CHAPTER - 6

COMPARATIVE STUDY OF THE COMPOSITIONS WITH THOSE OF MUTHUSWAMI DIKSHITHAR
The period from 1750 A.D to 1850 A.D, regarded as the golden age, proved an epoch making period in musical history in as much as it opened a new vista of the fullest possibilities of the raga in its full bloom, the pivotal concept of Indian music. The musical genius of the devout musical trinity of Carnatic music Sri Syama Sastri, Tyagaraja and Muthuswami Dikshithar soared to colossal heights.

South Indian music has been enriched by the colourful compositions of brilliant composers. There were a good number of musicians who lived during the period of Subbarama Dikshithar. In this chapter a comparative study of the compositions of Muthuswami Dikshithar with the compositions of Subbarama Dikshithar are included. The comparative studies and research based on their kritis are a sine-quoton in the field of music. The compositions of them are taken in the same raga.

Subbarama Dikshithar’s Sangita Sampradaya Pradarsini was responsible for the spread of knowledge of Muthuswami Dikshithar songs widely. Even after all these days many of Muthuswami Dikshithar kirtanas have still to come out and be popularised. The sahitya and style of the kritis are not easy to grasp. The tempo is vilamba and a good mastery of tala is necessary to render them satisfactorily. Many of the
melas suffer from the difficulty of vivadi swaras in the scales and though the songs themselves are composed intelligently to overcome the vivadi difficulty, they are difficult to grasp for the ordinary student of music.

The compositions selected for study are given below:

1. ‘Bhajarē rē citta’ (Muthuswami Dikshithar) in the raga Kalyani, set to misrajati eka tala and ‘Kāmtimati’ (Subbarama Dikshithar) in Kalyani raga, Rupaka tala.

2. “Nāgalimgaṁ” (Muthuswami Dikshithar) in Sankarabharana, Adi tala and ‘Sankarācāryam’ (Subbarama Dikshithar), in Sankarabharana, Adi,(2 Kala)

3. “Cintayama” (Muthuswami Dikshithar) in Bhairavi, Rupaka tala and ‘Śrīśivarāma’ in Bhairavi, Rupaka tala (Subbarama Dikshithar)

Of Muthuswami Dikshithar’s compositions, Subbarama Dikshithar says: “they are replete with advita bhava. They strictly adhere to the Venkatamakhi sampradaya and contain varieties of gamakas and raga jiva swaras. He not only composed kritis incorporating the raga name in them but also composed Navagraha kritis in Suladi sapta talas and nine navavarana kritis in accordance with the Kamalamba Navavarana pooja traditions and with the help of his sishyas firmly established his music on earth (that would survive) so long as the sun and the moon existed in this universe.” Interestingly Subbarama Dikshithar spells his grand uncle’s name as “Mudduswami”.10

10. [Quoted from Subbarama Dikshithar and his Sangita Sampradaya Pradarsini by Lakshmi Devnath, Sruti PP. 25 December 2004]
Muthuswami Dikshithar was a worshipper of Goddess. In the mood of bhakti reflected in his kritis are that of a saint as well as spiritualist. He has worshipped Goddess as Sridevi and music idolised. His Kritis are intended to give eternal bliss (sacchidananda) to people.

In this study, a composition of Muthuswami Dikshithar in Kalyani raga is compared with “Kāmṭimatim” of Subbarama Dikshithar in the same raga. The text of the Muthuswami Dikshithar kriti is given below.

The comparative study is attempted here on various aspects like musical, literary and rhetorical analysis.

**SONG: Bhajare re citta (Muthuswami Dikshsithar)**

Raga: Kalyani (65\(^{th}\) Melakarta raga)  
Tala : Misrajati eka

Arohana : \(S \ R_2 \ G_3 \ M_2 \ P \ D_2 \ N_3 \ S\)

Avarohana : \(S N_3 \ D_2 \ P \ M_2 \ G_3 \ R_2 \ S\)

**Pallavi**

Bhajare rēcitta bālāmbikām

Bhajare rē citta bhaktakalpa latikām

**Anupallavi**

Nijarūpadānadakṣa caraṇāṁ

aruṇāṁ nityā kalyāṇīṁ sarvāṇīṁ

**Charana**

Śrī vāgbhavakūṭajāta catur vēda svarūpiṇīṁ
Śrīṅgārakāmarajōdbhava sakāla visva vyāpiṇīṁ
Devim śakti bijodbhava māṭkārṇa śaṭṛiṇīṁ
Devanutabhava rōgahara vaidya pathi hṛdayavihāriṇīṁ

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The Kriti “Bhajare re citta” tuned to Kalyani ragâ is embellished with Sangathis, prasa, yati and madhyamakala sahitya. The Pallavi and charana commence on madhya sthayi gandhara and anupallavi on madhya sthayi nishada. Pallavi has two sangathis. In this kriti a madhyamakala sahitya is seen at the end of the charana.

