
daśāvatāra kṛtis

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In this note, we attempt to describe the *daśa avatāras* (ten incarnations) of Lord Viṣṇu, and discuss a few illustrative compositions in karṇāṭic music that glorify the *daśāvatāra* theme.

The ten incarnations

यदा यदा हि धर्मस्य गळानिर्भवति भारत ।
अभ्युत्थानमधर्मस्य तथात्मानम् सृजाम्यहम् ॥
परित्राणाय साधूनां विनाशाय च दुष्कृताम् ।
धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥

yadā yadā hi dharmasya gḷānirbhavati bhārata |
abhyuttānamadharmasya tathātmānaṁ sṛjāmyaham ||
paritrāṇāya sādḥūnāṁ vināśāya ca duṣkṛtām |
dharmasaṁsthāpanārthāya sambhavāmi yuge yuge ||

Bhagavadgīta, 4, 7—8

says Lord kṛṣṇa, to arjuna, in the battelfield. (Whenever righteousness is

on the decline, and unrighteousness is on the ascent, Oh arjuna!, then I embody myself on earth. For the protection of the good, for the destruction of the evil, and for the fulfilment of the kingdom of righteousness, I am born on this earth, age after age.)

Accordingly, our *purāṇās* describe numerous and extremely varied forms of the *avatāras* that Lord viṣṇu took, at various stages, for various reasons. There are short lists as well as long ones; the emphasis often seems to be on the notion that viṣṇu's *avatāras*, like the perennial lake has canals by the thousands, are innumerable, as indicated in the following verse from the *bhāgavata purāṇam* (1.3.26).

अवताराह्यसंख्येया हरेः सत्त्वनिधेर्द्विजाः ।
यथाऽविदासिनः कुल्याः सरसाः स्युः सहस्रशः ॥
avatārāhyasamkhyeyā hareḥ satvanidherdviajāḥ |
yathā'vidāsinaḥ kulyāḥ sarasāḥ syuḥ sahasraśaḥ ||

Gradually, the principal *avatāras* of Lord viṣṇu has been set to ten. This list of ten appears in an inscription on the lintel above the figure of *śaṅkaranārāyaṇa* in the *varāha perumāḷ* temple at Mahabalipuram of the latter half of the seventh century (during the Pallava era):

मत्स्यः कूर्मो वराहश्च नरसिंहोऽथ वामनः ।
रामो रामश्च कृष्णश्च बुद्धः कल्की च ते दश ॥
matsyaḥ kūrmo varāhaśca narasiṁho'tha vāmanaḥ |
rāmo rāmaśca kṛṣṇaśca buddhaḥ kalkī ca te daśa ||

In the above inscription, unfortunately, the first six letters were mutilated, and could not be read properly.

In the early hours of dawn, we hear the following *ślōkam* (No. 24), in the ever popular chant, *śri veṅkatēśa suprabhātam*, echoing in the seven hills of Tirumala (Tirupati):

मीनाकृते कमठ कोल नृसिंह वर्णिन्
स्वामिन् परश्वथ तपोधन रामचन्द्र ।
शेषांशराम यदुनन्दन कल्किरूप
श्री वेङ्कटाचलपते तव सुप्रभातम् ॥
mīnākṛte kamaṭhakola nṛsimha varṇin
svāmin paraśvatha tapodhana rāmacandra |
śeṣāṁśarāma yadunandana kalki rūpa
śrīveṅkaṭācalapate tava suprabhātam ||

Also, in Jayadeva's love poem, *gītagovindam*, the invocation to Lord kṛṣṇa, praises the ten *avatāras* in the following manner:

वेदानुद्धरते जगन्निवहते भूगोलमुद्विभ्रते
दैत्यं दारयते बलिं छलयते क्षत्रक्षयं कुर्वते ।
पौलस्त्यं जयते हलं कलयते कारुण्यमातन्वते
म्लेच्छान्मूर्च्छयते दशाकृतिकृते कृष्णाय तुभ्यं नमः ॥
vēdānuddharate jagannivahate bhūgōlamudbibhrate
daityaṁ dārayate baliṁ chalayate kṣatrakṣayaṁ kurvate |
paulastyaṁ jayate halaṁ kalayate kāruṇya- mātanvaate
mḷeccānmūrcchayate daśākṛtikṛte kṛṣṇāya tubhyaṁ namaḥ ||

All these *avatāras* manifest Lord viṣṇu, or a portion of himself, in a human, animal, or a human-animal form, to redress the balance of good and evil in the world by supporting the forces of good. As can be seen from the above quotes, all but one *avatāra* has been generally agreed upon by all available sources, but the ninth one, according to some sources is *balarāma*, the elder brother of Lord kṛṣṇa, while some other sources accept it as *buddha*.

