CHAPTER IV

Contribution of court composers and Musicians to the Development of Sadir

The reign of Raja Serfoji-II coincides with the augustan age of music and dance. Most of the accomplished musicians of 19th century, that South Indian history of music and dance has recorded, can be traced to Tanjorean nucleus. It is learnt that around 360 musicians and performers of repute who had distinguished themselves in different facets of the art of music (vocal and instrumental music) and dance were patronised by Serfoji who served as talisman of these artists of the period. In addition to their frequent performances in the court, each vidwan out of the 360 musicians had the unique privilege to perform only once in a year in the royal presence in order to prove his mettle and uphold his dignity among the galaxy of honoured musicians in the court.

Hence, such an intensely rich musical and dance activity had its skilled influences felt on other princely courts of India in general and South India in particular. The Tanjorean aptitude for music and dance made its head way through rest of the southern provinces and many a musician of other regions had flocked to this seat of art either to further their musical knowledge or as a means to compare their scholarship with their counter parts at Tanjore. If one were to get a list of the names of these super abundant composers, their biographical details and importantly their fabulous compositions, a research on the subject of their contribution to music and dance, would indeed become a lifetime, laborious and not the least a worthy study. Yet, with available data the contribution of some of the court musicians to the development of Sadir is as follows:
I TANJORE QUARTETTE:

At the mention of the place Tanjore as one gets to remember the monumental temple of cholas - The ‘Bṛhadāśvarālaya’, so also the term Sadir/Bharatanatyam flashes across the minds of the practitioners of the art and its connoisseurs, the names of these illustrious dance masters, Cinnayya, Ponnayya Sivanandam and Vadivelu popularly known as Tanjore Quartette. They deserve the greatest credit as trend setters for systematising the Sadir dance by patterning the format for the recital, based on a methodical, aesthetic and artistically conceived progression of dance numbers which is still followed to this day. In this direction, they have not only breathed new life into the art of Sadir but their voluminous compositions are indeed a pulsating life force for the art. Hence every practitioner of Bharatanatyam would with reverence remember the names of these gems of Tanjore which have become synonymous with the art - Sadir - Bharatanatyam. Though not much biographical details are known about the ancestors of Tanjore Quartette, their family genealogy\(^{(1)}\) can be traced to Mahādeva Annavi, Gangaimuthu and Rāmaliṅgam brothers who belonged to the well documented period of Tulaja-II. These brothers hailed from Tirunelvelly village near Tanjore and belonged to Oduvar family attached to Seṅgannār Temple. They had good mastery over the science and art of dancing and were equally gifted singers. Among the brothers, Gangaimuthu was blessed with two sons, Subbarayan and Cidambaram. The Tanjore Quartette were the sons of Subbaraya Oduvar. It is learnt that once when King Tulaja - II visited the Sengannar temple

\(\text{(1)}\) Tanjore Sri K. P. Kittappa Pillai - “Bharata Saivum Tanai mālvarum” published by Department of Music, Tamil University; Tanjore, 16.3.93,P.5

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(the shrine of Lord Siva), he was captivated by the soulful rendering of Tevaram songs by Subbaraynattuvanar. Fascinated by his extraordinary musical talents, the King ordered his transference to the Tanjore Big Temple, where he was assigned the duties of not only reciting the Tevaram hymns but also as dance teacher both at the temple and at the court.

**Gangaimuthu**, the grandfather of Tanjore Quartette is said to have written many Navasandhi and *Pañcamūrti Kavuttuvams* in his work 'Natanadi Vadya Ranjanam'. Pancamurti Kavuttuvam, as the name suggests is a collection of five Kavuttuvams set to ghana rāgas in praise of five deities of the Hindu pantheon.

They are as follows:

<table>
<thead>
<tr>
<th>Deity</th>
<th>Rāga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Vinayakar</td>
<td>Natai</td>
<td>Adi</td>
</tr>
<tr>
<td>2. Subramanya</td>
<td>Goula</td>
<td>Catusra Eka</td>
</tr>
<tr>
<td>3. Sambandar</td>
<td>Arabhi</td>
<td>Sarva Laghu</td>
</tr>
<tr>
<td>4. Candikesvara</td>
<td>Śrīrāgam</td>
<td>Catusra Eka</td>
</tr>
<tr>
<td>5. Nataraja</td>
<td>Varāli</td>
<td>Sarva Laghu</td>
</tr>
</tbody>
</table>

These ritualistic dances were performed specially during the temple annual festivals when the deity was taken out in ceremonial procession.

The Nava Sandhi Kavuttuvams are compositions invoking the presiding deities of the nine directions such as Brahma, *Indra*, Agni, Yama, Nirutti, Varuna, Vayu, Kubera and Isanya, which were performed for the successful completion of Brahmotsvas without any hurdles. The composition begins with Jati followed by Sahitya in praise of the deity. These ritualistic dances were performed in accordance with the rules prescribed in the *Āgamasāstra* and hence for each of the Kavuttuvams, the raga,
No. 37  Sri Ponnayya and Sri Cinnayya

No. 38  Sri Sivanandam with his wife

No. 39  Maharaja Svati Tirunal and Sn Vadivelu

No. 40  Ivory Violin presented to Sri Vadivelu by Maharaja Svati Tirunal.
tala, instrumental music, Nrīttam (pure dance), Hastam (Hand gestures) pleasing the particular deity as mentioned in the sastra were only chosen. For example Brahma Sandhi Kavuttuvam, the jatis set to Brahmanā tala were recited followed by kamala nrīttam, the laya vādyam in caccatputatala, gitam in madhyamavati raga and pan or melody in megha raga were employed. After invoking the nine deities, at the instruction of the temple priest, 18 instruments were played in unison which marked the completion of the Kavuttuvam. It is learnt that these Kavuttuvams were performed as dance numbers until the times of Sabhapati and Mahadevan nattuvanar, the sons of Sivanandam (one of the Tanjore Quartette), but later such a practice was dispensed with. In addition to these ritualistic compositions of Gangaimuttu, his son Subbaraya Oduvar is accredited with varnas in praise of his patron King Tulaja-II. As a token of appreciation of their services both at temple as well as in the court, the King is said to have gifted a spacious house situated at the west main street at Tanjore for the permanent settlement of the musicians and their representatives in line. Eminent guru Sri Kittappa, the 5th descendant of Tanjore Quartette is residing in this house named as "Ponnayya Nilayam".

Early life and Training:-
Cinnayya, the eldest of the Quartette was born in the year 1802, Ponnayya in 1804, Sivanandam in 1808 and Vadivelu in 1810. At a very young age, the brothers had received sound training in the sphere of Laksana and Laksya of the art of dancing, from Gangaimuttu and Subbarayan. These brothers furthered their musical knowledge under the able guidance of Sri Muttusvami Diksitar, the great composer, Court musician and one of the Trinity of South Indian music. Their 7-1/2 years of Gurukulavasa made them the rich beneficiaries of learning the
intricacies involved in the art which is evident from their compositions marked for their द्वातु-मातु samanvaya (perfect Symbiosis of music(द्वातु) and साहित्या(मातु).

The worthy guru Sri Muttusvami Diksitar, discerning the extraordinary musical worth in these rising musicians, conferred on them the title "Bharata Sresta". There could be no greater encomium and appellation than the one given by a guru of such artistic eminence. Rāja Serfoji-II is said to have presented a cash award of Rs.5000 to Sri Diksitar for training the pupils in such a fine and unsurpassing way. The illumined disciples, as a form of Guru daksina specially composed and offered the navaratnamālika kṛti, comprising the sparkling gems of nine compositions(Kṛti) starting with the first kṛti “mayātita svarūpini” in mayamalava goula raga with the guruguha mudra. The other eight kṛitis have the signature guruguha dasa, guruguha mūrti and guruguha bhakta. Sri Muttusvami Diksitar was an ardent devotee of Lord Subrahmanya(guruguha) and mother Goddess. He had adopted the signature guruguha in his compositions and the Quartette have aptly used this as they considered their guru to be the incarnation of the Divine (Guruguha) and hence addressed themselves as the servants of their master (Guruguhadāsa). The Navaratnamalika Kṛtis which sound like Guru stuti seem to be the most befitting tribute that could be best offered to a guru of such exuberance of scholarship coupled with high degree of spirituality. A noteworthy feature of the Tanjore Quartette opting for the mayāmālava goula raga for their maiden composition can be attributed to two possible reasons, firstly owing to the auspicious nature of the raga which has been hitherto utilised for the beginners in vocal music in learning the preliminary exercises and secondly, the fact that this raga was adopted by their guru for his first composition 'Sri Nathadiguruguho jayati’, who had attained
unparalleled eminence in the domain of music. Though the composition "mayatita svarūpini"(1) is in praise of their personal Goddess Brhadisvari, the brother’s humbleness and reverential attitude towards their Guru is evident from the verse "Satileni ma guruguha mūrtiki rie dasudaiti" which meekly states that they have become the servants to their unmatched guru who is none other than the incarnation of Lord Guruguha. Such a similar note is reflected in Pallavi and Anupallavi sections of another Kṛti in Dhenuka rāga(2) which conveys that it is because of their sincere prayers offered at the feet of Lord Brhadisvara that they were fortunate enough to have been blessed by the God with a Guru whom they considered as the embodiment of Lord Subrahmanya.

Pallavi :- Sri Guruguhamūrtikinēśisyuḍai yunnanura
Anupallavi:- Baguganu Sri Brhadisvara padambulanu nijambuganu bajincinanducetane.

The Tanjore Quartette were ardent devotees of Lord Brhadīśvara and they signed many of their compositions with the mudra Brhadisvara or Brhadisvari, the consort of the presiding deity of the Big temple. An anecdote relating to the composition in Sankarābharanam raga. testifies to the brothers’ unstinted faith in their personal Goddess Brhadiśvari. It is learnt that when Vadivelu, the youngest brother was suffering from acute illness, his other siblings prayed their goddess so intensely to save their brother from the jaws of death and consequently Vadivelu is said to have recovered, as though the prayers of the brothers were answered. The poetic lines ‘Mahēśvari mādhavasōdari māhātripura sundari ma sahodaruni raksimcumu” and another krti in Madhyamavati with the

(1) K. P. Kittappa and K.P. Sivanandam - Ed.- 'Taniaiperuvudaivan Pērsai'; Published by Ponnayya Kaliagam; Madras. 1964 - P.60.
(2) Ibid - P.62
phrase “mununātōti bhaktunī brōcina, Brhadiśunirāṇi” amply justify the above mentioned anecdote. With the passage of time, the Tanjore Quartette in addition to their hereditary rights in the temple ritualistic services, were also privileged to function as musicians and dance teachers in the court of Raja Serfoji-II. In addition to the Sadir dance, all the four brothers were proficient in Hindustani dance also. The King held them in very high esteem and in appreciation of their talents and services, the royal patron is said to have constructed a rest house called “nattuvanār cāvadi” near the Big temple.

They composed many varnas, in praise of Raja Serfoji and his son Śivāji-II. They were scholars in Tamil and Telugu and composed with ease in these languages. Interestingly for the same varna mettu or the musical setting, we find corresponding Sahitya in Tamil and Telugu languages for many of the pada varnas.