Adyakshara prasa is found in the pallavi

Bhajare re citta bālāmbikāṁ

Bhakta kalpa latikāṁ

Here the letter ‘Bha’ is repeated.

In these lines the antyakshara prasa is also seen in the letter “Kam”.

Dvitiyakshara Prasa comes as,

\[
\begin{align*}
\text{Bha} & \quad \text{ja} & \quad \text{re} & \quad \text{in the pallavi} \\
\text{Ni} & \quad \text{ja} & \quad \text{ru} & \quad \text{in the anupallavi}
\end{align*}
\]

Antyanuprasa is found in the Anupallavi

Nijarūpadānadarṣa caranāṁ

arunāṁ nityā kalyāṁim sarvāṁim

Here the letters ‘nam’ and ‘nim’ are repeated. The ragamudra is also beautifully incorporated in the lines of the sahitya as ‘Nityakalyani’.

Adya and antya prasa in the charana.

Śrī vāgbhavakūṭa jāta caturvēda svarupinīṁ
Śrīṅgārakāmāra jōdbhava sakala visvāvyāpiṁṇīṁ
Devim śakti bījōdbhava māṭkārṇa śaṁrīṁim - charana

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Adyaksharaprasa (the letters sri and srm) and antyaprasa (the letter nim) are seen in these lines.

Vrityanuprasa is also seen in the charana line,

Śrīṅgāraka māra jōdbhava sakalavisva vyāpinīṁ

Here the letter ‘ra’ is repeated.

Yati is found in the madhyama kala sahitya as,

Bhāvarāga tāla mōdinīṁ bhaktābhīṣṭa pradāyinīṁ

Here the letter ‘Bha’ is repeated.

Vaggeyakara mudra ‘guruguha’ is incorporated in the madhyamakala sahitya as

Sēvakajana pālana guruguha rūpamuddu kumāra jananīṁ

Janta Swara Prayogas

r r ṇ, s g, m g g r r, d m m g - in the pallavi
ba - - - ka - m ; la - ti -

p, p m m g - in the anupallavi
na - - -

n d p p r g g g, - in the charana
da sa ka la vi

Swaras in triplets are also seen in the charana

d p g g g r
pa thi hr da ya vi
In the charana, the starting phrase is an example for an oscillating gandhara.

\[ \text{ie. } \| \varepsilon, \varepsilon, \varepsilon, \varepsilon, \varepsilon | \varepsilon, \varepsilon, \varepsilon, \varepsilon, \varepsilon \| \]

Dattu swara prayoga like ‘d m , g p m’ is found in the madhyamakala sahitya. The range of the composition is from mandra dhaivata to tara rishabha.

Swarakshara prayoga

\[
\{ n \} \varepsilon, n, d, \{ p \} d, \{ d \} n \quad - \text{Suddha - Anupallavi}
\{ n \} \varepsilon, n, d, \{ p \} d, \{ d \} n
\]

\[
\text{d n } \{ d \} \ varepsilon, \{ g \} m \quad - \text{Suddha - charana}
\]

SONG: Kāmtimati (Subbarama Dikshithar)

Raga: Kalyani  Tala: Rupaka

Pallavi

Kāmtimati karuṇamīra
Kāmtimati nosagumarṇma

Anupallavi

Sāntarūpa mē hīdayani
Śāntamuna bhāvimbcedha
Kāntāra kāntāra kāmta śāli vāti puri
Kāmta kāmta vāṇī kāmta vinuta carana
The composition ‘Kāntimati’ set in Rupaka tala is a brilliant one in which pallavi and anupallavi commence on madhya sthayi gandhara and charana on madhya sthayi panchama. The swara ‘gandhara’ is an important jiva swara of Kalyani raga. All the three angas have no Sangathis. But yati, prasa are well employed in this kriti.

Dvitiyakshara prasa

Kāṁṭimati kamunamīra
Kāṁṭimati nosgumarūma

In the anupallavi, the letter ‘Sam’ is example for adyakshara prasa.

Śāṁtarūpa mēhīdayani
Śāṁtamuna bhāvimcedha

Yati is seen in these lines. The letter ‘Kam’ is repeated in lines shown below.
Kāṁtārakāṁtāra kāṁṭa śāli vātipuri
Kāṁṭa kāṁṭa vaṇi kāṁṭa vinuta carana - Anupallavi

The charana is fully decorated with Adyakshara prasa. The words 'para', 'bira', 'nara', 'kara' are examples. The lines are as follows.