The word *avatāra* is derived from the root *ṭṛ* (to descend), and is applied to Gods assuming the form of human, or any other shape, and continue to live in that form, till the purpose for which that form was assumed was carried out. The first *avatāra*, the *matsyāvatāra* (fish) was taken by Lord viṣṇu, to defeat the *asuras* who had stolen the *vēdas*, and to return them to the righteous people; and he saved *manu*, and via him, the seeds of all other beings from being submerged by a flood. In his *kūrmāvatāra* (tortoise), the Lord took the form of a tortoise, and supported on his back, the sinking mount *mandara*, to allow the gods and demons to proceed with the churning of the ocean in their search for the divine nector *amṛta*. Viṣṇu manifested himself as a boar in the next *varāhāvatāra*, and lifted with his tusk, the earth which was sinking down in the ocean as a result of the oppression by the demon *hiraṇyākṣa*. The next one is *narasiṃhāvatāra*, a half-man-half lion shape, to save his devotee *prahlāda*, from the atrocities of the demon king *hiraṇyakaśipu*, the twin brother of *hiraṇyākṣa*. The particular shape had to be assumed by the Lord, since *hiraṇyakaśipu* had earlier acquired a boon that he should

not be killed by any human being or animals, in land or water or air, at day or night, at inside or outside his abode. He was killed by Lord viṣṇu, assuming the shape of *narasimha* (half human, half lion), placing him on the lap, at dusk, at the location of the door (which is neither inside, nor outside). The time period of these four *avatāras* are in *kṛta yuga*.

The next one is the *vāmana avatāra*, that took place in *trētā yuga*, and is in the form of a dwarf (*vāmana*). One hundred *aśvamedha* sacrifices have made King (mahā)kali to become as powerful as indra himself, or even surpass his might. Born as a dwarf son of kaśyapa and aditi, viṣṇu went to one of kali's sacrifices, and begged for a piece of land just as wide as three of his footsteps. The King readily agreed. But then viṣṇu assumed a huge form (*viśvarūpa*), measuring the three worlds with three feet of land, and deprived King kali of all his supremacy over Gods. At once, kali begged to spare him, and requested he would like to visit his land and the subjects once every year for ten days, The festival of *Oṅam* that is celebrated in the month of August in Kerala, is to welcome mahā kali (māvēli, as they affectionately address him) to his old kingdom, and signifies this incident.

The sixth *avatāra* of viṣṇu is *paraśurāma* (or *bhārgavarāma*), the youngest son of jamadagni, and wife rēṇuka. He relieves the earth of oppression, by killing the entire *kṣatriya* race twenty-one times. One of the episodes in the *puraṇas* mentions parasurāma's killing of his own mother at the request of his father, when his elder brothers refuses to do so, and later her revival from death as a result of a boon from his father.

The next *avatāra* can be located approximately at the juncture of *trēta* and *dvāpara* yugas. Lord viṣṇu was born as a human being, *rāma*, the eldest of the four sons of King *daśaratha* of *ayōdhya*, the purpose of this incarnation being to kill the *rākṣasa* by name *rāvaṇa*. The duration of this *avatāra* is supposed to be one of the longest. The entire poem *rāmāyaṇam*, written by Sage *vālmiki*, comprises of 24,000 stanzas spread over seven *kāṇḍams*, and is devoted to this epic story.

The story of *krṣṇa*, who is conneced to the *dvāpara yuga* received much attention in the epic of *mahābhāratam*, and the *bhāgavata purāṇam*. The mission was to kill the demon *Kṁsa*, and the eighth *avatāra* served this purpose.

