Shri Mahaganapathi

Ragam: Gowla
Talam: Misra Chapu
Mutthuswami Dikshitar
Version: Sita Rajan (Semmangudi?)
Lyrics courtesy: Todd McComb’s Medieval.org website:
http://www.medieval.org/music/world/carnatic/dikshitar.html

Pallavi:
Shri Mahaa Ganapatiravatu Maam Siddhi Vinaayako Maatanga Mukha

Anupallavi:
Kaama Janaka Vidheendra Sannuta Kamalaalaya Tathanivaaso
Komalatara Pallavapada Kara Guruguhaagrajah Shivaatmajah

Charanam:
Suvarnaakarshana Vighnaraajo Paadaambuvo
Gaura Varna Vasana Dharo Phaalachandro Naraadivinuta Lambodaro Kuvalaya Svavishaanaa
Paashaankushamodaka Prakaashakaro Bhavajaladhinaavo
Moolaprapruti Svabhaavas Naraadivinuta Sannibhaado
Kavijananuta Mooshikavaaho Avanata Devataasamuho Avinaasha Kaivalya Deho

Meaning: From TK Govinda Rao’s Book:
P: May He protect (“ravatu”) me (“maam”), the Lord Mahaa Ganapathi. He is Siddhi Vinaayaka, the
elephant-faced (“maatanga mukha”) one.
A: Venerated (“sannutha”) by Vishnu (“kaamajanaka” -- father of kama:vishnu), Brahma (“vidhi”) and
Indra (“indra”); He resides (“nivaaso”) on the banks (“thata”) of the temple-tank
KAMALAALAYA; His feet (“pada”) and hands (“kara”) are beautiful (“pallava”) like the tender
(“komala”) leaves (“tara”). He is the elder brother (“aagrajah”) of Guruguha and the son (“aatmaja”)
of Shiva.
C: He is attractive (“aakarshana”) like pure gold (“suvarna”) and is the remover (“raajo”) of
impediments (“vigna”). His feet (“pada”) are like the lotus (“ambuja”) and He is attired (“Vasana
Dharo”) in white (“gaura”) color (“varna”). His forehead (“phaala”) is like a crescent moon
(“chandro”) and He is worshipped (“vinuta”) by mankind (“naraadi”). Lambodhara, He holds in His
hand (“kuvalaya”), a tusk (“vishaana”) of his own (“sva”), a lily, a rope, a goad and a Modaka
(“Paashaankushamodaka”). He is the boat (“naavo”) that takes us across the ocean (“jaladhi”)of
Samsara (“bhava”). He is of the nature of beatitude which is moolaprapruti -- primordial nature. His
body (“deho”) shines (“sannibha”) like thousand (“sahasra”) suns(“ravi”). He has a mouse
(“mooshika”) as his mount (“vaaho”). Hosts of celestials (“kavijana”) worship(“nuta”) him and He
abides in eternal bliss (“Kaivalya Deho”)

Notes by Mrs. Janaki Krishnamoothy, Albany, NY:
This krithi is sung as the invocation krithi to Maha Ganapathi before singing the Kamalamba Navavarna krithis. The Ganesa krithi Sri Maha Ganapati in Gowla makes reference to the Ganapati known as Mattu Uraila Pillayar. His temple is located on the bank of Kamalaalayam, the temple tank in Tiruvarur. The word karsha means ‘to attract’. It also means ‘to scratch’ and a unit of weight of gold or silver.
Legend has it that Paravai Nachiyar, wife of Sundara Moorthy Nayanar, a great devotee of Lord Siva, wanted new gold jewelry. The nayanar sought the help of Lord Tyagaraja who was visiting Lord Akshaya Linga at Keelavur at that time. He was pleased with His devotee’s praise and promised him that he could take as many gold bricks as he wanted from the nearby brick kiln. The nayanar found the 5 bricks to be too heavy to carry. Lord Tyagaraja instructed him to drop the bricks, one by one at the northeast corner of the temple tank at Keelavur and that when he returned home to Tiruvarur, he would find them at the northeast corner of the tank Kamalalayam. Sundara Moorthy Nayanar returned to Tiruvarur, told his wife about his meeting with Lord Tyagaraja in Keelavur and went to Kamalalayam and found the bricks in the water in the northeast corner. He took two of them to a goldsmith and requested him to make jewelry. The bricks were so dull and dirty and the standard techniques for testing the purity of the gold (mattu uraikiratu) revealed them to be of very poor quality. The nayanar was
disappointed and went to Lord Tyagaraja and complained. The Lord instructed him to go to the temple goldsmith with the bricks. As Sundara Moorthy nayanar went looking for the temple goldsmith, Lord Tyagaraja instructed His son Ganesa to help his devotee.

Sundara Moorthy Nayanar encountered a man who called himself Muthanna Achari and said his father is Siva Achari and his brother is Murugesan Achari and that the temple goldsmith is his cousin. He accompanied the nayanar to the temple goldsmith. The bricks were tested again for purity and proved worthless. Then Muthanna Achari touched the two bricks, washed them with salt water, tamarind water etc and tested it again. (They make a scratch on the surface, I think), Now, to the surprise of all the goldsmiths who had assembled there, the bricks were found to be of the highest quality of gold that they had ever seen. Now Muthanna Achari disappeared. It is believed that lord Ganesa assisted Lord Tyagaraja in helping His devotee Sundara Moorthy Nayanar. He is known as Mattu Uraittha Pillayar.

