

CHAPTER.5. ANALYSIS

5.1 CONCEPT OF BHAKTI IN DĪKṢITAR

5.1.1 Bhakti in Compositions of Dikṣitar

Offering desireless and true devotion to the Divine is expressed throughout the literature of *Dīkṣitar*. His devotion is towards varieties of Gods. e.g.,

रामचन्द्रस्वामिनि भक्तिं करोमि *Rāmacandrasvāmini bhaktim karomi*

I offer my devotion to lord *Rāma* (469-7th stanza).

गुरुगुहस्वामिनि भक्तिं करोमि *Guruguhasvāmini bhaktim karomi*

I bow in devotion to *Guru Guhasvāmin* (9-P) (Pallavi).

Dīkṣitar is also deeply devoted to Mother-worship.

कमलांबिकायास्तव भक्तोऽहं *Kamalāmbikāyāstava bhaktoham*

I am the devotee of *Kamalāmbikā* (31-P)

अभयाम्बायां भक्तिं करोमि *Abhayāmbāyām bhaktim karomi*

I offer my devotion to *Abhayāmbā* (183-P).

मधुराम्बिकायां भक्तिं करोमि *Madhurāmbikāyām bhaktim karomi*

I am always the devotee of Goddess *Madhurāmbikā* (418-P).

नीलोत्पलाम्बिकायां भक्तिं करोमि *Nīlotpalāmbikāyām bhaktim karomi*

I have great devotion to Goddess *Nīlotpalāmbikā* (349-P).

5.1.2 Nine types of Bhakti:

Bhāgavatam elaborates a discourse on *Navavidhā Bhakti* (nine forms of Bhakti). *Prahlāda* tells his father of the nine forms of Bhakti. Any of these nine forms of Bhakti can be practiced by the devotees which suit his habitual nature.

श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् । अर्चनं वन्दनं दास्यं सख्यं आत्मनिवेदनम् ॥

Śravaṇam kīrtanam viṣṇoḥ smaraṇam pādasevanam |

Arcanam vandanam dāsyaṁ sakhyam ātmanivedanam |

Śravaṇa (listening to the names of God), *Kīrtana* (praising the magnificence of the Divine in songs), *Smaraṇa* (remembering God), *Pādasevana* (worshipping the feet of the Lord), *Arcana* (offering prayers or worshipping God), *Vandana* (bowing before God), *Dāsya* (serving God), *Sakhya* (developing friendship with God), *Ātma Nivedana* (surrendering oneself to God) are nine forms of Bhakti or *Navavidhā bhakti* (*Srimad Bhāgavatam*, 7.5.23-24) (Thakkar, 2015). *Dīkṣitar*'s compositions reveal these nine forms of Bhakti.

5.1.2.1 Kīrtana

5.1.2.1.1 Bhajan

Kīrtana is singing of lord's glories, this is the second kind of devotion. The purpose of *Kīrtana* is to glorify God by chanting or singing holy verses with the help of musical instruments mostly in the congregation. It evokes subtle emotions, ignites faith in the Divine and sometimes makes one dance merrily. *Ṛṣi Shuka Brahma*, son of *Vyāsa* and the narrator of *Srimad Bhāgavatam* is one of the best examples for this approach were on constantly chants and narrates *Īśvarā*'s attributes, actions and various accounts. Devotees like *Dhruva*, *Draupadī*, *Prahlāda*, *Mīrā*, *Caitanya Mahāprabhu* and *Tukārām* have achieved God-realization through *Kīrtana*.

Indian classical music and its ancient tradition of *Rāgas* is a classical model for practicing Bhakti Yoga. Bhakti Yoga involves experiencing the subtle vibrations caused by the internal music and sounds of the body. While Meditating on the tones, a practitioner can attain a state of complete silence and peace that leads to access to inner sentiments and thoughts. According to *Bhajana sāmpradāya*, singing and praising Gods and Goddesses is the ritual which gets reflected in *Dīkṣitar's* compositions.

In *Dīkṣitar's* compositions, *Kīrtana Bhakti* is the most important one. At first, the usage of the word Bhaja in his compositions is presented here which is significant in singing on God. (Though Bhaja has several meanings like serving and experiencing and though all these meanings can be applied in these compositions, it is translated here as singing here for the three reasons. 1. This is taken in the context of *Kīrtana Bhakti*. 2. *Dīkṣitar* being a great musician must have used this word mainly for this purpose, though he does not discard other meanings. 3. Throughout India 'Bhaja' is used mainly for singing on God. E.g Bhasanai in Tamil, Bhajan in Hindi, Bhojon in Bengali etc).

श्री रामं रविकुलाब्धिसोमं श्रित कल्प भूरुहं भजेऽहम्

Śrī rāmaṁ ravikulābdhisomaṁ Śrita kalpa bhūruhaṁ bhajeham

I sing on *Śrī Rāma*, who is the moon in the ocean of the lineage of sun and who is *Kalpaka* tree to supplicants (245-P).

विश्वनाथं भजेहं सततं *Viśvanāthaṁ bhajehaṁ satataṁ*

I always sing the praise of lord *Viśvanātha* (36-P).

प्रसन्नवेङ्कटेश्वरं भजरे *Prasanna veṅkaṭeśvaraṁ bhajare*

I sing the praise of *Prasanna Veṅkaṭeśvara* (40-P).

हिरण्मयीम् लक्ष्मीम् सदाभजामि *Hiraṇmayīm lakṣmīm sadābhajāmi*

I always sing the praise of *Lakṣmī* (60-P).

शरवणभव गुरुगुहं षण्मुखं भजेऽहं *Śaravaṇabhava guruguhaṁ Ṣaṇmukhaṁ bhaje'haṁ*

I sing the praise of *Śrī Guruguha*, who is *Śaravaṇabhava* (78-P).

गजाननयुतं गणेश्वरं भजामि सततं *Gajānanayutaṁ gaṇeśvaraṁbhajāmi satataṁ*

I constantly sing the praise of *Gaṇeśvara* the elephant-faced (93-P).

बालसुब्रह्मण्यं भजेऽहं *Bālasubrahmaṇyaṁbhajehaṁ*

I sing the praise of lord *Bālasubrahmaṇya* (254-P).

राजराजेन्द्र चोळ प्रतिष्ठितं बृहदीश्वरं भजरे

Rājarājendra coḷa pratiṣṭhitaṁBṛhadīśvaraṁ bhajare

I sing the glory of lord *Bṛhadīśvara*, consecrated by *Rājarājendra Coḷa* (56-P).

कोदण्डराममनिशं भजामि *Kodaṇḍarāmamaniśaṁ bhajāmi*

I always sing on *Kodaṇḍarāma* (37-P).

हरिहरपुत्रं शास्तारं सदा भजेऽहं *Hariharaputraṁ śāstaraṁ sadābhaje'haṁ*

I always sing the glory of *Śāstā* (89-P).

भूषापतिं मञ्जुभाषापतिं भजेहंशेषाङ्गशयननुतम् अशेषदेवसञ्चतं

विराट्स्वरूपाकारं विश्वसृष्टिकर्तारंपराशराद्युपचारं परमाद्वैतविचारं

विराजमान शरीरं वेदवेदान्तसारं धरादिभूताधारं धातारं मणिहारं

पुरन्दराद्यधिकारं पूर्णफलदातारं सरोजासनं धीरं सद्गुरुहप्रचारम्

Bhūṣāpatim mañjubhāṣāpatim bhajeham

śeṣāṅga śayananutam aśeṣadevasannutam

virāṭsvārūpākāram viśvasṛṣṭikarttāraṁparāśarādyupacāram

paramādvaitavicāram virājamāna śarīram vedavedāntasāram

dharādibhūtādhāram dhātāram mañihāram purandarādyadhikāram

pūrṇaphaladātāram sarojāsanam dhīram sadguruguhapracāram

I sing on lord *Bhūṣāpati* (*Brahmā*), the lord of Goddess *Sarasvatī*. He is extolled by lord *Viṣṇu* and other Gods. He created the Universe and reflected upon the Advaita philosophy. He has a lustrous body and is the essence of the *Veda* and *Upaniṣads*. He is the substratum for the five elements such as Earth. He is the master of *Indra* and is seated on a Lotus

(427-P,AP,C).

5.1.2.1.2 Association of music with Gods and Goddesses

Several religious faiths discard music. They believe that music is against spiritual growth. They also believe that music may make one fall in lower emotions so that one falls from spirituality. But Most of the faiths and traditions of India not only accept music in spirituality but also uses it to culture the emotions. This is how ancient Tamil Music, Carnatic Music, and Hindusthani were born. Above all at the very beginning of Indian history, *Sāmaveda* is musical. *Dīkṣitar* connects it with Divinity.

सदाशिवं सामगानं विनुतं *Sadāśivam sāmagāna vinutam*

He is *Sadāśiva*, extolled by *Sāmaveda* (471-C).

Dīkṣitar not only knows music as not against spirituality but also always connects it with spirituality. *Dīkṣitar* talks about how Gods and Goddesses are fond of music.

गुरुगुहंसंगीतप्रियं भजेहं *Guruguhaṁ saṅgītapriyaṁ bhajehaṁ*

I sing on lord *Guruguha* who is fond of music (425-P).

गीतवाद्यप्रिये *Gītavādyapriye*

Oh, *Gaṅgā* ! You are fond of music both vocal and instrumental (225-P).

5.1.2.1.3 Various aspects of music

Dīkṣitar talks about various aspects of music in his compositions and makes them the vital parts of his devotion.

गमपदादिनुत भव *Gamapadādinuta bhava*

You are glorified by the seven musical notes like Ga-Ma-Pa-Da etc (224-C).

भावरगाताळस्वरूपकं *Bhāvarāgatāḷasvarūpakam*

He is of the form of *Bhāva* (emotions), *Rāga* (melodies), *Tāla* (rhythm) (424-C).

भावरगाताळविश्वासिनी *Bhāvarāgatāḷaviśvāsini*

She reveals in music full of *Bhāva*, *Rāga* and *Tāla* (430-C).

भावरगाताळमोदिनी *Bhāvarāgatāḷamodinī*

She exults full of *Bhāva*, *Rāga* and *Tāla* (431-C).

According to an Ancient Indian text ‘*Svara Śāstra*’, “The seventy-two *Meḷakarta Rāgas* (parent *Rāgas*) control the 72 important nerves in the body. It is believed that if one sings with due devotion, adhering to the *Rāga Lakṣaṇā* (norms) and *Śruti Śuddhi* (pitch purity) the *Rāga* could affect the particular nerve in the body in a favorable way”. Among the composers

of his time, *Dīkṣitar* was the first and only composer who had composed *kṛtis* in all *Meḷakarta Rāgas* as he had adopted *Veṅkaṭamakhī*'s classification of *Rāgas*

(Deekshitulu, 2014)

शक्तिप्रियकरिं द्विसप्ततिरागाङ्गराग मोदिनीं *Śaktipriyakarīm dvisaptatirāgāṅgarāga Modinīm*

Dīkṣitar exalts the Divine Mother as the enjoyer of seventy-two *Meḷa Rāgas* and their *Janya Rāgas*-derivatives (468-C).

At *Taṅjāvur*, *Dīkṣitar* decided to compose songs on different deities in all 72 *Meḷakarta Rāgas* and significantly to revive the rare *Meḷakarta Rāgas* like *Chāyāvātī*, *Kiraṇāvalī* and others.

5.1.2.1.4 Vīṇā and other musical instruments

Dīkṣitar talks about various musical instruments and links them with Gods and Goddesses.

वल्लकीनादानुभव *Vallakīnādānubhava*

Śrī Dakṣiṇāmūrti is enchanted by the music of *Vallakī Vīṇā* (4-AP).

झल्ली महळ जर्जरवाद्यनादमुदितेज्ञानप्रदे *Jhallī maddaḷa jarjharavādyānādamuditejñānaprade*

She takes delight in the music of instruments like *Jhallī*, *Maddaḷa*, *Jarjhara* (226-C).

भेरीवीणावेणुवादिने *Bherivīṇāveṇuvādine*

He enjoys playing *Bherī*, *Vīṇā* and *Veṇu* (394-C).

अष्टादश वाद्यादि प्रियमतिशुद्धमहळ संगीतशास्त्रादि संयुतं

Aṣṭādaśa vādyādipriyam ati śuddhamaddaḷa Saṅgītaśāstrādi saṅyutaṁ

He loves to hear eighteen kinds of *Vādyas*, like the *Śuddha Maddaḷa* and is enshrined in

Saṅgīta Śāstrā (128-C).

Though *Dīkṣitar* talks on various musical instruments his favourite is *Vīṇā*. In his famous composition ‘*Bālagopāla*’ he refers to himself as ‘*Vaiṇika-Gāyaka*’, i.e, adept in playing *Vīṇā* and singing. He is the master of this instrument. He talks a lot about that.

वैणिकगायक गुरुगुह नुत *Vaiṇikagāyaka guruguha nuta* (115-C).

वल्लकीपुस्तकाभय वरद *Vallakīputakābhaya varada*

Sarasvatī, whose soft hands hold the *Vallaki-Vīṇā* (152-C).

दुन्दुभिवाद्यभेदनादविनोदिनि वीणावादिनि *Dundubhivādyabhedanādavīnodini vīṇāvādini*

Takes delight in the sounds of many instruments like *Dundubhi* and who plays on *Vīṇā*
(181-AP) (*Anupallavī*).

वीणावादिन्यां *Vīṇāvādinīyām*

Who plays on the *Vīṇā* (186-C).

वीणावादनोत्सुकया *Vīṇāvādanotsukayā*

Who delights in playing on the *Vīṇā* (47-AP).

वीणावादन विदुष्या *Vīṇāvādana viduṣyā*

Expert in playing *Vīṇā* (20-P).

वीणागानदशगमकक्रिये *Vīṇāgānadaśagamakakriye*

Who plays ten kinds of *Gamakas* on the *Vīṇā* (403-C).

नवरत्नवीणावादिन्याः *Navaratnavīṇāvādinīyāḥ*

Plays the *Vīṇā* decked with nine gems (331-C).

Dīkṣitar was introduced to this unique *Vīṇā* as blessings from Goddess *Gaṅgā* with the *Yālī Mukhī* upwards and name of *Śrī Rāma* inscribed in *Devanāgarī* on it. *Dīkṣitar*'s compositions and the style of playing them on the *Vīṇā* consists of the *Sāhitya* (lyrics) being speeded up by doubling the *Akṣaras* in a single round of *Tāla* where the *Tāla* remains constant, this is the beauty of rendition of *Dīkṣitar*'s compositions. *Vīṇā* is one of the kind instruments where music can be played in an interval of eight tones.

The *Madhyama-kāla Sāhityam* (medium speed or tempo) is one of the decorative tools used by *Dīkṣitar* in his compositions and when observed resembles *Tānam* played on *Vīṇā*. *Kāla* refers to the change of tempo during the rendition of the song, typically doubling the speed. The '*Tānam*', a creative type of music in the Carnatic system is the elaboration of a *Rāga* in free rhythm in slow, medium and fast tempo, playing on the *Vīṇā* has evolved a unique style, peculiar to the *Vīṇā*. To his mastery of *Vīṇā* must be attributed to the adoption of *Vilambakāla* (slow speed or tempo) and the richness of *Rāga-Bhāva* in the *Kṛtis* of *Dīkṣitar*. The beauty of the *Rāgas* can be best brought out in slow measure, in a quick tempo many of the delicate shades of the *Rāgas* are likely to be lost (Jayanthi, 2006).

5.1.2.1.5 Gamakas

Gamakas are subtle manipulations of notes also called 'Ornamented notes' and are described in *Lakṣaṇa Granthas*, where words like 'Deflect' and 'Glide' are used. It signifies that the word '*Gamaka*' originated from the techniques of playing the *Vīṇā* instrument. *Mataṅgamuni* of '*Bṛhaddesi*' was the first to coin the word '*Gamaka*' in his works. *Gamakas* involve the variation of the pitch of a note, using heavy and forceful oscillations between adjacent and distant notes. *Dīkṣitar* used ten different types of *Gamakas* also known as '*Daśagamakas*', referred to the Goddess as '*Daśa gamaka kriyā*' in his famous *Kṛti* '*Minākṣi me mudam dehi*' (Govindarao, 1997).

Dīkṣitar used ten *Gamakas*. *Ārohaṇā*, *Avarohaṇā*, *Dhālu*, *Spuritha*, *Kampitha*, *Āhata*, *Pratyahatā*, *Thripucha*, *Āndoḷa* and *Murchana* are seen in his compositions.

Dīkṣitar used ten types of *Gamakas* in his compositions:

1. *Ārohaṇa* - A grace embracing notes in ascending order; s,r,g,m,p,d,n,s.
2. *Avarohaṇa* - Agrace inherent in the notes in the descending order; s,n,d,p,m,g,r,s.
3. *Dhālu*- It involves starting on a basic note and producing the higher notes in conformity with the *Rāga Bhāva*.
4. *Spuritha*- It is a *Janṭa Svāra* phrase wherein the lower note in between each *Janṭa Svāra* group is faintly heard. The second note of each *Janṭa Svāra* is stressed.
5. *Kampitha*- Oscillation or shake that may be *Dīrgha* (long or *Hṛśva* (short).
6. *Ahata*- *Anahataṁ* means laya or beat. *Ravva* and *Khandimpu* are two types of *Anahataṁ*. This is played by striking the string on a note and immediately touching another note in a fleeting manner and coming back.
7. *Pratyahata*– A grace present in the *Avarohaṇā Krama*; ‘sn, nd,dp, pm’.
8. *Thripuca*- One note occurring thrice i.e. *Svaras* in triplets; ‘sss, rrr, ggg, mmm’.
9. *Āndoḷa*- playing *Svaras* in the following manner; ‘srsDd, srsPp, srsMm, srsGg’.
10. *Murchana*- starting on *ṣadja* and proceeding regularly in the *Ārohaṇā krama* and finishing on the *Dīrgha Niṣāda* and then starting on *Rṣabha* and finishing on the *Dīrgha ṣadja*; ‘srgmpdN, rgmpdnS, gmpdnsR, mpdnsrG’.

Dīkṣitar's music is described as '*Nārikeḷapāka*' or coconut water i.e. to enjoy the sweetness of the coconut water, one has to climb the tree, pluck the coconut, break the hard shell and then drink the water which is not an easy task, we need to understand the depth in his lyrics to enjoy his compositions. Various *Gamakas*, graces and other technically recognized musical accents in Carnatic Music are based on nuances that appeared with the perfecting of the

southern *Vīṇā*, owing to the nature of its strings, it can be played to give a percussion effect so *Vīṇā* suits well to play *Tāna* (Archana, 2013).

5.1.2.1.6 Tones and emotions

Music is emotional valence (pleasantness or unpleasantness of an emotional stimulus). This is a universal experience, e.g. Tuomas E (Eerola, 2011) cites an example as the arousal of happiness through a faster tempo. Even animals respond to music. Micheal T (Trimble, 2017) discusses on similarity in empathy with the human species and its closest cousins responding to music and dancing to its rhythm. Even in music, Tuomas E finds that the valence is higher in classical music than in other systems of music.

A survey is made to study the emotions that the persons get while they listen to particular songs of *Muthusvāmi Dīkṣitar*. In this survey, the participants are required to listen to the below given musical pieces and should mention the emotion one gets when one listens to those songs.

Table-1-Various songs, *Rāgas* and the names of the singers sung with the type of emotions to be filled in table-2;

no	Songs	<i>Rāgas</i>	Singers	Types of emotions felt
1	<i>Vātāpi Gaṇapatim</i>	Hamsadhvani	Dr.K J Yesudas https://youtu.be/Gcyd_fAC4II	
2	<i>Ānanda Amṛta Karṣiṇi</i>	<i>Amṛtavarsṇiṇī</i>	M S Subbulakshmi https://youtu.be/PqjSoHoOqsQ	
3	<i>Śrī Kamalāmbike Śive Pāhimām Lalite</i>	<i>Śrī rāga</i>	Sravan Deepala https://youtu.be/AFPgwYf18co	
4	<i>Mīnākṣi me mudam dehi</i>	<i>Gamakakriyā</i>	M S Subbulakshmi https://youtu.be/qki_U_i-At4	
5	<i>Rāmachandram Bhāvayāmi</i>	Vasanta	Susmitha Jagadeesan https://youtu.be/KZIXwndJXoQ	

[Songs mentioned here are from Govindarao, 1997]

A. Varied emotions that may be felt by the listeners: *Śṛṅgāra* (Love), b. *Vīrya* (Valor), c. *Kāruṇya* (Misery), d. *Raudra* (Anger), e. *Hāsya* (Humor), g. *Bhayānaka* (Fear), h. *Bībatsa* (Aversion), i. *Adbhuta* (Wonder), j. *Śānta* (Peace), k. Others. These emotions are *Navarasas* found in Bharata Muni's *Nāṭya Śāstra* (Ghosh, 1959).