Unfortunately such an amicable relationship between the King and the Quartette did not long last on account of the favouritism shown by Raja Serfoji towards a boy whom we understand was very intimate to him. For the boy’s training in the art of dancing, the King is said to have requisitioned the services of Vadivelu. We further infer from the oral tradition that it was a customary practice of the King to felicitate the Quartette on every Cittirai-Tiruvizha. This was considered to be the greatest honour done only to Tanjore Quartette. But in gross violation of this practice, King Serfoji instead of felicitating the Quartette, honoured the boy for his excellence and proficiency in the art. Adding to this great humiliation, Rāja is stated to have curtailed their privileges relating to temple services, hitherto enjoyed by them. This had not only made the brothers especially Vadivelu unhappy but also became a
compelling reason to leave the Tanjore court. Yet, according to Prince Tulajendra(1), the Tanjore Quartette on account of their refusal to follow the usual practice of the court traditions to stand and perform before the royal presence, incurred royal displeasure. Consequent upon this, the Tanjore Quartette deported to Orathanadu village and later were invited by Travancore King Svati Tirunal to his court. It is learnt that SvatiTirunal gave a lumpsum of Rs.700 on their arrival, presumably by way of their travelling expenses(2). The departure created a void in the Tanjore court and Raja Serfoji, re-welcomed the brothers but to his utter dismay, only Ponnayya, Sivanandam and Cinnayya accepted the invitation and Cinnayya later migrated to Mysore and became the Samasthana Vidvan in the court of Krsnaraja Wadiyar-III. Vadivelu showed no signs of reconciliation with Raja Serfoji and settled back at Travancore as the court musician of Maharaja Svati Tirunal. Raja Svati Tirunal is stated to have constructed a spacious building called 'Sankara Vilasa' situated in Sālai Street, Travancore, for the Tanjore Quartette. The brothers during their stay at Travancore improved and systematised the art of dance in the region on the lines of Sadir and it is considered that the Kerala version of Sadir is what is called as “Mohiniāttam”, the beautiful dance of the enchantress.

Each of the brothers had their unique contribution to the development of Sadir. An interesting feature of the Tanjore Quartette is that they co-ordinated their diverse talents and worked as a single unit in producing their compositions until their stay in Tanjore upto 1830.

Their compositions are noted for their raga bhava and Sahitya bhava.

(1) Interview with P.Tulajendra Raja Saheb, dated 25-4-94, Thanjavur.
(2) Dr.S.Venkita Subramonia Iyer - 'Svati Tirunal And His Music' ; Published by College Book House, Trivandrum, 1975, P. 157.
Simplicity, elegance, numerous verbo-musical embellishments and easy diction with sweet sounding words are special features of their sahitya. The intricately embroidered patterns of rhythmical designs in the pure dance numbers are fine illustratives of the technical pieces in dance. Their pada varnas saturated with madhura bhakti are simply splendid compositions which stand as monuments to their creative genius. Some of the compositions of Tanjore Quartette are also in praise of Lord Tyagesa of Tīrurār, Rājagopāla of Mannārgudi and Padmanabha svami of Tiruvanantapuram. Their extensive repertoire includes Alarippu in five jatis, Jatisvārams, Sabdams, pada varnas, a padam, raga mālikas, svarajatis and Tillanas. Few have been published and the vast treasure of compositions are yet to see the light of the day.

(1) Cinnava:- He was a versatile dancer, accomplished dance teacher and also a good composer. He had written many compositions in praise of his patron, King Krsna Raja Wadiyar-III (1797-1868) (who was invariably the Nāyaka of many of his varnas). The tana varna “Nivantisāmi” in Kamalāmanohari raga, pada varna “Calamujēsitē” in Ananda bhairavi raga and “Emaguva bhodiṇcerā” in Dhanyasi raga and Sabdam ‘Gokulāmbudi’ in Kāmbhoji, misraćāpu tāla are in praise of King Krsna Raja Wadiyar. For the varna mettu of Ananda bhairavi pada varna, there is Tamil Sahitya ‘Sakhīyē inda vglayīl’ and another Telugu Sahitya “Pantamu Jēsiti”(1). His Tillānā ‘Nadir tomdir tadhim’ in Begada also in praise of King Krsna Raja Wadiyar is quite an interesting dance number. He is also accredited with several kṛtis, which are dedicated to Goddess Camundēsvāri.

In addition to these compositions, the authorship of good many Javalis

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(1) K.P. Kittanpa and K.P. Sivanandam - 'Ponnava mani mālikā' - The Dance compositions of the Tanjore Quartette. Published by S.Ratnaswāmy Chettiar, Chidambaram - 1992, P. 115
all in praise of the Maharaja of Mysore Sri Camaraja Wadiyar, are ascribed to Cinnayya, which have been edited by Sri Kitappa Pillai in the book 'Javalis of Sri Cinnayya'. It is quite evident that Cinnayya was a court Vidvān of King Kṛṣṇaraja Wadiyar-III and most of his Varnas, Sabda and a Tillana are in praise of the King, but in the Javalis attributed to Cinnayya, none are eulogistic of his royal patron which is quite astonishing.

If it is to be believed that Cinnayya, to have had written these Javalis in praise of Kṛṣṇaraja Wadiyar's father Camaraja Wadiyar leaving behind his son, the chronological date of King Camaraja do not substantiate this as Kṛṣṇaraja Wadiyar was himself installed on throne in 30-6-1799 and his rule extended upto 19-10-1831. Another corroborating factor is that Cinnayya is said to have migrated to Mysore after 1830-31 only. And also the assumption that Cinnayya is supposed to have written these Javalis in praise of Camaraja Wadiyar (1868-1894*), the son of Kṛṣṇaraja Wadiyar-III, a minor Prince then, does not stand to reasoning in as much as Cinnayya. according to late Prof. Sāmbamūrthy(2) lived upto the year 1856. This rather leads us to assume that these Javalis might have been written by some other composer, perhaps by the famous Jvali composer Pattābhīrāmaya(circa-1863) whose Javalis are said to have attracted Sri Camaraja Wadiyar (1868-1894), who appointed him in the controller's office at Mysore. But this is also rather confusing since Javalis mentioned in the book (Javalis of Sri Cinnayya) do not carry the signature 'Talavana' of Pattabhiramayya. Yet this does not

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No. 41
The Dance hall at Ponnayya Nilayam, Thanjavur

No. 42
Manuscripts of Dance compositions of Tanjore Quartette.

No. 43
The research scholar interviewing Guru Kittapppa Pillai
preclude the assumption that Pattabhiramayya might not have signed these compositions with mudra ‘Tālavana’ as, perhaps these might have been dedicated to King Cāmarāja Wadiyar(son of King Krsnaraja Wadiyar-III), his patron. In the history of music and dance we have such parallels for example, among the bulk of Ksetrayya padas, there are few padas which carry the name of Vijayaraghava Nayaka, one of the patron-kings of Kṣetrayya. Apparently, these padas donot bear the signature ‘muvvagopāla of Kṣetrayya’.

Hence the authorship of these Javalis seems to be a matter of great detail and needs further probing.

(2) Ponnayya:- (1804) He was head and shoulders above the others as a composer and as pioneer in systematising the technique and format of Sadir. He is said to have included mēlaprāpti and Tōḍayamaṅgalam, in the format which preceded the dancer’s first appearance on the stage. Though most of the compositions are collectively authored by the Quartette,(2) Ponnayya deserves an honoured place as a versatile composer among the brothers and probably due to this very reason the authorship of compositions in general are accredited to him and hence the name "Ponnayya manimalai" the title of the book* which is the collection of compositions of Tanjore Quartette.

Ponniah had equipped the repertoire of Sadir with bountiful compositions ranging from Alārippu to Tīllānā. His extempore versifying ability is best evidenced from the anecdote relating to the maiden performance (araṅgetram) of the pada vārṇa in Bhairavi raga eulogising his patron

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(2) Interview with Sri Kittappa. Dated 28-4-94.

* The book also incorporates few compositions of Prof. K. Ponnayya, a great musician and father of Sri Kittappa Pillai.
King Serfoji-II. During the hey days of royalty, it was a customary practice, for composers especially the court musicians to present the arangetram of their compositions amidst scholars and exponents of art. Ponnayya, abiding by this rule, presented the pada varna "Ni satidora ledani" in Bhairavi raga, rūpaka tala. But a court musician named Ustad Kes'āv took serious objection to the phrasing of the words “lēdani”, which according to him negated the corporeity of the King in his very presence. Even though the verse amounted only in glorifying the unsurpassed greatness of the King, as one equalled to none, yet Ponnayya, leaving no room for unpleasantness replaced the phrase 'Nivani' for 'ledani', purporting the assertion of Raja's supremacy. The spontaneity with which he substituted the phrase reveals his ingenious versifying ability and his sagacity in dealing with the phraseology, that go to make a fine Sahitya. The Anupallavi of this varnam is as follows:

Bhosalakula Sri Tulajendruni tanaya
bhoga devendrudou Sarabhendraccandra

The last carana svara of this varnam is set in four ragas namely Kalyani, Kāmbhōji, Tōdi and Mōhana.

Likewise, another Tana varnam ‘Kanakāṇgi’ in Todi raga. Khanda ata tala is in the name of King Serfoji-II. The anupallavi of this varnam is as follows:

Tanatodaina Sri Tulajendruni tanayudaina
Sri Sarabhoji maharajendra

Ponnayya had written many Tana varnas and Couka varnas. His compositions are marked for its simplicity in style, sweetness of melody and the lyrical content mostly reflects devotion to Lord Brhadis'vara and his guru Sri Muttusvāmi Diksitar. We find the compositions of Ponnayya written both in Telugu and Tamil. He had composed many rāgamālikas.
like his guru Sri Muttusvami Diksitar. Ponnayya's ragamālika compositions have the raga mudra or the names of the ragas embedded in the Sahitya, in such a way that they connote a definite meaning to the lyrical portion. His catur-raga ślokamālika(1) in rūpaka tāla, is a composition in Telugu set to four ragas namely, Bilahari, Varali, Purvi Kalyāni and Dhanyasi.

A similar catur-rāgamālika using the same varna mettu has been composed by Maharaja Śvati Tirana] in Sanskrit beginning with the line "Bilahari pada padma".

For the dvadasa raga mālika in Telugu, he had employed 12 ragas, which are as follows:-


Initially Ponnayya had composed only in three ragas, but on the instruction of his Guru, he is said to have added string of 9 more melodies to it. This is evident from the third raga "Sri" which is usually utilised as Mangala raga for conclusion and we also find the mudra in the Sahitya “Bhūmi velaya Sri Tanja Brhadisa...

