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Harihara AbhedastutiH

ஹரிஹராபே<sup>4</sup>த<sup>3</sup>ஸ்துதீ

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## Harihara AbhedastutiH

ஹரிஹராபே<sup>4</sup>த<sup>3</sup>ஸ்துதீ



(மோமாரமணத<sup>3</sup>ஸஸ்லோகீஸ்துதி:)

மாரமணமுமாரமணம் ப<sup>2</sup>ணத<sup>4</sup>ரதல்பம் ப<sup>2</sup>ணத<sup>4</sup>ராகல்பம் |

முரமத<sup>2</sup>நம் புரமத<sup>2</sup>நம் வந்தே<sup>3</sup> பா<sup>3</sup>ணரிமஸமபா<sup>3</sup>ணரிம் || 1 ||

கோ<sup>3</sup>நயநமிலாநயநம் ரவிஸஸிநேத்ரம் ரவீந்து<sup>3</sup>வஹ்ந்யக்ஷம் |

ஸ்மரதநயம் கு<sup>3</sup>ஹதநயம் வந்தே<sup>3</sup> வைகுண்ட<sup>3</sup>மு<sup>3</sup>பு<sup>3</sup>பதி<sup>3</sup>கு<sup>3</sup>ட<sup>3</sup>ம் || 2 ||

க்ரு<sup>3</sup>ஷ்ணதநுமுமார்த<sup>4</sup>தநம் ஸ்வஸூரக்<sup>3</sup>ரு<sup>3</sup>ஹஸ்த<sup>2</sup>ம் ஸுமேருஸ்ரு<sup>3</sup>ங்க<sup>3</sup>ஸ்த<sup>2</sup>ம் |

த<sup>3</sup>ஸவபுஷம் வஸு<sup>3</sup>வபுஷம் வந்தே<sup>3</sup> பூ<sup>4</sup>ஜாநிமகி<sup>2</sup>லபூ<sup>4</sup>பாலம் || 3 ||

குத்<sup>4</sup>ரத<sup>4</sup>ரமுத<sup>3</sup>க்<sup>3</sup>நித<sup>4</sup>ரம் ஜலதி<sup>4</sup>ஸுதா<sup>4</sup>காந்தமக்<sup>3</sup>ஜாகாந்தம் |

க்<sup>3</sup>ரு<sup>3</sup>ட<sup>3</sup>ஸ்த<sup>2</sup>ம் வ்ரு<sup>3</sup>ஷ்ப<sup>4</sup>ஸ்த<sup>2</sup>ம் வந்தே<sup>3</sup> பஞ்சாஸ்த்ரமகி<sup>2</sup>லதி<sup>3</sup>க்<sup>3</sup>வஸ்த்ரம் || 4 ||

ப்<sup>3</sup>ரஹ்மஸுதம்ரு<sup>3</sup>கா<sup>3</sup>திநுதம் க<sup>3</sup>ஜகி<sup>3</sup>ரிவாஸம் க<sup>3</sup>ஜேந்த<sup>3</sup>ர்சர்மாங்க<sup>3</sup>ம் |

ஸுரஸரணம் ஹரிஸரணம் வந்தே<sup>3</sup> பூ<sup>4</sup>தா<sup>3</sup>ரமகி<sup>2</sup>லபூ<sup>4</sup>தா<sup>3</sup>ரம் || 5 ||

பார்த<sup>2</sup>ஸக<sup>2</sup>முபாத்தமக்<sup>2</sup>ம் ஜலத<sup>4</sup>ரகாந்திம் ஜலந்த<sup>4</sup>ராராதிம் |

விதி<sup>4</sup>தநயம் கு<sup>3</sup>ஹதநயம் வந்தே<sup>3</sup> நீலேஸமகி<sup>2</sup>லபூ<sup>4</sup>தேஸம் || 6 ||

பீதபடமருணஜடம் பரிமலதே<sup>3</sup>ஹம் பவித்ரபூ<sup>4</sup>த்யங்க<sup>3</sup>ம் |

ஜலஜகரம் ட<sup>3</sup>மருகரம் வந்தே<sup>3</sup> யோக்<sup>3</sup>ஸ்த<sup>2</sup>மகி<sup>2</sup>லயோகீ<sup>3</sup>ட<sup>3</sup>யம் || 7 || (வந்தே<sup>3</sup>

கோ<sup>3</sup>பாலமகி<sup>2</sup>லகோ<sup>3</sup>நாத<sup>2</sup>ம்)

சக்ரகரமப<sup>4</sup>யகரம் மணிமயபூ<sup>4</sup>ஷம் ப<sup>2</sup>ணமணீ<sup>4</sup>பூ<sup>4</sup>ஷம் |

வித்<sup>4</sup>ரு<sup>3</sup>தத<sup>4</sup>நும் கி<sup>3</sup>ரித<sup>4</sup>நுஷம் வந்தே<sup>3</sup> கோ<sup>3</sup>விந்த<sup>3</sup>மநக<sup>4</sup>கோ<sup>3</sup>வாஹம் || 8 ||

(ஸாரங்க<sup>3</sup>த<sup>4</sup>நுஷம் கி<sup>3</sup>ரித<sup>4</sup>நுஷம்)

நரஸூதம் நாரிஸூதம் ஜலஜபதா<sup>3</sup>ப<sup>4</sup>ம் ஜலேஸபாபக்<sup>4</sup>நம் |

த<sup>4</sup>வஜக்<sup>3</sup>ரு<sup>3</sup>ட<sup>3</sup>ம் த<sup>4</sup>வஜவ்ரு<sup>3</sup>ஷ்ப<sup>4</sup>ம் வந்தே<sup>3</sup> வாமாங்க<sup>3</sup>மிஹிரத<sup>3</sup>க்ஷாங்க<sup>3</sup>ம் || 9 ||