Parāki kanāpaisalu parādaṁmanē
Birānamanasa munanu birāna gōritaṁma - Charana
Narādhamula nēditivēya narādu sahiṁpumaṁma
Karāṁbuja mula kurccigolceda karā navaramu līṁna

Yati is also found in the end of charana lines.

murāsurāri sōdari morālakkimca rādā
dhara dhara suta madhura dhara dhara dhara kaca

The words 'mura', 'mora' and 'dhara' are examples for Yati.

Antyanuprasa is also seen in these lines. Here the letters 'ra' and 'ri' are repeated.

Charana is a lengthy one as compared to other angas. The compass of the kriti is from mandra panchama to tara madhyama.

Dattu swara prayoga like 'g p m r' is seen in Anupallavi.

Viseshaprayogas

r n d p - in the Pallavi
p d m g r - Charana
ś n d m g r - Charana

The charana commences on Panchama swara like

p p, p p p
Pa rā ki ka na
Panchama swara in triplets is also seen in this phrase.

**Janta swara prayogas**

\[ pm / d \ d \ m \ p \ m \ p \ m \]

- na ma bi ra - na -

- Charana

\[ \tilde{i} / \tilde{g} \ \tilde{i} \ \tilde{s} \ \tilde{s} \ \tilde{n} \]

sa - hi - m pu

**Swaraksharas**

\[ g, \ m \ p \{m\} \ p, \]

Kam ti - {ma} ti - Suddha in the Pallavi

\[ \{\tilde{s}\} \ \tilde{i} \ \tilde{n} \ d \ p \]

\{Sa\} gu - ma m - Suddha in the Pallavi

\[ p \ d \{p\} \]

ru - {pa} - Suddha in the Anupallavi

\[ d \ n / \tilde{s} \{n\} \]

hr da ya \{ni\} - Suddha in the Anupallavi

r

ta ra kam ta - Suchita in the Anupallavi

\[ \tilde{i}, \ \tilde{s} \ n \ \tilde{i} \]

va ti pu ri - Suddha in the Anupallavi

\[ \{p\} \ p, \ p \{\tilde{s}\} \ r \ \tilde{s} \]

\{pa\} ra -ki; \{sa\} - lu - Suddha in the Charana

\[ \{g,\} \ g / m \ s \{r\} \ s \]

\{go\} ri na \{ra\} - Suchita in the Charana
There is considerable similarity between these two composers. In the above shown kritis they have brought out yati, prasa, swarāksharas, janta and dattu prayogas. Both were dedicated to their favourite deities. These two kritis are in praise of Goddesses. The Kriti 'Kamtimati' is in praise of Goddess Madhura Minakshi and Muthuswami Dikshithar Kriti 'Bhajare re citta' is in praise of Goddess Balambika of Vaideeswarankoil.

Through the composition Subbarama Dikshithar says that Goddess Madhura Minakshi dwells in his mind in the form of celestial harmony. She is sweeted tongued and her words are a solace to his mind. He enjoys piece of mind when thinks of Devi. She herself is an idol of quietness. Subbarama Dikshithar shared all his worries, anxieties and troubles with the universal mother and requested to sanction a bright mind.

Muthuswami Dikshithar refers Goddess Balambika as Parvati (Sarvani) the consort of Lord Siva and the most auspicious one. She is the master of four vedas and mother of Lord Kartikeya (Muddu Kumara). She is the totality of Bhava, Raga and Tala and also the protector of her devotees. These two compositions shows their creative powers and are adorned with beautiful musical aspects.

Both kritis have long charanas and have madhyamakala sahityas. The language used in Muthuswami Dikshithar kriti is Sanskrit and Subbarama Dikshithar is Telugu. Subbarama Dikshithar refers Goddess Minakshi to the sister of Murari (Lord Krishna). Muthuswami Dikshithar through the kriti, refers Devi as the form of Mātrikāmantra which
Goddess Madhura Minakshi
originated from the Sakti Bija. She sports in the heart of Lord Vaidyanatha, extolled by the Gods and is the remover of the miseries of life. Both the kritis are demonstrated the different forms of Devi. The source and force carried through the Kritis of the bygone personalities in the realm of music is the real cause of impact and influence on the future generation of musicians. Sangita is a living entity. It flows down incessantly through successive minds of music to which Subbarama Dikshithar also had impact.

Bhakti or devotion is the keynote of these two kritis. It is the embodiment of moral and spiritual culture. Devotion is the direct pathway to perfection as it leads to the very heart of religious consciousness.

