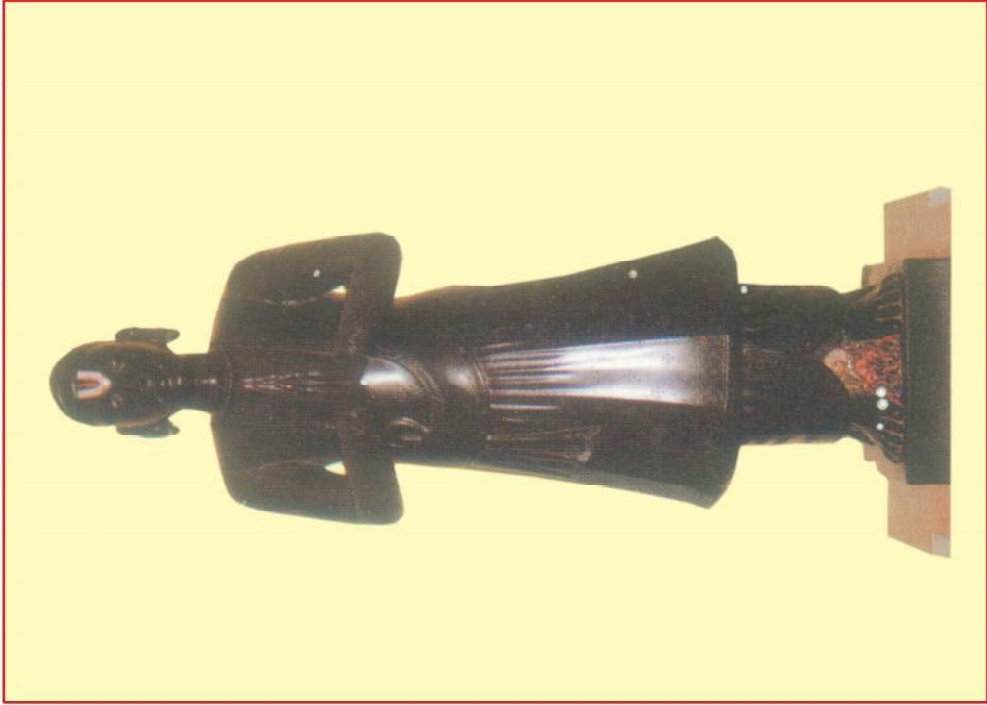




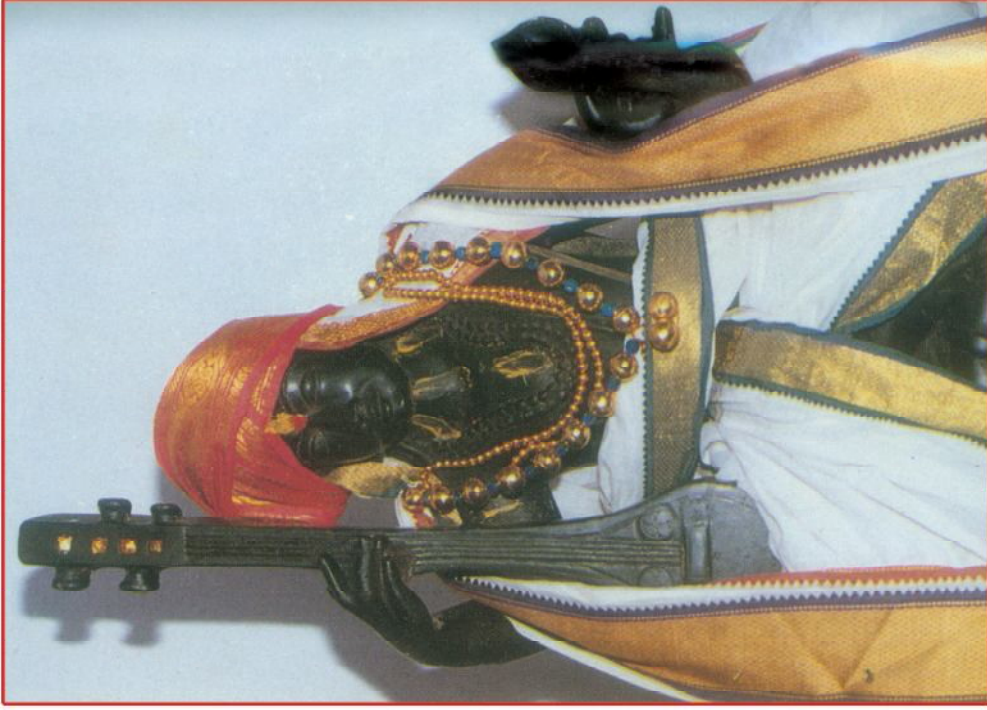
Ramadas and Thyagaraja

~ two saint composers ~

Compiled and Edited
by
A. Prasanna Kumar



Statue of Ramadas at
Dhyana Mandiram, Bhadrachalam



The idol of Sri Thyagaraja in the shrine at the
premises of Sri Thyagaraja Trust, Tirupati
(Courtesy : Know your Thyagaraja, vol.2 by SVK)

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and
Thyagaraja
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Ramadas and Thyagaraja

First Edition : 2006

Second Edition : 2008

Third Edition : 2011

Fourth Edition : 2014

For copies

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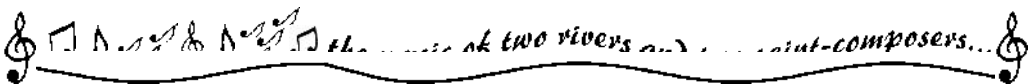
రామాంకిత జానకి పరిపాక రావణుడు ఉండవలె | చక్రం చోర్థకరేణ బాహుయుగళే శంఖం శంఖం దక్షిణే
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 (శ్రీ శంకర భగవద్వచనము)

Sri Babu's portrait of Sri Rama, Sita & Lakshmana being worshipped by Ramadas that adorns the entrance of the sanctum sanctorum of the temple at Bhadrachalam

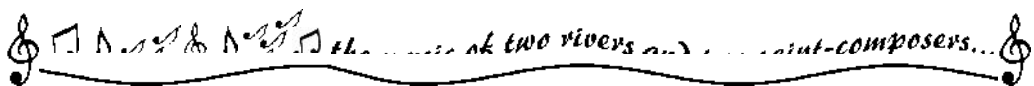
A word about the fourth edition.....

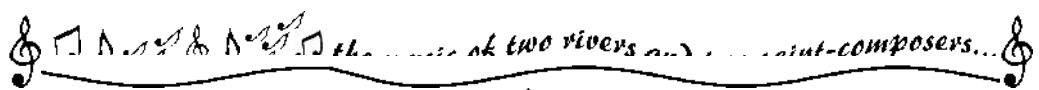
Pranams at the feet of Bhadrachala Ramadas and Sathguru Thyagaraja! By Their grace the fourth edition of this humble work is being brought out, as homage to Ramadas and Thyagaraja, a small compilation in English, by a layman who knows neither Sanskrit nor the nuances of music, in the hope that it would be of some use to non- Telugu knowing people and the younger generation who may not find time to read huge volumes on the richness of our musical tradition.

- ◆ Sri P.V. Ramanaiah Raja, founder-president of Sri Raja- Lakshmi Foundation and a noted philanthropist, is a dear friend and well-wisher. On his persuasion I ventured to bring out this work, the first edition of which was published jointly by Sri Rajalakshmi Foundation and me. It was released at Sri Rajalakshmi Annual Awards presentation function on November 19, 2006 by Satguru K.Sivananda Murty and that year's award winner Sri S.P. Balasubrahmanyam, the celebrated singer and crusader for music and values who has superbly sung the compositions of Ramadas and Thygaraja in famous movies
- ◆ His Excellency the (then) President of India, Dr A.P.J. Abdul Kalam, graciously wrote a letter on December 29, 2006, in less than three weeks of the receipt of the volume. As the unpriced thousand copies of the first edition were exhausted in quick time, a second edition was brought out in 2008. Shri K. Lakshminarayanan, retired Chief Manager of Hindustan Shipyard who had sold away his house and gifted the amount for the construction of Sri Guruvayurappan temple in Vizag, presented 130 copies to many sabhas and rasikas in the United States.



- ◆ A third edition was brought out in 2011 and following a demand for copies from some musicians and connoisseurs of music the fourth edition is now being released.
- ◆ An appeal made by me in 2006 to Tirumala Tirupathi Devasthanam to sanction an annual grant of Rs one lakh towards seva activities at Thyagaraja's birth place in Tiruvarur and his house and Samadhi at Thiruvaiyaru was approved and annual grant sanctioned on May 31, 2010, thanks to the then T.T.D. E.O Shri I.Y.R. Krishna Rao and T.T.D. Board Member and Visakhapatnam MLA Shri Dronamraju Srinivasa Rao. The annual grant is being sent by T.T.D. to Sri Thyaga Brahma Mahotsava Sabha, Thiruvaiyaru.
- ◆ To help the chief priest of *pooja sthanigam* at Sathguru's Samadhi Shri S.Thiyagaraja Sarma, a descendant of Thyagaraja's brother Japesa, in conducting the daily sevas and in building a house in the place of the hut where he and his family have been living, an amount of over Rs five lakhs has been raised through individual contributions and sent to him. As per the *parampara* the priest of the shrine receives no salary or financial assistance, except the offerings of devotees.
- ◆ William L. Jackson in his excellent work *THYAGARAJA-Life and Lyrics* wrote : "Ramadas, Potana and Thyagaraja are considered to be three Telugu Bhaktas who made crucial conscientious choices against panegyrics and for devotional lyrics. These three are the real kings who have held sway over the kingdom of devotion in Andhra literature as distinct from the rust kings, moth kings and robber kings whose pomp is ephemeral."
- ◆ Describing Thyagaraja as 'a Gandhi of music' Jackson observed : 'His music is way to peace. His krithis are wonders, Goddesses of enchanting beauty.'



 *the ... of two rivers and ... out-composers...*

A.P.J. Abdul Kalam

Rashtrapati Bhavan
New Delhi - 110004

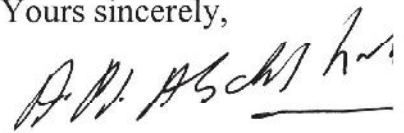
29 December 2006

Dear Shri Prasanna Kumar,

I am thankful to you for your letter of 29th November 2006 with which you have sent a compilation of the compositions of two great saint composers Guru Ramadas and Guru Thyagaraj. The English renditions of their compositions will go a long way in making their works familiar for today's generation.

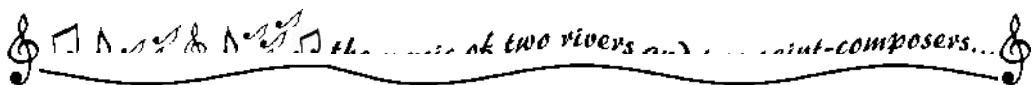
With regards,

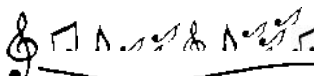

Yours sincerely,



(A. P. J. Abdul Kalam)

Shri A. Prasanna Kumar
Director
Centre for Policy Studies
47-7-23, Ba Bapu Bhavan
4th Lane, Dwarakanagar
Visakhapatnam – 530 016



 The ... of two rivers and ... out-composers... 

Introduction

Ramadas and Thyagaraja

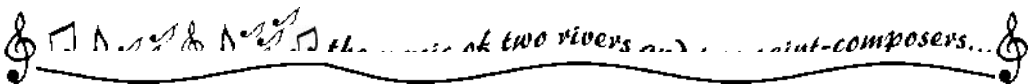
~ saint-composers ~

“Maa nishada pratistham tva
magamah sasvatih samah
yat kraunchamithunadeka
mavadhih kamamohitam”

“O, hunter as you have killed one of these love-intoxicated birds, you will wander homeless all your long years.” (Raamayana by Rajaji) From Valmiki’s shoka (grief) sprouted sloka (verse). The immortal verse heralded the advent of the great epic, the Ramayana. “As long as the mountains exist and the rivers flow, so long will the epic remain,” proclaimed Brahma, as the musician of musicians, sage Narada heard the words of the creator with awe and reverence.

To sing Valmiki’s Ramayana came two handsome Princes, Lava and Kusa. Instantly they received from the sages appropriate attire and artefacts to add to the melody of their rendering. The audience in Ayodhya sat in thrall as the two boys began to sing the story of Sri Rama. Emperor Rama himself came down from his throne and sat among them. Valmiki’s gift to humanity became an imperishable and inexhaustible wealth, a source of solace and strength to generations of people.

The story of Rama has since been written, interpreted and commented upon by seers and scholars in every age and every part and even beyond the boundaries of the country. The sage with his insightful intuition, the poet with



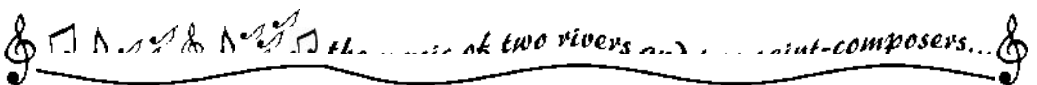
his creative imagination, the scholar with his profundity, the common man with utmost reverence and the bhakta with ecstatic devotion—all feast on the Ramayana.

Its magic, like its music, is beyond time and space. “Nothing,” wrote Gandhiji, “elates me so much as the music of the Ramayana” which he considered to be the greatest work. In his words: “There is no work I love more than the Ramayana” and declared that “all of us are heirs of Rama.”

Rajaji’s Ramayana in English, published by Bharatiya Vidya Bhavan, is a masterpiece in modern literature. In the moving epilogue he wrote how he felt on completing the work. “It was a joy to re-tell the Ramaayana. Now when it is over, I feel like one awaking from a dream of joy. When the Prince left the city, he felt no sorrow; it was only when he lost Seeta that he knew grief. So with me too. When I had to step down from high office and heavy responsibility, I did not feel at a loss or wonder what to do next. But now, when I have come to the end of the tale of the Prince of Ayodhya, the void is like that of a shrine without a god. Let no one look upon work as a burden. Good work is the secret that keeps life going.” Aptly did Jawaharlal Nehru describe Rajaji as one who looked upon a cottage as a palace and a palace as a cottage.

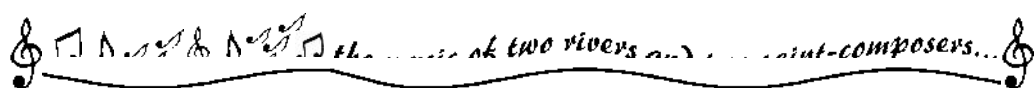
More recently, Gandhiji’s true heir and the President of India Dr A.P.J. Abdul Kalam, wrote how as a child he heard from his mother and grandmother bedtime stories containing events from the Ramayana. His family, like Guha in the Ramayana, ferried Rama and Sita(idols) for the annual kalyanotsavam (marriage festival) in the pond, called Rama Thirtha, near their house.

The message is simple. Nothing is greater than love and service and there can be no service without sacrifice. The story of Rama is one of love, service



and sacrifice. The Ramayana abounds in great characters each of whom excels the other. Debates and discussions go on endlessly on who was the greatest character in Valmiki's epic. Sri Rama, of course, towers over all in, humility, service and sacrifice. Kausalya, Sumitra and Kaikeyi are great mothers, embodiments of love and harmony. When Lakshmana goes to his mother to take her blessings before undertaking the fourteen year-exile with his brother, Sumitra nobly says: " To serve and save humanity Rama was born; to serve Rama you were born. Go with him. Be with him always, in Ayodhya or in forest." Sita, the ideal woman, is an epitome of virtue who neither desired wealth and pomp nor hated anyone including the demons who taunted and tortured her for months on end when she was held captive in Lanka. When Anasuya, wife of sage Atri, impressed by Sita's qualities of head and heart, asks what boons Sita would desire to have, the young Princess replies that she does not know what to seek when she has such a loving husband. For valour and timely help Hanuman has no equal. In humility too Anjaneya is non - pareil. There are other characters too like Sugriva, Vibhishana, Jambavantha, Jatayu, Guha and Sabari that touch a chord in every devotee's heart.

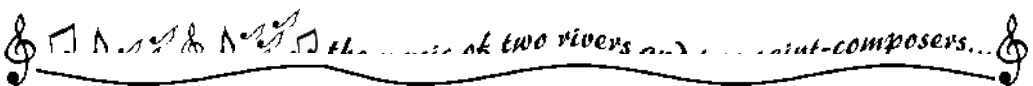
Dileep Padgaonkar in an article in the Times of India wrote about the work of a Muslim scholar in Indonesia on the Ramaayana. The scholar felt that Kumbhakarna was greater than all other characters in the Ramayana. Unable to bear with his brother Ravana's misdeeds and atrocities Kumbhakarna chose to spend six months in a year in sleep. When he was made to wake up with great difficulty by Ravana's soldiers, Kumbhakarna goes straight to Ravana and sermonizes on virtue and vice and how one should judiciously spend one's time in the pursuit of dharma, artha and kama. "You should have returned Mythili to Rama as advised by Vibhishana," he tells the fuming Ravana who at once threatens to kill anyone for such advice. The loyal brother that Kumbhakarna was, he immediately walks away from Ravana's court straight to the battlefield

 the ... of two rivers and ... out-composers...

preferring death at the hands of Rama. Duty and sacrifice both done with courage, conviction and selflessness!

Sri Rama is Andhra hridayeswarudu(ruler of the hearts of Andhras) declared the great Viswadata Kasinadhuni Nageswara Rao who in the words of Mahatma Gandhi " was never so happy as when he was giving." Rama is enshrined in Andhra hearts largely because of the works of poets and saint-composers. Foremost among them are Ramadas and Thyagaraja. Every home and every heart in this part of the country resonates with the divine music of the two great saint-composers whose compositions are in Telugu. Ramadas built a temple for Sri Rama at Bhadrachalam on the banks of the Godavari and was imprisoned and tortured in jail for using government money for the construction of the temple. In pain or in ecstasy he sang in praise of his God. On divine intervention he was released and honoured by the ruling Nawab of Golconda with an annual donation for the Lord's annual Kalyanotsavam. The rulers of Golconda continued that tradition of sending gifts and money to Bhadrachalam till Hyderabad became part of the Indian Union in 1948. The Andhra Pradesh government continues the practice every year.

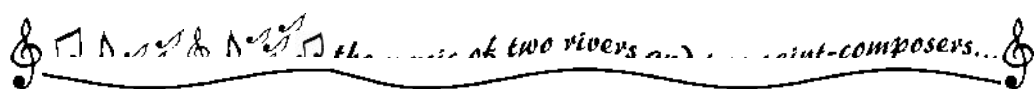
Thyagaraja led a life of austerity rejecting royal patronage, honours and awards, spending every minute in the worship of his God. His last kriti, sung before he shed the mortal coil, was a message to humanity that God is one, omnipresent and religion is meant to bring people together for the happiness of humanity. Every day his kritis are sung with reverence all over South India. Called the greatest saint- composer Thyagaraja's life and music have evoked the interest and admiration of scholars and connoisseurs of music in India and abroad. Thiruvaiyaru, on the banks of the Kaveri like Bhadrachalam on the banks of Godavari, is a hallowed place. Eminent persons and scholars have written books on Thyagaraja including a benediction by the Paramacharya of Kanchi, Sri Chandrasekharendra Saraswati Swami and introduction by former

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President Dr Sarvepalli Radhakrishnan to a work on Thyagaraja edited by Prof. Vissa Appa Rao. In a scholarly appreciation of Thyagaraja Dr. Radhakrishnan wrote that the saint-composer showed humanity how liberation (moksha) from the cycle of births and deaths can be achieved through samsara. One need not renounce the world and become a sanyasin to attain liberation. Bhakti marga, the path of devotion, is possible through music allied to sahitya. As Radhakrishnan said Thyagaraja belongs to that parampara(tradition) of great rishis and poets like Valmiki, Vyasa and Pothana. The torch of divine music lit by Valmiki hundreds of years ago glowed luminously in the hands of Ramdas and Thyagaraja of more recent times with its melody echoing in every home and heart, transcending time and space, flowing in rivers like Sarayu, Godavari and Kaveri. That is our imperishable wealth.

Scholars and writers have produced a number of works in English, Telugu, Tamil and other languages, extolling the genius of these two saint-composers and explaining the poetic and literary charm and musical prowess allied to pure bhakti of their compositions. Notable among them are Shri C.Ramanujachari, Shri M.S.Ramaswami Aiyar, Dr V.Raghavan, Shri T.S.Parthasarathi, Shri S.V.Krishnamurthi, Prof.P.Sambamoorthy, Prof Vissa Appa Rao, Prof W.L.Jackson, Shri E.N.Purushottaman, Shri Kalluri Veerabhadra Sastry, Sri C. Sitarama Murti , Dr M.S.Rajajee, Shri DVN Gopalakrishna and Shri Manchala Jagannatha Rao

This is a humble offering as homage to Ramadas and Thyagaraja, a small compilation in English, by a layman who knows neither Sanskrit nor the intricacies of music, in the hope that it would be of some use to non-Telugu knowing people and the younger generation who may not find time to read huge volumes on the richness of our musical tradition. The desire to bring it out on November 19, 2006, at the annual Raja Lakshmi Award presentation function brushed aside such considerations as careful planning and meticulous preparation of the

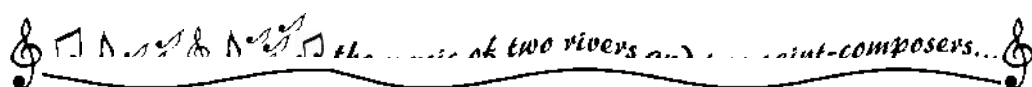


text. Sri P.V. Ramanaiah Raja, founder of Sri Raja —Lakshmi Foundation and a noted philanthropist, is a dear and valued friend and well -wisher. For over twenty years, on Sri Raja's insistence, I have been participating in the activities and annual award presentation functions of Sri Raja -Lakshmi Foundation. And when he was particular that I should write a book sponsored by him, I ventured upon this work with, of course, trepidation. Among the recipients of Raja Lakshmi annual awards are Sri M.Balamuralikrishna, Sri Nedunuri Krishna Murty and Sri Babu. Sri Balamuralikrishna and Sri Nedunuri through their renderings and sustained effort and Sri Babu through his art and creative genius have brought the saint-composers closer to our hearts. Sri Balamurali and Sri Nedunuri have made the kirtanas of Ramadas in particular popular all over Andhra. Sri Babu has no equal as an artiste and film maker in portraying the beauty of the Ramayana. No one has drawn so many beautiful portraits and paintings and produced such epic films on Rama and Sita, including a film on Thyagaraja, as Sri Babu. Quite fittingly his portrait of the deity adorns the entrance of the sanctum sanctorum of the famous Sri Rama temple at Bhadrachalam, probably the biggest Rama shrine located in a serene ambience in the country.

Today, November 19, Sri Raja Lakshmi 2006 Annual Award is being presented to another upholder of the great tradition, Sri S.P.Balasubrahmanyam, the gifted singer and crusader for music and values, who has superbly sung the compositions of Ramadas and Thyagaraja. That this modest work is being released on such an auspicious occasion is due to Divine Grace and the generosity of its sponsor Sri P.V. Ramanaiah Raja who loves to honour the eminent and support the earnest. My grateful thanks to him and Sri Raja Lakshmi Foundation, salutations to Satguru Sivananda Murty, and felicitations to Sri S.P. Balasubrahmanyam on the occasion.

Visakhapatnam
November 19, 2006

- A.Prasanna Kumar



Grateful thanks to:

Shri Babu for sending the beautifully drawn portrait of Sita, Rama, Lakshmana worshipped by Ramadas, that adorns the entrance of the sanctum sanctorum of the temple at Bhadrachalam.

Shri C.Anjaneya Reddi IPS (Retd) former Chairman AP Tourism Development Corporation for sending photographs of Bhadrachalam, the shrine and Parnasala and also to the APTDC which grew in vision and stature under his dynamic stewardship,

Dr M.S.Rajajee IAS (Retd) former Chief Secretary Government of Andhra Pradesh for permission to use Ramadas keertanas from the scholarly book written by him along with Shri DVN Gopalakrishna,

Shri N.Ram, Editor-in-Chief of the Hindu for according permission to quote from *The Hindu Speaks on Music*,

Shri R.V.Rao Retd. IOC Manager for accompanying me to Tiruvarur and Thiruvaiyaru and for arranging to send photographs of the latter,

Shri V.Seetaramaiah, Brahmayya & Co for his timely suggestions,

Prof M.S.Rama Murty, Mrs.D.N. Padmalakshmi, Shri M. Varahalu Chetty, Shri Sripada Venkanna and Dr.Mrs.M.Vijayalakshmi for patiently going through the script and for offering valuable suggestions,

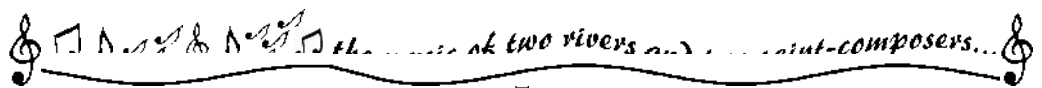
Prof BSR Anjaneyulu and his wife Prof Mrs. Ramana and Dr. Sarat Babu for helping with information on the use of Sanskrit words in the work,

Sri D.Bhaskara Murthy of the Ramayana Pravachana Prachara Sabha for giving permission to use some keertanas from Dasaradhe Satakamu,

Sri V.Rama Rao & Sri M.S. Srinivas for their suggestions,

Dr.Mrs.Anuradha, Dr.Ms.Sarada and Dr.Mrs.Saraswati Vidyarthi of AU Music Department for lending books,

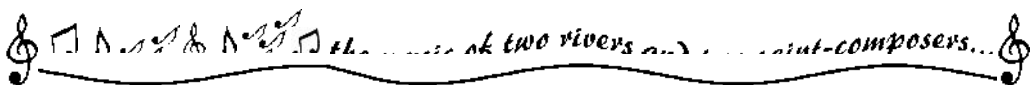
Sri M.K.Kumar and his Sathyam Offset, especially Mrs. Kiranmayi for cheerfully completing the work in time despite pressure of work.

 *the ... of two rivers and ... -composers...*

The Music of Two Rivers and Two Saint-Composers

Godavari and Kaveri are separated by hundreds of miles. Their origins and destinations are different. They traverse different lands. Their waters irrigate thousands of acres of land, providing food and livelihood to millions of people. Edmund Burke called the water resources of South India “the national bank of the country.” Nature and man are nowhere found in such mutually rewarding harmony. The banks of Godavari and Kaveri are hallowed. An Englishman hailed Godavari as ‘liquid gold’. Kaveri is revered as ‘liquid sakti’ and also as ‘lady of gold’. Kaveri waters, says the adage, ‘smoothen stones and hone minds.’ (Jackson) Legend has it that sage Gautama brought the Godavari to the south. It is worshipped as Dakshina Ganga. Gautami is a tributary of the Godavari. Sabari is another.

Poetry needs rhyme; music requires metre; both thrive on scholarship. Bhakti needs none of these. It is a flow of emotion. Like a river in spate it knows no bounds. As Thyagaraja sang on Kaveri, it is roaring and terrible at times, placid and graceful at other times. Awesome and furious it appears occasionally; tranquil and serene its flow is otherwise. Great rivers, it is said, begin as small streams. They are great not only in their reach and majesty but also in the inspiration they provide to the poet and philosopher, the saint and the composer. Popular belief is that Godavari and Kaveri are both God’s gifts to the people. It is also believed that sages brought them from heaven down to earth for the benefit of humanity. Saint-composers like Tulsidas, Ramadas and Thyagaraja were ordained to compose their immortal works on the banks of our holy rivers. Their mission was to bring the divine and the human close to each other through the sweet music of bhakti. They are pathfinders and bridge-

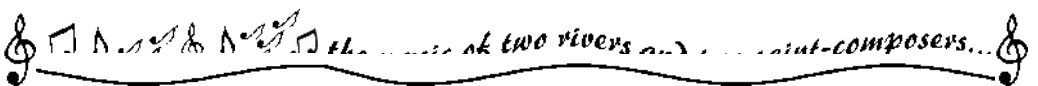


builders. They ennoble our spirits and uplift our minds. They teach us how to transcend the barriers of sex, caste, creed and region and overcome ego, jealousy, hatred and selfishness. Their songs are sung everywhere with love and reverence. Even the poor and the illiterate living on the banks of the Godavari and Kaveri sing in joy the songs of these saint-composers.

Ramadas built a shrine for Sri Rama on the banks of the Godavari and sang in praise of his Lord. His keertanas and bhajans, a few in Sanskrit and others in Telugu, are popular among all, including the masses, for over four hundred years now. Like the Godavari, the bhakti-filled music of Ramadas assumes different forms. The saint-composer cried in pain, roared in anger and pleaded with utmost humility, all addressing his Lord. His songs are as dear to the people as the shrine he built is sacred for them.

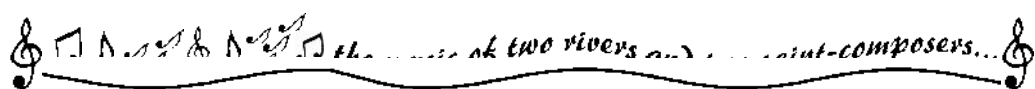
Muthuswamy Dikshitar and Thyagaraja both sang in praise of Kaveri. In the krithi Saarivedalina i Kaveri judare Thyagaraja says: " This lady gloriously proceeding to the place of her Lord, the sea, fulfilling the desires of all without difference, now speeding fast, now roaring terribly, and now placid with grace, with cuckoos singing on either side, touching shrine after shrine, and worshipping deity after deity with holy men worshipping her with flowers on either side, extolling her verily as Rajarajeswari, she goes! Look at her!" (V.Raghavan. Spiritual Heritage) Kaveri ! 'the noble jewel of a woman' praised Thyagaraja.

Ramadas belonged to the 17th century. Thyagaraja was born in the second half of the 18th century and lived for almost fifty years in the 19th. Many things were common to them. They were most ardent devotees of Sri Rama. In fact Kancharla Gopanna came to be called Ramadas because of his devotion to Rama. Their compositions, krithis, or keertanas or poems, were all

 the ... of two rivers and ... saint-composers...

in praise of their Lord. They kept scrupulously away from nara stuti (flattery of people) seeking neither royal patronage nor public acclaim. Their faith in God remained unshaken in the midst of severe adversity and intense personal suffering. Ramadas built a temple for his Lord at severe risk and for twelve years suffered in agony and pain in jail. Thyagaraja built an 'empire of Rama bhakti' through his krithis to which he invited all to join. William L. Jackson described Thyagaraja as 'a latter-day embodiment of the Valmiki of the old' and called him 'a Gandhi of music, a genius gaining ground in an Indian artistic domain which impelled people's lives inspiringly.' V. Raghavan says that when we think of Thyagaraja 'singing in anguish to his Rama, we find in him a second Ramadas of Bhadrachala.' (Spiritual Heritage) Dr M.S. Rajajee and DVN Gopalakrishna in their book on Bhakta Ramadas wrote a chapter on Ramadas and Thyagaraja, highlighting similarities between them. They refer to the popular story about Ramadas reviving the life of his dead son by singing a keertana and Thyagaraja doing a similar thing to a devotee who drowned in a well at Puttur. At least in five songs does Thyagaraja praise Ramadas and his devotion to Rama. In the krithi ksheerasagarasayana Thyagaraja places Ramadas on the same pedestal along with Gajendra and Draupadi who were rescued by the Lord. In another krithi 'kaligiyuntegaada' Ramadas is placed in the company of Narada and Parasara.

Theirs was a loving and lasting relationship with their Lord. Love of a parent doting on the child, love of a loyal servant towards the master and pure love of a devotee for the Lord that one finds in their compositions. Both sought moksha through samsaara and demonstrated that family life is no hurdle to spiritual pursuit. No position was higher than a place in 'the Empire of Rama bhakti' and no honour greater than the grace of Rama. Ramadas and

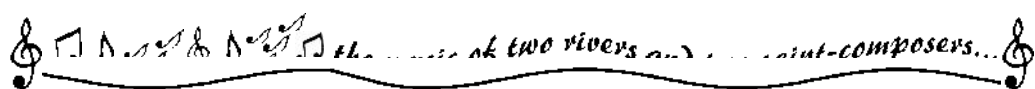


Thyagaraja lived in hard times which were described as even 'chaotic.' The former was jailed and tortured and the latter was ill-treated at times by detractors and relatives. What sustained them in hardship and crisis was their abiding faith in their God and in music for liberation from the cycle of birth and death. They sang and suffered to illumine the path for the benefit of humanity and bequeathed to succeeding generations a spiritual wealth that cannot be corroded by the ravages of time or the vanities of rulers and power-mongers. As it was said of Valmiki's epic, the music of his heirs, Ramadas and Thyagaraja will live as long as the rivers flow and mountains exist.

The Bhadrachalam Shrine...