**Pallavi:**
Shri Mahaa Ganapatiravatu Maam Siddhi Vinaayako Maatanga Mukha

**May He protect (“avatu”) me (“maam”), the Lord Mahaa Ganapathi.**

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S , r M | P ; | R P | M G R | S sr | rs S ||
Shri-Ma haa- Gana pa ti- ra va tu- Maam-

; ; ; | ; ; ; | ; ; ; ; ||
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S , r M | P ; | rmpn | sn pm rg | M-R | rs S ||
Shri-Ma haa- Ga-na- pa- ti- ra va tu- Maam-
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He is Siddhi Vinaayaka, the elephant-faced (“maatanga mukha”) one.

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S ; S | S sn | P rs | R ; ; | R - m g | m - r s n ||
Si- ddhi Vi-naa- ya- ko- - Maan- tan- ga Mu kha-
rs pm np | snpm | rmpn | sn pm rg | M-R | rs S ||
Shri-Ma haa- Ga-na- pa- ti- ra va tu- Maam-
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snsr S | S sn | P rs | R ; sn | pm rg | m - r s n ||
Si- -ddhi Vi-naa- ya- ko- Maan- tan- ga Mu kha-
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S , r M | P ; | R P | M G R | S sr | rs S ||
Shri-Ma haa- Gana pa- ti- ra va tu- Maam-
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; ; ; | ; ; ; | ; ; ; ; ||
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**Anupallavi:**
Kaama Janaka Vidheendra Sannuta Kamalaalaya Tathanivaaso Komalatara Pallavapada Kara Guruguhaagrajah Shivaatmajah

**Venerated (“sannutha”) by Vishnu (“kaamajanaka” – father of kama:vishnu), Brahma (“vidhi”) and Indra (“indra”);**

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P ; M | R G | M - R | S ; S | sn P R R ||
Kaa-ma Jana ka - Vi dheen-dra San-- nu ta
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He resides (“nivaaso”) on the banks (“thata”) of the temple-tank KAMALAALAYA;

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; , r M | P ; | N P | S S R | rs S S ; ||
Kama laa laya Ta tha ni vaa- - so-
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His feet ("pada") and hands ("kara") are beautiful ("pallava") like the tender ("komala") leaves ("tara"). He is the elder brother ("aagrajah") of Guruguha and the son ("aatmaja") of Shiva.

Chitta Swaram:

P M G | M - R G M || R S R | S - N S R ||
P M Dhi | mi - R G M || Tanaku Jham N S R ||
S N P | P N S R || R S - N | SR M ; ||
ki ta tha P N S Ja | nu tha N S R M ; ||
R P M | |- M G M || S R S | P P M - M ||
ta ka nam - M G M | ta na ta P P M - dhi ||
N P - M | P N P - P || M R M | P N S R ||
mi ta - M | P N ta - dhi | mi tha ri | P N S R ||
S S N | P - M P N || S - S R | rs S R G ||
ku kunda ku - M | P N ta - ki ta jham R G ||
M R S | -N S R - N || S R S | S S N P ||
M ta dhi | mi tha ri - N | S R S | ku kun da ku

Charanam:
Suvarnaakarshana Vighnaraajo Paadaambujo
Gaura Varna Vasana Dharo Phaalachandro Naraadivinuta Lambodaro Kuvalaya Svavishaanaa
Paashaankushamodaka Prakaashakaro Bhavajaladhinavo
Moollaapratu Svabhaavas Sukhataro Ravisahasrasa Sannibhadeho
Kavijananuta Mooshikavaaho Avanata Devataasamuho Avinaasha Kaivalya Deho

He is attractive ("aakarshana") like pure gold ("suvarna") and is the remover ("raajo") of impediments ("vigna"). His feet ("pada") are like the lotus ("ambuja")
He is attired (“Vasana Dharo”) in white (“gaura”) color (“varna”). His forehead (“phaala”) is like a crescent moon (“chandro”).

He is worshipped (“vinuta”) by mankind (“naraadi”). Lambodhara, He holds in His hand (“kuvalaya”), ...

He is the boat (“naavo”) that takes us across the ocean (“jaladhi”) of Samsaara (“bhava”).

He is of the nature of beatitude which is moolaprakruti -- primordial nature.

His body (“deho”) shines (“sannibha”) like thousand (“sahasra”) suns (“ravi”). He has a mouse (“mooshika”) as his mount (“vaaho”).

Hosts of celestials (“kavijana”) worship (“nuta”) him and He abides in eternal (“avinaasha”) bliss (“Kaivalya Deho”).
Chitta Swaram:

\[
\begin{align*}
\text{p m g m r g | m - r s r s - n s r || s n p - p n s | r r s - n s r M ||} \\
\text{p m d h i m i r g | m - T a n a k u J h a m - n s r || k i t a \ t h a - p n s | J a n u \ t h a - n s r M ||}
\end{align*}
\]

\[
\begin{align*}
\text{r p M - m g | m - s r s - p p m - n || n p - m p n - p | p m r m p n s r ||} \\
\text{t a k a n a m m g m t a n a t a p p m d h i m i t h a m p n t h a d h i m i t h a r i p n s r ||}
\end{align*}
\]

\[
\begin{align*}
\text{s s n p - m p | n - s s r S - r g || m - r s n s r | n s r s s s n p ||} \\
\text{k u k u n d a k u m p n t a k i t a j h a m g m t a d h i m i t h a r i n s r s k u k u n d a k u}
\end{align*}
\]

\[
\begin{align*}
\text{p n p - s n r | s r - r g m r s - r || , s n p - S | n p m - r g m r s ||} \\
\text{p n p t h a d h i m i t a r i r g m r s J h a m - t a r i t a S n p m t a d h i g i n a t h o m}
\end{align*}
\]