INTRODUCTION
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In music and dance, India can legitimately be proud of her past, a tradition dating back to the days of the Vēdās. To an extent, it is now established that Indian music had its origin in the Vēdās, where it found its moorings. As centuries rolled on, it developed into an integrated well-codified form. Development of music commenced with the folk idiom evolved in consonance with regional ingenuity and slowly blossomed into classical forms. Though classical music in India differs from region to region, there is an underlying current of unity.

Prior to Talappakkam Annamacharya, who evolved the kriti pattern as in vogue today, carnatic music had its own system in Tamilnadu. Saint composers like Manickavachagar, Arunagirinathar, Muthutandavar, and others had composed devotional canticles like Tēvāram, Tiruppugazh, and Kārītanās. South Indian music had a succession of brilliant and prolific composers who enriched the country's music by thousands of their compositions. The 18th century was the golden age of music not only in India, but also in Europe. By a curious coincidence, Tyagaraja, Muthuswami Dikshitar and Syama Sastri, the illustrious composers in carnatic music, were contemporaries of Beethoven, Mozart and Haydn in western music.

The temples and their precincts have played a vital role during the process of cultural attainment and development of South India. Such temples were built in large numbers by the great royal kingdoms of Chōḷās, Chērās and Pāṇḍyās. They speak of the cultural renaissance achieved through the centuries. The second of the nine fold path of
bhakti, namely, ‘Kīrtanam’ acquired an importance of its own and attained great popularity as easy means of realisation of God. In the South, most of the Saint composers took to the means of this path and gained salvation. The contributions of the ‘Musical Trinity’ swept the world of carnatic music like a deluge leaving little trace of what was being sung or performed earlier. The compositions ascribed to various kṣēṭrās, come to thousands.

The earliest vāggēyakāra to have stumbled upon the idea of composing kṣētra kritis is said to be the royal composer, King Shahaji of the Maratha Kingdom, who lived before the era of the ‘Musical Trinity’. He composed several compositions on different deities of the temples situated in the Tanjore district.

The next important composers to have started an enterprise upon such musical creations were Saint Tyagaraja and Nādajyōti Mūthuswami Dikshitar. Their compositions speak of the various traditions followed in the respective temples which they themselves visited during their sojourn.

The Hindu concept of Lord Śiva

The concept of ‘the adorable Lord of the world’ and ‘The God who resides in the heart of all beings’ plays a most important part in the spiritual life of the Hindu. The feeling of deep loving adoration which he has for his God in his heart is called ‘Bhakti’. The development of the Bhakti Movement in Hinduism played a most important part in the evolution of the different religious sects which became established in India. The five deities came to prominence as the objects of devotions
(Ṣiva, Vishṇu, Ṣakti, Surya and Ganeśa). Of these five sects the three mentioned first are the most important in modern times.

Practically almost every Indian village that exists between Kashmir in the North, Kanyakumari in the South, Puri in the East and Dwaraka in the West, has a shrine for Lord Ṣiva. He is worshipped with great reverence as one among the Trimūrtīs. Lord Ṣiva is the God of destruction, in the concept of the Hindu triad made up of Brahma, Vishṇu and Ṣiva. He, however not only destroys, but also creates, sustains, obscures by His power of illusion (Māya) and offers grace to the suffering world. Ṣiva was known as the father God, the Lord of animals and the great ascetic from the very ancient, pre - vedic times. Later developments show Him in His terrifying and gracious aspects. Many myths and shrines have grown up around these two aspects of His character. It is probable that the principal deity of the Saiva cult is the result of the amalgamation of such pre-vedic God concepts of later times. However Ṣiva, as His proper name, was somewhat late in making its appearance in literature. The word was first used in the sense of ‘auspicious’. But from the time that it was used as the proper name of the God, it was the favourite one.

Lord has been represented by many different images, animals, anthropomorphic and phallic. The sacred bull is the God in His animal form, transformed by the Saiva devotees, centuries ago, into his vehicle to accompany the deity represented in human and phallic form. In every Ṣiva temple may be seen an image of this sacred bull called Nandi, placed on a high pedestal facing the shrine, its eyes riveted on the emblem of the God in the main sanctum.
There are numerous human images of Śiva showing him in his terrifying and gracious aspects, most of them illustrating the innumerable tales that are told about Him. The forms of Śiva that do not portray any particular mythology are also numerous. In His gracious character, He is shown sometimes as the loving husband of Uma and the father of a family. Others show Him as a master in various arts, learning and yogic attainments. He is the great dancer, the king among dancers-‘Naṭarāja’. Being a great master of instrumental music, He is shown as playing on a lute. Again He is depicted as the greatest pounder of the scriptures and as the great meditator. He is also presented to His devotees in His yoga state.