B. Explanations if any, regarding the emotion one gets by listening to a particular *Rāga* or song.

C. Any other comments/suggestions about this survey

The whole survey takes around 90 minutes. There is no or minimal risk in participating in this survey. There is no incentive provided to the participants. The participants are from different age groups. The participants are 50 in number, among which 25 are musicians and 25 are non-musicians. But both are lovers of Carnatic Music.

Table-2-Feedbacks by the Non-musicians and Musicians

Feedback for all 5 songs of Dīkṣitar		
No	Non-musicians	Musicians
I	Peace (16 participants), devotion(8), love(3), grandeur(5), boredom, valor, euphoric, wonder(4), happiness(7).	Peace(2), devotion(4), grandeur(8), cheerful, wonder(2), praising, happiness(2), refreshing, energetic, valor, assertive, brave, confidence, <i>vīrya</i> , discipline, vibrant, auspiciousness, brightness, gracefulness, lively, balance, equality, euphoric, cheerful.
II	Devotion (9), happiness (5), wonder (10), peace (6), love, excited (2), grandeur(5).	Peace(8), devotion(4), grandeur(4), wonder(10), love(2), auspiciousness, happiness(2), sacrifice, balance, spiritual, completeness, valor(2), <i>Śṛṅgāra</i> , depth, various shades of emotions
III	Love (7), wonderful music, devotion (9), wonder(2), grandeur (2), balance, spiritual, peace (14), joy, forgiveness, sacrifice.	Joy, devotion (7), peace (13), grandeur, auspiciousness (2), <i>Śṛṅgāra</i> , happiness, serene, completeness, festive, enjoying the life, wonder(3).
IV	Peace(12), devotion(7), grandeur(2), love(2), melancholic, curiosity, misery, joy, valor, wonder(4), happy(2).	curiosity, fear, mischievous, devotion (13), valor(2), combination of seriousness, calmness, surrendering, compassion and melancholy (2), separation, <i>Karuṇā</i> (3), grandeur(2), aversion, pleading, pathos, moved by the song.
V	Devotion(13), Valor(4), wonder, peace(10), heart touching, grandeur(5), a feeling of submission, elevation, love(8).	Peace(9), little humor and grandeur(2), majestic, meditative(2), excitement, suspense, valor(2), vibrant, festive mood, positive energy, softness, wonder(2), devotion(4).

....Discussion

As a response to 1st song, sixteen non-musicians expressed their experience as peace and among musicians only 2 felt peace. This is a surprise. This must be because most of the participants from the non-musician group are from a Yoga school named Sita Lakshmi School. They are rigorous Yoga practitioners. Therefore they must have recognized the potency of *Rāga* ‘Hamsadhvani’ as peace. Even in that, Amruth Srivatsan says, I was absorbed and missed to watch what emotions I had while listening. (Wherever whosoever’s saying comes it is from her/his explanation given in the feedback forms). This is the feature

of *Śānta Rasa* or peace. (In the future, the effect of the same song or *Rāga* in the same person before and after getting familiarized with Yoga has to be researched).

This indicates that the character of the listener determines the raise of a particular emotion. Even regarding the 5th song, thirteen non-musicians expressed their experience as devotion as they are from the school in which *Rāmāyaṇa* is importantly taught and this song is about *Rāma*.

But it is also true that the particular potencies are inherent in particular *Rāgas*. E.g In the context of this paper, Amruth Srivatsan, one of the participants belonging to the non-music group, without knowing the context of the song which was sung by *Dīkṣitar* to bring rain (II song) says, “the song is as if a command to nature to rain. I feel it shows the anger and power of musical expression. It seemed to end very abruptly.” This must be due to the potency that the *Rāga* has or the way in which *Dīkṣitar* handles and extracts the potency of cheer from that *Rāga*.

Gayathri N says without knowing the context while listening to this, the feeling of ‘have to get up and do something-a feeling of excitement and towards the end of devotion’ was there. Regarding the IV song, without knowing the context that it was sung before *Dīkṣitar*’s death, Amruth Srivatsan says that he feels the merge of emotions while listening to it. For the same song, Mythili Shridharan says without knowing its context that it is a pleading song.

Though the tunes have inherent potencies, without exposure for those tunes their potencies may not be identified. Whether the participants are musicians or non-musicians here, they are familiar with Carnatic Music and its enjoyers. This is the limitation of this study. We have to research those who have no exposure to Carnatic Music at all.

This may show how much potency of tunes can be recognized by those who have no exposure at all. This may show how much the tune contributes and how much a person’s

heart recognizes an emotion. Certainly, the emotion that is derived from the tune is not an imagined or imposed one. It is not a trained make-belief. It is neither purely subjective nor purely objective. It is a fusion. Anybody who has a patient exposure can get it.

Why exposure here has an adjective patient? It is because Carnatic Music is so elite that it needs mastery over boredom for the beginners. Even those who have exposure to Carnatic Music, yet come under the classification of non-musician here, get bored. E.g. Sowmya P and Harish C say that they get bored listening to the first song due to its longevity. Even in that Harish C rightly guesses that this boredom is due to the reason of being himself to be a non-musician. Anirudh M says that he gets bored with *Ālāpana* (singing the tunes without lyrics). This suggests that unless one gets mastery over the boredom of being patient, one cannot acquire the taste of Carnatic Music. This may be because the tunes and notes of this music are peace-oriented.

Laxmi S, one of the musician-participants, gives a generic comment that Carnatic Music, with its entirety of 74 *Meḷakartas*, has been designed in a mellifluous manner such that all *Rāgas* are designed as soothing balms, like medicine for the mind. Whether it's the serenity of Hamsadhvani or the sorrowful grandeur of *Saurāṣtram*, the *Svaras* alone are enough to bring the turbulent river that is the mind to a peaceful flow. This foundation of peace is what sets Carnatic Music apart from all other genres of music. A text of literary criticism named *Dhvanyāloka* (Ānandavardhana,1990) says that an ideal literary master piece should be designed in such a way that all other *Rasas* should merge in *Śānta Rasa* (experience of peace). Carnatic Music may have therapeutic aspects if it is peace-based. The music which leads to peace can be a healing factor too as there are thousands of papers that study and prove that the peace and stress-free temperament of mind cures several diseases.

Despite this statement being true, there are *Rāgas* which are exclusively connected to peace and Hamsadhvani is connected to both peace and grandeur. Generally, the listeners identify this *Rāga* with grandeur while those who enjoy the peace and restfulness feel peaceful on listening. The one whose character is predominantly peace, witnesses peace here while the one whose character is predominantly dynamic experiences grandeur.

5 among non-musicians and 8 among musicians expressed their experience as grandeur. Expressions like refreshing, energetic, valor, assertive, brave, confident, *Vīra*, vibrant, brightness, lively, euphoric and cheerful appear as the explanations of grandeur only while discipline, devotion, auspiciousness, gracefulness, balance and equality are identical with peace.

Aravind Hebbar, (a great music critic and editor of *Rāga Dhanashri*, a monthly magazine of music) one of the participants expressed discipline as his feelings. This is interesting. He has identified the potency of this *Rāga* as restraint of sense. M. Haritha, a qualified music teacher, says, though this song starts in a very slow and peaceful mood, the *Sangatis* (variations in singing a line or phrase to bring out the beauty of *Rāga*) are set in such that the listeners get goose bumps when the song grows and unfolds the Pallavi (*Vāraṇāsyam Varapradantam* ie; who gives boons). The *Caraṇam* starts slowly and step by step takes us to the peak of our emotion.

Three have identified this song with *Śṛṅgāra* (romantic passion). This potency also is rarely identified. E.g. in a Tamil movie named 'Michael Madana Kamarajan', the song 'Sundarinīyūm' is in Hamsadhvani to express romantic passion. When I contemplated on this *Rāga*, I felt that this *Rāga* has the potency of peace-based romantic passion. Those who are interested in it may identify it with this *Rāga*. Ilayaraja, the music director of this movie had made a great effort to convey the peace-based love to its audience through his music here.

In the same way, M. Haritha has identified the second song with romantic passion or love. This too is very rare. But there is a possibility of this, as the *Rāga* ‘*Amṛtavarṣiṇī*’, is almost identical with ‘*Kāmavardhinī*’ which is taken to be such a *Rāga*, whose literal meaning is the grower of romantic passion. When S. Saketaraman, an A grade India radio artist, a disciple of Lalgudi Jayaraman, one of the participants in this survey, was asked regarding this, he said, ‘*Amṛtavarṣiṇī*’ is more rejoicing and ‘*Kāmavardhinī*’ is more melancholic, indicating former to be more towards rejoicing love and the latter towards melancholic love like the feeling in separation.

Nithya V, a music teacher and a participant in this research, expresses that listening to this song of ‘*Amṛtavarṣiṇī*’ is like a conversation with a friend/ Sakhi and it is starting as if like a conversation and ends as an obligation. However, Wonder is the prime emotion expressed for the II song by both musicians and non-musicians.

For the III song, 27 participants have witnessed peace indicating *Śrī Rāga*’s prime potency is peace. Aside from this, expressions like auspiciousness, spirituality, serenity, completeness, and balance are identical to peace. (This *Rāga*’s literal meaning is the *Rāga* of auspiciousness. *Śrī* means auspiciousness). Amruth Srivatsan, a non-musician-participant, felt a sense of forgiveness and sacrifice. When asked, he said that the song starts with force, ending in softness and slowness which lead him to feel it.

For the IV song, among non-musicians, one felt melancholy while among musicians 4 felt it. One of the three expressed seriousness, separation, compassion and surrendering tone with melancholy which shows his familiarity with the context. *Dīkṣitar* sang this before his death. All the four of them must have known the context. Otherwise only peace and devotion are prominent in this song as 12 non-musicians felt peace and 7 devotion and 13 musicians, devotion.

This may indicate that the song's primary emotion is not melancholy but peace. This again indicates that *Dīkṣitar* had a peaceful death without misery or fear. In the literature of this song, there is not even a hint of sorrowfulness. It is filled only with positive devotion. Nithya V expresses a feeling of supreme power's grandeur which only can bestow eternal bliss.

Surprisingly Shrinidhi S, a junior musician felt *Bībatsa* (aversion) on listening to this song. When asked, she said that the *Rāga* of the music, i.e. *Gamakakriyā* is identical with joy as well as seriousness and dryness, but neither accomplishes either of them well as mud gets mixed with pure water. When asked, Saketaraman, a great musical expert, said that there is a possibility for few to feel like this while listening to this *Rāga*.

In the III song, Nithya V felt the delight and interprets it as praising with satisfaction where the lower octave *Sañchāras* (characteristic phrase of *Rāga*) in the '*Samaṣṭi Caraṇam*' (the last section of the song combined with the Anupallavi) describes the struggle faced in the journey and the happiness at the end of *Caraṇam* (last verse in a song) depicts its successful completion. This strikingly contrasts with an expression of Shrinidhi S regarding the IV song. The former feel is positive while the latter is negative.

Dr. N. Venkatesh a musicologist said that he experienced various emotions like curiosity, fear, mischievousness and devotion on listening to the IV song. When asked, he said, in general, Devi has two primary forms, her vigorous personality and her serene demeanor. In this song, despite *Mīnākṣī* being associated with peace as a whole and possibly even excitement, this particular *Rāga*, *Gamakakriyā*, involves a sense of awe, respect and fear when in the presence of *Mīnākṣī*. Her grandeur invokes both happiness and fright, which results in an inexplicable sorrow of misery.

Despite its subtler tones of melancholy, the *Rāga* can't help but lend itself to take us to a place of comfort, joy and a playful sprint of mischief, particularly in the lengths of its *Sāhityam*. *Gamakakriyā* soulfully shapes *Mīnākṣī* as a mother figure, in which emotions

ranging from respect to mischief and even misery can be reflected in each Gamaka, which is like the variation in a mother's adjuncts. *Mīnākṣī* becomes *Gamakakriyā* herself as if, transformed into a mother and lover of all dimensions, as brought to life by *Muthusvāmi Dīkṣitar*.

For the V song, various emotions like grandeur and wonder are felt, crowned with *Śṛṅgāra* (romantic passion) and *Śānta* (peace). *Śṛṅgāra* is the primary feature of *Rāga Vasanta* as she is also a sister of *Kāmavardhiṇī*. Several other emotions too ebb in between as the song includes many events related to Ramayana. It is *Dīkṣitar*'s great skill to mould the *Rāga Vasanta* for various emotions pertaining to the various events of *Rāmāyaṇa*. It depends on the composers' expertise too to bring the several potencies of a *Rāga* which could have been hidden without the notice of a trivial eye of the psyche which may be blind to the unconscious depth.

Haritha M says this song has several emotions like the waves of the river. The Pallavi (first verse of the song), Anupallavi (the middle verse) and *Caranam* (the final verse) give the feeling of a cool breeze when listened closing the eyes as the *Madhayamakāla sāhityam* (medium tempo) is a bit speedier and remains as the asset of the composition. Harish C says that in this song he feels expansion in mind while he listens to the passage '*Sāketanagare nivasantam*'.

Connoisseurs are of a different kind. Some are *Svara* and *Rāga* oriented while others are *Sāhitya* oriented. Examples for *Svara* (note) and *Rāga*-oriented delight: Haritha M says, in II song, the combination of *Antaragāndhāram* (tivra-Ga2) and *Pratimadhyamam* (Ma2) with *Rṣabha* (Ri) *Daivata*(dha) *varjitam* (devoid) gives a special beauty. Kalpana, a music teacher says that the usage *Niṣādha* (Ni), *Gāndhāra* (Ga) and *Rṣabha* (Ri) in the I song gives a feeling of magnificence and in the II song, the halt given between *Gāndhāra*(Ga), *Madhyama*(Ma), *Pañcama*(Pa) and *Niṣāda*(Ni) indicates the devotion towards the deity.

Tarun R says that the *Rāga* Hamsadhvani itself is energetic with jumps in between the *Svaras* and also relatively flat notes, which enable it for a faster pace in rendition. Aravind Hebbar says *Dīkṣitar* wants to give break to the fast singers e.g. ‘*Karāmbuja pāśa bīja puram*’ is rendered in *Madhyamakāla sāhityam* in Anupallavi. By not speeding the Pallavi *Dīkṣitar* retained the correct speed of the song so that subtle nuances are not lost. *Dīkṣitar* gave certain instructions while singing the song about when to use a certain speed.

Examples for *Sāhitya* (literature) oriented delight: Dr. PVS Laxmi, Professor of music in Andhra university, one of the participants, says, that the epithets of *Mīnākṣī* found in the fourth song like ‘*Pāśamocini*’ (one who frees from bindings), ‘*Kadambavana vāsini*’ (one who dwells in Kadamba woods), ‘*Vīṇā gāna Daśa vidha gamakakriye*’ (the one who can spell the 10 Gamakas in *Vīṇā*, subtle manipulation of *svaras*) and ‘*Madhurāpura nilaye*’ (the one who resides in Madhurai) create a blissful feeling.

Examples for the delight from the combination of *Sāhitya* (literature) oriented delight: In V song, when adjectives of *Rāma* are combined with Vasanta, it puts forth a feeling of valor when it is rendered, says Tarun R. Nitya V, explains her joy in listening to the I song, as a celebration when the devotees welcome the God who comes in a procession. The *Rāga* creates joy and the descriptive words helped to feel this emotion. Vishaka H, a glorious *Haritkathā* exponent and the disciple of Lalgudi Jayaraman say, *Gaṇeśa* is the remover of obstacles who is sung in the I song which is in *Rāga* Hamsadwani that removes the obstacles in the throat and warms up the concert. Harish C says, in the V song the Gamaka gives a cheer. The passage ‘*Maṅgaḷadhvaja pāṇḍya tanayā*’ (daughter of Pandya king) gives a feeling of *Vātslaya*.

Experiences of emotions are based on several factors like literature, tune, notes, singer and character of the listener. Archana MV says the same song sung by another artist may not bring up the same emotions. Gayathri N says the same songs when I heard through different

musicians that touched some mood somewhere in the soul. Harish C says that even accompaniment too can make an impact.

Srinidhi S says that even *Tāla* (rhythm) and *Kāla pramāṇam* (tempo) can make an impact. She says that even the gender and age of the singer can make an impact. E.g. In the words of Srinidhi S, a male voice could induce *Vīra* rasa, when we hear a particular song in a deep, rolling and base voice. Same with a female voice will have a better effect of *Śṛṅgāra* rasa or for a lullaby to be sung for a baby. Harish C suggests, if at all study has to be done for emotional changes just based on *Svaras* and *Rāgas*, intervention may be given devoid of *Sāhitya*.

When compared, musicians give more explanations than non-musicians as expected as they are all well informed. But non-musicians response is more spontaneous and more original as they are less influenced by the external faculties regarding music. But both of them are familiar with the music. Both of them are lovers of Carnatic Music. But can those who are not familiar with Carnatic Music respond? This is the question unanswered here. Further, those who are not familiar with Carnatic Music also should be assessed to know how much the *Rāgas* are objective regarding their potencies of emotions.

It is a general conception that though *Dīkṣitar's* compositions are scholarly and intellectual that can engage an intellectual audience of musicologists, they cannot much touch the heart and make the audience feel the emotions. But in this thesis, the compositions are chosen only from *Dīkṣitar's* literature. The research shows how much they touch the heart and kindle emotions. One may wonder if *Dīkṣitar's* compositions have potencies of emotions to this level, what kind of emotional potencies the musicians like Tyagaraja whose literature and music are well known for emotions must-have? Future researches may explore it

(Srivatsa, 2001).

The limitation of this study is that the nine choices are given regarding emotions. As soon as the participants in this experiment see these nine choices, they will be programmed to think only among those nine. If nine choices are not given, they can contemplate wilder and bring more creative answers. But the choices have to be given because all of them may not be creative of choices in multiple. If they think independently, they may have only lesser choices than what is given here. But to control the limitation of the mind getting programmed due to nine choices, one more choice is added here, i.e. K. others.

5.1.2.2 Smaraṇa

Smaraṇa is constantly remembering the beauty, majesty and compassion of the Lord. One of the best examples of a devotee who received self-realization even in his childhood through *Smaraṇa* is *Prahlāda*. Though he faced many difficulties and problems through his father still he contemplated on *Nārāyaṇa* who ultimately protected him from the atrocities of his father. It is conferred in *Srimad Bhāgavatam*, that a true and pure-hearted devotee can never be unhappy in any situation of his life as long as he constantly meditates and worships the Lord in all times. *Dīkṣitar* deals with various aspects of *Smaraṇa*.

5.1.2.2.1 Cintana (contemplation)

Cintana is just to think devotionally on an object freely without any norm. It may include multiple thoughts but on a particular thing. This is also a kind of Bhakti.

चिदम्बरेश्वरम् चिन्तयामि *Cidambareśvaram cintayāmi*

I think on the lord *Cidambareśvara* (32-P).

चिन्तयामि अतनुकीर्त्तिम् *Cintayāmi atanukīrttim*

I think on *Naṭarāja* who has expanded glory (11-P).

चिन्तये महालिंगं मूर्त्तिम् *Cintaye mahāliṅga mūrttim*

I think on the lord *Mahāliṅga* (70-P).

पदकर नळिनी चिन्तयेऽहं *Padakara naḷinī cintayehaṁ*

I think upon the tender feet and tender hands of the Goddess (71-C).

मरकतलिङ्गं चिन्तयेऽहं *Marakataliṅgaṁ cintaye'haṁ*

I think on *Marakata* (emerald) *Liṅga* (90-P).

