CHAPTER III

Ravivarman’s Contribution to Literature

His Major Works and Minor Works—A Study

Tampi was an illustrious and all-comprising man of letters who commands a supreme place among the other writers of art as well as letters, both by disposition and acquisition. Like the glorious Guru Karthika Tirunal he too believed that the best medium to reach a soul of the man or the feet of God was either poetry or music or both blended in a single vein. Naturally his writings were mostly poems and even a few prose, he wrote too were highly sweet and poetic while the major part of his topic he handled were sublime and spontaneous.

Confining to his literary works leaving those which are purely major and musical compositions of high classical order an attempt is made here to short list and shortly analyse the rest of his work, falling under two categories.

Major Works—Total three, dealing with three major ttakkathas and minor works exceeding 19 dealing with a variety of subject which are mainly in verses. Tampi’s rachanas are often succeeded or proceeded by a verse containing his signature, which often helps one to identify them. The verse set to is as follows:

```malayalam
[Verse]

[Signature]
```
What is interesting about it is that Tampi heights his name and his signature very suggestively and picturesquely. If one takes the first letter ‘a’ of the first padam ആപ്‌ and joints it with, ‘ം’ the second letter of the 2nd pada മൂ ‘ം’ and then join the 3rd letter ര of the 3rd pada and finally with the letter ‘ഒ’ the 4th letter of the fourth pada ഒ ഒ ഒ and then the name Ravivarma is obtained. Further if the name is added to first pada ആപ്‌ after deleting the initial 3 letters ആപ്‌ the resultant would be the full name and the signature of the poet. It has to be noted here that this signature has relevance only with the poetical rachanas of the poet.

Kathakali, the world famous dance drama of Kerala, with its typical form and techniques, songs and orchestra, story and actors, costumes and make-up, aims and expression is a class by itself and a suitable match is yet to be found. Right from birth and growth in the hands of Kottayam Tampuran to the days of Tampi or Warrior and afterwards as well, it can be proud of a tradition of comprising ‘Vamozhi vazhakkom’, ‘Varamozhi vazhakkom’ as well as ‘Atta vazhakkom’ which is non broken and ever growing. Though bright from birth its golden age started from ‘Karthika Tirunal’ whose efforts and contribution raised it to a royal art, to which substantial contribution were made by illuminaries like Kunchan Nambiar, Ramapurathu Warrior, Unnai Warrior, Ittirarissa Menon and others not to speak of Irayimman Tampi, the foremost among all.

Tampi’s contribution to this field is supreme and his three അത്തക്കാധാസ ഉത്തര സ്വയംവരം, Keechaka vadham, Dhakshayagam are unique in many respects. Tampi’s inimitable personal attainments together with the healthy surroundings in which
he was placed were primarily responsible for the profundity of his arts and this good fortune could not be claimed by others in the same weightage.

Tampi had a systematic training in classical music and other histrionic arts under the guidance and patronage of the great Karthika Tirunal, besides his father and the master musicians of the royal court. He also had the rare opportunity of getting acquainted with the great musicians and composers who came from the different parts of the country. Then he had the unique fortune of serving four kings and two queens consecutively and getting associated with the master artists of their court consisting of vocalists and composers, dancers, instrumentalists, poets and writers etc. His stay near the Padmanabhasvami temple bristling with Sopanamusic and ritualistic dances and Harikathapuranaparayanam etc., from a divine platform offered a dignity and serene outlook to his writings and aesthetic expressions while those at the tradition stage (Ranga Mandapam) like (a) Kootu, (b) Krishnattam,(c) Kathakali,(d) Patakam etc., enriched his histrionic skill, and those performing arts like Thullal at the external premises brought him conversant with the popular arts and thoughts of the masses. All these paved the way in shaping Tampi’s attainments at various levels and those by creating immortal pieces of audio and visual arts whether it was at the royal court of Svathi Tirunal or Utram Tirunal or at the traditional theatrical productions like Kathkali or popular arts like Kaikottikali and Vatilturapattukal or lullabies.

Tampi was always grateful to the guidance and liberal patronage extended to him, by the kings and queens of the Travancore and he paid homage to each of them in no equal terms. His homage to Svathi Tirunal is reflected in many of the classical compositions where he combined the name Padmanabha the favourite mudra of
Svati. His homage to Lekshmi bai and Parvati Bai is reflected in some of the classical and semi classical compositions. His homage to Kartika Tirunal, his foremost Guru besides his parents forms the theme of innumerable single slokas and his grateful feelings to Utram Tirunal - the most outstanding Kathakali composer of the day forms the starting sloka of Dakshayaga.

 Tamil as a reformer of Kathakali

Tampi was not only just a versatile composer of Kathakali but also a reformer. During his times, not only talented Kathakali composers but also mediocre authors wrote Kathkali and this resulted in the emergence of many substandard plays which lowered the standard and dignity of Kathakali both as an art and as a part of literature. Tampi put an end to this degeneration and raised it to its original glory through his Kathakalis.

Often many of the Kathakalis including certain well known as well were heavily loaded with odd and grotesque characters and grim situations making them look awe and awful. Further many of the situations and characterisation tended to dull and stereotyped not to speak of the music dance and abhinaya. Tampi gave a new release, variety and charm to the art through the model of his Kathakalis, which even today hovens high, thematically, aesthetically, dramatically and musically.
The songs of the Kathakali of Tampi's times were following the dull and elaborate style of natya prabandas of the olden days having a music which was equally unimpressional, less melodious, repetitive and lengthy. Tampi developed the field of ragas by introducing many classical ragas in his Kathakalis and adjusted their expression to suit the dramatic requirement of Sopana music of Kathakali in accordance with the story, characters and situations. It is in his Kathakali one finds the maximum variety of classical ragas like Kalyani, Saveri, Todi etc., shedding their Kacheri (Karnataka traits) of later time in which the nritya element was deleted from the triad concepts and reintroducing the same natya element by combining it with gita and vadhya in perfect harmony. The musical elements of the Attakkatha of Tampi gave and gives refreshing and exciting experience to both the listener and spectator because it is in them one finds the highest synthesis of the elements of the earlier Dravidian music including those ragas (pan) or rather raga pieces (muripan) like Pati, Purnir, Indalam, Kanakuruji, Kandaram, Durga, Maradhanasi etc., and typical expression of Arangu talas like Chempada, Atanta, Panchari and the later classical ragas (already mentioned). He omits the names of the classical talas like Adi, Rupakam, Jampa etc. Also we realise that the laborious and monotonous Natya prabandas and Gita prabandas becoming short and crisp Abhinayapadas modelled after the chowka and madhyalaya kritis and Kirtanas of Margi Sesha Iyenkar, Tyagaraja and other local contemporaries. This is beautifully illustrated in the rendering of the padams like 'Sasimukhi varika' in the raga Kamodari, 'Harinakshi janamouli', in the raga 'Kamboji, 'Chandrachuda namostute', in the raga Bhupalam, 'Lokadhipakanta', in the raga Yadeukulakamboji, in the Dakshyagam etc. To prove his...
mastery and perfect ease with the earlier Dravidian music he composed quiet a number of padas in the earlier ragas (pans) and talas.

