हरिहराभेदस्तुतिः

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हरिहरामेदस्तुती

(मोमारमणदशशोकीस्तुति:)
मारमणमुमारमणं फणाधरकल्पनं ॥
मुरमथनं पुरमथनं बन्दे बाणारिमस्मारास्रमम ॥ १ ॥
गोनवनमिलानवनं रविशास्त्रेनं रविन्दुस्वहस्त्वश्च ॥
स्मरतनयं गुहतनयं बन्दे बौकुण्डमुक्तितुषादः ॥ २ ॥
कृष्णतनुमारमणं श्रेयुगहस्तं सुभमुशुशुकस्तम ॥
दशवपुषं वसुपुषं बन्दे भूजानिरलितभूपालमः ॥ ३ ॥
कुसाधरेदिशं जलिसुताकान्तमं गाजनाकान्तमाः।
गाजदस्त्रं वृहस्त्रं बन्दे पदाश्रयकिलितविरश्च ॥ ४ ॥
बहसुमारमणतिनुतं गाजगरिवासं गजेन्द्रचर्माः।
सुशरणं हरिसरणं बन्दे भूदारमकिलितभूदारम ॥ ५ ॥
पार्श्वबन्मुपातस्मृतं जलधरकान्तं जलन्यरासातिम।
विघितनयं गुहतनयं बन्दे नीलशामकिलितभूतेशाः ॥ ६ ॥
पीतपटमरणाः परिमलेदेहं पवित्रमृत्युक्तिः।
जलधरकां दमरुकयं बन्दे योगस्थामकिलितगीवधाः ॥ ७ ॥ (बन्दे गोपालमकिलितगोनाथम)
चक्करमारमणकं मणिमयमृृतं फणामणीभूसम ॥
विघर्तनुं विरिभुजन बन्दे गोविन्दमनवगोवाहमः ॥ ८ ॥ (शार्धनुतं गिरिधरं)
नरसूतं नारिसूतं जलजकां जलेशपापश्च ॥
ध्वजग्रुहः ध्वजवृषभं बन्दे वामाजमहिरदशाः ॥ ९ ॥
पाञ्चधरसुरकरं कमलकराभं कलेशवालम ॥
स्मितवदनं सुभमदनं बन्दे रक्षोगमुनिरुद्धश्च ॥ १० ॥
निम्नातु वा नृत्तयातु वाचिपानं गरुतमता यातु ककुतात ।।
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 plea 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.

अप्पय्यादिक्षितेन्द्रानन्दोषविचयांगुरुः बन्दे।
यत्रृतिचोधावोधों विद्वद्विधिभाजकोपाध्याय।॥ (भट्टोजीदीक्षित:)॥
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.

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