Śiva Concept in Tamil Literature

Music, as an essential part of many public ceremonies, plays a dominant role in popular religious practices as means of retelling the puranic and epic stories and as an expression of devotion among the bhaktas. South India is a land that has the distinction of worshipping the one God of all times as ‘Śiva’ as suggested in the lines,

‘Śiva that hath the southern land praise
The God that belongeth to all land praise’

[Tiruvāchakam]

The origin of Śaivism is lost in obscurity. From the Mohenjodaro and Harappa excavations, we get the first available evidence of Saivism, specially the worship of the figure of Śiva. The name ‘Śiva’ meaning red, is Dravidian in origin and is nowhere a proper noun in the Rig or Atharva Vēda, but is applied as an epithet ‘The auspicious’ to Rudra, the nearest of kin to Him among the Vedic deities. The adoption of this euphemistic name is itself an indication of an attempt to civilise a deity always terrible.
but not always worthy of reverence. Śiva is like most of the Indian Gods, a very composite product, but one which more than most is made up of widely diverse and even irreconcilable elements.

Worshipful relation to Śiva, the one God, as the characteristic feature of Śaivism, is at least as old as the Tolkappiam, the oldest extant treatise on Grammar in Tamil as Panini, if not older. Five of his eight works (Ettuttokai) which are Akananūru, Purāṇanūru, Ainkunūru, Pidirrupāṭtu and Kalittokai contain invocation to Śiva, though the compositions of the invocatory verses are suspected to be of later age.*¹ In these works, Śiva is mentioned as one with matted hair, the three eyed one, the blue throated, the Supreme one with divine consort, the one with Ganges on His head, one with sword, the destroyer and the one who sits under the Banyan tree. These descriptive epithets are quite significant. Śiva, the sustainer is also the destroyer. He dances after destroying everything and the dance is called ‘Kodukotti’. These descriptions of Śiva, particularly called ‘sustainer’ and the ‘destroyer’ indicate in a way the Śaiva Siddhantic conception that Śiva is the author of cosmic functions.

The great Tamil epic ‘Chilappadikāram’ mentions Śiva as the great One, who has a body that has not been given birth to. Another Tamil epic ‘Manimēkalai’ and also the ‘Maduraikāṇchi’ one of the ten poems (Pathupāṭtu) mention Śiva as the Lord with the sight of eye on the forehead. ‘Maduraikkāṇchi’ gives the first place to Śiva among the Gods and speaks of Him as the one who created the five elements. The ‘Chilappadikāram’ again mentions the ‘Panchākshari’. It says that the five lettered word is a mantra and occurs in the early Tamil Literature.
The Vēdās consists of four divisions and six branches that are inseparable from the tongue of the greatest God with matted hair.*² This proves that the early Tamils knew the Vēdās and the six parts of them and they believed that they were the words of Śiva. This is one of the central tenets of the Śaiva Siddhanta philosophy.

Śaivism was the state religion of Tamilnadu during the Pallava period. Their reign extended from Mahendra Varman (600-630 AD) to Aparajita Varman (875-882 AD). King Mahendra Varman made Saivism the state religion. The Pallavas built unique Śiva temples by which means they could spread Saivism. These temples include the Śiva temple at Kuram, the famous Kailasanatha Temple at Kanchi etc.

Most of the Nāyanmārs and the religious teachers of Śaivism lived during the later Pallava period and they poured out through their hymns the love they had for Śiva, the methods to be followed in Śiva worship etc. It was in the hands of St. Maykander that the Śaiva Siddhanta philosophy took a final and the most beautiful shape as a system.

**The Śivalingam**

The anthropomorphic forms of Śiva are not usually the principal objects of worship in Śaiva temples. The main sanctum in a shrine contains the Supreme emblem of the father God, the Śiva linga. It is the noblest symbol of the God by a Śaiva and by Hindus in general. The main idea underlying the Śiva linga in its most primitive aspect was undoubtedly phallic. The linga was one of the cult objects of the ancient people and it is presumable that the Vēdic Aryans did not approve of it. The first explicit mention of worship of the phallic emblem is found in
the Mahābhārata showing that it was already well established in the Hindu fold by the first or second AD.