A list of some of the compositions of Ponnayya is given below

(a) Jatisvaram:

<table>
<thead>
<tr>
<th>Rāga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>Todi</td>
<td>Ādi</td>
</tr>
<tr>
<td>Sankarābharanam</td>
<td>Misracapu</td>
</tr>
<tr>
<td>Khamās</td>
<td>Tisʿra Ēkam</td>
</tr>
<tr>
<td>Saveri</td>
<td>Tisʿra Ēkam</td>
</tr>
</tbody>
</table>

(1) Ponnayvamanimālai - P. 162.
(5) Rāgamālika Misracapu
(6) Hemāvati Misrācāpu
(7) Vasantha Tis'ra ekam

(b) Sabdam:

<table>
<thead>
<tr>
<th>Composition</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Sadayudane Satatamu ninnu valaci vaccinadanara</td>
<td>Kāmbhoji</td>
<td>Misracapu</td>
</tr>
<tr>
<td>(2) Sāmininne cāla nammiti is in praise of Lord Rama</td>
<td>Kambhoji</td>
<td>Misracapu</td>
</tr>
<tr>
<td>(3) In, Srikara Sugunākara, the mudra is not very clear as it ends with Namaha Prabho</td>
<td>Kambhoji</td>
<td>Misracapu</td>
</tr>
<tr>
<td>(4) Niratamuna ni bhajana manasa</td>
<td>Kambhoji</td>
<td>Misrācāpu</td>
</tr>
</tbody>
</table>

(c) Pada varna:

<table>
<thead>
<tr>
<th>Composition</th>
<th>Rāga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Adimōham Konden</td>
<td>Sankarābharanam</td>
<td>Adi</td>
</tr>
<tr>
<td>(2) Sāmi na pai daya</td>
<td>Danyasi</td>
<td>Adi</td>
</tr>
<tr>
<td>(3) Sāmini rammanave</td>
<td>Bhairavi</td>
<td>Adi</td>
</tr>
<tr>
<td>(4) Manavi cekonarādā</td>
<td>Sankarabhāranam</td>
<td>Adi</td>
</tr>
</tbody>
</table>

(In this he has adopted Notusvaras)

(d) Tillānā:

<table>
<thead>
<tr>
<th>Composition</th>
<th>Raga</th>
<th>Tāla</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Danidir dhiratanitom</td>
<td>Tōdi</td>
<td>Adi</td>
</tr>
<tr>
<td>(2) Dhim tana nanatāni udana thim</td>
<td>Hamsanandi</td>
<td>Rupakam</td>
</tr>
<tr>
<td>(3) Nadir dir dir torn</td>
<td>Mandari</td>
<td>Adi</td>
</tr>
</tbody>
</table>

His svara padam "Danisansamani" in Todi raga, is a fine example of the Verbo-musical embellishment called Svarāksara, in which the solfa
notes of music are identical with its corresponding syllable in the lyric. Using such an artistic device, is considered as Himalayan task for composers and bespeaks of the lyricist’s profound knowledge in the science of music and sāhitya.

Ponnayya is said to have trained many dancers during his period. He lived upto 60 years. Ponnayya had two daughters, his nephew Suryamūrti nattuvanar who was in the temple service of Pasupatisvara shrine at Pandanallur, is said to have married Ponnayya’s daughter and the eminent dance master late Sri Minaksisundaram pillai (1869-1954), was the grand son of Ponnayya.

(3) Sivanāndam:-
He was indeed a fine composer, good Vainika (Vina player) and above all a very good natyacarya, who was known for his expertise in teaching abhinaya to his students. Being an accomplished dancer himself, he encouraged men to learn the art of dancing which was considered as an revolutionary aspect, in those days. As per the traditional norms of the period, only women were privileged to take to the art of dancing and men, though adept in the art, were restricted to hold the status of a dance teacher or were permitted to take to either vocal or instrumental music.

It is learnt that, at the request of Sivanandam, King Sivāji-II is said to have constructed a separate hall inside the palace so that men could also learn and practice the art. Among his disciples who popularised the art of male dancing was one Subbaraya Pandāram, who is stated to have brought laurels to his guru.

For the benefit of his students, in memorising the different hand gestures, he had devised many teaching-learning methods in the form
of visual aids by painting the Samyuta and Asamyuta Hastas (Combined and Single hand gestures) on the walls of Silambakūdam or practice hall. Sivanandam had many compositions to his credit, the famous pada varna "Danikutagujana" in Todi Raga, Rupaka tala is one such master-piece. Muttusvāmi Diksitar, who happened to witness the presentation of this pada varna when conducted by Sivanandam, is stated to have lauded the achievement of his disciple in composing such a marvelous varna which according to him ranked much superior for its musical setting compared to the varna “Rūpamujūci” composed by him in the same raga. We learn that, the varna “Rūpamujūci” in Todi raga was composed by Muttusvāmi Diksitar at the request made by the Tanjore Quartette.

The compositions Sarasa Śikhāmanī in Kalyāṇi raga, rupaka tala and Pantamēlanāśāmi in Ananda Bhairavi raga, ādi tala are in praise of Raja Sivaji and his minister Mallarji respectively. The unpublished varnam “Śarojāksulu Nivani” in Kalyani raga, rupaka tala and śabdhaṃ ‘Venvuda” in Kāmbhoji are in praise of his family deity Sri Raja Gopālasvāmi. Both the Kalyani raga varnas have the same musical setting. The śabdhaṃ ‘Venyuda’ was a popular item in the repertoire of dance numbers of late Smt. Bālasarasvati. Apart from his dance compositions for Sadir, Sivanandam also worked in equipping the repertoire of temple ritualistic dances. He prescribed the rhythmic structure for the nrtya as well as the instrumental music for these dances and he was a pioneer for introducing abhinaya for the Sahitya passages of Kavuttuvams, which were till then performed only as pure dance numbers unaccompanied by abhinaya. In addition to this, he had also suggested the procedure for the rhythmic sounding of the temple bells during deepārādana or rituals involved in lighting and waving of the lamps in front of the deity.
He also developed the temple dance at Pasupatisvara temple at pandanallur village with the help of his nephew Suryamurti nattuvanar who was attached to this shrine.

(4) Vadivelu: Being the youngest of the Tanjore Quartette, Vadivelu became the Samasthāna Vidvan at a tender age of fourteen in Serfoji’s court\(^{(1)}\). He was also one of the ablest court musicians of Raja Svati Tirunal. Vadivelu along with Bālusvāmi Diksitar (brother of Sri Muttusvāmi Diksitar) was instrumental in introducing violin in the South Indian chamber music. It is said that 'Vadivelu was Sri Tyagaraja's violinist for sometime and that the saint musician used to listen in rapt ecstasy to the divine strains that flowed from the fingers of Vadivelu"\(^{(2)}\). The facility and skill with which he handled the instrument, made him the recipient of many royal honours, among which the presentation of ivory violin by Svati Tirunal is notable. This instrument is still preserved in Tanjore as valuable possession by the descendants of the Tanjore Quartette. Svati Tirunal who was himself a royal musician of high repute "found in Vadivelu, a worthy consultant and a ready collaborator in his compositions for Bharatanaryam like the varnas, svarajatis, padas and tillānās"\(^{(3)}\). Vadivelu, like his illustrious brothers composed Sabdams. varnas, padas and other technical pieces in music, in praise of lord Padmanābha Svāmī, the family deity of Travancore rulers. It is learnt that, a danseuse Kanakamālā of Tanjore, who seems to have been the disciple of Vadivelu. was awarded Rs.300/-\(^{(4)}\) for her performance in the court of Svati Tirunal. Some of

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\(^{(1)}\) Tanjai Penumudavan Périsa - P2

\(^{(2)}\) T. Sankaran - 'Last of the Tanjore Quartette', The Hindu dated April 5th, 1970.

\(^{(3)}\) Dr. S. Venkita Subramona - 'Svati Tirunal and His Music', P. 158

\(^{(4)}\) Svati Tirunal and His Music, P. 166.
the dancers who were the disciples of Vadivelu came over to Travancore and were on regular pay roll in the court and also were privileged to dance at the Padmanabha Svāmi temple. Vadivelu's varied talents made him very intimate to Raja SvatiTirunal. The King is said to have sanctioned Rs.700/- from the royal treasury as a gift to Vadivelu in connection with his adopted daughter's marriage. "Inspite of all these, there was a short period during which Vadivelu was denied audience with the Mahārāja for some unknown reason. But at the intervention of Paramēśvara Bhagavatar and Iravivarman Tampi, the two were reconciled and out of gratitude Vadivelu composed a varnam in Nāta raga in praise of the royal composer and presented it in a dance concert before him. At the end of the concert, the Maharaja appreciated Vadivelu's skill displayed in the song as well as its presentation in the court but as an anti-climax, as it were, warned him not to use it again. Vadivelu was perplexed and begged to be pardoned for any mistake he might have inadvertently committed. The Maharaja replied: your song is in praise of me, it must have been in His (God's) praise, music is not worth its name if it has any lower aim. Vadivelu submitted to the King that he had sung in praise of the Maharajas of several other states and that he had done the same in his court as the King is the visible God (Raja Pratyaksa Daivam). The Maharaja curtly told him that in any case Sri Padmanabha is God and none else. The next day Vadivelu presented the same varnam with a changed Sahitya praising Sri Padmanabha and won the King's appreciation. This is the Ata tāla varnam in Nāta raga Sammukhamu Kanukontini ipudu saphalamunu kontira ipudu".(1) This tāna varnam (changed version) has been published in the book Peruvudaiyān Peris'ai, (a collection of the compositions of Tanjore Quartette) but its original Sahitya is not traceable.

(1) T.Sankaran - The Last of the Tanjore Quartette - The Hindu, dated April 5th. 1970.
Similarly, we come across several anecdotes relating to Vadivelu's exemplary scholarship in music.

Some of the varnas composed by Vadivelu are as follows:

<table>
<thead>
<tr>
<th>Composition</th>
<th>Rāga</th>
<th>Tāla</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Vanajaksa ninne nammiyunna</td>
<td>Saveri</td>
<td>Khandā Ata</td>
</tr>
<tr>
<td>(2) Sarasijaṇābha</td>
<td>Kambhoji</td>
<td>Khandā Ata</td>
</tr>
<tr>
<td>(3) Calamēlajēśēvurā</td>
<td>Sankarabharanam</td>
<td>Khandā Ata</td>
</tr>
<tr>
<td>(4) Sammukhamu</td>
<td>Nata</td>
<td>Ata</td>
</tr>
<tr>
<td>(5) Sāmi nibēyani cāla nammiti</td>
<td>Kalyani</td>
<td>Adī</td>
</tr>
</tbody>
</table>

Vadivelu died at a very young age of 37 years and within weeks, his royal friend and patron also left the mortal coil.

For most of the compositions authored in Sanskrit by Svāti Tirurīal, we find its corresponding version of the Sahitya in Telugu composed by Vadivelu with the mudra "Padmanabha". Owing to the identical mudra or signature "Padmanabha" employed by the Svāti Tirurīal and Vadivelu, it has become a difficult task for scholars to distinguish their compositions.

In order to have a better understanding of the themes dealt with in the dance compositions of the Tanjore Quartette, it would be worthwhile to study the poetic text of a composition belonging to three different genres in the format such as Sabdam, Varnam and Javali.

Sabda:- In the present day tradition, Sabdas are rendered in rāgamālīka, each of the four poetic lines are usually set to rakti ragas which have greater emotional appeal. Most of the Sabdas composed by Tanjore Quartette are set to raga Kambhoji and miśra capu tāla. Kāmbhoji, being a raktiraga with its varied melodic improvisations facilitates in establishing and enriching the latent shades of the nāyikā-nāyaka bhāva and emotions contained in the Sahitya.
The thematic content of the Sabdas are either devotional or erotic in nature. As Sabda is an introductory item of expressional dance, the abhinaya in it has chosen limits of exposition. The usual 7 beat (miśra capu) tala adopted for the s'ābdas are performed in brisk and fast moving tempo. This naturally restricts the elaborate epitomisation of the Sahitya and hence abhinaya in sābdas are always performed in a measured manner. Unlike Varnam or Pada the episodic dramatisation or Sancaris in the Sabda are unwarranted and if the poetic lines demand for such an exposition, then it is invariably brief.

Sabda taken up for study is in Kambhoji raga and miśra capu tala. The pique of unrequited love of the Nayika is pursued as the theme of this sābdam. The language is simple and every line in the text ends with syllable in rhyme called antyaprasa. All the four lines of poetry have same musical tune or Ekadhātu. The Sahitya is in the form of monologue of the nayika who persuades the nayaka, Lord Rama to accept her as his beloved

(1) Svāmi ninne cāla nammitī
    Nadu pai cala mēlarā
(2) Poncara Vilu Vañcarā
    Saramiñcarā daya yuncara.
(3) Elarā ne balara
    Nannelarā vagayelara
(4) Elu elu nannelu kora
    Sabhāsure Kōdandapāṇi Sallamure

(1) The first line in the Sahitya conveys the synoptic outline of the theme in which the lady in love pleads her Lord (Sri Rāmā) not to be indifferent towards her as she has reposed abundant faith in him.