As we mentioned earlier, the ninth *avatāra*, according to some sources, is *balarāma*, the brother of *krṣṇa*, and is remembered as the killer of *pralamba*, and a host of other demons; but many other sources attribute the *avatāra* to be *buddha*. The *bhāgavata purāṇam* explicitly mentions Lord *buddha* as an *avatāra* on several occasions (c.f. 2.7.37, 1.3.24, 6.8.19, 10.40.17-22). For instance,

ततः कलौ संप्रवृत्ते संमोहाय सुरद्विषाम् ।
बुद्धो नाम्नाञ्जनसुतः कीकटेषु भविष्यति ॥
tataḥ kalau saṁpravṛtte saṁmohāya suradviṣām |
buddho nāmnāñjanasutaḥ kīkaṭeṣu bhaviṣyati ||

(then, in the beginning of *kali yuga*, the Lord will appear as *buddha*, the son of *añjana*, for the purpose of deluding those who are envious of

the faithful theist.) The same *purāṇam* also teaches the famous prayer, *nārāyaṇa kavacāṁ* (protective shield of Lord nārāyaṇa), in which all the ten *avatāras* are invoked. The Mahabalipuram inscription mentioned earlier attests to this fact. The *śani purāṇa* (49, 1-9) describes what characterizes the images of the ten *avatāras* should possess, and states that the image of the ninth *avatāra*, buddha, should be represented as having a calm face, long ear lobes, fair complexion, wearing an upper garment, seated in *padmāsana* (lotus pose), and his hands should have the *varada*, and *abhaya* poses (conferring favour, and protection). On the other hand, the dance treatise *abhinaya darpaṇam* of nandikeśvara does not include buddha in the *daśāvatāra hasta mudra* sections.

Finally, in his last future *avatāra*, supposed to take place in the end of *kali yuga*, Lord viṣṇu will be born as the fierce *kalki*, riding on a white horse. The mission is to destroy all the *mlec̥ca*, to liberte the world from *kali* (the embodiment of strife), to re-establish the perfect dharma, and to inaugurate a new *kṛta yuga*, to start all over again.

Compositions on the ten avatāras

The composers of karṇāṭic system of music snatched every opportunity they can avail, to sing in praise of the various gods and goddesses of the Hindu panthenon. Obviously, they have turned their attention to the ten incarnations of Lord viṣṇu, and there are numerous *kṛtis*, and *kīrtanaṁs*, glorifying the ten *avatāras*. Invariable, these compositions involve at least

ten stanzas, or couplets, one for each incarnation, so naturally, the tendency among composers was to employ one *rāgam* for each stanza, thus carving out brilliant, and soul-stirring *rāgamālika* (garland of numerous *rāgas*) compositions.

The foremost among these, undoubtedly, is the first *gītam* in poet jayadeva's *gītagovinda mahākāvya*, which starts with “*praḷaya payodhi jale*”. There are ten stanzas, one describing each *avatāra*, each ending with the phrases “*jaya jagadīśa hare*”, and a concluding stanza, recording the author's signature. The ninth segment in this composition refers to buddha. Since jayadeva did not fix any particular *rāga* structure, musicians sing this *gītam* to the tunes of their choice. (M. S. Subbalakshmi has melodiously sung this composition as a *rāgamālika*, in one of her *bālāji pañcaratnam* recordings.)

Next, we turn to the last century, during the period when the musical trinity (tyāgarāja, muttusvāmi dīkṣitar, and śyāma śāstri), flourished, and nourished the karṇāṭic music scene, with their beautiful compositions, As far as I know, muttusvāmi dīkṣitar was the only one among the three, who composed a song depicting all ten incarnations of viṣṇu, His creation is a *rāgamālika* on the *daśāvatāra* theme, but in praise of Lord veṅkaṭeśvara of Tirupati. This is a rare piece, and unfortunately not popularized widely, like many of his *kṛtis*. I have never heard this *rāgamālika* sung by any musician in a concert platform. The *mudra* (signature) “*guruguha*” appears in the second couplet of this song, and strangely there is no “*rāga mudra*” (nomenclature of the *rāga* built into the text). This is rather un-