SONG: Nagalimgam (Muthuswami Dikshithar)

Raga: Sankarabharana (29th Melakarta)       Tala: Adi

Arohana :   S R₂ G₃ M₁ P D₂ N₃ Š
Avarohana :   Š N₃ D₂ P M₁ G₃ R₂ S

Pallavi

Nāgalimgam bhajēham a
nādiligam bhajēham śrī

Anupallavi

Nāgavalli prasaṅgam
Nagajārdhāṅgam namdituraṅgam
Āgama śāstrapurāṇa prasaṅgaṁ
Avidyābhaṅgam atidhavalāṅgaṁ
Muthuswami Dikshithar’s kriti ‘Nágalinigam’ describes the qualities and body language of Lord Siva. There is no sangathis in the angas. The pallavi, anupallavi and charana begin on, shadja, panchama and rishabha respectively. Yati and prasa are well employed in this kriti.

Dvitiyakshara prasa comes as

\[
\text{Nā} \left\{ \text{ga} \right\} \text{limgaṁ} \quad - \quad \text{Pallavi} \\
\text{Nā} \left\{ \text{ga} \right\} \text{valli} \quad - \quad \text{Anupallavi}
\]

Adyakshara prasa is found in the Pallavi as

\[
\text{Nágaliṁgaṁ bhajēhaṁ a} \\
\text{Nādiliṁgaṁ bhajēhaṁ śṛī}
\]

Here the letter ‘na’ is repeated.

Adya and antyaprasas are seen in the anupallavi as

\[
\text{Nágavalli prasāṁgaṁ} \\
\text{nagajāṛdhāṁgaṁ naniditurāṁgaṁ} \\
\text{āgama śāstra purāna prasāṁgaṁ} \\
\text{avidyaābhaṁgaṁ atidhavaḷāṁgaṁ}
\]
Here the letters 'na' and 'a' are example for adyakshara prasa and the letter 'gam' is example for antyaprasa.

Charana is also well decorated with adyakshara and antyakshara prasas.

\[
\text{mūlabhūtama prākīta līṅgaṁ} \\
\text{munigaṇāśtanāgārcita līṅgaṁ} \quad - \quad \text{Charana}
\]

The letter 'mu' is example for adya prasa and 'gam' is for antya prasa.

Yati is seen in the madhya makala sahitya of the charana.

\[
\text{-nilakāṁtha guruguhāṁtaramgam} \\
\text{niṭyāsuddhakara vidhīta kuraṁgam} \\
\text{kālaharam śirōvidhīta gāṁgam} \\
\text{karaṇāpāṁgam vijitaṁgam}
\]

Here the letters 'ni' and 'ka' are repeated.

The madhyamakala sahitya at the end of the charana add a sudden change to the composition. The Vaggeyakara mudra is beautifully added in this section.

\[
\text{Nilakāṁtha guruguhāṁtaramgam}
\]

\textbf{Swarakshara prayogas}

\[
\begin{align*}
\{ s \} & \quad n \quad d \\
\{ su \} & \quad kha - \\
\{ n, \} & \quad Š \quad ř , ř \\
\{ ni \} & \quad tya \quad su \quad dha
\end{align*}
\]

- Suchita - Charana

- Suddha - Madhyamakala sahitya
The range of the composition is from mandra panchama to tara gandhara.

Gamaka prayogas

ś ṅ p ṅ g ṅ s - the swaras dhaivata, madhyama and rishabha with orikai gamaka

In the Pallavi, the starting notes are example for Samvadi swaras.

S, p m g - in the Pallavi

S , m p d n - in the Anupallavi

Janta swara prayogas

m, p p - Pallavi

h a m - a

n, ś ṅ ṃ ṅ, p ś ś, a g a m a s a - Anupallavi

s, r s s s s s s s, r / p m m g r

l i m - g a m - -; s u - - m d a - ra - Charana

The special structural pattern is seen in the madhyamakala sahitya

s, s s, s s s s s / ś, ś ś ś, ś,

n i l a k a m t h a g u r u g u h a m t a r a m g a m

It is interesting to note that all the angas end with the phrase “g r s n”

SONG: Sankarācāryam (Subbarama Dikshithar)

Raga: Sankarabharana

Tala: Adi (2 Kala)
Pallavi

Śaṁkarācāryam śrīmad
Bhaktamanova śaṁkara cāryam smarāmyaham
Pankajātabhava vēdyāṁ hṛdyāṁ
Pankajātabhava rōga vaidyamādyāṁ
Sadguna sāṁdram śrīmahādēva
Sarasvati saṁyamimdra caṁdraṁ

Anupallavi

Śaṁkara bhagavatccaraṇāpārāvāryam
Śaṁkara kṛpayā vardhita vīryam
Śaṁkarāga sita yasōdhūrya mani
Śaṁkarābja mavārya tapassauryam śrī