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(2) The Nayika tells her lord to (look) carefully bend the bow and requests him to be compassionate towards her by throwing his love glances at her. These lines also suggest the symbolic significance of the mighty bow-breaking episode mentioned in the epic Ramayana.

(3) Here the Nayika says that she is a young girl (with plain and unpretentious bearing) and questions her lord as to why should he be so unsolicitous towards her and thus pleads him to accept her as his own.

(4) The Nayika says "Rule and accept me Oh King hovering over the Sabha (court). To the Lord holding the bow Kodanda in the hand (Lord Rama), I salute".

Pada Varnam: The Pada Varnam taken up for the study is a composition of Sivānandam, set to raga Kalyani, rupaka tāla. This is an unpublished varnam and the researcher had the opportunity to learn this composition from Guru Sri Kittappa Pillai, the descendant of Tanjore Quartette. The story content of this varnam is once again woven around the anguish and longing expressed by the love-lorn maiden for an ultimate union with the Nayaka who is none other than Lord Rajagopala, the presiding deity of Mannārgudi temple also known as Daksina Dvāraka.

The Nayika or the lady in love and the projection of different shades of her love by the composers and poets have been extended to suggest the symbolic representation of the human soul yearning for the merger with the Divine. The lofty ideal of this extended symbolism has been cherished as the essence of madhura bhakti or the supreme devotion to God through unalloyed love. The concept of Madhura Bhakti had its geneisis in the compositions of saint poets in the Tamil region around 6-8th century A.D.
The contents of many a dance composition having definite libretto, be it Sabdam, Varnam, Padam or Javali depict Vipralambha Sringara and the description of pangs of separation are usually in four types of monologue of either

1. Nayika addressing sakhi regarding the pangs of separation experienced by her.
2. Sakhi speaking on behalf of the Nayika to the Nayaka about the distressful state of the Nayika and requesting him to return to the Nayika.
3. The Nayika herself making a plea to the Nayaka to alleviate from her sufferings.
4. Nayaka expressing his unrequited love to the Nayika.

The heroine depicted in this varna is Pragalbha Abhisarika.

The structure of this varnam is akin to any other varna, except that it has no corresponding sihitya for the last carana. The pallavi and anupallavi are usually in slow tempo compared to the Carana sections. The pallavi or the burden of the song in this varnam is more a declaration of the love by the Nayika who has come to meet her lord. The poetic line is marked with the lyrico-musical embellishment or Svaraksara "Ni" (Nishada) which is characteristic of the Kalyani raga. The anupallavi section details the glory and entrancing beauty of lord Rajagopala, while the rest of the song is the description of pangs of separation by the Nayika and a plea for union with her lover.

Unlike Sabdam, the abhinaya for the Sahitya of the varnam is interpreted in a leisured and elaborate manner using Sancaris. Each of the refrain

- Pragalbha - She is a matured woman, who is able to express her ideas and love.
- Abhisarika - A heroine intoxicated with love, forsakes the conventions of modesty and goes out to meet her lover.
of poetic lines with different melodic variations of the raga are evocative of many interpretations which are helpful in the imaginative and creative choreography by the artiste using hastābhīnaya and mukhājābhīnaya, but the symbolic power of gestural interpretations should always be towered by the efficacy of Mukhājā and Sahājābhīnaya or the natural and spontaneous expressions in communicating the subtle emotive connotations of the text which are indeed considered as the hallmark of abhinaya.

The Sahitya portion of the varnam in Kalyani raga, Rupaka tāla is as follows:-

Pallavi:-

Sarasijaksulu ni vani cāla ivela na svāmi ninnu Cera vaccitira
Oh! you, the lotus eyed Lord, (when passion overcame me)
craving for your company, I have come unto you at this time.

Anupallavi:-

(a) Dharalo neradata vaina daksina Dvāraka vasa
The one dwelling in Daksina Dvaraka, you are the most generous person on this earth.

(b) Sarasuda nannela Soundarya gopāla
Being a man of good taste, be-take me oh gopala, endowed with entrancing and enchanting beauty.

Cittā Svara Sahitya :-

Sare konu nannu nidu sogasu
nadu galanu juci baga
valapu solapu golupu vagalu
bhramalo koni nannu birana
bahuvelaga Parāmukhamu Cēyakurā

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Very often I see your handsome and elegant form within me(my heart), and am overcome by a surge of love and desire. Hence, please come soon and do not overlook me.

**Caranam**: -

Ganavidya loludai entanu ra

However much you may be enamoured by the art of music, do not forsake me.

**Carana Sahitya**: -

1. Jālamu ikanunātōnu vaddu rā
   (Please) do not play pranks with me any more.

2. Marudu idō pulasaramu veyyaganu orvanugadara
   Here the cupid(God of love) is showering flower-tipped arrows at me which I cannot endure.

3. Janta kokilam ido
   Kuyya ganu mirane
   Ika talanu tāmasamēlarā
   vegame napai
tagina svāmi ika bhrovara

The pair of cuckoos(love birds) here rend the air with their cooing sound which is extremely unbearable for me. I cannot withstand this separation anymore. Why this delay Oh my ideal Lord, come quickly and protect me.

with the Carana refrain "GāṇaVidyā——", this Varna comes to a satisfying close.

**Javali**: - The Javali 'Dani bōdana' is a composition of Ponnnayya and is set to raga Surutī - Adi tāla. The Nayika of this Javali is a Pragalbha of Khandita type, one who is offended due to his lovers attachment for
another woman and chides him for his pranks. The Nayaka belongs to Vais'ika category, i.e. one who associates and indulges with courtesans. The predominant rasa of this Javali is however \textit{sring\=a\=ra} of vipralambha type, but the viraha which is integral to \textit{sring\=a\=ra}, is not caused by the physical distance between the Nayika and Nayaka but indifference, neglect and the waywardness of the Nayaka and his relationship with other woman are the causative factors for the emotional distance. Under such conditions, the Nayika, apprehensive of her lover getting into the fold of the other damsel, initially requests him not to be led by her preachings. She is jealous of his intimacy with the other woman and is in a fury, slighted and when he does not entertain any sport of love from her, she chides and admonishes him. By such an act her lenience towards her lover also becomes explicit.

The composition has the same three limb structure of a pada - with Pallavi, Anupallavi followed by two caranas. The language of this J\=av\=a\=li is simple and easily understandable. Musically the Suruti raga in all its tilting \textit{variations} easily and effectively brings out the characteristic features of Khandita Nayika.

The composition is as follows:-

\textbf{Pallavi:}- Dani bhodana vina vaddura Sri Brhad\=is\=vara

Do not heed or hear her preachings Oh! Brhad\=is\=vara (Lord Siva)

\textbf{Anupallavi:}- Nannu bh\=\=ya ny\=\=yam\=\=a ? Adiniku pr\=\=yam\=\=a?

Nannelara Brhadisvara!

Is it proper on your part to leave me alone and desert me?

Is she so lovable to you?

Accept me Oh! Brhadis\=vara.
Caranam:- Vaddajēri muddubetta vaccite

Gaddaliṅci momarajesevu sami ||

When I come near you to kiss, Oh Lord you just turn your face with disapproval.

Adera? Bhali bhalira? auroua idi mērā? Popōrā

Why is it? Oh is this very nice of you? Is this proper for you? Go go away.

Contribution of Tanjore Quartette to the development of Sadir in a nut-shell:-

The period of Tanjore Quartette in the realm of art music made considerable progress by the flowering of the genius of the musical Trinity, whose devotional out pourings in the form of Kṛtis gave new lease of life to (Carnatic music, resulting in the enrichment of the repertoire of the chamber music (concert pattern) and also elevating it to its zenith.

In all probability, this must have motivated the Tanjore Quartette, a felt-need to bring about such similar standards in Sadir making it a recital based one.

This called for the systematisation of the art in all respects, namely

(1) providing a specific vocabulary for the technique of the art. Just as there are preliminary graded exercises for beginners in music called Sarajivariśa or Saralisvaras. so also the Tanjore Quartette, improvised, developed the adavu system and established the pedagogy for Sadir. This logically planned series of dance units-adavus, have indeed created a concrete base and strengthened the intricate fabric of the dance, due to which we are able to enjoy and appreciate the highly fascinating rhythmic flourishes and the technical nuances involved in the dance.
(2) Launching an aesthetically planned format capable of sufficing the needs and demands of chamber dance. Tanjore Quartette, being intuitive artists and clever craftsmen carefully re-edited and designed the presentation order of the dance numbers in a recital, without swerving from the essentials laid down in the Sampradāya. The dance items, in all its logicity have been beautifully assembled in an artistic progression of the different genres such as Alarippu, Jatisvaram, Sabdam, Varnam, Padam, Javali and Tillana. Each though distinctive, strikes a synergistic balance by sharing the component aspects of music and dance in a creative manner. Such an enriched and embellished format has the essentials of simple, orderly, logical continuity and meaningfully programmed sequence, and this has facilitated the dance in its-

(a) Promotion of excellence
(b) Preservation of valued traditions
(c) Encouragement of innovation and adaptation

(3) Popularising the Prthagārtha form, thereby expanding the configuration of interesting and variegated dance compositions in a recital.

(4) Equipping the repertoire of Sadir with a treasure-trove of copious and captivating compositions.

Hence, such massive inputs of solid technique, artistic bunching of variety of dance numbers, escalating in its aesthetic appeal, supplemented by an inexhaustible number of magical compositions based on scientific and eclectic approach have given Sadir-Bharatanatyam, an Olympian stature among the classical dances of India. Hence in all respects Tanjore Quartette were the known front rankers in the systematisation of the Sadir of the 19th century.
Muvalsur Sabhapatavva:- In the dance music, padas occupy a privileged place in the realm of expressive dance or abhinaya. Obviously, abhinaya always holds the textual meaning as its take off point. In this context, most of the padas are abound in sṛṅgāra rasa which treat the theme of love in a (dignified and respectable) and mystic way. Padas are the splendid specimens of erotic mysticism born out of the creative imagination of devout poets who have chosen the medium of 'Madhura bhakti' (devotion through love) in expressing their intense love and devotion to their personal gods. The 'Madhura bhakti' is the highest philosophy, which expounds the unison and identification of the devotee with the deity. The lofty ideals of Madhura bhakti enshrined in the libretto of most of the padas, echo the yearning of the individual soul (personified as Nayika), for an ultimate union with the Cosmic soul (Nāyaka) with the help of a Sakhi who is a symbolic representation of a guru or teacher in guiding the human soul in adopting the right path to fulfill its heart's desire. Though padas are expressed in an erotic medium, with the help of the romantic exploits of the Nāyikā-Nāyaka, the real import of the poetic text is above the physical sheath of sṛṅgāra and are independent of the corporal and carnal attributes encased in it. This only signifies the ceaseless endeavours and the intense spiritual languish of the souls to get united with the real and the eternal. Thus the supreme reality has divinised the erotic episodes and the intimate relationship of 'Nayika-Nayaka' in the padas, ultimately elevating it from the level of physical and sensual to the plane of spiritual sublimation.

The concept of Madhura bhakti, conceiving God as the lover and human soul as lady in love (with the God) was nurtured by the Vaisnavaite and sāivite composers of the Tamil region. Andal’s Timppavai, Manickkavacagar's Tiruvāchagam and the Divyaprabandhas of Alvars are replete with such...
Madhura bhava. Such a sublime approach of devotion to God through true love, seems to have had a varied and abundant impact on the later composers, namely Jayadeva, Annamacarya, Narayanatirtha, Ksetrayya and Chandidas whose compositions are saturated with Madhura bhakti.

