
- Asaindaadum Mayil Onru Kanden
- Alai Payude Kanna
- Aadaathu Asangaadu Vaa Kanna
- Paarvai Onre Podume
- Neela vaanam thanil
- Yaar enna sonnaal enna
- Nee than mecchik kola vendum
- Thaaye Yasoda Undan
- Paal Vadiyum Mugam
- Kuzhal Oodi Manamaellam

.....

## Pāl Vaḍiyum Mukham Ninaindu

(Rāgam: Nāṭakuraṅgi, Tālam: Ādi)

Composition By Shri Oōtukkāḍu Vēnkaṭasubbaiyyar

### Pallavi

*pāl vaḍiyum mukham ninaindu ninaindēn  
nuḷlam paravaśa mighavāgude kaṅṅā (pāl vaḍiyum)*

### Anupallavi

*nīlak-kaḍal polum nirattaḷagā ēndn nēṅjam  
kuḍikōṅḍa anru mudal inrum  
ēnda pōruḷ kaṅḍum cintanai śēlādōḷiya (pāl vaḍiyum)*

### Caraṅam

*vāna mughaṭṭil śaṭru manam vandu nokkinum  
un mona mukham vandu toṅūde  
tēḷivāna tēṅṅīr taṭattil ēn cintanai mārinum  
un siritta mukham vandu kāṅude*

*śaṭru gānak-kuyil kuralil karuttamaindiḍinum angum un gānak  
kuḷalośai mayakkude  
karutta kuḷaloḍu niratta mayilira kirukki  
amaitta tirattile  
gāna mayilāḍum monak-kuyil pāḍum  
nīla naiyoḍum vanattile  
kural mudalēḷīśai kuḷaiya varumiśaiyin  
kuḷaloḍu miḷirina karattile  
kadirum matiyum ēna nayana viḷigaḷ  
iru naḷinamāna calanattile  
kāḷiṅga śirattile kaditta padattile  
ēn manattai irutti kanavu nanavinoḍu  
piravi piravi tōrum kaninduruga  
varandaruga param karuṅai (pāl vaḍiyum)*

## Shri Chaitanya Mahaprabhu

---



निन्दन्तं पुलकोत्करेण विकसन्नीपप्रसूनच्छवि  
प्रोर्ध्वीकृत्य भुजद्वयं हरिहरीतयुच्चैर्वदन्तं मुहुः।  
नृत्यन्तं द्रुतमश्रुनिर्झरचयेः सिंचन्तमुर्वीतलं  
गायन्तं निजपाषदैः परिवृतं श्रीगौरचन्द्रं नमः

*nindantaṃ puḷakotkareṇa vikasan nīpa prasūnacchabiṃ prodhvīkṛtya  
nindantaṃ pulakotkareṇa vikasannīpapasūnacchabi  
prordhvīkṛtya bhujadvayaṃ hariharītayuccairvadantaṃ muhuḥ |  
nṛtyantaṃ drutamaśrunirjharacayeḥ siṃcantamurvītalaṃ  
gāyantaṃ nijapāṣadaiḥ parivṛtaṃ śrīgauracandraṃ namaḥ ||*

Rāgam : Bhīmplāsa, Tālam : ādi

Palavi

*jaya suvarṇa gaurāṅgaḥ sundara  
jaya suvarṇa gaurāṅgaḥ sundara |*

Charanam

*01: kalinā kulitesīdati loke, kāma lavāśā lubdha viveke |  
02: yo bahudhā vitatāra jane bhyo, bhakti sudhā veṅīriha satvam |  
03: vraja gopavadhū bhāvasameto, yo virahā veṣākula cetaḥ |  
04: dīna dayāḷuravātara duvryāṃ, satvamihādbhuta līla punīhi |  
05: jayarāma hare kṛṣṇa murāre, śrīdhara rādhā vallabha śaure |  
06: īḍrganena sukīrtanakāri, bhaktirasam vitanosī janānām |  
07: bhavatānugra hitā bahulokā, bhakti rasāmborāśi nimagnā |  
08: vātapurādhipa gaura kṛpāḷ o, leśakṛpāṃ kurumayyati dīne |*



.....

**C**haitanya Mahāprabhu is revered as one of the foremost gurus who led the people to the path of pure devotion and absolute surrender.

Chaitanya was born Vishvambhar on February 18, 1486 as the second born child of Sachi Devi and her husband Jagannath Mishra. He had an elder brother, Visvarupa, and the entire family lived in Srihatta, in present-day Sylhet, Bangladesh.

As a young boy, Chaitanya started chanting praises of Lord Krishna and also exhibited unusually high level of intelligence. He could recite mantras and other religious hymns at a very young age, and had gradually started spreading knowledge much like a scholar. When he was 16 years old, Chaitanya started his own school, which attracted many pupils. Chaitanya's knowledge and wisdom was so great that he once defeated a proud and learned scholar named Keshava Kashmiri in a debate.

The next day Keshava Kashmiri is said to have surrendered before Chaitanya, accepting his defeat gladly. According to various sources, Keshava Kashmiri dreamt of Goddess Saraswati on the night after the debate. When Goddess Saraswati explained to him who Chaitanya actually was, Keshava Kashmiri realized the truth and accepted defeat the next morning.

After the demise of his father, Jagannath Mishra, Chaitanya visited the ancient city of Gaya to perform a religious ceremony to pay homage to his deceased father. While in Gaya, he met an ascetic named Ishvara Puri, who would go on to become Chaitanya's guru. When Chaitanya returned to his hometown, there was a significant change in



his thought process. He was followed by the local Vaishnavas of Bengal and it did not take him long before heading one of the Vaishnava groups in Nadia district.

Thereafter, he decided to leave Bengal and requested Keshava Bharati to bestow upon him 'sannyasa,' which requires one to renounce all things material and wander in search of the ultimate truth. While ascetics (sanyasi) follow various methods to attain salvation, Chaitanya's key to unlock the ultimate truth was Bhakti yoga, which is one's loving devotion towards the 'Supreme Being.' By chanting Lord Krishna's name relentlessly, Chaitanya not only practiced Bhakti yoga, but also taught his followers the proper method of pursuing Bhakti yoga.

For many years, Chaitanya travelled the length and breadth of India, advocating Bhakti yoga. Chanting the name of Krishna, Chaitanya would travel on foot to various places in a state of absolute bliss or ecstasy. In 1515, Chaitanya visited Vrindavan, believed to be the birth place of Lord Krishna. The main objective of Chaitanya's visit was later said to be 'reinvention,' as Chaitanya wanted to identify important places associated with Lord Krishna, in Vrindavan.

It is said that Chaitanya was successful in locating all the important places, including the seven temples (sapta devalay), which are visited by Vaishnavas even today. After traveling for years, Chaitanya settled down in Puri, Odisha, where he stayed for the final 24 years of his life.

Though initiated into the Madhvacharya tradition, Chaitanya Mahaprabhu's philosophy is considered slightly different from that of other followers and teachers of Madhvacharya tradition. According to historians and scholars, Chaitanya Mahap-

rabhu did not write any text but his words were recorded by one of his followers, which came to be known as 'Siksastaka' (eight verses). These eight verses are believed to house the philosophy of Gaudiya Vaishnavism.