श्री अभयाम्बा निष्ठु चिन्तीन्चिन्न वारिकि *Śrī abhayāmbā niṣṭhu cintīncinna vāriki*

Oh, *Abhayāmbā* ! For those who think about you, their difficulties are solved (139-P).

श्रीदक्षिणामूर्तिम् सदा चिन्तयेहं *Śrī dakṣiṇāmūrtimsadā cintayehaṁ*

I constantly think upon *Śrī Dakṣiṇāmūrti* (207-P).

श्री वल्मीकलिङ्गं चिन्तये शिवार्द्धाङ्गं चिन्तये *Śrī valmīkaliṅgaṁ cintaye śivārdhāṅgaṁ cintaye*

I think on lord *Valmīkaliṅga* (238-P).

5.1.2.2.2 Smaraṇa

Smarāṇa is the recollection of God's features in mind. This needs more focus than *Cintanam*.

त्यागराज योगवैभवं सदा स्मरामि *Tyāgarāja yogavaibhavaṁ sadāsmarāmi*

I always recollect in mind the grandeur of *Tyāgarāja* (113-P).

गोवर्द्धनगिरीशं स्मरामि *Govardhanagirīśaṁ smarāmi*

I recollect in mind *Govardhanagirīśa* (122-P).

नीलाङ्गं हरि नित्यं स्मरामि *Nīlāṅgaṁ hari nityaṁ smarāmi*

I always recollect in mind the dark-hued form of *Hari* (344-P).

महागणपतिं मनसा स्मरामि *Mahāgaṇapatim manasā smarāmi*

I recollect in mind *Gaṇapati* (367-P).

सच्चिदानन्दमय विजृम्भिणीं स्मराम्यहं *Saccidānandamaya vijṛmbhīṇīṁ smarāmyaham*

I recollect in mind the Goddess who expands herself as *Sat-Cit* and *Ānanda* (378-P).

5.1.2.2.3 Bhāvana

Bhāvana is meditation with a feel of love or *Rasa* (aesthetic sense). It is right-brain-oriented.

सदाचलेश्वरम् भावयेहं *Sadācaleśvaram bhāvayeham*

I meditate on lord *Sadācaleśvara* with a feel of love (33-P).

भूषिताङ्गं भक्तपादांबुजं भावयामि *Bhūṣitāṅgam bhaktapādāmbujam bhāvayāmi*

I meditate on *Gaṇapati* with a feel of love whose limbs are decorated and who has lotus feet for devotees (290-4thline).

बालकृष्णं भावयामि *Bālakṛṣṇam bhāvayāmi*

I meditate on lord *Bālakṛṣṇa* with a feel of love (121-P).

रंगनायकं भावये *Raṅganāyakam bhāvaye*

I meditate on the lord *Raṅganāyaka* with a feel of love (172-P).

पार्वतीकुमारं भावये सततं *Pārvatīkumāraṁ bhāvaye satataṁ*

I meditate on lord *Guruguha*, the son of *Pārvatī* with a feel of love (250-P).

श्रीमातृभूतं त्रिशिरगिरिनाथं हृदि चिन्तये *Śrī mātr bhūtam triśiragirinātham hṛdi cintaye*

I reflect upon *Śrī Mātrbhūteśvara*, the lord of *Triśira-Giri* in my heart (242-P).

हृदि चिन्तयेहमनिशं त्वां *Hṛdi cintayehamaniśam tvām*

I always keep my mind on you and reflect upon you (423-P).

(As the heart is involved here the tone of Cintana here is *Bhāvana*. That is why these two passages come under *Bhāvana*-category).

5.1.2.2.4 Upāsana (Meditation with deep internalization)

Upāsana is a vital term in *Upaniṣads* and other scriptures. It is generally a metaphor for constantly seeing one on the other. E.g. seeing the *Yajña*-post as the sun. But in the context of *Vedānta*, especially *Advaita Vedānta*, seeing the God worshiped as our consciousness is *Upāsana*.

गोविन्दराजमुपस्महे नित्यं *Govindarājamupasmahe nityam*

I internalize and meditate forever on *Govindarāja* (132-P).

सन्तानगोपालकृष्णं उपास्महे *Santānagopālakṛṣṇam upāsmāhe*

I internalize and meditate on lord *Santāna Gopālakṛṣṇa* (230-P).

श्री सत्यनारायणं उपास्महे नित्यं *Śrī Satyanārāyaṇam upāsmāhe nityam*

Let us internalize and meditate on lord *Satyanārāyaṇa* constantly (383-P).

वरदराजमुपस्महे *Varadarājamupasmahe*

We internalize and meditate on the lord *Varadarāja* (453-P).

5.1.2.2.5 Bhajana (Experience)

Bhaja is to serve, extol, sing and experience. *Dīkṣitar* addresses his mind and advises it to get engaged in *Bhajana*. This can be interpreted as his advice of serving, extolling, singing, adoring and experiencing. As the mind is addressed and advised here, this can be taken as the

fusion of *Smaraṇa* and *Kīrtana*. Here few passages are quoted from *Dīkṣitar* where he advises his mind to do Bhajana. Though it has all the meanings given above, here in translation its meaning as experience is given as it is addressed to the mind.

रामचन्द्रभक्तं भज मानस *Rāmacandrabhaktam bhajamānasa*

Oh mind! Experience *Hanumān*, the great devotee of lord *Rāmacandra* (39-P).

कमलाम्बां भजरे रे मानस *Kamalāmbām bhajare re mānasa*

Oh mind! Experience Goddess *Kamalāmbā* (434-P).

त्यागेशं भजरे रे मानस *Tyāgeśam bhajare re mānasa*

Oh mind! Experience *Tyāgeśa* (177-P).

श्री कृष्णं भज मानस सततम् *Śrī kṛṣṇam bhaja mānasa satatam*

Oh mind! Always Experience *Śrī Kṛṣṇa* (18-P).

5.1.2.3 Pādasevana

Pādasevana is adoring the Lord's feet. This sort of service is a sign of humility or humbleness. That is why in Indian culture touching the feet of elders is prevalent. This innate and simple thinking of the lord's feet invokes subtle feelings like bliss, love, sense of longing for the beautiful lotus feet.

कुमारस्वामिनं गुरुगुहं नमामि पदसरोरुहमहं *Kumārasvāminam namāmi padasaroruhamaham*

I bow to the lotus-like feet of *Kumārasvāmī* (22-P).

पदारविन्दे त्वामहं वन्दे *Padāravinde tvāmaham vande*

I prostrate at your lotus feet (79-P).

नत्वा श्रीगुरुचरणं *Natvā śrīgurucaraṇaṁ*

Prostrate on Guru's feet and meditate on his name (111-C).

महिषासुरमर्दिनीं नमामि *Mahiṣāsūramarddīnī namāmi*

I prostrate at the feet of the Goddess who destroyed *Mahiṣāsura* (341-P).

गुरुगुह पदपङ्कजमतिगुप्तमनिशमाश्रये *Guruguha padapaṅkajamatiguptamaniśamāśraye*

I always surrender at the subtle lotus feet of *GuruGuha* (270-P).

राजाधिराजपूजितचरणं नमामि *Rājādhirājapūjitacaraṇaṁ namāmi*

I worship those feet which are adored by kings of kings (463-P).

उत्तमगुरुगुह पूजितचरणं *Uttamaguruguha pūjitacaraṇaṁ*

Whose feet are worshipped by the noble *Guruguha* (36-C)

5.1.2.4 Arcana

Arcana is *Pūjā* or ritualistic worship. It includes purifying the worship area, decorating the lord with flowers and garland, using sandal paste, singing hymns, chanting *Mantras*, serving food to the Lord and even clothes. As love grows in the heart of the devotee, he expresses in giving as love to the Supreme. He gives everything that is best which gives the devotee the inner satisfaction and fulfillment in the love towards the Almighty.

अगस्तीश्वरमाराधयेहं *Agastīśvaramāradhayehaṁ*

I do *Pūjā* of *Agastīśvara* (59-P).

आराधयामि सततं गं गणपतिं *Āradhayāmi satataṁ gaṁ gaṇapatiṁ*

I do *Pūjā* always of *Gaṇapati* (166-C).

अर्द्धनारीश्वरं आराधयामिसततम् *Arddhanārīśvaram ārādhayāmi satatam*

I do *Pūjā* of lord *Arddhanārīśvara* (396- P).

नन्दनवनोत्पादनं पुष्पमालिकं वन्दनालयादि प्रस्थापन दिव्य चन्दन घर्षण

स्थलशुद्धिकरण वन्दन स्तोत्रादि पठन भक्तसेवानां

Nandanavanotpādanam puṣpamālikam vandanālayādi prasthāpan divya candana

gharṣaṇa sthalaśuddhikaraṇa vandana stotrādi paṭhana bhaktasevānām

Who wears the garland of flowers, is served by devotees, engaged in grinding the sandal paste, purifying place, sing devotional songs, hymns (114-C).

5.1.2.4.1 National integration through Bhakti

Some historians believe that the British framed the nation India and before their arrival, it did not exist. But in reality, there are abundant pieces of evidence of the existence of India as a nation. Ancient literary works like *Mahābharata*, *Purāṇānuru*, *Viṣṇupurāṇa* and *Bhāgavatam* describe India as a single nation with diverse religious beliefs, cultures, traditions observed. Several rulers like Guptas ruled the whole nation. Yet India's nationhood was not just through single governance but is through its cultural diversity. There is a common cultural identity that runs in the length and breadth of India which lies as the undercurrent for its nationhood.

5.1.2.4.2 Dīkṣitar's Pilgrimage from North to the South of India

Devotion and belief in the Supreme Being form an integral part of all cultures precisely why temple worship has become a vital part of most of the cultures, this belief system created by people gives a form to the supernatural which is beyond their comprehension. Carrying the belief that there is a higher purpose in life over and above materialistic aims and desires,

saints like *Muthusvāmi Dīkṣitar*, Adi Shankaracharya wandered throughout India to pay homage to the Divinities found in various temples. It is known since time immemorial the power of music in evoking Gods and gaining mystical perception through the ancient scriptures. Whether arising as a textless chant by a single voice or a percussive auditory event for ritual dance or music is a virtually ubiquitous companion to religious and spiritual practices. The word temple has many synonym words and their usage depends on the geographical area of India e.g, *Devālayam*, *Kovil*, *Devasthānam*, *Mandir*, *Prasādam*.

The History of spirituality and culture flourished with leaps and bounds with the Bhakti movement in the 17th and 18th centuries. The *Taiñjāvur*, the then Cauvery delta region was ruled by the Chola's indulged in upbringing many Art forms. *Dīkṣitar's* birth place was *Tiruvārūr* famous for its magnificent temples with various deities seated in its sanctum sanctorum like *Tygārāja*, *Kamalāmbā*, *Mahāgaṇapati*, with their rituals, festivals and processions, chariots, musical instruments like *Nāgaswaram*, the famous *Shuddha maddalam* and *Pañchamukha vādyam*.

Dīkṣitar's father *Rāmasvāmi Dīkṣitar*, a scholar, musician, learned musicologist, and recipient of many honors and emoluments in the knowledge of music gained sufficient knowledge in musicology composed a song on Goddess *Minākṣī* of Madurai in 44 *rāgas*, a *Rāgamālika* of 108 ragas on lord *Viśwanātha*. *Chinnasvāmi*, brother of *Dīkṣitar* suddenly lost his vision. Since *Rāmasvāmi Dīkṣitar* was proficient in musicology composed a song and a *Rāgamālika* comprising of 48 *rāgas* worshipping Lord *Veṅkaṭeśvara* when the family visited the lord of seven hills at Tirupati. As blessings from the lord, *Chinnasvāmi's* eyesight was restored. Such instances might have influenced *Dīkṣitar* to compose songs on the deities as they provide protection and *Mokṣa* to him (Balachandran, 2002).

Chidambaranātha yogin, Guru of *Rāmasvāmi Dīkṣitar*, spotted the requisite potential of a great soul in *Dīkṣitar*, took him on pilgrimage to *Kāśī* for six years at the young age of

sixteen. Visiting shrines of different Gods and Goddesses, serving Gurus, writing and singing songs for the deities and the rituals performed daily for the deities. Therefore he was called 'Eternal Pilgrim'. Describing the architectural beauty of the temple and place in his compositions stood out among the composers of his time and time to come. His descriptions of temples are related to *Sthalapurāṇas* (literature that narrates the stories about the sacred spots) also (Srivatsa, 2001).

He might have traveled to places like Mount Kailash since he dedicated 2 songs for the temples both of which are of Lord *Śiva*. Mount Kailash is also known as the 'Pir-Panjal range of Himalayas' which is 4080 meters high in altitude and lies on the banks of the sacred river *Gaṅga* which originates from its peak. *Dīkṣitar* has composed a song on Goddess *Gaṅga* extolling her attributes in the famous *Kṛti* '*Gaṅge mam pāhi*'.

The pilgrimage spots of Northern India enunciated in *Dīkṣitar*'s compositions are as follows-

महाकैलास गिरि विहारेण *Mahākailāsa giri vihāreṇa*

lord *Mahādeva* abides in the great mount *Kailāsa*(153-AP).

पार्वतीपतिं प्रणौमि कैलासविराजं *Parvatīpatiṃ pranaumi kailasavirājam*

Pārvatīpati is Lord *Śiva* who resides in Mount *Kailāsa* (333-P, C).

He also dedicated 2 two songs for the temples in Jammu Kashmir; the temple of Goddess *Śāradā* Devi in Neelam valley and the Temple of Goddess *Sarasvatī* in the *Kāmakoti pīṭh* at Kashmir.

काश्मीरविहार *Kāśmīravihāra*

Goddess *Śāradā* Devi Lives in *Kāśmīra* (359-C).

श्री सरस्वती कामकोटि निलये *Śrī sarasvatī kāmakoṭi nilaye*

Goddess *Sarasvatī*, who resides at *Kāmakoti* (131-P, C)(Pallavi & *Caraṇam*).

Dīkṣitar dedicated 1 song for the famous temple of Lord *Satyanārāyana* at Badrinath in Uttarakhand. He dedicated 1 song to the temple of Lalitambika also referred to as Goddess Durga of Jalandhar pith of Punjab which is 200 years old, the temple is known as ‘Devi Talab Mandir’.

भासमान बदरीस्थितं *Bhāsamāna badarī sthitam*

Lord *Satyanārāyana* dwells in the glorious holy place of *Badarī* (383-AP).

जालन्धरपीठायै *Jālandharapīṭhāyai*

Goddess *Lalitāmbikā* is established in *Jālandhara pīṭh* (118-C).

Dīkṣitar dedicated 2 songs for the temples at Kathmandu in Nepal; the famous temple of Lord *Paśupatiśwara* (known as eastern Kashmir) and the temple of *Nilāchalanātha* residing at Mount Indranil.

पश्चिमकाश्मीर राजविनुतं *Paścimkāśmīra rājavinutaṁ*

Lord *Śiva* is extolled at the *Paśupatiśwara* temple (382-AP)(Anupallavi)

इन्द्रनीलपर्वतस्थितप्रसिद्धं *Indranīlaparvatasthitaprasiddham*

Lord *Nilācalanātha* is established on Mount Indranila (414-C) (Govindarao, 1997).

Table.3. Pilgrimage spots of India in Dikṣitar compositions

Sr.no	Temples	Districts
1	Mahadev	Mount Kailasa
2	Nilakantha Mahadeva	Mount Kailasha
3	Kashmir Sharada	Neelam Valley
4	Saraswati	Kamakotipeeth (J&K)
5	Pashupatishvara	Kathmandu
6	Nilachalanatha	Kathmandu
7	Jalandhar pitha(lalitambika)	Jalandhar
8	Sri Satyanarayana	Badrinath
9	Vishwanatha	Varanasi
10	Annapurna	Varanasi
11	Sri Rama	Ayodhya
12	Kalabhairava	Varanasi
13	Narasimhaswamy	Varanasi
14	Sri Rama	Ayodhya
15	Vindhyavasini	Vindhya mountains
16	Shulini	Vindhya mountains
17	KashiVishalakshi	Varanasi
18	Nanda Gopala	Mathura
19	Mahishasuramarddani	Varanasi
20	Govardhanagirisha	Mathura
21	Nandagopal	Dwaraka
22	Krishna	Dwaraka
23	Sri Kalahastisha	Chitoor
24	Govinda	Chitoor
25	Sri Venkateshwara	Chitoor
26	Seshachalanayaka	Chitoor
27	Kotitirtha	Kolar
28	Senapati	Shankarpura
29	Anandapadmanabh	Tiruvanantapuram
30	Ayyappa	Sabarimalai
31	Guruvayur	Guruvayur
32	Rakta Ganapati	Tiruvanantapuram

Gartha tīra is in *Tiruvārūr* (Tamil Nadu). *Dīkṣitar* expressed the fact in the composition below, that there are two temples of Lord *Śiva* one in *Tiruvārūr* and the other in *Kāśi* (Varanasi).

गर्ततीरप्रभावेनकाशीक्षेत्रस्थितप्रसिधेन *Gartatīraprabhāvena kāśīkṣetrasthitaprasidhena*

lord *Viśwanātha* dwells on the banks of Gartta river and is graced at *Kāśi kṣetra* (358-AP,C).

यमुनातीरविहारवैकुण्ठस्थितानन्दकन्द *Yamunātīravihāra vaikunṭhsthitānandakanda*

lord *Nandagopāla* sports on the banks of the river *Yamunā* and has *Vaikunṭha* as his abode (455-P,C).

गोवर्द्धनगिरीशं *Govarddhanagirīśam*

Lord *Kṛṣṇa* who is known as *Govarddhanagirīsha* resides in Mathura (122-P). Malava, Guru (refers to Kuru) and Panchala districts relate to the modern-day Farrukabad, Budaun and surrounding districts of Uttar Pradesh as described below;

जय शुद्धमाळवी कुरु पाञ्चालादि विहारं *Jaya śuddhamālavī kuru pāñcālādi vihāram*

Śrī Narahari is the one sporting at *Mālava*, *Kuru*, *Pāñchalā*, etc (100-C).

अयोद्ध्या द्वारका सुसदनेन *Ayoddhya dvārakā susadanena*

Lord *Rāma* and lord *Kṛṣṇa* reside at *Ayoddhya* and *Dvārakā* respectively(185-C).

गोकुलवास निरञ्जन श्री *Gokulavāsa nirañjana śrī*

Lord Ananta *BālaKṛṣṇa* resides in Gokula (220-C).

काशीपुरवासं भूतेशं *Kāśipuravāsaṁ bhūteśam*

Kālabhairava resides in *Kāśīpura* (98-P).

Dīkṣitar dedicated 2 songs for the temples; the temple of Goddess *Śūlinī* and Goddess *Gāyatrī* (referred to as *Sandhyā* Devi) residing in the Vindhya mountains in Uttar Pradesh;

विन्ध्यनिवासिनी *Vindhyanivāsinīm*

Goddess *Śūlinī* resides in the *Vindhya* mountain(366-C).

विन्ध्याचलनिवसित विशालिनी *Vindhyācalanivasita viśālinī*

Goddess *Gāyatrī* has her majestic abode in the *Vindhya* mountain(219-AP).

मध्यदेशवासिनि *Madhyadeśavāsini*

lord *Mahiśāsura* resides in *Madhyadeśa* (Uttar Pradesh) (50-P).

काशीक्षेत्र निवासिनि *Kāśīkṣetra nivāsini*

Goddess *Annapūrṇā* resides in the Holy city of *Kāśī* (30-C).

काशीपुरवासिनी *Kāśīpuravāsinīm*

Śrī Kāśivīśālakṣī abides in the holy city of *Kāśī* (402-C).

Figure.1. Pilgrimage spots of India in Muthuswāmi Dīkṣitar compositions



Northern Varanasi is the sacred spot for south Indians while southern Rameshwaram is the sacred spot for north Indians and this is how through pilgrimage India is connected. Ancient saints of India like Sant *Jñāneśvara*, *Śaṅkara*, *Rāmānuja*, *Samartha Rāmdas* and *Rāmānanda* and modern saints like *Svāmi Vivekānanda*, *Svāmi Rāma* and *Pappā Rāmadās* had the deep urge of wandering throughout the length and breadth of the nation which contributed to the essence of National Integration. *Dīkṣitar*'s pilgrimage was one such urge. *Dīkṣitar* dedicated 12 songs to the temples of Varanasi and the surrounding districts of Uttar Pradesh.