Its Mythology: The Bhadrachalam shrine on the banks of the Gautami is as holy as the Kasi Viswanatha temple on the banks of the Ganga. There are fourteen Sri Rama temples in the country and most prominent among them is the one at Bhadrachalam. In the thirty fifth chapter of the latter part of Parasara samhita (Paancharatraagamam) a reference is made to the fourteen shrines- Ayodhya, Mithila, Ramagiri, Bhadradi, Kishkindhadri, Sri Rangam, Darbhasayanam, Lakshmanadri, Nandigramam, Chitrakootam, Godavarithatam, Parnasala, the Gandamadana mountain, and Pampa area. The uniqueness of Bhadradi lies in the fact that a holy dip in Gautami, darshan of Mount Bhadra and worship of Sri Rama, all the three are possible here.

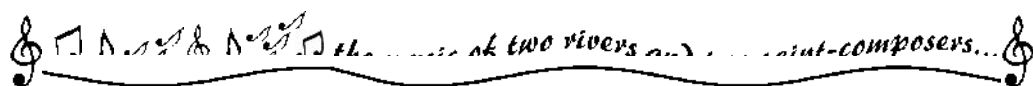
Bhadra maharshi: Son of Meru, sage Bhadra did severe penance to receive Rama's grace. The boon Bhadra obtained was that Sri Rama would make the mount His abode. In our mythology mountains, rivers and trees are sages in that form. Meru, Mainaka, and Himavantha are examples of mountains



serving the Lord. Bhadra in Kaliyuga carries on his head(mount) Rama along with Sita and Lakshmana. Prominent among the sages who worshipped Rama here was Narada. Adi Sankara worshipped the Lord and composed a charming verse which is sung at the shrine every morning and quoted under the portrait of the deity. The idols look beautiful. Rare indeed that Rama is seen here squatting with his consort Sita on his lap and brother Lakshmana, as always, by his side. The devotee finds a soft smile on Rama's face conveying both ananda and anugraha. Another unique feature of the deity is the swapping of places for the Lord's disc and conch from the usual right and left positions to the left and right respectively. The interpretation is interesting. Bhadra in his severe penance becomes restless at the Lord in Vaikuntha not responding to his entreaties and long suffering. To save Bhadra from further agony the Lord rushed out of Vaikuntham and took the form of Rama, as promised to Bhadra. Maha Vishnu in human form as Rama did not have the disc and conch. Now descending to the earth the Lord in his hurry to save His devotee wore them differently.

The real kings of Andhra...

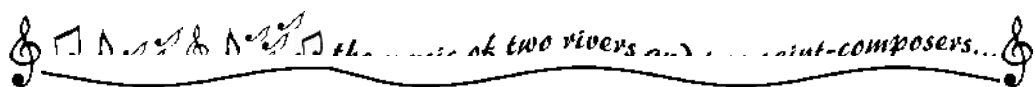
Sriman Sribhashyam Appalacharyaswami, a scholar of repute and an authority on the Ramayana, the Bhagavatham and Tiruppavai wrote that the ancient and holy shrine of Bhadrachalam is a divine gift to the Andhras for their punya.(good deeds) Sri Rama is enshrined in Andhra hearts and adored by them. Sri Rama was born to Kausalya and Dasaratha to destroy evil that enveloped human beings. He did not preach anything but showed us the right path, leading by example. As per the boon He gave to Bhadra in Ramaavatara he descended on mount Bhadra in Kaliyuga. Like Hanuman who surrendered himself to Rama saying " Daasoham Kausalendrasya Ramasya" Ramadas gave to Andhras a treatise of hundred verses hailing Rama in every verse "Daasradhi


 the ... of two rivers and ... out-composers...

karunapayonidhi.” O Son of Dasaratha, Ocean of Mercy! Blessed are the Andhras to have that gift from Ramadas. Three splendorous kings without crowns (makutam leni rajulu) have shone on our firmament. 1) One blessed by Rama and ordained by Him to write the Bhagavatham in Telugu Potha raju 2) Thyaga raju who attained siddhi by chanting the Rama mantra and who sang in ecstasy on Rama’s qualities of head and heart and 3) One who worshipping Rama at Bhadradri with utmost devotion, singing His glory all the time and gave us treasure in the form of Dasaradhi Satakam, Gopa raju. In the ‘Empire of Rama bhakti’ they only are the true kings! William L.Jackson in his well-researched work *THYAGARAJA-Life and Lyrics* writes in similar vein: “Ramadas, Potana and Thyagaraja are considered to be three Telugu Bhaktas who made crucial conscientious choices against panegyrics and for devotional lyrics. These three are the real kings who have held sway over the kingdom of devotion in Andhra literature as distinct from the rust kings, moth kings and robber kings whose pomp is ephemeral.”

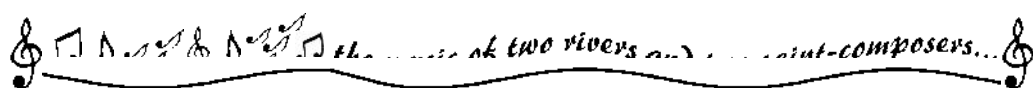
Kancherla Gopanna:

Bhadrachalam came under the jurisdiction of Golconda and the Qutub Shahi rulers were patrons of Telugu culture and language. Hindus and Muslims lived in harmony under their rule. The last ruler of the Qutub Shahi dynasty Abul Hasan Tan-e-Shah (Tanasha) had two Hindu ministers named Akkanna and Madanna. Madanna’s sister Kamamba married Kancherla Linganna mantri and to them in 1620 was born Gopala Rayudu, popularly known as Gopanna in their village Nelakondapalli, ten miles from Khammam. As a child Gopanna studied Sanskrit and Telugu and became a devotee of Rama. The story that he was initiated into Taraka mantram by the famous saint, Kabir Das, is historically found to be incorrect, because they lived in different times. But its popularity



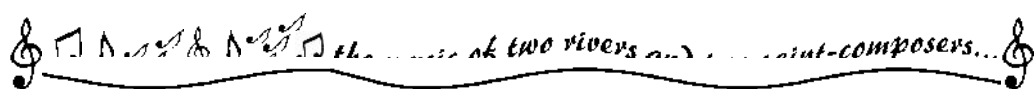
among the devout has always been high. Gopanna lost his parents early in his life. Moved by the plight of the poor during a famine, he gifted away his house and the little property he inherited. Now in search of livelihood he went to his uncles for a job. The Tan-e-Shah, a patron of arts, was impressed by young Gopanna's knowledge and appointed him as Peshkar of Khammam and shifted later as 'Paragana Adhikari' of Hasanabad (Palvancha) to collect tax arrears from the ryots. As Palvancha, and Bhadrachalm were in the Paragana of Hasanabad, people used to think that Gopanna was Tahsildar of Bhadrachalam and Palvancha Taluq. His loyalty to the ruler and efficiency as the Tahsildar of the area pleased his uncles. Gopanna also earned the respect of the people for his Rama bhakti (he used to do bhajans everyday) and compassion towards the poor. He came to be called Ramadas. His wife Kamalamma assisted him in his bhajans. Their son was named Raghuram.

Pokala Damakka, a tribal woman, of the nearby village of Bhadrireddipalem had a vision in which the Lord asked her to take care of the idols lying on mount Bhadra. As ordained she began to worship the deity at Bhadrachalam. Damakka, however, was sad that there was no proper shelter for the Lord and that the abode needed to be urgently rebuilt. Having heard about Ramadas and his Rama bhakti she went to Palvancha and sought Ramadas's help. The ardent devotee was moved to tears on seeing the plight of the abode at Bhadrachalam. Outpourings in the form of Keertanas flowed from his heart. What followed is not just history, but something more. Ramadas, the devotee found his Lord and Master in need of immediate attention. He took up the renovation work. When he could not raise adequate money for the work, he did not hesitate to use the government money at his disposal for the construction of the temple. Bhadradi Rama's shrine must be a *kaliyugavaikuntham* and

 the ... of two rivers and ... out-composers...

accordingly a magnificent temple was built. That was not enough. The Son of Emperor Dasaratha, now an emperor himself, should have ornaments befitting his status. His consort, Mother Sita, and the ever present Lakshmana too must have ornaments commensurate with their royal status. Ramadas, the devotee, found nothing wrong in spending money, private or public, for his dream-project. He was found guilty of misappropriation of funds and jailed. Beaten up and tortured in jail for twelve long years from his suffering and agony emanated keertanas that reached every part of the land. His body, bruised and battered, was in chains. But his spirit soared high on wings of bhakti and the outpourings from his heart in the form of keertanas were literary masterpieces and devotional gems. He begged Rama for help, appealed to Sita for intercession and to Lakshmana for succour. He chided his lord for showing indifference towards one who served him with such devotion. Ramdas even scolded Rama for not caring for him. Not for hours or days but for twelve long years he kept on pleading with his dear Sri Rama. His Lord in Vaikuntham for whom he built the kaliyugavaikuntham, the temple at Bhadrachalam, was eventually moved by the plight of His devotee. Accompanied by Lakshmana He went to the Tanasha, handed over the money Ramadas owed to the treasury in the form of gold coins and secured the liberation of His devotee Ramadas. Freed from jail Ramadas continued his song and worship with redoubled faith. Liberation from the cycle of birth and death was the real goal. He raised a temple at the cost of his freedom and security not for himself alone but for all the people and composed the Dasaradhi Satakam and soulful keertanas for their guidance.

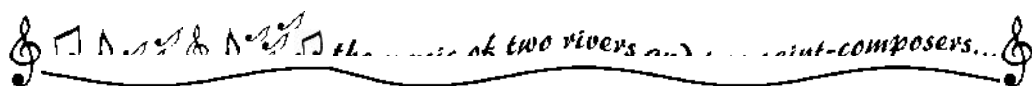
The bhakti tradition of Ramadas was continued with devotion by his disciples and devotees. Sri Kakulla Ramanujacharyulu, Sri Varada Ramadas and Sri Toomu Narasimhadadas ensured that bhajans and daily sevas at the temple



were continued. Narasimhadas, in particular, popularised the daily sevas with his compositions set to melodious music. One hears the name of Narasimhadas everyday during the daily rituals. There are more than twenty shrines around the temple in Bhadrachalam and devotees visit most of them. The Ramadas dhyana mandir is an added attraction on top of the hill. About twenty miles from Bhadrachalam is Parnasala where Rama lived during his exile. Stories abound about the sojourn of Lord Rama here. His stay here, the cottage they lived in and the place where Sita dried out her clothes and the fruits (called vippa puvvu by the tribals) they ate. Devotees visit them in awe and reverence. But then eerie silence grips them when they are shown such places as the rekha drawn by Lakshmana, the wheels of Ravana's chariot the place where Sita was abducted and Jatayu slain. Rama's grief seems writ large on the huge trees, in the silent flow of Godavari and the chilling quietude of the thick forest. Parnasala revives painful memories of those grief-stricken days when Rama and Lakshmana searched in grief and vain for Sita. Rama in the shrine here is called as Soka Rama (grief-stricken Rama).

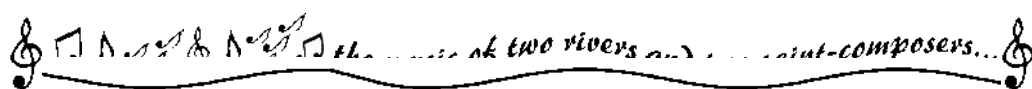
Bhakti Tradition of Ramadas:

A remarkable feature of the bhakti tradition of Ramadas was the involvement of people from all sections of life in bhajans, religious festivals and celebrations. Ramadas was initiated into it in his childhood by his parents. He developed a mastery over Telugu and Sanskrit and familiarity with Urdu, enough to use a few words in his compositions. The inspiration came to him from his family, the vision of Kabir Das and his guru and mentor, Raghunatha Bhattacharya. His uncle Madanna, a minister in the government of Tanasha, "arranged for a Yakshagana troupe to tour from village to village, enacting puranic stories and spreading Bhakti. Ramadas continued this tradition, courting the company of

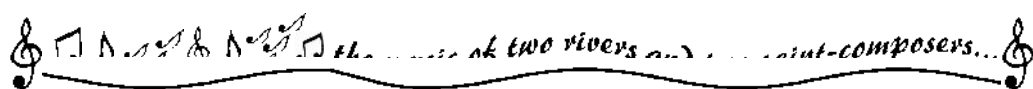
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Bhaktas, arranging for Bhajans and festivals.” (V.Raghavan-Devotional Poets and Composers) The influence of a guru or ‘some great soul’ on Ramadas was profound according to Raghavan, notwithstanding the fact that the story about Kabir Das administering the mantropadesa to Ramadas has been rejected as unacceptable. It is an undeniable fact that Ramadas landed himself in a state of poverty by spending all his money on bhajans and festivals. Hardship and suffering are inevitable and perhaps inescapable for those treading the path of bhakti. Prahlada is a shining example of this in our mythology. Bammera Pothana, the great poet-devotee, preferred poverty and obscurity to wealth and royal patronage. Ramadas trod the same path. As in the case of Pothana so also with Ramadas. The Lord he worshipped and for whose sake he went to jail and bore pain and misery, tested the devotee severely, blessed first the others around and finally granted darshan and liberation. Rama and Lakshmana appeared before the Golconda ruler one night in the guise of two employees working under Ramadas, paid the entire arrears amount and even asked for a receipt! The Tanasha was amazed to see the two charming emissaries with bags of gold coins, and their disappearance immediately after the payment was made. At once the ruler went to the jail, freed Ramadas, begged for his pardon and sent him in a palanquin to Bhadrachalam! “ O Tana shah blessed are you to see the feet of the great Lord” sang Ramadas in ecstasy and congratulated the Nawab instead of complaining against the punishment meted out to him. Devotion of the highest order. Ramadas’s prayers to his Lord to bless him with the darsan were, however, answered later.

Several are the lyrical gems Ramadas composed which touch a chord in the heart of a devotee. In every one he saw Lord Rama and the entire world is filled with the spirit of Rama “ Anta Ramamayam i jagamantha Ramamayam,”

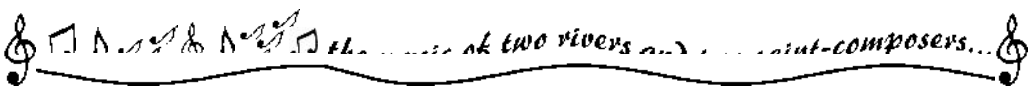


he sang in ecstasy. "What more do we need (in what do we lack, if the translation is to be more correct) when we have Rama by our side?" conveying the message that a devotee of Rama needs no other wealth or protection.. Like Pothana earlier and Thyagaraja later Ramadas was firm in his conviction that a song or a poem should be for the Lord only. In another Keertana he declared that his poetry was "fit for dedication to God alone, I will not let myself down by employing it for the flattery of man." The highly popular bhajans and compositions of Ramadas convey profound truths in simple words. When the poet-devotee addresses his Lord or questions himself in his keertana the message is directly or indirectly conveyed to all, especially to those not well versed in philosophy and spirituality. Eternally relevant truths and ethical principles are conveyed through the popular medium to the masses. Pomp, power, and wealth are transient. The human can rise to divine heights by shedding ego, jealousy and hatred. Pain and suffering are for the body only. Wherever one lives, whatever one eats, it matters little. It is all one and the same. The ultimate goal should be the attainment of a place in the 'empire of bhakti', Ramabhakti samrajyam . Ramadas is a trend-setter in the bhakti-marga. He pursued his goal unmindful of the numerous hurdles in his way and the hardships he had to face. Language to him was a medium and he used not only Telugu and Sanskrit but also Urdu to drive home the message. His devotion led to the birth of another tradition. Muslim rulers, impressed by the work and devotion of Ramadas, increased their patronage and participation in Hindu religious festivals. If Ramadas came to be adored as the ideal saint -composer and a true Rama bhakta, Bhadrachalam temple of Sri Rama has been a shining embodiment of Hindu- Muslim unity. By releasing Ramadas from jail and honouring him, the Muslim ruler endorsed the construction of the temple at



Bhadrachalam, even if it meant using government money. By making it a practice to send donation and gifts for the annual Sri Rama Kalyanotsavam at Bhadradri the Golconda rulers set a tradition that continues till date throughout these four hundred years and more. For generations of people Bhadrachalam has been both dear and sacred. Ramdas's temple radiates peace and offers solace to countless number of people, be it the scorching heat of summer, or biting cold of winter and in between the fury of Godavari floods, an ambience that overpowers everyone who goes there with soothing serenity. "Adigo Bhadradri Gautami idigo choodandi" Behold there (yonder) Bhadradri and Gautami here, ecstatically beckons Ramadas.

There are not many works in English on Ramadas, strikingly in contrast to the vast literature on Thyagaraja. Prof V.Raghavan, the eminent scholar in Sanskrit and an authority on music wrote a chapter on Bhadrachala Ramadas in the volume on *Cultural Leaders of India* brought out by Publications Division, Government of India in 1978 . Dr M.S.Rajajee, IAS (Retd.) former Chief Secretary to the Government of Andhra Pradesh and Sri D.V.N.Gopalakrishna have authored a well researched book titled *Spiritual Heritage of Bhakta Ramadas* in 1999. It contains the keertanas of Ramadas with their English translation and commentary by the authors, besides chapters on the life of Ramadas and a comparison of Ramadas with Thyagaraja. A few Keertanas presented by the authors are included in the following pages. Sriman Sribhashyam Appalacharyaswami, the renowned scholar, authored in 1997 a commentary in Telugu on the famous hundred verses of Ramadas titled *Sri Bhadrachala Ramadasa virachita Sri Dasaradhi Satakamu- tatwadeepika*. It was meticulously translated into English by the well known scholar English teacher and Principal Sri C. Sitarama Murti under the title *Bhadrachala Rama Dasa Dasarathe Satakamu*



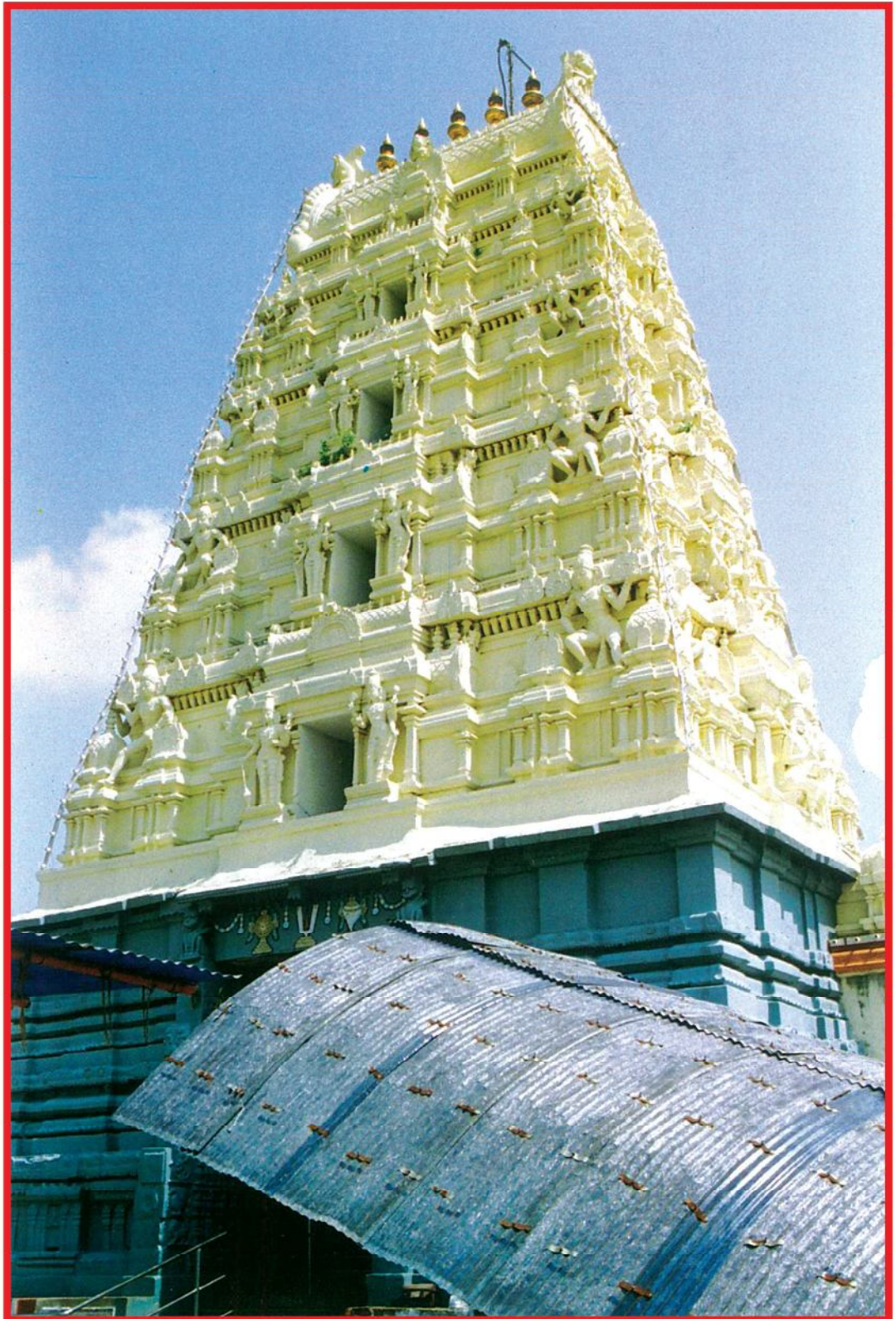
- tatwa Deepika. Both were published by the Ramayana Pravachan Mahayagna Nirvahana Sangham founded and headed by Sri Durvasula Bhaskara Murthi. Some pieces from Sri Sitaramamurti's book are also included here. The need for a well- researched and comprehensive work on the life and work of Ramadas cannot be overstated. The Bhadrachalam Devasthanam publications in Telugu need to be revised and translated into other languages.



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a view of the temple with the Godavari & the road bridge in the background.



The imposing Gopuram



Mahadwaram



మనోజవం మారుత తుల్య వేగం
జతేంద్రియం బుద్ధిమతాం పరిష్కమే
వాణాశ్శబం వానర యూధిముఖ్యం
శ్రీరామ దూతం శిరసోనమామ ॥

Anjaneya Swami temple in front of Mahadwaram



Sita Rama Kalyana Mandapam



Ramadas Dhyana Mandiram

Vāmāṅkashṭhita jānakī parilasat Kodaṇḍa daṇḍam kare
cakramcordhva kareṇa bāhuyugale sankham saram dakṣiṇe ।
bibhrānam jalajātapatranayanam bhadrādri mūrdhnisthitam
keyūrādi vibhūsitam raghupatim saumitriyuktam bhaje ॥

- Sri Sankara Bhagavatpada

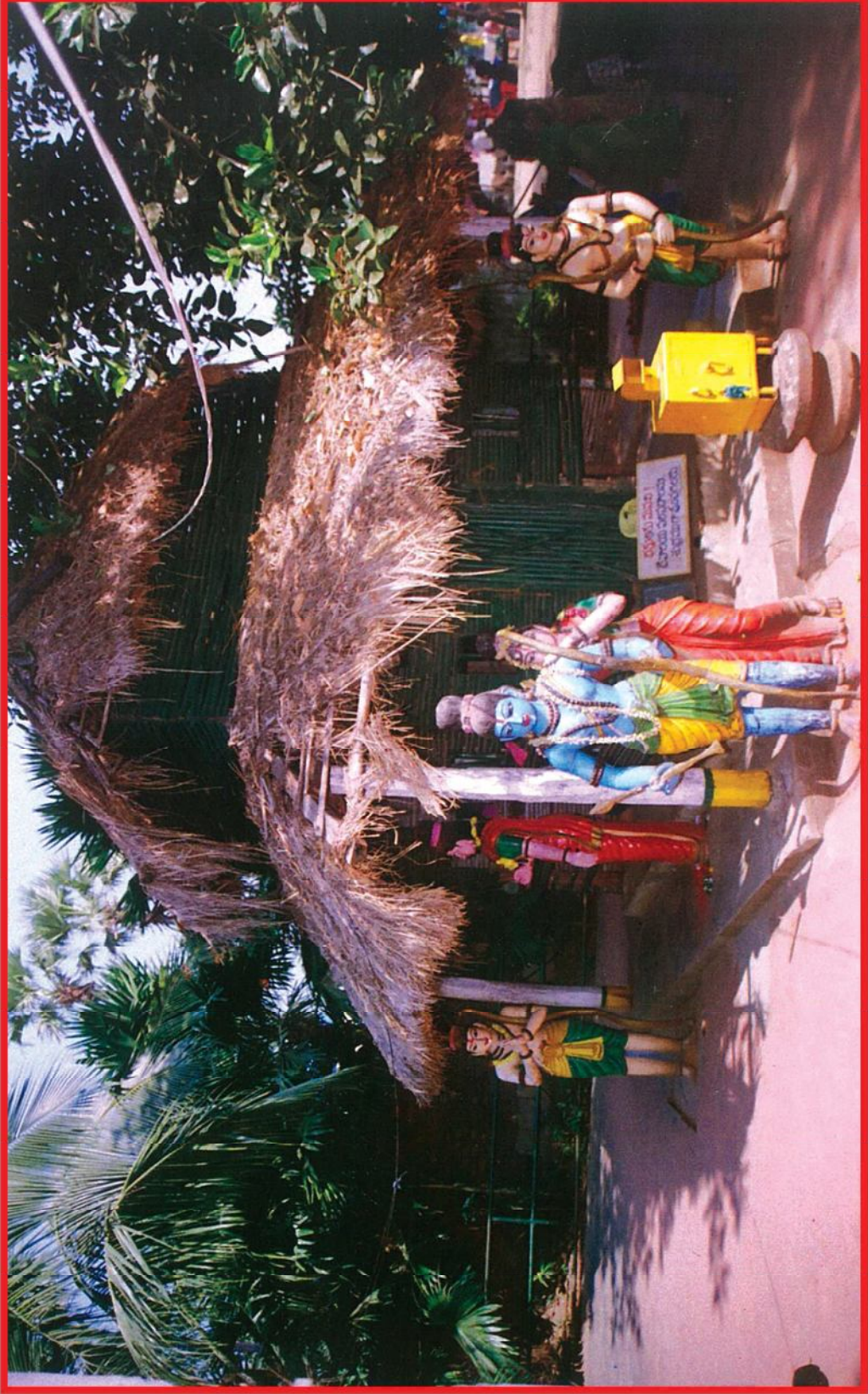
Salutations to Rama with Sita on his left lap, bearing the radiant bow in one hand and the disc in his upper hand, holding the conch and the arrow with the right pair of hands, whose eyes are like lotus petals, making the top of the Bhadra mountain His abode, adorned with ornaments like armlets, accompanied by Lakshmana.



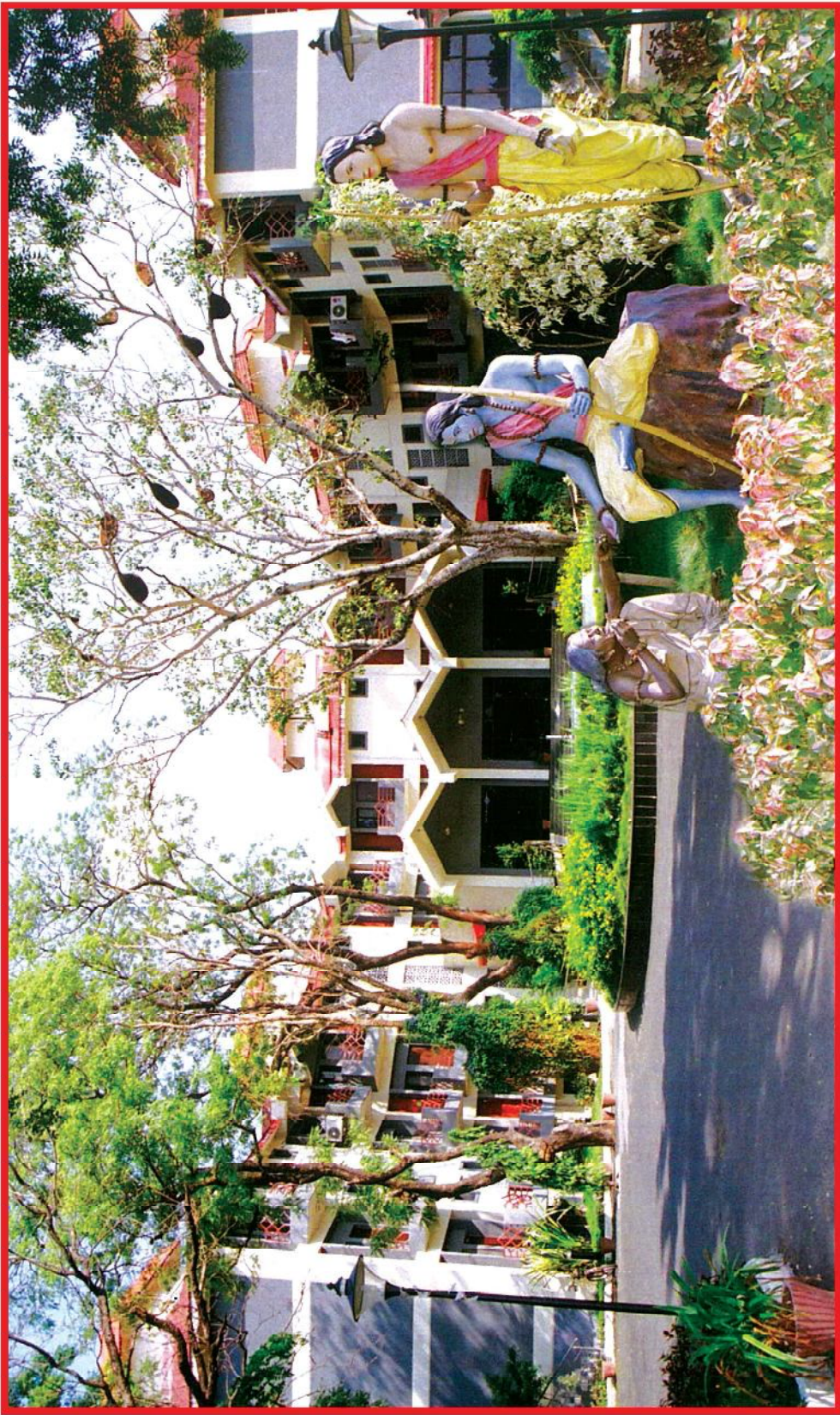
Bhadramaharshi



Abhaya Anjaneya



Parnasala at Panchavati



A.P. Tourism Corporation's Guest House with the sculpture of Sabari offering fruits to Rama & Lakshmana, at the entrance

Ramadas Kirtanas

some from

Spiritual Heritage of Bhakta Ramadas

by

Dr. M.S. Rajajee & Sri D.V.N. Krishna Rao

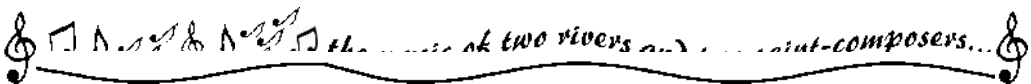
1. Jaya Janaki Ramana, Jaya Vibheeshana sharana
Jaya saroruha charana, Jaya danuja harana
Jaya loka sharanya, Jaya bhakta kaarunya
Jaya ganya laavanya, Jaya jagadganya
Sakala loka nivaasa Saketapura vaasa
Akalanka nijahaasa abjamukha haasa
Sukamuni stuti paatra shubharamya chaaritra
Makara kundala karna meghasyama varna
Kamaneeya koteera kausthubha alankaara
Kamalaaksha Raghuveera Kalusha sanhaara
Samara ripu jayadheera, sakalaguna gambhira
Amala hrit sanchara akhilaarti haara
Roopa nirjita maara ruchira sadguna shoora
Bhoopa Dasaratha putra bhoobhaara haara
Paapa sanga vidaara pankthimukha samhaara
Shripate sukumaara - Sita viharaa

★ ★ ★

Victory to Janaki Ramana, Victory to the one who gave refuge to Vibheeshana.

Victory to the One with the Lotus Feet, Victory to the destroyer of the Rakshasas.

Victory to the One who is the refuge of the three worlds, Victory to the One who is merciful to the devotees.



Victory to the One of limitless splendour, Victory to the One who is worshipped by
(all in the) Universe.

One who lives in all the worlds, One who resides in Ayodhya.

One who has a pure and tender smile, One who has a face like a lotus.

One who is hymned by sage Suka, One who has a pure and beautiful character.

One who has an ear ornament shaped like an alligator, One who has a (blue) colour
equal to that of a cloud.

Raghuvira, who has lotus eyes, One who destroys all sins.

The brave One, who is victorious against enemies in the conflict, One who is profound
and has all qualities.

One who moves about in pure and untainted hearts, One who rids(us) of all troubles.

One who is Manmadha (who has no body), One who is courageous and has
beautiful good qualities.

Son of the Ruler of the earth Dasaratha, One who got rid of the weight of the earth.

One who tears apart groups of sins, One who killed the ten-headed Ravana,
Lord of Lakshmi, the tender One, One who joyously moves about with Sita.