It is believed that Chaitanya Mahaprabhu, although did not write any texts, had instructed a few of his followers (Six Gosvamis of Vrindavan) to systematically present his teachings in their own writings. The disciples interpret the verses to derive 10 important teachings to follow and propagate.

These are:

- Krishna is the absolute truth - the Paramatman.
- Krishna possesses all energies - the Paramatman compassing all
- Krishna is the source of all - the true witnessing consciousness
- Soul is a part of the Lord - Atman being a part of Paramatman.
- Souls are influenced by matter - when Self is not realized
- Souls are not influenced by matter - when Self realized
- Atman as many but one with Paramatman – Unity in Diversity
- Atman practices pure devotion – the means to liberation.
- Krishna's love is the ultimate goal – His Grace is the succor
- Krishna is the only blessing to be received – Surrender to Him

While historians suggest that Chaitanya Mahaprabhu suffered from seizures and that epilepsy might have caused his death on June 14, 1534, there are many others who offer different legends for his disappearance. His teachings and the call to unwavering devotion forever remain.



*Happy Diwali & Prosperous New Year  
from*



**Suresh Patel**

020 8908 4111 / 07500 186 000

**E:** [sales@shreejicars.com](mailto:sales@shreejicars.com) / **W:** [www.shreejicars.com](http://www.shreejicars.com)

Rear of 797 Harrow Rd, Sudbury Town, Wembley, Middx HA0 2LP

---

## Shri Mira Bai

---



वन्दे मोहन मोहिनी सहचरीम् श्री चम्प वल्लीम् मुदा  
राधा माधव खेलनामृत रसस्फीताम्च पद्मावतीम्  
श्री लीला शुक देव चित्त कुमुद ज्योत्स्नाम् च चिन्तामणिम्  
श्री कृष्ण प्रेम तृणीकृत त्रिभुवनाम् मीराम् च मत्स्वामिनीम् ।

*vande mohana mohini saharim śrī campa vallim mudā  
rādhā mādhava khelanāmṛta rasasphītāmcā padmāvatīm  
śrī līlā śuka deva citta kumuda jyotsnām ca cintāmaṇim  
śrī kṛṣṇa prema tṛṇīkṛta tribhuvanām mīrām ca matsvāminīm |*

Rāgam : Hindolam, Tālam: ādi

Pallavi

*vārāyo eṅṅricaittāy - kaṅṅā  
avaṅ varaviṅṅil ahamiṅṅittāy - arukil (vārāyo)*

Anu Pallavi

*mīrābhāi eṅṅrudittāy - ammā .....  
maṅṅam iḷahi urugi isai sukham aḷittāy*

Charanam

*rādhāvāy niṅṅriṅṅittāy - kaṅṅaṅṅ  
rasittu layittamudhu rusiittu iṅṅittaruḷa (vārāyo)*



.....

**S**hri Mira Bai is widely known as an incarnation of Radha, the consort of Lord Krishna. Also known as Meera, Mira Bai is a celebrated saint, well known for her extensive devotional poetry and songs dedicated to Krishna. Although she was born a princess, she was willing to live as a beggar, face regular persecution, and threats to her life, rather than renounce her devotion to Krishna.

She was born in 1499 in a small village called Kurkhi in Marwar, in the state of Rajasthan, India. Mira's father Ratan Singh belonged to the Rathors of Merta, who were great devotees of Vishnu.

Mira Bai was brought up amidst strong Vaishnava culture that paved her path to the devotion of Lord Krishna. When she was only four years of age, she manifested a deep religious keel, and learnt to worship Shri Krishna.

Once seeing a ceremonially dressed bridegroom in a marriage procession, Mira, who was only a child, innocently asked her

mother, "Mother, who is my bridegroom?" Mira's mother pointed towards the image of Shri Krishna and quipped, "My dear Mira, Lord Krishna is your bridegroom". Since then child Mira began to love the idol of Krishna very much, spending time in bathing, dressing and worshipping the image. She also slept with the idol, talked to it, sang and danced around the image in ecstasy.

Mira's father arranged for her marriage with Rana Kumbha of Chitore in Mewar. She was a dutiful wife, but she would go to the temple of Lord Krishna every day to worship, sing and dance before the image. Her in-laws were furious. They planned many a conspiracy

against her, and tried to involve her in many a scandal. She was persecuted in various ways by the Rana and his relatives. Many attempts were made on her life but Lord Krishna always stood by the side of Mira and she was not harmed at all.

Finally, Mira wrote a letter to the renowned saint and poet Tulsidas and sought his advice. Tulsidas replied: "Abandon them even though they are your closest relatives. Relation with God and love of God alone is true and eternal; all other relationships are unreal and temporary". Mira walked barefoot through the hot deserts of Rajas-than, and reached Brindavan. Mira's fame spread far and wide.

Once in Brindavan, Mirabai wanted to meet Jeeva Goswami, another Vaishnava saint. But he refused to oblige because at that time he used to avoid women. On hearing this, Mirabai said that Lord Krishna is the only male (Purusha) in Brindavan and rest are women (Prakriti). Jeeva Goswami conceded the point and agreed to meet her. Later they had long discourses.

Mira's earthly life was full of troubles, yet she kept up an undaunted spirit by the strength of her devotion and the grace of her beloved Krishna. In her divine intoxication, Mira danced in public unaware of her surroundings. An embodiment of love and innocence, her heart was the temple of devotion for Krishna. There was kindness in her look, love in her speech, joy in her

discourses, and fervour in her songs.

Most of Mirabai's poems are of a form called pada, meaning verse. They're short, spiritual songs, with simple rhythms and often with repeated lines. She taught the world the way to love God. She rowed her boat dexterously in a stormy sea of family troubles and difficulties and reached the shore of supreme peace—the kingdom of love. Her lyrics infuse faith, courage, devotion and love of God. Her Bhajans still act as a soothing balm to the wounded hearts and tired nerves.

From Brindavan, Mira proceeded to Dwaraka, where she was absorbed in the image of Lord Krishna. She ended her earthly existence at the temple of Ranchod in 1546 A.D. Mira Bai will always be remembered for her love for God and her soulful songs.

Many of Mira's songs are sung in the Sampradaya Bhajan.