Dīkṣitar's stay at *Kāśī* ended with the blessing of Goddess *Gaṅgā* in the form of a unique *Vīṇā* with *Yālī Mukhī* upwards and *Śrī Rāma* inscribed on it in *Devanāgarī*. The yogin advised *Dīkṣitar* to meet his natural guru (Lord *Subrahmaṇya*) for further training in music. A unique temple with the combination of *Liṅga* and *Śrī cakra* known as '*Śrī Chakraliṅgeśwara* temple' was built at *Hanumān* ghat where *Dīkṣitar* and yogin stayed during their sojourn at Varanasi. This temple was the '*Jīva Samādhi*' of *Chidambaranātha* yogin where *Dīkṣitar* performed several rituals of *Śrī Vidya* for many years. Adopting the Dhrupad technique of the Hindustani music, sonorous compositions of Tulsī Ramayana and Bhajans of *Mīrā* and *Sūrdas* it seemed like *Dīkṣitar* was engrossed in the musical atmosphere of Varanasi.

The training at *Kāśī* resulted in the formation of a prodigy in vocal and instrumental music with his exalted peers in developing the art of Carnatic music. During his six years of sojourn at the holy city, he mastered the Hindustani system of music. The slow Dhrupad style of North Indian music is reflected in his works in form of *Vilambakāla*. *Dīkṣitar* had strived to combine the two systems of music i.e, Northern and the Southern and spread the metaphysical phenomena of the North in the South. *Dīkṣitar* can be considered as the musical amalgamator of India (Sridhar, 2019).

Table. 4. Sacred spots and temples Dīkṣitar praised in his songs

<i>Kṛti</i> No.	Names of <i>Kṣetrās</i> in <i>Dīkṣitar Kṛti</i>	Names of <i>Kṣetrās</i> in recent times	Name of the God or Goddess
414	Indranila mountain	Kathmandu	<i>Nilāchalanātha</i>
131	Kamakoti pitha	Jammu kashmir	<i>Saraswati</i>
366	Vindhya mountains	Uttar pradesh	<i>Śūlini</i>
358	Garhathira	Tiruvarur	<i>Viśwanātha</i>
50	Madhyadesha	Uttar pradesh	<i>Mahiśāsurmarddhani</i>
100	Malava, Kuru, Panchala	Uttar pradesh	<i>Narasimhasvāmy</i>
188	Kanakashaila	Tirunelveli	<i>Subrahmaṇya</i>
234	Kamalanagara	Tiruvarur	<i>Kamalāmba</i>
68	Southern Kashi city	Tenkasi district	<i>Nīlakaṇṭha</i>
106	Sripura	Tiruvarur	<i>Kamalāmba</i>
92	Saketanagara	Ayodhya	<i>Rāmachandra</i>
148	Malayadhvaja	Madhurai	<i>Hālasyanātha</i>
150	Shivaranjani Kshetra	Nagapattinam	<i>Kāyārohanesha</i>
229	Swamishaila	Thanjavur district	<i>Svāminātha</i>
70	Srikalish	Nagapattinam district	<i>Mahāliṅga</i>
33	Chamatkarapura	Tiruvarur	<i>Mahāliṅga</i>
252	Vaidyanatha Kshetra	Mayiladuturai	<i>Aṅgāraka</i>
257	Sri Gandharanya Kshetra	Tiruvarur	<i>Vānchanātha</i>
96	Devarajapura	Kanchipuram	<i>Vināyaka</i>
157	Kashi, Kannada, Gaula, Desha	Tiruvarur	<i>Nilotpālāmbika</i>
171	Panchanakshetra	Tiruvarur	<i>Pranātartti Hara</i>
178	Trikuta	Mayiladuturai	<i>Balāmbika</i>
318	Shvetaranya	Nagapattinam	<i>Svetāraṇyeshwara</i>
324	Hatakakshetra	Tiruvarur	<i>Haṭakeśwara</i>
330	Shalivatishwara	Tirunavelli	<i>Śalivatīśwara</i>
393	Shankarapura	Karnataka	<i>Senāpati</i>
386	Halasya	Madhurai	<i>Sundaresha</i>
392	Vrushabhachala	Madhurai	<i>Sundararāja</i>
406	Darsha Pushkarni	Tiruvarur	<i>Bhaktavatsala</i>
444	Kadamba	Madhurai	<i>Mīnākṣī</i>
85	Dakshina Dwarakapuri	Mannargudi	<i>Rājagopālabāla</i>
90	Bilva	Tiruvannamalai	<i>Marakaṭaliṅga</i>
354	Koti Tirtha	Rameshwaram	<i>Parvatavarddhani</i>
445	Ghatikachala	Vellore district	<i>Narasimha</i>
80	Balamandana Tirtha	Karnataka	<i>Gokaṛṇeśwara</i>
144	Tamraparni	Tirunelveli	<i>LakṣmiVaraha</i>
89	Shaurigiri	Shabari malai	<i>Śasta</i>
448	Parashurama Kshetra	Thiruvananthapuram	<i>Gaṇeśa</i>
165	Pandya and Kerala	Thiruvananthapuram	<i>Ananta Padmanābha</i>
18	Gurupavanapura	Guruvayur shrine	<i>Kṛṣṇa</i>
382	Western Kashmira	Pashupatishwara temple	<i>Paśupatiśwara</i>
242	Matrubhutam	Trichy	<i>Matrubhuteśwara</i>
206	Madhyarjuna	Thiruvidadaimarudur	<i>Mahāliṅgeśwara</i>
233	Kailasagiri	Kanchipuram	<i>Kailāsanātha</i>
67	Chidambaram	Cuddalore	<i>Govindarāja</i>

206	Tanjapurishwari	Thanjavur	<i>Brhadīśwara</i>
53	Sri nagara	Tiruvarur	<i>Tyāgarāja</i>
58	Vijayanagara	Tiruvarur	<i>Reṇukā Devi</i>
145	Sri Ranganam	Tiruchirapalli	<i>Koṇḍarāma</i>
176	Kamalapura	Tiruvarur	<i>Tyāgarāja</i>
390	Virinchipuram	Vellore	<i>Mārgasahāyeśwara</i>
413	Kamakoti pitha	Kanchipuram	<i>Kāmākṣi</i>
391	Gandhamadana mountain	Rameshwaram	<i>Rāmanātha</i>
125	Yamunambapuri	Tiruvarur	<i>Santāna Rāmasvāmi</i>
242	Trishiragiri	Tiruchirapalli	<i>Matrubhuteśwara</i>
200	Mayura	Mayiladhuturai	<i>Śiva</i>

He traveled the highest among the trinities and his journey included states of Andhra, Karnataka, Kerala and Tamil Nadu in the southern region. Even in the south, he has dedicated ten songs for non-Tamilian states (Kerala-4 songs, Karnataka-2 songs, and Andhra-4 songs). His main focus was Tamilnadu though he is a Kannadiga. This is common with many saints in India. Though *Vallabhāchārya* was from Andhra Pradesh, his identity was with north India where he stayed most of his life possibly because India was the bigger identity. Other than Tamil Nadu in the South, he visited the famous temple *Kālāhastiśa* and the famous temple of Lord *Veṅkaṭeśvara* on Tirumala hills is described in his compositions (Dhanya, 2013).

वेङ्कटवरदक्षेत्रं *Veṅkaṭavaradakṣetram*

lord *Viśṇu* resides in *Veṅkaṭavarada kṣetra* (347-AP).

दक्षिण कैलासाभीष्ट *Dakṣiṇa kailāsābhīṣṭa*

Śrī Kālāhastiśa is enshrined in the *Dakṣiṇa Kailāsa Kṣetra* (156-C).

वेङ्कटगिरिवास *Veṅkaṭagirivāsa*

Govinda abides at *Veṅkaṭagiri*(280-P).

शेषाचलनायकं *Śeṣācalanāyakam*

lord of the *Śeṣāchala* (375-P).

Dīkṣitar has dedicated 2 compositions to the temples in Karnataka: *Senāpati* temple at Udipi in Karnataka, *Gokarṇeśvara* (*Śiva*) temple at *Dakṣina* Kannada.

गोकर्णेश्वर बलमन्दन तीर्थतीरवास *Gokarṇeśvara balamaṇḍana tīrthatīravāsa*

Gokarṇeśvara resides on the banks of *Balamaṇḍana tīrtha* (80-P, C).

कालहरत्रिपुरहर शङ्करपुर *Kālaharatripurahara śaṅkarapura*

lord *Senāpati* resides at *Śaṅkarapura* (393-C).

Dīkṣitar has dedicated 4 songs on the deities of Kerala; the famous Anantapadmanabha temple at Thiruvananthapuram, *Kṛṣṇa* temple at *Guruvāyūr*, *Ayyappa* temple at Sabarimalai and *Rakhta Gaṇapati* temple at Thiruvananthapuram;

उन्नतपाण्ड्य केरळनिवास *Unnatapāṇḍya keraḷanivāsa*

Padmanābha is enshrined in the hallowed precincts of *Paṇḍya* and *Keraḷa* (165-AP).

काशीक्षेत्रसदृशाधिक गर्ततीरवास शौरिगिरिविहारं

Kāśīkṣetrasadr̥śādhika garttatīravāsa śaurigirivihāraṁ

Śāstā resides at *Śaurigiri* (Sabari malai) (89-AP).

गुरुपवनपुराधीशं *Gurupavanapurādhīśaṁ*

Śrī Kṛṣṇa is the Lord of *Guruvāyur* shrine (18-C).

रक्तगणपतिम् भजेहं परशुरमक्षेत्रप्रभावं

Raktagaṇapatim bhajehaṁ paraśuramakṣetrabhāvaṁ

Lord *Gaṇeśa* shines gloriously in the *Paraśurāma Kṣetra* (448-C).

Dīkṣitar dedicated 156 songs to the temples in Tamilnadu. It should be noted that though his lineage is from Karnataka, he identifies himself with Tamilnadu. His local identification is

also expressed through the words he uses like ‘*Śivakāmī*’ (426-P) and ‘*Abhirāmī*’ (251-P). These kinds of expressions are grammatically wrong in *Saṅskṛta*. But *Dīkṣitar* uses it because he gives more importance to the regional usage of these words among the common people than the *Saṅskṛta* grammar rules. He also sings on the stories pertaining to a few regions found in Tamil Nadu like *Vatsalā*’s marriage (6-C).

Out of the 156 songs, 55 songs were dedicated to temples at *Tiruvārūr* which was the traditional capital of the Chola empire and as said that the chronicle of the state entices around the temple of *Tyāgarājasvāmi* famous for its chariot festival.

Table.5. Pilgrimage spots of Tamil Nadu in Dikṣitar's compositions

No.	Name of the temple	District	No.	Name of the temple	District
1	Ranganatha	Trichy	60	Hara	Thiruvarur
2	Matrubhuteshwara	Trichy	61	Vaidyalinga	Thiruvarur
3	Sri Ranganatha	Trichy	62	Nagalinga	Thiruvarur
4	Shankaranarayana	Tenkasi	63	Rajagopalam	Thiruvarur
5	Svetaranyeshwara	Mayiladuturai	64	Kamalamba	Thiruvarur
6	Angaraka	Mayiladuturai	65	Ucchista Ganapati	Thiruvarur
7	Girijaya	Mayiladuturai	66	Dharma samvarddhani	Thiruvarur
8	Abhayambika	Mayiladuturai	67	Tripurasundari	Thiruvarur
9	Vaidyanatha	Mayiladuturai	68	Pranatartiharaya	Thiruvarur
10	Shiva	Mayiladuturai	69	Vishwanatha	Thiruvarur
11	Balambika	Mayiladuturai	70	Annapurnevishalakshi	Thiruvarur
12	Gauri Mayuranatha	Mayiladuturai	71	Parameshwara	Thiruvarur
13	DhundiGanesha	Mayiladuturai	72	Venugopala	Thiruvarur
14	Nandi	Mayiladuturai	73	Ganapati	Thiruvarur
15	Nilayatakshi	Nagapattinam	74	Hatakeshwara	Thiruvarur
16	Vedaranyar	Nagapattinam	75	Ganarjena	Thiruvarur
17	Shivakayarohanasha	Nagapattinam	76	Nilotpalambika	Thiruvarur
18	Saundarya raja	Nagapattinam	77	Mahaganapati	Thiruvarur
19	Kayarohanasha	Nagapattinam	78	Tyagaraja	Thiruvarur
20	Bhairava	Nagapattinam	79	Shiva	Thiruvarur
21	Margasayeshwara	Vellore	80	Renuka Devi	Thiruvarur
22	Narasimha	Vellore	81	Hiranmayilakshmi	Thiruvarur
23	Guruguha	Vellore	82	Panchamukhaganapati	Thiruvarur
24	Ramanatha	Rameshwaram	83	Kamakshi	Thiruvarur
25	Parvatavarddhani	Rameshwaram	84	Vanchanatha	Thiruvarur
26	Kantimatim	Tirunelveli	85	Anantapadmanabha	Thiruvarur
27	Shalivathishwara	Tirunelveli	86	Tyagaraja	Thiruvarur
28	Venkatesha	Tirunelveli	87	Kamalamba	Thiruvarur
29	LakshmiVaraha	Tirunelveli	88	Kashivishweshwara	Thiruvarur
30	Shivakameshwari	Cuddalore	89	Valmikalinga	Thiruvarur
31	Nataraja	Cuddalore	90	Nilotpalambika	Thiruvarur
32	Nataraja	Cuddalore	91	Kamalambike	Thiruvarur
33	Shivakameshwara	Cuddalore	92	Viravasantam	Thiruvarur
34	Balambika	Cuddalore	93	Tyagaraja	Thiruvarur
35	Nataraja	Cuddalore	94	Tyagaraja	Thiruvarur
36	Virabhadra	Cuddalore	95	Vasudeva	Thiruvarur
37	Givindaraja Perumal	Cuddalore	96	Kamalambika	Thiruvarur
38	Nataraja	Cuddalore	97	Bharati-Saraswati	Thiruvarur
39	Nataraja	Cuddalore	98	Nilotpalambika	Thiruvarur
40	Govindaraja	Cuddalore	99	Venkatachalapati	Thiruvarur
41	Madhurambika	Madhurai	100	Madhyarajuna	Thiruvarur
42	Minakshi	Madhurai	101	Rajagopala	Thiruvarur
43	Madhurambika	Madhurai	102	Nilakantha Mahadeva	Thiruvarur
44	Minakshi	Madhurai	103	Nilotpalambam	Thiruvarur
45	Sundarajan	Madhurai	104	Nilotpala	Thiruvarur
46	Minakshi	Madhurai	105	Kusumakara	Thiruvarur

47	Madhuramba	Madhurai	106	Kamalamba	Thiruvarur
48	Sundaresha	Madhurai	107	Kamalamba	Thiruvarur
49	Somasundara	Madhurai	108	Santana ramaswaminim	Thiruvarur
50	Menambikaya	Madhurai	109	Vinayaka	Thiruvarur
51	Rajamatangi	Madhurai	110	Sri mangala devata	Thiruvarur
52	Madhuramba	Madhurai	111	Sadachaleshwara	Thiruvarur
53	Ekadantam	Madhurai	112	Somaskandha	Thiruvarur
54	Somasundareshwara	Madhurai	113	Mahalingeshwara	Thiruvarur
55	Balakuchambika	Madhurai	114	Dakshinamurthy	Thiruvarur
56	Madhuramba	Madhurai	115	Arunachalanatha	Tiruvannamalai
57	Nilakantha	Madhurai	116	Marakatalinga	Tiruvannamalai
58	Halasyanatha	Madhurai	117	Ratnachalanayaka	Karur
59	Subrahmanya	Thoothukudi	118	Guruguha	Tiruvallur
119	Varadaraja	Kanchipuram	139	Bhaktavatsala	Thanjavur
120	Ekamranatheshwara	Kanchipuram	140	Brihadishwari	Thanjavur
121	Krishna	Kanchipuram	141	Niranjani	Thanjavur
122	Kamakshi	Kanchipuram	142	Balasubrahmanya	Thanjavur
123	Kamakshi	Kanchipuram	143	Brihadishwara	Thanjavur
124	Kamakshi	Kanchipuram	144	Swaminatha	Thanjavur
125	Kamakshi	Kanchipuram	145	Mangalambaya	Thanjavur
126	Ekamranatha	Kanchipuram	146	Brihadishwara	Thanjavur
127	Saraswatimanohari	Kanchipuram	147	Pranatartti	Thanjavur
128	Ekamranayaka	Kanchipuram	148	Mahalingeshwara	Thanjavur
129	Ekamresha	Kanchipuram	149	Kamakshi	Thanjavur
130	Kamakshi	Kanchipuram	150	Prasanna Venkateshwara	Thanjavur
131	Lalita Parameshwari	Kanchipuram	151	Brihadeshwari	Thanjavur
132	Kailasanatha	Kanchipuram	152	Chayavati	Thanjavur
133	Ekambranatha	Kanchipuram	153	Tiruvalanchuli	Thanjavur
134	Vinayaka	Kanchipuram	154	Tiruseingnalur	Thanjavur
135	Somaskandha	Kanchipuram	155	Suryanar	Thanjavur
136	Bhushavati	Thanjavur	156	Swamimalai	Thanjavur
137	Kumbhareshwara	Thanjavur	157		

Figure.2. Pilgrimage spots of Tamil Nadu found in Dīkṣitar’scompositions



(Thondai Naadu etc mentioned in the above map are various kingdoms of early Tamil Nadu)

5.1.2.4.2.1 Unique features of the temples visited by Dīkṣitar in Tamil Nadu

Dīkṣitar mentions several unique features of the temples he visited in his songs. They are given below.

The lord *Mahāliṅga* has his abode in *Camatkārapura* (based on the *Skanda Purāṇa*, *Tiruvārūr* is also called as *Camatkārapura* by a king) and resides amid a sanctum sanctorum wherein the shadow of the glowing lamps do not fall. The significance of the temple is, the lord is worshipped with a lamp-lit with water instead of ghee. The Chola queen rebuilt the temple in stone. Inscriptions of the Raja Raja Chola are found in the temple which is west facing with sanctum and Ardhamandapam (33-C).

Lord *Bhaktavatsala* resides in *Kṛṣṇa Maṅgala Kṣetra*. His marriage with Goddess *Lakṣmi* is celebrated as a festival here. He has a spacious hall known as *Vedasāgara Maṅṭapa* consisting of four pillars depicting four *Vedas*. The *Vimāna* of the temple is called ‘*Utpala Vimāna*’ (lily-shaped). There are bee-hives in the temple in the form of Gods. The Lord dwells on the western banks of the holy tank *Darśa Puṣkariṇī* (406-C).

Lakṣmivarāha resides on the banks of the river *Tāmraparṇī*. The mineral waters of *Tāmraparṇī* being crystal clear has medicinal qualities, which are said to carry away ills of the body. The word ‘*Bhaṅga*’ used here is a medical term depicting paralysis and synonymous diseases. This word used in the composition shows *Dīkṣitar* was trained in ‘*Vaidya Śāstra*’ (144-C).

Lord *Mahāliṅga* resides at *Madhyārjunapura*, *Somāskanda* shrine is in *Tiruvārūr*, *Naṭarāja* shrine in *Chidambaram*, *Bhairava* shrine is *Śrī kālīs*, *Subrahmaṇya* shrine in *Svāmi Malai*. *Tiru-idai-marudur* translates into *Saṅskṛta* as ‘*Madhyārjunakṣetra*’. The name depicts the *Sthalavṛkṣa*, the sacred tree growing on the temple premises called as ‘*Arjuna*’ tree also known as *Māruda Maram*. ‘*Arjuna*’ is an *Āyurvedic* herb and is often used for treating common ailments like Heart and other diseases (70-C).

Lord *Kāśī Viśveśvara* resides in *Garṭtatīra*, which is equivalent to *Kāśī*, capable of bestowing greater boons. The tank *Garṭtatīra* is supposed to cure leprosy this signifies that the Kuzhikkarai temple is a powerful shrine (235-AP).

Lord *Tyāgarāja* resides in *Kamalāpura* and presides at *Valmīkeśvara* in the form of an anthill representing the *Pr̥thvi Liṅga* and protects the devotees (195-C).