2. Rama naamame jeevanamu anyamemira kripaavanam

Rama naama sudha madhuramu adi emaraka bhajiyinchu maakika

Shrilla melubhayanakamu Raghuveerula leelale paanakamu

Paalu meegada jaaru teniya paalakannanu melimainadi

Ea rasamulella neerasamu Raghuveeruni kathalella paayasamu

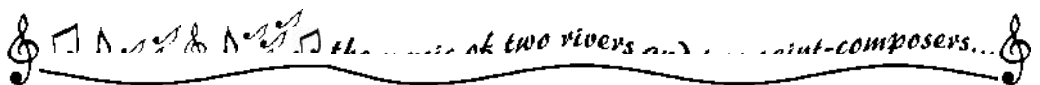
Saareku maaku chekurenu aakali teeri thrishna challaarenu

Ghora bhava sindhu taarakamu hridayaari varga nivaarakamu

Saaramau ghanasaara kadaliphala saara soukhyamma paaramu Shri

Sundara Shri Ramulu Raghunandanaanghri sarojamulu

Chendi brahmananda bhaavamu andariki nimponda jesina



Bhaasamaana shubhakaramu nijadaasa loka vaseekaramu
Bhusuta hitudaina Bhadrachalavaasudai Ramadasu nelina

★ ★ ★

Our life consists in (chanting) the name of Rama. What else can be the Ocean of mercy? The name of Rama is very sweet. Please serve the Lord without giving up this chanting.

It is frightening to be ruled by wealth. The “Leelas” of Raghuveera are our sweetened drink. The ocean of milk and sweetened honey are not sweeter than the chanting of the name of Rama.

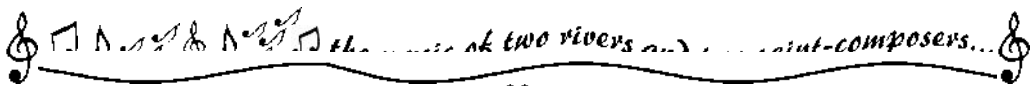
All these juices are only weakening (us). The stories of Raghuveera are like sweetened milk. We have partaken it so often. Because of this, the pangs of hunger have been cooled down.

What enables us to cross the frightening ocean of “Samsara”, what enables us to conquer the enemies of the heart (namely, Kama, Krodha, Lobha, Moha, Mada and Matsarya) what is more valuable (sastrically) than camphor, what gives greater happiness than enjoying the essence of a plantain fruit.

(All those who chant the name of Rama) are able to keep the feet of Raghunandana (and the picture) of handsome Sri Ramachandra in their heart and are thereby enabled to fill themselves with Brahmananda.

(Chanting the name of Rama is) extremely auspicious and enables one to captivate the world of Rama’s real devotees. Ramachandra is the adorable ally of Sita, is the resident of Bhadrachalam and He rules Ramadas.

3. Taaraka mantramu korina dorikenu dhanyudanaithini O ranna
Meerina Kaaluni dootala paaliti mriyuvu yani nammukayunna
Machchikato nitaraantarammula maayalalo padabokannaa
Hechchuga noota enimidi Tirupathu lelami tiruga panile dannaa
Muchatagaa thaa punyanadulalo munuguta pani emitikannaa



Vachchedi paruvapu dinamulalo sudi vadutalu maanakayunna
 Enni janmamula erukato joochina eko Narayanudanna
 Anni roopulai yunna paraatparu na mahaatmuni katha vinnaa
 Enni janmamulu erukatho joochina ee janmamuto vidunannaa
 Annitikidi kadasaari janmamu satyambika puttuta sunnaa
 Nirmala antarlakshya bhaavamuna nityaanandamuto nunna
 Karmambulu vidi moksha paddatini kannulane joochuchununna
 Dharmamu thappaka Bhadraadeesuni thana madilo nammukayunna
 Marmamu thelisina Ramadasu hrinmandiramumu ne yunna

Oh dear! I am blessed. As soon as I sought it (desired it) I have found the hymn which enables one to cross the Ocean (of Samsara).

I have always been under the faith that You are death to the attendants of the God of Death.

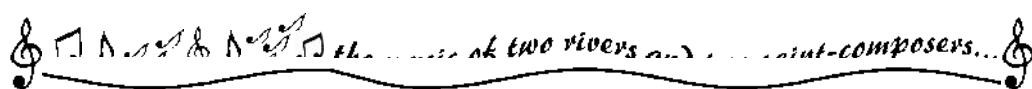
Oh dear! Do not fall into the Maya called the affairs of others, due to your attachment. Nor is there need to unnecessarily go round the one hundred eight Divya Kshetras. Where is the need to take dips in the holy rivers? Nor need one celebrate with unnecessary strain the coming holy days.

If you perceive with the knowledge derived from several births, there is only one Supreme Lord, Lord Narayana. Oh dear, please listen to the story of the Paramatma, who has so many forms.

If I perceive with the knowledge of several births. I realize that this is the last of my births. The truth is that there are zero chances of my being born again.

I am able to see with my spiritual eyes, with a pure heart and great happiness, that this Mantra is the method to get rid of all the "Karmas" and attain liberation.

Ramadas has found the secret that this mantra in the temple of his heart, namely trusting the Lord of Bhadrageri without any deviation (in the proper manner) is the mantra to cross the ocean of Samsara.



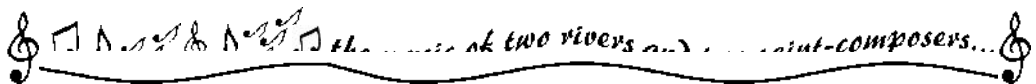
4. Sri Rama naamame jihvaku sthiramai yunnadi yunnadi
Sri Ramula karunaye lakshmi karamai yunnadi yunnadi
Ghoramaina paatakamula gotte nannadi mimmu
Cherakunda aapadhala chende nannadi annadi
Daari teliyani yama dootalanu tarimenannadi annadi
Sriman narayana daasulaina vaariki anuvai yunnadi yunnadi
Mayaavaadula pondika maanamannadi annadi mee
Kaayamu lathiramulani talapoyundannadi annadi
Baayaka gururaayani bodha cheyudannadi annadi
Ye yedajoochinagaani taanu yeda baayakunnadi unnadi
Kaama krodha moha andhakaaramula maanudannadi annadi
Modamuto parastreela pondu mosamannadi annadi
Valadani durvishayamula vaancha vidudannadi annadi nee
Talapuna Hari paadakamalamuluincha tagunani annadi annadi
Kopamaniyedi prakruthini kottumannadi annadi
Ipudu praapu neeveyanina daari choopeda nannadi annadi
Yepumeera norula doshamulenna kannadi annadi
Ye paapa bandhamula pattu padavaddani annadi annadi
Bhakti bhaavamu thelisi meeru brathukudannadi annadi
Parama bhaktulaku sevaseyuchu prabaludani annadi annadi
mukti maargamunaku ide moolamannadi annadi
bhaktudu Bhadrachala Ramadasu dannadi annadi

★ ★ ★

It is the Name of Sri Rama alone which is permanently on the tongue, it is, it is

The mercy of Sri Rama alone is splendid, it is, it is

The name will get rid of the terrible sins, it tore them and ensured that they did not
attach themselves to you, the Name, it is, it is



The name drove away the attendants of god Yama, till they did not know as to where they are to go, the Name favoured the servants of Sriman Narayana, the Name, said it, said it.

The Name said desist from the friendship of the Mayavadis, please know that this body is not permanent, it said, it said.

The Name said, do not give up, but follow the teachings of the master among the teachers, it said that wherever we see, it would be there and not be leaving, it would be there, it would be there.

It said, it said, give up desire, anger, the darkness of infatuations, it said that it is a sin (fraud) to possess other women with happiness, it said, it said.

It said that one should say 'No' and give up the desire for bad things, it said, it said.

It said that it is fitting to keep ones thoughts on the Lotus Feet of Sri Hari, it said, it said.

It said to beat the characteristics of anger, it said, it said.

It said that if you said that You are the support, it would show the way, it said, it said.

It said that intentionally do not count the deficiencies of others, it said, it said.

It said do not get entangled in the bonds of sins, it said, it said.

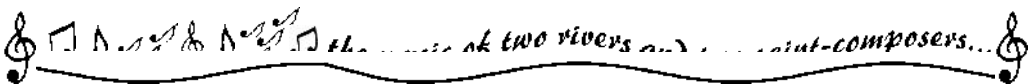
It said, live by learning the feeling of devotion, it said, it said.

It said, shine by serving the devotees, it said, it said.

It said that this is the root (origin) for the path for liberation, it said, it said.

It said that Ramadas of Bhadrachala is a devotee, it said, it said.

5. Adigo Bhadradi Gouthami idigo choodandi
Mudamoto Sita mudita Lakshmanudu
Kadasi koluvaga kaladadhe Raghupati
Charu swarna praakaara Gopura
Dwaaramulato sundaramai yundedi



Anupamaanamai ati sundaramai
Tanaru chakramadhi dhaga dhaga merisedi
Kaliyuga manduna nila Vaikuntamu
Nalaruchunnadi nayamuga mrokkudi
Ponnala, pogadala poopodarindlatho
Chennu meeraganu cheluguchunnadi
Shri karamuga Shri Ramadasuni
Praakatamuga broche prabhu vaasamu

★ ★ ★

There is Bhadradi. Please see. Here is the (river) Gautami.

Raghupati is there, jointly and happily served by Sita and Lakshmana.

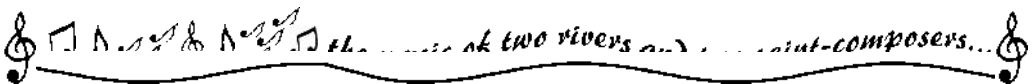
The beautiful Prakara (ramparts) and entrance to the temple towers, which are shining because of the gold.

The sparkling great disc which is so beautiful and is beyond any comparison. In the Kaliyuga, it is the Vaikuntam in this world. It has a great name. Please worship with respect.

It is shining, in a lovely manner, due to the flower bushes of “ponnalu” and “pogadalu” (names of flowers)

It is the residence of the Lord who protects Ramadas in an exemplary manner, the One which confers good.

6. Kodanda Rama, Kodanda Rama, Kodanda maampaahi kodanda Rama
Nee danda naaku neevenduboku, Vaadela neeku vaddu paraaku
Sri Rama mammu chepattukommu, aadukorammu aarogyamimmu
Jaya Raghuvira jagadeka soora, bhaya-nivaara bhakta mandaara
Manimaya bhoosha mahalakshmi tosha, ranavijaya ghosha ramaneeya vasha
Yela raavayya emantinayya, paalimpavayya proudiganavayya
Talliyu neeve tandriyu neeve, daatayu neeve daivamu neeve



Sarasija netra soundarya gaatra, parama pavitra bhavya charitra
 Ye buddhi Veedu erugani vaadu paapadu veedu badaliyunnaadu
 Paapani lepu baadhalu maanpi, aapada baapu atu preethi joopu
 Nammina chinnavaadithadanna, mammulaganna maayanna vanna
 Leru mee saati evaru mee poti, raaru mee saati raajula meti
 Dasaratha baala, daasaanukoola, dasamukha kaala dharisa paala
 Maarutha bheema maalyaabhi Rama, Kalyana naama kaarunya dhaama
 Manjula Bhaasha manimaya bhoosha, kunjara posha kusalaya vasha
 Puttimpaa neeve poshimpaa neeve, phalamiyya neeve bhaagyamu neeve
 Sharananna chota kshamaseyu maata birudhu nee douda erigina maata
 Murarilola munijana paala, mrudu vanamaala mohana sheela
 Raavayya veenu rakshintu gaani, seva jesitini swami neevani
 Ravana bhanga ramaneeya paanga, paavani taranga paadaabja Ganga
 Mandaara haara manmadhaakaara, Mandaroddaara mouktika haara
 Vandanamayya vaadelanayya, dandanajeya thagadu meekayya
 Shri Vijaya Rama Shri thulasi dhama, paavana naama Bhadradi Rama
 Lalitha haasa Lakshmi vilaasa, paalitha Ramadasa Bhadradi vaasa.

★ ★ ★

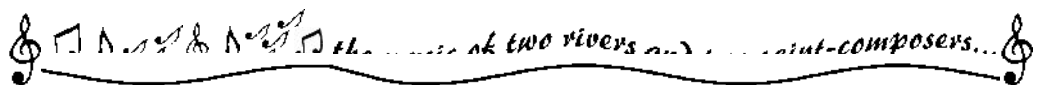
Lord Rama with the divine bow, Lord Rama with the divine bow, please protect and save me, Lord Rama with the divine bow.

Please do not leave me without Your protection. Why have an argument? Please do not give me scant attention.

Sri Rama, please take us close to You, please save us and give us good health.

Victory to Raghuvira, the One courageous person in the world, One who dispels fear and One who is like the 'Mandara' tree ('Kalpa Vriksha') to the devotees.

One who is adorned by gems, One who makes Goddess (Lakshmi) happy, One who is victorious in battle, One who is dressed in an attractive manner.



Why is it You do not come? What is it that I have said? Rule me and attain greatness.

You are the father and You are the mother, You are the grantor and You are the Lord. (One who has) Eyes of a lotus, has an attractive body, who is holy and has an impeccable character.

He (namely Ramadas) has no thoughts (intellect), he is an infant and he is tired (Please) draw close to the infant, cure him of (his) troubles, save him from dangers and show that side (towards him) Your kindness.

O brother, he (Ramadas) is a child who has trusted You, You who are Your own Creator.

There is none who is Your equal and there is no one who is like You. No one will be there to equal You, who is a king among kings.

Dasaratha's child, You, who favour the followers, One who slew the ten headed (Ravana), You who are the Ruler of the Earth.

Protector of Hanuman, Rama of the Malyaabhi hill, one whose very name is prosperity, One who is the repository of mercy (Grace)

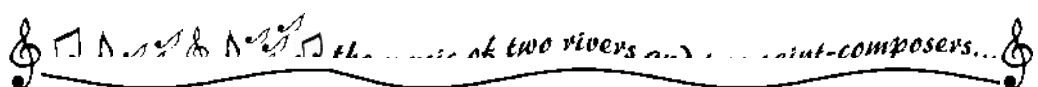
One who is attractive in speech, One who is adorned by gems, One who saved an elephant (Gajendra), One who is adorned with blue lotuses (is handsome)

You are the cause for the birth, You are the one to look after me, You are the One to give the fruit and You are Manmadha, Lord of Love, One who pushed up the mountain Mandara, One who is wearing a garland of pearls.

Salutation to You, why an argument with me? It is not meet (fit) for You to punish me.

Sri Vijaya Rama, One who is wearing a garland of 'Tulasi' leaves, One who has a holy name, Rama of Bhadradi

One who has a tendersmile, One who has Lakshmi residing on his breast, One who rules Ramadas, One who is a resident of Bhadra Hill.



7. Poyetappudu venta raadu oka puchina vakkaina
 Veyyaarulu daakoniyu narthula kiyyaleni lobbula kayyayyo
 Itchinamaatrambichunu daivam neenadigana raadu
 Vachetappudu venta nemaina dechuka raaledu
 Nechuga nidhi teliyani paamarulu duraasulu tagulukoni
 Ichata naarjinchina dhana mehati kethukapoyee rayyayyo
 Tamarakshanakai moola moolanu dhanamuludaachevu
 Tanuvulu malabhaandamu lasthiramani talachi kaanaleru
 Talaturu daaralu pasuputhradulu tamavani bhramseru
 Tanavaafrekkado taanekkadano tanuvu vidichi ee jeevudontiga
 Iravuga dolijanmambula bedala kiyyani doshamuna
 Diripemu letthedi vaarinigaanchiyu deliyaka yunnaaru
 Parulaku balibikshambuni pettani paramalobhulanu
 Dharalo venkata vithaluni dalapaka dhana madaantanu dagili ee jeevudu

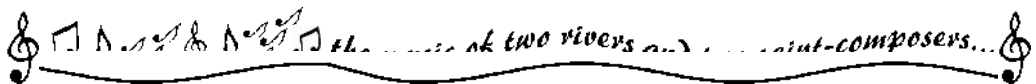
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When we leave (this world), even a spoilt arecanut cannot be taken along with us, alas, alas, for the misers who hoard thousands and do not give to those poor people who beg.

As much as we have given, (in the previous birth) the Lord will give us (in this birth). If we ask for more, it will not be given. When we came into this world, there was nothing that we brought along with us.

The ordinary people who do not know about this, get attached to bad desires. The wealth that they earn here, where will they take it. Alas! Alas!

For their protection, they hide their wealth in different corners. This receptacle containing waste matter, this body, they do not realize that they are not permanent. They are under an illusion that the wife, wealth, children and others are all theirs.



Where will they be and where will he be, when he leaves this body and becomes a lonely Jiva.

For the sin of not having adequately (suitably) given to the poor in previous births, they have become beggars. Even then, people are not having this knowledge.

Due to the arrogance of wealth, these Jivas who are misers do not give to others food and other offerings and in this world they do not think of Vishnu, who rids us of sins.

8. Takkuvemi manaku Ramudu okkadundu varaku

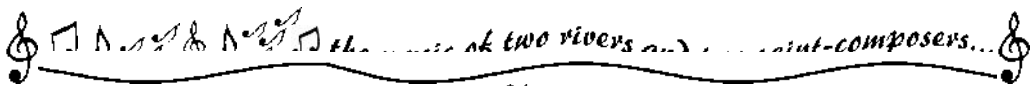
Prakka thodugaa bhagavanthudu tanu chakradhaariyai chentane yundaga
Mruchchu somakuni jampina yaa Matsyamoorthi mana pakshmu nundaga
Surala koraku Mandaragiri mosina Koormaavataruni kripa manakkundaga
Duraatmudau Hiranyakashu drunchina Varaha Moorthi manavaadaiyundaga
Hiranyakasipuni iruchekkalugaa varachina Narahari prakkana nundaga
Bhoomi swargamunu ponduga golichina Vaamanundu mana vaadai yundaga
Dharalo kshatriyulanu dandinchina Parasuramuni daya manakundaga
Dasagrivu munu dandinchina yaa Dasaratha Ramuni daya manakundaga
Ilalo yadukulamuna nudayinchina Bolaramudu mana balamaiyundaga
Dushta Kamsuni drunchinatti Shri Krishnudu manapai kripato nundaga
Kali Yugantumuna Kaligina daivamu Kaliki Murthi mamu gaachuchu nundaga
Narayana dasula gaachina Shriman Narayana nera nammiyundaga
Ramadasuni nila rakshimchedanani premato palikina prabhuvita nundaga

★ ★ ★

What do we lack, as long as we have Rama

The Lord, who has the discus, when He is near us and protecting us in the sides

When the Matsyamurthi who killed the asura Somaka who stole the Vedas is on our side



When we have the Grace of the Lord in the Tortoise Form who bore the Mandara Mountain on his back for the sake of gods.

When the Lord Varaha who killed the evil Hiranyaksha is our person

When the Lord Narasimha, who tore Hiranyakasipu into two pieces is by our side.

When Lord Vamana who effortlessly measured heaven and earth in two steps is our person

When we have the grace of Parasurama who punished all the Kshatriyas in the world.

When we have the grace of Dasaratha Rama who had punished the ten-headed Ravana.

When Balarama who was born in the family of Yadus of this world is our strength.

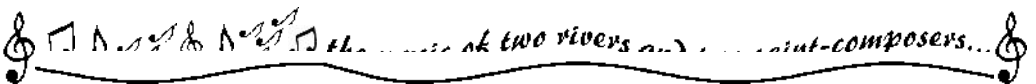
When we have the kindness of Lord Krishna who had killed the evil Kamsa.

When the Lord Kalki, who is going to be the Lord at the end of the Kali age will also look after us.

When we are fully trusting Lord Narayana who is the protector of Narayana-daasaas.

When the Ruler (Lord) who with love had said that he will save Ramadas, is here with us.

9. E theeruga nanu daya joocheduvo Ina vamsottama Rama
Naa taramaa bhava saagara meedanu nalinadalekshna Rama
Shri Raghunandana Sitaramana, Shritajana poshaka Rama
Kaarunyaalaya bhakta varada ninu kannadi kaanuvu Rama
Muripemuto naa swamivi neevani munduga telpiti Rama
Maravaka ika nabhimaaana munchu nee marugu jochchitini Rama
Kroora karmamulu neraka jesiti neramulenchaku Rama
Daaridyamu parihaaramu cheyave daivasikhamani Rama
Gurudavu naa madi daivamu neevani, guru shaastrambulu Rama
Gurudaivambani erugaka tirigedu kroorudanaithini Rama
Nindithi vee vakhilaanda koti brahmaandamulanduna Rama



Ninduga madi nee naamanmu dalachina nityaanandamu Rama
Vaasava kamala-bhavaa sura vandita vaaridhi bandhana Rama
Bhaasura vara sadgunamulu galgina bhadradrishwara Rama
Vaasavanuta Ramadasa poshaka vandana mayodhya Rama
Daasarchita maakabhaya mosangave Daasaradhi Radhurama

★ ★ ★

In what manner will You show grace to me.

O Lord, You, who are great from the Surya Dynasty? Is it possible for me to cross this ocean of Samsara, O Rama, You who have eyes which are like the leaves of a lotus.

Sri Raghunandana, You who are born in the prosperous Raghu family, You who make Sita happy, You who protect those who seek your protection, You who are the repository of kindness, You who bless the devotees, You who do not refuse what is sought, O' Rama.

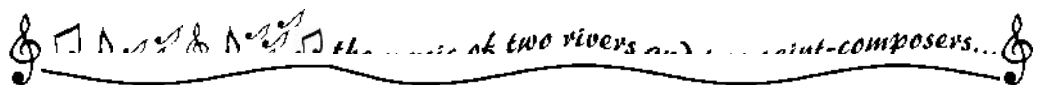
O Rama, with great happiness I declared in the beginning itself that You are my Lord. Please do not forget. I have sought your protection. Please look on me with favour. I did cruel acts, without having knowledge about them. Please do not count my transgressions. O Rama, please get me out of my adversity, O crowning jewel among Gods.

You are the Teacher. In my mind I did not know that as said in the great Sastra the teacher is God. I went about (in ignorance) and became a cruel person.

You have filled up the crores of worlds of Brahma, O Rama. In a whole-hearted manner I think of Your Name, it gives eternal happiness.

O Rama, You who built the bridge across the Ocean, are the Ruler of Indra, Brahma, and other gods. O Rama of Bhadra Hills, you are effulgent and have great qualities.

You are praised by Indra. Salutations to You Rama of Ayodhya. You who have looked after Ramadas. O Rama, son of Dasaratha, please confer your grace on us who have become your slaves.



10. Rama daiva shikhamani, suraraja mahojjwala bhumani
 Taamaraaksha sudhimani bhavya taaraka bhakta chintamani
 naade mimmu vedukontigaa saranagati birudani vintigaa
 vedukai mimu podaga gantigaa, nanu diga naada vaddantigaa
 Chinta seyaga nemi ledugaa mundu chesina gati tappa bodugaa
 Intaku mikkili raabodugaa ne itarula golichedu ledugaa
 Thammudu nee voka jantanu Ramadasuni rakshinchutanu
 Sammati nundu maa intanu Bhadrachala vaasa nee bantunu

★ ★ ★

He is the principal jewel among Gods. He is the kind ("Effulgent jewel of the earth") of the king of Gods. He is the lotus eyed, who proclaims knowledge.

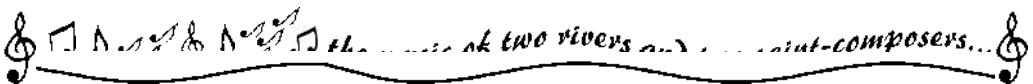
He is the shining jewel called Chintamani who grants prosperity and spiritual knowledge (that is, He is the spiritual jewel who grants the prayer of the devotees).

Then itself I prayed to You. I had heard that You had the title of the Saviour of those who surrender to You. In a fond manner I had seen others praising You in such manner. I had pleaded that You should not let me down.

There is nothing else to think about now; one cannot escape one's past deeds; nothing more than this can happen, nor will I seek the help of any one else.

I am Your servant. Kindly agree for You and Your brother to live in the house of this resident of Bhadrachalam, so as to save (protect) this Ramadas.

11. Rama nee daya raaduga patita paavana
 Naamame nee birudugaa Shri Rama
 Saamaja varada ninnemani doorudu
 Yemi adrushtamo yenta vedina raavu
 Eepu ladaga jaalagaa Shri paada
 Seva maaku padivelugaa Rama



Bhaava janaka nee bhaavamu thelisiyu
Neevu daivamanuchu ne nammiyunnaanu
Neeke nenu marulu kontigaa ne nitaru
Laku lonugaaka yuntigaa Ramaa
Aakonnaavadavai yanavalasi yantigaani'
Neeku dayaraakunnaa ne nemi seyuvaada
Prema nibbaramaayegaa Bhadrachala
Dhaamaa ide maayegaa Rama
Bhoomija naayaka naa svami neevanuchu
Kaaminchi sevinchu Ramadasuni brova

★ ★ ★

You will not confer on me Your mercy (though) Your name as the purifier of sins is Your title, O Rama, One who gave the boon to the elephant, in what way do I blame You. I do not know what is my fortune. However much I plead, You do not come.

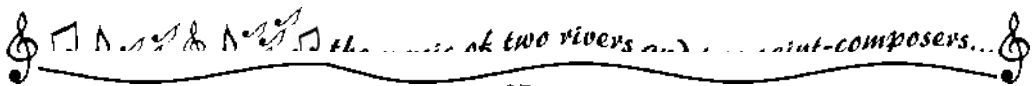
I am not seeking wealth. Serving Your Feet is ten thousands, O Rama, O Father of Manmatha (Lord Vishnu). I know Your disposition (Yet) I am believing that You are divine.

I have lavished love only on you. I have remained without surrendering to others. O Rama, being a troubled man, I have said certain things. If you do not bestow mercy, what is it that I can do?

Your love has slowed down, Resident of Bhadrachala. How has it so happened? Please save Ramadas, who has been desirefully serving You, calling You "My Lord", "Lord of Sita".

12. Raamuni vaaramu maakemi vichaaramu

Swami neede bhaaramu Daasaradhi neevaadharamu
Telisi teliya neramu maadevunide yupa kaaramu
Talachina sari ramu madi pulakaankura pooramu



Choraandhakaaramu samsaaramu nissaaramu
Sri Ramula yavataramu madi chintinchuta vyaapaaramu
Entento vistaaramu vintala yoyyaaramu
Ento shringaaramu maa sitesuni yavataaramu
Itarula sevakoramu Raghupatine nammi naaramu
Ati raajasula jeramu maa Raamuni daasulainaamu

★ ★ ★

Why need we worry. We are Rama's people.

O Swami, the burden is Yours. O son of Dasaratha, You are my support.

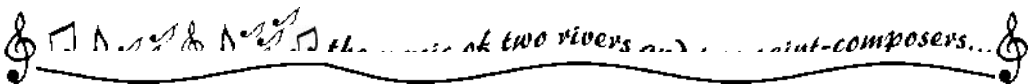
We know and we do not know (meaning that we are ignorant). But when we seek help from the Lord, both our body and mind exude with happiness.

Samsara (this world) is essenceless and is frightfully dark. For me it is a penance to mentally think about the "avatars" of Sri Rama.

The "Leelas" of the Lord are so many (extensive) and are ever so beautiful. The Avatara as the husband of Sita is so handsome.

We do not seek the service of others. We have put our trust only in Raghupathi. We will not join those who have 'Rajo' guna. We are the servants of our Rama.

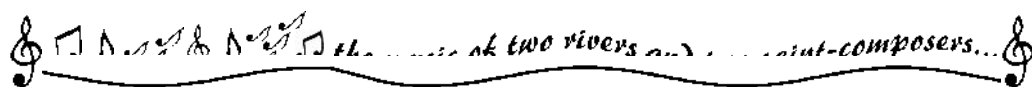
13. O Rama nee naama memi ruchiraa
Sri Rama nee naama memi ruchira
Kariraja Prahlada dharani vibheeshananula
Gaachina nee nama memi ruchiraa
Kadalu karjuraadi phalamula kadhikamau
Kammananee naamamemi ruchiraa
Navarasmulakhanna navanithamula kante
Adhikamau nee naama memi ruchiraa
Panasa jambu draksha phala rasamula kante



A dhikamau nee naama memi ruchiraa
 Anjana tanayu hrit kamalambunandu ranjillu nee naama memi ruchiraa
 Shri Sadasivudu tha nevela bhajiyinchu
 Shubharoopa nee naama memi ruchiraa
 Saaramuleni samsaaramunaku
 Santaarakamu nee naama memi ruchiraa
 Sharananna janulanu saraguna rakshimchu
 Birudu galgina naama memi ruchiraa
 Tumbura Naradul damba meeraga ga
 nambu chesedi naama memi ruchiraa
 araya Bhadrachala Shri Ramadasuni
 yelina nee naama memi ruchiraa

★ ★ ★

O Rama, how sweet is Your name, Sri Rama, how sweet is Your name.
 You, who protected Gajendra, Prahlada, Vibheeshana (in this world), how sweet is
 Your name,
 How sweet is Your delicious name, it is sweeter than the plantain and the “kharjura”
 fruit (date fruit).
 It is superior than the nine rasaas and butter, how sweet is Your name.
 The sweetness is greater than the juices of the jack fruit, the rose apple and the grape,
 how sweet is Your name.
 Your name, which shines in the heart of Anjaneya, how sweet is Your name.
 Lord Shiva always worships Your Form, how sweet is Your name.
 How sweet is Your name, which so nicely gives salvation to this essenceless life.
 How sweet is Your name, which has the title that You will quickly protect those who
 seek Your protection (who surrender to You).



How sweet is Your name which is so majestically sung by Thumburu and Narada.
Ramadas of Bhadrachalam is always thinking of You, how sweet is Your name.

14. Raamuni vaara mainaamu itharaadula ganana seyamu memu
Aa mahaamahudu sahaayudai vibhavamugaa mammu chepatta
Yama kinkarula jankinchedamu pooni Yamuninaina dhikkarinchedamu
Amarendra vibhavamu adi enta maatramu kamaluja naina lakshyamu seyakunnamu
Grahagathulaku veruvabomu maaku galadu Daivanu graha balamu
Iha paramulaku maakika nevaraddamu mahi raama brahma mantram pooniyunnamu
Ramudu thribhuvana deva devudu Ramathirthaala daivalaraayadu
Ramadaasula nella shubha daayiyai chaala brochi prabhudai
vibhavamugaa rakshimchunu

★ ★ ★

We have become Rama's people. We do not take into account others (meaning other gods)

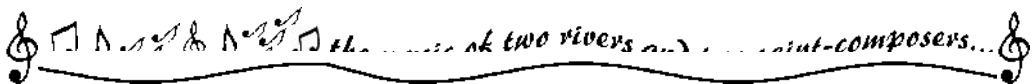
That supremely great person has become our helpmate and with pomp has taken us close (to him)

We will make Yama's attendants get frightened. We will make an attempt and disobey even Yama. What is the pomp of Devendra - we are not bothered even about Brahma.

We are not frightened about the movement of planets. We have the power of Divine Grace.

Who can oppose us in this world and the next? In this world, we have the Brahma mantra called Rama.

Rama is the God of gods in the three worlds. In all the Rama Tirthas, he is the supreme among Gods. He is good to all the Ramadasas and in a grand manner protects them, after saving them and becoming their Lord.



15. Paahi maam Sri Rama yante palukavaithivi nee
 Sneha mittidani ne cheppa hohohohohohoho oho
 Ibbandi nondi yakari bobbalu bettinantalone
 Gobbuna gaachithivata jabbu seyaka yento
 Nibbaramuthone neeku kabbamichi vedukonna
 Tabbibbu chesedavu Rama abbabbabbabbabbaa
 Sannunitinchina vaari nella munnu dayato brochitivani
 Pannagasai vini ne vinna vinchitani Rama
 Vinnapamu vinaka yento kannada chesedavu Rama
 Ennatiki namma raadhu ranananananananaa
 Chayyana Bhadradi nilaya svamivani nammi nenu
 Veyyaaru vidhamula Rama vinuti seya saagitini
 Iyedanu Ramadasuni kuyyaalinchi brovakunna nee
 Yoyyaara memana vachu nayyayyayyayyayyayyo

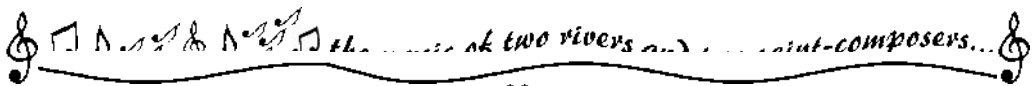
★ ★ ★

When I say "Save me", You have not even spoken. What can I say about our friendship, ohohoho hoho oho.

When it was in difficulties and as soon as the elephant (Gajendra) called out for help, I understand that You promptly saved him without any hesitation. When I have pleaded with You with equanimity by surrendering to You (offering to You) my poetic pleadings. Why do You go this way and that way (that is delay), O Rama, Abbababbabbabbabbabbaa.

I have heard that Rama, You who are resting on the Adishesha had earlier with compassion protected all those who had hymned You. You are neglecting me, O Rama, without listening to my submission. You can never be trusted, O Annannaananna.