A few popular numbers are given below:

- Moree Laagee Latak Guru
- Mere to Giridharagopala
- Radhekrishna Bol teetee
- Jhoolat Radhaa sang Giridhar
- Tum Bin Mere Kaun Khabar Le
- Jo Tum Todo Piya
- Pag Ghunghroo Re Pag Ghunghroo
- Maine Shyam Ratan Dhan Payo
- Kaaya Hari kaa Bhajan Nitya
- Krishna Karo Yajamaan Prabhu Tum



# Girīdhara Gopāla Bāla

Composition By Shri Mira Bai

## Pallavi

*girīdhara gopāla bāla |*

## Caranam 1

*śyāmaḷa śarīra kostuba hāra |  
pītāmbaradhara prabho murāre ||*

## Caranam 2

*nanda sukumāra mana mohana kāra |  
bṛndāvana cara tuḷasī hāra ||*

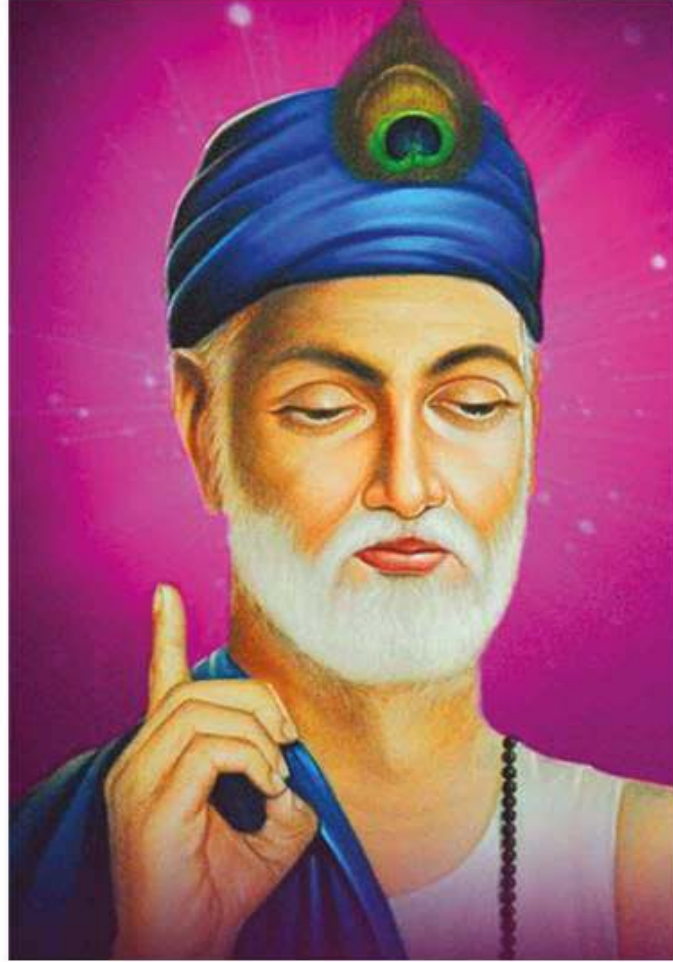
## Caranam 3

*girīdhara gopāla kaṃsa vidāra |  
mīrā mānasa sarovihāra ||*



## Shri Kabir Das

---



काशीक्षेत्रे परिक्रान्तम् कविकुंजरभासुरम्  
कबीर्दासमहम् वन्दे कलेः कलुषनाशकम्

*kāśīkṣetre parikrāntam kavikuṃjarabhāsuram  
kabīrdāsamaham vande kaleḥ kaluṣanāśakam*

## Pallavi

*guru krupā añjaṇa pāyo mere bhāyī  
rāma biṇā kachu dekhata nāhīm*

## Charanam

*andara rāma bāhera rāma  
jahām dekhe vahām pūraṇa hi kāma (guru)*

*jākata rāma sovata rāma  
sapaṇo me dekhata rājāhi rāma (guru)*

*kahata kabīrā aṇubhava nīkā  
jahām dekhe vahām rāma sarīkhā (guru)*



**K**abir Das, a mystical poet and great Saint of India, touches many hearts with his moving poetry and absolute devotion to the Lord. Nurtured by a Muslim family and the initiation by great Guru Ramananda, Kabir had demonstrated the power of true devotion that transcends across all sects and boundaries.

Kabir was born in the year 1440 and died in the year 1518. It is believed that he was from a Hindu Brahmin family but fostered by a childless family of Muslim weavers, Niru and Nimma. He was found by them in a pond in Varanasi lying on a huge lotus leaf.

His foster parents were extremely poor and uneducated but they very heartily adopted the little baby and trained him in their own line of work. He lived the balanced life of a simple weaver earning his livelihood and a mystic conveying a powerful message to the society.

It is considered that he got his spiritual training from his Guru Ramananda. To be-

gin with Ramananda was not prepared to accept Kabir Das as his disciple because of his low social status. To gain acceptance, Kabir one day was lying in wait at the bottom of the pond reciting the mantra of RamaRama in the early morning. Soon Ramananda came to the pond for taking bath and Kabir came up from below his feet and surrendered himself to the Guru. Ramananda had no option except to accept him as his disciple.

Sant Kabir was influenced by the existing religious mix of that time like Hinduism, Tantrism, Islam and his own deep thinking. Kabir Das is the first Indian saint, who coordinated the concepts of Hinduism and Islam by giving a universal path which could



be followed by both Hindus and Muslims. According to him every life has relationship with two spiritual principles (Jivatma and Paramatma).

His great writing Bijak is a huge collection of poems which makes clear the Kabir's general view of the principles and processes of spirituality. Kabir's Hindi was a dialect, simple like his philosophies. He simply emphasized the oneness of God. He rejected the multiple forms of gods in Hinduism and pinned his faith in a formless and nameless (Nirgun and Nirakar) Supreme Brahman.

He wrote his poems in a concise and simple style basically in Hindi mixing it with Avadhi, Braj, and Bhojpuri dialects communicating his message effectively to the common people.

It is said that after the death of Kabir Das, both Hindus and Muslims wanted to perform the funeral according to their own customs and traditions. When they were fighting for the body, the spirit of Kabir appeared before them and said "I was neither a Hindu nor a Muslim. I was both. I was nothing. I was all. I discern God in both. There is no Hindu and no Mussalman. To him who is free from delusion, Hindu and Mussalman are the same. Remove the shroud and behold the miracle!".

When they removed the sheet from the dead body they found only some flowers in its place. They shared the flowers between them and completed the funeral according to their own traditions and customs. Today in Varanasi there is a Hindu temple as well

as an Islamic mosque, which perpetuate the memory of Kabir and his ideals.

His Guru Ramanand gave him the name of Lord Rama as a gurumantra which he had interpreted in his own way. He was devoted to the Nirguna Bhakti and not to the Saguna Bhakti like his Guru. His Rama was the absolute pure Brahman as expounded in Vedanta philosophy, not the son of Dasharatha or king of Ayodhya.

He never differentiated between the Allah and Rama. He always preached to the people that these are only different names of one God. His philosophy of oneness in God and Karma as a real Dharma has transformed people to lead a nobler and more meaningful life. His love and devotion towards the one God meet the concept of both Hindu Bhakti and the Muslim Sufism.