Among the peerless composers of padas, the name of Kṣetrayya towers very high, whose lyrical genius has been universally acknowledged in the world of music and dance. The bulk of his innumerable padas, resembling the impregnable colossal structure of lyrico-musical fortress, are inexhaustible for its infinite shades of the Nāyikā-Nayaka bhāvas, both when the love is fulfilled (Sambhoga Srngara) or stands unrequited (Vipralambha Srngara).

Kṣetrayya’s inimitable padas have left an indelible stamp on subsequent composers of padas, among whom the name of Muwallur Sabhāpatayya stands prominent who has carved a niche for himself in the galaxy of the pada composers.

His padas are ranked as master pieces and are popularly performed in the Bharatanatyam recitals. Sabhapatayya, a Telugu mulakanadu vaidika Brahmin, was a native of Muvvallūr village in Tanjore district. He is also called as Muwanallur Sabhapatayya as Muwanallur is also another village in Tanjore district. As Kṣetrayya dedicated his padas to Lord Muvvagopāla so was Sabhapatayya, a staunch devotee of Rājagopālasvāmi, the presiding deity of Mannargudi temple, who is the Nayaka of his padas. His padas reflect his irresistible love and irrepressible devotion to his personal God and naturally he signed his compositions with the mudra Rajagopala or gopala which is found either in the Anupallavi or the concluding carana of the padas.
As a composer, Sabhāpatayya’s incredible power of imagination and his profound insights into the delicate, sensitive and variegated textures of human love are quite evident from his vivid artistic characterisation of the Nayika and the Nayaka in different situations which in reality well correspond and mirror the myriad moods and feelings experienced by the human being.

In his padas, one does not find a dichotomy between Saṅgīta and Sahitya. The simple diction with its idiomatic phraseology, rhetorical beauty and exquisite musical setting with suitable selection of ragas in all its curves and glides, magnify the emotional subtleties and the all absorbing passions of the lover and the beloved are portrayed in a very sophisticated manner.

Each of his padas, is a pictured gallery of one type of Nayika in a particular state of love with the Nayaka. Lord Rājagopāla. The sakhi or the confidant of the Nayika is the sweetest imaginative concept of these composers. She has greater role to play as a mediator, expressing to the Nayaka either the anguish and agony experienced by the love lorn maiden due to her separation from him or may describe the many moods that love can evoke.

Among the available compositions of Sabhapatayya the padas ‘Ematalādina’ in Yadukula Kāmbhoji raga, in Tis'ra Triputa tala and ‘Dāriiñucunnadi’ in raga Sankarābharanam, miśra capu tala are the most popular items in the music and dance performances. The thematic content of the pada ‘Emataladina’ revolves round the viraha vipralambha śṛṅgāra and the Nāyiṅkā is śvīya\(^{(1)}\) of Virahotkanthita type\(^{(2)}\).

\(^{(1)}\) Sviya - is a women who is upright and of good character

\(^{(2)}\) Virahotkanthita is a heroine who suffers the pangs of separation from her lover and is alone, disturbed by his (Nayaka's) absence.
The ragas usually employed by pada composers are rakti ragas which enhance the appeal more towards 'affective' side than the 'cognitive domain'. In other words the ragas and its subtle nuances should suit and merge with the rasa or sentiment underlying the chosen theme in order to produce a heightened emotional effect resulting in an artistic and aesthetic alchemy.

In the pada ‘Ematalādina’, Sabhapatayya has employed Yadukulakambhoji raga which is usually considered to evoke the feelings like emotional distress, discontentment, tearful longing and languishing, etc., characteristic of viraha vipralambha srngara.

Some of the padas customarily begin with the Anupallavi section. The present pada taken up for the study starts with Anupallavi ‘Tāmarasāksa’. The logic behind such a practice is that in certain padas, the Anupallavi sets the tone for the entire poetic text and since it is rendered in a higher octave, compared to the Pallavi section, it produces more sound and registers greater impact on the listeners and viewers. Tradition has no doubt recognised this practice but the musical setting and thematic content of some of the padas have also readily yielded themselves for such a treatment. Some of the Ksetrayya padas stand as best illustrations to this view.

The composition of the pada ‘Ematalādina’ set to raga Yadukula Kāmbhoji and tāla Tisra triputa is as follows:-

Pallavi:-
Ematalādina ni mātalēgāni emijeppina eduradadura.

Anupallavi:-
Tāmarasāksa ni veppudu vattoyani talavākīllugā nilabadu cunnadira
Carana(1):-
Kannula niru kaluvalai parera kanta virahagni kanakūdadura
Ninnedabasi aranimisamōrvadurā vanyakada orori valadana vaddura.

|| Emātalādina||

Carana(2):-
Manasu kimpaina sommulu pettadura marimari heccaina koka kattadura
Tanuvumā āhāranidralu muttadurā tālumanina dhairyamu puttadura

|| Emātalādina ||

In this pada the musical setting of the carana is the sum of the music of Pallavi and Anupallavi sections.

This padam is a monologue of Sakhi who describes the love pangs and the distressful state of the love-lorn maiden to the Nayaka or Lord Rajagopala, the glorified hero of Sabhapatayya's padas. In the Anupallavi, the sakhi addressing the nayaka, as the lotus eyed one (Tāmarasākṣa) conveys to him that the nayika is standing at the main threshold of her house, making it her abode (talavāki-lillugā) and is eagerly waiting to receive 'Him'.

In the Pallavi section, the qualities and actions of the love stricken Nāyikā are described. The sakhi tells the Nayaka that "whatever and whenever the nayika speaks, it is always about you and she will never oppose or contradict you, whatsoever you may say". The carana draws heavily upon the earlier phrases and reinforces the import of the anupallavi and pallavi sections, thereby accentuating the emotional intensity of the pangs of separation. Describing the miserable plight of the Nāyikā, the friend says that “she(he/heroine) is burning with the fever of separation and her tears incessantly flow like a stream and it is not proper for a beautiful girl to endure such an untold agony. Oh! the handsome one, do not refuse and reject her anymore as she cannot bear this separation from you even for a moment".

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In the second carana, she further describes that "the Nayika does not wear the ornaments pleasing to her and does not adorn herself with extremely expensive clothes, she refuses to touch even food or drinks and she cannot sleep and when asked to endure, she doesn't show courage. All her thoughts are entirely focused upon you, hence please come and redress her grief, (Oh! Rajagopāla)"; The last carana has the mudra ‘Rajagopāladeva’, incorporated in it.

In the phraseology and sentiment, Sabhapatayya has sincerely followed Ksetrayya as one finds similar idiomatic expressions such as "Talavakili illuga" in Ksetrayya pada ‘Aṭṭevundevusumi’ - na prana riadha' in Ghantarava raga, Adi tala, where it is phrased in the carana as "Vanajaksa nividaku vaccēdāka tala vakile illu sumi ! Na prana nadha’, which means until you turn up, the main gate will be my abode, Oh! Lord my life.

In the same pada in the Anupallavi section the Nayika says “Intalō nivedakurākunte kanniru kāveři kāluvasumi’ | that is "if you (Nayaka) do not come here, my tears will flow like a stream of Kāveři (river).

It is highly interesting to note that even the saint composer Sri Tyagarajasvami has used in his Prahlada Bhakti Vijayam, the exact idiomatic expression ‘illuvakilayyēne’ in the first Caranam of the song ‘Andundakanē Vēga’, in Pantuvarali raga, Triputa tala. It further states that my tears will flow like a stream and my gate will be my home.

Caranam:
Kana valenanu vela tekunte
kanniru kāluvagā barune
Inakuladhipa nivuranu
Tāmasamaitē nilluvakilayyene Oh! Rāghava

|| Andundakane vega ||
Hence these composers have lifted such beautiful phrases which are highly illustrative in communicating swiftly and easily the exquisite feelings, moods, encapsulated in the lines, thereby touching the emotional and aesthetic propensities to their highest potential.

In pada “Dārijucu cunnadi nidu priya taralaksiyagu cinnadi” - in rāga Sankarābharanam, miśracāpu tala, the Nayika is Vasaka Sajjikā\(^{(1)}\) and once again the sakhi describes to the Nayaka, in detail how the Nāyikā has dressed pleasingly and decorated the bed chamber to receive the Lord and looking with quivering eyes, she stands at the threshold of her house (talavakita) anxiously waiting to welcome Him-(Lord Rajagopala).

In another pada “Iddarilo nikevaru priyamo dani ēlu kommu sāmi” in Kambhoji raga, miśra capu tala, the sakhi is represented as a matchmaker who gives an account of the accomplishments of two young girls and provides him with an option to exercise his choice between the two.

In the Pada “Nāmēnu nimehu anucu palikina nimāta Nijamāyara” in Yadukulakambhoji raga, adi tala. the Nayika is Sviyā—dhīra\(^{(2)}\) and Nayaka is Pati—dhrsta\(^{(3)}\) type. The Nāyikā is annoyed due to her husband’s (Nayaka) affair with another lady. She indirectly accuses him of his unfaithfulness, disloyalty and deceiving nature. The Nayika using Nayaka’s earlier utterances made during their amorous deeds, admonishes him with all irony and conveys her wounded love. She says "you once swore that we are one in body and mind but it is only now I realise

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(2) Dhīra is a woman offended in love and is self-controlled and rebukes her deceitful lover with sarcasm and indirect speech.

(3) Pali is a hero who is lawfully wedded husband and dhrsta is one who is shameless and unfaithful to his beloved.
the real significance of the words most gracefully uttered by you as they have come true now - Oh! Komalāṅga Rājagopāla, the one endowed with enchanting beauty of form. She further says "look, you spent last night with that woman and as a result my eyes are red now, you derived immense pleasure in the company of that women, look I am overwhelmed with joy and happiness. That lady has left the marks of her nails on your broad chest, the pain was experienced by me. Today you are put to shame due to your acts (betraying my faith in you) and as a consequence I am filled with shame, Oh! Gopala, since we are one in body and soul. Thus the Nayika makes the Nayaka realise that she has been betrayed, deceived by his sweet words and reiterates the wretched love.

A perusal of the padas of Sabhapatayya, depicts the infinite shades and varieties of the prime sentiment sṛngara in different types of heroines in all the eight sub-sentimental states or avasthas.

His padas provide immense scope for as many improvisations and elaborations of the poetic lines. Depending upon the dancers imaginative range of interpretation of the text, she can build upon the theme with interesting sancaris or episodic dramatisations that are contextually appropriate keeping in view the qualities and characteristic features of the Nāyaka and Nayika of the respective padas.

In all respects Muvvallūr Sabhapatayya is considered as the Kṣetrayya of the Maratha period. In addition to the padas, Sabhapatayya is accredited with the authorship of many Caritra Nirūpanas(1) and the songs from his Sita Kalyana Caritra Nirupana became popular numbers in the Harikatha kalaksepas.

(1) Cf Dr. S. Seetha-'Theore As Seat of Music'-University of Madras, 1981, P.239.
It is learnt that Sabhapatayya had profound scholarship in the Bharata Sastra and was adept in the field of expressional dance. An interesting anecdote", proving Sabhapatayya's expertise as a dancer as well as his supreme devotion to his personal God is worthy of note.