To illustrate a few

1. Săravediyaya ninte --Kanakurunji--Champaka-Uttaraswamvaram
2. kínta chitraniha --Khandaram-Panchari-Uttaraswamvaram
3. Aravinadamozhí --Navaresam(Uttaraswamvaram-Anta)
4. Santhoshamte --Samantamalahari
   -- Chem:pata(Dakshayagam)

Sopana music employed at the temple as well as at the traditional theaters strictly followed the time theory of ragas. Even now in the Kottipadi seva at the Srikovil, the time theory is strictly adhered. Raga classification of Krisnattam and early Ramanattam too strictly followed the time theory and scenes meant for different and scenes meant for different watches had prescribed ragas and talas. But gradually indifference started brooming at this stage and certain Kathakali composers diverted from the principle of the time theory and employed ragas without caring for time and bhava. Tampi understood the dangerous of this trend and tried to rectify it by following the time theory of ragas while adopting them in his Kathakali padams.

Even while including the classical ragas like Kalyani, Saveri, Nathanamakriya etc., he never failed to realise the relation between them and the various watches as well as their bhavas, contents etc. This is evidenced in the selection and distribution of ragas like Bhupalam, for padams like 'Chandrachuda'(Bhupalam, anta-Dakshayagam) as the last padam of Kathakalis which is used to conclude at the early
mornings and ragas like Sankarabharanam for the starting padams, ‘Samayam atimohanam’, raga Sankarabharanam, tala Chempata in UttaraSvayamvaram which was to be sung at the evening or early watch of the night, raga Kalyani for padam ‘Kalyanikantamamavallabhe’-- raga Kalyani, tala--Atanta in Uttara Svayamvaram etc. for the 2nd watch of night.

Likewise the selection and distribution of ragas for various timings, sentiments and situation have been done as per the principles laid down in the old Tamil measures like Panchamarappu, Bharata senapaliyam etc.. This is nothing but natural because of the fact that Tampi as his guru, Kartika Tirunal was well versed in Tamil and its vast literature of which many are related to the arts and culture of Kerala. One has to bear in mind that the word ‘Tamil’ stood for bhasha in its general sense for language and that in the absence of script of its own, Malayalis expressed their thoughts through the Tamil script, leading to a doubt that was no Malayalam till 7th century.

Tampi was fond of experimentation in Kathakali. But he took all care to see that his experimentation didn’t alter or damage the said norms of Kathakali and its basic structure. It is true that he introduced many classical ragas to the music of his Kathakalis. But he was ever alert that they were accepted only after modification which suited the Touratrika trait. He changed the raga Padi-- the accepted raga for Kati sringara. But he was careful that it gave not only required charm but also additional charm to it. Likewise he employed Kummi in those situation which demanded Sari. The result was that it created better effects.

Tampi’s compositions attracted both scholars and commons alike. They were both apatamadhuram and apadamadhuram. Not only that, many of his Attakatha
padams were accepted by the ladies as leading items for their Kaikottikali and similar dances or songs while they swung or bathe in rivers. The following are popular among them for age and popularity still continues.

1. Sādaramneechnonna mozhī --- Vegada --- Chempata
2. Jayajayanagaketana --- Kamodari "
3. Lōkadhhipakanta --- Erikkala kamodari "
4. Gōpalakanmare --- Bhairavi "
5. Vīrā Virada (kummi) --- Usenī (Anandabhairavi as per another version) Chempata tala "

Tampi’s attakkathas are marked for their distinctive features even when they are based on puranic themes. Of the three kathas the first two are virarasa pradhana and the third Dakshayaga is bhakti confined with sringer which is in sharp contrast with the antarika bhakthi and bahya sringer of his mohiniyatta padams.

They are widely admired for the variety of characters, costumes and varieties of scenes. This is highly evidenced in the characters Kichkan, Bhiman,
Brihandala, Valalan , Kankan, Sudeshana, Sairandri, Upakichakans in Kichakavadham Uttaran, Duryodhanan, Brihannala, Viradan, Sudesna, Bhanumathi, Karnan, Krishnan,
Bishmar, Katragartan, Kavalkaran, Mallan, Vajipalakan, Pasupalakan, Madolakadan, in Uttarasvayamvarm, Dakshan, Sivan, Sati, Nandikeswaran, Virabhadran etc. Of Dakshayagam. Also there are a host of other characters who add variety and aesthetic delight. In creating dramatic effect by providing ample situations, ably assisted by acting, singing, dancing and orchestral playing, these are only a very few equals if not more.
The srngara padam depicting the sport Daksha and Daksha patni, the burning of Karaladamshtran by young Sati, the anger of Daksha on seeing Sati and the atmahuti of Sati, thereby; the fight between Virabhadra, Bhadrakali and Dakshan etc. in Dakshayagam, the love spot of Uttaran and his wives, the fight between Briannala and Kauravas in Uttara svayamvaram, the tragic situation in which Panchali is placed, Bhima in disguise of Panchali, the chapalya of Kichaka and the fight between Kichka and Bhima etc., in Kichaka vadha are the best illustrative of a variety of dramatic situations.

Tampi’s padas are beautiful pieces of poetry. Being a poet his songs indirectly are set to popular vrittams. Hence his Abhinaya padams are not only brilliant pieces of expensive dance, filling the eyes and melodious music sweetens the ears and touching pieces of poetry. A few illustrations are given below.

(1) Abhinayappadam Dak shayagam

<table>
<thead>
<tr>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bhairavi</td>
<td>Chempada</td>
</tr>
</tbody>
</table>

**Pallavi**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Charanam**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Tampi’s padams are full of Sabdalankarms illustrating his command over the subject Upama, Ulpreksha, Rupaka and a list of other alankarms. Yamakam, a favorite of Kathakali composers can also be seen in his padams. In the usage of yamakams he stands equal to Kottyam Tamapuran.