Purāṇa says that once Sage Bhrugu went to meet Śiva. He was stopped at the door by a door-keeper who informed him that no one could disturb Śiva and Parvati in their dalliance. Bhrugu after waiting for sometime, left after pronouncing the curse that since Śiva preferred the embraces of Parvati to his meeting with Bhrugu, he would be doomed to be worshipped as the linga and yoni, instruments of desire and creation.

[Padmapurānam]

The reason for the early non-acceptance of the emblem by the orthodox section of the Hindus can be traced without doubt to very realistic representation of the male generative organ in early times. Later the people accepted the emblem as the holiest symbol of Śiva. This transformation began in the Gupta period. So great was the change in the manner of its representation that some modern scholars thought that it originated from the Buddhist-Votive Stūpa. The name used to describe the Śiva linga in the inscriptions past and present is almost invariably ‘Mahādēva’.

The Śiva linga is a popular Hindu aniconic image. It is in this form that Śiva is worshipped in the temples. The word linga means mark or sign as well as gender and it is in the former sense, as the sign of Śiva, Mahādēva, the Great Lord that the Śivalinga is honoured in the sancta of the temples. The shaft of the Śivalinga is often said to have three sections representing Brahma, Vishnū and Śiva respectively. The Śivalinga is always within the circular horizontal base called Pītha.
Philosophical significance of the symbols of Śiva

Śiva manifests himself as the destroyer and since all things are subject to decay and destruction, it was necessary to have a destroyer or indirectly the re-creator allowing all forms of existence, to manifest themselves. Death is not death but simply a manifestation into a new life. So He is ʿŚiva- ʿThe Bright One’.

Lord Śiva represents the destructive aspect of Brahman. His Triṣul that is held in the right hand represents the three guṇās- Satva, Rajas and Tamas. That is the emblem of sovereignty. He wields the world through these guṇās. The Damaru in His left hand represents the Ṣabda Brahman. It represents ʿOM’ from which all languages are formed. It is He who formed the Sanskrit language out of the Damaru.

The crescent moon indicates that He has controlled the mind perfectly. The flow of the Ganga represents the nectar of immortality. Elephant is the symbol of pride. He is wearing the skin of the elephant which denotes that He has controlled pride. Tiger represents lust. His sitting on the tiger skin indicates that He has conquered lust. His holding the deer in one hand shows that He has removed the tossing of the mind. Deer jumps from place to place swiftly. The deer symbolises the mind which has to be controlled. The deer also represents the four Vēdās. The deer in Śiva’s hand indicates that He is the Lord of the four Vēdās which are represented by the four legs of the deer. Śiva has a sword in one of His hands which signifies that He is the destroyer of births and deaths. It shows that He protects the jīva by burning all fetters.
Lord Śiva wearing serpents denotes wisdom and eternity. The five hoods of the serpents mean the five senses or the five tattvās which are earth, water, fire, air, and ether. They also represent the prāṇās which again are five in number. The prāṇās hiss in the body like serpents. The inhalation and exhalation are like hissing of the serpent. The snake also represents death and though Śiva is always surrounded by death, he himself is beyond its power.

‘Namassivāya’ is the mantra of the Lord Śiva. ‘Na’ represents earth and Brahma; ‘Ma’ represents water and Vishnu; ‘Si’ represents fire and Rudra; ‘Va’ represents Vāyu and Mahēswara and ‘Ya’ represents Ākāśa and Sadāśīva and also the Jīva.

Śiva wears three white lined Bhasma or Vibhūti on his fore-head. Through this, He silently teaches that people should destroy the three impurities which are Anava, egoism and Karma (Action with expectation of dravya and māya-illusion).*3

Nandi is the attendant or doorkeeper of Lord Śiva. He is the vehicle of Lord Śiva. He represents ‘Satsanga’. Even a moment’s satsanga is a great blessing to the aspirants and worldly minded persons. The bull also symbolises the instincts which often overrule the rational self and Śiva since He conquered all desires, rides on a bull signifying that only those who have acquired knowledge are masters of themselves.

The union suggested by the linga and yoni is the link between the two worlds, one where life manifests itself and the other where the spirit becomes incarnate and the linga is the symbol understood by even the
most ignorant. The linga represents the joy of life and creation, as well as liberation after the control of desire.