usual for dīkṣitar’s compositions. Set in *rūpaka tāḷam*, the featured *rāgas* are the five *ghana rāgas*, *nāṭṭa*, *gauḷa*, *śrī*, *ārabhi*, *varāḷi*, followed by five *maṅgaḷa rāgas* (auspicious) *kēdāraṁ*, *vasanta*, *surāṭi*, *saurāṣtram* , and *madhyamāvati*. The *rāga* chosen for the concluding segment is very appropriate, as a *maṅgaḷa rāga*. The ninth incarnation in this song is described as balarama. In this song, dīkṣitar attributes the tenth incarnation to Lord veṅkaṭeśvara himself who is the presiding deity of this present *kali yuga*, rather than to the customary avatāra, kalki. As can be seen in the last lines of this composition, dīkṣitar offers his prayers to Lord veṅkaṭeśvara of Tirupati, who is the saviour of all beings in this *kali yuga*.

Another beautiful composition on ten incarnations is the “*daśāvatāra rāgamālika*” composed by Mahārāja svāti tirunāḷ. This is a very popular *rāgamālika* that can be heard in concerts, and there are pre-recorded cassette tapes that include this piece. The song starts with the phrase “*ka-malajāsya hr̥ta*” and narrated the incidents in each avatāra, and employs the *ragas* *mōhanaṁ*, *bilahari*, *dhanyāśi*, *sāraṅga*, *madhyamāvati*, *aṭhāṇa*, *nāṭṭakurañji*, *darbār*, *ānandabhairavi* and *saurāṣtram*. This *rāgamālika* is set to *ādi tāḷam*. Balarāma is mentioned as the ninth incarnation, and his killing the demon *pralamba* is also indicated. Aptly, as is usual with all svāti tirunāḷ compositions, the concluding phrase is “*paṅkajanābha*” (a synonym for Lord padmanābha, the presiding deity at the huge temple located in Thiruvanathapuram), which śvāti tirunāḷ adopted as his *mudra* (signature).

The following composition of Saint annamācāraya, in telugu, describes

the two hands (*cēyi*) of Lord viṣṇu, and in each line, appropriately draws a parallel analogy to one of the ten *avatāras*. The lyrics given below are approximate, and Balamuralikrishna has sung parts of it in *rāgam miśra harikāmbhōji*.

indarki abhayambuliccu cēyi
kandu vagu manci bangāru cēyi
velaleni vēdamulu vedakitēcina cēyi (matsya)
ciluka gubbalikinda cetu cēyi (kūrma)
kalikiyagu bhūkaṅṭha kaugilincina cēyi (varāha)
valanaiana konagolla vāḍi cēyi (nṛsimha)
tanivoka baliceta dānamaḍigina cēyi (vāmana)
vonaramuga bhūdānamosagu cēyi (paraśurāma)
monasi jalanidhiyammu monaku teccina cēyi (rāma)
enayaṅgelu dhariyincu cēyi (balarāma)
purasatula mānamulu poḷḷacesina cēyi (kṛṣṇa)
turagamu barapeṭi doḍḍa cēyi (kalki)
tiruveṅka.tācalasudai mokṣampu
teruvu prāṅulakella telipedi cēyi

A *rāgamalika*, “*pārkaḍal alai mēle*”, in tamil, popularized by M. L. Vasantakumari, is again on the ten incarnations. It is actually a film song composed for the tamil movie, “Rājā Dēsingh”.

Peddapulivaru Rangadasu, a composer from Andhra Pradesh, composed a *śabdam* (a *kucipudi* dance composition) on the same lines as

jayadeva's first *aṣṭapadi* in the *gītagovindam*. The opening *śloka* for the *kucipudi* dance employs jayadeva's companion verse, given earlier, but the ten couplets, though similar in structure, are quite different.

It is amazing to note that the *daśāvatāra* theme has even entered the *maṅgaḷam* (concluding auspicious piece in concerts) too. There is a famous *maṅgaḷam* composed by the *saṅgīta pitāmaha*, the saint *purandharadāsa* that runs as follows, offering benedictions to limbs of lord *viṣṇu* from head to feet, by associating one limb with one *avatāram*. The song is usually sung in the auspicious *rāgam madhyamāvati*.