I had immediately believed that You are the Lord residing at Bhadra hill. In so many methods I was pleading with You, O Rama. If you do not at this time heed the



prayer of Ramadas and protect him, what can I say about your Grace, Ayyaayya
ayya ayya ayyayo.

16. Charanamule nammiti, nee divya charanamule nammiti

Vaaridhi gattina vara Bhadrachala
Varadaa Varadaa Varadaa nee divya
Adishesha nannaramara cheyaku
Mayya ayya ayya nee divya
Vanamuna raathini vanbithaga jesina
Charanamu charfanamu charanamu nee divya
Paadaaravindame yadhaaramani nenu
Pattithi pattithi pattithi nee divya
Veyyaaru vidhamula kuyyaalinchina
Ayya ayya ayya nee divya
Baaguga nannelu Bhadrachala Rama
Daasuda daasuda daasuda nee divya

★ ★ ★

I have trusted Your Feet only, I have trusted Your divine Feet only.

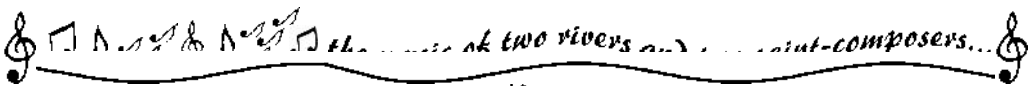
The one who constructed the bridge, the great boon giver of Bhadrachala, boon
giver, boon giver (I have trusted Your divine Feet only).

The Lord resting on Adishesha, please do not ignore me, Supreme Lord, Supreme
Lord, Supreme Lord (I have trusted your divine feet only).

Your Feet made a stone in a jungle as a lady, Your Feet, Your Feet (I have trusted
Your divine Feet only).

I have sought Your Lotus Feet as the only support, Your Feet, Your Feet (I have
trusted Your divine Feet only).

In thousand different ways (in so many different ways) I have prayed with all humility, O



Lord, O Lord, O Lord (I have trusted Your Divine feet only)

I am Your devoted servant, devoted servant, please protect me well, me Ramadas of Bhadrachala (I have trusted Your Divine Feet only)

17. Sita Ramaswami ne jesina nerambemi

Khyaatiga nne pada pankajamulu ne preetiga talupaka bheda menchitina
Ranguga naa padivellaku ratnapu tungaramulu ninadigitina
Sangato bengaru saaluva paagaa langil nadikatladigitina
Chengati bhusura pungavu lennaga chevulaku choukatladigitina
Ponguchu nuvvulu muthyapu saramulu baajuga nimmani yadigitini
Komalamagu nee medalo pushpapu dhaamambulu ne nadigitina
Momatamu padakundaga nee vagu murugulu golusulu adigitina
Kamalekshana, mimu sevinchutakai ghanamuga rammani pilichitigani
Tarachuga nee paadambula namarina sari gajjelanu adigitina
Karunarasa mupponga mee gaja thuragamu limmani adigitina
Paramatma, nee bengaru saaluva pai gappaga ne nadigitina
Smara sundara suravara samrakshaka vara mimmani ninnadigitina
Prasasta Bhadradeesudavani ninu prabhutva mimmani yadigitina
Dasaratha suta nee cheta dharinchina daana kankanam madigitina
Visadamuganu nee melimi mola nool vedukato ne nadigitina
Yedumu bhoomini kuchchala nelaku nekkuruga ninnadigitina

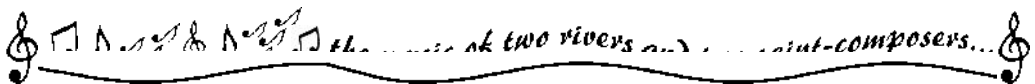
★ ★ ★

What is the crime committed by me, O Seetha Rama Swami,

Did I differentiate, did I not with love (think) about your renowned Lotus Feet?

Did I ask you for multi-coloured jewelled rings for my ten fingers? Did I ask for a famous gold shawl, a gold-laced turban, a long sleeved shirt or waist-bands?

Did I ask for ear-drops to adorn my ears, which would be praised by the neighbourhood brahmins?



Did I ask for shining and big anklets or for strings of pearls to be given in a literal manner?

Did I ask, desiring it, a gold crown embedded with the nine precious stones?

Did I ask for the (unfading) garland of flowers adorning your tender neck?

Did I, without shame (embarrassment) ask for your gold wristlet and gold chain. I only invited You so as to serve You, You of lotus eyes.

Did I often ask for the gold anklet which so properly fitted Your feet?

While Your grace overflowed, did I ask for horses and elephants?

O Paramatma, to cover myself, did I ask for your gold shawl?

Did I ask You to give me a boon, You who are a Protector to Gods themselves and is the God of Love (Manmadhan)

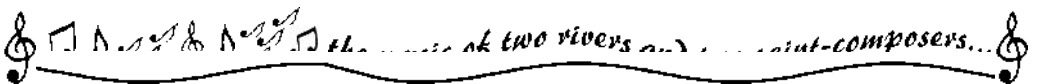
Did I ask You for governance, because You are the well known Ruler of the Bhadra Hill?

O son of Dasaratha, did I ask for the boon giving wristlet worn by You?

In joy and in an elaborate manner, did I ask for Your gold waist-thread?

Did I excessively ask for produce yielding land?

18. Rama nanu brovaga raadaa nanuganna Sita
Bhaamamani kainanu jaali ledaa naa meeda Shri
Ramayya neekidi mariyaadaa rakshimchu bhaa
Rama meeku ledaa Shri Bhadrachala
Dhaama suntaina nenaru talapuna
Premanunchu raadaa naa to vaadaa
Neelona jagamulundugaaka neevu
Leela to jagamulo vunduvu gaaka
Elaaga taaludu nendaaka nanu brovavu
Ilaagunduta paraakaa enta vedithi



Ee naatikento sulabhamuga nee vanu penni
 Dhaanamu dorikenu maaku chesina punya
 Maana naa kannulaana paradaivaalanu mrokke
 Dana bharuvai naa naa neevaadanu gaana Shri
 Ee samayamuna Ramadasa poshaka chidvi
 Laasa Bhadrachala vaasa telisi kripa
 Chesi rakshimpa prayaasaa Shri Rama
 Gaasi maanpi brovakunditidi melaa Shri

★ ★ ★

Sri Rama, why do You not save me? Does not even my mother Sita, the gem among women, have pity on me?

O Rama, is it honourable for You? Do You not have the burden of protecting me? Is there not in Your mind at least a little bit of love for me, O resident of Bhadrachala.

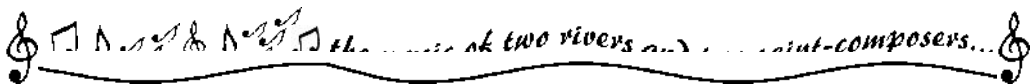
The universe is in You. You, as part of the Leelas, are in the Universe. How long will I bear this? When will You save me? How much have I prayed to You? Is it not indifference for You to be like this?

By today, with great ease, we have secured the treasure called You. This is due to the good deeds done by us. With these eyes, will I worship other gods? Have I become a burden? Am I not Yours?

O protector of Ramadas, resident of Bhadrachala, You, who are the repositior of bliss, You know what is my position now. Is it an effort to take pity and save me? Is it correct for You not to rid me of any pain and save me?

19. Karuninchu daivalalaama aho

Parama paavana naama Patabhirama
 Annavastramu lithumanuchu dora lannaaru manichedamanuchu aayu
 rannam prayachchati yanuchu noora kunnaanu neevemaakunna vanuchu
 Mari intha kaalammu danuka mimmu marachiti nanuchu tappu
 talachaka mammu



Dari cherchudani veditini meedi saranagatha thraana birudu ganuka
Parula goluchua kannu ila Bhadragiri Raghavula vedu konuta ina
paramulaku daariyani vintine darahaasa mukha Ramadasa posha

★ ★ ★

○ You, who are the chief among gods, who showers His grace, one who has the very holy name, Patabhi Rama.

The kings who are ruling are saying that they will provide livelihood. Though I realize that food gives life, I am keeping quiet, because you are there for us.

Because you have the title that You are the Protector of one who has sought Your protection, I have prayed to You to take us to the shore. Please do not fault us that all this while I had forgoten You.

I had heard that instead of serving others, praying to Raghava of Bhadra Hill provides the path in this and in the next world, ○ Rama, the saviour of Ramadas, ○ Rama, who has a smiling face.

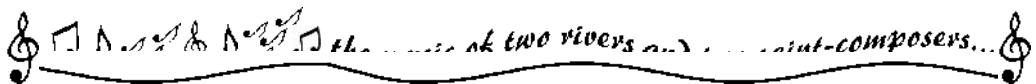
20. Rama jogi mandu konare ○ janulaara

Rama jogi mandu koni premato bhujyunchdanna
Kaama krodha lobha moha ghanamaina rogaalaku mandu
kaatuka kondalavanti karmamuleda bape mandu
saatileni jagamunandu Swami Rama jogi mandu
vaadukuchepina gaani vaari paapamulu gotti
mudamutone mokshamichche muddu Rama jogi mandu
mudamuto Bhadradiyandu muktini pondinche mandu
sadayudaina Ramadasu mudamuto sevinche mandu

★ ★ ★

Please buy (take), ○ people, the Rama medicine sold by the wandering mendicant (that is repeat Rama's Name)

Please buy the medicine and lovingly enjoy it, ○ brother. This is the medicine for the



big diseases like desires of the flesh, anger, miserliness and infatuation.

This Rama medicine is the medicine which gets rid of the Karmas, which are black like the mountain. In this world there is no equal for it.

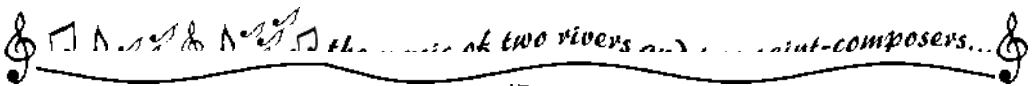
This fond medicine (repetition of Rama's Name), even if we say in a casual manner, for the sake of a wager, it gets rid of the sins and with happiness gives liberation.

This medicine gives "Mukti" and is happily at Bhadrachalam. It is the medicine that Ramadas of the merciful heart takes happily.

This is a medicine which cannot be bought even for a crore (of rupees), this is the medicine which is chanted and thought of by the Bhagavathas, who have no equal.

21. Aananda maananda maayenu Shri Janaki

Rama smaranamu cheyagane
ne daaryula kripa maaku kaligenu ipu diruva
dedinta nunna paramaathmuni choodagane
parama bhakti shraddha kaligenu
durita jjaalamulella tholagenu
patu raagadveshamu lella veedenu
itu rajayogamuna unna raajunu choodaga
poorva punyamu lonagudenu Shri
Parvati japa mantra meederenu
poorva kritamu kanabadenu parama
paavanamaina Sri Hari seva galge nedu
saamaanyula chenta cheramu vatti
paamarajanula nika gudamu memu
kaamabaddula cheri vedamu maaku Hari
naamasmarana cheyu bhaagavuthule dikku
Rama bhaktula chera kalgitimi itara
kaamamnlellanu veedagalgithinu



para bhaamalapaini bhraanti tholagenu memu
 parula doshamulenna morulanna neduraadamu
 ithara chintanala seyamu vere
 ithara daivamulanu koniyaadamu memu
 dharaapathulaku mrokkinta seyamu
 Bhadrachala Rama seva maanamu maanamu
 Bhadraadrisvami maaku daivamu veru
 kundra devathalanu thalapamu thalapamu
 daaridryamula nella madhi nenchamu Bhadra
 Giri Ramadasu nelina parama dayaalu dunda

★ ★ ★

As soon as the name of Sri Janaki Rama is thought of, it creates happiness, happiness.

Today we have got the grace of good people. As soon as we see the Paramatma who is beyond the 26 "Tatwa" (it is happiness, happiness).

We have got great faith and devotion. The collection of all kinds of sins is gone.

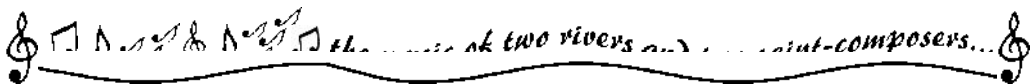
We have been rid of excessive love and hate, as soon as we saw on this side the King who has the Raja Yoga (namely, the Lord).

All the past virtues came together. The chanting mantra of Parvati ("Taraka Mantra") attained its fruit (that is, liberation was got).

We saw all the good deeds of the past lives (that is, they bore fruit). Today we were able to render service to the greatly holy Sri Hari. We will not go near the common people. We will not henceforth associate with the undignified (avaricious) people.

We will not join and plead with those who are bound by desires. Only those Bhagavathas who think of the name of Hari are our support. We have been able to give up all other desires. We have been able to join the devotees of Rama.

We have lost the illusory desires over other women. We will not count the sins of others. We will not oppose what others say. We will not have other thoughts. We



will not worship other gods.

We will not bend our heads to Kings. We will not stop, not stop the worship of the Lord at Bhadrachala.

When the great merciful Lord is there, who ruled (protected) Ramadas of Bhadrachala, will we entertain any thoughts of poverty?

22. Kalaye Gopaalam kasthuri thilakam suphaalam Gopaalam
Kundala ruchira kapholam jalada sannibha kaanti kaantam
Jagannadhapura nishaantam
Anupama roopam mahita mani kanaka kalaapam Gopaalam
Vigatha gopa vinathaanu taapam muni manojatharanim
Vanaja sannibha charanam
Amita dwijaatham karaambujam navaneetham Gopalam
Kamala bhava bhavamuni geetam vividha kusuma alankaaram
Vimala brindaavana vihaaram
Bhaasitabhaanum Bhadradri nivaasa nidaanam Shri Ramam
Divyaananda bhaasuragaanam raasa keli viraajamaanam
Ramadasa stuthi nidaanam

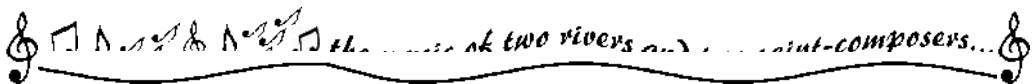
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Think (of) Gopala, the One who has on His beautiful forehead the mark of Kasturi, Gopala.

One whose cheeks are shining due to the ear ornaments, One who has the effulgence like the striking blue clouds.

One who has the entire Universe as His residence. One who has an unequalled Form, One who has the valuable gem (Chintamani). One who has a collection of ornaments, Gopala.

One who (assuages) the grief of separation of the Gopa girls. One who is always in the thoughts of the sages, One whose feet have the sparkle of the lotus. The great



Kshatriya who has a lotus in his hand, One who has butter, Gopala.

One who has been hymned (sung) by Brahma's son (Narada), one who has been decorated by different flowers, the pure One who joyously roams in the Brindavan (on the shores of River Yamuna), One who is effulgent like the Sun, who has Bhadradri as His residence, Sri Rama, One whose song is divine, joyous and sweet, One who participates in the shining Raasa Dance, One whose residence is the hymning of Ramadas.

23. Nandabaalambhajare Brindaavana Vaasudevam

Jalajasambhavaadi viunutha charanaaravindam
Lalitha mohana Radhavadananalina milindam
Nitalathasphuta kutila neelalaka brindam
Ghatitha shobhitha gopikaadhara makarandam
Godavari teeravaasa gopikaa kaamam
Aditya vamsaabdhi somam Bhadradri Sri Ramam

★ ★ ★

Worship Nandabala (Balakrishna), Vaasudeva in Brindavana, the One of whom the Gopikas are enamoured, Nandabaalam.

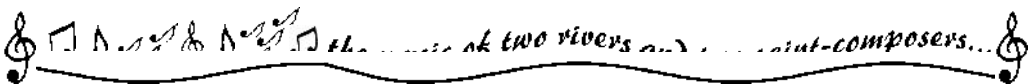
One who has been eulogized by Brahma and others, one who has Lotus Feet, O Krishna, You who have a beautiful form, One who is like a large black bee in the lotus like face of Radha.

O Krishna, You who have a collection of curly black hair falling on Your forehead, You, who are enjoying the pleasurable sweetness of the lips of the Gopikas. One who is enjoying the Gopikas, who are residing on the banks of Godavari, O Krishna.

O You who are like the moon in the ocean that is the dynasty of Sun, Sri Rama of Bhadradri.

24. Narayana yanaraadaa mee naalikapai mulla naaliyunnadaa

Panileni vaarthalu nooru yatte



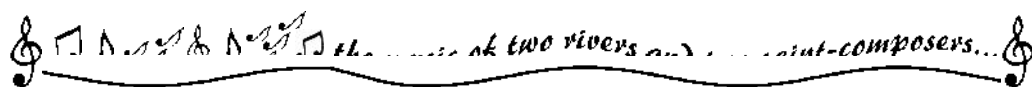
Palumaaru vaadinchi palukuchunnaaru
 Manasuna vetalella theeru mee
 Jananamu leedera janulaara meeru
 Aalubiddalu pondhu baasi vatti
 Adavi lopala pandutaakulu mesi
 Jaalichenduta vatti gaasi
 Lessa samsaariyaiyundi samabuddhi jesi
 Thodari chikkulu buttu thaanu buddhi
 Bodama neeyadu oka gadiyai nanu
 Adali samsaaramulonu chikku
 Badanela nee buddhi bangaaru gaanu
 Kalusha vaaradhiki naava ninnu
 Galisetanduku chakkani baata throva
 Ilalo theliviki deva deva
 Narahari naama keerthanamula leva
 Kaama krodhamula chaalinci poorva
 Karma bandhmulella tudamullathrenchi
 Shri Manthudai bhakti gaanchi
 Bhadrachala Ramadasuni madilona yenchi

★ ★ ★

Why don't you say "Narayana", Is there a thorn planted on your tongue?

Those who have no work are so many times (again and again) arguing and speaking. All the griefs in your mind will be gone. Your birth, O people, will be fulfilled (if you say Narayana).

Why feel regret (pity) and be wastefully worried, why leave the bonds of the wife and children and go to the forest to eat dried up leaves? It is better to be a family person, have equanimity (and say Narayana).



You intentionally create problems, You do not even for a minute have (divine) knowledge, You think of being entangled in the "Samsara", how foolish! (Let your mind become more valuable than gold, meaning that it is of no worth now).

You are the boat to cross the ocean of sin. To lead You, there is a fine pathway, a route. You are the Lord for the lords, providing knowledge in this world, Are there not chantings of Your name, O Narahari?

Having rid of desires and anger, having cut the very root of the bonds of "Karma", having become prosperous (it refers to divine wealth here), having become devoted, the Lord being in the mind of Bhadrachala Ramadas (why do you not say Narayana?)

25. Antaa Ramamayam bee jagamantaa Ramamayam

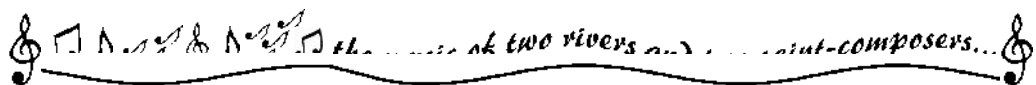
Antarangamuna Atmaraamu da
Nanta roopamuna vintalu salupaga
Soma suryulunu suralu taaralunu
Aa mahaambudhulu nakhila jagambulu
Andaandambulu pindaandambulu
Brahmaandambulu Brahma modaluga
Nadulu vanambulu naanaa mrigamulu
Vidita karmamulu veda saastramulu
Ashta dikkulunu adiseshudunu
Ashta vasuvulunu arishad vargamu
Dhirudu, Bhadrachala Ramadasuni
Korika losagedi, taaraka naamamu

★ ★ ★

It is full of Rama this entire world is full of Rama.

Inside is the Atma Rama and in his eternal Form He is showing His grandeur.

The Moon, the Sun, the Gods, the Planets (and Stars), the great Oceans, all the worlds (it is pervaded by Rama).



Rivers, gardens, all the different animals, the duties laid down by Karma and all the Veda Sastras (it is all Rama).

The eight directions, Adishesha, the eight Vasus, and the six enemies, namely, Artha, Lobha, Moha, Kama, Mada and Matsarya (all are Rama).

The brave one, the bearer of the Name which grants Mukti and who gives all that is desired by Ramadas of Bhadrachala (all is Rama).

26. Abbabba debbalaku norvalenuraa
Jabbu seyakura tabbibbaayenu raa
Atte ninu poojinchina chetulaniiyigo
Katte betti kotti retu taaludanayya
Rattu teerchivela gattigaa epunanu
Chetta betteluko pattabhirama
Saranaagatha thrana, birudaankithudavu gaava
Sharadhi bandinchina shourya memaaye raa
Parandhaama nee paadamulaana vinaraa
Parulakokka kaasu nenivaleduraa
Bhadradi Sri Rama nee nama meepudu
Prematho bhajiyinchu Ramadasu nelu

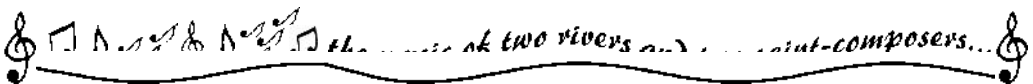
★ ★ ★

Abbabba, I cannot bear the blows. Please do not delay, it has become difficult.

Look, the very hands with which I worshipped You have been hit with sticks. How will I bear it?

O Rama who has been coronated (Pattabhirama), please rid me this day of the blame (heaped on me), firmly and lovingly protect me, keeping me near You.

Do you not have the title that you protect those who seek Your refuge? What has happened to Your bravery which enabled You to bund the ocean?



Listen, O Lord in Vaikunta, I promise on Your Feet, I did not give a pie to others.
O Sri Rama of Bhadradi, please protect Ramadas who always lovingly chants your name.

27. Raama Raama Bhadrachala Raama raara Rama Rama,
Raamaa raaraa ne momipude prema teera chootugaani
Taamasamu valadu Rama-svami taalajaanikanu
Ennadu ne ninnu nammi yunna vaadanani yenchi
Kannulethi choochi nannu mannanatho brova raadaa
Maati maatiki nee thoti saati velpulu lerani
Chaatuchunna nannu neeve paatlu petta neetaganatara
Bhadragiri Ramadasa paalakudavai neevela
Chidramulella tholaginchi bhadramuga nannela vela

★ ★ ★

Rama, Rama, Bhadrachala Rama, please come Rama.

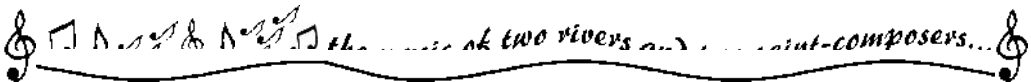
Rama, please come. Let me to my heart's content see Your face Rama, Please do not tarry O Lord, I cannot hereafter bear it.

Please believe that I have always trusted You. Please lift Your eyes and see me.
Can't You lovingly save me?

Is it fair for You to trouble me, I who have been proclaiming again and again that there are no gods to equal You?

Why is it You do not rule (protect) me, after being the Ruler of Bhadragiri Ramadas, by ridding me of all my troubles?

28. Diname sudinamu, Sitarama smarane paavanamu
Preethi nai naa praana bheethi nai naa kalimi
Cheta naina mimme teeruga talachina aa
Arthaapekshanu dinamu vyarthamu gaakunda



Saarthakumagaa mimmu praarthana chesina aa
Viratamu merugu bangaru pushpamu la raghu
Varuni padamula namara poojinchina aa
Mridanga taalamu tambura shruti goorchi mridu
raagamu keertana paadi nanu vinna aa
Ghanamaina bhaktiche penagoni ye vela
Manamuna Shri Ramuni chintinchina aa
Bhaktulato nanuraktini gooduka bhakti
meeraganu bhaktavatsalu pogadaga
Deena saranya mahaanubhaava yogaanalola
Nanu karunimpumani koluchu aa
Vaasiga Shri Haridaasula goodukoni
Vaasudevum vaanacha tonu paddedi aa
Akkara thoda Bhadrachalamu nanu,
Chakkani Sita Ramutani choochina aa

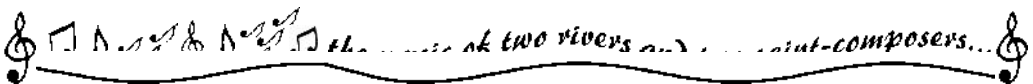
To remember Sita Rama is sacred. Today is a holy day.

In whatever manner we think of You, be it with love, be it due to fear to life, or because of wealth, (today is a holy day)

Without any expectation of any desire, without wasting even a single day, if You are worshipped in a purposeful manner (that day is a holy day).

(The day on which) the feet of Raghuvaram are fittingly worshipped with constantly shining gold flowers (that day is a holy day).

At any time, when we are entangled in immense devotion and think of Sri Rama (that day is a holy day)



When we gather together devotees with love and with overflowing fondness praise
Bhaktavatsala (that day is a holy day)

When we appeal to the Refuge of the helpless, the Supreme Person, the lover of
music to show mercy (that day is a holy day)

When we gather together the eminent Haridasas (those who sing the praises of the
Lord) and with the desire of attaining Vasudeva sing (that day is a holy day)

29. Paluke bangaaramaayena kodandapani
Paluke bangaara maaye pilichina palakavemi
Kalalo nee namasmarana maruva chakkani tandri
Iruvuga isukalona poralina yuduta bhaktiki
Karuninchi brochitivani nera nammitini tandri
Raatinaatiga jesi bhootalamanduna
Prakhyaati jenditivani pretito nammiti tandri
Enta vedinanu neeku suntainanu daya raadu
Pantamu cheya nenentavaadanu tandri
Saranaagatha thraana birudankituduvaa
Karuninchu Bhadrachala vara Ramadas posha

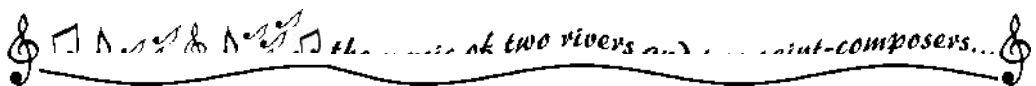
★ ★ ★

One who has the Kodanda in His hands, even Your talk has become gold (meaning
that it has become rare).

Your talk has become like gold and even if I call, You do not respond. O father, I
will not forget even in my dreams to chant Your names.

O father, I had fully believed that you showed mercy to the devotion of a squirrel
which with a firm mind had rolled in the sand.

O father, I fondly believed that you had transformed a stone into a lady and had
gained renown in this world



However much I plead, You do not show even a little mercy. O father, how insignificant am I for You to show Your obstinacy?

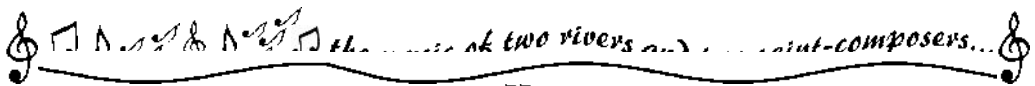
Do You not have the title that You protect those who surrender to You? Please have mercy, O! eminent one of Bhadrachala, protector of Ramadas.

30. Ramachandrulu naapai chalamu chesinaaru

Seethamma cheppavamma, nee vaina Seetamma cheppavamma
Katakata Vinademi seyudu katina chittuni manasu karugadu
Karmamu ketunundono kadha, Dharmame nee kundu nammaa
Dina dinamu mee chuttu deenata thiruga dikkevaro yamma
Deena poshakudanuchu vedithi
Dikkulanniyu prakatamaayenu oka maataina
Anadu ekkuvemani talathunamma
Kausalya tanayudu kapatamu chesinaadu kaarana memundeno
Kannada chesedavaa nee kannula vaibhavamu thoda
Vinnavimpa gadayamma nee kanna dikkevaro yamma
Dasarathmajudento dayasaali yanukonti dharmaheenuyamma
Daasajanulaku daata ithadata
Vaasiga Bhadragireesudu Ramadasu nela
Raadata ravikulambudhi somudata

★ ★ ★

Shri Ramachandra is ignoring me (showing less attention). At least, You, Sitamma, please tell him. Alas! He does not listen (to my plaintive cries). His hard heart does not melt. Whatever may be my fate, Dharma alone resides with You. My fate will remain, but You are the repository of Dharma. Day after day, I have gone round You in a helpless manner. Who else can be my protector? I prayed saying that the Lord is the Saviour of the humble. I propagated this in all the directions. He does not utter even one word. How can I think that He is great.



Kausalya's son has deceived me. I do not know the reason. By the grace of Your eyes (splendour), can you modify His harshness. Can you submit (my case) to Him? Who else can be my protector?

I thought that the son of Dasaratha was so kind. He is devoid of Dharma. It is well known that He is the grantor (of grace) to his abject followers. Why then does not He, who is like a moon in the solar dynasty come (to the Help) of Ramadas of Bhadragiri?

31. Nanu brovamani cheppave Sitamma thalli
Nanu brovamani cheppave naari shiromani
Janakuni koothura janani Jaanakamma
Prakkana cheruka chekkili nokkuchu
Chakkaga marukeli sokku chundedi vela
Lokaantarangudu srikaanta ninugoodi
Ekaantamuna neka sayya nunna vela
Adrija vinuthudu Bhadragireesudu
Nidramelkonu vela nelathaloro bodhinchi

★ ★ ★

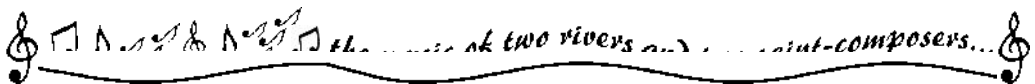
O Mother Sita, please tell Him (Lord Rama) to save me.

O jewel among women, daughter of Janaka, Mother Janaki, please tell Him to save me.

(You tell Him) at a time when you are next to him and pressing his cheeks, at the time of supreme enjoyment.

(You tell Him) when He who has the entire world in His mind is with You, Sri, alone on the bed

O lady, gently tell Him, at a time when he gets up from sleep, He who is hymned by Parvati and who is at Bhadragiri.



32. Darisanamaayenu Sri Ramulavaari
 Darisanamaayenu darisanamaayenu
 Darisanamaayenu Dhanyudanaithini,
 Yuramunandu siri merayuchunnavaani
 Suka munulaku yogi prabhulaku nainanu
 Abhimukudai yaananamu joopani vaari
 Kanda krovvuna tanu maruchuvaani tala
 Chendedanani kodanda mettina vaani
 Parama bhaktula kila sirulosagedanani
 Karamuna daana kankanamu gattina vaani
 Sthiramuga Bhadrachala Ramadasuni
 arasi brochedanani birudu daakhina vaani

★ ★ ★

I have had the 'Darshan' of Sri Rama, I have had the darshan, I have had the darshan.

I am blessed, as I have had the 'darshan' of the Lord on whose breast shine Goddess Shri (Lakshmi).

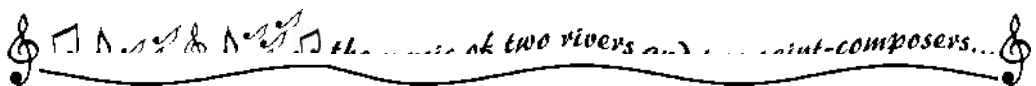
I have had the 'darshan' of Lord Rama who is not seen face-to-face even by Sage Suka and other kingly sages.

I have had the darshan of the Lord Who with His divine bow (Kodanda) beheads the one who in the arrogance of his muscle power forgets the Lord.

I have had the darshan of the Lord who has taken the pledge ("Who has tied to His hand the bracelet of gift") that to his great devotees he would give prosperity in this world.

I have had the 'darsan' of Lord Rama who has earned the title of protecting Bhadrachala Ramadas, having come to know him.

NB : That is why the Lord is popularly Known as Bhadrachala Varada



33. Kaliyuga Vaikuntamu Bhadrachala Nilayam

Sevintamu Sevintamu

Alivenulaara mee raanandamuga vega

Vilasitamai natti veduka choodare

Kaanchana sowdhamulu maanikamulu minchina doolamulu

Vajramulu chekkinchina sthambamulu pagadamulani bhraminchu
dwaaramulu

Anchayaanamari yenchalerugade manchi pachchalukoorchina
vaakillu

Bangaaru gopuramulu devalamula velugu maanikyamulu bheri
mridangaadi naadamulu

Bhaagavatula sankeertanalurangaina kalyana mantapamulu

Shringaramemani cheliya vinna vintu teerainapuraveedhulu
sogasaina Konerulusopanamulu

Sakala phala taruvulupavanamulu andularishigandharvanivaasamulu

Sarasijaakshivinave Godavari snanamusampatkaramai yoppinadi

Chakkani stree purushulu pattanamunandupikkatillagavintalu

Brahmanulumakkuvatopoojalurvedasastra taarkika vaishnavulu

grakkuna vaarinkanulajoochina ekuvainapunya memanitelepudu

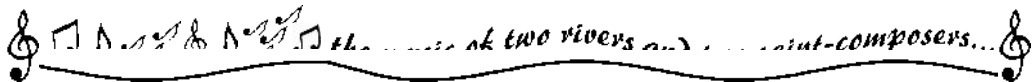
Vaamaakshulaadaganu Seetato hema peetamunasampurna kalalu

Momunavelugaparivaaramuluprematogoluvaganu Bhadradri

Ramadasuneluswamiyaina Shri Kodandaramunivaasam

We will worship, we will worship at Bhadrachala Temple. It is the Vaikuntam in Kali Yuga. Ye, pious ladies, come hither to happily see the lustrous festivities.