Lord *Gaṇeśa* shines gloriously in the *Paraśurāma Kṣetra*. Geographical reference of the western coastal state of Kerala with special reference to the offering made to the lord called ‘*Pāyasam*’ (pudding), made with rice and milk (448-C).

Tiruvārur has other names like; *Śrīpura*, *Śrinagara*, *Kamalāpura*, *Kamalālaya* and *Mūladhāra Kṣetra*. *Tiruvārūr* being his birthplace, *Dīkṣitar* stayed there for a long and wrote a maximum number of *Kṛtis* on the deities and temples residing there. In his composition, referring to ‘*Hāṭakakṣetra*’, he mentions the presence of a sacred tree called as ‘*Pādri*’ also called as Mango tree or even called as ‘*Pātali*’.

The deities of all the temples in *Kāñchipuram* face towards the Goddess *Kāmākṣi* temple. In his Bilahari composition, which describes the architecture of *Kāmākṣi* temple, he describes a small image of lord *Viṣṇu* seated in a hole at the bottom of the pillar in the inner sanctum of the Goddesses shrine.

Kodaṇḍarāma resides in *Śrī Raṅga*. *Dīkṣitar* incorporates details of the temple and its surrounding like the golden *Vimānam* and the icon *Kodaṇḍarāma* in the temple premises (145-P).

‘*Vaṭa*’ is used for the Banyan tree. The word *Nyagrodha* is found in *Viṣṇu Sahasranāma* also means Banyan tree. *Dīkṣitar* describes *Dakṣiṇāmūrtti* as ‘Golden Banyan tree’ (266-AP).

At the shrine of *Govindarāja Perumāḷ* inside the *Naṭarāja* temple, the lord *Viṣṇu* is seen in resting pose, neither in awaken state nor in sleeping state which depicts the fourth state of

Turiya or Transcendental state, which further manifests in removing the worldly desires or *Māyā* (132-P).

Vaidyanāthakṣetra (Mayiladuturai) as the name suggests that prayers to Lord *Vaithīśvaran* can cure diseases (god of healing) his consort *Balāmbika* is said to carry a vessel with medicated oil (209-AP).

Vedāraṇyam near Nagapattinam has a historical significance; after the victorious battle with *Rāvana*, Lord *Rāma* on his way back to *Ayodhyā*, bathed in the sea and worshipped lord *Śiva* (*Vedāraṇyar*)(20-P)

Lord of golden hall *Naṭarāja* also known as *Kanakasabhāpati* of Chidambaram has a great historical significance and the idol of lord *Śiva* is in the form of Happiness or ‘*Ananda Tāndava*’ in the hall of consciousness (168-P).

Maṅgalāmbāya in *Taṅjāvur*, a *Śiva* sthalam is a vast temple and a Mukti sthalam where Goddess *Gaṅga* has bathed in the *Gupta Gaṅga tīrtha* to wash the impurities of those who bathed in the river waters of Ganges (169-AP).

Nilotpalāmbikā known as *kailāsanāyakī* resides in *Kailāsa (Tiruvārūr)*. Bathing in the ‘*Seśa Tīrtham*’ and applying the herbal mixture offered in the temple relieve vision problems (51-C).

Renukā Devi temple at *Tiruvārūr* is famous as those suffering from eye problems worship here and it is treated with a flower called ‘*Nandiāvattai*’ (58-C).

Rājagopāla resides in *Champakāraṇyam Mannārgudi*. *Dīkṣitar* refers to the annual float festival in the *Haridrānadī* tank and the *Mohinī alaṅkāram* in the annual ‘*Irāppaṭṭu utsavam*’ in his songs (85-AP).

Śrī Mangaladevatā at *kamalālaya* in *Tiruvārūr* is where *Dīkṣitar* expressed his gratitude to *Mahālakṣmī* for having cured the infatuation for jewelry that his second wife had by coming in the dream of his wife (23-AP).

In his famous composition, '*Vedapurīśvaram*' *Dīkṣitar* mentioned an incident that occurred daily at a hill shrine when he stayed at *Kāñchipuram*. This temple at Chengulpet was known for the two eagles that use to fly down to the temple only to consume the lord's *Prasādam*.

The *Alaṅgudi Guru Bhagavān* (*Śrī Dakṣiṇāmūrti*) temple at *Tiruvārūr* is known of the fact that Lord *Śiva* drank the dangerous poison produced during the churning of the sea of milk (Govindarao, 1997).

5.1.2.4.2.2 Pañca Bhūta liṅga Kṣetra Kṛtis

'*Pañca*' means five. '*Bhūta*' means elements of nature. They *Akāśa* (sky), *Vāyu* (air), *Agni* (fire), *Jala* (water) and *Bhūmi* (earth). *Liṅga* represents Lord *Śiva*. *Kṣetra Kṛtis* means the songs composed on the sacred places which are five; 4 in Tamil Nadu (*Chidambaram*, *Tiruvannamalai*, *Tiruvanaikkaval* and *Kāñchipuram*) and 1 in Andhra Pradesh (*Śrī Kālāhasti*). *Dīkṣitar* might have visited these shrines since he dedicated these songs to them. The *Śiva liṅga* at *Chidambaram* represents the Ether element, where the deity is *Natarāja* in cosmic dance form. The song is *Ananda natanaprakasham*. The *Śiva liṅga* at *Śrī Kālāhasti* (referred to as *Dakṣiṇa Kāśi*) represents air element which is understood why the lamp in the shrine keeps flickering due to the absence of air in the sanctum. At *Tiruvannamalai*, the lord is *Aruṅāchalanātha* who manifests as fire. *Dīkṣitar* says that just by thinking Lord *Aruṅāchala*, he grants salvation. The *Liṅga* is said to be the oldest on the earth fiery in nature. At *Tiruvanaikkaval*, *Śiva* takes on a water element where the shrine is flooded with the waters of the *Kaveri* river in the rainy season. It is said that the sanctum of the deity always has the waters of the *Kaveri* river seeping in. At *Kāñchipuram* *Śiva* (known as *Ekamranātha*) takes the form of earth residing at the base of the mango tree (Raghavan, 1975).

5.1.2.4.3 Tantra

Tantra is an elevated form of *Arcana*. *Tantra* literary means technique. It includes many methods of *Arcana* both in ritual and psychological perspectives. It also includes *Yantra* (different shapes that can make the mind focus and accomplish powers) and *Mantra* (chants). Even without *Tantra*, *Arcana* is possible through pure devotion. Yet *Tantra* makes it more effective. *Tantra* is an elevated form of *Arcana* because it not only includes rituals, but also the psychological process of purification of mind as well as accomplishments of various powers. In devotional literature of music, various aspects of Bhakti can be seen with many composers. But only in rare composers, *Tantra's* aspects can be seen in detail. *Dīkṣitar* is of such a kind.

Dīkṣitar can be considered as the pioneer of both fusion music and *Rāga Cikitsā* since his compositions follow the *stotra* tradition (chanting of *Mantras*). The chanting and toning involved in Veda hymns in praise of God have been used to cure several disharmonies in the individual and enhance immunity, help calm the mind and Vedic *Mantras* help in balancing the *Cakras* or psychic centers in our body. *Mantras* provide us with enigmatic and mystical experiences and it represents the combination of clairvoyance and sound. *Mantras* provide a meditative mood through monotonous utterances also known in a combined form of *Smarana* and *Kīrtana*.

At *Kāśī*, *Cidambaranātha Yogin* gave *Dīkṣitar* '*Dīkṣā*' (initiation) in '*Śrī Vidyā ṣoḍaśākṣarī Mantra*' leading him to '*Śrī Vidyā Upāsana*' one of the most important elements in Tantra. The very word '*Dīkṣita*' means one who is initiated into '*Śrī Vidyā Upāsana*'- the systematic rituals followed during the worship of Goddess *Śrī Lalitā Tripurasundarī* (divine mother). '*Dīkṣā*' means imparting or initiating to teach spiritual knowledge and removal from the bondage of innate ignorance. Even the predecessors of *Dīkṣitar* known as '*Dīkṣitar Pentad*' (the group of five generations) made rich, numerous and varied contributions to the golden

age of Carnatic music who were highly devoted to Devi and so were inducted to the mantra *Dīkṣā*, got initiated into '*Śrī Vidyā Upāsana*' and had immense knowledge of the ancient scriptures like Vedas and music. In musical phraseology, the name *Dīkṣitar* follows a glorious tradition or heritage with his father *Ramasvāmī Dīkṣitar*, brothers *Chinnasvāmī* and *Balusvāmī* who were expert and skillful musicians and composers and made an enduring mark in the world of Carnatic Music (Venkatarama, 1968).

The passages given below are culled from the literature of *Dīkṣitar* which expresses his wisdom of Tantra.

दश विशद्वर्णं गर्भिणीकुण्डलिन्याः *Daśa viṁśadvārṇa garbhīṇī kuṇḍalinyā*

She is the *Kuṇḍalinī* encompassing the fifty letters (of the *Saṁskṛta* alphabet) (31-C).

कुण्डलिनी नागध्वनि सहिते *Kuṇḍalinī nāgadhvani sahite*

She is the *Kuṇḍalinī śakti* having the sound of a serpent (470-6th stanza)

मूलाधारक्षेत्रस्थितायै *Mūlādhāra kṣetrasthitāyai*

She resides at *Mūlādhāra kṣetra* (203-AP).

मूलाधार चतुर्दल पंकजमध्यस्थं *Mūlādhāra caturdaḷa paṅkajamadyasthaṁ*

He is the center of *Mūlādhāra* which is the form of four-petalled lotus (84-C).

श्री मूलाधार चक्र विनायक *Śrī Mūlādhāra cakra vināyaka*

Vināyaka, Who is established in the *Mūlādhāra Cakra* (141-P).

मूलाधारक्षेत्रस्थितं *Mūlādhāra kṣetrasthitam*

He is the presiding deity of *Mūlādhāra Kṣetra* (334-C).

मूलादि नवाधारव्यावृत्त दशध्वनि *Mūlādi navādhāraṅvyāvṛtta daśadhvani*

Who is inherent in the nine centers-*Cakras* of the mystical yogic body *Mūladhāra* etc, knows
how to pierce through the sounds (119-C).

विशुद्धचक्रस्थिते *Viśuddhacakrasthite*

Seated in the *Viśuddha cakra* (190-C).

विशुद्धयादि निलयं *Viśuddhayādi nilayam*

Remains in the *Viśuddhi cakra* (332-C).

विशुद्धिचक्रस्थितं विनोदकारिणं *Viśuddhicakrasthitam vinodakāriṇam*

He is established in the *Viśuddhi Cakra* (340-C).

विशुद्धचक्रनिलयाय *Viśuddhacakranilayāya nitya*

Established in *Viśuddha cakra* (345-AP).

विशुद्धचक्रनिवासिनीं *Viśuddhacakranivāsinīm*

She is the presiding deity of *Viśuddha Cakra* (426-C).

सहस्रदल सरसिजमध्य निवासिनः *Sahasradala sarasijamadhya nivāsinah*

Who resides amidst thousand-petalled lotus(213-C).

मूलाधारमणिपूरकाद्यब्जभेदन स्फुरत्कुण्डलिनि सहस्रदलब्रह्मरन्ध्रस्थ कमलान्तर्गत शिवसम्मोहन गच्छित

परमामृतबिन्दुसेचन

Mūlādhāramaṇipūrakādyabjabhedana sphuratkuṇḍalini sahasradala

Brahmarandhrastha kamalāntargata śivasammelana galita

paramāmṛtabindusecana

Invokes the blossoming of *Kuṇḍalini śakti*, transcending the flowering of *Mūladhārā* and *Maṇipūraka*. The Goddess joins in the harmonious union with *Śiva*, who is seated in the thousand-petalled- *Sahasradala*-lotus (335-C).

मूलमन्त्रयन्त्रस्वरूपिणि *Mūlamantrayantrasvarūpiṇi*

You are inherent of *Mūlamantra* and *Yantra* (193-C).

श्रीविद्याराजगोपालं भजेऽहं *Śrīvidyārājagopālaṁ bhajehaṁ*

I sing on lord *Rājagopāla*, who is the form of *Śrī Vidyā*. The beautiful image of the shrine icon is where the lord is merged with the Goddess *Ambal* too so it is known as *Ardhanārīśvara mūrti*, lord *Viṣṇu* and Goddess *Ambal* is the same *Śakti*, they together represent the protection and preservation of life (372-P).

5.1.2.4.4 Jyotiṣa

Another rare aspect found in *Dīkṣitar* is *Jyotiṣa*. *Dīkṣitar* being proficient in *Jyotiṣa* composed ‘*Navagraha Kṛtis*’ also known as ‘*Vara Kṛtis*’ is a set of *Kṛtis* in praise of nine *Grahas* (presiding deities of planets). The *Kṛti* ‘*Bṛhaspati*’ in *Aṭaṇā rāga* was composed first to cure the illness of one of his disciples. The set comprises all seven *Soolādi Tālas*.

सूर्यमूर्त्ते नमोऽस्तुते *Sūryamūrtte namostute*

Oh, *Sūryamūrti* (sun)! salutations to you (81-P).

चन्द्रं भज मानस *Candraṁ bhaja mānasa*

Oh mind! Sing in the praise of the moon (21-P).

अङ्गारकमाश्रयाम्यहमेष वृश्चिक राश्यधिपतिं

Aṅgārakamāśrayāmyaham meṣa vṛścika rāśyadhipatiṁ

I take refuge in *Aṅgāraka*, lord of *Meṣa* (Aries), *Vṛścika* (Scorpio) (252-P, AP).

बुधमाश्रयामि सततं मिथुनकयाधिपं *Budhamāśrayāmi satataṁ mithunakayādhipaṁ*

I always seek shelter in Budha, lord of houses of *Mithuna* (Gemini) and *Kanyā* (Virgo)

(248-P, C).

बृहस्पते तारापते ब्रह्मजाते नमोस्तुते *Bṛhaspate tārāpatebrahmajāte namostute*

Oh *Bṛhaspati*, Lord of stars, Brahmin, I salute you.

Dikṣitar was adept in *Jyotiṣa* (Astrology) which paved the way for composing the *Navagraha*

Kṛtis. They were written to heal an ailing disciple due to the ill effects of the *Graha*

Bṛhaspati or the Jupiter (204-P).

हे शुक्रभगवन् मामाशुपालय वृष तुलाधीश *He śukrabhagavan māmāśupālaya vṛṣa tulādhīśa*

Oh lord, *Śukra Bhagavan*! Protect me, you are the lord of *Ṛśabha* and *Tulā*, the zodiacal

signs of Taurus and Libra (73-AP)

दिवाकरतनुजं शनैश्चरं धीरतरं सन्ततं चिन्तयेहं मकरकुम्भ राशिनाथं

Divākaratanujam śanaiścaram dhīrataram makarakumbha rāśinātham

I always meditate upon slow-moving *Śani*, son of *Sūrya*, lord of two *Rāśis*; *Makara*

(Capricorn), *Kumbha* (Aquarius) (260-P,C).

स्मराम्यहं सदा राहुं *Smarāmyaham sadārāhurim*

I always meditate on *Rāhu* (400-P).

महाऽसुरं केतुमहं भजामि *Mahā'suram ketumaham bhajāmi*

I offer my obeisance to the extremely powerful demon *Ketu* (410-P).

कुजबुधादि ग्रह गति विहितं *Kujabudhādi graha gati vihitaṁ*

He guides the planets *Kuja* (Mars), *Budha* (Mercury) and others around their orbits

(471-13th stanza).

5.1.2.5 Vandana

Vandana is paying homage or salutation of God. Several songs detail the salutation.

5.1.2.5.1 Nama (Bowling)

Nama is to bend or bow. It is also taken to be the short form of ‘*Na mama*’ which means not belonging to me.

वरदाभयहस्ते नमस्ते *Varadābhayahaste namaste*

Salutations to you, whose hands bestow boons and protect from fear (13-P).

वेदारण्येश्वराय नमस्ते *Vedāraṇyēśvarāya namaste*

I pay my obeisance to the lord of *Vedāraṇya* (20-P).

नमस्ते परदेवते कामाक्षि नमस्ते नमस्ते *Namaste paradevate kāmākṣi namaste namaste*

Salutations again and again to *Śrī Kāmākṣi* the supreme (48-P).

श्रीमात्रे नमस्ते चिन्मात्रे सेवित रमा हरीश विधात्रे

Śrīmātre namaste cinmātre sevita ramā harīśa vidhātre

I salute the auspicious mother, consciousness embodied who is worshiped by *Brahmā*, *Śiva* and *Viṣṇu* (106-C).

वीर हनुमते नमो नमः *Vīra hanumate namo namo*

Salutations again and again to the mighty *Hanumān* (159-P).

पूजित सोमास्कन्दमूर्त्तये त्यगराजाय नमस्ते नमस्ते

Pūjita somāskandamūrttaye Tyagarājāya namaste namaste

My salutations to *Tyāgarāja*, who is in the form of *Somāskanda* (321-C).

My salutations again and again to lord *Tyāgarāja* (321-P).

श्रीनाथसोदरीं तिरस्करिणिं नमामि *Śrīnāthasodarīm tiraskariṇim namāmi*

I worship Goddess *Tiraskariṇī* (377-P).

नमो नमस्तगीर्वाणि *Namo namaste gīrvāṇi*

I prostrate before Goddess *Gīrvāṇī (Sarasvatī)* (380-P).

श्री दक्षिणामूर्तिमीशं प्रणौमि *Śrī Dakṣiṇāmūrtimīśaṁ praṇaumi*

I bow down before the lord *Śrī Dakṣiṇāmūrti* (4-P).

5.1.2.5.2 Vandana

Vandana means bowing or extolling वदी अभिवादनस्तुत्योः ॥ In the compositions of *Dīkṣitar*, it can be taken as the fusion of both bowing and extolling.

श्री पर्वती परमेश्वरौ वन्दे *Śrī parvatī paramēśvarau vande*

I supplicate before Goddess *Pārvatī* and Śiva (45-P).

वाराहीम् वैष्णवीं सदा वन्देऽहम् *Vārāhīm vaiṣṇavīm sadā vande'ham*

I salute always *Vārāhī*, the sister of *Viṣṇu* (95-P).

कुन्दमुकुळरदनां वन्देऽहं *Kundamukulaṛadanāṁ vande'ham*

I pay my respect to the Goddess whose face resembles Kunda flower (105-P).

श्रीकान्तिमतीं शंकरयुवतीं वन्देऽहं *Śrīkāntimatīm śaṅkarayuvatīm vandeham*

I prostrate before Goddess *Kāntimatī* lady of Lord *Śiva* (419-P).

वरशिवबालं वल्लीलोलं वन्दे *Varaśivabālam vallīlolam vande*

I salute lord *Subrahmaṇya* (309-P).

श्वेतगणपतिं वन्दे *Śvetagaṇapatiṁ vande*

I offer my salutations to lord *Śvetagaṇapati* (360-P).

चिदानन्दनाथोऽहं वन्देऽहं वन्देऽहं *Cidānandanāthoham vandeham vandeham*

I, being the master (enjoyer) of consciousness and bliss, salute again and again Goddess

Lalitā (472-P).

सीतारामं कौस्तुभभूषं वन्देहं *Sītārāmaṁ kaustubhabhūṣaṁ vandeham*

I prostrate before Lord *Rāma* who wears the Kaustubha gem (288-C).

वामाङ्कस्थितया वल्लभयाश्लिष्टवारणवदनं देवं वन्देहं

Vāmāṅkasthitayā vallabhayāślaṣṭam vāraṇavadanam devam vandeham

I prostrate before the Elephant-faced lord *Gaṇeśa* hugged by *Vallabhā* who gets seated on his

left lap(211-P).

शङ्खचक्रगदापाणिमहं वन्दे श्री *Śaṅkhacakraḡadāpaṇimahaṁ vande śrī*

I offer my obeisance to lord *Viṣṇu* who holds conch, disc and mace(347-P)

(Govindarao, 1997).

5.1.2.6 Dāsya

5.1.2.6.1 Servitude

Dāsya is service to the Divine. *Hanumān* is one of the best examples of *Dāsya*. *Dīkṣitar* expresses servitude to the Divine in many songs.