The skull represents the revolution of time and the appearance and disappearance of the human race. It also symbolises destruction at the end of a cycle when all is destroyed except Śiva.

In short, Lord Śiva symbolically teaches the world to ‘control the five senses which are hissing like serpents. The mind is jumping like a deer. Control the mind. Burn it in the fire of meditation. Strike it down with the Trisula of discrimination. Only then can you attain me’.*

Lord Śiva is worshipped throughout India. The most important Śaiva shrines in the north are Amarnath in Kashmir, Kedarnath in the Himalayas, Visweśwar in Banaras, Tarakeśwar in West Bengal, Bhuvaneswar in Orissa and Somanath on the Kathiavar Peninsula. The most important shrines in the south are at Kancheepuram, Jambuokeswaram, Srirangam, Tiruvannamalai, Kalahasti and Chidambaram.

Muthuswami Dikshitar had a strong and frequent association with Tiruvarur and the shrine of Lord Tyāgarāja which drew forth from the devout heart of the composer many sterling compositions of eternal beauty on the presiding deity of the shrine. As an ardent pilgrim, he visited many Śaiva shrines of India and composed kritīs on the deities. Though Muthuswami Dikshitar is generally considered as a Dēvi Upāsaka, a major portion of his kritīs (125) are composed on Lord Śiva. Unlike an ordinary kriti, a kshētra kriti has the twin purpose of preserving for posterity the data of a temple and the devotional theme of the master
The most prolific composer of kshētra kritīs is beyond doubt, Muthuswami Dikshitar. Muthuswami Dikshitar was lucky enough to have had the opportunity to visit many shrines from his childhood. His knowledge in the purāṇās and epics, in Sanskrit and his mastery in music and Viṇa are put together to produce beautiful compositions which are wrapped in good theme, good language and good music.

This work is an analysis of the Siva kritīs of Muthuswami Dikshitar. The work includes an introduction, five chapters, conclusion, bibliography and Appendix.

The first chapter deals with the life and contribution of Muthuswami Dikshitar. His family, birth, education, first composition and his valuable contribution to Carnatic, Hindusthani and Western music are dealt with in this chapter. Muthuswami Dikshitar has composed 473 kritīs and three tāna Varṇams. He is also said to have composed a Chowka Varṇam which has controversy in authorship. Muthuswami Dikshitar has composed the maximum number of group kritīs of which seven popular ones are dealt with in detail. They are
1. Tiruttaṇi Kritīs
2. Navāvaraṇa Kritīs(Kamalamba, Abhayamba & Nilotpalamba)
3. Panchalingasthala Kritīs
4. Tiruvarur Panchalinga Kritīs
5. Navagraha Kritīs
6. Shōdaṣa Gaṇapatī Kritīs
7. Tyāgarāja Vibhaktī Kritīs

The second chapter gives a general idea of all the Śiva kritīs of Muthuswami Dikshitar. He has composed 125 Śiva kritīs which comes
to about 25% of his total contribution. These kritis include the individual kritis of the group kritis. All these kritis are composed on different deities of famous temples. The kritis are dealt with, on the basis of the different rāgās, tālās, mudrās, and structures used. Rasa theory and time theory followed by Muthuswami Dikshitar is also mentioned in this chapter.

The temples featured in the Śiva kritis are dealt with in the third chapter. Muthuswami Dikshitar being the foremost in composing kshētra kritis has visited most of the famous shrines in India and such kritis include the architecture, sthalapurāṇa, festivals celebrated, sthalavriksha and such other details concerning a temple. His compositions, usually does not include complaints and explanations of his problems and he does not ask for remedies. So to enjoy a Śivakriti of Muthuswami Dikshitar, it is compulsory that one should know something about the particular temple mentioned in the kriti. So the chapter interconnects the Śivakritīs of Muthuswami Dikshitar and the respective temples. The Śivakritīs of Muthuswami Dikshitar is found to have been composed on the deities of about 35 major temples. Of these, 26 temples are dealt with in this chapter. A maximum number of kritīs are composed on the deity of the Tyāgarāja temple at Tiruvarur, the place where he lived a major portion of his life. There are temple deities on which he has composed single kritīs.