makuṭa kē maṅgaḷam, maccāvatāra kē
mukha ke maṅgaḷam muddu kūrmunikē
sukhaṅtha ke maṅgaḷam sūkara rūpakē
nakha ke maṅgaḷam narasiṅgani kē
vakṣakke maṅgaḷam vaṭu vāmananikē
pakṣakke maṅgaḷam bhārgava kē
kakṣakke maṅgaḷam kākusta rāma ke
kukṣikke maṅgaḷam kṛṣṇa rāyani kē
uruvagaḷike maṅgaḷam uttama bauddha ke
caraṇa ke maṅgaḷam celuva kalki kē
paripari maṅgaḷam paramānanda ke
purandhara viṭṭala ke jayamaṅgaḷam

Besides these *rāgamālīka* compositions, the theme of the ten incarnations are echoed in numerous other compositions. The *caraṇam* of the

ḥṛti, “*śrī satyanārāyaṇam upāsmāhe*” by muttusvāmi dīkṣitar, in *rāgam śubhapantuvarāli* has the lines “*matsya kūrma varāhādi daśāvatāra prabhāvaṃ*”. The *pallavi* line of a popular *ḥṛti* in *rāgam nalinakānti* started off with the phrase “*daśāvatārā dāmodarā*”.

Finally, there are numerous *stōtrams* on some, or all ten of the avatāras. Many of these can be found in the *bhāgavata purāṇam*. There is a *vāmana stōtram* residing in the *padma purāṇam*, and among the several narasimha stōtrams, the one by Adi śaṅkara is famous. A single work containing all ten avatāras that comes to my mind is a *daśāvatāra stuti* composed by vādirāja, consisting of 34 stanzas in a rare and lengthy metre in sanskrit language, that is very musical.