His main works are:

1. Bijak
2. Kabir Granthawali
3. Anurag Sagar
4. Sakhi Granth

Some of his songs commonly sung in Sampradaya Bhajan are:

- Kaun Bataave Baat Gurubina
- Rama Sumar Rama Sumar Rama Sumar Bhayee
- Hari Se Koi Nahee Bada Deevane Kyon Gaphalat me Padaa
- Is Tan Dhanki Kaun Badaayee
- Bhajana Been Jeevan Pashusamaan



## Ṭhāḍe Iṭapara Nikāṭa

Compostion By Shri Kabir Das

01

*ṭhāḍe iṭapara nikāṭa kaṭīra pītāmbara bana bārī re |  
śaṅkaḥ cakra dohātha birāje govardhanagiridhārī re ||*

02

*mohana murata khūbasurata banī hai naṭanāgara vrajabāsī re |  
atasīkusumasamakānti birāje mora mukuṭa gaḷa tuḷasī re ||*

03

*bhīmāke taṭa nikāṭa paṇḍarapura ajaba kṣetra sukhādhārī re |  
tāla vīṇā aura mṛdaṅgaḥ bāje santanakī parachāyī re ||*

04

*bhajanapūjana aura kīrtana nīsidini gāvata hariguṇa līlā re |  
prema mukhā harilevata baiṭhyā puṇḍalīka matavālā re |*

05

*choḍa diyā vaikuṅṭha sukhahara bhāvabhakta kā bhūkhāre |  
kahata kabīrā hariko mīṭhyā lāgata tuḷasī pukāre ||*



## Shri Surdas

---



बहिर्नेत्रविहीनोऽपि सूक्ष्मदृष्ट्या सदा मुदः  
क्षेमम् तनोतु मे सर्वं सूरदासमहाकविः

*bahirnetravihīno'pi sūkṣmadṛṣṭyā sadā mudaḥ  
kṣemam tanotu me sarvaṃ sūradāsamahākaviḥ*



**S**hri Surdas was a great devotee of Lord Krishna and one of the prominent figures in Bhakti movement in India during 14th to the 17th century.

He lived in the 16th century and was blind. Surdas was not only a poet but also a singer like Tyagaraja. Most of his lyrics were in praise of Lord Krishna. His works contain two literary dialects of Hindi namely Braj Bhasha and Awadhi. He followed Hinduism and Sikhism in parallel.

The time of Surdas's birth and death are uncertain and suggest that he lived over a hundred years. Some say he was born blind in 1479 in Siri village near Delhi. Many others believe, Surdas was born in Braj, a holy place in the northern Indian district of Mathura, associated with the exploits of Lord Krishna.

His family was too poor to take good care of him, which led the blind boy to leave home at the tender age of 6 to join a wandering group of religious musicians. According to one legend, one night he dreamt of Krishna, who asked him to go to Vrindavan, and dedicate his life to the praise of the Lord.

A chance meeting with the saint Vallabhacharya at Gau Ghat by the river Yamuna in his teens transformed his life. Shri Vallabhacharya taught Surdas lessons in Hindu philosophy and meditation and put him on the path of spirituality. Since Surdas could recite the entire Shrimad Bhagavatam and was musically inclined, his guru advised him to sing the 'Bhagavad Lila' devotional lyrical ballads in praise of Lord Krishna and Radha. Surdas lived in Vrindavan with his guru, who initiated him into his own religious order and later appointed him as the resident singer at Shrinath temple in Govardhan.

The Bhakti movement that was widely prevalent in India at the time of Surdas deeply affected him. He propagated the

Shuddhadvaita school of Vaishnavism. It makes use of the spiritual metaphor of the RadhaKrishna Lila, derived from earlier saints. Surdas's compositions also found a place in the Guru Granth Sahib, the holy book of the Sikhs.

He composed the great literary work 'Sursagar'. In that book, he described Lord Shri Krishna and Radha as lovers and also explained the grace of Lord Krishna with Gopis. In Sursagar, Surdas focuses on the childhood activities of Lord Krishna and his delightful sports with his friends and Gopis. Sur Das also composed the Sur saravali and Sahityalahari. These two poetic works contained approximately one lakh verses.

Due to the obscurity of the times, many verses had been lost. He describes the Holi festival with rich literary flourishes and the epic story incidents from Ramayana and Mahabharat very graphically in his poetry. He describes beautifully the various incarnations of Lord Vishnu. His poems on Hindu legendary greats such as Dhruva and Prahlada continue to enthrall every devotee's heart.

His main works include:

1. Sur Sagar
2. Sur Saravali
3. Sahitya Lahari

Sur's compositions are also found in the Guru Granth Sahib, the holy book of the Sikhs.

Some songs of Surdas popularly sung in Sampradaya Bhajans are given below:

- Amal Kunda Hasan Manda
- Krishna nama Rasna Ratat
- Gopee Gopala Laal Raasamandala

# Mayyā Morī

Conposition By Sri Surdas

## Pallavi

*maiyyā morī mai nahin mākhan khāyo*

## Caranam

*bhor bhayo gāyan ke pīce madhuvan mohi paṭhāyo  
cār parah vamsīvaṭ bhaṭakyo sānjh pare ghar āyo*

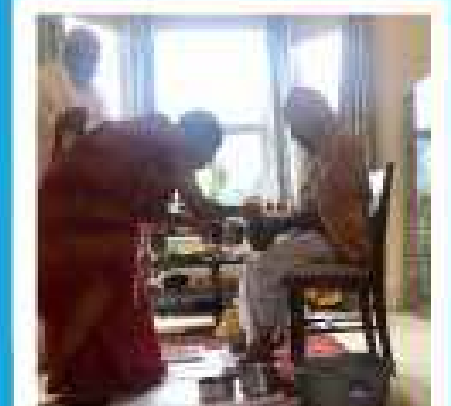
*main bālak vahī yan ko coṭo cīnko kihi vidhi pāyo  
gvāl bāl sab bair hain par vas mukh lipaṭāyo*

*tū janani man kī ati bhori inke kahe patiyāyo  
jiya tere kacu bhed upji hai jāni parāyo jāyo*

*yah lai apnī lakuṭ kamriyā bahut hī nāc nacāyo  
sūrdās tab bihan jasodā lai ur kaṅṭh lagāyī*

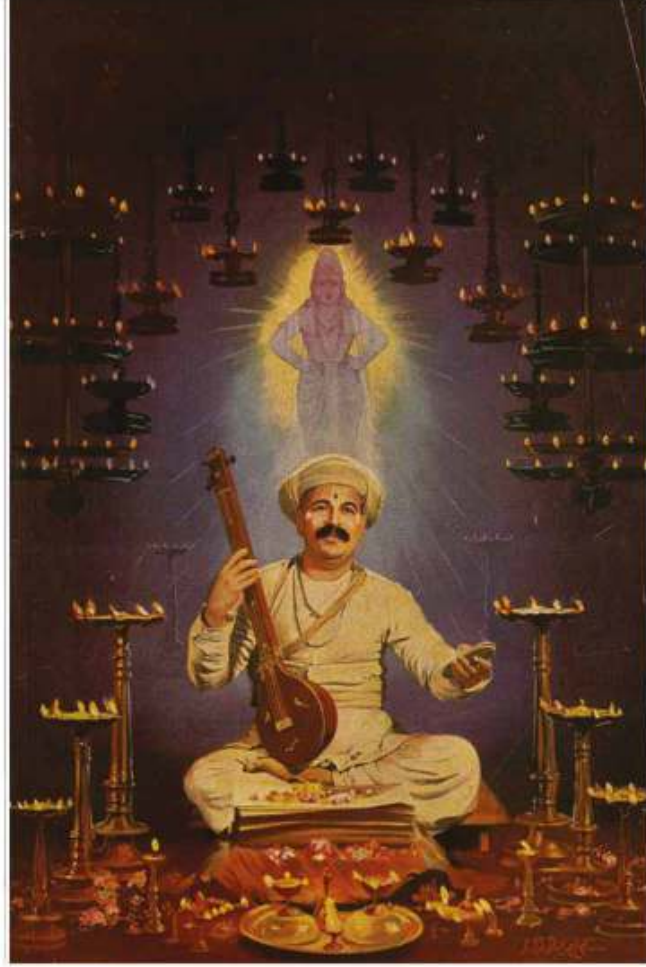


# Unchavritti 2019 - across various parts of England



## Sadhu Shri Tukaram

---



मराठीगीतशाईूलम् परमानन्दकारकम्  
भोगमोक्षादि सिद्धर्थम् तुकारामम् भजाम्यहम्

*marāṭhīgītaśārdūlam paramānandakārakam  
bhogamokṣādi siddhyartham tukārāmam bhajāmyaham*



The great Maharashtrian saint Tukaram lived near Pune, who led a life of compassion to all beings. Even when all his riches are lost, Tukaram held on to his unwavering devotion to the Lord and ceaseless service to all.