Gold palaces having beams with rubies, pillars which are studded with diamonds, doorways which make you think that they are corals, just as you cannot describe the walk of a swan, (so can't you describe) the doorways embedded with emeralds.



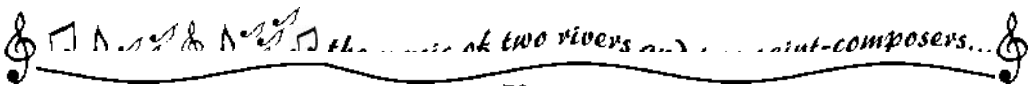
Gold temple towers, pearls which are shining in the shrines, the music of the Bheri and Mridanga drums, the songs of the Bhagavathas, colourful Kalyana Mandapas, O dear friend, how can I tell you about the beauty?

The well designed streets of the town, the charming tanks and lakes, gardens having several fruit bearing trees, in which gardens are residing sages and Gandharvas - O lotus eyed lady, please listen. It is famous that a bath in the river Godavari will confer prosperity.

The handsome men and women are marvelling at the wonders which are so many in the town. The Brahmin priests are offering worship with eagerness. How can I tell you what will be the piety when you suddenly even glance at the Vaishnavas who are well versed in Vedas, Sastras and discussions ?

With the big eyed and beautiful women dancing, while You are effulgent on the gold throne, seated with Sita, while the attendants (meaning Lakshmana and Hanuman) are attending on You with love, the Lord who rules Ramadas is making Bhadrachalam a Vaikunta in Kali Yuga.

26. Ramachandraaya Janakaraajaja manoharaaya
Maamkaabheeshtadaaya mahita Mangalam
Kosalesaaya manda haasa daasa poshanaaya
Vaasa vaadi vinutha sad varada Mangalam
Chaarukunkumopeta chandanaadi charchitaaya
Haarakataka shobhitaaya bhuri Mangalam
Lalitha ratna kundalaaya tulasi vanamaalikaaya
Jalada sadrisa dehaaya chaaru Mangalam
Devaki suputraaya deva devottamaaya
Bhaavaja guruvaraaya bhavya Mangalam
Pundarikaakshaaya poornachandra vadanaaya
Andaja vaahanaaya atula Mangalam



Vimala roopaaya vividha vedanta vedyaaya
Sujana chitta kaamitaaya Shubhada Mangalam
Ramadasa mridula hridaya taamarasa nivaasaaya
Svam Bhadragiri varaaya Sarva Mangalam

★ ★ ★

To Ramachandra, to the One who has attracted the heart of Janaki, to the One who grants my wishes, Supreme 'Mangalam'.

To the King of Kosala, to the Lord who has a tender smile and protects the devotees who attend on Him, to the Lord who is eulogized by Indra and others, to the excellent granter of boons, 'Mangalam'.

To the Lord who is covered by excellent 'Kumkum', to the One who is anointed by sandal and other pastes, who is glittering with the valuable necklaces, a great 'Mangalam'.

To the Lord who is wearing graceful, gem-studded ear-rings, who is wearing a garland of basil leaves and the Vanamaala, who has a body tint equal to that of a cloud, a great 'Mangalam'.

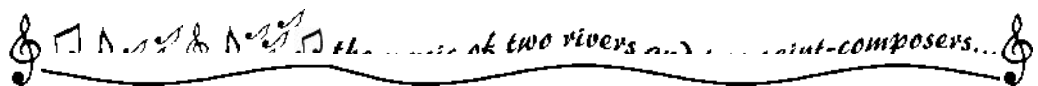
To the Lord who is the great son of Devaki, Who is Supreme among the gods, who is great Manmatha's father (Lord Vishnu) a divine 'Mangalam'.

To the Lord who is lotus-eyed, who has a face like a full moon, who rides the Garuda, an unequalled 'MANGALAM'.

To the Lord of the untainted form, to the One who knows all the Vedas and Upanishads, to the One who is desired by the hearts of the good people, a blessed 'MANGALAM'.

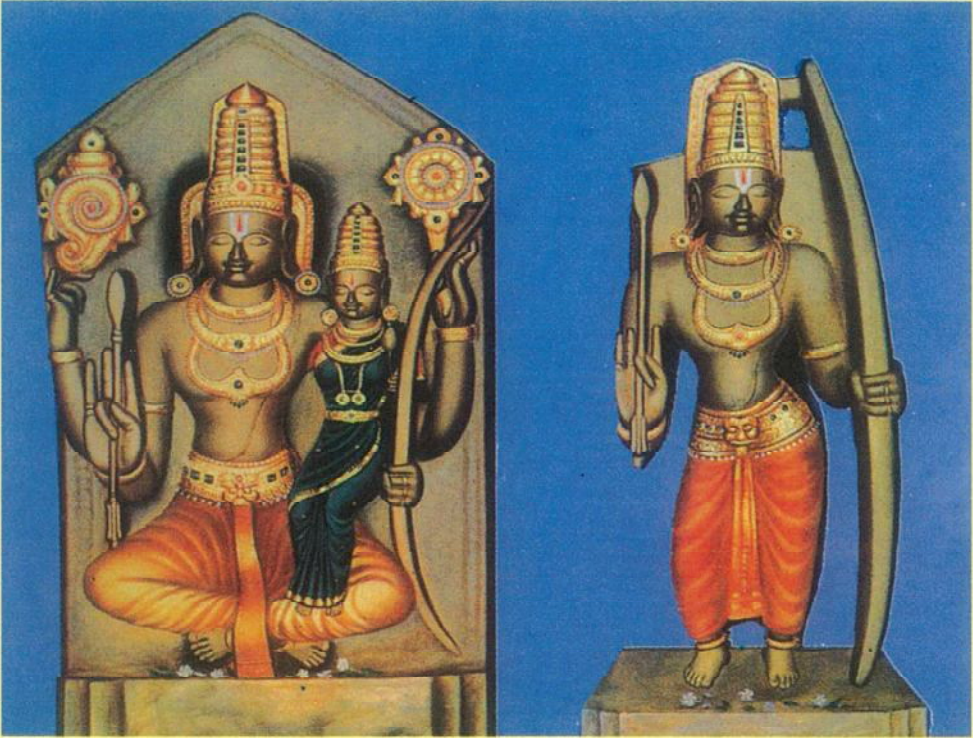
To the Lord who is residing in the tender lotus heart of Ramadasa, to the Lord of Bhadragiri, supreme 'MANGALAM'.

N.B.: Mangalam can be translated as 'auspicious'. In song or in worship, it is what is sung at the completion seeking to bring things to an auspicious close.



Verses from

**BHADRACHALA RAMA DASA
DASARATHEE SATAKAMU**



TATWA DEEPIKA

in Telugu

by

Sriman Sribhashyam Appalacharyulu

ENGLISH VERSION

By

Sri C. Sitarama Murti

1. Sree Raghu Raama, chaaru tulasee dala daama,
samakshamaadi sringaara gunaabhiraama,
trijagannuta sauryaramaalalaama,
durvaara Kabandha raakshasa viraama,
jagajjana kalmashaarnavo ttaarakanaama,
Bhadragiri Daasarathee Karunaapayonidhee!

★ ★ ★

O Sree Rama of noble Raghu Lineage!

How charming is the garland you wear of sacred Basil Leaves!

How magnificent are your auspicious attributes of self-control, ready forgiveness and similar other virtues of ethereal grandeur!

How resplendent is your martial prowess extolled by all the worlds in one voice!

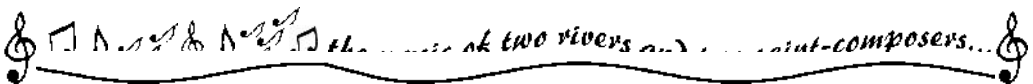
How glorious is your expertise in smashing the intractable grip of Demon Kabandha!

How marvellous is the splendour of your Name for its efficacy as a float, transporting the people over the murky sea of sin and crime!

O Lord, Presiding Deity of Mount Bhadra,
Son of Dasaratha, Ocean of Boundless Grace!

2. Raama, Visaalavikrama paraajita Bhaargava Raama,
Sadgunasthoma, paraanganaa vimukha suvratakaama,
Vineela neerada syaama, Kakuthsavamsa kalasaambudhi soma,
Suraaridoorbaloddama, Viraama, Bhadragiri Daasarathee,
Karunaapayonidhee

★ ★ ★

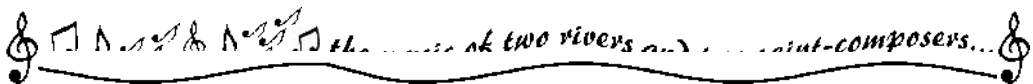


O Raama, whose abundant martial prowess has
 overwhelmed the mighty ParasuRaama,
 O Lord, who is instinct with resplendent
 auspicious attributes,
 With whom it is a solemn vow not to entertain carnal
 desires for other women,
 Whose physique with its sapphire glint fascinates, like the
 dark cloud heavy with pure refreshing vapours,
 Who irradiates, like the full moon, the ebullient sea of
 royal Kakuthsa lineage,
 Who subjugates the raging wickedness of the enemies of
 celestials and provides the world with the needed relief,
 O Lord, Presiding Deity of Mount Bhadra,
 Son of Dasaratha,
 Ocean of Boundless Grace!

3. aganita satyabhaasha, saranaagataposha, dayaalasajjharee,
 vigata samastha dosha, prithiveesuratosha, trilokapoota,
 kridgagana dhuneemarangapada pankaja vishesha,
 maniprabhaa dhagaddhagita vibhoosha,
 Bhadragiri, Daasarathee, Karunaapayonidhee!

★ ★ ★

O Lord, how strictly you adhere to Truth in speech and action!
 how readily you grant refuge and protect the supplicants!
 how purificatory the lustrous stream of your magnanimous Compassion!
 how abundant the bliss you confer on the terrestrial equals of celestials!
 how gracious your Lotus Feet, the Fountain
 from which springs the celestial Ganges
 purifying the three worlds with its delicious elixir!
 how fascinating the sparkling jewels adorning your handsome limbs!



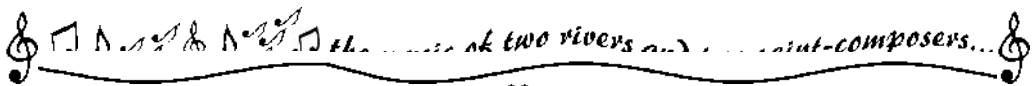
O Lord, Presiding Deity of Mount Bhadra,
Son of Dasaratha,
Ocean of Boundless Grace!

4. Ranga daraati bhanga, Khagaraajaturanga,
Vipatparamarottunga tamah patanga, paritoshitaranga,
Dayaantaranga, satsanga, dharaatmajaahridayasaarasabhringa,
Nisaacharaabja maatanga, subhaanga,
Daasarathee, Karunaapayonidhee!

★ ★ ★

My lord, you are the Destroyer of a furious enemy---
inordinate Passionate Desire---
You are the Equestrian, the King of Birds serving as your horse,
You are the Cleaver of dense darkness, the source of
raging, ever-recurring dangers,
You are the ardent Devotee who has pleased
Sri Ranganatha with attentive service,
Your' heart is a Fountain of ever-flowing compassion,
You are a Companion, ever abiding with God-conscious aspirants,
You are the Bee sucking honey from the Lotus-heart of
the Daughter of Goddess Earth,
You are the mighty Tusker weeding out the Raakshasa
lotuses from Lanka-Lake,
You are the magnetic Personality beaming with charming features,
O Son of Dasaratha,
Ocean of Boundless grace!

5. Sreedaa, Sanandanaadi muni sevita paada,
diganta keertisampaada, samasthabhoota paripaala vinoda,
vishaada vallikaaccheda, dharaadhinaathakula sindhu



sudhaamayapaada, nrittageetaadi vinoda,
Bhadragiri Daasarathee Karunaapayonidhee!

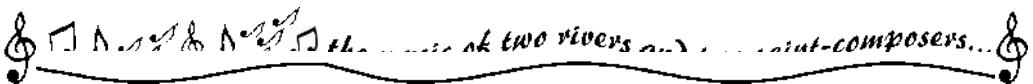
★ ★ ★

Lord, who bestows affluence on a magnificent scale,
at whose glorious Feet Sanaka, Sanandana and
other sages render reverent obeisances,
Who has acquired fame reverberating over all the quarter of the world,
Who rejoices in providing protection to all species of life,
Who cuts off creepers causing pain and grief,
from whose Feet emerges nectarine moon-light
exhilarating the sea of royal lineage,
Who finds pleasant relaxation in the devotees'
singing and dancing in his praise!
O Lord, Presiding Deity of Mount Bhadra,
Son of Dasaratha,
Ocean of Boundless Grace!

6. Aaryulakella mrokki vinataangudanai,
Raghunaatha Bhattaraachaaryula kanjaletti,
kavisattamulan vinutunchi, kaarya saukarya melarpa,
nokka Satakambonagoorchi, rachintu nedu,
taatparyamunan grahimpumidi, Daasarathee, Karunaapayonidhee

★ ★ ★

I prostrate in utter humility before the enlightened sages,
I lift my hands and stand with folded palms
before my revered preceptor, Sri Raghunaatha Bhattar,
I raise my voice in praise of the renowned poets,
I beseech the goodwill of all of them to facilitate
my task, undertaken today ---



the Composition of a hundred hymns attuned to your glory
Pray, do listen to them with sympathetic attention and graciously
accept my reverent offering!

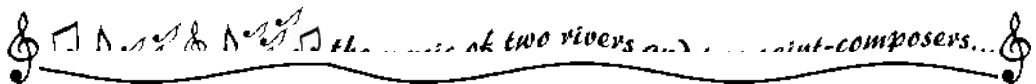
O Lord, Son of Dasaratha, Ocean of Boundless Grace!

7. Sreeramaneeyahaara, ataseekusumaabha sareera,
bhakta mandaara, vikaaradoora, paratattva vihaara,
triloka chetanoddhaara, durantapaataka vitaana vidoora,
Kharaadi daitya kaantaara kuthaara,
Bhadragiri Daasarathee, Karunaapayonidhee!

★ ★ ★

O Lord, who sparkles with bright ornaments adorning His bosom,
Whose delicate body glows like the dark Aatasi flower in bloom,
Who, like the Celestial tree, Mandaara, readily fulfils the
desires of devotees,
Who is singularly free from all temperamental aberrations,
Who rejoices in moving about in the domain of Supreme Phenomenon,
Who invigorates the living creatures of the three worlds
and does them immense good,
Who extricates people from the intricate matrix of long-accumulated sins,
Who axes and destroys the thick forest of domoniac
clusters, like Khara and his hordes,
How gracious, O Lord, Presiding Deity of Mount Bhadra,
Son of Dasaratha, Ocean of Boundless Grace!

8. Duritalataa lavitra, Khara Dooshana kaanana veetihotra,
bhoobharana kalaavichitra, bhavabandhavimochana sootra
chaaru visphura daravindanetra, ghanapunya charitra,



vineela bhoori kandhara sumagaatra,
Bhadragiri Daasarathee Karunnapayonidhee!

★ ★ ★

How dexterously do you manipulate the sickle's movement
in destroying the maze of creepers of sins!

How devastating your ire when, like wild-wood-fire, you
reduce to cinders the Forest that Khara and
Dooshana constitute!

How wonderfully artistic the way you bear the burden of
the world and its concerns!

How powerfully effective the clue you employ in unravelling
the knot which binds souls to interminable births!

How charming your eyes, large and sparkling, like petals of
lotus in full bloom!

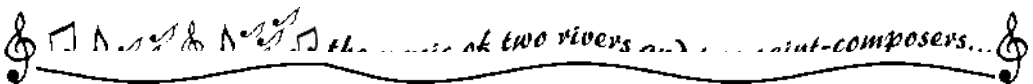
How magnificently replete with merit and nobility the
course of your virtuous life!

How majestically attractive your physique, comparable to
the splendour of the dark cloud laden with
refreshing showers!

O Lord, Presiding Deity of Mount Bhadra,
Son of Dasaratha, Ocean of Boundless Grace!

9. Sree Raghuvamsatoyadhiki seetamayookhuda vaina
nee pavitrorupadaabjamul, vikasitotpala champaka vritta
maadhureepoorita vaak prasonamula pooja lonarcheda,
chittagimpumee, Taarakanaama Bhadragiri
Daasarathee Karunaapayonidhee!

★ ★ ★

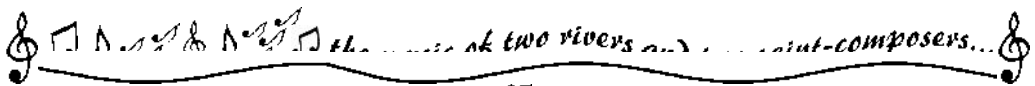


O Lord, you are the Moon radiating mellow beams of
light, exhilarating the Sea of Kings of Raghu lineage
I ardently wish to adore your incomparably pure and
inestimably superb Lotus-Feet,
With my garlands composed of verse-flowers, of blue
tulips and golden daisies, tender and beautiful and
redolent with sweet perfume!
Pray, graciously accept my humble offering!
O Lord of Liberation, Taarakanaama,
Presiding Deity of Mount Bhadra,
Son of Dasaratha,
Ocean of Boundless Grace!

10. Taranikulesa, naanudula tappulu galgina,
Needunaama sadvirachitamaina Kaavyamu pavitram gaad
Viyannadeejalam baruguchu, vankayaina, malinaakritibaarin
danmahattvamum, darame ganimpa nevvariki?
Daasarathee, Karunaapayonidhee

★ ★ ★

O Lord, scion of the race descended from the Sun as Progenitor!
My poem is composed for dedication to you, glorifying your Name,
Will its purity get besmirched by error creeping into my words?
During its course on earth, does not the Celestial River
bend into curves and flow with a filthy appearance?
Does it thereby lose its purificatory magnificence?
Who can dare estimate its glorious splendour?
It is beyond the reach of any one, my Lord,
Son of Dasaratha, Ocean of Boundless Grace!



11. Daaruna Paatakaabdhiki sadaa badabaagni,
Bhavaakulaarti vistaara davanalaarchiki sudhaarasa vrishti,
durantadurmataachaara bhayankaraataviki chanda kathora
kuthaaradhaara,
Nee Taarakanaama mennukona,
Daasaratheee, Karunaapayonidhee!

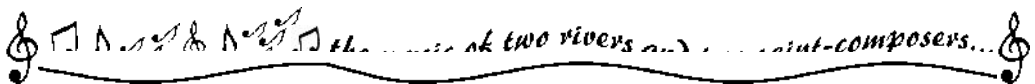
★ ★ ★

Your gracious Name, my Lord! Taaraka Naama!
How mighty and powerful!
A stray flash of it in the mind secures instantaneous relief
It is An inextinguishable, eternal Flame, consuming, from within, the
terrible sins which accumulate, forming a fathomless sea;
It is A heavy downpour of Nectarine elixir, providing a
salve for acute agony, generated by extensive
devouring wild-fire of never-ceasing succession of transmigrations;
It is A mighty sharp-edged Axe, demolishing the terrifying woods of evil
practices, propagated by arrant pseudo-religions.
O Son of Dasaratha, Ocean of Boundless Grace!

12. "Paramadayaanidhe, Patitapaavana naama Hare" atamchu
susthiramatulai sadaa bhajanacheyu mahaatmula paadadhooli
naa siramuna daaltu meerataku cherakudanchu Yamundu
Kinkarotkaramula kaanabettunata,
Daasarathee, Karunaapayonidhee

★ ★ ★

Yama, it seems, declares that he sprinkles on his head
the dust off the hallowed feet
of those saintly persons who, with steady minds, ever



engage themselves in singing the glories of the Lord
as "Hare, Treasure of supreme Compassion, Sanctifier of
the fallen sinners"!

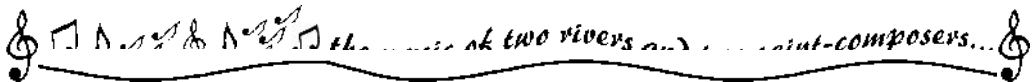
And Yama issues strict orders to his servitors, en masse,
prohibiting their approach to such devotees!
How miraculous the efficacy of your Name, O Lord!
Son of Dasaratha, Ocean of Boundless Grace!

13. Pandita rakshakundu, akhilapaapa vimochanundu
Abjasambhaavaakhandala poojitundu,
Dasakantha vilunthana chandakaanda kodanda kalaapraveenudu
agu Taavakakeertivadhooti kittu,
poodandalugaa naa kavita,
Daasarathee, Karunaapayonidhee

★ ★ ★

"Protector of erudite scholars in spiritual lore!"
"Redeemer of supplicants from all categories of sins!"
"Recipient of unbroken worship from Lotus-born Brahma
and celestial denizens!"
"Expert wielder of the mighty Bow which slashed the
ten heads of Ravana with its fiery arrows!"
Such are the titles which glorify your attendant Lady-Fame!
To her, I offer floral garlands of my poetic muse!
O Son of Dasaratha, Ocean of Boundless Grace!

14. Sree Rama Seeta gaaga, nijasevaka brindamu
veera Vaishnavaachaara janambu gaaga, Virajaanadi
Goutamigaaga,
Vikunthamunnaaraya Bhadrasaila sikharaagramu gaaga



Vasimchu, Chetanoddhaarakundaina Vishnudavu,
Daasarathee, Karunaapayonidhee

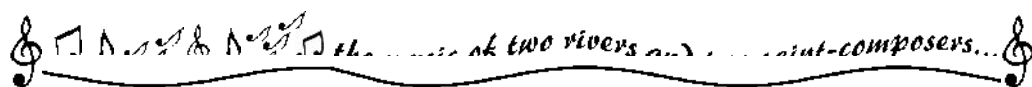
★ ★ ★

O! Lord Vishnu, the Regenerator and Uplifter of all living beings,
How gracious of you to have come down as Raama to
Sree Rama incarnates as Seeta,
Your devoted servitors transform themselves into valian
adherents of Vaishnava Cult,
River Viraja turns into Gautami,
Vaikunta establishes itself on the summit of Mount Bhadra
There you have settled down! How fortunate are we!
O Son of Dasaratha,
Ocean of Boundless Grace!

15. 'Raa' kalushambulella bayalambadadrochina,
'Maa' kavaatamai dheekoni prochu, nikkamani
dheeyitulenna tadeeyavarnamul gaikoni
bhaktiche nudiva gaanaru, gaaka, vipatparampara!
daakonune jagajjanula, Daasarathee, Karunaapayonidhee!

★ ★ ★

'Raa' casts out into the open all the impurities within,
'Maa' closes the door preventing their ingress,
Spiritually illumined intellectuals confirm the latter's protective power
But people fail to chant the Name with devotional fervour!
What a pity, My Lord!
If they turn to this exercise, can the ever-recurring
misfortunes dare to confront them?



O Son of Dasaratha,
Ocean of Boundless Grace!

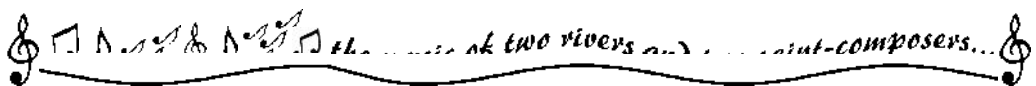
16. Bhandana Bheemudu aartajanabaandhavudu ujjala
baana toona kodanda kalaaprachanda bhujataandava
keertiki, Raamamoortikin
rendavasaati daivamu ika ledanuchun, gadagatti bherika
daanda dadaanda daanda ninadambulu ajaandamu nino
mattavedandamu nekki chaatedanu,
Daasarathee, Karunaapayonidhee!

★ ★ ★

Terror to the enemies in battle,
Kinsman to the afflicted and grief-stricken,
Renowned Expert in the martial art of engaging the Box
in violent dance in shooting fiery arrows---
That is Rama's Personality!
He is the Deity nonpareil, the One without a Second!
This proclamation I make, mounting a mighty tusker, and
holding a mast with blaring kettle-drums, drawing
attention of the entire universe!
This tomtom is sure to win acclaim everywhere!
My Lord, Son of Dasaratha, Ocean of Boundless Grace

17. Pempanu tallivai, kalushabrinda samaagama mondakunda
rakshimpanu tandrivai, meyi vasimchu dasendriya rogamul
nivaarimpanu vejjuvai, kripagurichi parambu dirambuugaaga
satsampadaleeya neeve gati,
Daasarathee, Karunaapayonidhee!

★ ★ ★



O Lord,

Be a Mother in nurturing me!

a Father in guarding me from contact with
multitudinous sins!

a physician in warding off diseases affecting the ten
sensory organs resident in my body!

I pray, do exercise your mercy in endowing me with
wholesome affluence and ensure steady
abidance in your realm of Bliss!

You are my only Refuge, dear Lord!

Son of Dasaratha, Ocean of Boundless Grace!

18. Itadu duraatmudanchu janulennaga naaradigonti', nene po,
patitudananti po, patitapaavanamorttivi neevu galga, ne
nitala vedananti, nihamicchina nimmu, parambosangu, mee
yatulita Raamanaama madhuraaksharapaali, nirantarambu
hridgatamani nammi kolchedanu,
Dasarathee, Karunaapayonidhee!

★ ★ ★

When people have branded me as an evil-hearted person,
I have not minded their censure!

I have even declared non-chalantly that I am a sinner!

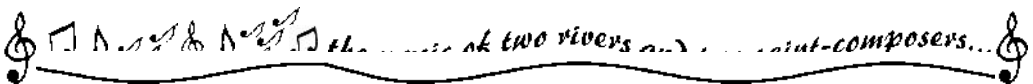
Why need I bother?

I have you, the renowned Purifier of sins with me!

Why should I seek favours from others?

It is for you to determine the award I deserve ---
worldly pleasures or heavenly bliss!

Lord, I solemnly declare that the sweet letters of your matchless hallowed Name,
"Raama Naama" are deeply engraved on my heart to last for all time and I shall ever



engage myself in your worship!

O Son of Dasaratha, Ocean of Boundless Grace!

19. Anchitamaina needu karunaamrita saaramu naadu paini
prokshinchinajaalu, daana nirasimcheda naa duritambulella,
toolincheda variivargam, edalincheda korkula, needu bantanai
dancheda kaalakinkarula, Daasarathee, Karunaapayonidhee!

★ ★ ★

O Lord! Just sprinkle on me the essence of your revered nectarine grace,
It is enough to arm me with strength and power!

I can shake off all my sins and crimes!

I can knock down the bands of my foes and adversaries!

And as your loyal servant, I can smash and pound the emissaries of Death!

O Son of Dasaratha, Ocean of Boundless Grace!

20. Vaasavaraajya bhoga sukhavaarthini delu prabhutva mabbinaa,
yaasaku meraledu, kanakaadrisamaana dhanambu goorchinan,
kaasunu ventaraadu, kani kaanaka chesina punyapaapamul
veesarabovaneevu, padivelaku jaalu, bhavambu nolla,
Nee daasunigaaga nelikonu,
Daasarathee, Karunaapayonidhee!

★ ★ ★

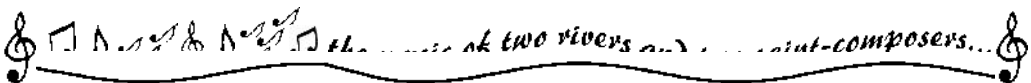
Sovereignty over celestial regions and consequential

indulgence in the sea of pleasures it commands, fail
to reach the limit of Desire!

Accumulation of riches, equal in magnitude to the Mount

of Gold, may appear magnificent; but not even a tiny
particle of the pile accompanies the owner at death!

But when the person departs, merit and sin, attending respectively



on his good and evil deeds, committed consciously or
 unwittingly, adhere to him without the least diminution in content!
 Lord! The mass of deeds in my account is enough to generate ten
 thousand births; but I cannot bear the thought of rebirth!
 I pray, hold me as your servitor and release me from the
 cycle of successive births!
 O Son of Dasaratha, Ocean of Boundless Grace!

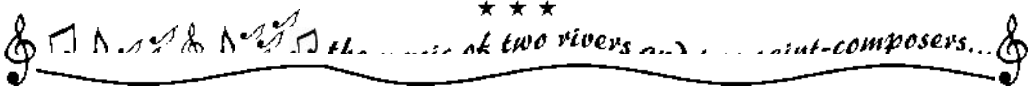
21. Vaaricharaavataaramuna vaaradhilo jorabaari krodha
 vistaaragudaina aanigamataskaraveera nisaacharendrunin
 cheri, vadhinchi, vedamulu chikkedalinchi, Virinchikin
 mahodaarata nicchitivekada,
 Dasarathee, Karunaapayonidhee!

★ ★ ★

In hot pursuit of the daring chief of night-rover demons, the Thief
 who, in swelling wrath, has stolen the Sacred Scriptures,
 You have assumed the Form of an Aquatic Creature Fish,
 plunged headlong into the depths of the Sea,
 forced him out of his clandestine shelter, and put an
 end to him in fierce battle,
 disentangled the Vedas from his vicious grip,
 and restored them to Brahma, the Creator!
 How generous, how magnanimous, of you, dear Lord!
 Son of Dasaratha, Ocean of Boundless Grace!

22. Padayugalambu bhoogagana bhaagamulan vesanooni,
 Vikramaaspadudagu nabbaleendru noka paadamunan
 talakrindunotti,
 melodava, jagatrayambu puroohituna kiyya, Vatundavaina
 Chitsadamalamoorti veevakada,
 Daasarathee, Karunaapayonidhee!

★ ★ ★

 the ... of two rivers and ... int-composers...

Who was it that assumed the Form of a Celibate Dwarf, an embodiment
of purity, truth and intellectual brilliance,

Who grew with speed to enormous dimensions and occupied with
two firm paces the entire terrestrial and empyrean spheres,
and for the third pace rested his foot on the
head of Bali, and pressed it down to the nether world?

Who was that hero with martial prowess?

Was it not, my Lord, your Incarnation that wrought this miracle
for making Indra the Sovereign of the three worlds,
for conferring good on the entire universe?

O Son of Dasaratha, Ocean of Boundless Grace!

23. Karamulu meeku mrokkulida, Kannulu mimmu jooda,
Jihva mee smarana tanarpa, Veenulu Bhavatkathalan vinuchunda,
Naasa mee arutana bettu poosarula kaasagonam, Paramaatha
saadhana utkaramadi cheyave kripanu,
Daasarathee, Karunaapayonidhee!

★ ★ ★

Hands join in salutations to you,

Eyes cast looks on you alone,

Tongue chants your Name,

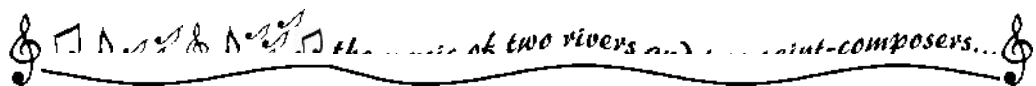
Ears listen to episodes of your glory,

Nose smells the flower-garlands around your bosom,

Here is an array of devotional exercises of the senses to attain Bliss ineffable!

Be merciful, Lord, and bring about such consummation!

O Son of Dasaratha, Ocean of Boundless Grace!



24. Chiratarā bhakti nokkatulaseedala marpana seyuvaadu,
 Khechara garudoraga pramiukha sanghamulo velugan, sadaa
 Bhavatsphura daravinda paadamula poojalonarchina vaarikella,
 tatparam aracheti dhaatri gada,
 Daasarathee, Karunaapayonidhee!

★ ★ ★

When he, who offers a leaf of sacred basil with intense devotion to you, shines in the company of the Sovereign of Eagles and Lord of the Serpents,

No wonder, that all those who unceasingly worship your ever-sparkling Lotus-Foot hold Heaven as a plum in their palms!

O Son of Dasaratha, Ocean of Boundless Grace!

25. Sirigalanaadu maimarachi, chikkinanaadu talanchi, punyamul
 poripori seyanaitinani pokkina, galgune? Gaalichichchu
 paikeralina vela dappigoni, keedpaduvela, jalambu gori
 tattaramuna travvinan galade,
 Daasarathee, Karunaapayonidhee!

★ ★ ★

While commanding riches, man loses himself in self-indulgence, and fails to act to earn meritorious excellence

But when distress entangles him, he grieves very much for his lapse!

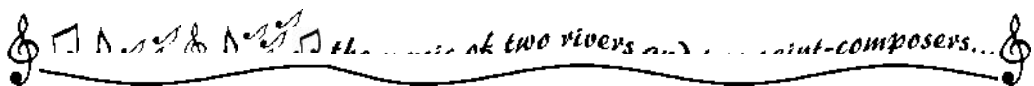
In which way does this regret benefit him?

A violent gale stirs up a blazing fire and a person caught in danger needs water to slake his acute thirst;

Of what avail is it if people get agitated then, and begin digging a well?

How unfortunate, We lack forethought!

O Son of Dasaratha, Ocean of Boundless Grace!