daśāvatāra rāgamālikās

१. दशावतार रागमालिका

ताळम्: रूपकम्

श्री मुत्तुस्वामि दीक्षित विरचिता

नाट

माधवो मां पातु मत्स्यावतारो ।

वेदस्तेयदुष्टहरो वेदादिरक्षणः ॥ १ ॥

गौळ

गोविन्दं नमाम्यहं गुरुगुहनुत कूर्मावतारम् ।

देवराजादि पूजितं दिव्यामृतप्रदम् ॥ २ ॥

श्री

श्रीधरेण रक्षितोऽहं भूमिपालसूकरेण ।

हितदेवोपकारेण हयासुरहति निपुणेन ॥ ३ ॥

आरभि

नरसिंहाय नमस्ते प्रह्लादप्रार्थिताय ।

हिरण्यप्राणहराय हरिहयादि वन्दिताय ॥ ४ ॥

वराळि

वामनात् अन्यं जानेऽहं नववररूपिणः ।

शुक्रबलिराजादि श्रुतिज्ञान प्रभोधिनि ॥ ५ ॥

केदारम्

परशुरामस्य दासोऽहं सीतापतिं शरणागतस्य ।

क्षत्रियकुलभीकरस्य जमदग्नि ऋषिपुत्रस्य ॥ ६ ॥

वसन्त

रामचन्द्रस्वामिनि भक्तिं करोमि ।

दशरथसुकुमारात्मनि दशवदन भञ्जनात्मनि ॥ ७ ॥

सुरटि

बलराम मां कलय भोगीशादिसोदर ।

मुरळीगानानन्द मुकुन्दादि सदालोल ॥ ८ ॥

सौराष्ट्रम्

श्रीकृष्णं भजरे चित्त श्रीरुक्मिणीपतिम् ।

शिशुपालकंसादिहरं पाण्डवादिरक्षितवरम् ॥ ९ ॥

मध्यमावति

कलियुगवर वेङ्कटेशं कलशमुखहतसुरेशम् ।

अलमेलुमङ्गेशं अच्युतादि भजेऽहमनिशम् ॥ १० ॥

२. दशावतार रागमालिका

ताळम्: आदि

स्वाति तिरुनाळ् महाराजा विरचिता

मोहनम्

कमलजास्यहृतनिगमराशिहयग्रीव

दमन मीनशरीर मामवोदार ॥ १ ॥

बिलहरि

धृतमन्दरभूधर दिव्यकूर्मरूप

पीतसुधामोदितविबुधजात ॥ २ ॥

धन्याशि

घोरहिरण्याक्ष दारणसूकरा

कार वसुधाधार जगदाधार ॥ ३ ॥

सारङ्ग

प्रह्लादावनोपात्तप्रतिभयनृहरे

प्रह्लादितसज्जन दैत्यनिधन ॥ ४ ॥

मध्यमावति

कलितवामनरूप खण्डितोद्धतमहा

बलिगर्वजाल सुगुणपाल ॥ ५ ॥

अठाणा

क्षितिधारकुठारक रञ्जितबाहो हरा

धीतामितशास्त्ररिपुभीम भार्गवराम ॥ ६ ॥

नाट्टङ्कुरञ्चि

मनुकुलतिलक वञ्चनपरदशकण्ठ

घनवात रघुवीर संगरधीर ॥ ७ ॥

दर्बार्

सीरसमाकृष्ट सारहास्तिनपुर

घोरप्रलम्बहर बलदेव शूर ॥ ८ ॥

आनन्दभैरवि

नन्दनीयतमबृन्दावनरचित

कुन्दसायकलील बालगोपाल ॥ ९ ॥

सौराष्ट्रम्

कलियुगान्त भावि कल्किरूप सजल
जलदाभनिजशोभ पङ्कजनाभ ॥ १० ॥

३. गीतगोविन्दम् अष्टपदि गीतम्

श्री जयदेव कवि विरचिता

प्रलयपयोधिजले धृतवानसि वेदम् ।
विहितवहित्र चरित्रमखेदम् ॥
केशव धृतमीनशरीर जय जगदीश हरे ॥ १ ॥

क्षितिरतिविपुलतरे तव तिष्ठति पृष्ठे ।
धरणिधरणकिण चक्रगरिष्ठे ॥
केशव धृतकच्छपरूप जय जगदीश हरे ॥ २ ॥

वसति दशनशिखरे धरणी तव लग्ना ।
शशिनि कळङ्कलेव निमग्ना ॥
केशव धृतसूकररूप जय जगदीश हरे ॥ ३ ॥

तव करकमलवरे नखमद्भुतशृङ्गम् ।
दलितहिरण्यकशिपुतनुभृङ्गम् ॥
केशव धृतनरहरिरूप जय जगदीश हरे ॥ ४ ॥

छलयसि विक्रमणे बलिमद्भुतवामन ।

पदनखनीरजनितजनपावन ॥

केशव धृतवामनरूप जय जगदीश हरे ॥ ५ ॥

क्षत्रियरुधिरमये जगदपगतपापम् ।

स्रपयसि पयसि शमितभवतापम् ॥

केशव धृतभृगुपतिरूप जय जगदीश हरे ॥ ६ ॥

वितरसि दिक्षु रणे दिक्पतिकमनीयम् ।

दशमुखमौलिबलिं रमणीयम् ॥

केशव धृतरामशरीर जय जगदीश हरे ॥ ७ ॥

वहसि वपुषि विशदे वसनं जलदाभम् ।

हलहतिभीतिमिलितयमुनाभम् ॥

केशव धृतहलधररूप जय जगदीश हरे ॥ ८ ॥

निन्दसि यज्ञविधेरहह श्रुतिजातम् ।

सदयहृदयदर्शितपशुघातम् ॥

केशव धृतबुद्धशरीर जय जगदीश हरे ॥ ९ ॥

म्लेच्छनिवहनिधने कलयसि करवालम् ।

धूमकेतुमिव किमपि करालम् ॥

केशव धृतकल्किशरीर जय जगदीश हरे ॥ १० ॥

श्रीजयदेवकवेरिदमुदितमुदारम् ।

शृणु सुखदं शुभदं भवसारम् ॥

केशव धृतदशविधरूप जय जगदीश हरे ॥ ११ ॥

பாற்கடல் அலை மேலே

ராகமாலிகை

ராகம் - ஷண்முகப்ரியா

பாற்கடல் அலைமேலே பாம்பணியின் மேலே
பள்ளி கொண்டாய் ரங்கநாதா - உந்தன்
பதமலர் நிழல் தேடி பரவசமொடு பாடி
கதி பெறவே ஞானம் நீ தான் தேவா

ராகம் - கேதாரகௌளை

காதகனான ஒரு சோமுகன் கைகொண்டு
கடலிடையே ஒளித்த மறை நான்கும் பின்னர்
மேதினி மேல் மீள பாதுகன் தான் மாள
மீனவதாரம் கொண்ட திருமாலே