नीलोत्पलाम्बिका यास्त्व दासोऽहं *Nīlotpalāmbikā yāstava dāsoham*

Oh *Śrī Nīlotpalāmbā* ! I am your servant (42-P).

परशुरामस्य दासोऽहं *Paraśurāmasya dāsoham*

I am the servant of *Paraśurāma* (469-6th stanza).

श्री गुरुगुहस्य दासोऽहं *Śrī guruguhasya dāso'ham*

I am humble servant of *Guruguha* (76-P).

मधुराम्बायास्त्वदासोऽहं *Madhurāmbāyāstavadāso'ham*

Oh Goddess *Madhurāmbā* ! I am your humble servant (319-P).

शृङ्गार शक्त्यायुधधर शरवणस्यदासोऽहमनिशं

Śṛṅgāra śaṅktyāyudhadharśaravaṇsyadāso'hamaniśam

I am always the humble servant of lord *Śaravaṇa* (398-P).

रामचन्द्रस्य दासोऽहं *Rāmacandrasya dāsoham*

I am the humble servant of *Rāmacandra* (421-P).

अंबिकायाः अभयांबिकायाः तव दासोऽहं *Ambikāyāḥ abhayāmbikāyāḥ tavadāsoham*

Oh Goddess *Abhayāmbikā*, I surrender to you (335-P).

धीरुडैन गुरुगुहदासुडनि *Dhīruḍaina guruguhadāsudani*

I am the servant of the heroic *Guruguha* (399-C).

5.1.2.6.2 Vātsalya

Among the five kinds of *Bhāvas* (affectionate emotions) which are *Dāsyā* (servant's love), *Vātsalya* (parent-kid love), *Śānta* (love to consciousness), *Sakhya* (friend's love) and *Mādhurya* (Love's love), *Dīkṣitar* expresses only the first three. *Dīkṣitar* is deeply affectionate to Mother Goddess making himself a child. This is expressed in many of his songs. E.g.

बृहदम्बा मदम्बा ब्रह्माण्ड स्वरुप जगदम्बा

Bṛhadambā madambā brahmāṇḍa svarupa jagadambā

Glory to *Bṛhadambā* who is the mother of the whole world and my mother (8-P).

श्रीकमलांबिकायां भक्तिं करोमि *Śrīkamalāmbikāyām bhaktim karomi*

I offer my devotion to my mother *Śrī Kamalāmbikā* (186-P).

Even though *Vātsalya* is not found in *Navavidhā Bhakti*, here it is included because *Vātsalya* of seeing the Divine as Mother is also kind of *Dāsyā* where as a child devotee submits himself to the Divine as a servant submits himself to the Master.

5.1.2.6.3 Devotion to Guru

Devotion to Guru is also a vital part of Bhakti. The Guru can make the disciple realize the greatness of *Brahman* and one's true self in the world of senses. Under his guidance, one cultivates pure and unalloyed devotion to God. The guru removes *Ajñāna* that puts a distance between the disciple and God. *Dīkṣitar's* respect for his guru was revealed as he used 'Guha' his *Rāga* mudra in his compositions.

अनाद्यविद्य तमो भास्करम् आचार्यं शेखरम् *Anādyavidya tamo bhāskaram ācārya śekharam*

He eradicates deep-rooted ignorance just as the sun dispels darkness. He is the best guru

(4-C).

आज्ञानध्वान्तप्रचण्डभास्करो ज्ञानप्रदायको महेश्वरः

Ājñānadhvāntapracāṇḍabhāskaro jñānapradāyakomaheśvaraḥ

Guru is the mighty sun destroying the darkness of ignorance and is the bestower of spiritual knowledge (43-AP).

शिष्यजनावनकीर्ते सुमुहुर्ते जय *Śiṣyajanāvanakīrte sumuhurte jaya*

Guru is renowned for parting knowledge to his disciples at an auspicious time (35-P).

5.1.2.7 Ātmanivedana

Ātmanivedana is to surrender completely without any trace of arrogance or ego. Here the devotee loses himself and has no personal and independent existence. God takes care of him and god treats him as himself. He gains the true knowledge of himself when he is filled with the devotion of God where the devotee and the lord become one. It is only in this devotion the feeling of oneness with the lord is achieved. This Bhakti is dealt with throughout *Dīkṣitar's* literature.

कमलांबिके आश्रित कल्पलतिके *Kamalāmbike āśrita kalpalatike*

Kamalāmbika! You are the *Kalpaka* tree to those who seek refuge in you (14-P).

सोमात्मकमाश्रितकल्पभूरुहं *Somātmakamāśritakalpabhūruhaṁ*

He is the *Kalpaka* tree to his dependants (304-2nd line).

चिदंबरनटराजमाश्रयेऽहम् *Cidambaranaṭarājamāśrayeḥam*

I find refuge in *Cidambara Naṭarāja* (337-P).

वेङ्कटेशयादव भूपतिमाश्रेऽहं *Veṅkaṭeśayādava bhūpatimāśre'ham*

I take refuge in lord *Veṅkaṭeśa* (66-P).

सोमास्कन्दंस्वानन्दकन्दं आश्रयामि *Somāskandaṁ svānandakandaṁ āśrayāmi*

I take refuge in the blissful lord *Somāskanda*(305-2nd line).

सदाश्रये अभयाम्बिके सन्निधेहि *Sadāśraye Abhayāmbike sannidhehi*

I joyously seek refuge in you O *Abhayāmbika* (411-P).

बुद्धमाश्रयामि सततं *Buddhamāśrayāmi satataṁ*

I always seek shelter in *Buddha* (248-P).

वीणापुस्तकधारिणीमाश्रये *Viṇāpustaka dhāriṇīmāśraye*

I seek the blessings of Goddess *Sarasvatī* (97-P)

षडानने सकलं अर्पयामि *Ṣaḍānane sakalam arpayāmi*

I offer everything at the feet of the *Ṣaḍānana* (232-P).

5.1.2.8 Great Faith

In *Ātmanivedana* or *Śaraṇāgati Mahāviśvāsa* or great faith is extremely important which are expressed throughout *Dīkṣitar's* compositions.

नीलोत्पलाम्बिकया सुखप्रदया रक्षितोऽहं *Nīlotpalāmbikayā sukhapradayā rakṣitoham*

I am protected by *Nīlotpalāmbikā* (157-P).

रामचन्द्रेण संरक्षितोऽहं *Rāmacandreṇa saṁrakṣitoham*

I am protected by lord *Rāmacandra* (130-P).

वेङ्कटाचलपतेनिष्ठु नम्मतिवेगमे ननु रक्षियुमय्या

Veṅkaṭācalapateninnu nammitivegame nanu rakṣiyumayyā

O lord *Veṅkaṭācalapate!* I believe in you, please protect me without delay (158-P).

श्री पार्थसारथिना पालितोस्म्यहं सदा *Śrī Pārthasārathinā pālitosmyaham sadā*

I am protected by lord the charioteer of Arjuna (189-P).

श्री कमलांबिकया कटाक्षितोऽहं *Śrī Kamalāmbikayā kaṭākṣitoham*

Śrī Kamalāmbikā has cast her gracious glance on me now (293-P).

वाकर शीतकिरण पावकादि विकासकरया भीकर तापत्रयादिभेदनधुरीणतरया ।

पाकरिपुप्रमुखादिप्रार्थितसुकळेबरया प्राकट्यपरापरया पालितो दयाकरया ॥

Vākara śītakiraṇa pāvakādi vikāśakarayā bhīkara

tāpatrayādibhedanadhurīṇatarayā।

Pākaripupramukhādiprārthitasukāḷebarayā prākāṭyaparāparayā

pālitodayākarayā॥

I am protected by her who makes the sun, the moon and the fire manifest themselves, who is skillful in removing the tree terrible sufferings, who possesses the beautiful form assumed to grant the prayers of *Indra* and the other Gods, who manifests both as the supreme and as empirical objects and who is compassionate (106-AP).

मामव कल्याणगुणशालिनी *Māmava kalyāṇagūṇaśālīnī*

Oh, mother! Repository of all auspicious virtues! Please protect me (65-P).

मामव पट्टाभिराम जय *Māmavapaṭṭābhirāma jaya*

Oh *Paṭṭābhirāma!* Please protect me (167-P).

जम्बूपते मां पाहि निजानन्दामृतबोधं देहि *Jambūpate mām pāhi nijānandāmṛtabodham dehi*

Oh *Jambhūpati!* Protect me blessing me with the awakening in the elixir of blissful self

(454-P).

मङ्गलदेवतया त्वया बहुमानितोऽहम्

Maṅgaḷadevatayā tvayā bahumānitoham

I have been honored by you *Maṅgaḷadevatā* (23-P).

5.1.2.9 Compassion

Compassion is an important aspect of Bhakti. This is also dealt with in *Dīkṣitar's* compositions.

महालक्ष्मिकरुणालहरि मामव माधवमनोहरि

Mahālakṣmīkaruṇālahari māmava mādhavamanohari

Oh *Mahālakṣmī!* Wave of compassion! Kindly protect me (162-P).

करुणाकटाक्षि पाहि कामाक्षि *Karuṇākāṭākṣi pāhi kāmākṣi*

Oh Goddess *Śaṅkari*, who glances with compassion, protect me (351-AP).

करुणारसालये *Karuṇārasālaye*

You are the repository of mercy (181-C).

करुणामृतसागर *Karuṇāmṛtasāgara*

He is the nectar like ocean of mercy (443-C).

तारकेश्वर दयानिधे माम् *Tārakeśvara dayānidhe mām*

Oh *Tārakeśvara!* Ocean of mercy (306-P).

तारयाशु करुणानिधे *Tārayāśu karuṇānidhe*

Oh, *Tārakeśvara!* Take me across this life quickly (306-P).

The greatness of Bhakti literature is that it not only deals with God's compassion to the composer alone but also describes God's compassion to all, especially to the poor, fallen in misery. This can further make the devotees reflect the same quality. This is the greatness of Bhakti Yoga. *Dīkṣitar* extolled many gods as being compassionate to *Dīnas* (poor) and describes how gods serve the poor, guard and uplift them.

दीनजनाधारं रघुवीरं *Dīnajanādhāraṁ Raghuvīraṁ*

Raghuvīra is the support for the afflicted (245-AP).

दीन करुणानिधे *Dīna karuṇānidhe*

You are compassionate to the afflicted (156-C).

दीर्घायुष्प्रदं दीनजनसुखप्रदम् *Dīrghāyuspradam dīnajanasukhapradam*

Bestows Happiness to afflicted people (89-AP).

दीनजनार्ति प्रभञ्जनरीतिगौरवे *Dīnajanārti prabhañjanarītigaurave*

She is adept at removing the distress of the afflicted (103-AP).

देहि मे संपदं दीनचिन्तामणे *Dehime sampadam dīnacintāmaṇe*

You are like the precious gem *Cintāmaṇi* for the afflicted (284-2nd line).

दीनजनसंरक्षणचणं *Dīnajanasaṁrakṣaṇacaṇaṁ*

He is adept at protecting the afflicted ones (336-AP).

पामरजनपालिनि *Pāmarajanapālīni*

Devi protects the simple folks (3-C).

दीनजनमन्दार गोवर्द्धनोद्धार *Dīnajanamandāra govarddhanoddhāra*

Krishna is like a celestial wish-yielding-tree-*Mandāra* to afflicted people (338-AP).

दरिद्र दुःखादि मूर्धन्याशिवनिग्रहया *Daridra duḥkhādi mūrdhanyāśivanigrahayā*

You destroy the afflictions like poverty and sorrow (23-C).

दारिद्र्यदुःखभञ्जनकर *Dāridryaduḥkhabhañjanakara*

Who destroys the poverty and afflictions(411-C).

दीनार्त्ति भञ्जन *Dīnārtti bhañjana*

He is skilled in removing the sufferings of those who are in misery (132-AP).

वनजमुखाम्बुजपदसुमते दीनावन *Vanajamukhāmbujapadasumate dīnāvana*

O Lord of lotus face and feet! Saviour of the Helpless! (220-P).

विकल्परोगवैद्यनिपुणेन *Vikalparogavaidyanipuṇena*

He is an expert in curing complicated ailments (358-C).

कुष्ठरोगापह गर्ततीर्थ शम्भो *Kuṣṭarogāpaha gartatīrtha śambho*

Cures the people afflicted with Leprosy (235-C).

5.2 Śāstra and Saṅskṛta

5.2.1 Śāstra

In addition to his devotion to Guru and compassion for the poor, his sincerity to Śāstras or scriptures gets revealed in his compositions. He sees God with the eye of the scriptures. A few examples are given below.

नागरखण्डाख्य पुराणप्रतिपादित राजः *Nāgarakhaṇḍākhyā purāṇapratipādita rājah*

Nāgarakhaṇḍā is the section of *Skanda Purāṇa* in which he is expounded (210-AP).

नागरखण्डाख्यपुराण प्रतिपाद्यमानाद्यं *Nāgarakhaṇḍākhyapurāṇa pratipādyamānādyam*

Glory of Śiva of *Tiruvārūr* is expounded in *Purāṇa* called *Nāgarakhaṇḍā* (346-C).

पञ्चाक्षरस्वरूपम् आगमान्तसारं *Pañcākṣarasvarūpam āgamāntasāraṁ*

He is the form of *Pañcākṣara*- the five syllables; the essence of *Vedānta* (276-3rd line).

विराजमान शरीरं वेदवेदान्तसारं *Virājamāna śarīraṁ vedavedāntasāraṁ*

He has lustrous body and is essence of *Veda* and *Upaniṣads* (427-C).

वटवृक्षमूलस्थित *Vaṭavṛkṣamūlasthite*

‘*Vaṭa*’ is used for the Banyan tree. The word *Nyagrodha* is found in *Viṣṇu Sahasranāma* which also means Banyan tree. *Dīkṣitar* describes *Dakṣiṇāmūrti* as ‘Golden Banyan tree’ (266-AP).

मूलकूटत्रय कळेबर शोभारुणां *Mūlakūṭatraya kaḷebara śobhāruṇām* (102-AP).

श्रीवाग्भवकूटजात चतुर्वेदस्वरूपिणीं *Śrīvāgbhvakūṭajāta caturvedasvarūpiṇīm*

She is the embodiment of four *Vedas* (431-C).

त्रिपुरसुन्दरी उमामहेश्वरी *Tripurasundarī umāmaheśvarī* (101-P,C).

चण्डिका गौरी राकाचन्द्रवदना राजीवनयना *Caṇḍikā gaurī rākācandravadanā rājīvanayanā*

(186-P,AP).

कल्याणी मृडानी भवानी शर्वाणी *Kalyāṇī mṛḍānī bhavānī śarvāṇī*(430-AP,C)

अविद्याविद्यास्वरूपिणी आस्तवर्ण *Avidyāvīdyāsvārūpiṇī āsktavarṇa* (349-C).

कदम्बवनवासिनि सदाशिवपतिव्रता सामरस्य परायणा

Kadambavanavāsini sadāśivapativratā sāmārasya parāyaṇā (418-AP,C).

विशालाक्षि करुणारसलहरी कलिकल्मषनाशिनी पाशमोचनी

Viśālākṣi karuṇārasalaharī kalikalmaṣanāśinī pāśamocanī(402-AP,C).

The names *Mūlakūṭatraya*, *Kalebara*, *Kaulinī* are found in *Lalitā Sahasranāma*. *Kalyāṇi*, *Śarvāṇi*, *Bhaktimat*, *Kalpalatika*, *Mātrkā*, *Varṇa*, *Rūpiṇi*, *Tripurasundarī*, *Umāmaheśvarī*, *Caṇḍikā*, *Gaurī*, *Rākācandravadanā*, *Rājīvanayanā*, *Kalyāṇī*, *Mṛḍānī*, *Bhavānī*, *Śarvāṇī*, *Avidyā*, *Vidyā*, *Svarūpiṇī*, *Āskta*, *Varṇa*, *Kadambavanavāsini*, *Sadāśivapativratā*, *Sāmārasya Parāyaṇā*, *Viśālākṣi*, *Karuṇārasalaharī*, *Kalikalmaṣanāśinī* and *Pāśamocanī* are found in *Lalita Sahasranāma*. These show the influence of scriptures in his works.

5.2.2 Saṅskṛta

The attempts of the great souls to raise the lower classes of India were successful during their lifetime, yet failed almost within a century of their passing away. Why? Though they were ambitious to lift the lower classes, they did not apply their energies to the spreading of the *Saṅskṛta* language among the masses. Knowledge came, but the prestige was not there,

culture was not there. It is the culture that withstands shocks, not a simple mass of knowledge. This is the view of Swami Vivekananda.

In Swami Vivekananda's words, the only safety, I tell you men who belong to the lower castes, the only way to raise your condition is to study *Saṅskṛta*, and this fighting and writing and frothing against the higher castes are in vain, it does no good, and it creates fight and quarrel, and this race, unfortunately already divided, is going to be divided more and more. The only way to bring about the leveling of caste is to appropriate the culture, the education which is the strength of the higher castes. That done, you have what you want

(Vivekananda, 2018).

If Swami Vivekananda's words are true, *Dīkṣitar's* compositions were a good start for reverting to *Saṅskṛta* and for bringing culture to the mass. *Muttusvāmi Dīkṣitar* has mainly used *Saṅskṛta*, as the medium of his compositions. *Dīkṣitar's* literature became a unique contribution in the field of *Saṅskṛta* especially at the time when the language had already started to decline. The reasons for his choice of *Saṅskṛta* according to leading musicologists are:

1. In his *Kṛtis* it is not an emotion but aesthetic excellence of the *Rāga Saṅcāras* that plays a dominant role. In his *Kṛtis*, *Sāhitya* has a value not so much for its sense as for its tonal quality. For the richness of sound, *Saṅskṛta* is unmatched and that is why *Dīkṣitar* has preferred it.

2. Reflection of the sayings in *Vedas*, *Upaniṣads*, *Rāmāyaṇa*, *Bhāgavata*, *Mooka Pañcāśati*, *Soundaryalahari*, *Lalitāsahasranāma*, *Viṣṇusahasranāma*, *Syamalādandakam*, *Nāmāvalis* and *Stotras* of *Vināyaka*, *Subrahmaṇya*, *Naṭarāja* and other deities and *Grahas* is significantly higher in *Dīkṣitar's* compositions. Thus his compositions are like '*Dhyāna Ślokās*' hence he must have resorted to *Saṅskṛta*.

3. Striking names used by *Dīkṣitar* - Rauhineya for *Balarāma*, Su-*Shara-Cāpa- Pāṇim* for *Rāma*, *Nāgapati-suta- sudara* for *Viṣṇu*, *Himādri Jāmātā* for *Śiva*.

4. *Dīkṣitar* must have personally loved *Saṅskṛta* deeply. He must have considered *Saṅskṛta* as sacred as he perceived the *Vāgdevi* as *Gīrvāṇi* (*Saṅskṛta*) (Sreeranjini, 2010).

As Swami Vivekananda says, *Saṅskṛta* is the language of dignity; *Dīkṣitar*'s songs are highly dignified. They do not have ascends and descends in emotions as found in the compositions of others like *Tyāgarāja*. Neither the compositions of *Dīkṣitar* have rude nor crude or uncourteous words. *Dīkṣitar*'s compositions do not have love-quarrel with God. Neither do they have complaints against God. Compositions do not express anywhere lust or rage. Their content is *Dāsya* and *Śānta Bhāvas*. Their *Rasa* is predominantly *Śānta Rasa*. The compositions are formal. *Saṅskṛta* is the best way of communication to such a state of *Dīkṣitar*. Though he composed in *Saṅskṛta*, his reverence to Tamil also gets revealed when he retains the Tamil morphs like 'Śivakāmi' (426-P) or 'Abhirāmī' (251-P) of *Saṅskṛta* words 'Śivakāma' or 'Abhirāma' and when he talks on the stories like that of the marriage of 'Vatsala' which are generally narrated only in Tamil literature. Generally, *Saṅskṛta* scholars of *Dīkṣitar*'s cadre never compromise regarding grammar rules. If he compromises, this shows the depth of his respect for Tamil.

5.2.2.1 Figures of speech in *Dīkṣitar*'s literature

Dīkṣitar submits all figures of speech found in his compositions to the Divine so that they become the vital parts of Bhakti Yoga. A few examples are given below.