26. Jeevanaminka, pankamuna chikkina meenu, chalimpakentayun
daapuna nilchi jeevaname taddayugoru vidhambu choppadan
daavalamaina gaani guritappanivaadu tarinchuvaadayaa
taavaka bhaktiyogamuna, Daasarathee, Karunaapayonidhee!

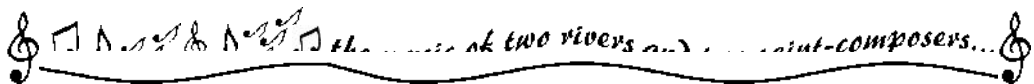
★ ★ ★

When water dries up in a pond and fish is caught up
in mire, it does not tremble but stays in it, still
wishing very much that water will accrue soon!
Likewise, an aspirant who persists in devotional exercises,
without giving up his aim to secure a convenient
abode, is certain to attain liberation! Doesn't he, my lord?
O Son of Dasaratha, Ocean of Boundless Grace!

27. Nochina talli tandriki tanoobhavudokkade chaalu meti,
chechaachanivaadu, verokadu chaachina ledanakichchuvaadu,
noraachi nijambukaani palukaadanivaadu, ranambulona men
daachanivaadu, Bhadragiri Daasarathee, Karunaapayonidhee!

★ ★ ★

Pious and meritorious parents feel amply rewarded,
if they are blessed with even one son,
who is noble and worthy!
One who does not stretch his arm seeking aid from others;
One who does not fail to answer calls for alms from others;
One who never opens his mouth to utter words of untruths;
One who never shrinks in battle to spare his body,
Why crave for a crop of dishonourable progeny?
O Son of Dasaratha, Presiding Deity on Mount Bhadra,
Ocean of Boundless Grace!



28. "Sreeyuta Jaanakee Ramana, Chinmayaroopa, Ramesa Raama,
Naaraayana paahi paahi" yani prastuti jesiti, naa manambu nam
paayaka, kilbisha vraja vipaataana mandaga jesi, satkalaa
daayi phalambu, naakeeyave,
Dasarathee, Karunaapayonidhee!

★ ★ ★

O Lord Rama! "You are Vishnu with Sree nestled close to you!
You are the lovely husband of Jaanaki!
You are the self-effulgent Form of
Knowledge and Bliss!
You are the Master of Charming Lakshmi!
You are Naaraayana, all-pervasive and
immanent Personality!"

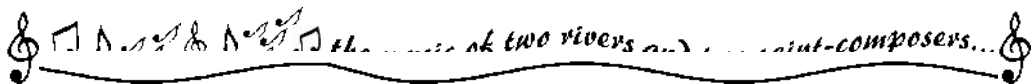
Thus have I glorified you and sought your mercy and
protection!

Pray, Stay still within my mind without straying,
Smash to pieces the vast pile of sins adhering to me,
Grant me the fruit, emerging from the pursuit of the art of
illuminating wisdom!

O Son of Dasaratha, Ocean of Boundless Grace!

29. Entati punyamo Sabari yengili gontivi, vintagaade!
neemantana mettido yuduta mai ni
karaagra nakhaamku rambulan
santasamandajesitivi, satkulajanma mademi lekka?
Vedaantamu gaade nee mahima,
Daasarathee, Karunaapayonidhee!

★ ★ ★



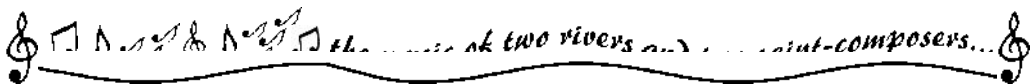
How exceptional is Sabari's merit that you, Rama,
 eagerly accept the feed of her leavings?
 It is a marvel, indeed!
 Who knows the mystery of the workings of your mind?
 You have stroked the squirrel and gladdened its heart by
 leaving on its back the nail-marks of your finger-tips!
 Little does honourable descent count in your reckoning!
 Your majesty is based on love, the core of all spiritual lore!
 O Son of Dasaratha, Ocean of Boundless Grace!

30. Taruvulu poochi kaayalagu, tatkusumambulu, poojagaa
 Bhavachcharanamu soki daasulaku saaramulou
 dhanadhaanya raasulai,
 karibhataghotakaambara nikaayamulai, Virajaanadee
 samuttarana monarchu, chitramidi,
 Dasarathee, Karunaapayonidhee!

★ ★ ★

Trees put on flowers and yield fruits; but the flowers
 offered to you in worship receive the sanctifying
 touch of Your Feet!
 They reward your servitors by turning into vital resources--
 vast riches, heaps of rice and other grains,
 abundant apparel, majestic elephants, mattlesome horses,
 bands of attendants -- a magnificent display of affluence!
 They provide them help, as well, to cross over the River Viraja!
 How wonderful is this culmination, my Lord, of a simple
 act of flower-offering in worship!
 O Son of Dasaratha, Ocean of Boundless grace!

31. Pattiti Bhattaraarya gurupaadamulu immeyi,
 noordhvapundramul



bettiti, mantraraaja modi bettitin, ayyamakinkaraalikim
gattiti bomma, mee charanakanjamulandu talampu petti,
podattiti paapapunjamula, Daasarathee, Karunaapayonidhee!

★ ★ ★

I have clasped, with all reverence, the feet of saintly Preceptor, Bhattar;
I have worn on my forehead the shining upward marks of Vishnu devotees;
I have enshrined in my heart the royal Incarnation;
I have fastened my image around the necks of bands of servitors of Death;
I have settled my mind on Your Lotus -- Feet and demolished heaps of my sins;
O Son of Dasaratha, Ocean of Boundless Grace!

32. Allana Lingamantri sutudu, Atrijagotrajudu, Aadi saakha,
Kancherla Kulodbhavundu, ana, prasiddhudanai, Bhavadankitambugaa
nellakavul nutimpa, rachiyinchiti, Gopakaveendrudan,
Jagadvallabha! neeku daasudanu,
Daasarathee, Karunaapayonidhee!

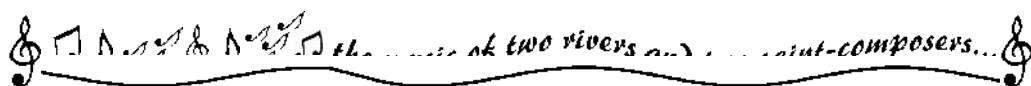
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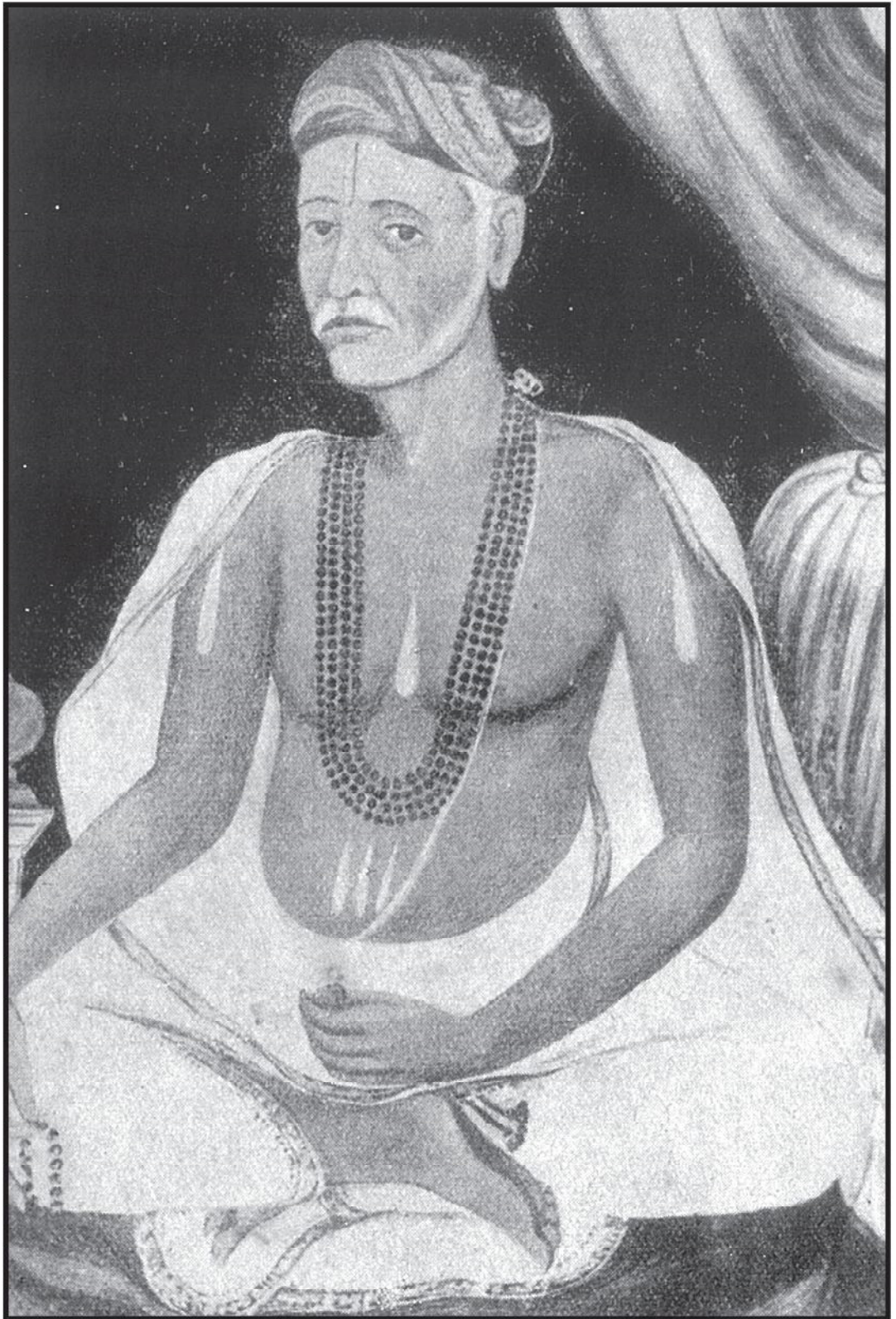
I am known as the son of Lingamurti, as an offspring of Kancharla family,
as a descendant of Atreyasa lineage, hailing from Pradhamsaakha,
a Sect of Brahmin Community.

I am poet Gopa :

This Hymnal composed by me and dedicated to You is commended by all poets;
O Lord of the universe! I am your humble servitor,
Pray, accept this offering!
O Son of Dasaratha, Ocean of Boundless Grace!



 the ... of two rivers and ... poet-composers...



Thyagaraja



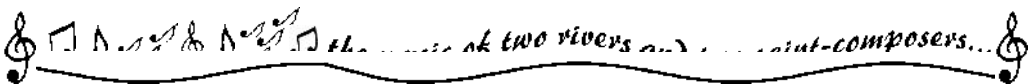
Sri Rama Panchayatanam worshipped by Thyagaraja

Thyagaraja

It is but appropriate to begin an essay on Thyagaraja by quoting the words of Sri Chandrasekharendra Saraswati, Mahaswami of Kanchi, in his benediction in Sanskrit to the masterly compilation in Telugu edited by Prof. Vissa Appa Rao with a commentary by Sri Kalluri Veerabhadra Sastry and published by Andhra Gana Kala Parishad, Rajahmundry in 1948.

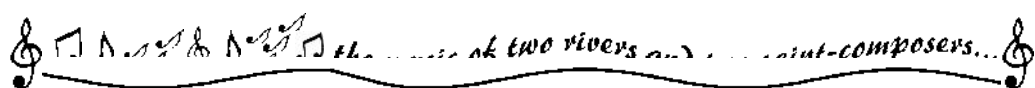
Sri Chandrasekharendra Saraswati Swami in his benediction said : “These scholarly devotional renderings should become popular among all people. Profound philosophical truths conveying the essence of spirituality are conveyed in kirtanas of matchless style and that is why Sri Thyagaraja became famous as Thyagabrahma and his compositions as Thyagopanishad. Musical knowledge allied to true bhakti leads to liberation. It is meaningless to dispute over dvaita and advaita when the great protector is there in front of us. Thyagaraja was not indifferent to social and political problems. The solution to all issues lies in the doctrine of surrender. Bliss is showered on people by publishing works on the lives of great saints such as Thyagaraja. His life centred around Rama bhakti and without deviating from the chosen path, Thyagaraja discoursed through his kritis on matters spiritual such as liberation or moksha and mundane problems, social and individual.”

Dr Sarvepalli Radhakrishnan’s Foreword-Appreciation in Telugu follows the Mahaswami’s benediction: “ Born on the banks of Kaveri, Thyagaraja wrote thousands of kritis in Telugu and belonged to the genre of great rishis like Valmiki, Vyasa, Jayadeva and Pothana.. He used both the sangitha and sahitya methods to teach bhakti marg. His krithis are not just artistic compositions

 the ... of two rivers and ... out-composers...

that soothe the mind but spiritual tools to attain eternal bliss. They convey the essence of the Upanishads and the laws of dharma preached by sages ennobling our minds. In the krithi “ Evarani nirnayinchiedi ra ninnetla aaradhadinchirera naravaru” the philosophy of divinity is explained and that God has neither a particular name nor form. Similarly in the kirtana “samsaarulaithenemayya sikhi pinchavatansudu edutanundaga” he explains how the philosophy of ahimsa, jnanavairagya, dhyana yoga and karmaphala thyaga are essential for a man with a family to attain moksha. The art of music provides the four -fold dharmas essential for all. In the sweet Telugu language, praised as the Italian of the East, Thyagaraja composed krithis in a charming style. In blending music and literature to create such soulful compositions he has few equals. It is art that elevates man to great heights.”

Ten years later, in 1958, Dr Radhakrishnan wrote a Foreword in English to another outstanding work titled *The Spiritual Heritage of Thyagaraja* by Sri C.Ramanujachari, published by Sri Ramakrishna Math, Madras. Said Radhakrishnan : “ The name Thyagaraja means the prince of renouncers, of those who give up worldly desires. Thyaga or renunciation is the way mental peace and freedom, the attainment of life in God is achieved more easily by bhakti than by other means. Thyagaraja was a person of great humility, utter self-effacement. He expresses the truths of the Upanishads and the Bhagavad-Gita in simple and appealing language. The kingdom of God acquired through devotion is the greatest of all treasures: Rama bhakti samrajyam. The vision of eternity must penetrate all spheres of life. Thyagaraja distinguishes the spirit of religion from its trappings. For one who sees God in everything, there is no need for asrams. “ anni nivanuchu yenchina vaniki asrama bhedamulela? If

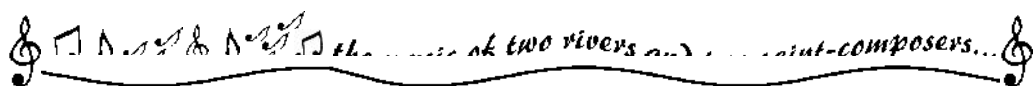
 the ... of two rivers and ... out-composers...

bathing, fasting, closing one's eyes constitute all that requires to be done, surely there are others, birds, animals who will go to heaven first."

Prof. Vissa Appa Rao, in his exhaustive introduction, traces the family history of Thyagaraja and narrates the life and work of the saint -composer till he shuffled off the mortal coil in 1847, the devotional fervour with which his disciples constructed the samadhi at Thiruvaiyaru and started the annual Aradhana utsavam of the saint.

Thyagaraja's ancestors hailed from Kakarla village in Cumbhum taluk (now in Prakasam district). Kakarla Panchanadabrahmam, Thyagaraja's great-grandfather, migrated to the holy place of Tiruvarur near Thanjavur, around 1600 A.D. They were Mulakanati Brahmins of Bharadwaja gothra well versed in the study of Vedic literature and Puranas. Panchanadabrahmam's fifth son was Girirajabrahmam whose son was Ramabrahmam. Sitamba was the wife of Ramabrahmam though some hold the view that her name was Santamma. The records at Walajapet confirm the name Sitamba according to Vissa Appa Rao. Ramabrahmam's first two sons brought disrepute to the family and agony to the parents with their bad behaviour. The story goes that Ramabrahmam, an ardent devotee of Rama and scholar in Sanskrit, and his wife had a vision one night in which Lord Thyagaraja of Tiruvarur told them that they would be blessed with a child belonging to the great lineage of Narada, Valmiki and Goddess Saraswati and that he should be named Thyagaraja.

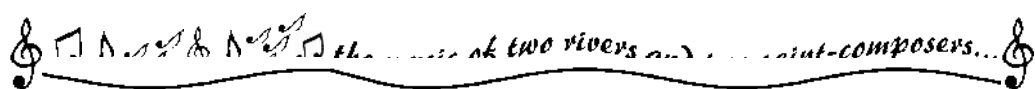
On Vaisakha Suddha sashti, Monday May 4 in 1767 in Pushyami star was born Ramabrahmam's third son who was named Thyagaraja. Ramabrahmam shifted from Tiruvarur to Thiruvaiyaru, ten miles from Thanjavur, probably due

 the confluence of two rivers and ... saint-composers...

to the embarrassment caused in Tiruvarur by his two elder sons. The desire to provide better education in Tiruvaiyaru where a Sanskrit college existed is also cited as a reason for the change of place. Mention must be made of the place which was considered as hallowed. An early and eminent writer on Thyagaraja Sri M.S. Ramaswami Aiyar observed that "Thiruvaiyaru's Sanskrit name is Panchanada for five rivers-the Coleroon, the Cauvery, the Kodamurutu, the Vettar and the Vennar-all run in nearly parallel courses within a distance of six miles from it. The sanctity of the town is so great that there is a saying in Tamil Thiruvaiyaru is holier than Benares by one sixteenth. It is said that the God here, Panchanadisa, killed Yama. The Tanjavur belt was fertile spiritually and culturally also and the age was dominated by literary and musical giants. Dr Raghavan wrote on the cultural importance of Cola-sima 'the beautiful land' and how Thyagaraja extolled it in one of his krithis-muripemu galige gada and summed up how Thyagaraja enhanced its glory. " His music was the natural climax of an age of giants of Tanjore, the musical atmosphere there having been enriched by the contributions of Kshetragna, Narayana Tirtha, Virabhadrayya, to mention only a few of the first rank." An extraordinary coincidence it was that three great saint-composers Syama Sastri, Muthuswamy Dikshitar and Thyagaraja were born in Tiruvarur around the same time and became the famous musical trinity. Syama Sastri was the oldest of the three and Thyagaraja had high respect for him also because of his devotion to Devi.

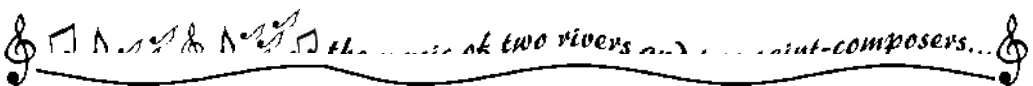
Bhakti, Sangitha and Sahitya of Thyagaraja

As a child Thyagaraja was initiated into bhakti by his devout parents. Ramabrahmam, with his command of Sanskrit and mastery over the classics,



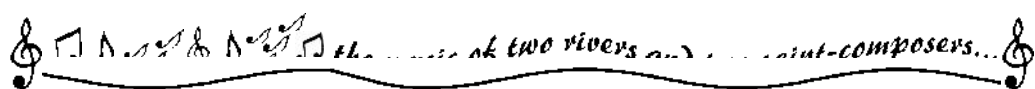
taught his son Sanskrit slokas which young Thyagaraja, to the delight of all those assembled, used to recite during the daily Ramayana discourse. His education in the Sanskrit college in Thiruvaiyaru gave him a command early in his life of the classics. From his mother he learnt to sing the keertanas of Purandaradasa, Kshetrajna and Ramadas. Thyagraja recited Ramanama one lakh twenty five thousand times every day. The ennobling influence of the Ramayana and the inspiring guidance he received from his parents laid a solid foundation for the bhakti marga he chose to tread. The joy and pride of Thyagaraja in having such parents Ramabrahmam and Sitamba — the inference is that Lord Rama and His Consort Sita are his spiritual parents — mellifluously sung in the krithi Sitamma maa amma Sri Ramudu maa tandri (Lalitha).

Pothana and Ramadas had a profound influence on young Thyagaraja's mind. The former's Bhagavatham and the latter's keertanas provided a direction for the path he chose. The stories of Prahlada and Gajendra bore testimony to God's unfailing concern for His devotees. The life of Ramadas confirmed it. From both Pothana and Ramadas he learnt that there was no point in wasting time over mundane matters and flattery of mortals even if they were kings when God was accessible and ever ready to save His devotees. Like Pothana and Ramadas he also composed songs in simple style. Telugu is a sweet language, like honey, wrote a scholar, punning on it as Tene agu (Honey it becomes). Though Thyagaraja was well versed in Sanskrit and Telugu he chose colloquial Telugu for most of his krithis. Only about 1000 of his krithis of which about 50 are in Sanskrit are available, despite the belief of the devout that he composed 24, 000 krithis as many in number as Valmiki's slokas. Most of the



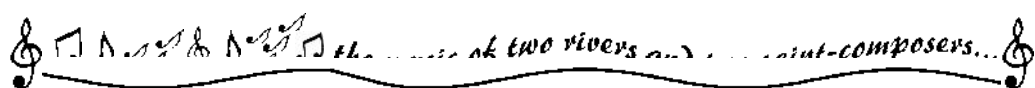
krithis relate to the Ramayana. The philosophic truths expounded in the Upanishads are conveyed through his beautiful krithis for the benefit of the common man and that is why his work is also described as Thaygopanishad. He was fortunate to have received training from Vidwan Sonti Venkataramanayya for whom Thyagaraja had high respect. He honoured his guru with the krithi Dorakuna ituvanti seva (Bilahari) when his mentor asked him to sing in the midst of pandits and musicians. Overjoyed at the disciple's prowess, Venkataramanayya asked Can one get such a disciple?

Two important events took place in the evolution of his bhakti. One was the gift of Swararnavam by Narada himself which gave him a mastery over music. He refers to it in his krithi Svararagasudharasa (Sankarabharanam). In the krithi Swararagasudha Thyagaraja says that "devotion associated with the nectar of Svara and Raga is verily paradise and salvation." Knowledge of music without bhakti is of no avail. The Saptasvaras, seven notes, emanated from the Nada of the mystic syllable OM. Raghavan translates the krithi Raagasudharasa "O Mind! Drink and delight in the immortal elixir of melody and attain the fruit of Yaga, Yoga, Tayaga and Bhoga; those who understand that Nada, Omkara, and Svara are nothing but Siva are verily Jivanmukthas, those who have realised liberation itself." The krithi Anandasagara says that "the body that does not float on the ocean of the ineffable bliss of Brahman called music is a burden to the earth." The other was the vision of Rama, accompanied by Lakshmana, on his completion of 96 crores of Ramanama japa.



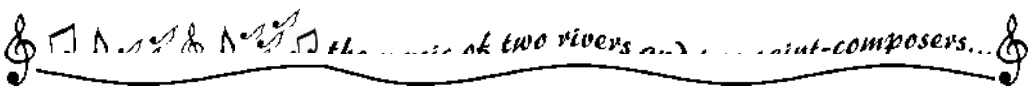
Describing Thyagaraja as the 'melodic emperor' and as the most prolific and versatile composer India has produced, Prof P.Sambamurthy classifies the compositions of Thyagaraja into 'glorious ghanaraga pancharatnas, the alluring divyanama kirtanas and utsava sampradaya kirtanas and the operas Prahlada bhakti vijayam, Nowka charitram and Sitarama vijayam in which he employed both padya sahitya and gadya sahitya." (he employed both poetry and prose). Three Samkshepa Ramayana kirtanas which are an epitome of the great epic Ramayana are also his contributions according to Sambamurthy. These are 1) Vinayamu kausikini (Saurashtra) 2) Srirama jayarama (yadukula kambhoji) and 3) Sri Raghukula (Hamsadhvani)

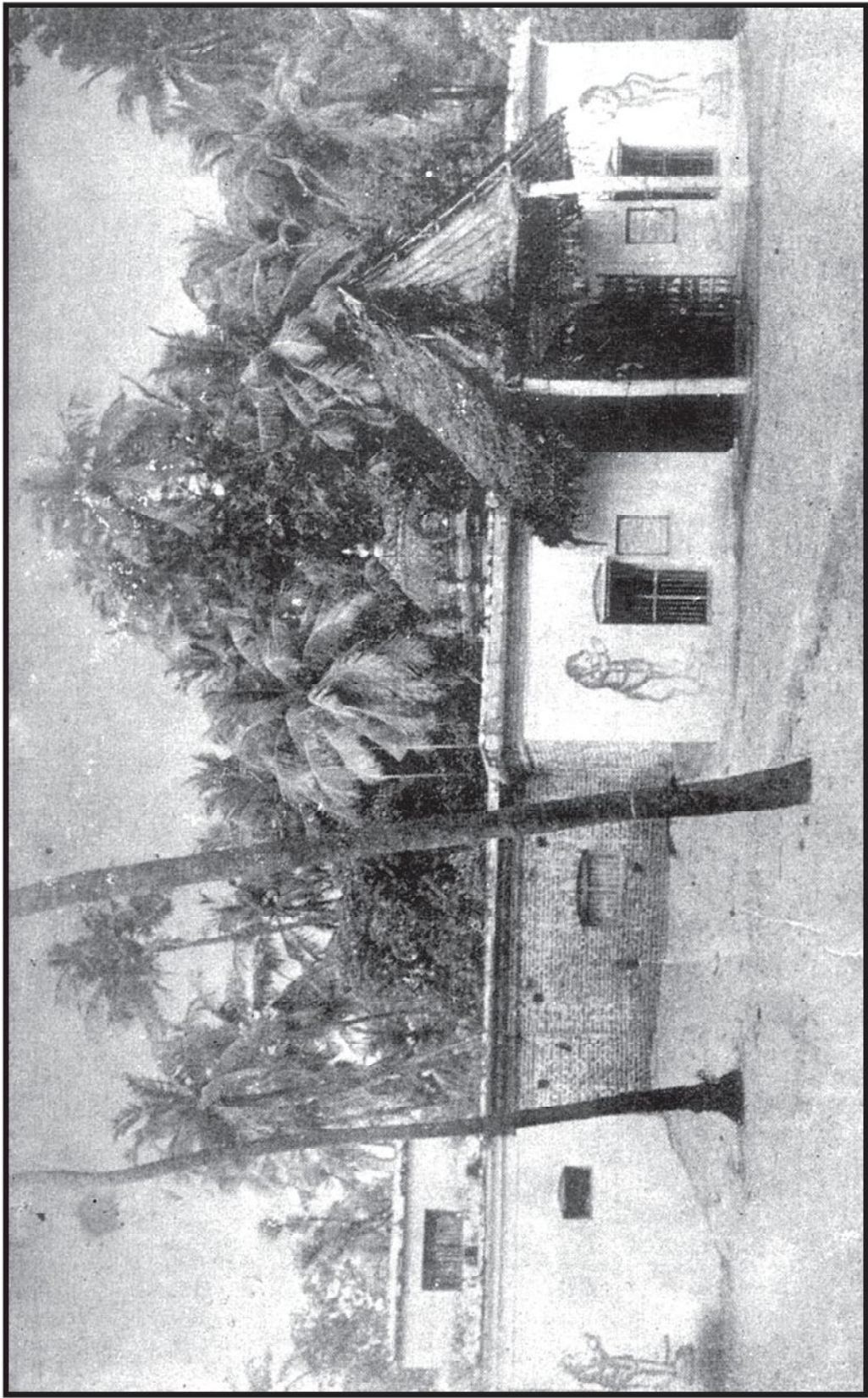
The beauty of Thyagaraja's compositions lies in the fact that every krithi has a charm of its own whether it belongs to the sampradaya category or utsava category or divyanama group. The great devotee getting up before dawn to start his sevas for his Lord with a wake-up krithi like Melukodayanidhi, meluko Dasaradhi (Saurashtra), offers milk and food, Aaragimpave (Todi) salutations and words of caution during darbar "Hetcharikaga rara" "(Yadukulakambhoji) a number of krithis during harathi including the most popular " Nee namarupamulaku.....Pavamaana" (Saurashtra) and "Maa Ramachandruniki" (kedaragowla)and the lullabies like "Poolapaanpumeeda" (Ahiri) and "Badalikateera" (Reetigowla) are melodious krithis soaked in pure bhakti. Music, bhava and bhakti build a loving and bonding relationship between the devotee who knows and needs nothing but Sri Rama's grace and the Lord who loves to tease and test His ardent bhakta. In ecstasy the devotee forgets himself. He arrogates to himself the right of a parent over the child and accordingly commands and at times chides his sweet little child for not listening to him. Returning to senses he realises how small and helpless he is before the great ruler of the empire of bhakti. He starts cajoling, begging and ends up crying for

 the ... of two rivers and ... out-composers...

His pardon. Rama ninu vina (Sankarabharanam) Verevare gati (Suruti) Ramaninu namminavaramu (Mohana) are a few examples of many such submissions seeking forgiveness and grace. And the krithis sung during celebrations and festivals such as Sri Rama Navami and Krishna ashtami are so popular all over south India that they need not be specially mentioned.