ராகம் - சாமா

வானவரும் தானவரும் ஆழி அமுதம் கடைந்த
மந்தரகிரி தன்னை தாங்கிடவே ஒரு
கூனுடைய ஓடு கொண்ட கூர்மாவதாரம் என
கோலமுற்றாய் புகழும் ஓங்கிடவே

ராகம் - அடாணா

ஈணன் இரண்யாக்ஷன் எனும் படுபாவி
பாயால் எழுகடல் உள் மறைத்த பூதேவி - அவள்
தீனரக்ஷகா சகல ஜீவ ரக்ஷகா எனவே
மானிலத்தைத் தூக்கிய வராஹ வடிவானவனே

ராகம் - மோகனம்

எங்கிருக்கிறான் ஹரி எங்கிருக்கிறான் அவன்
எங்கிருக்கிறான் சொல்லடா
எங்கிருக்கிறான் சொல்லடா
எங்கிருக்கிறான் என இரணியன் சொல்லை
இடை மறித்தே அவன் பிள்ளை
ஹரி எங்குமிருப்பான் தூணில் இங்குமிருப்பான்
என வியம்பியதால் நேரந்த தொல்லை நீங்கவும்
பொங்கு சின வம்பனது பூத உடலும் தசை நின்றெழுந்த
தொந்தியோடு மணிக் குடலும் உதிரம் சிந்தவே
நகம் கொண்டு கீறும் நரசிம்ஹமான அவதாரனே
சங்கு சக்கிர தாரனே உபகாரனே ஆதாரனே

ராகம் - பில்ஹரி

மூவடி மண் கேட்டு வந்து மண்ணளந்து விண்ணளந்து
மாவலி சிரம் அளந்த வாமனனே
தந்தை ஆவியைப் பிரித்ததனால் சூரியகுல வைரியென
அமைந்த பரசுராமன் ஆனவனே

ராகம் - கானடா

தேவர்களை சிறை மீட்ட ராவணாதி உயிற் மாய்த்த
தசரத ஸ்ரீராம அவதாரனே
பூவுலகிலே உழவோர் புகழும் கலப்பை தன்னை
புஜம் தன்னில் தாங்கி நின்ற பலராமனே

ராகம் - காபி

ஆவணி ரோஹிணியில் அஷ்டமியிலே
அர்த்த ஜாமநேரத்திலே அவதரித்தானே
ஆயற் பாடி மேவிய யசோதை நந்தலாலா
பதினாயிராம் கோபியர் பரமாநந்த லோலா
பூபாரம் தீர்க்க பாரதப்போர் முடித்த சீலா
கோபாலகிருஷ்ண லீலா ஆதிமூல பரிபாலா

ராகம் - ரஞ்சனி (விஜயநாகரி)

பஞ்சபாதகம் வாதுடன் கொடியவஞ்சகம்
மித்திரபேதகம் செய்ய அஞ்சிடாதவன்
ஆடும் நாடக மேடையேறிய கலியுகம் அழிக்கவே
தர்மம் தழைக்கவே அன்பு கொண்ட கல்கி அவதாரன்
சிங்காரன் தசாவதாரன் நீயே (பாற்கடல்)