Once Raja Serfoji-II is said to have made a proclamation, that the most meritorious and adept in the art of dancing would be duly honoured with all the royal insignia. Sabhapatayya, wanted to best utilise this opportunity so as to fulfill his heart's desire. In order to conceal his identity, he adorned the costume of a danseuse and he is said to have performed so gracefully as a danseuse, that every one in the court including the King, were spell bound by the danseuse's extraordinary histrionic abilities King Serfoji later coming to know that it was his worthy court musician who had impressed one and all by his captivating dance, at once rose to fulfill any wish expressed by Sabhapatayya. Being an ardent devotee of Lord Rājagopāla, the composer is said to have asked for the icon of Lord Krsna worshipped by the King, (in his puja room) which according to him was the real wealth that would give him all the happiness and divine joy which the material riches fail to fulfill. It is learnt that Bharata Rasa-
Prakaranam,(2) a work on the theory of aesthetics consisting of ślokas in Sanskrit with its meaning in Telugu was compiled by Muvvallūr Sabhapatayya.

Some of his padas are as follows:-

(1) Emātalādina
(2) Darijucu Cunnadi
(3) Nāmēnu Nimēnu
(4) Yāla Vontigani
(5) Emandune Komma
(6) Mancidinamunēde
(7) Inivintadu puttaga

Yadukulakambhoji
Sankarabharanam
Yadukulakambhoji
Punnagavarali
Sahana
Anandabhairavi
Begada

(1) Cf Dr S.Sheetha-“Tānijore As Seal of Music”-University of Madras 1981 P239:

Very often, some of the padas of Ksetrayya and Sabhapatayya have created difficulty regarding its authorship. Owing to the similarity in the style and expression and the easy interchangeability of the two letter words of the signatures ‘Muwa & Raja’ have added to the confusion. Incidentally there is a controversy regarding the authorship of the pada ‘Mancidinamunēde’ in Anandabhairavi raga. It is learnt that about fifty padas of Sabhapatayya were published in 1883, but unfortunately only a few padas are available today.

Among Sabhāpatayya’s prominent students who learnt the art of abhinaya from him were Pudukkottai Ammalu and Tiruvarur Kamalam. We learn that Kamalam was also the disciple of Sri Muttusvāmi Diksitar.

Kōttaiyur Sivakkolundu Desikar:- He was a native of Kottaiyur village. Sivakkolundu's mastery of Tamil language and his scholarship in the art of music, dance and drama, made him notable and attracted the attention of King Serfoji-II who appointed him as his court poet. Most of his works are in praise of the presiding deities of different shrines in Tanjore. Among his three such works, Kotisvara Kovai, Tanjaiperuvudayarula and Kottaiyurula, the last mentioned work is lost to posterity.

In addition to his literary and artistic achievements Sivakkolundu was a past master in the field of Medicine and is said to have produced three works on medicine under the title “Sarabhendra Vaidya Muraigal”. His celebrated work “Sarabhendrabhūpāla Kuravanji”, a dance-drama in Tamil written as a panegyric on his patron King, proved him as a play wright par excellence. The music for this Kuravanji nataka was composed by
the illustrious Tanjore Quartette and was regularly enacted, in the Big temple during annual temple festivals, until the first half of the 20th century. Except his works on medicine and the Kuravanji nataka, his other compositions were pivoted round divine inspired themes.

**Kuravañji Nataka**:- It is an operatic ballet of Tamil country and belongs to one of the ninety six prabandhas of the Tamil literature. These Kuravanji natakas enshrine in its treasure trove, a happy consummation of the triple arts of music, dance and drama supplemented by interesting prose passages of both classic and colloquial dialect, all of which have gained tremendous class as well as mass appeal.

It is a known fact that temples from time immemorial were not only places of worship but were true centres of fine arts and learning, more so that music and dance were considered as part of niryarcana(daily worship) or one of the sixteen forms of worship called sodasopacaras. In addition to such ritualistic music & dance, dance-drama's also formed an indispensable part of the temple arts which were especially featured in the theatrical hall (Nataka sala) attached to the sacred precincts during temple annual festivals such as Brahmotsavas. These festivals were ostentatiously celebrated with all its pomp and glory which usually lasted for couple of days or more.

The Kuravanji natakas in general share a generic theme of heroine falling in love with the hero and her longing and languishing to unite with him. The hero may be a presiding deity of a temple or a ruling prince. The heroine's pangs of separation are mellowed after her acquaintance with the soothe sayer Kuratti, a gypsy girl, who is the principal character in the Kuravanji natakas. The term *Kuravañji* is a derivative of Kurava and Vanji. Kurava is the wandering gypsy tribe and Vanji means girl.
This gypsy girl is referred to as Kuratti*, one of the important characters of the dance drama, who is also acclaimed as the fortune-teller belonging to Kurava (nomadic) caste. It is Kuratti who takes the narrative forward by reading the palm of the heroine, prognosticates her fortune and assures that her cherished desire to unite with her lover would soon be fulfilled.

The evolution of Kuravanji natakas can be traced to Kuratti pattu of Şaṅgam period. Kuratti pattu(pattu in Tamil means songs) were known as songs rendered by Kuratti pertaining to simple episodes of palm reading and prognostication. This Kuratti pattu became an independent miniature treatise by itself around 9th century A.D. "Based on this Kuratti pattu, Kuram, a new type of poetic form, was evolved. This in turn provided the basis for the emergence of yet another type of lyrical poetry under the same name viz., Kuram, the verses of which contains the dialect of the Kuratti" (1). In addition to Kuram, the story content of Kuravanji nataka also incorporates another type of nataka known as Kuluva natakam in which Kuluvan also called as Kuravan** the spouse of Kuratti, figures as an important character, whose occupation is hunting. The theme of the nataka commences with the Kuravan hunting with his friend, he is suddenly reminded of Kuratti, whose absence stimulates in him feelings of love and unable to endure the pangs of separation, he gives the description of Kuratti to his friend who assures in identifying Kuratti. With the help of his friend, Kuravan goes in search of Kuratti and on finding her, he reprimands her for her absence from the house and poses several questions suspecting her chastity and Kuratti's convincing replies comfort Kuravan and they finally leave the place happily.

* A counter part of Kuratti of Telugu region is known as Erukulasāni.
** Kuravan and Kuratti are also referred to as singan and Singi in the Kuravanji natakas.
"When the Kuluva natakam was appended to the Kuratti natakam, it took the enlarged form of the prabandha called Kuravaṇji"(1). Hence, the Sarabhendra bhūpāla kuravaṇji nātaka comprises in its first section, the palm reading episode of Kuram and the theme of Kuluva natakam in its final section.

Kuravanji natakam strikes the chords of madhura bhakti when the presiding deity of a temple is depicted as the hero of the natakam. For example Tyages'ar Kuravanji and Kumbhēśvara Kuravanji in which Lord Tyagesa of Tiruvarur and Kumbhēśvarar of Kumbakonam are the respective heroes of the natakas. In such cases the character of Kuratti, is understood as the symbolical representation of a guru, who leads the human soul in adopting the righteous path in its ultimate union with the eternal or the cosmic soul.

But the spirit of the subject is metamorphosed from its philosophical connotation, if the hero of the nātaka happens to be a King, or patron. The introduction of King as the hero was intended to please the governing forces and the natakam obviously would then become a panegyric expounding their greatness and glories.

The Rājarājesvāra natakam, eulogising the King Rāja raja Chola-I (985-1014 A.D) for the construction of the monumental temple Brhadis'varalaya, seems to be the precursor of such Kuravanji natakams with Kings as the heroes. The inscriptions in the Big temple(2) testify to the fact that this natakam was enacted during the reign of Rajendra Deva (1018-1070) in the Big temple on the occasion of the annual temple festival.

(2) South Indian Inscriptions, Vol-II, Pt.3.
In Nayak period, we find reference to ‘Kuravañji’ (1) to have been sung by the court dancers of King Raghunatha. In addition, Yaksagana became a popular art form which was considered as the legacy of the Nayak rulers.

Interestingly, the Maratha period witnessed the flourishing of both Kuravanji as well as Yaksagana in equal measure, which were performed both at the temple as well as at the court.

Some of the Kuravanji natakas produced during Maratha period are -

1. Saharaja Kuravanji by Muttu Kavirāyar
2. Rajamohana Kuravañji by Giriraja kavi
3. Sarabhendra bhupala Kuravanji by Sivakkolundu Desikar
4. Devendra Kuravañji by Raja Serfoji-II
5. Bethlehem Kuravanji by Vedanayakam Pillai
6. Tyāgesār Kuravanji by unknown author.

Sarabhendrabhūpāla Kuravañji: Amongst the Kuravañji’s "Sarabhendra-bhūpala Kuravanji" is said to have gained highest popularity for its musical excellence and lyrical beauty, and was enacted in the Big temple until the beginning of the 20th century. The platform where this nataka was staged in the Big temple is referred to as ‘Kuravañjimedai’ (2). This kuravanji was also known as Astakodi Kuravanji as it was enacted in the Brhadisvaralaya on the 8th day of Citra(April) Tirivizhā and on the 9th day of Ashtakodi Tirivizhā or Brahmotsava celebrations.

To sing the praise of King Serfoji-II, this Kuravañji nataka was composed by his court poet Kōttaiyur Sivakkolundu Desikar. Obviously, the hero

(1) Dr. N. Venkataramanayya and M. Somaśekhara Sarma - Ed. - ‘Raghuñathabhuvanamu’ (yaksagana) Published by T.M.S.S.M. Library, Thanjavur - 1951, P. 16;
of this dance drama is none other than King Serfoji and the name of the heroine of this Kuravanji nataka is Madanavalli whose beauty as described, seems to surpass even the celestial nymph Rati. The poet has given a biographical account of King Serfoji, regarding his birth, parentage, education and his literary and artistic accomplishments. He has eulogised his patron as person with ideal qualities, a true devotee of Lord Siva and regarding his charitable deeds exclaims Sivakkolundu, that even clouds feel ashamed to face Serfoji as they rain only in stipulated seasons, but the King is ever merciful towards his subjects and always showers on them with gold. Likewise, such similes, puranic references and significance of different shrines in and around Tanjore are abound in this Kuravanji nataka. The story of the Kuravanji is expressed through musical and Tamil literary forms such as Viruttam, Agaval, Asriyappa, Venba and Kocchaga Kallippa, interspersing with prose speeches or vacanas, both in refined as well as colloquial Tamil language. There are in total 71 songs set to rakti ragas with 20 sub divisions. The first eight consists of - benedictory verses (Kadavul vazhthu), invoking several Gods and Goddesses of Hindu pantheon such as Vignesvara, Candramoulisvara, Brahadisvara, Periyanayaki, Kandavel, Vani etc., for the successful completion of the dance-drama. This is followed by Mangalam to Serfoji, which is found in the beginning as well as in the concluding section of the nataka. Mangalam comprises Pallavi and few Caranas set to Surati raga,adi tāla. The completion of Mangalam marks the entry of kattikaran or the herald, on the stage, who gives a synopsis of the story of the Kuravanji and in general describes the scholarship and greatness of its author.

Subsequently, the character of Vignesvara’s appearance on the stage leads to the commencement of the actual theme of the KuravaṈji. In the
acts in which Kuratti and Kuravan figure, the language employed by the composer is colloquial Tamil and music, dance and the dramatisation invariably have popular folk elements incorporated in it. In the episodes featuring the heroine and her maids, one finds refinement and sophistication in the arts as well as in the language adopted. Thus the employment of such an elite and popular art with captivating jati patterns interspersed between that lyrical lines has imparted additional charm and beauty to this art form which has provided it with mass appeal and crowd pulling capacity.