Examples: Antya Prasam

(a) Antya Prasam

(b) Slesham

(Raga: Kambodari, Chempata tala, Dakshayagam)
(Ragam Navarasam, Chempata tala, Dakshayagam)

(c) Anuprasam

( Raga Kedaragoula, Chempata tala, Uttarasvayamvaram)

(d) Anthyaprasam

(e) Dvitiyaksharaprasam

While the bulk of the padams are modeled after the Abhinayapadamsof Mohiniattam, certain padams are composed after the model of Kritis; 'Chandrachudanamostute', raga-Bhupala, Chaputala, 'Srinilakantesagunasindo' raga-Nilambari set to Aditala in Dakshayagam, Karunam--Pahi, raga-Malahari set to Jampa tala in praise of Padmanabha, in Uttarasvayamvaram are some of the examples. Tampi being a classical musician and composer, next to none but Svati Tirunal, this is nothing but natural.

An Example:  

Raga : Kalyani, Tala : Champada, Katha : Dakshayagam

Whether it is the influence of the form and expression of Kaikottikkali and similar dance songs having doubles and quadruples, or whether it is the influence of Dikshitar Kritis, having madhyamakala certain padams of Tampi like Jayajayanagaketana--raga--Kamodari, tala--Chempada in Uttarasvayamvaram, are set to different speeds -- a phenomenon appearing only rarely in Kathakali compositions. Tampi's padams are noted for their adherence to ragas, instruments and other musical
aspect of the day and as such they provide a source for the study timetheory of ragas. In this aspect he rises to the level of Kunchen Nambiar. Illustrations are available in last Charana of the padam in Uttaraswayamvaram.

1. His Kathakalis are marked by Slokams, Padams, Kummis, Dandakams, Sari etc., in all their variety and diversity.

2. The mastery of the poet in histrionics are best revealed in his Abhinayappadams.

3. The kadhas illustrates the high proficiency, the poet as a gifted singer, Poet, Natyanja, Alankarakanja, Ssahityakusala, Narthka, Vadaka, Rasanja and Gayaka.

4. Not only Abhinaya padams, but also, certain compositions modelled after the Kriti, Kirtanans of Tyagaraja, are also found in the bulk of songs.

5. It is worthwhile to note that Tampi, a well-versed classical musician having proficiency in the field of 35 talas, never uses their names or expression in the whole scheme of his Kathakalis. This shows that he preferred to follow the earlier scheme of the natya talas because of the simple fact that their old expression giving maximum stress and weightage to the principal beats of the tala leaving the rest of the angas and beats in almost inaudible was congenial to the flow of bhava without hindrance.

This brings to the focus another truth as well. As said earlier, though the names and forms of the classical ragas are employed in his works, surely, he would not have preferred their expression at the classical stage, but would have accepted them only
after moulding their expression in such a way that it went well with the Sopanic traits centering around the Touratrika element. (Gita, Vadya and Nritya.)

The mastery of the poet over dance and dramatic is highly illustrated in all his Kathakali padams without fail. Suffused with dramatic and highly expressive ideas and usage of each padam can claim to be a gem in the field. The well knitted words and ideas give the actor tremendous opportunity to act and improvise.

With all plus points or remarkable distinctions, which raised the standard of Kathakali—its literature, music, technique etc., Tampi and his works were not without certain flaws. Though not major had they been not there, his contribution could have been like ‘adding frangance to gold’

**To cite a few**

1. Tampi’s kathakalis are lengthy at certain places, though they are not tend to be boring or melodramatic.

2. His rachanas are over erotic at times cross the level of decency. For e.g. Kummi Viravirada. But thinking the situation in which it is presented along with the accompaniment lively and charming dance the usages are drown and ignored. Likewise though the Sringara of the Vridhavaradan is unwanted and could have been avoided it provides human too.

3. There are certain situations where the composer deviates from the old story. For e.g. in Dakshayagam, the return of Sati from Daksha yagasala as against herself immolation as per Puranam. Perhaps this would be appreciated in the present context where voices are raised against self or forceble burning of ladies.
4. Being madly attracted to words the natural beauty of his land and its people, Tampi’s Kathakali padams often became a beautiful audio-visual media to glorify the nature at its best whether it is through the words of nayika in sportive spirit or otherwise.

E.g.

1. അക്കാലോകമരനേനേനി - കിരീടം.

2. മൂഡികൊണ്ട്‌ മനോഹരമേനേണി - നമ്മുകളും മില്ല.

3. അസമാരണവും കാണു - "

4. കായ്യോനേൻ - മഹാഭാര.

Certain special features and distinctions other than the already explained ones, which add to the popularity of his Kathakalis.

1. Ekalochanam and its Abhinaya (Uttara Svatyaavaram)

It is one of the ever memorable phrase in the srinagara padam of Duryodhana in Uttarasvayavaram

The abhinaya technique appearing is a difficult feat, testing the ability of the actor and is found no where else.

For Sringarra of the Kativesha the raga employed is Padi. But Tampi changes the raga to Kalyani and succeeds too, through the magic of notes, sahitya and above all, certain distinctive phrases like the above

a) Details of the padam:

Duryodhana in the company of his queen is in the garden and is in a sportive mood. Admiring the beauty of his wife, the king tells her that the female
chakravaka bird mistakes her face for the moon and realises that the night with the moonlight has arrived and as such, her separation from the company of her beloved is imminent. She is very angry and looks at the ‘Chandravadanam’ of the queen with all anger and hatred, while looking at her beloved Chakravaka with full of grief as she has to part with him. Here the actor in the role of Duryodhana, has to look with anger on one eye and Karunam on the other (a drama within the drama) alternately and simultaneously. In accordance with the playing of the drums and singing, the actor starts from a very slow tempo initially, and gradually goes to the highest. According to the change of speed he has to change the duration of the alternate movements of his eyes, depicting anger and Karunam, so fast till they become almost simultaneous. Changing the movements of the eyes showing contrast emotions in such fast speed and that too keeping abreast the stayibhava which is srngaram is a difficult trait and put to test the abilities of even the master actor, further, the raga chosen here is Kalyani and not Padi the widely accepted raga for Sringara of Kativesha. But Tampi deviates from the set tradition and put his stamp successively and with perfect ease. Only a great personality who is a master actor, musician and composer could design such a rare situation and drama. Yes. Here Tampi stands equal to none.

The pada is doubly blessed with other words like Mayura nritta in apt musical sancharas give ample opportunity to the actor to express various emotions as well as dances and Kalasams at their best. Every way ‘Ekalochanam’ is ‘Ekabhavanam’ and reigns supreme.
b) Viravirada—Kummi

The Kummi in Uttara Swayamvaram is the most famous song — perhaps, the more famous than even the most popular film hit. As soon as it was composed it became popular -- so popular that people of all levels sang it and people of all dance styles danced it. Still it steals the whole show.