शशि कुन्द धवल भास्वरि *Śaśi kunda dhavala bhāsvari*

Bhāratī is as white as the moon and delicate as jasmine flower (152, AP).

This is an example for *Upamā* (simile). Like these thousands of *Upamā*'s are there.

तव चरण पंकजोद्भव तत्त्व समष्ट्यागारे सुवर्ण मणि मयादि पंच विंशति प्राकारे

सुधा सिन्धु मध्ये चिन्तामण्यागारे शिवाकारे मंचे पर शिव पर्यंक विहारे ॥

*Tava caraṇa paṅkajodbhava tatva samaṣṭyāgāre suvarṇa maṇi mayādi pañca
viṁśati prākāre*

sudhā sindhu madhye cintāmaṇyāgāreśivākāre mañce para śiva paryāṅka vihāre ॥

You are of the form of all the *Tattvas* which emanate from your lotus feet. You have twenty-five *Prākāras* such as *Suvarṇa* and *Maṇi Maya*. You are the form of *Cintāmaṇi* at the center of the ocean of Ambrosia. You revel on the couch of the form of *Śiva* (54-C)

(Govindarao, 1997).

हिमाद्रि तनयानन पंकज हिरण्यगर्भाय सुमनसे

Himādri tanayānana paṅkaja hiraṇyagarbhāya sumanase.

Gaṇeśa is the sun for the lotus face of *Pārvati* (339-C).

This is an example of *Rūpaka* (metaphor).

सभेश मोदित नटनायां सायुज्य प्रद चरणायाम्

Sabheśa modita naṭanāyām sāyujya prada caraṇāyām

Pārvatī is rich in dance that gladdens *Sabheśa* and has the feet which bless with liberation (183-C)(Govindarao, 1997).

The words *Sabheśa*, *Naṭana*, and *Caraṇa* are linked. *Dīkṣitar* could have used the word *Maheśa* in the place of *Sabheśa*. But there is a significance in using the word *Sabheśa* which means the Lord of dance-court. The syntax of *Sabheśa* indicates that *Śiva* himself is an

excellent dancer. Being an excellent dancer, he enjoys the dance of *Pārvati*. Therefore the word *Sabheśa* is adopted. *Carāṇa* or feet is linked to *Naṭana* or dance which shows that her dancing feet offer liberation. This is an example of *Parikarāṅkura*.

साभिप्राये विशेष्ये तु भवेत् परिकरांकुरः *Sābhiprāye viśeṣye tu bhavet parikarāṅkuraḥ*

Parikarāṅkura is a figure of speech in which a diction is adopted with an intention of connecting it to another diction (63) (Sarma, 1903).

हे माये मां बाधितुं का हि त्वं का हि त्वं याहि याहि कामाक्षि कांचीपुर नायिके रक्षितुं एहि एहि

He māye mām bādhituṁ kā hi tvaṁ kā hi tvaṁ yāhi yāhi

kāmākṣi kāñcīpura nāyike rakṣitum ehi ehi

O *Māye*! Who are you to affect me? How can you affect me? Getaway. O *Kāmākṣi*! The Goddess of *Kāñcīpura*! come to guard me (273-1st line).

This is an example for *kāvyaṅga*

समर्थनीयस्यार्थस्य काव्यलिङ्गं समर्थनम्

Samarthanīyasyārthasya kāvyaliṅgaṁ samarthanam (121)(Sarma, 1903).

Kāvyaṅga is to substantiate the substantial cause. Here the substantial cause is *Kāmākṣi*. In the presence of *Kāmākṣi*, *Māyā* has to run away.

अक्षर स्वरूप अमित प्रताप आरूढ वृष वाह जगन्मोह

दक्ष शिक्षण दक्ष तर सुर लक्षण विधि विलक्षण लक्ष्य लक्षण बहु विचक्षण सुधा भक्षण गुरु कटाक्ष वीक्षण

Akṣara svarūpa amita pratāpa ārūḍha vṛṣa vāha jaganmoha

dakṣa śikṣaṇa dakṣa tara sura lakṣaṇa vidhi vilakṣaṇa lakṣya lakṣaṇa

bahu vicakṣaṇa sudhā bhakṣaṇa guru kaṭākṣa vīkṣaṇa(262-AP).

This is an example for *Prāsa* which refers to similar sounds being employed in the second syllables of each word. The letter is repeated in the above verse several times.

अंगज जनक देव बृन्दावन सारंगेन्द्र वरद रमान्तरंग श्यामळांग विहंग तुरंग सदयापांग सत्संग

Aṅgaja janaka deva bṛndāvana saraṅendra varada ramāntaraṅga

śyāmaḷāṅga vihaṅga turaṅga sadayāpāṅga satsaṅga(145-AP).

This is also an example for *Prāsa*.

काल काम हरण चरण नेत्रम् *Kāla kāma haraṇa caraṇa netram*

Śiva has the feet and eyes that conquer time and lust (94-C).

The purport is that feet conquer time and eyes conquer lust. This is *Yathāsaṅkhyā*.

यथासंख्यं क्रमेणैव क्रमिकाणां समन्वयः

Yathāsaṅkhyam krameṇaiiva kramikāṅām samanvayaḥ

Yathāsaṅkhyam is the sequential matching of parallel dictions of two rows of words (106).

नाग वराळि वेणि युते *Nāga varāḷi veṇi yute*

O, Goddess! You have the braid that resembles a group of best black snakes intertwined

(29-C).

This is *Mudrā*.

सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः *Sūcyārthasūcanaṁ mudrā prak tārthaparaiḥ padaiḥ*

Indicating the indicative meaning with contextual words is *Mudrā* (131).

Here *Nāga varāli* is contextual because this song is sung in the *Rāga* of *Nāga varāli*. But through this word *Dīkṣitar* indicates a group of best snakes. *Ali* means group. *Varā* means best and *Nāga* means snake.

आभासत्वे विरोधस्य विरोधाभास इष्यते *Ābhāsatve virodhasya virodhābhāsa iṣyate*

Virodhābhāsa is that which seems to be wrong but right (73).

चिदम्बर नटराज मूर्तिम् चिन्तयामि अतनुकीर्तिम्

Cidambara naṭarāja mūrtim cintayāmi atanukīrtim

I contemplate the form of *Naṭarāja* of *Cidambara* whose formlessness is glorious (11-P).

Here form and formlessness are juxtaposed together. Oxymoron also is *Virodhābhāsa*.

भवाम्बुनिधौ निमग्न जनानां भयंकरम् अतिक्रूर फलदं भवानीश कटाक्ष पात्र भूत भक्तिमताम् अतिशय शुभ फलदम्

दिवाकर तनुजं शनैश्चरं धीरतरं सन्ततं चिन्तयेऽहम्

Bhavāmbunidhau nimagna janānāṃ bhayaṅkaram atikrūra phaladam

bhavānīśa kaṭākṣa pātra bhūta bhaktimatām atīśaya śubha phaladam

divākara tanujam śanaiścaram dhīrataram santatam cintaye'ham

Śanaiścara is terrible and auspicious. He is terrible to them who fall in materialistic pleasures

and auspicious to the devotees of *Śiva* (260-AP).

पृथिव्यात्मक गन्धं गगनात्मक सुम गन्धम् वायुमय धूपगन्धं वह्नि मय दीप बृन्दम् अमृतात्मकरसबृन्दम्

Prthivyātmaka gandham gaganātmaka suma gandham vāyumaya dhūpagandham

vahni maya dīpa bṛndam amṛtātmakarasabṛndam

Skandha is fragrant like earth, vast like the sky, fragrant like incense filled with wind, shines like fire and has the taste of ambrosia (109-C).

This is *Ratnāvalī*.

क्रमिकं प्रकृतार्थानां न्यासं रत्नावलीं विदुः *Kramikam prak tārthānām nyāsam ratnāvalīm viduḥ*

Ratnāvalī is laying the well known sequential terms sequentially (140).

Here sequential terms are five elements of nature that are attributed to Lord *Skandha*.

चिकुर विजित नील घनायै चिदानन्द पूर्ण घनायै

Cikura vijita nīla ghanāyai cidānanda pūrṇa ghanāyai

Her hair triumphs over the dark cloud and she is dense in bliss and consciousness (234-C).

This is *Vyatireka*.

व्यतिरेको विशेषश्चेत् उपमानोपमेययोः *Vyatireko viśeṣaścet upamānopameyayoḥ*

Vyatireka is to show how the object is unique from its compared object (57).

Here the compared object is a dark cloud. The object, hair excels the compared object, dark cloud. The distinction is that the dark cloud is only dense in the matter while the Goddess extolled here is dense in bliss and consciousness.

कामितार्थं फलद कामधेनुम् काल चक्र भेद चित्रभानुम्

Kāmitārtha phalada kāmadhenum kāla cakra bheda citrabhānum

He is *Kāmadhenu* in showering the things wished. He is the Sun breaking the wheel of time

(260-C).

This is *Ullekha* which is to see the one in many ways.

एकेन बहुधोल्लेखेप्यसौ विषयभेदतः

Ekena bahudhollekhepyasau viṣayabhedataḥ (23)

These are very few examples of figures of speech found in *Dīkṣitar's* literature to decorate Bhakti.

5.2.2.2 Rasas in Dīkṣitar's compositions

Alaṅkāra (figure of speech) is the external part of *Saṅskṛta* literary criticism while *Rasa* (aesthetic sense) and *Dhvani* (tone) are the esoteric parts. *Dīkṣitar's* literature is filled with *Rasa* and *Dhvani* too. E.g. In the below song *Dīkṣitar* brings multiple *Rasās*.

विनायक विघ्ननाशक मां तारय दयानिधे

अनाथ रक्षक आरूढ मूषिक दक्ष शिक्षक

शिवगुरुगुहविधिपूजित आश्रितजन परिपालक देवराजपुरतोषित वेगवाहिनीवर्धित

रविशशिवह्निनेत्र रतिपतिसन्नुत शुभगात्र पवनात्मजानन्दकर राममित्र वरपवित्र

Vināyaka vighnanāśaka mām dayānidhe

anātha rakṣaka ārūḍha mūṣika dakṣa śikṣaka

śivaguruguhavidhipūjita āśritajana paripālaka

devarājapuratoṣitavegavāhinīvardhita raviśaśivahninetra rapatisannuta

śubhagātra pavanātmajānandakara rāmamitra varapavitra (96)

O, Lord *Vināyaka*! Ocean of mercy! Destroyer of obstacles! Ferry me across the ocean of *Samsāra*. O Protector of helpless! Whose mount is the mouse and who punished *Dakṣa*. Worshiped by *Śiva*, Guruguha, and Brahma. He protects those who seek refuge in him. He takes nurtured delight in the holy *Devarājapura* with the river *Vegavāhini*. He has the sun,

the moon and the fire as his eyes, praised by cupid, the spouse of *Ratī*, he possesses an auspicious appearance and brings delight to *Hanumān*, the son of Wind God, who is the noble companion of *Rāma*, the purest.

In this song,

Vināyaka vighnanāśaka (O, Lord *Vināyaka*! Destroyer of obstacles!)-*Vīrya* Rasa (heroism)

Mām dayānidheanātha rakṣaka (Ocean of mercy! O Protector of helpless! Ferry me across the ocean of *samsāra*) – *Kāruṇya* Rasa (compassion)

Ārūdhā mūṣika (Have ascended on the mouse) – *Hāsya* Rasa (fun)

Dakṣa śikṣaka (you punished *Dakṣa*) – Raudra Rasa (violence) (This passage is taken to be Raudra Rasa because the story of *Dakṣa*'s destruction is violent in *Purāṇas*)

Raviśaśivahnetra (He has the sun, the moon and the fire as his eyes) – Adbhuta Rasa (Wonder)

Rapatisannuta (praised by cupid, the spouse of *Ratī*) – *Śṛṅgāra* Rasa (romantic passion)

Śubhagātra pavanātmajanandakara rāmamitra varapavitra (he possesses an auspicious appearance and brings delight to *Hanumān*, the son of Wind God, he is the noble companion of *Rāma*, the purest.) – *Śānta* Rasa (peace)

Dīkṣitar extols the Divine Mother as filled with all nine Rasas.

शुङ्गारादि नवरसाङ्गि बृहदम्बा ऽऽलिङ्गित पुङ्गव धवळाङ्ग श्रियं देहि

Śṛṅgārādi navarasāṅgi bṛhadambā liṅgita puṅgava dhavalāṅga śriyaṁ dehi

O white-colored Shiva! The man is hugged by *Devī* whose limbs are filled with nine *rasas*!

Shower on me prosperity (388-P).

5.2.2.3 Dhvanis in Dīkṣitar's compositions

Dhvani means tone or the indicative meaning. This is abundant in *Dīkṣitar's* literature.

तारकेश्वर दयानिधे मां तारयाशु करुणानिधे

Tārakeśvara dayānidhe mām tārayāśu karuṇānidhe(306-P)

O *Tārakeśvara*! O ocean of compassion! Take me across *Samsāra*.

Tārakeśvara is another name of *Śiva*. Here it is used to indicate that he can make the beings transcend through *Tārakamantra*. It is well known in *Purāṇas* that *Śiva* uplifts the beings through *Tārakamantra* in Varanasi.

In a composition on *Dakṣiṇāmūrti*, *Dīkṣitar* details on self knowledge.

दक्षिणामूर्ते विदळित दासार्ते चिदानन्दपूर्ते सदा मौनकीर्ते

अक्षयसुवर्ण वटवृक्षमूलस्थिते रक्ष मां सनकादि राजयोगिस्तुते

निखिल संशय हरण निपुणतरयुक्ते निर्विकल्पसमाधि निद्राप्रसक्ते

अखण्डैकरसपूर्णारूढशक्ते अपरोक्ष नित्यबोधानन्दमुक्ते

Dakṣiṇāmūrte vidalīta dāsārte cidānandapūrte sadā maunkīrte

akṣayasuvārṇa vaṭavṛkṣamūlasthite rakṣa mām sanakādi rājayogistute

nikhila saṁśaya haraṇa nipuṇatarayukte nirvikalpasamādhi nidrāprasakte

akhaṇḍaīkarasapūrṇārūḍhaśakte aparokṣa nityabodhānandamukte (266)

O *Dakṣiṇāmūrte* You eliminate the misery of your servants. You are filled with the bliss of consciousness. You are ever in silence. You are under the unexhaustive shining banyan tree.

Guard me. You are extolled by *Rāja* yogins like Sanaka. You remove all doubts. You experience attributeless *Samādhi*. You are the faculty enjoying the infinite conscious bliss. You are the liberation with eternal awareness.

Vaṭavṛkṣamūlasthite means the one who is under the banyan tree. This is the literal meaning. But the suggestive meaning is different. When the whole song is about non-dualistic self-knowledge, this word also can be interpreted as deliberate self-knowledge. *Cāndogya Upaniṣad* explains Brahman, the subtlest cause of the world, through the example of the subtlest seed from which the whole banyan tree has come. Based on this the above passage of *Dīkṣitar* can be explained as *Dakṣiṇāmūrte* is the in seed form banyan tree of *Samsāra*.

Another song starts with **शंखचक्रगदापाणिमहं वन्दे** *Śankhacakraḡadāpāṇimaḡam vande*(347)

(I bow down to the one who holds conch, disc and mace.) and ends with **सजातीयादिरहितं**

निजानन्दबोधहितम् *Sajāṭīyādirahitaṃ nijānandabodhahitam*(The one who cannot be classified and who is blissful awareness). These two expressions indicate *Viṣṇu*'s *Saguṇāttva* (being with attributes) and *Nirguṇāttva* (attributeless nature). The former indicates his *Saguṇāttva* and the latter indicates his *Nirguṇāttva*.

In another context (145-C) *Rāma* is described as **एणांकरविनयन** *Eṇāṅkaravinayana*(he who has moon and sun as his eyes) indicating *Rāma*'s coolness and effulgence.

5.3 DĪKṢITAR'S YOGA BASED BHAKTI

5.3.1 What is not in Dikṣitar's Compositions

Generally, any devotional literature involves *Ratīlakṣaṇas* (several expressions of devotion like voice-chocking, tear, goose-pimples). But surprisingly *Dīkṣitar's* compositions do not talk about it. Among five *Mahābhāvas*, *Dīkṣitar's* compositions lack *Sakhya* (friendly love to God) and *Mādhurya* (Love's love). It has only *Dāsyā* (servant's love to God) predominantly and *Vātsalya* (child's affection to mother) sometimes. Even in *Vātsalya*, seeing God as one's child is lacking in *Dīkṣitar's* compositions. Despite the unavailability of all these things, *Dīkṣitar's* compositions are marvelous. How??

Dīkṣitar's Bhakti lacks the creativity or variety found in the above passage. This must be because he does not have the concept of *Īṣṭa Devatā*. Almost every devotee in the Hindu religion has the concept of *Īṣṭa* whom he considers as favorite and sometimes supreme. A devotee's predominant songs will be about that deity, e.g. Most of the songs of *Tyāgarāja* or *Tulsidas* is about *Rāma*. Many of the songs of *Nārāyaṇa Tīrtha* or *Surdas* are about *Kṛṣṇa*. *Śyāma Śāstri* sings mainly about *Kāmākṣi*. Regarding *Dīkṣitar*, we do not find such a concept of *Īṣṭa*. His songs are symmetric regarding the deities he sings.

5.3.2 Dīkṣitar's Kathenotheism

Kathenotheism refers to the worship of a succession of supreme gods, one at a time or even collectively. *Dīkṣitar* is a Kathenotheist who talks about the supremacy of every God when he worships that God. A few samples are given below.

श्री गणेशात्परं चित्त नहिरे *Śrī Gaṇeśātparam citta nahire*

Oh mind! There is no one superior to lord *Gaṇeśā* (44-P).

गुरुगुहादन्यं न जानेहं *Guruguhādanyam na jāneham*

I do not know of any other God than *Guruguha* (213-P).

रामचन्द्रदन्यं न जनेहं *Rāmacandradanyaṁ na janehaṁ*

I do not know of anyone other than *Rāmacandra* (26-P).

त्यागराजादन्यं न जाने गुरुगुहादिसमस्त देवतास्वरूपिणः

Tyāgarājādanyaṁ na jāne guruguhādi samasta devatāsvārūpiṇaḥ

I do not know anyone other than the all renouncing *Śaṅkara* (149-P).

नीलोत्पलाम्बिकायाःपरंनहि रे रे चित्त *Nīlotpalāmbikāyāḥparam nahi re re citta*

There is no one superior to the Divine Mother *Utpala* (51-P)(Pallavi)

In this Kathenotheistic way of extolling *Utpalāmba*, he extolls various goddesses like *Abhayāmba* (201-P), *Balāmba* (160-P), *Mināmba* (331-P) and *Kamalāmba* (119-P). This must be the reason for the unavailability of various *Bhāvās* and *Ratīlakṣaṇās* in *Dīkṣitar's* compositions. Only to them who have the concept of *Īśṭa*, the love becomes intense as the result of which varieties like *Mahābhāvas* and *Ratīlakṣaṇas* will be created. For *Dīkṣitar*, love to God is not an end; but a mean.

5.3.3 Dīkṣitar's Śānta-Bhāva

Then comes a question? What is the end to him? The end is the internal peace that is extracted from the love Divine. Extraction is not extraction in a literal sense. It is just a transactional expression of the removal of psychic modes. When the psychic modes are removed with the tool called Bhakti, that which remains is the pure self. This pure self and internal peace are one. It gradually reveals itself in the path of spirituality. The more one removes the psychic modes, the more the pure self gets recognized.

Even those who have Bhakti as their end also can experience this. But to those whose end is the purity of self, voluntarily plunge into the ocean of internal peace having the mean as Bhakti. This is called *Śānta-Bhāva*. Here though we cannot see the varieties of *Bhāvās* or *Ratilakṣaṇas*, which the one who has *Īśṭa*, enjoys, one evolves spiritually soon. Those who lack this element may get struck into pettiness. They may develop a negative attitude to the other's way of worship. This had led to hatred featured with various crusade wars, holocaust and genocide. The medieval age history of the world is filled with such kinds of events.