Charana

Paramajñāna latālavālaṁ
Bhavyatara sumanōjālaṁ
Paramata khamdana caṁdimasīlaṁ
Paramādvaita sthāpana līlaṁ
Kara kalita daṁḍaka maṁdalaṁ
Kāśāya dharaṁ vinata muni maṁdalaṁ
Varamati vijita hara kuṁdalaṁ
Śubhavaradaṁ natadhara khamdalaṁ śrī

Chittaswara

|| s, n p d n s , , p m g r s , , d p m g r s , , s n d p m g r ||
|| s, n p d n s , , p m g r s , , d p m g r s , , s n d p m g r ||
| s r g m p, d n ś r, g m g g | r ś s, d p p, m g r s, m g r |
s d p m g m
The composition ‘Sankaracaryam’ is a glorious tribute to ‘sri Sankaracharya, the great advaitist in India. Pallavi and anupallavi commence uniformly after 3 aksharas and charana commences after 2 aksharas. Pallavi and charana start on the note madhyasthayi Panchama and anupallavi on gandhara. At the end of charana, a brilliant Chittaswara is included. Prasa, yati, are beautifully incorporated with the lyrics.

Dvitiyakshara prasa comes as

\[
\begin{align*}
\text{Sam} & \{\text{ka}\} \text{ ra - Pallavi} \\
\text{Sam} & \{\text{ka}\} \text{ ra - Anupallavi}
\end{align*}
\]

Here the letter ‘Ka’ is repeated.

Antyanuprasa is found in Pallavi as

\[
\begin{align*}
\text{Pamkajata bhava} & \text{ vedyam hrdayam} \\
pamkajata bhava roga vaidya madyam
\end{align*}
\]

Here the letter ‘dyam’ is repeated in the words.

The word ‘Pamkajata’ is repeated in these lines. This is example for yati also.

Adyakshara and antyakshara prasa is seen in the Anupallavi.

\[
\begin{align*}
\text{Samkara bhagavatccaranaparavaryam} \\
\text{Samkara krpaya vardhita viryam} \\
\text{Samkaraga sita yasodhurya mani} \\
\text{Samkarabja mavarya tapassauryam sri}
\end{align*}
\]

Here the letter ‘sam’ is example for adyakshara prasa and the letter ‘ryam’ is example for antyakshara prasa.
Sri Sankaracharya
In the charana, adyakshara and antyaprasa is also seen.

Paramajñāna latālavālāṁ
Bhavyatara sumanō jālamīn
Paramāt khaṁdana caṁdima sīlamīn
Paramādvaita sthāpana līlāmīn

In these lines, the word ‘parama’ is adya prasa and ‘lam’ is antyakshara prasa. In the madhyama kala sahitya lines, vrityanuprasa is seen.

Varamati vijita hara kumādalamīn
Śubhavaradāmīn nata dhara khaṁdalamīn

Here the letter ‘ra’ is repeated.

The range of the Kriti is from mandra sthayi panchama to tarasthayi madhyama. Pallavi has introduced three sangathis. Chittaswara covers all the three sthayis.

Charana starts with a triplets of panchama.

\[
p \quad p \quad p \quad \ddot{m}
\]

pa ra ma -

\textbf{Janta swara prayogas}

\[
\begin{align*}
\text{s} & \quad \text{s} & \quad \text{n} & \quad \text{d} & \quad \text{p} & \quad \text{m/d} & \quad \text{d} & \quad \text{p} & \quad \text{g} & \quad \text{m} \\
\text{-} & \quad \text{sma} & \quad \text{-} & \quad \text{-} & \quad \text{-} & \quad \text{mya} & \quad \text{-} & \quad \text{ham} \\
\text{g} & \quad \text{s} & \quad \text{s} & \quad \text{n} & \quad \text{d} & \quad \ddot{n} & \quad \text{-} & \quad \text{ca} & \quad \text{-} & \quad \text{-} \\
\text{-} & \quad \text{-} & \quad \text{ca} & \quad \text{-} & \quad \text{-} & \quad \text{-} & \quad \text{-} & \quad \text{-} & \quad \text{-} & \quad \text{-} \\
\text{m} & \quad \text{p} & \quad \text{m} & \quad \text{m} & \quad \text{g} & \quad \text{g} & \quad \text{-} & \quad \text{Anupallavi}
\end{align*}
\]
Swarakshara prayogas