What made it so popular? It is the raga set up which leans more towards Ananda Bhairavi than Huseni? Is it the complicated and rhythmical patterns giving lots of opportunities for the young damsels to jump, run, twists, clap and dance around or is it the situation in which young wives of Uttaran -- the born coward and wemenised Prince, entertain in and through their physical charm? Or is it the voluptuous lyric and its sexy overtones to which Tampi has no reservations? No one knows. But the fact remains that ‘Viravirada’ is ever popular.

c) Khonindra Patniyude

In this marvellous dandakam, to which even the famous dandakam of Unnaiwaror, stands only second, depicts the pitiable condition of Panchali in the disguise of Sairandri who is forced to take wine to the quarters of Kichaka by the order of the queen Sudeshna. The selection of words and even letters, theme and ideas, make it an ever remarkable piece of art which reigns supreme since the time of its composition, bearing the stamp of success of its composer.
A short analysis of the different compositions employed by Tampi in his Attakadhas:

In Dakshayagam there are twenty nine padams and thirty six slokams all inclusive of Purappadu slokam, Varnana slokam and Ida slokam, one Dandhakam, ‘Enanka mouli’ is also in this Attakkatha.

In Uttara Svayamvaram there are thirty-two padams and thirty-one slokams. Varieties of slokams like Varnana slokam and Ida slokam are found here also.

Kichaka Vadham:

There are twentyeight padams, twentyfive slokams with the varieties of Vandana slokam, Purappatu slokam, Ida slokam, and the famous Dandakam, ‘Khoninda Patniyude’.
Idaslokam

Ida slokam means intermediate verses which are employed to describe various situations of the story and to provide connecting link between the gap.

Dandakam

It is said that this type of composition originated from the early Tamil poetry Thirutandakam. But when once adopted in Kathakali with a special purpose to serve the form, the flow, the style, language, aims and expressions became different. In Kathakali dandakam - the long drawn poetry has specific duties of describing conditions of the characters or situations. Dandakams are employed by composers only at such situations when a varnana sloka becomes inadequate to describe a situation competently. Like the Vishkambha of a nataka a Dandakam often acts as a link between various episodes of a story. Dandakam was first employed by Kottayam Tampuran in his Kalakeya vadham for describing the experience of Arjuna in the heavenly abode. Dandakams are composed in Manipravalam and also in Malayalam. They are in different sections with identical beats and music. Tampi’s Dandakams are very famous and hold the memory and spoken tongue of many admirers.

Musical distinctions of Tampi as evidenced through his Kathakalippadas.

Basically Tampi was a good musician. He was a Kathakali composer who had both inborn talent and efficiency. The special feature that can be seen in Tampi’s compositions is the easy musical expression. That is why Kathakali musicians prefer Tampi’s compositions. Tampi’s Kathakali compositions are taught in the Kerala Kalamandalam. The sound echoing the sense is another feature in Tampi’s compositions.
Some examples can be cited as ‘Ananda janmarjitha mamasmal punnaya bhalam’ in the raga Navarasa, Chempata tala in Dakshayagam ‘Ariyathe mama puthriye nalkiya’ in the raga Vekata, Chempata tala in the same atakatha, ‘Jayajaya nakaketana’ set in Kamodari raga and Chempata tala is heard in Karnatic music. ‘Kalyani kanka mama vallabhe’ set in Kalyani raga, Atanta tala, ‘Kalyanegil Nilleda! Gokula Chora’ set in Sankarabharana raga Atanta tala, ‘Sadaram nie Chonna Mozhiyithu saduvalla’ in the raga Sankarabharana, Atanta tala etc.

There are two types of Sringara bhavas as alambana bhava and uddipana bhava. The conversation between a husband and a wife is alambana bhava and the thing, which provokes the emotion, is Uddipana bhava. Examples, singing of birds, the smell of the flower, etc. The padas ‘Yamunatere’ in Dakshayaga, ‘Enankanilam Kattum’ in Uttara Swayamvara are the examples of Uddipanabhava.

Tampi took some deviations from the general concept. For example usually all the padams of Kathi vesha are set to Padi raga. But Thanipi employed the raga Kalyani for Kathi vesha, in Uttara Swayamvara in the second scene pada ‘Kalyani kanka mama vallabhe’. Some how this deviation has not been accepted by the rest of the composers and actors and singers. So the same pada is sung in Padi raga.

Tampi’s mastery over the choice of the ragas

In Kichkavadha the pada ‘Kantha Kripalo’, raga ‘Gopikavāṅtam’, which is sung by Panchali in disguise of the maid servant Malini. She explains to Bhima about the advances from Kichaka. The maximum that a lady can face is well brought out through this padam and raga. In Kathakali the roudra rasa, hatred and vira rasa etc., are expressed through the ragas Saranga and Kedaragoula. Example ‘Yagasalayil Ninnum
Pokuka’ in Dakshayagam, in Uttara Svayamvaram, the war between Valala and Trigarta, ‘Moodamathe Ranamaduka’, ‘Rere Gokula chora’ where Brihannala challenges Kauravas for war etc., are set in Kedaragoula. ‘Lokadipa’ the padam in Dakshhayagam is a very good example for the padams which express request. Here Sati pleads her husband Shiva to let her go for the yaga. For this padam Tampi uses the raga Erickalakamodari. These are some of the examples which stand for his mastery over the selection of ragas.

The ragas and talas employed by the poet in the Kathakalis.

*Kichaka vadham*

Sankakrabharana, Todi, Erickalakamodari, Kalyani, Kamodari, Mukari, Madhyamavati, Padi, Vegada, Maradhanasi, Usani, Sarangam, Khandaram, Indisa, Gopika vasantam, Bilahari, Bhairavi, Ahiri, Kedaragoudam, Malahari etc...

- Tala - Chempa, Chempata or Atanda

- There are twenty-eight padams, which are set in above mentioned ragas and talas. Also there are twenty-five slokas in different ragas mentioned above. There are varieties of slokas like vandana slokam, prappadu slokam, Ida slokam, etc., set to the above mentioned ragas.

*Dakshayagam*

- Bhairavi, Kamodari, Bhoopalam, Samanta malaari, Kalyani, Navarasam, Neelambari, Padi, Bilahari, Saveri, Ananda Bhairavi, suruthi. Vegada, Kamodari, Sarangam, Kanakkurunji, Madhyamarati, Pantuvaradi, chencuruthi, mohanam mukhari, Erickalakamodari, Indisa, Malaharai, Puraniru, Khandaram etc..
• Talas: Chempa, Chempada, Ananta Panchari

Uttara Swayamvaram

Sankarabharana, Kalyani, Erickalakamodari, Kamodari, Kanakurunji, Sarangam, Khandaram,, Kedaragoula, Navarasam, Usani, Nathanamakriya, Bhairavi, Suruti, Anandabhairavi, Kedarangoula, Madhyamavali, Vrindavana sarangam, Nagavarali, Kapi, Neelambari Nattakurinji, Mohanam, Puranir, Malahari etc..