But spiritual evolution through *Śānta-Bhāva* is an expansion and elation of the mind with serene and humble thoughts. *Dīkṣitar's Bhāva* is this and this is Yoga-based Bhakti, as Yoga is to stop the psychic modes. Here one does not hate any form of worship. He never condemns any form of God. To him, any form of worship of any form of God is to attain peace. By worship, he voluntarily plunges into peace.

That is why *Dīkṣitar* can appreciate any kind of worship. His *Śānta-Bhāva* is so deep, that he does not have an *Īśṭa* for himself. His heart can embrace any form or name which can make him dwell in peace. When he says, I know none other than *Gaṇeśa*, I know none other than *Abhayāmbikā*, I know none other than *Rāma*, etc, we cannot take them in a literal sense. When he says, there is nothing greater than *Śiva*, there is nothing greater than *Viṣṇu*, there is nothing greater than *Skandha*, these statements cannot be taken in a literal sense.

A worshiper of *Īśṭa* may ridicule *Dīkṣitar* telling, he is not firm in one path and he just gets confused. But we should see the suggestive or indicative meaning of what *Dīkṣitar* says. To him, all these Gods and Goddesses are just that Supreme Brahman and that Supreme Brahman too is one's own *Ātman* (Pure Self beyond adjuncts). If he tells that there is nothing greater than *Gaṇeśa*, it means that there is nothing greater than Brahman. If he says that he knows nothing other than *Rāma*, it means he sees infinite Brahman everywhere. This is the spirit of the compositions of *Dīkṣitar*.

Dīkṣitar was never against any spiritual path neither was he had hatred towards any other paths than devotion in spirituality. Some devotees may ridicule Tantra. Some others may discourage *Jyotiśa*. But *Dīkṣitar* encompasses all these things. This is also due to his *Śānta-Bhāva*. *Dīkṣitar* does not have hatred for life. Generally in the songs of many devotees, life hatred will be expressed. But *Dīkṣitar* never talks of the ill of life. This also must be due to his *Śānta-Bhāva*. *Dīkṣitar*'s compositions are absent of the prejudices related to women, classes and castes. This also must be due to his *Śānta-Bhāva*.

As his devotion was possessed by *Jñāna* or knowledge his compositions took the impersonal art form with *Śānta Rasa* and *Sthāyi Bhāva* (emotional stability). *Dīkṣitar* maintained his sublimated personality and elevated himself to an impersonal level by maintaining an indifferent attitude to any situation influencing the expressions of Art. This psychological behavior provides the exact explanation for his majestic character, striking richness, overall completeness and perfectly chiselled musical compositions. *Dīkṣitar* has all Sattva components elucidated systematically in the paper by Judu V Ilavarasu (Ilavarasu, 2013). Through his literature, it can be understood that calmness, awareness, attention, acceptance and adaptability which are considered to be the effects of Yoga by Dr. H.R. Nagendra (Nagendra, 2013) are the features of its author.

Śānta-Bhāva of *Dīkṣitar* reflects in his music too. Nagarajan Karuna (Karuna, 2013) elucidates how music works well on stress and helps to manage the systems of the body creating equilibrium with the mind, body and spirit. *Dīkṣitar*'s music is of this kind.

5.3.4 Dīkṣitar's Yoga

5.3.4.1 Dīkṣitar's Bhakti Yoga

Dīkṣitar has been conferred the title of *Tiruvārūr Yogeśvara* (Sharma, 1952). Devotion or Surrender to the Divine is vital in Yoga too.

Yoga sutra says,

ईश्वरप्रणिधानाद् वा *Īśvarapraṇidhānād vā*

Yoga gets accomplished through the surrender to the Divine (1.23) (Prabhavananda, 1953).

समाधिसिद्धिरीश्वरप्रणिधानात् *Samādhisiddhirīśvarapraṇidhānāt*

From surrender to the Divine comes the perfection of *Samādhi*, the highest goal of yoga (2.45).

Hatha Yoga Pradipika begins with an offering of reverence to Shiva as the source of yogic knowledge which is the first step to the pinnacle of *Rāja Yoga*. *Yoga Yājñavalkya* (9.12-44) describes the importance of developing the practice of meditation on the deity to achieve union with the *Paramātmān* (Supreme Self) to achieve *Mokṣa* (liberation).

Dīkṣitar composed songs only on Gods and Goddesses who remove his adjuncts and make him be in pure self. *Dīkṣitar* was known as *Nadopāsaka*, a Spiritual aspirant who has made music his way to get absolute control over his mind and the senses hence rises into the superconscious realms of *Samādhi*. Tranquility, supremacy and epitome of virtuousness, what music is said to be integrated with the metaphysical phenomena to escape from the gross form, towards Brahman are abundant in *Dīkṣitar's* compositions.

His compositions can be described as the products of a mood of contemplation and meditation (*Dhyāna*) and reflect the solemnity of the vast inner silence, behind the marvel of

architectural design in sound. In the depth of his compositions, a sense of sublimation to the diety and an experience of self-realization reflected through the mesmerizing Gamakas that showed the Bhakti rasa aspect. His songs worshipped the ‘Absolute’ or ‘Para Brahman’ is both saguna and nirguna forms.

5.3.4.2 Dīkṣitar’s Raja Yoga

Raja Yoga is a step-by-step exploration of the psyche through meditation through which one evolves in spirituality. *Dīkṣitar’s* Bhakti is blended with Yoga. Here are the passages of *Dīkṣitar* which show that.

यमनियमाद्यष्टांगयोग विहिते *Yamaniyamādhyasṭāṅgyoga vihite*

Guruguha is meditated through *Aṣṭāṅga* Yoga that includes *Yamā* (ethics), *Niyama*(self disciplines), *Āsana* (Yoga postures), *Prāṇāyama* (voluntary regulation of breath), *Dhāraṇā* (focus with effort), *Dhyāna* (effortless focus) and *Samādhi* (Being one with the object of meditation).

Dīkṣitar beautifully connects the Vedic rituals and temple ceremonies with Yoga

(9-C)(Charanam)

अष्टाङ्गयोग वर हठाणावादिजय *Aṣṭāṅgayoga vara haṭhānavādirajaya*

Who has conquered passions like cruelty and ego by the power of *Aṣṭāṅga* Yoga.

Dīkṣitar connects the object of worship with Yoga (211-C).

यमाद्यष्टाङ्ग योगनिरतसम्यमिध्येय हृत् कमले विमले

Yamādyaṣṭāṅga yoganirata samyamidhyeya hrta kamale vimale

She is meditated in the lotus-like hearts of the disciplined yogin’s practicing the *Aṣṭāṅga*

Yoga like *Yama*, *Niyama*, etc (320-C).

साङ्ख्यतारकमनस्कराजयोगिन्या *Sāṅkhyatārakamanaskarājyoginyā*

She transcends the *Sāṅkhya Yoga* and is established in *Rājayoga* (335-AP)(Anupallavi).

(This is a significant reference. Generally, everywhere Yoga is taken to be the off-shoot of *Sāṅkhyā*. Here *Dīkṣitar* has a different view. Only by transcending *Sāṅkhya* one comes to Yoga, he says. *Sāṅkhya* deals with twenty-four principles of Nature while Yoga is to transcend them.).

यमनियमाद्यष्टाङ्गयोगविषयादिनिग्रहकरण *Yamaniyamādyasṭāṅgayogaviṣayādinigrahakaraṇa*

She contemplates on *Aṣṭhāṅga Yoga* like *Yama, Niyama* (335-AP, C).

विजयचिन्मुद्राङ्कं *Vijayacinmudrāṅkaṁ*

Dakṣiṇāmūrti is with the victorious *Cinmudrā* (207-C).

योगिवृन्दान्तःकरणस्य योगिपीठादिकरणस्यमनन ध्यान समाधि निष्ठ महनुभाव हृद्ग्रहस्य

Yogibrndāntaḥkaraṇasya yogipīṭhādikaraṇasya manana dhyāna samādhi niṣṭha

mahanubhāva hr̥dgr̥hasya

Guruguha resides in the hearts of yogins who practice *Manana* (contemplation), *Dhyāna* (meditation), *Samādhi* (becoming one as if with the object of meditation), *Niṣṭha* (single-pointedness of mind) (76-AP, C).

मनन ध्यान ध्यात् ध्येये

Manana dhyāna dhyātṛ dhyeye mahanīya sāmrajyapradāye

She is the object of contemplation and meditation. She is the one who meditates and the one who is meditated (325-C).

अन्तः करणेषुकार्मुकशब्दादि पञ्चतन्मात्रविशिखाऽत्यन्तरागपाशद्वेषाङ्कुशधरकरेऽतिरहस्य योगिनीपरे'

Antaḥ karaṇekṣurmukāśabdādi pañcatanmātraviśikhā

tyantarāgapāśadveṣāṅkuśadhakare'tirasya yoginīpare

She is the secret *Yoginī* who holds in her four hands the sugarcane-bow symbolizing the mind, five arrows symbolizing the five *Tanmātrās*, essences, sound, etc of the five elements, the noose, symbolizing attachment and the goad symbolizing the hatred (126-C).

चरात्मक सर्वरोगहर निरामय राजयोगिन्यां

Carātmaka sarvarogahara nirāmaya rājayoginyām karadhṛta

She is the healing *Rāja Yoginī* who removes all illness (186-C).

योगिनीहृदयप्रकाश चित्तवृत्ते *Yoginī hṛdayaparakāśa cittavṛtte*

She is the mental vibration illuminating the heart of yogins (35-AP).

जपसमाध्यभिलाष *Japasamādhyabhilāṣa*

Hanumān is the aspirant of meditation and Yogic contemplation (369-C).

ओड्याणपीठ सकलकले *Oḍyāṇapīṭha sakalakale*

She resides in the form of all *Kalās* in the *Oḍyāṇa Pīṭha* (327-C).

अणिमादि सिद्धीश्वर्यै नमस्ते *Aṇimādi siddhīśvāryai namaste*

Dīkṣitar extoles Devi as the suzerain of *Aṇimā* and other *Siddhis* (311-P).

At *Kāśī*, Cidambaranatha Yogin gave *Dīkṣitar* ‘*Dīkṣā*’ (initiation) in ‘*Śrī Vidyā ṣoḍaśākṣarī* Mantra’ (a Tantric form of worship) helped him to attain mantra *siddhī*. *Siddhis* or ‘Powers’ are Paranormal abilities attained through extremely rigorous and accomplished spiritual practices, meditation, control of senses, and *Mantras*. *Siddhis* include visions, precognition,

mind reading, and controlling the mind of others, shrinking or enlarging of body sizes and others (Muktibodhananda, 1998).

Dīkṣitar's power of *Siddhis* can be first seen as the blessings of Goddess *Gaṅga* in form of unique *Vīṇā* and when Lord *Subrahmanya* came in form of an old man putting sugar candy in his mouth.

The following passages show *Dīkṣitar's* power of *Siddhis* for the betterment of society:

In the famous *kṛti* '*Akshyaliṅgavibho*', *Dīkṣitar* was told to leave the temple as it was time to close the doors of the temple. *Dīkṣitar* insisted to sing for the deity seated in the inner sanctum. As he started to sing the doors of the inner temple opened and the Lord revealed Himself to the devotees. These are the *Siddhis* revealed through his works.

Dīkṣitar's wife called on to one of his disciples as they were short of groceries for food. The disciple reacted saying she will sell her ornaments and give them the money to buy. *Dīkṣitar* stopped her from doing so. He composed the famous song '*Hiranmayi Lakshmin*' on Goddess *Lakṣmi* in which conferred that Goddess would help him. Though *Dīkṣitar* was surrounded by poverty but always stuck to self-abnegation. It so happened that an elderly official was supposed to visit the village for which groceries were collected to make special food for him. The Goddess helped him by cancelling his arrival to the village and the village head felt necessary to give all the groceries to *Dīkṣitar* who was considered the most deserved person of the village (Govindarao, 1997).

On his way to Ettayapuram, *Dīkṣitar* came across a village facing severe drought with dry parched lands and people dying of thirst. *Dīkṣitar* composed and sang the song '*Anandāmṛtakarśiṇī*' in *Rāga Amṛtavarśiṇī* which brought down so much rain as to wash away the village till he sang to the Goddess *Amṛteśwari* to stop the rains. This is one of the examples of his *Siddhis*.

The creation of *Navagraha kṛtis* is another apt example of *Dīkṣitar Siddhis*. One of *Dīkṣitar*'s disciples complained of severe stomach pain. He got the intuition that this was the foul play of the planet Jupiter and being proficient in *Jyotiṣa* composed the *kṛti* to reduce its effect.

Dīkṣitar got a vision of *Annapūrṇeśwari* and remembered Yoga-Guru telling him that Goddess *Annapūrṇeśwari* not only gives food but also liberation, *Dīkṣitar* knew that he was nearing his end. He told his disciples to sing the famous composition ' *Mīnākṣi me mudam dehi* ' praying for her to grant salvation to her devotees and liberate his soul.

आत्मरूपप्रकाशक अवाव *Ātmarūpaprakāśaka avāva*

Śiva shines in all beings as the inner self (107-P).

अहमहमित्यात्मरूप *Ahamahamityātmarupa*

He pervades in them as the self in the form of *Ātmarūpa* (387-P).

तत्त्वस्वरूप प्रकाशं शिवशक्त्यादि *Tatvasvarūpa prakāśam śivaśaṅktyādi*

Sadāśiva illumines the fundamental principles like *Śiva* and *Śakti* (113-C).

आत्मरूपप्रकाशक *Ātmarūpaprakāśaka*

Illuminer of the pure self (200-P).

निर्विकल्पसमाधिनिद्राप्रसक्ते *Nirvikalpasamādhi nidrāprasakte*

He is steeped in *Nirvikalpa* (mutation-free) *Samādhi* (266-C).

कैवल्यप्रदं दशरथात्मजं भजेऽहं

kaivalyapradam daśarathātmajam bhajeham

I sing on the lord *Rāmacandra* who bestows *Kaivalya* (being without adjuncts) (287-7th line).

उछ्वास अजपानटाभरणं *Uchvāsa ajapānaṭābharaṇam*

Lord *Viśvanātha* dances *Uchvāsa* and *Ajapā* forms in an ornate style (36-C).

5.3.4.3 Dīkṣitar's Karma Yoga

Dīkṣitar connects *Yajña* with Yoga.

यागशालाद्युत्सवचोद्यं यमाद्यष्टाङ्गयोगमाद्यं

Yāgaśālādyutsavacodyam yamādyasṭāṅgayogamādyam

God is impelled by the festivities found in chambers of *Yajña*, being in the form of *Aṣṭāṅga*

Yoga that includes *Yamā*, *Niyama*, etc (143-AP).

Dīkṣitar's understanding of the esoteric meaning of Vedic rituals is expressed here. The *Gītā* too connects *Yajña* with Karma Yoga.

त्यगराजे कृत्याकृत्यमर्पयामि *Tyagarāje kṛtyākṛtyamarpayāmi*

I surrender to *Śrī Tyāgarāja* all my deeds (452-P).

5.3.4.4 Dīkṣitar's Jñāna Yoga

Dīkṣitar's Vedānta is not just to gain scholarship or intelligence or eloquence or to gather some information, but to calm the mind merging into internal peace being in the pure self.

श्रवण मनन निधिध्यसन समाधि निष्ठापरोक्षानुभवस्वमात्रावशेषित प्रकाशमान महेश्वरेण संरक्षितोऽहम्

Śravaṇa manana nidhidhyasana samādhi niṣṭhāparokṣānubhavasvamātrāvaśeṣita

prakāśamāna maheśvareṇa samrakṣito'ham

Maheśvara shines as pure self-experience that remains after the constant spiritual practices

like listening, contemplation and meditation (108-C).

Vedānta talks about five sheaths or coverings of Self. They are physique, vital, psyche, intelligence and bliss respectively. Two dimensions of approaching these sheaths are spoken by *Dīkṣitar*. The first dimension is to transcend these five sheaths or rather shed identification of all these five adjuncts.

भवपञ्चकोशव्यतिरिक्तेन *Bhavapañcakośavyatiriktēna*

Self is different from five *Kośas* (sheaths are) constituting the world (108-C).

चिदानन्दनाथोऽहमिति सन्ततं हृदि निभज *Cidānandanātho'hamiti santatamhṛdini bhaja*

Oh Mind! Constantly contemplate that you are the *Cidānandanātha* (43-P).

This first one is well known among *Vedānta* circles. But the second which *Dīkṣitar* talks on is seeing all these sheaths as Brahman.

मनोमय कोशात्मकामर *Kuru manomaya kośātmakāmara*

You are immortal and of the form of *Manomaya* sheath (220-C)

5.3.5 Dīkṣitar's Bhakti

As already dealt with, to *Dīkṣitar*, Bhakti is not for the sake of some material pleasure; nor it is for its sake. It is for internalizing the diety and to be in internal peace.

परमशान्तप्रकाशिनि *Paramasāntaparakāśini*

Who radiates supreme peace (16-C).

परम शान्तस्वरुपाकारे *Parama śāntasvarupākāre*

She is in the form of tranquility (134-C).

परमशान्तं *Paramasāntam*

Who is established in the supreme tranquility (282-P).

परञ्जोतिष्मती पार्वती *Parañjotiṣmatī pārvatī*

One whose mind is established in supreme effulgence (462-P).

शान्तं भजे *Śāntam bhaje*

Viṣṇu is the embodiment of tranquility (301-2nd line).

5.3.6 Upāsana (Meditation with Deep Internalization)

Upāsana is a vital term in *Upaniṣads* and other scriptures. It is generally a metaphor-constantly seeing one on the other. E.g. seeing the *Yajña*-post as the sun. But in the context of *Vedānta*, especially *Advaita Vedānta*, seeing the God worshiped as our consciousness is *Upāsana*.

गोविन्दराजमुपस्महे नित्यं *Govindarājamupasmahe nityam*

I internalize and meditate forever on *Govindarāja* (132-P).

सन्तानगोपालकृष्णं उपास्महे *Santānagopālakṛṣṇam upāasmahe*

I internalize and meditate on lord *Santāna Gopālakṛṣṇa* (230-P).

श्री सत्यनारायणं उपस्महे नित्यं *Śrī Satyanārāyaṇam upasmahe nityam*

let us internalize and meditate on lord *Satyanārāyaṇa* constantly (383-P).

वासुदेवमुपास्महे वसुदेवात्मजं *Vāsudevamupāasmahe vasudevātmajam*

I internalize and meditate on *Vāsudeva*, son of *Vasudeva* (63-P).

सदाशिवमुपस्महे शं मुद *Sadāśivamupasmahe śam muda*

I internalize and meditate on lord *Sadāśiva* with great joy (297-P).

वरदराजमुपस्महे *Varadarājamupasmahe*

We internalize and meditate on the lord *Varadarāja* (453-P).

Upāsana includes seeing the attributeless aspect of the Divine too.

सन्तानरामस्वामिनं सगुण निर्गुणस्वरूपं भजरे

Santānarāmasvāminam saguṇa nirguṇasvarūpaṁ bhajare

Always sing on *Santāna Rāmasvāmi* who has two dimensions- attributeless and attribute full

(125-P).

Seeing the object of worship as one's self is important in *Dīkṣitar's* Bhakti Yoga.

आत्मरूप प्रतिबिम्बा मदम्बा *Ātmarūpa pratibimbā madambā*

My mother is the reflection of the supreme self (430-P).

Dīkṣitar's Bhakti is not just to get stuck with something. It is for constant evolution.

उच्छिष्टगणपतौ भक्तिकृत्वा उन्नतपदवीं व्रज रे रे हृदय

सच्छब्द वाचास्वरूपिणि शबळीकृत ब्रह्मस्वरूपिणि चिच्छक्तिस्फूर्तिस्वरूपिणि चिदानन्दनादस्वरूपिणि

Ucchiṣṭagaṇapatau bhaktikṛtvā unnatapadavīm vraja re re hṛdaya

sacchabda vācāsvārūpiṇi śabalīkṛta brahmasvarūpiṇi cicchaktisphūrtisvarūpiṇi

cidānandanādasvarūpiṇi

Oh, heart! Evolve better by devoting yourself to lord *Ucchiṣṭa Gaṇapati* and attain high stature. He is a form of a word denoting knowledge-Sat. He is of the form of *Śabalīkṛta Brahman*, pure consciousness (394-P, AP).