texts in English

1. *daśāvatāra rāgamālikā*

tālam: rūpakam

śrī muttusvāmi dīkṣita viracitā

nāṭa

mādhavo mām pātu matsyāvatāro

vedasteyaduṣṭaharo vedādirakṣaṇaḥ

gauḷa

govindaṁ namāmyahaṁ guruguhanuta kūrmāvatāraṁ

devarājādi pūjitaṁ divyāmṛtapradaṁ

śrī

śrīdhareṇa rakṣitoāhaṁ bhūmipālasūkareṇa

hitadevopakāreṇa hayāsuraḥati nipuṇena

ārabhi

narasiṁhāya namaste prahlādaprarthitāya

hiraṇyapraṇaharāya harihayādi vanditāya

varāli

vāmanāt anyāṁ jānē'haṁ navavararūpiṇaḥ

śukrabalirājādi śrutijñāna prabhodhini

kedāraṁ

paraśurāmasya dāsō'haṁ sītāpatim śaraṇāgatasya

kṣatriyakulabhīkarasya jamadagni ṛṣiputrasya

vasanta

rāmacandrasvāmini bhaktim karomi
daśarathasukumārātmani daśavadana bhañjanātmani
suraṭi
balarāma mām kalaya bhogīśādisodara
muraḷīgānānanda mukundādi sadāloa
saurāṣṭram
śrīkṛṣṇam bhajare citta śrīrukmiṇīpatim
śīsupālakaṁsādiharam pāṇḍavādirakṣitavaram
madhyamāvati
kaliyugavara veṅkaṭeśam kalaśamukhahatasureśam
alamelumaṅgeśam acyutādi bhajē'hamaniśam

2. daśāvatāra rāgamālikā

tālam: ādi

svāti tirunāl mahārājā viracitā

mōhanam
kamalajāsyahr̥tanigamarāśihayagrīva
damana mīnaśarīra māmavodāra
bilahari
dhr̥tamandarabhūdhara divyakūrmarūpa
pītasudhāmoditavibudhajāta
dhanyāśi
ghorahiraṇyākṣa dāraṇasūkarā

kāra vasudhādhāra jagadādhāra
sāraṅga
prahlādāvanopāttapratibhayanṛhare
prahlādītasajjana daityanidhana
madhyamāvati
kalitavāmanarūpa khaṇḍitoddhatamahā
baligarvajāla suguṇapāla
aṭhāṇā
kṣītidhārakuṭhāraka rañjītabāho harā
dhītāmītasāstrariṇībhīma bhārgavarāma
nāṭṭakurañci
manukulatilaka vañcanaparadaśakaṇṭha
ghanavāta raghuvīra saṅgaradhīra
darbār
sīrasamākr̥ṣṭa sārāhāstinapura
ghōrapralambahara baladeva śūra
ānandabhairavi
nandanīyatamabr̥ndāvanaracita
kundasāyakalīla bālagopāla
saurāṣṭraṁ
kalīyugānta bhāvi kalkirupa sajala
jaladābhanijaśobha pañkajanābha

3. gītagovindam aṣṭapadi gītam

śrī jayadeva kavi viracitā

pralayapayodhijale dhṛtavānasi vedaṁ
vihitavahitra caritramakhedam
keśava dhṛtamīnaśarīra jaya jagadīśa hare
kṣitirativipulatara tava tiṣṭhati pṛṣṭhe
dharāṇidharāṇakīṇa cakragariṣṭhe
keśava dhṛtakacchaparūpa jaya jagadīśa hare
vasati daśanaśikhare dharaṇī tava lagnā
śāśini kaḷaṅkakaleva nimagnā
keśava dhṛtasūkararūpa jaya jagadīśa hare
tava karakamalavare nakhamadbhutaśṛṅgam
dalitahiraṇyakaśiputanubhṛṅgam
keśava dhṛtanaraharirūpa jaya jagadīśa hare
chalayasi vikramaṇe balimadbhutavāmana
padanakhanīrajanitajanapāvana
keśava dhṛtavāmanarūpa jaya jagadīśa hare
kṣatriyarudhiramaye jagadapagatapāpaṁ
snapayasi payasi śamitabhavatāpaṁ
keśava dhṛtabhṛgupatirūpa jaya jagadīśa hare
vitarasi dikṣu raṇe dikpatikamanīyaṁ

daśamukhamaulibalim ramaṇīyam
keśava dhṛtarāmaśarīra jaya jagadīśa hare

vahasī vapuṣi viśade vasaṇam jaladābham
halahatibhītimilitayamunābham
keśava dhṛtahaladhararūpa jaya jagadīśa hare

nindasi yajñavidherahaha śrutijātam
sadayahṛdayadarśitapaśughātam
keśava dhṛtabuddhaśarīra jaya jagadīśa hare

mlecchanivahanidhane kalayasi karavālam
dhūmaketumiva kimapi karālam
keśava dhṛtakalkīśarīra jaya jagadīśa hare

śrījayadevakaveridamuditamudāram
śṛṇu sukhadam śubhadam bhavasāram
keśava dhṛtadaśavidharūpa jaya jagadīśa hare

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