\[
\begin{align*}
\{m\}g & \quad m \quad p \quad - \quad \text{Suchita - Pallavi} \\
\{ma\} & \quad - \quad \text{ccam} \\
\{s\} & \quad r \quad s \\
\{ka\} & \quad ra - \\
\{p\} & \quad m / \quad p \\
\{pam\} & \quad ka - \\
\{r\} & \quad m \quad g \quad r \\
\{ro\} & \quad ga - - \\
\{s\} & \quad p \quad g / \quad m \quad r \\
\{sa\} & \quad - \quad \text{dgu - na} \\
\{m\} & \quad p , / \quad s \quad d \quad n , \\
\{ma\} & \quad ha \quad de - va \\
\{p\} & \quad g \quad m \\
\{pa\} & \quad ra - \\
\{r\} & \quad \{g\} \quad r \quad g \quad m \\
\{ra\} & \quad \{ga\} \quad si \quad ta \quad ya \\
\{P\} & \quad P \quad P \quad P \\
\{Pa\} & \quad ra \quad ma \\
\{m\} & \quad g \quad r \quad g \\
\{ma\} & \quad - \quad - \\
\{g\} & \quad \{r\} \quad s \quad n \\
\{ka\} & \quad \{ra\} \quad ka \quad li \\
\end{align*}
\]
Samvadi prayoga is also used in the pallavi as,

\[
\text{s p g / m r } \\
\text{sa - dgu - } n a
\]

When we analyse these kritis we can find that the two composers brought out yati, prasa, swarakshara prayogas, janta swaras etc. Both Kritis have very long charanas and the kriti ‘Samkaracaryam’ has a beautiful Chittaswara wherein some avartas are in vilamba kala and some in madhyama kala.

“Nāgalimgam’ is in praise of Lord Siva and ‘Saṅkarācaryam’ is in praise of Sri Sankaracharya of Kanchi Kamakoti. This is the most popular kriti of Subbarama Dikshithar. In the Pallavi refers Sri Sankaracharya as a Vedantist. He contains himself the sath, chith and ananda qualities of Sri Mahadeva, and the blessings of Goddess Sarasvati. The charana describes the appearance of Sankara who has septere in one hand and mamdalam in other hand. Sankara wears the robe of a sanyasi. Subhavaradam is an auspicious figure which renders blessings to all alive.

Muthuswami Dikshithar, throughout the composition extoles the great qualities of Lord Mahadeva. God is described as the destroyer of Yama and wears Ganga on his head. Lord Siva is worshipped by sages and eight great serpents. He resides in the heart of guruguha and is handsome and bestows all comforts. He is fond of Nagavalli and has Nandi as his vehicle. Both these kritis are in Sanskrit and thus indicating the high degree of emotion, scholarship and devotion. These kritis express joy both musically and lyrically.
After Charana, both kritis contain a madhyamakala sahitya that opens a musical and rhythmic entertainment. It is beyond doubt that Subbarama Dikshithar's composition have been influenced strongly by the kritis of Muthuswami Dikshithar also in the matter of Sahitya as well as Sangita. Most of the Muthuswami Dikshithar kritis are in Sanskrit but Subbarama Dikshithar composed most of his kritis are in Telugu. Upasana or serving and prayer to God is the unique way in which the aspirant sheds his egoism, attunes himself to the will of God and yearns for eternal communions with him. By analysing these kritis, Bhakti is the common objective of them.

**SONG : Cintaya (Muthuswami Dikshithar)**

<table>
<thead>
<tr>
<th>Raga</th>
<th>Bhairavi (Janya of 20th melakarta Nariritigaula)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tala</td>
<td>Rupaka</td>
</tr>
<tr>
<td>Arohana</td>
<td>S R₂ G₂ M₁ P D₂ N₂ Š</td>
</tr>
<tr>
<td>Avarohana</td>
<td>Š N₂ D₁ P M₁ G₂ R₂ S</td>
</tr>
</tbody>
</table>

**Pallavi**

Cintayamākandamūlakandam

Cētaḥśrī sōmaskandam

**Anupallavi**

Santatam akhaṇḍa saccitānandam

Sāmrājya prada caraṇāravindam

**Charana**

Maṅgalakara mandahāsa vadanam

Māṇikyamaya kāṇci sadanaṁ

Anga saundarya vijita madanaṁ
Antaka südanam kundaradanaṁ ut-
Tunga kamaniya viśaturangaṁ bhairavi pra
Sangāṁ guruguhántarangaṁ píthvilingaṁ

The kriti ‘Cintayama’ is the first among the most popular group kriti (Panchabhuta kshetra kritis) of Muthuswami Dikshithar. The sahitya of ‘Cintayama’ is in praise of Prithvi linga of Ekamresvara Kshetra (Kanchi). Ekamranatha and Goddess Kamakshiamma are the deities of this temple. It is believed that here Goddess Kamakshi worshipped the Sivalinga that is formed on mud.