க்<sup>2</sup>ட<sup>3</sup>க்<sup>3</sup>த<sup>4</sup>ரமுருகடகம் கமலகராப<sup>4</sup>ம் கலேஸவஸ்த்ராப<sup>4</sup>ம் |

ஸ்மிதவத<sup>3</sup>நம் ஸுமவத<sup>3</sup>நம் வந்தே<sup>3</sup> ரக்ஷாக்<sup>4</sup>நமருணத<sup>3</sup>ந்தக்<sup>4</sup>நம் || 10 ||

நித்<sup>3</sup>ராது வா ந்ரு<sup>3</sup>த்யது வா<sup>5</sup>தி<sup>4</sup>க<sup>3</sup>ங்க<sup>3</sup>ம் க<sup>3</sup>ருத்மதா யாது ககுத்<sup>3</sup>மதா வா |  
ந வஸ்துபே<sup>3</sup>த<sup>3</sup>ப்ரதிபத்திரஸ்தி மே ததா<sup>2</sup>பி ப<sup>4</sup>க்திஸ்தருணேந்து<sup>3</sup>ஸோக<sup>2</sup>ரே || 11 ||

இதி அப்பய்யதீ<sup>3</sup>க்ஷிதேந்த<sup>3</sup>ரரசிதா ஸ்ரீமோமாரமணத<sup>3</sup>ஸஸ்லோகீஸ்துதி: அத<sup>2</sup>வா  
ஹரிஹராபே<sup>3</sup>த<sup>3</sup>ஸ்துதி: ஸமாப்தா |

(வஸ்தாம் பிஸங்க<sup>3</sup>ம் வஸநம் தி<sup>3</sup>ஸோ வா க<sup>3</sup>ருத்மதா யாது ககுத்<sup>3</sup>மதா வா |  
நித்<sup>3</sup>ராது வா ந்ரு<sup>3</sup>த்யது வா<sup>5</sup>தி<sup>4</sup>ரங்கே<sup>3</sup> பே<sup>4</sup>தோ<sup>3</sup> ந மே ஸ்யாத்பரமஸ்ய தா<sup>4</sup>ம்ந: || 9 ||  
இதி)

Note: The poet Shri DikShita is said to have composed this poem at the famous temple of Nataraja at Chidambaram. Here one can have darsan at the same time of Govindaraja and Nataraja. The remarkable feature of this poem is that each pada (quarter of each verse) contains a description of Lord Govindaraja and of Nataraja. In the last verse the poet says that he sees no difference between these two forms of the Lord.

A short life sketch of Shri Appayya DikShita (1520-1593 AD)

Shrimad Appayya DikShita was born at Adayapalam village, very near Arni, North Arcot District, Tamil Nadu in the year 1520 AD. His father Shri Rangarajadhari was the son of Shri Acharya DikShita - also known as VakShasthalacharya who was in the court of Shri Krishnadevaraya. Appayya was an endearing form of his real name, Vinayaka Subramaniam. The 16th century AD, in South India was an age of confusion when begotry and vigorous proselytism were rampant. Persecution of one sect by another with the help of the ruling dynasties was quite common. In such an age, the need was felt for a rare scholar with comprehensive vision and imagination, whose mission in life would be the reconciliation of the various creeds, cults and philosophies. Shri Appayya DikShita filled this essential need. He was a peace maker who pleade for harmony, tolera nce and mutual goodwill and understanding at a time when people were quarrelling among themselves as to who was superior Vishnu or Shiva. (Dr. N. Ramesan IAS. Shri Appayya DikShita Page 3) DikShitar's culture was at once profound, libeal and wide. His characteristic impartiality never failed him even in his out and out militant works.(A. V. Gopalachariar. Introduction

to Varadarajastava 1927. P vI) DikShitar's learning, says Y. Mahalinga Shastri, was in the truest sense of the word encyclopaedic.

அப்பய்யத<sup>3</sup>க்ஷிதேந்த<sup>3</sup>ரா-நஸேஷவித<sup>3</sup>யாகு<sup>3</sup>ரூநஹம் வந்தே<sup>3</sup> |

யத்க்ரு<sup>3</sup>திபோ<sup>3</sup>தா<sup>4</sup>போ<sup>3</sup>தௌ<sup>4</sup> வித<sup>3</sup>வத<sup>3</sup>வித<sup>3</sup>வத<sup>3</sup>விபா<sup>4</sup>ஜகோபாத<sup>4</sup> || (ப<sup>4</sup>ட்<sup>4</sup>டோஜீத<sup>3</sup>க்ஷித:) |

Shri DikShita is the author of not less than 104 works and had enjoyed the patronage of King Chinna Bomma of Vellore. He was offered kanakAbhiSheka by this king in 1582AD. He was patronised by Chinna Thimma and Venkatapati also. He lived upto the ripe age of 73 years and spent his last days in Chidambaram.

Some of his most famous works are Shivarka maNidIpikA, NyAya rakShAmaNI, siddhAnta lesha sa.ngraha, parimala, chAturmata sArasa.ngraha, yAdavabhyudaya vyAkhyA, varadarAjastava and kuvalayAnanda. His stotras are simple, popular and effective, for example, mArgabandhu stotram, durgAchandrakalA stuti, Apitakuchamba stava, hariharabheda stuti.

Encoded and proofread by N. Balasubramanian bbalu at satyam.net.in

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