• Talas: Chempa, Chempata, and Adanta

Tampi was one of the very few ever glowing and successful personalities who could enrich every branch of art and literature in perfect ease. In Mahabharata, Vyasa, while describing the attainments of Arjuna in music and dance, states that Arjuna while performing, created a feeling in every listener that he performed solely for him and for his joy only. It stands very same with Tampi too. Whatever he composed it out shone all the rest and left a feeling that he was born to compose that only.

It is worth while to point out that the Attakkadas and other padams of Tampi became popular with even foreign scholars. The padam ‘malinimarmoulimani’, set to raga Usani, tala Chempata in Kichakavadham formed a leading item in the recording of Mr. H. L. Shreen in his collection of songs entitled ‘Folk dances of Kerala’ where the song is given with full notation and meaning.
MINOR WORKS

Subhadrahanam Kaikottikali

This is a collection 12 songs meant for Kaikottikkali, a leading group dance of the women of Kerala. As a long drawn song, and, as a lively dance song, it could be equated with ‘Rugmini Swayamvaram’ Pathu vrittam of Kuchan Nambiar. The theme is based on the puranic story in which Arjuna married Subhadra, the sister of Balarama and Krishna, with the help of Krishna. The story is told through captivating music. As these songs are so sweet and simple, with easy flow of music, all of them became very popular with young and old ladies alike, and once they formed inseparable items in the ladies gatherings and entertainment. Even men used to sing them.

Of the twelve popular songs termed as vrittams the first, starting with ‘Pativrityamiyalum’ the second one ‘Annoru nali n ripan’, the third song, ‘Nalikalochanan Krishnan’, more popular than the rest. Tampi didn’t indicate any special ragas for them. May be because since the music and dances schemed and followed by the singers and dances had certain set tunes and dance styles, he found that it was not necessary to indicate anything specially. For example ‘Nalikalochana Krishnan’ seems to be a Kummi ‘ Annorunalil Nipan’ like ‘Oдум mrigangale’ while the following is modeled after ‘Kalyani Kalavani’ of Machattilayath.

মাকীকৃষ্ণকলবণী মাৰঠী মাট মাটি

মাকীকৃষ্ণকলবণী মাৰঠী মাটি

মাকী মাকীকৃষ্ণকলবণী মাকীকৃষ্ণকলবণী

মাকীকৃষ্ণকলবণী মাকীকৃষ্ণকলবণী

মাকীকৃষ্ণকলবণী মাকীকৃষ্ণকলবণী

মাকীকৃষ্ণকলবণী মাকীকৃষ্ণকলবণী
2. Navarathri Prabandham

Navarathri is a festival connected with Devi, which is celebrated during October (Kanni-Malayalam) every year. It is a celebration extended for nine days, 8 days in the night and 9th, the last day in the morning. Of these days the last three days, i.e., Durgashtami, Mahanavami and Vijayadesami are more important. The Travancore royalty celebrated the Navaratri festival in a very grand scale and it continues even today.

There is a ‘neetu’ written by Karthika Tirunal to the then Diwanji in the year 1002, dated 16th Pururuttasi (October), dealing with a Navaratripuja celebrated in the Mavelikkara palace on the seventh Pururutasi, year 965. There is no record to indicate whether the Navarathri puja was also shifted to Trivandrum from Padmanabhapuram, when the royal family shifted to Trivandrum palace. There are records stating that navaratri was celebrated at Trivandrum, Attingal and Mavelikkara till the year 1014. But from 1015 onwards the festival was celebrated at Trivandrum only. From the year 978 to 998 there was an ordinance that every part of the country should share the expenditure of the festival.
A Brief Description of the Navaratri Festival

Saraswathi Devi from the Padmanabhapuram, Tevarakkettu, Velayudha Perumal from Velimala and Munnutti Nanga Devi from Suchindram reach Trivandrum on the day previous to the festival. The deities are brought to Trivandrum from their respective Devaswams in a procession. The procession reaches Karamana on previous morning of the Navaratri festival, and in the evening the procession starts to Fort where the festival is to be held. The king comes there to receive the procession. Saraswati Devi is brought to the Navaratri Mandapam, and Velayuda Swami and Munnutti Nanga are brought to Aryasala and Chentitta respectively. From the next day onwards the ceremonial Navaratri festival is celebrated.

In olden days the king used to visit Poojappura Mandapa on Vijayadasami day with all the royal treatments in the company of Ilayaraja, Koi Tampurans, Diwans, Palace Sarvadhikaryakkar, and others. At that time the Highness used to wear his traditional royal dress.

There is a legend related to the Saraswati Devi of Padmanabhapuram. The Devi Pratishta took place during the time of Chera Udaya Martandavarma Raja who ruled Venad from 527 ME. At that time his nephew ruled Tirunelveli District which was also under the control of Venad. He made Valliyur as his capital. During that time an enmity arose between the Valliyur Raja and Ratyapuram Raja. The enmity arose as a result of the Valliyur Raja, not agreeing to marry the daughter of Ratyapuram Raja. Owing to the war, the Ratyapuram Raja defeated the Valliyur Raja through cheating and put him in the prison. At that time Valliyoor Raja sent his Saraswati Devi and Sword through a messenger to his uncle at Padmanabhapuram and asked him to continue his pooja as he.
did. He then committed suicide. Udayavarma Raja, as per the last wish of his nephew, placed the idol in the palace, and started doing the daily pooja and Navarathri pooja as his nephew did.

In A.D.1911 at the instance of Svati, Iriyimman Thampi composed a Prabandam on the Navaratri festival and titled it ‘Navarathri Prabandham’.

Navarathri Prabandham is a geya prabandam (musical poem) describing the Navaratri festival held at the Valiya Kottaram. It is said that the whole Prabandham was printed at the Keralodayam press in the year 1061 ME at the financial assistance of Bhagavati Pillai of Vilakam Veedu in Chalai. Unfortunately the work is not available anywhere and even Mahakavi Ulloor could quote only a part of it. While quoting the portion he could not point out the raga or any other musical literary details. As such it is here for the first time in this work the Geya Prabandham gets a treatment though partial.

**Description of the Navarathri Prabandham**

Though it is modelled after the Utsavaprabbanda of Svati Thirunal, there are marked differences between the two.

In the Utsavaprabanda there are slokas in the Sanskrit metrets followed by a song having the Angas viz., Pallavi, Anupallavi and Charana.

