

.. apltakuchA.nbAstavaH ..

.. ଅପୀତକୁଚାଂବାସ୍ତବଃ ..

ଆନନ୍ଦସିନ୍ଧୁଲହରୀମତୃତୀଂଶୁମୌଲେ-

ରାସେବିନାମତୃତ-ନିର୍ମିତ-ବର୍ତ୍ତମଣ୍ଡୋଃ |

ଆନନ୍ଦବଲ୍ଲିବିତତେରମୃତାଦ୍ରୁଗୁଚ୍ଛଂ

ଅଂବ ସ୍ମରାମ୍ୟହମପୀତକୁଚେ ବପୁଷ୍ତେ || ୧ ||

ନିର୍ନିଦ୍ର-କୋକନଦ-କୋମଳକାନ୍ତମଂବ-

ନିତ୍ୟଂ ସୁଧାନିକରବର୍ଷି ପଦଂ ଭଦ୍ରୀୟମ୍ |

ମୁକ୍ତାକରକ୍ଷରରୁଜା ମମ ତାପିତସ୍ୟ

ମୂର୍ଧ୍ନି ଶଶଂ ସକୃଦପୀତକୁଚେ ନିଧେହି || ୨ ||

ଶୀତାଂଶୁକୋଟି ସୁଷମାଶିଶିରୈଃ କଟାକ୍ଷୈଃ

ଅବ୍ୟାଜଭୃତକରୁଣାରସପୁରପୁଷ୍ପୈଃ |

କର୍ପୁରଧୂଳିମିବ ଦିକ୍ଷୁ ସମାକିରଦ୍ଭିଃ

ଅଂବ କ୍ଷଣଂ ସ୍ଵପୟ ମାମରୁଣାଦ୍ରିମାନେୟ || ୩||

ଆବିର୍ଭବ କ୍ଷଣମପୀତକୁଚେ ପୁରସ୍ତାତ୍

ଅଂବ କ୍ଷୁରେଣ ମହତା ମମ ତାପିତସ୍ୟ |

ୟେନ ଦ୍ଵଦଘ୍ନିରୁଚିଜାଳ-ସୁଧାପ୍ରବାହେ

ମଗ୍ନସ୍ତଦୈବ ତନ୍ନୁତାପମମ୍ ତ୍ୟଜେୟମ୍ || ୪||

ନାନାବିଧୈର୍ନିଲିନ-ଜାତଲିପିପ୍ରକ୍ଳୁପ୍ତୈଃ

ଆନୀତମୂର୍ଚ୍ଛମଧୁକଂ କ୍ଷୁଭିତୈର୍ଦ୍ଵିରାଦୈୟଃ |

ଆଶ୍ଵାସୟ କ୍ଷଣମପୀତକୁଚେ କରାଗ୍ର-

କ୍ରୀତାକନକ୍ତନକହଲକସୌରଭେଣ || ୫||

କଣ୍ଠେ ବିଷଂ ବିଷମୁଚୋ ଭୁଜଗାଃ କପର୍ଦ୍ଦେ

ପାର୍ଶ୍ଵେ ଚ ଭୂତପତୟଃ ପ୍ରମଥାଶ୍ଚ ଭୀମାଃ |

ଶୋଣୀଚଲେଶମୁପସୃତ୍ୟ ଭଜେତ କୋ ବା

ନ ସ୍ୟାତ୍ତ୍ଵାଂବ ସବିଧେ ଯଦି ସନ୍ନିଧାନମ୍ || ୬ ||

ଶକ୍ତିର୍ଜଗଜନନପାଳନ-ଭଞ୍ଜନେଷୁ

ଭୋଗେଷୁ ଦିବ୍ୟମହିଷୀ ତରୁଣେୟୁମୌଲେଃ |



ସିଦ୍ଧିଃ କରପ୍ରଣୟିନୀ ତବ ସନ୍ଧିଧାନଂ

ୟନ୍ନାସି ତସ୍ୟ ତଦପୀତକୁଚେ ନ ଜାନେ || ୭||

ଭଂ ସାକ୍ଷିଣୀ ପ୍ରଲୟଭୈରବତାଶ୍ରବାନାଂ

ଭଂ ଶେଷିଣୀ ସହରିଧାତୁ ଚରାଚରାଣାମ୍ |

ଭଂ ମୋଚିନୀ ସକଲସଂସୃତିଜାଲକାନାଂ

ଭାଂ ବ୍ରହ୍ମସଂବିଦମପୀତକୁଚେ ନମାମି || ୮||

ଅପୀତକୁଚାଂବାସ୍ତବଃ ସଂପୂର୍ଣ୍ଣଃ||

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

Note: Once Sri Appayya Dixita had gone to
Tiruvannamalai for darshan of Lord Arunachalesvara.
There he was laid up with severe fever. At that
time he composed this poem and prayed to
Goddess Apitakuchamba. He got immediate relief.

Even now a devotee can get relief from fever and other ailments by reciting this poem.

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 bigotry 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 pleaded for harmony, tolerance 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, liberal and wide. His characteristic impartiality never failed him even in his out and out militant works. (A. V. Gopalachariar. Introduction to Varadarajastava 1927. P vii) DikShitar's learning, says Y. Mahalinga

Shastri, was in the truest sense of the word encyclopaedic. \\

ଅସଂଖ୍ୟଦୀକ୍ଷିତେନ୍ଦ୍ରା-ନଶେଷବିଦ୍ୟାଗୁରୁନହଂ ବନ୍ଦେ .

ନକ୍ଷତ୍ରବୋଧାବୋଧୋ ବିଦ୍ଵଦ୍‌ବିଦ୍ଵଦ୍‌ଭାଜକୋପାଧୀ .. (ଭଙ୍ଗୋଜୀଦୀକ୍ଷିତଃ).

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

maNidiipikA, NyAya

rakShAmaNI, siddhAnta lesa sa.ngraha, parimala,

chAturmata

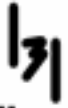
sArasa.ngraha, yAdavabhyudaya vyAkhyA,

varadarAjastava and

kuvalayAnanda. His stotras are simple, popular and effective,

for example, mArgabandhu stotram,
durgAchandrakalA stuti,
ApitakuchambA stava, hariharabheda stuti.

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