Theme of Sarabhendra Bhupala Kuravaṇji:-

The art motif of this Kuravaṇji begins with King Serfoji coming out in procession through the streets of his capital with all pomp and glory accompanied by his relatives, courtiers and other paraphernalia. The heroine, Madanavalli during the course of playing with the balls, (pandattam) with her Sakhis, happens to witness the royal procession and on seeing Serfoji, falls in love with him. Overcome by extreme passion, she yearns to express her feelings of love to the King, and her languish is further intensified by the animate and inanimate objects such as moon, coolbreeze, Cuckoo, moonlit night, flowers, sea, fish, ship, swan etc. which are no more pleasurable things but aggravate the pangs of the heroine smitten with love.

She then requests her friend to go and convey her love-sick state to her lover and also explains to her the manner in which she should speak to King Serfoji on her behalf. The sakhi obliges the heroine's request and leaves for the hero's place in order to declare Madanavalli's love for the King.
As the sakhi does not return back, the heroine chides her for the delay and at this juncture the gypsy girl Kuratti appears at the threshold of her house, who musically narrates about the flora and fauna of her mountainous region and also of the places visited by her. Madanavalli invites the Kuratti and poses few questions to testify the prognostic skills and ability of the Kuratti. The Kuratti in support of her predictive achievements states that she is conversant in different regional languages such as Telugu, Marathi, Kannada, Hindi and English, indicative of her travels to these regions. She then gives the geographical description of the region of the hero, the greatness of the Chola desa and exhibits the precious gifts such as gold, pearl necklace, shawl etc., presented to her by King Serfoji in appreciation of her abilities in fortune telling. Now Madanavalli being confident of Kuratti's prowess, requests her to read her palm upon which Kuratti by invoking the grace of Lord Brhadisvara predicts her fortune and assures that she would be successful in accomplishing her cherished desire and thus assuages Madanavalli's feelings of distress. Immensely pleased, Madanavalli presents Kuratti with costly gifts, overwhelmed with joy, Kurrati leaves the place happily.

Here, begins the theme of Kuluva natakam with Kuravan yearning to meet his wife; he describes the qualities of Kuratti to his friend who assures of his help to Kuravan in identifying her; they both go in search of Kuratti; on finding Kuratti, Kuravan reprimands her for the acquisition of such costly articles; Kuratti's reply pacifies Kuravan, leading to their reconciliation. With benediction to Lord Brhadisvara and Maṅgalam to Sarabhendra, the Kuravanji nataka comes to an end.

In one of the songs ‘Collum vagai ellam(I will tell you all) of Sarabhendra Bhupala Kuravanji, the heroine explains to the sakhi, the manner in which the message is to be conveyed to Serfoji. The translation of the song set to Tōdi raga, misracapu tāla is as follows:
Pallavi:

My friend, I shall tell you the manner and mode of speaking to the king on my behalf, my honey....... 

Anupallavi:

Appraised and appreciated by noteworthy people of Tanjore, Raja Sarabhoji will be certainly pleased when you convey sweetly, my message

Caranam:

1. He rises up before the sun-rise, bathes and with holy ash smeared on his forehead and rudraksa beads adorning his neck, with love flowing from his heart, offers his morning and evening prayers worshipping Siva steadily in this way - with him at that place....... 

2. When he is happy amidst erudite scholars reciting Vedas and Puranas, holding discussion in ex-tenso for the questions raised, he offers gifts of pure gold to those wearing tulasi garland. A generous man indeed! at these times, you do not speak to him ....

3. Maccam, Konkanam, SriLanka (Ceylon), Kerala, Salva, Bengal, Turkey, Maharastra, Chinese Cochin when kings from these countries come and pay together their respects to him. At that point, do not speak to him......

4. While he is in the council of wise ministers and commanders discussing their duties, you must not speak. When perfectly bosomed women are dancing and when learned poets are engaged in speeches in the conference, at these times, you must not go to him....
5. When beautiful and large eyed women messengers there around, all standing in a line, looking at him with love in the procession surrounded by a big army of people, on the frontline, the king comes to his court……

6. When the moon showers its light while the king passes by, when you stand at the threshold, If you bow and speak to him politely, success is yours, tell him my love-lorn state and the rest of the things I have told you, and return back with the garland in your hands, for my sake……

A list of ragas utilised for the songs in Sarabhandrabhūnāla kuravanji nataka is given below:

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<td>Adi</td>
<td>The heroine requests Sakhi to speak to Serfoji on her behalf.</td>
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| 13 | Todi          | Misracapu | The heroine explains to the Sakhi, the manner in which the message is to be conveyed to Serfoji |
| 14 | **Kalyâni**  | Adi        | Madanavalli sends Sakhi to convey the message to Serfoji. |
| 15 | Athana       | Misracapu | Madanavalli laments as the Sakhi does not turn up. |
| 16 | Begada       | Adi        | Kuratti’s entry. |
| 17 | Goulipantu   | Misracapu | Kuratti meeting Madanavalli. |
| 18 | Sahana       | Ata        | Madanavalli testifies the skill of Kuratti. |
| 19 | **Sourâstra** | Tisram    | Kuratti describes about her region, the landscape mountains and also mentions the caste to which she belongs to and informs that her King is Serfoji. |
| 20 | Bhairavi     | Adi        | Kuratti gives the description of different region visited by her, its rivers, shrines and also the greatness of Coladeśa. Kuratti tells Madanavalli how the women of different regions requested her to read their palms and prognosticate. |
| 21 | Anandabhairavi | Tīśram | (The song in Suddha Saveri is in different languages such as Telugu, Marathi, Kannada, English and Hindi; and Kuratti proves her mastery over these languages and also gives a detailed account of the costly gifts received by her in these regions) |

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Details regarding the presents received by Kuratti from King Serfoji.

At the request of Madanavalli, Kuratti prepares to read the palm of the heroine by completing all the formalities such as lighting the lamp, installing the idol of Lord Vignesvara etc. Kuratti predicts that Madanavalli’s most cherished desire to unite with Serfoji, would soon be fulfilled.

Kuratti’s spouse Kuman or Singan’s entry.

Singan teaches his friend the technique of catching birds, the medical efficacy of some of the herbal plants.

Singan is reminded of Kuratti, yearns to meet her and describes her qualities that she is adept in singing the ragas such as Punnagavarali, Pantuvarali, Bhairavi and Todi.

Singan seeks the help of his friend in identifying Kuratti.

Singan and his friend go in search of Kuratti.

Singan meets Kuratti, their wordy duel and reconciliation.

Maṅgalam—They praise Lord Brhdisvara and Serfoji-II and leave the place in happiness. With this the Sarabhendra bhupala Kuravanji nataka comes to an end.

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Pallavi Doraisvāmi Ayyar: He was also called as Madhyārjunam Doraisvami Ayyar. He was a pastmaster in the art of Pallavi composition and was equally proficient in Telugu language. It is learnt that he defeated Bobbili Kesavayya in a musical combat by his intricate and fascinating rendering of the Pallavi Chellunatarāvi modi in Pantuvarali raga, capitāla. He was a native of Tiruvaiyaru in Tanjore district and lived upto 34 years only. His maternal grandfather Nayam Veṅkata Subba Ayyar was a renowned vainika in the Tanjore court. Doraisvami Ayyar was a contemporary of Sri Tyāgarāja and his two sons, Govindasivan and Sabhapati received their training in music from Saint composer Sri Tyāgarāja, who was held in high esteem by Doraisvāmi Ayyar. He was an ardent devotee of Lord Siva and is said to have composed several kṛtis and few varnams in praise of his personal God. His compositions written in chaste Telugu are earmarked for its poetical excellence. Though his compositions are all in praise of Lord Siva, he had signed his songs with the mudra ‘Subramanya’.

Endowed with remarkable musical talents, Doraisvami Ayyar enjoyed honorous position as a composer and performer in the court of Rāja Serfoji-II, with a monthly salary of 100 pons or gold coins (each pon was equivalent to 5/8th of a rupee).

It is learnt that he had composed 49 songs, and unfortunately only a few are available with the descendants of the composer. In addition to his musical achievements, he was accomplished in the art of painting and said to have painted 200 pictures out of which only 17 are with the descendants. Interestingly, his paintings depict the visual illustrations of the thematic content of his compositions. Beneath every painting, the painter-composer had given a vivid description of the theme concerning
the painting, in his own handwriting in Telugu, which looks like a print. In some of his paintings, one finds that the composer had depicted himself as suppliant standing at one end of the picture offering humble prayers to Lord Natarāja. His noteworthy krti ‘Dūrijattinatincina i pradosa samayamuna’ in Gouri raga, Adi tala, describing the Cosmic dance of Lord Siva had been given a beautiful pictorial representation by the composer.

Doraisvami Ayyar had used mostly rakti ragas such as Bhairavi, Todi, Kedaragoula, Surutti, Mōhanam, Anandabhairavi and had also employed rare ragas like Dvijavanthi, Ganta and Ahiri.

It is learnt that the introductory lines of his krtis 'Durjattinatincina' in Gouri raga and 'Tatta dhimita' in Todi Raga, Adi tala which again deal with the description of the celestial dance of Lord Nataraja, were usually taken up for Pallavi singing in the music concerts. He had also composed a krti 'Elagudaya' in Sankarābharaṇam, cāputāla, in the style of Ninda stuti which is an expression of praise through rebuke. The krti 'Adenamma Harudu' in pharaz raga - Adi tala, which once again illustrates the dance of Siva, is a popular number in Bharatanatyam recitals. An anecdote relating to this composition is quite interesting and worthy of mention here.

It is stated that the vainika vidvans in the court of Raja Serfoji-II had aired their views claiming the superiority of vina to the human voice. Doraisvami Ayyar, in order to disprove this arrogant statement, composed and rendered the song 'Adenamma Harudu' in pharaz raga and the Vina players could not play the sound ‘Ghir’ repeatedly occurring in the song with required effect on their Vinas, but Doraisvami Ayyar, handled the
same with ease through vocal rendition. Thus he humbled the swollen headed musicians (Vina players) in the court. Out of the interesting compositions of Doraisvami Ayyar, the krti ‘Parahamsa nālōna pavalimpave’ in Ahiri raga, Jhampa tāla, is rich in interesting similes, abounds in philosophical connotations and is saturated with Nayika-Nayaka bhava. The form and content of this song is fashioned on the lines of a padam. The love and devotion of the author to Lord Siva is personified in the words of the Nayika appeasing and appealing to the Nayaka (Lord Siva) to accept her as she has surrendered her body and soul to Him. The transiliteration and para-phrase of this composition are as follows:

**Pallavi:** Parahamsa nālōna pavalimpave

**Anupallavi:** Paramapavana dayapara digambara

Cidambarapuramuna natinci badalitivicāla |

**Caranam(1):** Tanuvanesabhanu vistarambuganu
Nenarane capparamu nirmincinānu
Manamane bangaru maṅcambulōnu
Ghanapancavannamou talagada vēsinānu |

**Caranam(2):** Dhyanamanu hemapratanttaramulonu
Anandamanedi dugdannamiḍīnanu
Niriamamanedi teniyanu bosenu
Pūni bhujiyinci jojo bāyalenu |

**Caranam(3):** Telivinivanu mānikya dipambidonu
Velugu Subramanyavinuta ni kenu
Vela lēnibhaktiyanu videmu niccenu
Kalaya na buddhiyou kantaniccenu |
Pallavi:

Being an ascetic of the highest order (Supreme being beyond the manifested stage - \textit{Parabrahmā}) lie within me.