Born either in the year 1598 or 1608 in a village named Dehu, he was a successful merchant, a grocer, a married man with family and reasonably well to do financially.

There was a great famine in the year 1630-32 and Tukaram lost everything and became poor. However with this loss came perfect composure and Tukaram became an ardent devotee of Panduranga Vittal. He repaired and restored a ruined Vithoba temple in his town. Attaching himself to anyone singing kirtan, memorizing the sayings of great saints, Tukaram's inner tranquility blossomed into compassion and he provided excellent hospitality to all visiting devotees. He joyfully distributed all that he earned among the poor of the district.

One day into Tukaram's awareness came the plight of a haridas: an itinerant singer and leader of kirtans, a devotee who needed to earn enough to pay for his son's wedding yet was shy of asking for help. Tukaram urged the people to take up a subscription, each to give according to his ability, to help this stranger among them fulfill his fatherly duty. Tukaram influenced the people to give rightly, and even more than he had suggested, but he also saw that there was a certain pride in their giving.

To help the people in their understanding, Tukaram sent his followers to the one villager they had deliberately avoided—a very poor and miserly weaver, who initially refused to give any. Only when his long-suffering wife berated him for his miserliness and lack of respect did the weaver grudgingly order her to bring him an old and little-used water pot. Receiving the pot, Tukaram smiled in joyful gratitude and said "The weaver is very generous. He has subscribed largely."

Tested in the fire, the pot proved to be of pure gold. His followers understood that so great was Tukaram's compassion that even the weaver's old brass pot, so ungraciously given, had somehow been purified of all dross. Tukaram, who looked always to the soul imprisoned beneath the outer coverings of egoism and worldliness, had seen through the weaver's widely condemned selfishness to the tiny spark of his divinity. With divine love he had nursed that spark into the fire that transmuted the weaver's poor gift into perfect, pure gold. He had seen that for one so sunk in depravity as the weaver, even his bitterly begrudged gift was a true spiritual victory, was the tiny ray of light which, carefully nurtured and encouraged, would in the end lead this benighted soul into his home in God.

Sant Tukaram composed Abhanga poetry, a Marathi genre of literature which is metrical (traditionally the ovi meter), simple, direct, and it fuses folk stories with deeper spiritual themes.

Tukaram's work is known for informal verses of rapturous abandon in folksy style, composed in rural Marathi language, in contrast to his predecessors such as Gyaneshwar or Namdev known for combining similar depth of thought with a graceful and sophisticated style.

In one of his poems, Tukaram self-effacingly described himself as a "fool, confused, lost, liking solitude because I am wearied of the world, worshipping Vitthal (Vishnu) just like my ancestors were doing but I lack their faith and devotion, and there is nothing holy about me".



Tukaram Gatha is a compilation of his works in Marathi, probably composed between 1632 and 1650.

Also called Abhanga Gatha, the Indian tradition believes it includes some 4,500 abhangas, all carrying his signature phrase Tuka Mhane (तुका म्हणे) or “Tuka Says,” at the end of each verse.

Tukaram died in 1649 or 1650.

Tukaram songs are soaked in pure devotion. Some popular abhangs of Tukaram sung in

Sampradaya Bhajans:

- Sundar Te Dhyān Ubha Vitevaree
- Krishna Maajhee Mata Krishna Maajhe Pita
- Patita Mee Paapee Sharan Aalo
- Jaatee Heen Mati Heen Karma Heen Maajhe
- Doghe Saarikhe Saarikhe Vishvanaath Vithal sakhe
- Henchee Daan Dega Deva
- Aajee Anandure Eki
- Geyi Geyi Majhe Vache
- Jaaya Jaaya Tum Pandhari

.....

**Bā Re Pāṇḍurangā**  
(Rāgam: Māṇḍ, Tālam: Ādi)

*Composition By: Shri Tukaram*

**Pallavi**

*bā re pāṇḍurangā kēhvān yeśi  
bheṭi lālo himpuṭi tuḷa viṇa*

**Caranam**

*tuḷa viṇa sakhe navate maḷa  
koṇi vāṭate caraṇi ghālum mīṭhi*

*ovaḷavaṅi kāyā caraṇām varoṇi  
kēhān cakrapāṇi bheṭaśīla*

*tukhā mhane māle puravāvi āvaḍi  
vegin ghāli ūḍi nārāyaṇā*



# Unchavritti 2019 - across various parts of England



## Sant Shri Namdev

---



तेजोमयम् सदानन्दम् हरिभक्तौ निमज्जितम्  
नामदेवम् नमस्यामि अन्तःकरणशुद्धये।

*tejomayam sadānandam haribhaktāu nimajjitam  
nāmadevam namasyāmi antaḥkaraṇaśuddhaye ||*



**S**ant Namdev, a contemporary saint-poet of Sant Gyaneshwar, is a prominent religious poet of Maharashtra. He was one of the earliest writers in the Marathi language. He also wrote some hymns in Hindi and Punjabi. Namdev established religious unity across the country.

Namdev was born in the year 1270 in the village of NarasiBamani in Maharashtra. He was born to a tailor named Damasheti Relekar and his wife Gonai. Soon after his birth, his family moved to Pandharpur, where the prominent temple of Lord Vitthal (also called Vithoba) is located. Saint Namdev spent the major part of his life, spanning eighty years, at Pandharpur.

Namdev showed little interest in the family profession of tailoring. Even as a child his devotion to Lord Vitthal was extraordinary - his sole occupation was to spend day and night in devotion to Vithoba. His devotion was so sincere that sometimes he would consider Vithoba to be his dearest brother or his play mate. According to a legend, when Namdev was five years old, his mother gave him some food for Vithoba and asked him to offer it to Vithoba in the temple. Namdev took the offerings and placed it before Vithoba's idol in the temple, asking Vithoba to accept the offerings. When he saw that his request was not being met, he told Vithoba that he would kill himself if Vithoba continued to ignore the offerings. Vithoba then actually appeared before him and partook of the offerings.

At the age of eleven, Namdev was married to Rajai and had five children. The year 1291 was a turning point in his life at the age of twenty-one when he met Sant Gyaneshwar. Several records in various saint literatures have been found to the following event.