But in the Navaratri prabanda there are Tamil vrittams in the place of Sanskrit Vrittams. These Tamil Vrittams are called “Viruttams”. This Prabandha is in four sections. Each section has a viruttam followed by a long song.
The first section is in Pantuvarali raga. In this, Tampi gives a general description about the Navaratri festival held in the palace. In the second section, which is in Yedukula kamboji raga, he describes about the preparations, and escort for the King’s procession to Poojappura mandapa. In the third section which is in Nathanamakriya, he describes about the newly built golden chariot, the king who is seated in that and the royal procession from East Fort to the Pujappura mandapa. In the last, which is in Punnaga varali raga, he describes about the ceremonies in the Pujappura mandapa and the return of the king from Pujappura.

A typical poetical metre is adopted here and the Geya prabandam is noted for its literary beauties and poetical flourishes. Besides Adyakshara prasam, attention is given more to Anuprasam and Madhya prasam than the Dvitiyakshara prasam in certain portions as is evident in the following lines.

(from the 3rd portion in the raga Nathanamakriya)

One does not know why Tampi chose Nathanamakriya noted more for expressing soka rasa-- to such a lively and bright idea. Likewise portions set to Punnagavarali and Yadukula Kamboji are also worth analysing from the rasa point of
view. It is difficult to think that Tampi, the master of music and histrionics noted for his choice of raga for various emotions and situations in his Kathakalis could finalise such a raga scheme for such a theme. A feasible explanation may be that Tampi was also noted for his experimentation against the set norms and traditions especially in the field of ragas. He might have been fully aware of the fact that a raga could be effectively utilise to express different moods and situations by shifting its stress from phrases to phrases, upper and lower tetrachords, morning and evening shifts etc., besides change of tempo, sahitya, orchestra etc.

As already explained the work as a whole, has not been published and is not available even in palm leaves. Only the second part in the raga Yedukula kamboji was published about 70 years ago in the textbook of fourth standard under the title ‘Vanchi maheesaratharohanam’. But for this portion nothing else of the work is published or available. Mahakavi Ulloor who quotes from the last portion of the work has indicated that he could not locate the whole work.

The following is a few lines from the second part, set to Yedukula kamboji.
Navaratri prabandam of Tampi -- in Comparison with the Utsava prabadham of Svati Tirunal.

♦ Both are composed by two eminent personalities who were poets, composers and musicians.

♦ Both are set to classical ragas by the composers themselves.

♦ Both have a devotional content as one is indirectly related to Goddess Saraswati and the other to Padmanabha. In both, the songs are written in Malayalam.

♦ In both the songs are written in Malayalam.

Distinction of the two

♦ Themes of the both are distinct as one deals with divine procession of Lord Padmanabha, while the other deals with the royal procession and the Navarathri festival held at the palace and Poojappura mandapam.

♦ Utsavaprabandam is a collection of songs with sections like Pallavi, Anupallavi, Charanas etc., while the other is in the form of a long drawn poem.
♦ The descriptive slokas preceding the padams are in Malayalam and Manipravalam in Utsavaprabandam, while the other is a combination of Tamil viruttam and Malayalam poems. Such a type is a rare piece of literature.

♦ The Utsavaprabandam consists of 10 sections related to the 10 festival days, while the latter composed under 4 major sections deals with the details of the royal processions and celebrations of Navarathri festival of Goddess.

♦ Each song of the Utsavaprabandam is set to specific talas. No tala is mentioned in Navarathri prabandam.

♦ When Utsavaprabandha describes the rathayatra of the Lord Padmanabha, the Navarathri describes the rathayatra of Vanchibhupala.

♦ Many and well known ragas like Huseni, Todi, Mohanam, Ananda bhairavi, Yedukula kamboji etc., are employed in Utsava prabanda. Only four ragas viz., Pantuvarali, Nathanamaliriya, Punnagavarali and Yedukulakamboji are employed in Navarathri prabanda.

♦ Utsavaprabandha consists of 42 verses in different meters and 12 songs in different ragas where as Navaratri prabandham consists of 4 sections set to 4 ragas.

Rasakreeda

Rasakreeda-- the love sports of Lord Krishna with the Gopikas of Vrindavanam is perhaps the most popular theme for writers, poets, painters, and sculptures not to speak of musicians and dancers right from the beginning of Indian literary and cultural thoughts. It still reigns supreme. Much more than its religious background, it is its romantic mood, which makes it enchanting and ever memorable.
Tampi, being a king of beautiful emotions expressing through most appropriate-- words music or dance or all, has to his credit a sparkling ‘Rasakreeda’ which demands notable place in the field of the art. It is unfortunate to realize that the work, which was a craze of its time, has nothing left now. Even Ulloor admits that he could not obtain it. Except some references, nothing else of it has ever appeared.

Fact being so it is a matter of pride to present the song and the study in detail, gathered through two sources-- the literature from the collection of Kizhakkemadom Govindan Nair, great grand son of Rugmini Pillai Tankachi and the style of singing and dancing from Dr. Leela Omchery who learnt it from her grandmother who was a disciple of Kuttikunju Thankachy. The whole work from Ganesa Stuti to Mangalam is kept safe by Sri.Kizhakkemadam Govindan Nair. Its typical music and dance Styles are kept alive by Dr.Leela Omchery through ‘Othiya geetha vazhi” (vocal tradition), and ‘Adiya Atta vazhi’ (dance tradition.)

Though the category of the work is not indicated in the collection of Sri.Govindan Nair, Dr.Leela Omchery says that they are songs composed by Tampi to assist Kaikottikkali dance. She further states that as said elsewhere, Kuttikunju Tankachi ran a school in her house near the fort where she taught music and dance to the girls including Smt.Gourikutty Pillai, the grandmother of Dr.Leela Omchery. It might be at the request of Tankachy that Tampi wrote many Abhinaya songs for Mohiniyattam and Kaikottikali. She states further that Smt.Laksmikutty Amma, her mother and a senior teacher of English High School, Thiruvattar, used to teach the girls of the school both music and dance which she learnt from her mother-in-law.
As per Dr. Leela Omchery, it is a collection of 10 songs set to 10 different meters (Pathu vrittam). Though the lines and sections of the songs were not clearly drawn in the work, and the ragas were not indicated except for the one or two, both were made familiar to me fully by my guide from her tradition.

Tampi being a man of the masses, who was familiar with the common thoughts and trends as he was with those of the classicals, wrote this group of songs with sparkling ideas, style, diction, words which could be adopted easily by common people. As Ulloor rightly opines, the songs were once so popular with the people that not only women sang and danced to its music, even men used to hum them.

In par with the songs of other Kaikottikkalis these are also narrative which are composed as songs, or as long drawn verses each of which has different sections and stanzas depicting different romantic ideas. Among them there are songs of description, conversations between hero and heroines or sakhis etc. But they are not meant for expressions, but are meant for assisting pure dances (Suddha nrittam). Following the music and rhythm, the young girls make different dance patterns in different speeds. These are songs in slow tempo in which the speed doubles gradually, goes to different speeds and ends in climax. Also there are songs in Malayalam, which goes to faster speeds. Then there are songs like Kummi, which are set to fast speeds only in which the end will be in a slow tempo and in a different gati i.e., Chaturasra as against Tisra to which the Kummi is set.