The Bhakti mood is pictured by starting the Pallavi in madhyasthayi dhirgha nishada, the jiva swara of Bhairavi raga. Pallavi covered mostly mandra and madhya sthayi prayogas. Anupallavi starts after an akshara. Like anupallavi, charana starts after an akshara on madhyama, an important ragachaya swara of Bhairavi raga. At the end of charana a brilliant madhyamakala sahitya is also included.

Dvitiyakshara prasa is used in pallavi and anupallavi.

\[
\begin{align*}
\text{Ci} \{\text{nta}\} \text{ya} & \quad \text{Pallavi} \\
\text{Sa} \{\text{nta}\} \text{tam} & \quad \text{Anupallavi}
\end{align*}
\]

Adyakshara and antyakshara prasas are seen in the Pallavi.

\[
\text{cintayamākanda mūlakandam} \\
\text{cētah śrī sōmaskandam}
\]

Here the letters ‘ci’ and ‘ce’ are adya prasa and the letter ‘dam’ is antya prasa.
Adya and antya prasa is seen in the Anupallavi

Santatam akhaṇḍa saccitānandaṁ
Sāmrājya prada caṇāravindam

Here the letter ‘sa’ is adya prasa and ‘dam’ is antya prasa.

The sthala mudra is beautifully incorporated in the charana lines.

Māṇikyamaya kāṇci sadanāṁ

In the madhyamakala sahitya of this kriti Muthuswami Dikshithar included the raga mudra (Bhairavi), Vaggeyakara mudra (Guruguha) and lingamudra (Prithvi).

Uttungakamaniya viṣaturangaṁ bhairavi pra sangāṁ guruguhāntarangaṁ pithvilingaṁ

The compass of the kriti is from mandra sthayi dhaivata to tara sthayi gandhara.

Swarakshara prayogas

\[
\begin{align*}
&\text{p} \begin{Bmatrix} m \end{Bmatrix} / \text{p m} / \text{g} \\
&\text{da} \{ \text{mu} \} - - - \\
&\text{sn} \{ \text{s s} \}, \\
&\text{sam} \{ \text{ta} \text{ tam} \} \\
&\text{n n} \{ \text{d} \} \text{p} \\
&\text{Pra} - \{ \text{da} \} - \\
&\text{mg} \{ \text{r} \} \text{r} \\
&\text{ca} - \{ \text{ra} \} \text{na}
\end{align*}
\]

- Suchita - Pallavi
- Suchita - Anupallavi
- Suddha - Anupallavi
- Suchita - Anupallavi
Samvadi swara is seen in the charana

S, p / g r s,
- - bhai ra vi

Janta swara prayogas

p d n n d  - in the Anupallavi
da - nam - dam  - in the Anupallavi
m g r r g s  - in the Anupallavi
c a - ra na - -  - in the Anupallavi
n n s / g r g  - in the Anupallavi
- ra vi - - m  - in the Anupallavi
\[ \overset{\circ}{g} \dot{g} \dot{r} \dot{r} s \]  - in the charana

Swaras in triplets are seen in Anupallavi, charana and madhyamakala sahitya.

s s s s , / ō
Sam ta tam a  - in the Anupallavi
Here madhyama swara with Kampita gamaka adds a special charm to the composition.

Dattuswara prayogas

song: Śrī Śivarāma (Subbarama Dikshithar)

Raga: Bhairavi
Tala: Rupaka

Pallavi

Śrī śivarāmāśramulanu
Cimtim pumi manasa
Śrī śivanāma sudhārasa
Sindhumgnulē manasa

Anupallavi

Śrī śivarāma dhyānamē
Seyu mahānubhāvulē
Śrī siva guruguha kirtana
Śrī lanajana sēvithulē
Charana

Ilalo śrī bōdhēndravi hita mata mula nellajanula
Kelamineruga jesigha natha nosagudhi mamtule
Velayu śrī venkatesa vimala śubha carita mulane
Velanugoni yadunatti vinutaya sovamtule
Kali kalmaṣa haraṇa śrī kamalapura ramaṇa carana
Kamala sēva mahima gata kavita kāntule
Salalita śrī samkaraguru sārvabhauma sampradāya
Sakala sārābhijna sāṁtaguna svāmtule

The kriti ‘Sri sivarama’, is an address to Lord Siva who resides at the minds of people who have purity of mind and kindly thinking. The Pallavi starts with the phrase “ś n d p” is itself an important swara phrase of Bhairavi raga. Two simple sangathis are seen in pallavi. Anupallavi and charana commence on madhyasthayi rishabha. Subbarama Dikshithar composed this composition in favour of Yatindra Sri Sivaramasramulu, a Telugu Brahmin from Ramnad. He became a Yati in his 20th year, went round all Kshetras and settled at Yagneswara Ghatta in Tiruvarur, and composed Kirtanas in Telugu and Sanskrit and wrote the famous book “Nija Bhajana Sukha Paddhati”.