Once, many major Maharashtrian saints like Gyaneshwar, Nivruttinath, Sopandev, Muktabai, Namdev Chokhamela, Visoba Khechar, etc had congregated at Sant Goroba's house in Terdhoki. As instructed

by Sant Dnyaneshwar, Sant Goroba tapped each saint's pot (head) to find out who was spiritually mature. The reference to the pot being tapped is because Sant Goroba was a potter and spiritually very mature. On testing Namdev, Goroba expressed his opinion that Namdev was still immature, which was backed by Muktabai. Miffed by this, Namdev complained to the Lord himself. But the Lord advised him to accept the guidance of Visoba Khechar and Namdev took him as his Guru and through him he actually saw the form of God.

Namdev travelled through many parts of India, reciting his religious poems. In difficult times, he played the important role of uniting the people of Maharashtra spiritually. He lived for a few years in Punjab also and is very popular among the followers of Sikhism.

In his early fifties, Namdev settled down at Pandharpur where he gathered around himself a group of devotees. His Abhanga became very popular and people thronged to listen to his Kirtan. His depth of devotion and talent in delivering Bhajan songs was of such a high standard that it is said even the Lord Pandurang swayed to his tune. He continued to propagate the Bhakti cult for 50 years after the death of Sant Gyaneshwar. Namdev is regarded to have had a significant influence on Sant Tukaram.

He died in July, 1350 at the age of 80 in Pandharpur at the feet of the Lord at Pandharpur. His earnest desire was to be a stepping stone at the temple in Pandharpur so that he would be forever blessed by innumerable saints and devotees entering the temple.

His major works include:

1. Namdev Vaachi Gatha, which is a collection of Abhangs in Marathi
2. Teerthaavali, his Autobiography
3. Aadi and Samadhi, a Biography of Sant Gyaneshvar)
4. Abhangas in Hindi, maany of these are included within the Guru Granth Sahib, the holy text of the Sikhs.

Some of the popular Namdev Abhangs sung in Sampradaya Bhajans:

- Teertha Vithala Kshetra Vithala
- Naama Gaavoom Naama Dhyaavoom
- Hari Bola Hari Bola
- Gopalaseem Khelati Anande Dolati
- Deha Jaavo Athava Raaho
- Sukha Sathee Karisee Dalamala
- Anaathachaa Naatha Deenaam

[Based on Maharashtra Nav Nirman website]

.....

## Bhaktajana Vatsale

Tālam: Brindāvani

Composition By: Shri Nāmdevā

Pallavi

*bhaktajana vatsale e igo viṭṭhale  
karuṇākallole pāṇḍurange || 1*

*sajala jalada dhar pītaṁbar paridhān  
ehi uddharaṇe keṣi rāje || 2*

*nāmāmhaṇē tu viṣvācī janani  
kṣīrābdhi nivāsini jagadambe || 3*







**SHYAM JOSHI**


**ENQUIRIES@SJMAGIC.CO.UK**

**WWW.SJMAGIC.CO.UK**

**07415 119 454**

 **Corporate Events**

 **Parties**

 **Weddings**

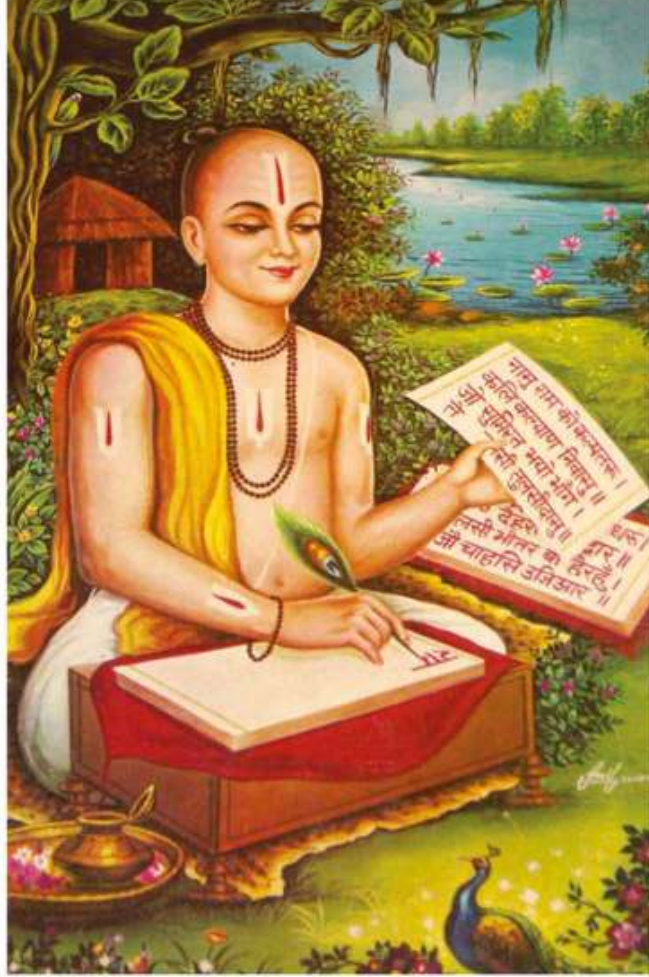
 **Residencies**

**BELIEVE  
THE  
IMPOSSIBLE**



## Shri Goswami Tulsidas

---



सामान्यजनभाषायाम् येन रामकथा कृता  
तुल्सीदासमहम् वन्दे सदारामपरायणम्॥

*sāmānyajanabhāṣāyām yena rāmakathā kṛtā  
tulsīdāsamaham vande sadārāmaparāyaṇam॥*



**G**oswami Tulsidas was a Hindu poet-saint counted amongst the greatest poets in Hindi, and world literature, a social reformer as well as philosopher, who had composed various popular books.

Tulsidas is renowned for his dedication to the Lord Rama and for being the author of great epic, the Ramcharitmanas which is the Hindi version of the epic Ramayana. He was always admired as a reincarnation of the Valmiki (original composer of the Ramayana in Sanskrit).

Tulsidas took birth in 1554 (Some say in 1532). His birthplace is identified at the Rajapur on the banks of the Yamuna river in UP. His parents were Hulsī and Atmaram Dubey. At birth he was called Rambola.

According to the legend, Tulsidas stayed in the womb of his mother for 12 months rather than the normal 10 months. His father died within a few days after Tulsidas was born.

Chuniya (the female maid of his mother Hulsī) took Tulsidas to her town, Haripur and took care of him. She died after caring him for just five and a half years. After that event, Rambola lived as a poor orphan and walked from door to door begging for alms. It is believed that the Goddess Parvati herself assumed the form of a Brahmin for taking care of Rambola and took him to Varanasi where he spent the rest of his life.

He himself had given some of the facts and events of his life in his various works. Two ancient sources of his life are the Bhaktamal and Bhaktirasbodhini composed by Nabhadās and Priyadas respectively. Priyadas composed his writing 100 years after the death of Tulsidas and described the seven miracles and spiritual experiences of the Tulsidas.

Two other biographies of Tulsidas are Mula

Gosain Charit and Gosain Charit composed by Veni Madhav Das in 1630 and Dasanidas (or Bhavanidas) around 1770 respectively.