As it was a customary of many of the compositions of Kaikottikkali, the songs are presented as words of 'Sarikappaital' or the parrot. The popular love episode is divided into ten incidents in ten popular metres, which are indicated in the top of the
song as models. A few do not have model songs, but my guide Dr. Leela Omcherry arranges them according to the traditional tunes.

**A short analysis of each song is given below**

I. **ശേഷി കാളമിൻ പരുപല്ലി മുടു**

ശേഷിയിൽ പരുപല്ലി മുട്ടയുടെ മുട്ടി.

The first song is modelled after the famous Kaikottikkali pattu of ‘Sankuthalam’

‘Odum mrigangale thedi Narapathi Kadakam pukkoru neratinkal’
(Malayalam)

As the invocatory song it asks for the blessings of Ganesa and Saraswati for the success of the work. Through the words of the poetic bird ‘Sarikappaithal’, the composer narrates the story of Vishnu who takes the ‘avathara’ of Krishna who is born in earth brought up in Yedukula to restore peace and prosperity in the world by destroying the rakshasa while staying at Vrindavanam as a young boy, the beautiful cowherd maidens were attracted by the beauty of the Lord and fell in love with him. The song describe their pangs

II. **കൊഴും ശിശിഠിളളിയിലായി കൊണ്ടുവെള്ളിയിൽ മുട്ടിയും**

This is in the form of a Sari dance which, is one of the most charming dance items of Kaikottikkali noted for the graceful movements of the body, steps, and chollus. The swaying and pacing are so beautiful that the item was adopted by all stage
traditional performing arts like Ashtapadiyattam, Kathakali etc. It still reigns supreme with a proper match, yet to be found.

This song describes the enchanting flute music of Lord Krishna which captivated the Gopis and others in Vrindavanam.

III

It is a beautiful song but loosely written. When the clumsily written verses are brought under proper order, the song and vrittam emerge ie., ‘Omanakuttan’ Rupaka tala.

The raga and tala to which they are sung are Anandabhairavi and panchari.

Through this song Lord Krishna asks the Gopikas the reason for their arrival to meet him.

IV. Here too, neither the song is properly arranged nor the metre and the rhythm are indicated. Out of her traditional vocabulary Dr. Leela Omchery recognizes the pattern and music and identifies it with the famous tune ‘ Kalyani kalavani chollu nee arenathum kallye nee arudeya putriyennnum’and there by the loose verse in the following order and tune.

καλαντσαν ρπανανγκαν καλαντσαν γνανανγκαν
καλαντσαν ρπανανγκαν γνανανγκαν
καλαντσαν ρπανανγκαν καλαντσαν γνανανγκαν
καλαντσαν ρπανανγκαν γνανανγκαν
V. The fifth song is modelled after the famous ‘Gopika geetham’ and it is as follows.

The song describes the pangs of the Gopies on the departure of their beloved Krishna. Lord Krishna disappears with his all time beloved Radha, in order to subdue the pride of the Gopies. It was a set tune and rhythm, which go well with the theme of the song. The piece is once popular, both as a prayer song as well as a dance song. It has an all time value.

VI. The sixth song also is written without indicating the model song or tune. This song centers around the Rasalila. This song is performed by Krishna and Gopikas in which Krisna captivates the Gopikas through his enchanting music set to melodious ragas. The song proceeds as follows, suggesting Kummi, one of the popular Kaikottikkali songs.
VII. The seventieth song is modelled after the popular Kaikottikali song "Madhuramozhi". The idea of the song is again 'Rasalila' in which the poem is on the gopikas and their pangs. The beginning of the song is as follows:

VIII. The eighth song is patterned after 'Dwaraka mandiram pole' which is suggestive of Vanchipattu vrittam, an inseparable item in the field of Kaikottikkali dance. The song which is the continuation of Rasalila begins as follows:

IX. The 9th song describing the climax of Rasalila, is said to be modelled after Khyalu. Khyalu is a classical musical form of Hindustani music. It could be a novel experiment in the part of the composer to have introduced such a music to the field of dance belonging to the popular field. Khyalu is an unknown musical form for Kerala popular dances. This may perhaps be the reason why the song was rarely heard and danced. Here are a few lines said to be set in the ragas Kapi.
X. The tenth song is said to be set to raga Useni, though the popular version is different. The literature of the beginning of the song describing the joy of the Devas, at the culmination of the Rasalila along with the Bhalasruti states as follows.

As said earlier, the Rasakreeda with its enchanting music, idea and dance pattern is a feast to the eye as well as to the ear and only very few songs could provide a match to it.

**Murajapapan**

Thampi wrote a Pana (rhythmic poetic form) on the murajapam which was held in the year 1003 at Padmanabhaswami temple. There is a wrong version that this pana was composed in the year 993. The year 993 was not a murajapa year. More over Tampi himself states in the murajapa pana about the time as 'काॅमीॅकालातॅतितलेल्या ६४३ वर्षाचीरूनेतरदील" Besides this Pana, he has composed many slokas in Sanskrit and Malayalam. A few among them are as follows.

**Sanskrit:-**

"काॅमीॅकालातॅतितलेल्या ६४३ वर्षाचीरूनेतरदील"
Diwan Venkitarayar mentioned in the above slokam was the Diwan of that time (997-1005). In the year 979 another Murajapa was held and a Pana was written
describing that Murajapa. Tampi followed the structure of that Murajapa pana. The following are some of the lines from the Pana.

Tampi’s greatness as a composer and a master of language are highlighted through the innumerable verses in Malayalam and Sanskrit. His Muktakangal are a class by themselves. As one reads them, he realizes that Tampi’s Sanskrit slokas stand superior to his Bhasha slokas. These slokas are composed in different metres and for different occasions. It is told that Tampi has composed Ottaslokas or single verses for each and every special occasion in the palace during his time. These slokas prove Tampi was one of the supreme poets of Kerala. A few specimens are below.

1. മുക്തകം മുഖ്യീകരിച്ചാണ്

ഒരു ജനാഥിയുടെ ജീവിതകഥകളുടെ, സന്ദർശനം

ഒരു സ്ത്രീകുട്ടിയുടെ മാണിക്യങ്ങളുടെ ഭാവങ്ങൾ

ഭരണസാഹിത്യത്തില്ല, ഭാഷാപരിവാസങ്ങളെ, പിന്നീട്

അതിരാവില്ലേ അഷ്ടം അബന്ധം വായിക്കുന്ന കാഴ്ച്ച.