Sri Rama Jayarama is a kriti, like so many others, known for its melody and bhakti bhava. How blessed are they to receive Rama's love and respect! Thyagaraja wonders thus: (The word penance is used by writers for *tapas*) What was the penance that Kausalya did in order to kiss the *lustrous cheeks* of Sri Rama! What penance Dasaradha did to fondly call Sri Rama to come near! the penance Lakshmana performed to have the privilege of serving Rama all alone, the penance Viswamitra did to have the ecstatic experience of seeing Rama and Lakshmana follow him, Ahalya in the form of a stone did to be freed from the curse, the bow of Siva to have been handled by Sri Rama, King Janaka to savour the handsomeness of Sri Rama and offer his daughter Sita in wedlock! what penance Sita did to blissfully clasp the hand of Sri Rama! . the penance Narada did to praise Sri Rama as one dear to Thyagaraja! A particular feature of this kriti is the priority Thyagaraja accords and the sequential order of doing it to each of the great characters mentioned in it. First comes mother Kausalya, followed by father Dasaratha and after the beloved parents it is the ever-near Lakshmana who is Rama's trusted companion from the beginning to the end of the epic, Viswamitra whose privilege it was to bestow on the young Prince extraordinary powers and arrange the celestial wedding which has since become an auspicious and joyous celebration everywhere and every year in the country, the liberation of Ahalya from a curse that turned her into stone, the joy of Janaka and the bliss of Sita follow before





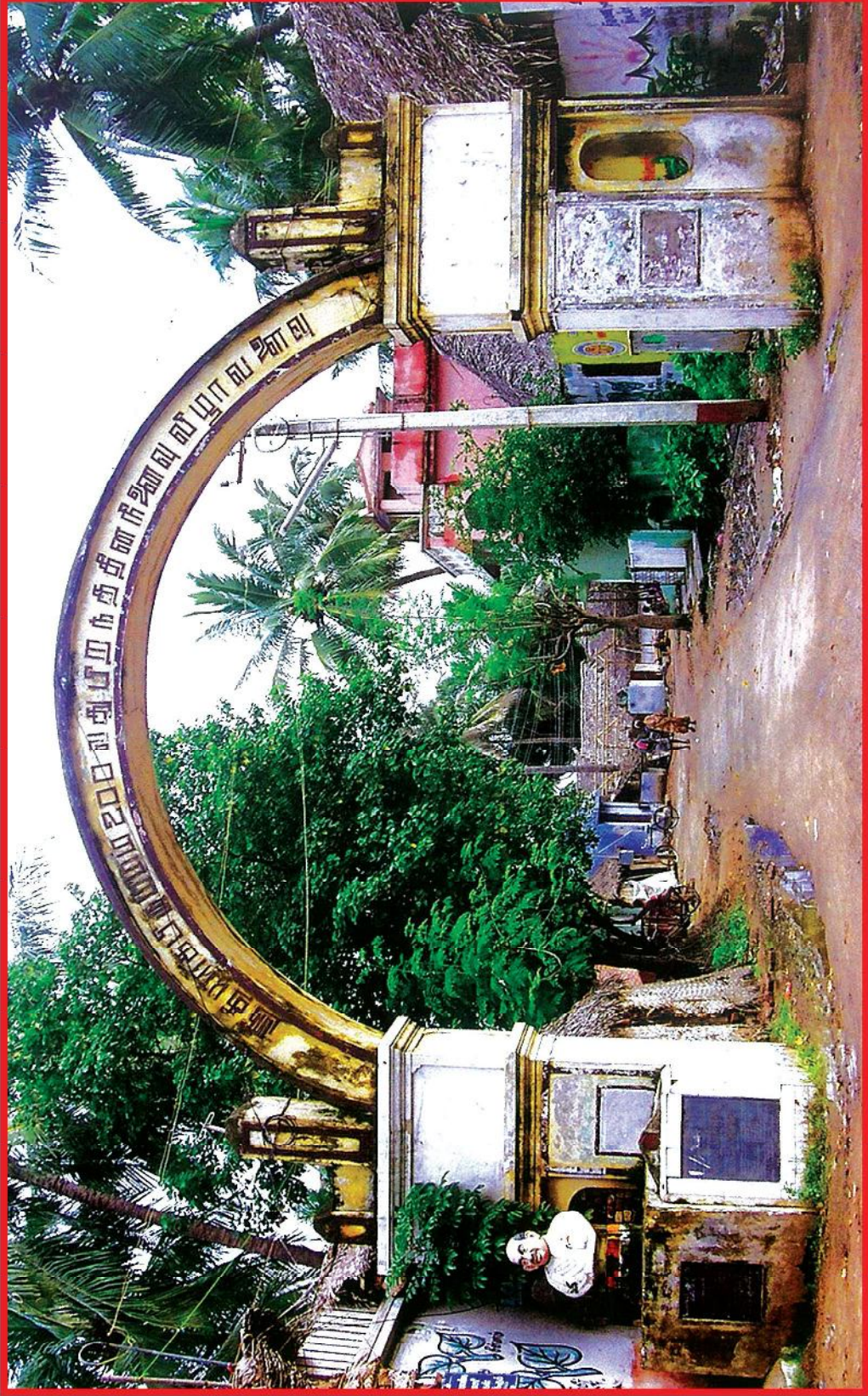
Picture of Thyagaraja Samadhi sixty years ago



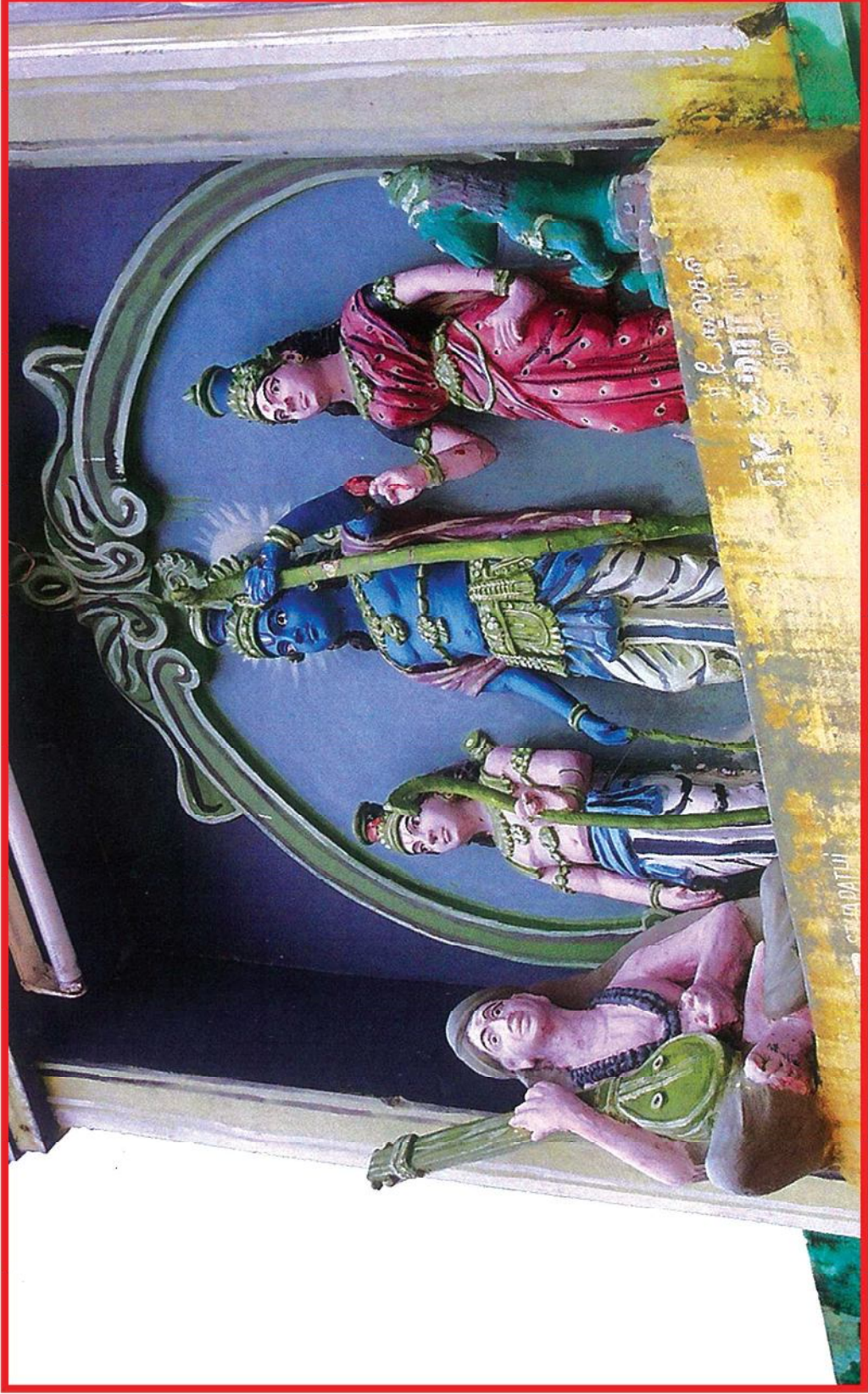
Photo of Sri Thyagaraja samadhi taken in November, 2006



Satguru Sri Thyagarajar Aradhana
150th memorial year entrance dwaram at Thiruvaiyaru (in 2006)



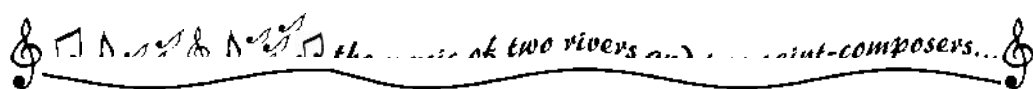
Sri Thyagabrahmam 200th Birthday Memorial Arch



“Nidhi chala sukhama
Ramuni sannidhi sukhama”

Thyagaraja ends it recalling the greatness of sage Narada. Kausalya getting the pride of place reminds one of the interpretation given by Dr S.Radhakrishnan at Bhadrachalam in 1964 in a speech broadcast live by All India Radio. Rama and Lakshmana accompanied Viswamitra as per the sage's wish and their father's command to kill the demons spoiling Viswamitra's yagas. After a tiring journey one night they were fast asleep when Viswamitra had to wake them up before dawn. O Sri Rama get up said Viswamitra. Rama did not get up. Dasaratha Rama get up. Again there was no effect. Then Viswamitra said 'O son of Kausalya get up!' At once Rama got up. That sloka is chanted first everyday in the early hours at Tirumala before other sevas begin for Lord Balaji. Radhakrishnan explained the uniqueness of mother's place in the Indian tradition as first and foremost of all.

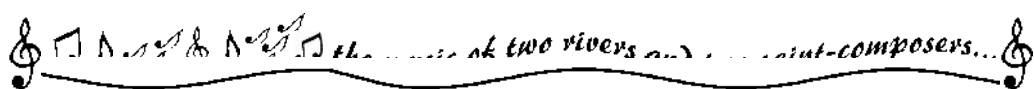
For Thyagaraja a place in Rama bhakti samrajyam is the highest honour. Rejecting the offer of wealthy gifts sent by the ruler, Thyagaraja famously sang Nidhi Chaala sukham. He addresses not the ruler or his emissaries who brought the gifts but his own mind. Which gives greater joy? Wealth or worship in the holy presence of Rama? O! mind speak the truth. Similarly when Vadivelu, the emissary of the ruler of Travancore, tried to persuade Thyagaraja to move to Travancore with the promise of high 'padavi' (position) Thyagaraja sang Padavi ni sadbhakti. "That state of mind which places implicit faith in Rama is the real Padavi." The 'reuniciate-householder' did not need anything more than what he received through unchavritti. Even there only after offering it to the Lord would he partake of the food that was prepared. His austere lifestyle and 'world dissolving flow of bhakti' earned for him the esteem of all 'regardless of caste, sex or status.' In 1927 M.S.Ramaswami Aiyar wrote that "From the ruling Prince down to the lowliest beggar Thiagaraja has been invariably an



entertaining philosopher, friend and guide.” Seventy years later an American scholar, William L.Jackson, called Thyagaraja “ a Gandhi of music, a genius gaining ground in an Indian artistic domain which impelled people’s lives inspiringly.” Jackson wrote that Thyagaraja ‘ charted a soothing map in songs which were also the vehicle to peace and freedom.’ His krithi, according to the American scholar, was recognised as an integrative cultural form which ‘popularised classical music and classicised popular music.’

Thyagaraja was well versed in astrology also. People used to consult him on matters relating to astrology. However, he did not bother to know about the future or about mundane matters. Once he gently pulled up those showing too much interest in it by singing a thought-provoking krithi “Grahabalamemi, Sri Rama anugraha balame balamu” What is the power of planets? The power of the grace of Sri Rama is the only power!

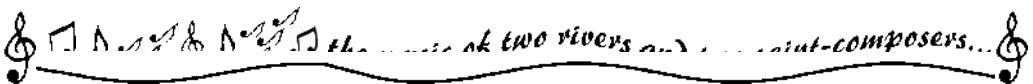
Nor did he ever use, except once, his spiritual powers for any material or personal gain. When a pilgrim accidentally fell into a temple well and lost his life, Thyagaraja, moved by the plight of the victim’s family, sang “Naa jivaadhara” and brought him back to life. That was the only occasion when he put his spiritual powers to test, not even when his son-in-law died prematurely. His astrological knowledge and intuitive powers were such that he knew when his life would come to an end. His renunciation was formalised when he wore saffron clothes. He sent word to his disciples that they should assemble on Pushya Bahula panchami day in the year of Parabhava , 1847 according to English calendar. As Rama bhajan was in progress a light travelled out of his body and merged in Paramatma, signifying the end of his life’s journey. As per his wish the body was buried in the samadhi by the side of his guru’s on the banks of Kaveri, the place where aradhana is performed every year on Pushya



Bahula panchami. Thyagaraja told his disciples in a dream that his soul would merge in the Lord on the following Ekadasi after making a pilgrimage to such holy places like Kasi, Rameswaram, Tirupati, Bhadrachalam, Puri, and Chidambaram. That is why, according to scholars, disciples perform gurupuja at Walajapet on Pushya bahula ekadasi. Lalgudi Jayaraman and other devotees celebrate Thyagaraja's Jayanthi at Tiruvarur every year on Vaisakha suddha sashthi. Homage and celebration apart, everyday somewhere or the other the saint-composer's krithi is sung with devotion and joy. As William L. Jackson put it : 'His music is way to peace. His krithis are wonders, Goddesses of enchanting beauty.'



“Nidhi chala sukhama
Ramuni sannidhi sukhama”



'Tyagopanishad'

Sri E.N.Purushottaman, who completed 90 a month ago, is an extraordinary person. A retired police official, he came into prominence in the early seventies, through his scholarly and popular weekly column, Tyagopanishad in The Indian Express (Vijayawada edition) then in the able hands of the late Sri P.S.Rangaswamy (who made me write on sports for the Express from 1964 till his retirement in 1978). ENP's depth of scholarship and knowledge of music is amazing. Valmiki, Tulsidas, Kambar and Pothana, among others, are extensively quoted in his learned discourses. For the benefit of the lovers of music and literature he brought them out in a book form and as a true devotee Purushottaman dedicated Thyagopanishad to *Thyagaraja's Devotees*.

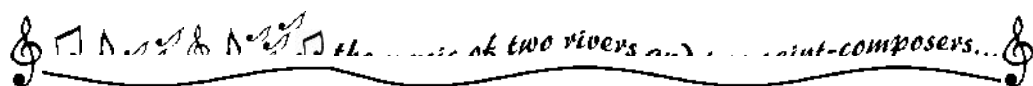
Some of Sri Purushottaman's articles are used in the pages that follow:

~ Dhansyasi - Dhesaadhi ~

Sangeethagnanamu Bhakthi Vina
Sanmaargamu Galade Manasaa
Bhrungi Natesa Sameeraja Ghataja Ma
Thanga Naaradhadhu Lupaasinche.

Is there higher path, O Mind, than the path of devotion coupled with Music, the music which is adored even by such great seers as Bhrungi, Natesa, Sameeraja, Ghataja, Mathanga and Narada ?

Nyayanyayamu Delusunu Jagamulu
Mayaamaya Mane Delusunu Durguna
Kayajaadhi Shadripula Jayinche
Kaaryamu Delusunu Tyagarajunike

 the ... of two rivers and ... out-composers...

Tyagaraja knows what is right and what is wrong. He knows that this phenomenal world is but an illusion. He knows how to conquer the six evils born of this evil body ; Kama, Krodha, Lobha, Moha, Madha, Maathsarya. But the path of devotion elevated by melody is a higher path.

The path described in the pallavi and anupallavi is bhakthiyoga, while the path described in the charanam is gnanayoga. Tyagaraja places bhakthiyoga higher than gnaanayoga, in this Keerthanam. This Keerthanam reminds us at once, that Tyagaraja's compositions themselves are great marvels born of a holy union of these two spiritual and aesthetic emotions of bhakthi and rakthi.

It is a pity that this beautiful Keerthanam is not so much in vogue these days. It was a favourite of Conjeevaram Naina Pillai and his equally redoubtable disciple Chittoor Subramanyam. I hope somebody will revive and restore it to its rightful place.

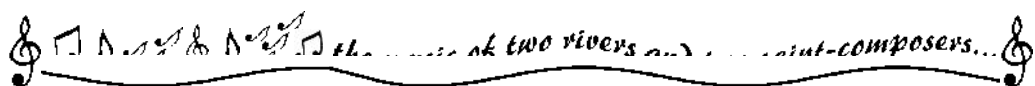
Sameeraja is Hanuman, son of Sameeraha. Ghataja is Agasthya born of Ghata. Ghata is pot

Saaveri - Aadhi

Samsaarulaithe Nemayyaa Sikhi
Pinchaavathamsu Dedhuta Nundaga

What if they are house-holders, when Lord Krishna is before them, sporting a peacock plume on his fore-head.

Himsaadhulella Rosi Hamsaadhulagoodi Pra
Samsa Jeyuchu Ne Prodhdu Kamsaarini Nammuvaaru

The flourish features a central wavy line with a treble clef on the left and a bass clef on the right. Inside the curve of the line, there are several musical notes and symbols, including a square note, a diamond note, and a note with a sharp sign. The text "the ... of two rivers and ... out-composers..." is written in a cursive font within the curve of the flourish.

What if they are house-holders, when they have renounced evil and have joined the saints and when they are day and night devoted to Lord Krishna with abiding faith.

Jnaana Vairaagyamulu Heenamainatti Bhaava
Kaananamuna Dhirugu Maanavulu Sadhaa
Dhyaanayogayuthulai Nee Naamamu Balkuchu
Naanaakarmappalamu Dhaanamu Seyuvaaru

★ ★ ★

What if they are house-holders, when they are ever absorbed in meditation, reciting your name and spurning the fruits of their actions, even though they may be roaming in the jungle of earthly life, where wisdom and dispassion are on the decline.

Kroorapu Yochanala Dhooruchesi Thana
Dhaaraputhrula Baricharakula Jesi
Saararoopuni Padhasaarasayugamula
Saaresaareku Manasaara Boojinchuvaaru

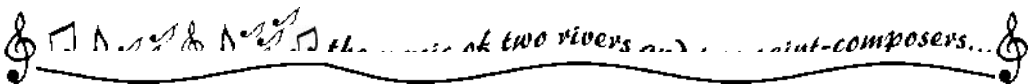
★ ★ ★

What if they are house-holders, when they have dispelled wicked thoughts from their minds, when they have dedicated their very wives and children as the servants of God and when they are constantly worshipping the lotus feet of the Lord, with all their heart.

Bhaagavathula Goodi Bhogamulella Hari
Ke Gaavimpuchunu Veenagaanamulatho
Aagamacharuni Sreeraagamuna Baaduchu
Thyagarajauuthuni Baaguga Nammuvaaru

★ ★ ★

What if they are house-holders, when they have joined the devotees and have surrendered all their riches and joys to the Almighty and when they are singing His praises in Sreeraaga embellished by Veena's notes and enhanced by profound faith.



Madhyamavathi-Chaapu

Adigi Sukhamu Levvaranubhavinchirira
Aadhimoolamaa Rama

Who had ever obtained bliss by asking for it, O Rama
the Cause of Causes ?

Sadalani Paapathimirakotisoorya
Saarvabhowma Saarasaaksha Sadhguna Ni

★ ★ ★

O Benignly-disposed, Lotus-eyed, Lord of the Universe, O dispeller of the dense darkness of evil, with the blinding effulgence of a myriad Suns, who had ever obtained bliss by asking for it ?

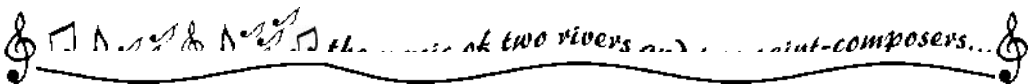
Aasrayinchi Varamadigina Seetha Yadavi Bonaaye
Aasaraharana Rakkasi Ishta Maduga
Apude Mukku Poye O Rama Ni

★ ★ ★

When beloved Seetha asked for the simple pleasure of seeing the holy hermitages again in their sylvan surroundings, she courted the cruel punishment of infamous forest-life. When the lascivious Soorpanaka asked for lewd lust from the virtuous Seethavara she at once forfeited her nose and ears.

Vaasiga Naaradha Mowni Varamaduga
Vanitha Roopudaaye
Aasinchi Dhoorvaasu Dannamaduga
Apude Mandhamaayaa O Rama Ni

★ ★ ★



When the devout Naarada asked for a pious boon, he got the odious gift of taking birth as an illfated woman. When the dreaded Dhoorvaasa asked for a sumptuous feast from the distressed Paandavas, he soon lost his appetite itself.

Suthuni Vedukajooda Dhevaki Yaduga
Yasodha Soodanaaye
Sathulella Rathibikshamaduga Vaarivaari
Pathula Veedanaaye O Rama Ni

★ ★ ★

When Dhevaki asked for the maternal delights of a gleeful son, It was Yasodha who got that bliss. When the Gopikas asked for a gift of love, they had to give up their spouses themselves.

Neeke Dhayabutti Brothuvo Brovavo
Neeguttu Bayalaaye
Sakethadhaama Sri Tyagarajanutha
Swami Yeti Maaya O Rama Ni

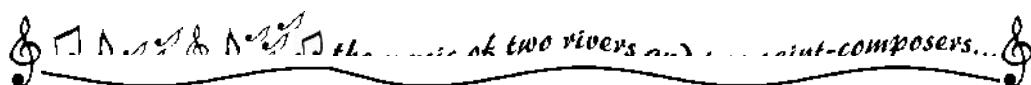
★ ★ ★

O Rama, O Lord of Ayodhya, what is this jugglery ? Your mystery is now fully exposed. Whether you would yourself take pity on me and save me, or leave me in the lurch, I know not.

Once again, Tyagaraja touches on the theory of divine grace in this song and alludes to several episodes to show how the ways of God are inscrutable.

Rethigowla - Aadhi

Dhvaithamu Sukhamaa Adhvaithamu Sukhamaa
Is dualism easy ? or non-dualism easy ?



Chithanyamaa Vinu Sarva Saakshi Vi
Sthaaramugaanu Dhelpumu Naatho

★ ★ ★

Tell me clearly, O Eye of the Universe. Listen to it carefully, O consciousness within me.

Gagana Pavana Thapana Bhuvanaadhvavanilo
Nagadharaaja Sivendhraadhi Suralalo
Bhagavadhbhaktha Varaagresarulalo
Baagaraminche Tyagaraajaarchitha

★ ★ ★

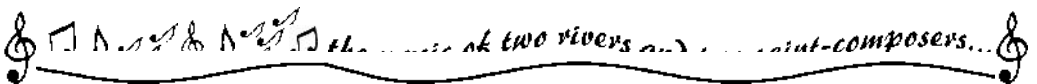
O Splendour, glowing in the sky, in the wind, in the sun, in all the worlds, in Vishnu, in Brahma, in Siva, in Indhra, in the Dhevaas and in the Bhakthaa, tell me clearly, is dualism easy or non-dualism easy ?

In this small song, Tyagaraja has raised the great question, in my humble opinion the greatest question that can be raised in Hinduism, whether Jeevaathma and Paramaathma are one and the same or two different things. This fascinating question is the very core and essence of our religion; but there is no single complete answer to this question. The most well known answers are the Dhvaitha, Visishtaa-Dhvaitha, Adhvaitha, Bhedhaabhedha and Sudhdha - Adhvaitha.

Jayanthasri - Dhesaadhi

Marugelara O Raghava
Why veil yourself, O Rama ?
Marugela Charaachararoopa Paraa
Thpara Soorya Sudhaakara Lochana

★ ★ ★



Being the form of all animate and inanimate things, shining as the supreme among the supreme, having the very sun and moon as your eyes , why veil yourself, O Rama ?

Anni Neevanuchu Anvharangamuna
Thinnagaa Vethaki Thelisikontinayya
NinnegaaniMadhi Nennajaala Norula
Nannu Brovavayya Tyagarajanutha

Searching my own heart with constant toil, I have realised that the whole universe is but yourself I cannot even think of any one else, other than you, O,Rama, Why veil yourself.

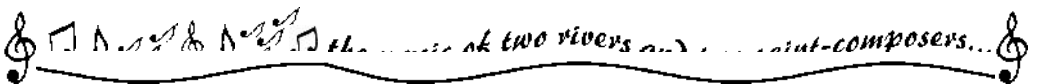
Bhyiravi-Aadhi

Upachaaramulanu chekonavayya
Vuragaraajasayana
Accept my adorations, O Lord, slumbering on the serpent king.
Chapalaakotinibhaambaradhara Sri Jaanakupathi

Robed with the effulgence of millions of lightnings, O, Jaanakupathi, accept my adorations please.

Kapatanaataka Soothradhaarivai
Kaamithappalamu Nosamge Rama
Aparamitha Navarathnamulu Podhagina
Aparanji Godugu Neeke Thagunayya

O, Gratifier of all desires, being the producer of this puppet show, the golden umbrella studded with priceless gems is befitting to you only.



Merapu Theegala Reethini Merase
Karku Bargaaru Kaada Lamarina
Saradhindhudyuthi Samaanamow Chaa
Marayugamulu Neeke Thagunayya

★ ★ ★

Glorious like the autumnal moon, held by a handle forged of refined gold scintillating like lightning, the vinjaamarams are befitting to you only.

Jaajulu Sampangalu Maruvamu
Virajaajulu Kuruveru Vaasanalanu Vi
Raajamaanamagu Vyajanamu Tyaga
Raajavinutha Neeke Thagunayya

★ ★ ★

The charming fan fabricated from lovely jaajulu, sampangalu, maruvam, virajaajulu and kuruveru and diffusing their fine fragrance is befitting to you only.

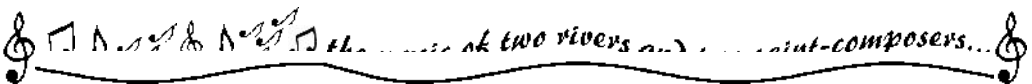
Aandholika - Dhesaadhi

Raagasudhaarasa Paanamu Chesi Raajillave O Manasaa
Yaaga, Yoga, Thyaaga, Bhoga Ppala Mosange

Drink the nectar of Naadha, O mind, and rejoice, the nectar which will bestow on you all the blessings that entail from doing Yaaga, Yoga, Thyaaga, and Bhoga.

Yaaga is Yajna, sacrificial ritual; Yoga is meditation of the Supreme, free from all passions; it is union with God in its highest form; Thyaaga is renunciation; Bhoga is enjoyment, either in the lower material sense or in the higher spiritual sense; but it also means Nivedhyam or oblation to deity. It is in this last sense Bhoga is used here.

Vissa Appa Rao's edition of Tyagaraja Keerthanalu reads as Raajillave O Manasa. Raajillave means to shine. But Ranjillave which means to delight may be the correct word, as it is more appropriate in this context.



Sadhaasiva Mayamagu Nadhomkaaraswara
Vidhulu Jeevanmukthulani - Tyagaraju Theliyu

★ ★ ★

Tyagaraja knows that the devotees of Naadha, which is Omkara permeated with Sadha Siva, will attain their Mukthi in this corporeal life itself. Sadha Siva means always auspicious or perpetually propitious.

This is one of the most delightful keerthanams of Tyagaraja, which, unfortunately, is not very much in vogue these days. Only Srimathi M.L.Vasantha Kumari sings this song in her concerts, to my knowledge. Over four decades ago the late Canjeevaram Nayana Pillai used to sing this with his majestic voice in grand style. But it was the late S.G.Kittappa, the darling of the Tamil stage, who popularised this keerthanam by his gramophone record. He had a wonderful voice and his records were a rage. Therefore, Raagasudhaarasa was so much in the air those days that it is still haunting my ears. As we grow old we have to only prey on our memories. Sad memories some times!

Saaveri - Aadhi

Ramabaana Thraana Sourya
Memani Pogadudhara O Manasaa

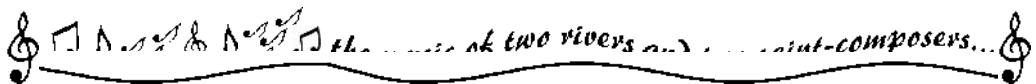
★ ★ ★

With what praise can I glorify the saving grace of Rama's arrows, O Mind?

Bhaama Kaasapadu Raavanu Moola
Balamula Nela Goola Jeyu

★ ★ ★

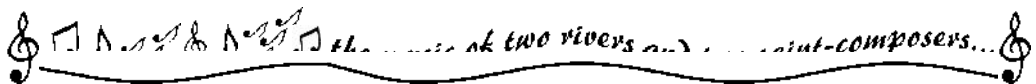
Those Rama's arrows, which crumbled to dust the core of Raavana's forces, when Raavana dared for the divine dame, with what praise can I glorify?



Thammudu Badalinavela Suraripu
Themmani Chakkeru Bancheeyaga Gani
Lemmanauchunu Indrari Balka Sama
Yammani Levagaa
Sammathitho Nilabadi Kodhandapu
Jyaaghoshamu Lasanula Jesi Thaa
Nemmadhigala Thodunu Joochenura
Nijamaina Tyagarajanuthudagu

★ ★ ★

When Raavana gloated as Lakshmana swooned and served sugar all around, when Indrajit called and the dhaanavas rallied, Rama stood up boldly and sounded his dreaded Kodhanda loudly. It roared like thunder and rocked the battle field all over. Then Lakshmana recovered his consciousness and Rama his composure.

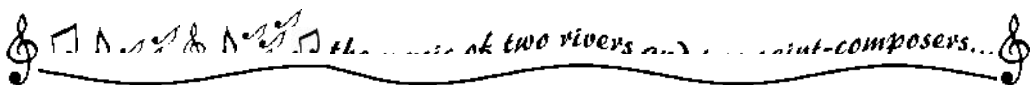


Some more Krithis of Thyagaraja

Prof William L. Jackson, Professor in the Department of Religious Studies, at Indiana University-Purdue University, Indianapolis has done an outstanding work titled *Thyagaraja-Life and Lyrics* with a deep study of the history of those times and of literary and musical giants of that period. His objective study throws much light on the music and philosophy of the saint-composer. He has superbly translated some krithis of Thyagaraja which are used in the pages that follow.

Ada modi galade - Carukesi raga - Adi tala

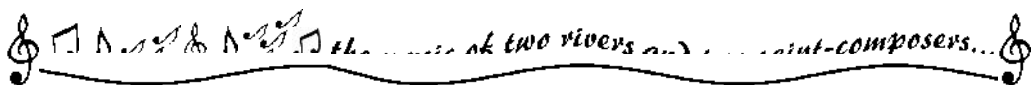
- P. Tell me why this bad mood now,
dear Rama, please speak !
- A. I held your feet with devotion
And called you my friend
And my shelter, so speak
- P. Tell me why this bad mood now,
dear Rama, please speak to me!
- C. Even to the wise son of the wind,
Hanuman, that fraction of Siva,
When he knelt to you
You asked your brother to tell
The story of your trials__so



What can a nobody like Tyagaraja
expect? Tell me
Why this bad mood now
dear Rama, say something
to me

Bantu riti - Hamsanada raga - Desadi tala

- P Master Rama, have you a position
for me in your court, as a guardsman ?
- A. Lust, whose bow is sugar-cane, then Pride,
and all their cohorts
let me catch and dash to earth
as a guardsman of yours
Master Rama, have you a position
for me in your court, as a guardsman ?
- C. Give me rapture's tingling
for my invincible armour
for my badge the insignia
'Devotee of Rama'
I shall wield the finest sword
the Rama nama
Please give the full regalia to me,
Make Tyagaraja shine



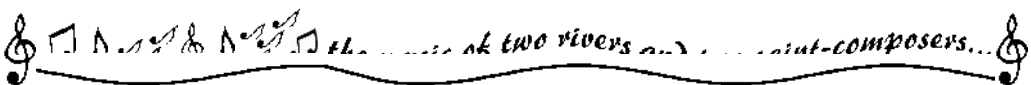
Master Rama, have you a position
for me in your court,
as a guardsman ?

Cakkani rajamargamu - Kharaharapriya raga - Adi tala

- P. When there's a straight royal highway to travel,
Why do you duck down the side-streets, O heart ?
- A. When there is nourishing thick creamy milk,
is tippling despicable toddy so smart ?
- C. O His very form so lovely to the eyes!
His very name, on the tongue of three-eyed Siva!
The primal Lord himself, enshrined in the house
of Tyagaraja! This very devotion to Rama of Ayodhya!
When there's this straight royal highway to travel,
why do you duck down the side-streets, O heart ?

Etula brotovo teliya - Cakravakam raga - Tripuda tala

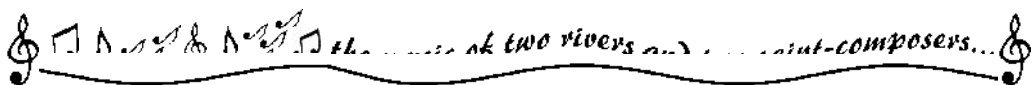
- P. How are you going to save me?
I do not know, my only one,
my dear Rama ...
- A. Unfortunately my story
Is harsh to the ear, dear Rama



- C. Like a stray beast eating,
 wandering around,
 Praising for my belly's sake
 every certified miser,
 Doing things I shouldn't do,
 companionship rogues ____
 How are you going to save
 a Tyagaraja like that
 who has earned disrepute ____
 I do not know, my only one,
 my dear Rama...

Na jivadhara - Bilahari raga - Adi tala

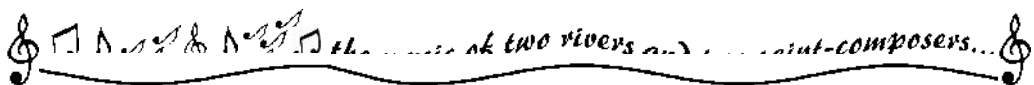
- P. Staff of my life
 Fruit of my fervour
- A. Blue lotus eyes
 Crest-gem of dynasties
 Staff of my like
 Fruit of my fervour
- C. My vision's brilliance
 Perfume of my breathing
 Shape of the Name I pray
 My flower for worship



Aren't you all these to me
Staff of my life
Fruit of my fervour
Tyagaraja praises you

Ramabhakti samrajyame - Suddhabangala raga - Adi tala

- P. Ramabhakti is the empire
of those who attain the enjoyment of it, mind
- A. The very darsan of those people
is a source of supreme ananda
Ramabhakti is the empire
of those who attain the enjoyment of it, mind
- C. And I cannot describe the joy
it can only be known
by one's own experience;
In this great uproar of these three worlds
created by the play of the Lord
whom Tyagaraja adores,
Ramabhakti is the empire
of those who attain
The enjoyment of it, O mind



Sri Ganapatini - Saurastra raga - Adi tala

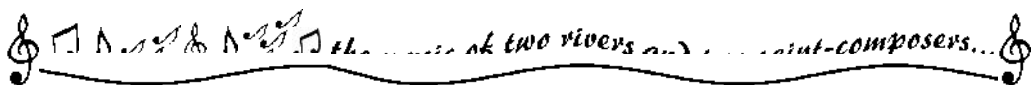
P. Come and offer to Ganapati
Your reverence, O devotees

A. Having been worshipped
with offerings made
By Brahma, Lord of speech,
and the other gods

He begins dancing gracefully
Come and offer to Ganapatri
your reverence, O devotees

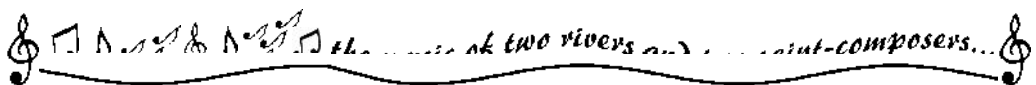
C. Having eaten of the jackfruits,
coconuts and rose-apples,
he begins dancing various steps
in the rhythms of the talas,
His feet pounding heavily the earth
ringingly, ringingly ...