The fourth chapter includes the purāṇic characters, legends and anecdotes related to the Śiva kritīs of Muthuswami Dikshitar. Lord Śiva in different forms- Anugrahamūrti like Kirātārjuna Mūrti, Nigraha Mūrti like Antakāntaka Mūrti, Tripurāntaka Mūrti, Kālāri Mūrti, Kāmāntaka Mūrti, Brahmaśirachēdana Mūrti, Dakshasamhāara Mūrti, Bhikṣatana Mūrti, Bhairava etc., Dakshināmūrti, Ardhanārīśwara Mūrti and so on.
are depicted in the Śiva Kritīs of Muthuswami Dikshitar. This undoubtedly shows the encyclopaedic knowledge of Dikshitar in the purānas. He has also included the names of some patrons of music during his time. Muthuswami Dikshitar was forced to compose some kritīs at particular circumstances. Such anecdotes are dealt with in this chapter. Some purānic characters included in his kritīs are very much new to the common people. So the researcher would like to introduce these characters to these common people. The kritīs and characters are interconnected in this chapter.

Finally, the fifth chapter is a detailed analysis of the group kritīs of Muthuswami Dikshitar on Lord Śiva which are Panchalingasthala kritīs, Tiruvarur Panchabhūta kritīs and the Tyāgarāja Vibhakti kritīs. It is due to limitations that the researcher has not attempted the detail analysis of all the Śiva kritīs. The Panchalingasthala kritīs are composed on the five Śivalingās in the elementary forms- Prithvi, Appu, Tēyu, Vāyu and Ākāśa, installed at the five important abodes of Lord Śiva which are Kanchipuram, Chidambaram, Jambukeswaram, Tiruvannamalai and Kalahasti. On the other hand, the Tiruvarur Panachalinga kritīs are composed on the five lingās in the elementary forms installed in the Tiruvarur temple. The Tyāgarāja Vibhakti kritīs are composed on the Tyagaraja Mūrti of Tiruvarur temple. Brief notes on the Panchamahābhūtās and the Tyāgarāja Mūrti are also included in this chapter. The notations of the kritīs on the Panchalingasthala kritīs and the Tiruvarur panchalinga kritīs are taken from the book ‘Compositions of Mudduswami Dikshitar’ by Sri.T.K.Govinda Rao. The Panchalingasthala kritīs are notated according to the style of Sangita Kalanidhi D.K.Jayaram. These kritīs are analysed on the basis of rāga (Rāgalakshana, selection of rāgās, sangatīs, gamakās, range of swarās,
viṣēsha prayōgās etc.), tāla (Tempo, āvartās, rhythmic beauties, rhythmic patterns etc.) and prosody (Prāsa, Yati, Yamakam, Swarākshara prayōgās, mudrās woven into the sāhitya etc.). The rāga and tāla analysis is executed on the basis of Trayōdaśa Lakshanās and Tāladaśa prānās respectively. Since the main theme in these kritīs are the temple specialities and purāṇic themes, thematic analysis is not done in this chapter, these being already mentioned in the third and fourth chapters respectively.

The fifth chapter is followed by the conclusion and bibliography. The text, meaning and notation of the eighteen analysed kritīs, a list of the Śivakritīs of Mūthuswami Dikshitar, photographs of major temples featured in the kritīs and an audio CD comprising of the Tyāgarāja Vibhakti kritīs and Tiruvarur Panchalinga Kritīs sung by researcher are included in the appendix. The Panchalingasthala kritīs are avoided in the CD, since these kritīs sung by great musicians are available in plenty unlike the other kritīs.

The researcher has selected this topic, since no work in this pattern has been undertaken in depth on this topic. As an Indian, we are bound to know something on our heritage and culture. The researcher hopes that the descriptions on the temples and the puranas would help the common people to get an idea of the above, to some extent. The main aim of this work is to popularise the Śivakritīs of Mūthuswami Dikshitar among the music students and other music lovers, not only on the basis of melody and rhythm, but also on the basis of theme, lyrics, language and prosody. Another important aim is to emphasise the relationship between music and temples. The work as such is not exhaustive, but leaves much scope for further detailed study on related topics. The work has been carried out mainly through oral, historical and secondary sources.
Foot Note

1. Dr. T.B.Siddalingaiah – “Saiva Siddhanta in Historical Perspective” - Pg 9
2. “Purananuru” - Pg 166 - lines 1-4
3. Swami Sivananda - “Lord Siva and His Worship” - Pg. 52
4. Swami Sivananda - “Lord Siva and His Worship” - Pg.60