Dvitiyakshara prasa is found in this composition.

Sri \( \left\{ \text{si} \right\} \text{varama} \) - Pallavi
Sri \( \left\{ \text{si} \right\} \text{varama} \) - Anupallavi

Here the letter ‘Si’ is repeated in both Pallavi and Anupallavi. Charana is a very lengthy one.

The Vaggeyakara mudra is brilliantly included in the Anupallavi as,
Sri sivaguruguha kirtana srilanajana sēvithule

The range of the kriti is from mandra sthayi nishada to tarasthayi madhyama.

Yati is found at the end of the charana.

Salalita śrī sāṅkaraguru sārvabhauma sampradāya

Here the letter ‘Sa’ is repeated.

Vrityanuprasa is seen in the charana.

Ilalo śrī bōdhēndravi hita mata mula nellajanula

Here the letter ‘la’ is repeated.

Antyanu prasa comes in the charana as

Kali kalmaṣa harana śrī kamalapura ramaṇa carana

Here the word ‘rana’ is repeated.

Jantaswara prayogas

n n ś ō g ṛ m - Anupallavi
Si va gu ru gu ha

p m m / d p - Charana
mī ne ru ga -

s n s r r r g - Charana
vi nu ta yo so

The arohana of Bhairavi raga comes in the charana as

s r g m p d n ś ś
sa vi ma la su bha ca ri ta
Swara in triplets

\[ m, m, m \quad d, p, m, g, r, s \quad - \text{Charana} \]

Sri - - vem ka - te - - sa

Samvadi swara phrase is also found in Charana.

\[ s, m, g, r, g, r, s \]

sa - rva bhu - ma -

**Swarakshara prayogas**

\[
\begin{align*}
\{m\} & \quad d, p, m, g & \quad - \quad \text{Suddha - Anupallavi} \\
\{ma\} & \quad - \quad \text{dhya -} \\
\{s\} & \quad r, g, m \quad - \quad \text{Suchita - Anupallavi} \\
\{ru\} & \quad - \quad \text{gu ha} \\
\{n\} & \quad s, r, g \quad - \quad \text{Suchita, Suddha - Charana} \\
\{no\} & \quad - \quad \text{sa gu dhi} \\
\{s\} & \quad d \quad - \quad \text{Suchita - Charana} \\
\{nu\} & \quad - \quad \text{go} \\
\{m\} & \quad - \quad \text{Suddha - Charana} \\
\{ma\} & \quad - \quad \text{Suddha - Charana} \\
\{s\} & \quad - \quad \text{Suddha - Charana} \\
sa ka la & \quad - \quad \text{sa} \\
\end{align*}
\]

When we compare these two compositions in Bhairavi raga and Rupaka tala, we can very well notice that Muthuswami Dikshithar gives the great veneration to Prithvi linga, whereas in the work of Subbarama Dikshithar, we find a devotee who prays to Lord Siva to get wisdom and
knowledge in plenty. Both the composers in one way or in other way praise the Lord very deeply. In short in the minds of the above scholars there is a real ‘Bhakti’ which is eternal for human beings. If we pray God with great piety, we will solve all our problems effortlessly. In the Kritis of the above vaggeyakaras we also find a thrill of the true prayer and the devotion to God.

The raga bhava of Bhairavi is revealed through janta swara prayogas, jiva swaras, and visesha prayogas. In the above said Kritis they have brought out yati, prasa, swaraksharas and dattu prayogas. Both the Kritis have very long charanas and they used same Vaggeyakara mudra. The language used is Sanskrit and Telugu.

Muthuswami Dikshithar kritis are distinguished by their varieties of Sangathis, full of imaginative genius regarding raga sancharas, literature, madhyama kala sahitya, vilambita laya, ardha pushti etc. ‘Bhāva rāga tāḷa mōdini’ are the lyrics that Muthuswami Dikshithar used to describe Goddess Balambika and these are the very apt words to express the greatness of his kritis. Muthuswami Dikshithar with great foresight has deftly incorporated the raga name in almost all his kritis.

Most of the compositions of Subbarama Dikshithar are in praise of patrons, kings etc. But ‘Bhakti’ is the keynote of all these compositions. These two composers gave more importance to gamakas that enrich the compositions. Muthuswami Dikshithar and last scion of Dikshithar family, Subbarama Dikshithar occupy a very distinguished place and their compositions are outstanding for their heavenly quality and originality.

In the succeeding chapter, Ragas and Talas in the compositions of Subbarama Dikshithar are dealt with.