The two feet of the Lord
are in his heart eternally____
He is worshipped by Tyagaraja
with humility
Come and offer to Ganapati
your reverence, O devotees



Sri Janakatanaye - Kalakanthi raga - Adi tala

- P. graceful daughter of king Janaka
Goddess of fortune whose abode is a lotus
- A. Adorned with the nine sparkling jewels
 glorious wife of Rama of the Raghus
Please always protect us
 graceful daughter of king Janaka
Goddess of fortune whose abode is a lotus
- C. wind which breaks up rainclouds
Of titans such as Ravana! Your place
Is the hearts of those who workship you;
Your feet are lit up by the clusters of gems
Shining in the crown of the god who performed
One hundred horse-sacrifices ___ Indra ___
You are praised by Thyagaraja
 graceful daughter of king Janaka
Goddess of fortune whose abode is a lotus



Yajnadulu sukhamanu - Jayamanohari raga - Adi tala

P. Are there any bigger fools than those
who praise animal sacrifices as good., O mind ?

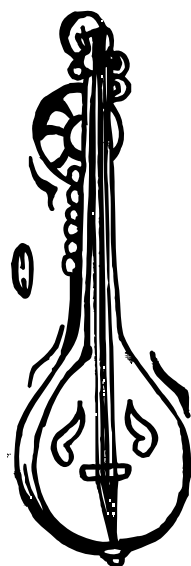
A. Theirs is a tradition poverty-stricken
in wisdom; full of cruelty to living beings
they must have the hearts of demons

Are there any bigger fools than those
who praise animal sacrifices as good, O mind?

C. These extroverts (their faces always turned out)
pulled here and there by their senses,
which are none other than cobra venom,
and conditioned by the impressions
patterned over many lifetimes

Ignorant of Sri Rama, whom Tyagaraja sings,
they say, 'Sacrificing animals
in ritual slaughter is a very good thing!'

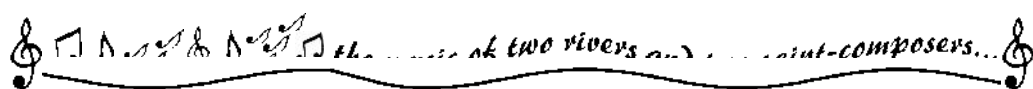
Are there any dolts to match such foods,
O my soul?



Homage to the saint-composers

Sri Bapu's genius...

Sri Bapu whose portrait of Sri Rama along with Sita and Lakshmana being worshipped by Ramadas adorns the sanctum sanctorum of Bhadrachalam temple has drawn hundreds of portraits and pictures of Sri Rama and directed such classics as Sampoorna Ramayanam, Sita Kalyanam and Thyagayya. His movie Sita Kalyanam was hailed by the *Guardian's* critic Derek Malcolm as "the most extravagantly beautiful film I have seen in India" and as "an amalgam of lyricism, poetry and spectacle." Bapu's art (to borrow Bernard Shaw's words) is "the magic mirror you make to reflect your invisible dreams in visible pictures." Like Sita Kalyanam, Bapu's Thyagayya, though a masterpiece, flopped at the box-office. His creative genius is seen in every scene of the film which several times moves the viewer to tears transporting him to a state of emotional and spiritual bliss. One such scene, among the many, was the devotion and love with which Thyagayya treats his three unexpected guests who arrive at night to hear his music. Thyagayya treats them with utmost courtesy, offers food, a couch for taking rest and sings the krithi "Bantureethi", soulfully rendered by S.P.Balasubrahmanyam. Poor Thyagayya realises only after they leave that they were his dear Rama, Sita and Lakshmana who have come in ordinary dress to enjoy his music and bless him. Bapu captures the scenic splendour of Godavari and Bhadrachalam shrine in another of his beautiful movies *Andalaramudu* and has Dr. Balamuralikrishna's melodious song *Sri Rama Jayarama* as the title song for the movie Mutyalamuggu. The debt we owe to Sri Bapu for embellishing the spirit and work of the saint-composers with his art is not easy to repay. He is Sri Rama's gift to us.

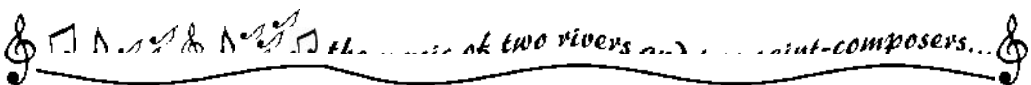


Sri Chittoor V.Nagayya - a true Rama bhakta

“ In suffering I myself became a Ramadas but Lord Rama took pity on me,” said Sri Chittoor V.Nagayya when I called on him in December 1973 at his small house in T,Nagar, Chennai His movie Bhakta Ramadas was released after twelve years of struggle, as many years as Ramdas spent in jail , said the great actor. Nagayya produced Thyagayya in Telugu and sang all the krithis himself. It was a classic that touched a chord in thousands of hearts. Nagayya excelled as Bhakta Pothana and Yogi Vemana directed by Sri K.V.Reddy. He was a true Rama bhakta who struggled till his last for his livelihood. Sri Chittor Nagayya is gratefully remembered by all Telugu speaking people for the roles he played, the melodious songs he rendered and the films he produced.

Sri Chittibabu's gratitude...

Famous veena vidwan Sri Chittibabu was the chief guest at an aradhana utsavam of Sri Thyagaraja at Tiruvaiyaru fifteen years ago when the aradhana trust was headed by Sri G.K.Moopanar. It was my privilege to be with him that day when we visited the saint's house in Tirumanjanam street . Earlier at Thanjavur we had darshan of Thyagaraja's Sri Rama Panchayatanam then in the custody of a descendant of the saint's brother. Prostrating before the deity Chittibabu offered a small donation and accepted the invitation of the custodian to perform there on his next visit. After inaugurating the festival and speaking for a few minutes Chittibabu gave a concert there that evening. Later in the night in all humility Chittibabu said to me: “ How greatly we, musicians of today, are indebted to Sri Thyagaraja we do not know. Ayyavaru, (Thyagaraja) led a life of severe austerity bordering on poverty. By singing or playing his



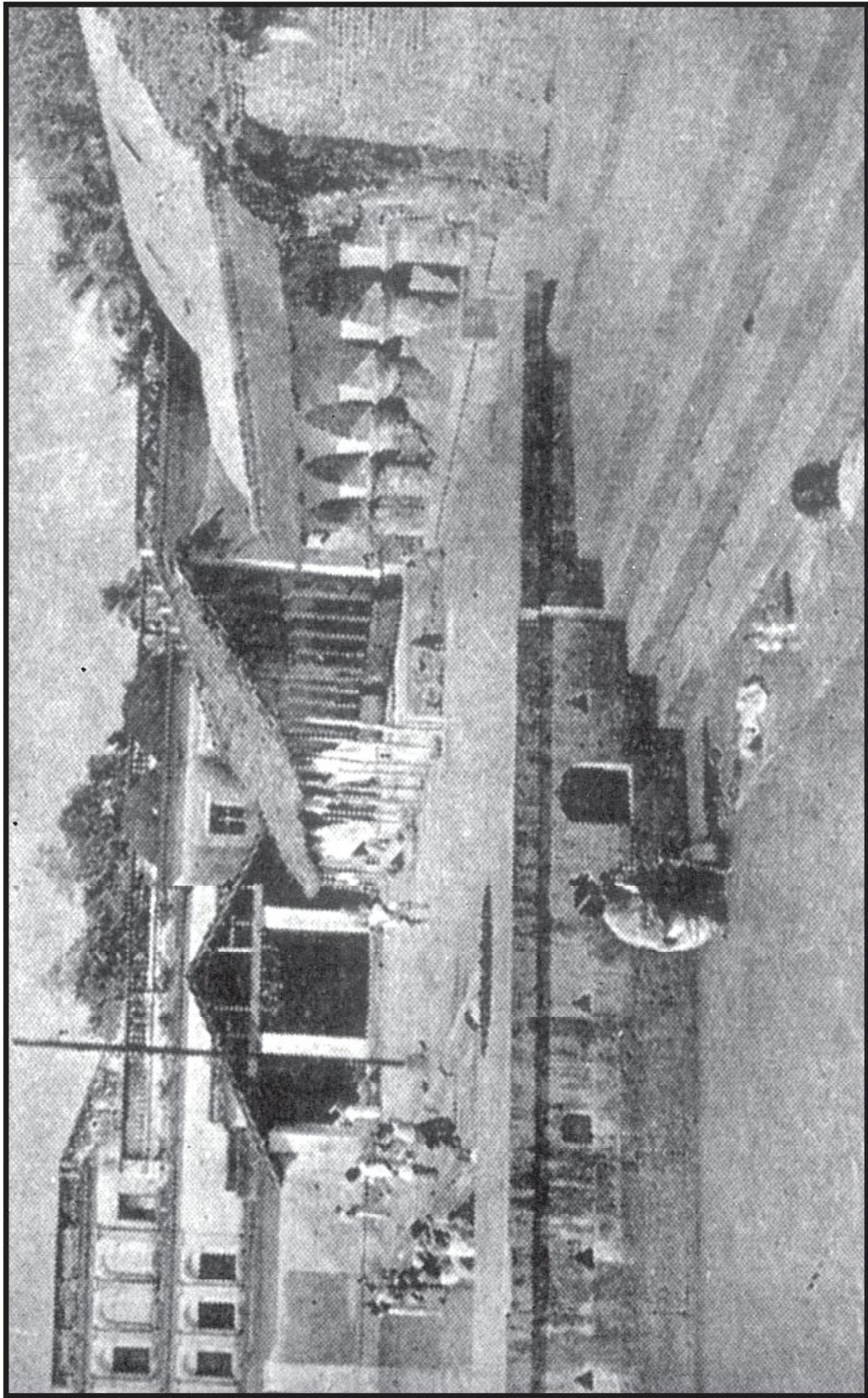
krithis we have earned money that enables us to live in comfort, to do globe-trotting in air-conditioned comfort and to receive awards and honours which he himself spurned . God's ways are indeed mysterious!"

Sir S.V.Ramamurti's tribute...

Sir S.V.Ramamurti wrote in 1941 " His music is a synthesis of South Indian culture and is as great as any form of Indian culture. Its Telugu is as simple almost as the Telugu of the girl that goes home in the evening, singing, with her bundle of fresh cut grass. But from such slim footing Thyagaraja's music rises tall as the world. Its tradition is Tamil, the tradition of Alwars and Nayanmars. Its grammar is carnatic, that is to say, South Indian. Its culture is Indian in its vision. Its spirit is human, the spirit of man, the top of the creation, communing with his creator. Everyone in South India can understand it, can feel its rhythm, can follow its spirit and feel at home in it. Thyagaraja, more perhaps than any other single musician, has preserved for us one great live art with an appeal both deep and wide." (Jackson p.60)



the confluence of two rivers and ... great-composers...



Old Picture of Thirumanjanam street in Thiruvaiyaru

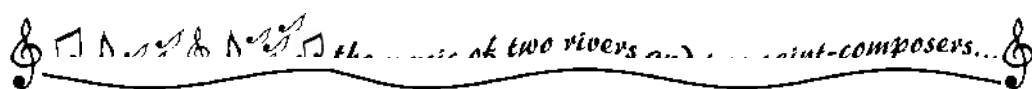
The Hindu's Tributes

Some lines from *The Hindu Speaks On Music*

(An editorial written on December 22, 1946 on the 100th Aradhana of Sri Thyagaraja)

Thyagaraja

Once or twice in a millennium the human spirit gathers itself up in a mighty upheaval and a poet, a saint or a master-singer is born. He is made of the stuff of revolution. He contains in himself all the past and the future. His brief sojourn on earth is a benediction. Our common human kind learns to walk erect seeing in him the complete man, in apprehension, how like a God! He profoundly affects our destiny by giving us new eyes. The extension of consciousness by which evolution takes a leap forward is always the work of seer, the kranta darsee. Today, a hundred years after his passing away, we remember Sri Thyagaraja with feelings of profound pride and gratitude which are tainted by no narrow considerations of patriotism or parochialism. In his universality he is like Shakespeare. Rooted in the rich soil of the Tamil country watered by the Kaveri which runs like a silver thread through many a song, the mighty tree of his genius gives rest and refreshment to all who seek its hospitable shade. In music we have the nearest approach to a universal language; melody is the soul of music and Thyagaraja is the soul of melody. As Mr T.V.Subba Rao has well pointed out in his address to the Music Academy, the triumphal progress of his immortal song has just begun. Some of the finest minds of the West have felt its compelling attraction. Thyagaraja may well prove to be our greatest single contribution to the cause of world harmony.

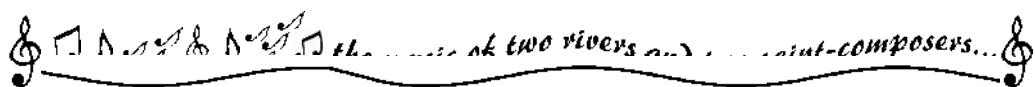


As for his pieces in the Ghana ragas, one can only say 'Here's God's plenty!' The inexhaustible fertility of his imagination, the variety, richness and grace of his phrasing, the revelation at every turn of unsuspected possibilities in the mode handled - these combine to open up endless vistas for the musical explorer.

Behind that magnificent achievement was a soul that had found itself. Unfashionable as it is to talk of such things, we must insist that those who would ignore the mainspring of Thyagaraja's inspiration, the mystic's love of God, can never hope to understand him or feel a fraction of his haunting charm. A sublime certitude marked the march through life of this humble man who could look with unerring insight into the heart of the peasant and the prince, the footpad and the fashionable roué. He was tempted neither by the pomp or power nor by the vanity of wealth. He strove with none; his heart was full of compassion. He yearned to bring to his fellowmen the peace that passeth understanding. In the company of the dedicated spirits of all time, Prahalada, Narada and Suka, his immortal genius ministers to our need for sweetness and light.

Thyagaraja: musical genius by T.L.Venkatarama Iyer (From *The Hindu* January 11,1947)

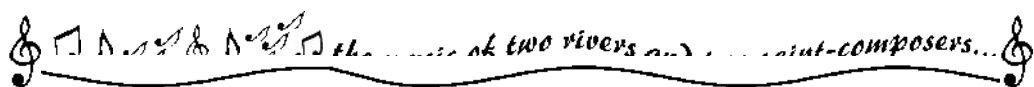
Wherein lies the greatness of Thyagaraja and why is he so popular? There are so many features which go to make for his greatness that one need not be surprised at the emphasis being laid on different aspects by different persons. There are those who attach the greatest importance to the fact that



Thyagaraja was a saint and they regard his compositions as sacred literature. Thyagaraja lived a pure and spotless life and was a great Ramabaktha and his mind was so completely attuned to God that it refused to respond to the attractions of worldly pomp and power. "Nidhi-calasukama?" Then there are those who lay stress on the fact that his kirtanas abound in poetic expressions and philosophical truths and hold that they have a value as literature. It is undoubtedly true that among music composers there is none who can compare with Thyagaraja for the wealth of his poetic imagery.

Another noteworthy feature about the music of Thyagaraja is that it is full of 'bhava'. That is to say, the raga chosen for the song aptly conveys the emotion expressed by the sahityam. In particular, the pieces of Thyagaraja reflecting 'karunarasa' are matchless for their excellence, and remind one of the poet's observation. "Our sweetest songs are those that tell us of saddest thought". The emotion is portrayed in a variety of shades. To take a few examples: in "Chalamelara, Thyagaraja implores Rama not to be angry with him; in "Manamuleda" he charges him with lack of sympathy for his own men; in "Noremi" he blames himself for his unworthy conduct; in "Earamuni" he gives himself up to despair. An infinite variety of shades of emotion are well brought out in these songs. Now the unique feature about Thyagaraja's music is that the melody of his songs is itself suggestive of the meaning of the 'sahityam' and that there is a natural appositeness between the 'rasa' and the 'raga'.

Apart from 'bhava', Thyagaraja is a great master in portraying ragas. He worshipped swaras as things of beauty - "Shobillu sapthaswara" and has



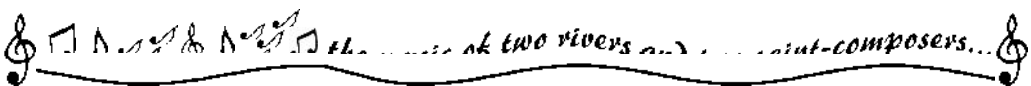
spiritualised the art of music as such in many of his kirtanas. He laid great emphasis on 'raga bhava'.

There is one great contribution of Thyagaraja to the evolution of music which calls for separate mention. That is the incorporation of sangathis in kirtanas. This has infused new life in kirtanas and constitutes a landmark in the evolution of South Indian music.

Call of the Eternal - by SVK *The Hindu* January 10, 1999

The heritage of Sri Thyagaraja is that of Carnatic music from the days of Sama Veda. When we probe the mind of the great saint composer we realise that his music merges with Eternity. Sri Thyagaraja's songs connote both bhakti and philosophy. It is Sri Thyagaraja's legacy that music in the fundamental sense can never be estranged from God-realisation. Indeed he has shown us a way of life by his own example illuminated by the Ramayana and sustained by Rama bhakti.

The bard of Tiruvaiyaru is in the mould of the great sages like Suka, Sanaka, Sananda or Prahlada, as can be discerned by us in many references in his songs. His holy figure is truly reflected in the devotional radiance in his compositions. The Vaggeyakara's genius soars to bhakti's pinnacle and it is the minds and hearts of music-lovers that Sri Thyagaraja rules by the clarion call that devotion leading to the Kingdom of God is the sole goal of human existence. One has to overcome all the obstacles that stand in the way of such devotional effort. Has he not appealed to the Lord of the Seven Hills to pull the screen of pride, envy and other failings which keep him out of the reach of dharma

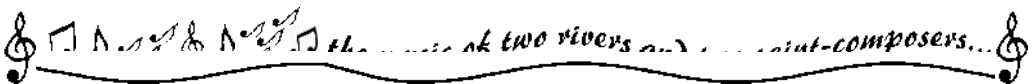
 the ... of two rivers and ... int-composers...

(Theratheeyagarada -in Gowlipantu). By his life's example we are made to realise that the vision of the Supreme must take hold of us and direct our mind, speech and action. Sri Thyagaraja to us is what sage Narada was to the saint whom he has extolled in the Durbar kriti "Narada Guru Swami" - Sareku - Sangeetha - yoga - naigama - Paraangathudaina - Parama pavana (Most auspicious sage - Thou art the repository of Vedas, puranas and sangeetha and yoga).

Some Scholarly works

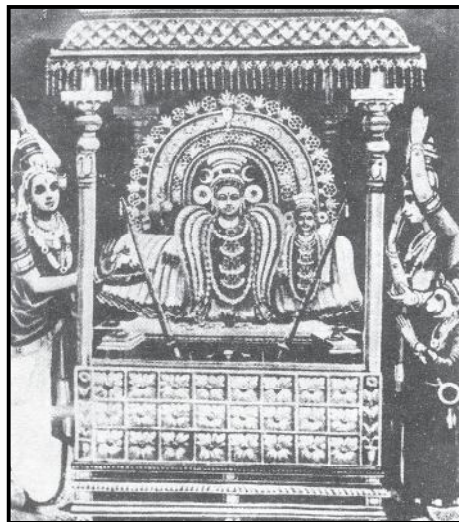
Sri M.S.Ramaswami Aiyar, one of the earliest writers on the saint-composer, paid glowing tributes in his book titled Thiagaraja-A Great Musician Saint Thiagaraja's five fold contribution to carnatic music according to Ramaswami Aiyar is as follows: 1)comprehensive study of the products of the musical science of previous eras 2) introduction for the first time in the history of Indian music the system of developing Sangathis 3) freeing devotional songs from overly strict metric form and verbal dominance 4) using colloquial poetic prose which suits music better than too formal poetry and 5) exploring rare ragas in his krithis

Sri C.Ramanujachari was another pioneer in the study of Thyagraja. Dr. V.Raghavan Professor of Sanskrit wrote a superb introduction to Sri Ramnujachari's English translation titled *The Spiritual Heritage of Thyagaraja* Dr. Raghavan wrote prolifically on music and his two essays on Ramdas and Thyagaraja in the book Cultural Leaders brought out by the Publications Division are valuable contributions. Prof P.Sambamurthy is another scholar whose volume contains valuable interpretations. Prof Sambamurthy



calls Thyagaraja, *Melodic Emperor, The Greatest Composer and the Prince among composers*. The works of other eminent scholars and writers like Shri T.S.Parthasarathy, Shri S.V.Krishnamurthy, Shri Manchala Jagannatha Rao and Shri Sripada Pinakapani have enriched the literature on the subject.

A recent and welcome contribution is the meticulously researched work of the American scholar Prof William L.Jackson who has also been quoted in this book. Some lines from Prof Jackson's work deserve special mention: Thyagaraja's music "was able to transport the mind beyond the worldly cares". Jackson hails Thyagaraja's works and writes that his music is "gold that has acquired fragrance." Thyagaraja's was a genius that combined 'the stability of rigorous discipline and the vast freedom of impulsive creativity.' His sangathis manifest a joyful inventiveness. "The 'poetisphere' of Thyagaraja", he writes, consisting of melodies and lyrics rooted and grounded in everyday sounds, language, expectations, musical possibilities, emotional associations, rhythmic patterns and reveries accumulated for centuries in his region in South India."



♫ *the confluence of two rivers and ... great-composers...* ♫

The Saint of Thiruvaiyaru*

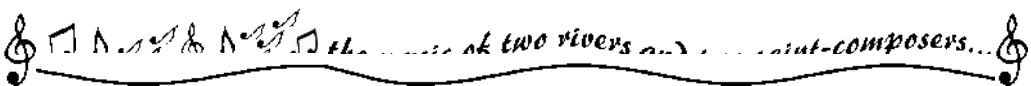
SRI THYAGARAJA

- A.Prasanna Kumar

The two hundredth anniversary of the birth of Sri Thyagaraja has been celebrated all over the country. Thyagaraja brought divine music down to earth to sing in praise of his Ishta Deivam, Sri Rama whose lotus feet he reached in his 88th year. It is said that the Ramayana will be there as long as the great rivers flow and the mountains exist. Like the Ramayana, this great devotee of Rama will also live forever. It is believed that Thyagaraja was a reincarnation of Sage Valmiki. Valmiki wrote 24,000 slokas in praise of Rama. Legend says that Thyagaraja composed 24,000 kritis!

Thyagaraja was named after the presiding deity of Thiruvaiyaru, Lord Thyagarajaswami. From his devoutly religious parents he as a boy learnt the kirtanas of Jayadeva, Purandaradasa and Bhakta Ramadas. Later he also learnt at the feet of Vidwan Sonti Venkataramanaya. With the presentation of Swaraarnavam by Sage Narada, Thyagaraja's genius began to blossom. But the bhakta in him gained the upper hand over the musical genius. For the humble Thyagaraja, music was a means to salvation. If music could enrapture and ennoble the mind, it could also be a golden link between man and God.

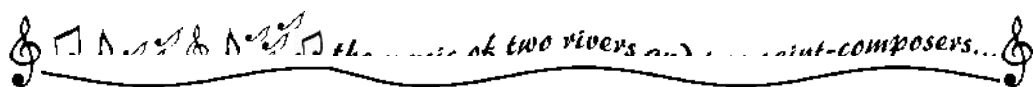
The flow of his music, like the flow of the eternal Ganga, is majestic, serene and perennial. There is no word in his kritis that fails to express his devotion to the Lord, just as there was no moment in his life without Rama's name. His love of Sri Rama was spontaneous and intense. At times he was



the child of Rama and Sita, craving for their affection and tenderness. The child complains to Mother Sita that Father has been unnecessarily angry with him. The child even chides Rama for his indifference and tells him that he was lucky to have married Sita, who brought him glory. Sometimes he was King Dasaratha or Queen Kausalya doting on the child and lavishing on him all the affection of a parent. At other times he was like Hanuman, the Lord's most trusted servant, or like Lakshmana, always at the service of the Divine Couple. But in many moments of introspection the saint-composer realized how small and helpless man was, and completely surrendered himself to God.

Honours came to his feet, but he rejected them. Wealth would have poured into his house if only he had nodded his head. A born philosopher, he overcame all the temptations of life so that he could more truly serve his Lord. At the same time, he showed the way to attain salvation through samsaara.

Numerous miracles are attributed to the grace of Thyagaraja. It is said that he brought back to life a pilgrim at Puttur. When Thyagaraja went to Tirumala to worship Balaji he could not have the Lord's darshan as it was not the appointed time. A curtain was hung in front of the Lord. Thyagaraja thought within himself that what prevented him from seeing the Lord was not the curtain in front of him ; the real curtain was within himself. It was the curtain of ego, of jealousy of greed and of lust. He sang a beautiful kriti praying to Lord Venkatesa to remove this curtain from his mind. The priests soon realized that a great bhakta had come, and at once removed the curtain in front of the Lord. Dazzled by the effulgence of Balaji, Thyagaraja sang in ecstasy that "to



worship Lord Venkatesa one needs ten thousand eyes”.

The saint of Thiruvaiyaru bequeathed to posterity an imperishable wealth of compositions which has been a source of solace and strength to generations of men and women.

There is also a moral from his life. He was an Andhra by birth but was born and brought up in Tamilnadu. But for the Tamilians' care and devotion the name of Thyagaraja would not have become so well-known. Thyagaraja belongs not to any particular region but to the whole of humanity. The great saint with a kriti on his lips begged for alms in the streets of Thiruvaiyaru for his livelihood. Indeed, he begged people to know the meaning of life and worship God. Almost every home in South India, like the hallowed streets of Thiruvaiyaru, echoes the music of Thyagaraja.

*(Rajaji published this article in the *Swarajya*, July 1967 when he was its editor, on the occasion of Thyagaraja's two hundredth birth anniversary.)

(Courtesy: *Swarajya*, July 1967)



the ... of two rivers and ... saint-composers...

Sri P.V.R.K. Prasad's recommendation to T.T.D. of the request for annual grant to Sathguru Thyagaraja's shrine.

P.V.R.K. PRASAD, I.A.S. (Retd.)
Honorary Advisor to T.T.D.
Balaji Bhavan, Himayath Nagar
HYDERBAD



OFF : 040-23225255
RES : 040-23350813
CELL : 94408 96355

Dear Sri Sarma,

A copy of the letter received from Professor Sri A.Prasanna Kumar, President of Visakha Music Academy is sent herewith. Infact this has been sent to me through Sri R. Prabhakara Rao, IPS (Retd.). This is in connection with TTD Associating with the development of Tyagaraja Swamy Birth Place at Tiruvarur and his Samadhi on the banks of Kaveri at Thiruvaiyaru. For want of resources, activities are not going on satisfactorily.

The suggestion is that the TTDs may consider the following:

1. Sanctioning an annual grant of Rs.25,000/- for daily worship at Tiruvarur.
2. Sactioning an annual grant of Rs.50,000/- to organize every month on Suddha Shasti (the day of his birth) or on the day of his birth star, concerts at Tiruvaiyaru under the auspices of TTD.
3. Sanctioning Rs.25,000/- for daily worship at Sri Thyagaraja Shrine at the Samadhi and
4. Beautifying the place around the Samadhi with a garden and placards carrying slokas in praise of Balaji and lines from Sri Thyagaraja's Krithis. The Thyagaraja Aaradhana Trust headed by Sri G.K. Vasan and Secretary Sri Kunnakudi Vaidyanadhan will, I am sure, gratefully accept any offer made by TTD in this regard.

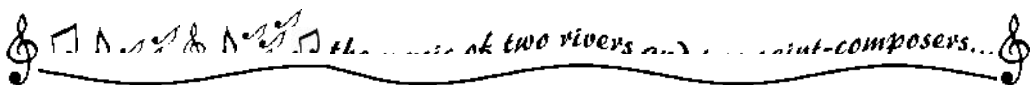
The objective is laudable and there is need for supporting this cause. The Saint composer Sri Tyagaraja, though from Tanjavur was a Telugu man and all his compositions are in Telugu. He has composed several songs on Lord Venkateswara. Supporting such a cause, I personally feel will receive the appreciation from a large section of Tamilian and Telugu Devotees.

You may examine the proposal to see whether something can be done.

With regards.

Yours sincerely


(P.V.R.K. Prasad)



T.T.D.'s favourable response to the appeal submitted

T.T.D. E.O. Sri I.Y.R. Krishna Rao's letter of approval and sanction of annual grant.

OFFICE OF THE EXECUTIVE OFFICER,
T.T.DEVASTHANAMS::TIRUPATI.

Roc.No.64/5409/AEO(G)/2010

Dated:31.05.2010.

"PROCEEDINGS"

Sub: TTD - General Section, Tirupati - Financial Assistance of Rs.1.00 lakh per annum to Sadguru Sri Thyagaraja Aradhana Shrine at Tiruvaiyuru - subject placed before the TTD Board - Approved - Sanction orders - issued.

Read: 1). Lr from Sri A.Prasanna Kumar, Director, Centre for Policy Studies, Visakhapatnam, dated:22.03.2010.
2).Res.No.606, dated:21.05.2010 of the TTD Board.

ORDER

In the reference 1st read above, Sri A.Prasanna, Kumar, Director, Centre for Policy Studies, Visakhapatnam has requested the TTD Management to extend financial assistance of Rs.1.00 lakh (Rupees One lakh only) per annum to Sadguru Sri Thyagaraja Aradhana Shrine at Thiruvaiyuru which is the birth place of the Saint Sri Thyagaraja.

The TTD Board in its Res.No.606, dated:21.05.2010 has resolved to extend the financial assistance of Rs.1.00 lakh (Rupees one lakh only) per annum for every year to Sadguru Sri Thyagaraj Aradhana Shrine at Thiruvaiyuru.

The Asst.Exe.Officer (G), TTD, Tirupati is requested to draw the amount and arrange payment to Sadguru Sri Thyagaraja Aradhana Shrine, Thiruvaiyuru.


The Audit Officer (PAG), TTD, Tirupati is requested to admit and pass the bill.

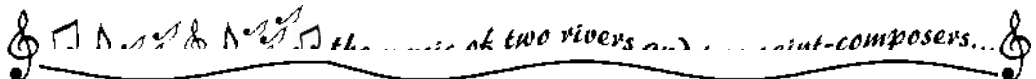
Sri A.Prasanna, Kumar, Director, Centre for Policy Studies, Visakhapatnam is requested to send Advance Stamp Receipt every year in advance along with utilization certificate of previous year with an attestation by the Chartered Accountant without fail.

Sd/- I.Y.R.KRISHNA RAO
EXECUTIVE OFFICER

//forwarded//


SUPERINTENDENT

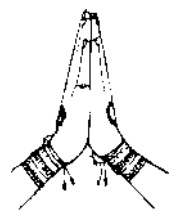
To
The Asst.Exe.Officer (G), TTD, Tirupati. 
The Audit Officer (PAG), TTD, Tirupati.
Copy to Sri A.Prasanna Kumar, Director, Centre for Policy Studies, Mithila,
74/B, M.V.P.Colony, Visakhapatnam.
Copy to the AEO, Board Cell, TTD, Tirupati with reference to action taken
particulars on Res.No.606, dated:21.05.2010.
Copy to bill/file/spare.



A. Prasanna Kumar

- Director - Centre for Policy Studies Visakhapatnam, is a former Rector and retired Professor of Politics, Andhra University.
- Director - Visakhapatnam Regional Chapter, National Maritime Foundation 2009 - 2012.
- President, Visakha Music Academy 2004 - 2011.
- President, Visakhapatnam Veterans Tennis Association 2000 - 2003.
- His major publications are : *Dr. B.Pattabhi Sitaramayya* A Political Study with a foreword by Dr B.Gopala Reddy.
- *Celebrities All* -With a Foreword by Justice Shri M.Hidayatullah, Vice President of India.
- *Shri P.V.Narasimha Rao - Years of Power* (Co-author).
- *Government and Politics of Andhra Pradesh* (Ed).
- *State Government and Politics* (Ed).
- Founder-Editor, Andhra University Research Notes.
- *Footprints of Divinity* (Ed) *A Gandhi Reader*.
- *Tennis Players of Andhra* with a Foreword by Ramanathan Krishnan
- *Ramanathan Krishnan - A Supreme Artist*.
- *Game of Memories* with a Foreword by Gundappa Viswanath.
- *Decennial Volume* of Centre for Policy Studies (Ed).
- *Education, Development and Culture* (Ed).
- *Dialogue and Democracy - (1 & 2)*.
- Editor, Bulletin of the Centre for Policy Studies.
- As Director Visakhapatnam Regional Chapter of National Maritime Foundation he brought out 6 newsletters during 2009 - 2012.

For details : www.aprasannakumar.org



the ... of two rivers and ... out-composers...

grateful thanks to

Pujya Guruji for his blessings



Satguru Sri K.Sivananda Murty
Founder Patron of Andhra Music Academy

Inspiration for the work



Sri P.V. Ramanaiah Raja
Founder of Sri Raja-Lakshmi Foundation



Sri Rama Bhakti Samrajyamulo bantu reeti koluvu !



Sri Bapu with his creative genius



Sri Balu with his golden voice

the music of two rivers and two saint-composers...

behold Bhadradri there

and

Gautami here...

- Ramadas



see the beautifully flowing Kaveri...

- Thyagaraja

Kaveri