2. വിശ്വാസാധ്യ കഥാത

ഭാഷാകൂട്ടത്തിലെ കഥയെ! തല്പ്പാൻ അനവധി

അതിന്‌ പൊതുവെ വാക്കി സന്ദേശം പാലാത്ത ചുരുള്ളി

നന്ന സിന്ധു കഥയുടെ വാക്കി പിന്നാലമ്പുടെ പണം
3. എണ്ണാക്കിയുണ്ട്

ഒലിവി തിരിച്ചറിയിക്കുകയോ നിരീക്ഷിക്കുകയോ

dോഹാംനാമയുണ്ടാകുക-

ഗാനെ അവതരിക്കാൻ ഇടയിരിക്കുന്നു തിരിച്ചുകയാണ്‌

എന്നു കൂടെയായിരിക്കും

താപനിന്റെയും എണ്ണാക്കുന്നു തിരിച്ചു എന്നുകയാണ്‌

താപനി അനുബന്ധിക്കുക എന്നു തിരിച്ചു

പ്രവർത്തനക്കാലത്തെ എണ്ണാക്കി എന്നു

പ്രവർത്തനങ്ങൾ തിരികെ

പ്രവർത്തനം

(സാമ്പത്തികപ്രവർത്തനം കാഴ്ചക്കൊടുന്നു-

സാമ്പത്തിക എണ്ണാക്കിയും പ്രവർത്തനം

സാമ്പത്തികപ്രവർത്തനം എണ്ണാക്കി

പ്രവർത്തനം സാമ്പത്തികപ്രവർത്തനം നേരെ"
MAWAYALAM


d"dAunA 6m4m"A3


dothamittoorvumam adhvaruvarum madlemu adhvaru


vumam adhvaru varum adhvaruvarum madlemu adhvaru


varum adhvaru varum adhvaru


kamam adhvaru varum adhvaru


vumam adhvaru varum adhvaru


vumam adhvaru varum adhvaru


buddhavum adhvaru varum adhvaru


buddhavum adhvaru varum adhvaru


buddhavum adhvaru varum adhvaru


buddhavum adhvaru varum adhvaru


buddhavum adhvaru varum adhvaru


buddhavum adhvaru varum adhvaru
Tampi has composed poems on the following occasions. Inspite of the best effort most of them have not been traceable.
He has composed a poem on the ceremony of the Tirumamdampu (Upanayana) of Uthram Tirunal Martandavarma in the year 1005.

**Mandapadi Naveekaranam**

This is a poem is related to the Kulasekhara Mandapadi Naveekaranam by Swati Thirunal in the year 1014.

**Pallikkettu**

Tampi composed a poem which gives the description of the Pallikkettu of the young princess Puradam Tirunal in the year 1015. She married Rajarajavarman Koi Tampuran of Changanachery Lakshmipuram palace. He has also composed a sloka on this occasion. It is as follows.

```

தொடை மூடையுறு பானோமை; மனிதேஸ்வரனாயிறை.

கன்னு கன்னு கன்னு; கன்னு கன்னு கன்னு கன்னு;

அர்மநாரங்கள் அம்பையேகியாகவே கைவைத்தை.

எல்லார் கையில் முழுமை சூழி நீங்கையாக்குவோம் பொறுமனோ.”
```

**Chariot Procession**

During the time of the composer the king of Travancore used to travel in a decorated chariot during festivals. Such a grand occasion attracted the imagination of the great poet and the result was an immortal poem about it. This is composed in the year 1017 and the king who travelled was Svati Tirunal.

**Vyomasancharam**
Travancore rulers were not only interested in arts and literature but also in dealing with space in which the people used to travel through balloons. Tampi described such an attempt with all its beauty in the year 1028 under the title Vyoma Sancharam. He described the Vyoma Sanchara of a foreigner named Kait.

Simhanarohana Kavyam

A poem composed on the occasion of the Simhasanarohana of Svati Thirunal in the year 1004.

Hiranyagarbham

In olden days there was a tradition in which the ruling personalities had to reform a ceremony called Hiranya garbham. Hiranya in Sanskrit means gold and Travancore kings used to enter into a golden drum and come out of it. Tampi has composed a poem on the same in the year 1029 describing the Hiranyagarbham of Utram Tirunal.

Rajasevakramam

This is composed in the Sanskrit meters. The theme of the compositions centres around the services to the royalty. The poet adopts slokam as a form to interpret the Rajeseva in Malayalam language. One example is given below

" threesome of three thousand "

" the king
the king's minister
the minister
the minister's wife
the wife
the wife's son

The king's minister is the king's minister's wife's son."
Ivory Throne of Uthram Thirunal Maharaja

This throne was exhibited in the Great Exhibition of 1851 at London. The throne, which was attracted by Queen Victoria and the people of London, was presented to the Queen by the Maharaja. Thanking for this, the Queen wrote a letter to the Maharaja. The letter was brought to the Maharaja as a procession.

Thampi has composed a sloka on the procession:

It is as follows:

Moreover, the following sloka

Further, the following sloka

Moreover, the following sloka

Moreover, the following sloka

Moreover, the following sloka...
Royal Birth

There is a beautiful lullaby in Malayalm ‘Omanathinkal kidavo’. This lullaby is more than enough for Tampi to remember his name forever. It is the finest lullaby ever composed in Malayalam. There will hardly a mother who has not delegated herself by singing its song to soothe her child to sleep. The western musicologist Foxstrongways was so much attracted by its music and ideas that he translated the entire song into English and gave its musical form in staff notation in his ‘Music of Hindostan’.

The occasion of the composition was the birth of Svati Thirunal. Such an immortal lullaby Tampi has immortalizes him. In this, the baby in the cradle is fancied as identical with numerous objects that are beautiful and valuable in the world. This is composed in the vrittam termed as ‘Omana thinkal’ vrittam. The original raga is Kurunji, but now it is sung in Neelambari and also in Ragamalika. The beginning of the song is as follows:

\[
\text{G'} \ c_0 \ J \ O / 21 \ \text{marm} / 21 / \text{G'}(2JO
\n\text{n.JJa} > \text{ruo moJo}
\text{n.JJa} > \text{mnm c0J7m7WJo m78.Joa} > \text{ruo.}
\]

Vasishtam

It is yet to be located. It is believed that the poet composed it at the instance of his father who was well versed in it. It is in the form of a Kilipattu.
A rare poem of the Smaryapurusha in connection with the 'Tulapurushadanam'

His above mentioned major works such as his 3 Attakkadhas and minor works such as Kaikottikali Pattu, Navaratri prabandam, Rasakrida, Otta slokas etc. show that Tampi was supreme and foremost scholar, musicologist and composer among his contemporaries in Kerala next to Svati.