As a boy Tulsidas had made a vow to make the Ramayana available to all people. That was his motivation to compose the Hindi version so even the common folk can understand. He was a great devotee of Rama and totally consumed by Bhakti. Legend has it that once he went to Brindavan visiting the temple of Lord Krishna but to him the image of Krishna only appeared as Lord Rama bearing the huge bow Kodanda in his arm. So to him Murali Krishna was only visible as Kodanda Rama!

There is another famous anecdote about Tulsidas. One night, two thieves broke into the temple run by Tulsidas. They packed up as much of the silver and gold as they could and started to leave. As they turned around, they saw two men, armed with bows and arrows, standing outside the door. Seeing them, the thieves rushed to different doors to escape and found the same two armed men everywhere barring their way. Thus they were trapped in the temple till next morning when Tulsidas arrived. As soon as the thieves saw Tulsidas, they fell at his feet and told him the whole story. As Tulsidas listened to their story, he knew at once that the two men guarding the doors were none other than Lord Rama and His brother, Lakshman!

There are many legends surrounding the birth and early life of Tulsidas and he is believed to have met Hanuman, and through his grace, had a vision of Lord Rama. The Sankatmochan Temple dedicated to Hanuman in Varanasi is said to stand at the place where he had the sight of Hanuman.



Tulsidas passed away in the year 1621 in the holy city of Varanasi, the place where he had lived most of his life.

Tulsidas was a much acclaimed poet and the impact of his works continues to reflect in the art, culture and society in India.

His main works include:

1. Ram Charit Maanas
2. Hanuman Chalis
3. Gitavali
4. Kavitaavali

5. Vinaya Patrika
6. Dohavali
7. Krishnavali

Some of the songs of Tulasi Das sung in Sampradaya Bhajans are given below:

- Shree Ramachandra Kripalu
- Raghuvamsha Raja Ram Dekho
- Bhaja Mana Ram Charana Dina
- Tu Dayalu Deen Hum
- Seetapate Ramachandra

.....

## Śrīrāmacandra Kṛpālu

Rāgam : Yaman Kalyan, Tālam: Ādi

Composition By: Shri Ṭulsidās

*śrīrāmacandra kṛpālu bhaju mana haraṇa bhavabhaya dāruṇam .  
navakañja lōcana kañjamukha kara kañjapada kañjāruṇam || 1 ||*

*kaṇḍarpa agaṇita amita chabi nava nīla nīraja sundaram .  
paṭapīta mānahuṃ taṛita rūci-śucī naumi janaka sutāvaram || 2 ||*

*bhaju dīna bandhu dinēśa dānava daityavaṃśanikandanam .  
raghunanda ānarṇḍakarṇḍa kōśala canda daśaratha nandanam || 3 ||*

*sira mukuṭa kuṇḍala tilaka cāru udāru aṅga vibhūṣaṇam .  
ājānubhuja śara cāpadhara saṅgrāma-jita-khara dūṣaṇam || 4 ||*

*iti vadati tulasīdāsa śaṅkara śēṣa muni manarañjanam .  
mama hṛdayakañja nivāsa kuru kāmādi khaladalagañjanam || 5 ||*

*manu jāhīm rācēu milihi sō baru sahaja sundara sāmvarō .  
karunā nidhāna sujāna silu sanēhu jānata rāvarō || 6 ||*

*ēhī bhāṃti gōrī asīsa sunī siya sahita hiya haraṣīm alī .  
tulasī bhāvāniha pūjī puni-puni mudita mana maṇḍira calī || 7 ||*

*jānī gaurī anukūla siya hiya haraṣu na jāi kahi .  
maṅjula maṅgala mūla bāma aṅga pharakana lagē ||8||*



हरे राम हरे राम  
राम राम हरे हरे  
हरे कृष्ण हरे कृष्ण  
कृष्ण कृष्ण हरे हरे ॥

 Chennai Srilalitha  
Veg. Restaurant

### Wonderful life time opportunity

Avail the franchise and own a **South Indian Fast Food Joint**

### MINIMUM INVESTMENT # MAXIMUM PROFIT

Invest to the tune of 10k\* to 20k\* - one time investment and reap profits of  
£1500/ to £3000/ per month\*, minimum risk but maximum profit

One of its kind investment/franchise opportunity into the evergreen food  
business

With all the know how , products and business plan provided , you are all set to  
take off with least gestation period

Dosas are the worlds second most favourable cuisine after pizzas  
At Chennai Srilalitha with twelve years of experience we provide all the  
ingredients for your success.

**Choose a good location and harvest the profits.**

**Contact us for more info ,email us at  
srilalithafoods@gmail.com**

\* Figures given above are tentative and depends upon location/management  
and other variables. But, nevertheless very easy to achieve.

**Chennai Srilalitha Veg Restaurant /196, Kenton road,  
Kenton/HA3 8BX**

**www.chennaisrilalitha.co.uk**

## Shri Gnananda Giri

---



मन्दस्मित मुखाम्बोजम् महनीय गुणार्णवम्  
मधुराभाषिणम् शान्तम् सर्वभूतदयापरम्  
भक्तवात्सल्यजलधिम् परमानन्दविग्रहम्  
ज्ञानानन्दम् प्रपन्नोस्मि निर्मलज्ञानसिद्धये ॥

*mandasmita mukhāmbojam mahānīya guṇārṇavam  
madhurābhāṣiṇam śāntam sarvabhūtagdayāparam  
bhaktavātsalyajaladhim paramānandavigraham  
jñānānandam prapannosmi nirmalajñānasiddhaye ॥*



**S**hri Gnananda Giri Swamigal is a deeply revered ascetic, who advocated stuti, japa and nama sankirtan as the means to realising God. He also advocated Dhyana and contemplative meditation as a valid alternative process to attain the same goal. He was the architect who established the most famous ashram, named “Shri Gnanananda Tapovanam”, which is situated two miles away from Tirukkoyilur in Tamilnadu.

His early life is shrouded in mystery. Many were curious to know the secret of his conquest of the aging process of the body. He would discourage their queries about his age, saying with a gentle smile “Ask me about the immortal Atman within and not about the perishable body”. But, from his chance remarks, those close to him have made out an account of his life. It is believed that he was born in the early years of the 19th century in the village Mangalapuri in North Kanara District of Karanataka to an orthodox Brahmin couple, Venkoba Ganapati and ShriMathi Sakku Bai.

He was named Subramanyam at birth, and left his home at a very early age. While a boy of tender years, he experienced Saktinipata or Descent of Grace and was led by a light to the famous Kshetra in Maharashtra, Pandharpur on the banks of Chandrabhaga River. There he met his Guru Shri Swami Sivaratna Giri, belonging to Jyotir Mutt, the northern regional mutt established by Adi Sankara Bhagavatpadacharya. Whenever he referred to his Master in later years, emotion surged in him obstructing the flow of words. Obviously, years spent by him in the tutelage of his preceptor were replete with scintillating episodes of joy and experience. and after the latter’s mahasamadhi he spent many years performing austerities in the higher altitudes of the Himalayas. He visited Kailash in Tibet, Nepal, Burma, and Sri Lanka before he came to Tamil Nadu to establish and propagate his path of immersion in the ocean of ‘Namasanubhavam’ to attain salvation.

The earliest we hear of him in South India is around 1860 near Chidambaram. In

the course of his spiritual explorations on foot over many decades as a wandering monk he had come into contact with many luminaries of the 19th and 20th century. Around the turn of the 20th century he was staying in the Sampathgiri Hills of Polur near Tiruvannamalai. He was with Shri Aurobindo after his arrival at Pondicherry from Chandarnagore. Shri Gnanananda also recalled his meeting with Shri Ramana Maharshi in the Virupaksha Cave.

The swami was first and foremost a paramahansa parivrajaka, a true wandering monk without belongings or obligations. He exemplified in himself that spontaneous love of insecurity and anonymity which is the hallmark of a genuine sannyasin. He moved away as disciples built ashrams for him. It was only towards the end of his phenomenally long spiritual ministry that he settled down at Tapovanam on the outskirts of the ancient temple town of Tirukoyilur on the banks of a sacred river and within the spiritual aura of Arunachala. The ashram is situated about a kilometer away from the four-hundred-year-old samadhi of another great Hindu saint, Shri Raghottama Swami. It is located on the Tiruvannamalai-Tirukoyilur highway, about 200 kilometers from Chennai.

The earliest inmates of the ashram, which grew around the sage’s presence, were monks mainly from Shri Shivananda Ashram of Rishikesh in the Himalayas. Later, householders working in schools and offices nearby, as well as retired householders, settled down in the ashram to serve the swami. In this way a great many persons, including women and children, were exposed to the

influence of an ashram life. In 1969 Sadguru Gnanananda also established a retreat center for them at Yercaud, a hill station, and called it Shri Gnanananda Pranava Nilayam designed for meditation on Atman, symbolized by the pranava mantra. In contrast to Tapovanam, no rituals were permitted in Yercaud. The central emphasis was on meditation and Dhyana.

At Tapovanam we find sannyasins engaged in study and practicing meditation side by side with devotees singing kirtans in the praise of the Lord showing that both are valid routes to seek God. Shri Gnanananda received devotees of all ages, of all stages in life, of all races, men, women, and children.

Shri Gnanananda attained Mahasamadhi in January 1974. As per his instructions he was laid to rest in the traditional manner, in a hexagon-shaped Samadhi chamber constructed by him a few years earlier. Shri Gnanananda Tapovanam is now one of the most well-known centers of spiritual importance in South India. Many books on his teachings have been brought out by Sri Gnanananda Niketan, Tapovanam.

Songs on Shri Gnanananda sung in Sampradaya Bhajans:

- Sadguru Gnanananda Tanjam Tanjam
- Namaami Gnanananda Gurum
- Sadgurunatha Gnanananda

.....





With Best Compliments From



The indian shop  
SIMPLY AUTHENTIC

172 PETTS WOOD ROAD, PETTS WOOD, BR5 1LG

Ph:01689 870970

 The Indian Shop



PURE VEGETARIAN CUISINE

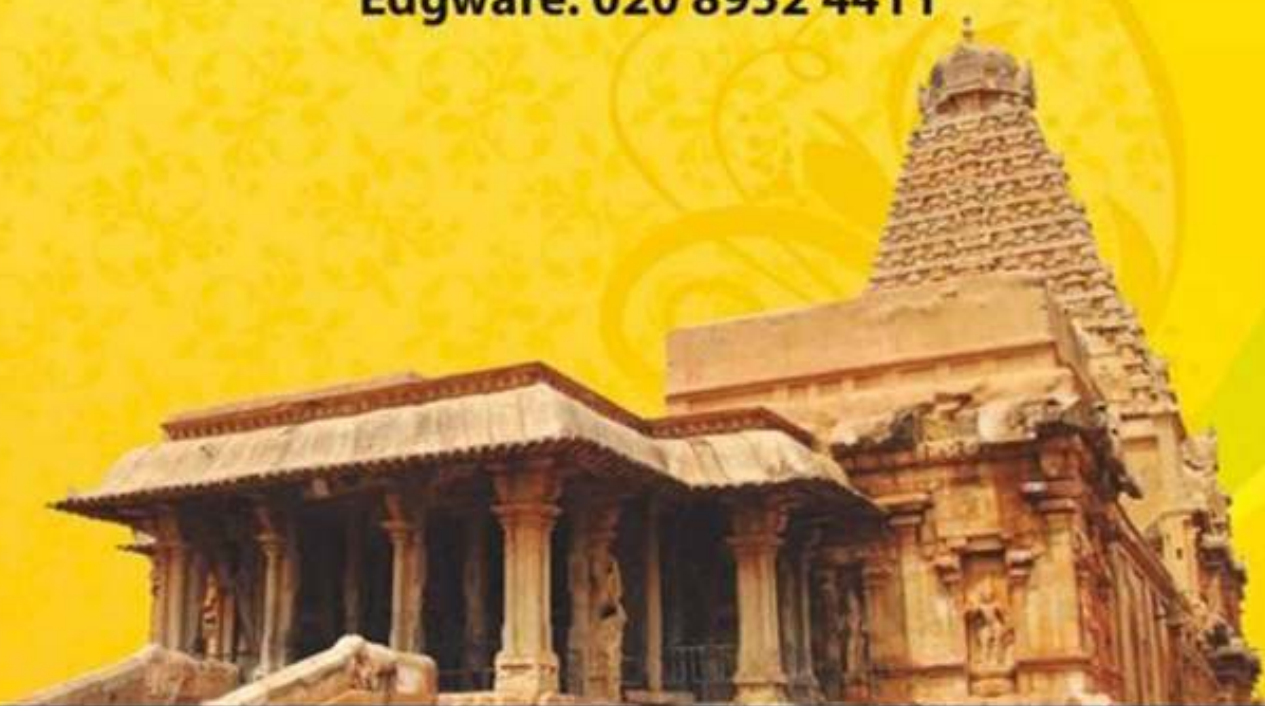
[www.srirathiga.com](http://www.srirathiga.com) / [orders@srirathiga.com](mailto:orders@srirathiga.com)

Specialist in South/North Indian Cuisine



Outdoor Catering Orders & Full Banquet Menu Available

Edgware: 020 8952 4411

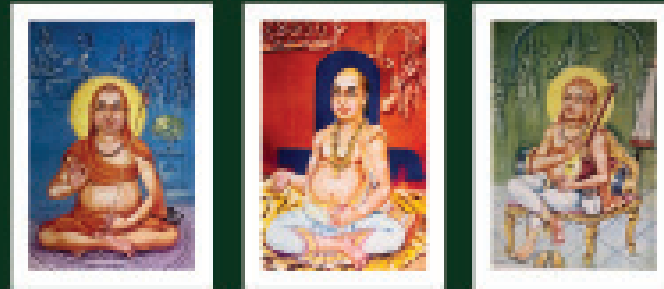


**Edgware Branch:**

**21 North Parade, Mollison Way, Edgware HA8 5QH**

**Call: 020 8952 4411 / 020 8952 4440**

# The Lives of Worshipful Gurus of Dakṣiṇa Bhārat Bhajan Sampradāyam



E-Version 1.0



Sri Radha Madhav Kalyana Mahotsav (UK) 2019

[www.radhakalyanam.uk](http://www.radhakalyanam.uk)