Anupallavi:

Oh! the most Holy and Sacred, compassionate Lord Digambara, who is unclothed, by dancing at Cidambarapura (the holy place where the shrine of Lord Nataraja is situated) you must have been thoroughly exhausted, (hence lie within me Oh! \textit{Parahamsa})

\textbf{Caranam(1)}:

With my body in the form of a spacious and extent court, I have constructed in it a canopied seat made out of my love and affection(for you). Making my heart like a bed, I have kept the holy \textit{Pañcāksari Mantra} (the five syllabled name of Lord Siva - \textit{Om Namah Śivaya}) to serve as pillow for you. Hence Oh! \textit{Parahamsa} lie within me.

\textbf{Caranam(2)}:

With meditation personified as golden vessel, I have stored in it, happiness in the form of savoury made out of the mixture of milk and rice. I have poured honey into it which is akin to your name. Hence, Oh! Lord relish it and please stay in my heart as I cannot be away from you.

\textbf{Caranam(3)}:

Here it is my intellect personified as jeweled light (Manikya \textit{dipam}). Oh! the one praised by Lord \textit{Subrahmanya}, I offer to you my devotion in the form of folded betel leaves (with \textit{arecanuts-tāmbūla}). To unite with you, I present my mind and intellect as a maiden to you.
Though short lived, Doraisvami Ayyar's contribution to music and dance seems to be significant. It is learnt that his grand son Sāmbasiva Ayyar was an accomplished violinist and is said to have accompanied great musician Maha Vaidyanatha Ayyar on the Violin.

Vedanāvakam Pillai (1774-1864):- He was one of the accomplished Christian poets in the court of Raja Serfoji-II. He was born into a rich saivaite family and was a native of Tirunelveli. It is learnt that his father Arunacalam Pillai got converted to Christianity and thereafter called himself as Daiva Sahāyam.

At the age of 12, Vedanayakam Pillai came over to Tanjore along with his tutor Rev Schwartz, noted Chritian missionary, who promised him with a better future and it was at Tanjore that Vedanayakam and Serfoji became fellow students of Rev. Schwartz.

Vedanayakam Pillai is said to have enjoyed privileged position among the court poets of Raja Serfoji and received 10 varahas towards his monthly salary apart from other royal favours.

Immensely pleased with his musical rendition of the history of Maratha dynasty, the King presented his poet friend with a beautiful shawl and 100 varahas for reading out the famous treatise in Tamil 'Novavin Kappal' - 'Noah's ark'. He was the author of Bethelehem Kuravaṇji the theme of which centres round the life of Lord Jesus Christ. Acknowledging his abilities as a fine composer, Serfoji is said to have requested Vedanayakam to compose another Kuravanji eulogising Lord Brhadisvara of Big temple, but the poet is stated to have refused to author any work in praise of Hindu Gods and unceremoniously turned down the request of his patron.
It is further inferred from the records of the Tanjore Court (1), that Vedanayakam incurred royal displeasure on account of his derogatory remarks about Hindu & Islam religions which antagonised the King and ultimately led to their strained relations.

Nevertheless Vedanayakam Pillai, had good number of works to his credit. Vedanayakam Pillai composed a poetic work called Aranatindam based on the 3000 year old romantic epic written by Israili King Solomon. The work expounds the Madhura bhakti cult, symbolising Jesus Christ as the Nayaka. Several songs composed by him with the stock theme of Nayika-NSyaka bhāva, resemble the padas in its structural frame work.

A similar pada from his work Aranatindam depicting the Vipralambha Srṅgāra, set to raga Saveri - adi tāla is as follows :-

**Pallavi:** Arumai raksakar Varuvaro

Enakku ananta **sukham** taruvaro | Arumai |

(Oh! the dear Saviour, would He come and give me the eternal bliss)

**Anupallavi:** Tiruvulame **peru valame**

dinatudiye yenai **madiye** | Arumai |

(Your heart itself is a great support, I worship you daily with whole heartedness)

**Caranam:** Muttamitta ennai **anaitātra**

Enn **muzhu** hrdayattiyum terra

**Nittam** avar padattai potra

Enn nenjin kavalayellam **matra**

Ninaiv odingi **manam** odingi

Ninai **unarnduyanaai** **manandu** | Arumai |

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(1) Letter written by Vedanayakam, dated 1-3-1828 to King C.F.Pulavar Irāsu - Sarabhojivum. Vedanayaka Sāstrivarum. Manmar Serfoji - Avukovai - Vol-II; - Tamil University, Thanjavur- P.187

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(Caress me with Your embrace so as to console my heart.

Daily by praising Your sacred feet, my worries get redressed.

By realising You, I have forgotten myself, hence accept me.)

Another pada from his poetic work Raksaniya manoharam-"Anma pralábham" refers to the Nāyikā’s anguish, at the Lord's indifference towards her. She states that "in spite of His (Lord's) miserable condition, with sacred feet shedding blood and shouldering the cross, the Lord approached me with lot of love and affection, but today even after my calling him aloud with earnest appeal, he does not turn up, what mistake have I committed". Similarly, he had written many Kirtanas with religious fervour. In some of his works Vedanāyakam had addressed himself as Kavicakravarti, Kaviraya annnaviyar, Tamil Vadyar and Upades'iyar etc. He is stated to have composed a very touching elegy on the demise of King Serfoji-II. Vedanayakam Pillai is said to have lived upto 32 years after the death of his patron King.

Muttussvami Diksitar: He was youngest of the Trinity of South Indian Music and was born in to the family of reputed musicians and vaggēyakāras like Govinda Diksitar (minister in the court of Nayak rulers)and Venkatamakhi (author of the celebrated work - caturdandi prakāśikā) whose contribution to Karnatic music had paved way for the development of both the Laksana and Lakṣya of the art. Muttussvami DTKsitar was a native of Tiruvarur, his father Rāmasvāmi Diksitar a scholar in Telugu and Sanskrit, was a prolific composer of varnas, rāgamālikas. He was a vainika in the court of King Tulaja-II and King Amarasimha and is said to have composed 108 raga tālamālikas. Muttusvami Diksitar had his initial training in music from his father, who later put him under the tutelage of Cidambaranāṭhayōgi from whom
Muttusvami Diksitar is said to have received the Sri Vidya upadesa. Tradition has it that Muttusvami Diksitar had the divine vision of Lord Subrahmanya at Tiruttani and as a corollary to it, we find all his compositions signed with the mudra 'Guruguha', an alter name of Lord Subramanya. He was not only a profound scholar in Sanskrit but had acquired good mastery over Tamil and Telugu languages too. Though most of his krtis are in Sanskrit, we also find few manipravāla compositions written in Sanskrit, Tamil and Telugu languages.

His prolific output of krtis in praise of different deities of Hindu pantheon, are abound in literary embellishments and rhetorical beauties. The employment of Notusvara or western melodies to the songs authored in native - Sanskrit language by Diksitar bears ample testimony to his egalitarian outlook. Muttusvami Diksitar was patronised by Raja Serfoji-II and in one of his krtis 'Nabhomani cadragni nayanam' in Nabhomani raga, Triputa tala, he had eulogised his patron as the ardent devotee of Lord Brhadisvara.

The Anupallavi of the krti in part is as follows:-

\[
\begin{align*}
\text{Śuddha spatika saṁkāsām} \\
\text{Sarabhendra samsevita caranam} \\
\text{Rajasekharanam bhayaharanam}
\end{align*}
\]

In addition to this he had also written few slokas in praise of his patron out of which a sloka has been listed in the appendix.

It is stated that Muttusvami Diksitar at the request of his disciples, the Tanjore Quartette, composed a caukavarna 'Rupamujuci' in T3di raga, adi tala; yet there is some controversy regarding the authorship of this composition. This varna which is in praise of Lord Tyagesa of Tiruvārur,
has śāhitya only for Pallavi, Anupallavi and carana. Subbarāma Diksitar a worthy descendant of Muttrusvami Diksitar had encapsulated 219 compositions of Muttusvami Diksitar in his reputed work ‘Saṅgita Sampradāya pradarsini’. Indeed the immortal compositions of Diksitar have breathed new life to Karnatic music and his unique service to the art seems to have overshadowed the contribution of his predecessors to the South Indian Music.

Pallavi Gopālayya:- Amongst the galaxy of outstanding performers-cum-composers of King Serfoji’s court, Pallavi Gopalayya occupies a honoured place. He was a Dravida Brahmin and native of Thanjavur (1). He had good scholarship in Telugu and was well versed in the science of music. He was considered as an expert vocalist and vainika of the period. The extraordinary proficiency in the art of Pallavi singing was his forte and hence the title 'Pallavi' got prefixed to his name.

He was a sagacious composer of many Ata tala fāna varnas in rakti ragas such as Kambhoji, Kalyani and Todi. His varnas are remarkable pieces of high craftsmanship and serve as examples of Lakṣya and Laksana Sangita. The tana varna 'Vanajaksi' is invested with beautiful Kalpanasvaras of rare originality and facilitates the rendition with attractive gamakas. Both the tana varnas 'Vanajaksi' in Kalyani raga and 'Kanakāngi' in raga Todi are dedicated to his patron King Serfoji-II. Apart from tana varnas, Gopalayya is credited with many Kirtana compositions most of which are set to rakti rāgas.(2) He had signed his compositions with 'Venkata' mudra.


(2) Ibid
Anai-Ayya brothers:- The two brothers Anaiayya and Aiyayya, popularly known as Anai-Ayya were gifted composers who adorned the court of King Serfoji-II. The brothers were the natives of Vaiyyaceri, a village situated about 6 to 7 miles to the west of Tanjore. They were scholars in Sanskrit, Telugu and Tamil. Being ardent devotees of mother Goddess (Devi upasakas) they composed several krtis in Tamil and Telugu languages with the signature ‘umādāsa’ which were popularly referred to as umādasakrtis. In addition, there are several songs in praise of the presiding deities of different temples in and around Tanjore such as Agastisvara and goddess Mangalambika of Vaiyyaceri, Pranatartihara and Dharmasamvardhini of Tiruvayyar. The Kṛti ‘Eppadiyil’ in raga Mukhari is in praise of Lord Kanaka-Sabhēsan of Cidambaram. Among the Siblings, the elder brother Anaiayya is said to have been a very good lyricist, and the Sahityas emanated from his brains were set to apt music using raktiragas by his younger brother Aiyayya. Their compositions surcharged with devotional fervour, was noted for its simple literary style and high musical value, and often figured as popular numbers in the concert programmes only. Yet, Late Smt. Bālasarasvati, the doyen of abhinaya, is said to have performed the umadasa krti ‘Ettanaittan Viddai’ in Anandabhairavi in one of the music Academy recitals. Anai-Ayya brothers had many disciples and notable among them were Vaiyyaceri Pancanada Ayyar, the father of the great musician Mahā Vaidyanātha Ayyar and Thanjavur Kāmāksi ammāl, the grand mother of Vina Dhanammal.

In addition to their ingenuity as composers, Anai-Ayya brothers were fine singers and it is learnt from an anecdote that Sri Tyagarajasvami is said to have gone into raptures after listening to their soulful rendering of Varali raga and its excellent exposition, and stated to have showered
encomiums on the brothers and exclaimed that ‘Varāli’ is yours and only yours and it is my privilege to enjoy listening to it(1) "According to an oral tradition, the music and sweet voice of the Anai-Ayya brothers attracted venomous cobras to attend their concerts. The deadly reptiles could not be scared away by the panicky human rasikas nor would they harm them in any way. They would quietly slip away after the Mahgalam. This is a fitting testimony to the greatness of their music and the treasure of their voice (Sareera Sampat)(2). Some of the compositions of Anai-Ayya in Telugu are as follows:-

I. Telugu compositions	Raga	Tāla
1. Ambanannu	Todi	Rupakam
2. Parākela	Riti goula	Rupakam
3. Intaparākā	Nadanamakriya	Rupakam
4. Bhajana Seyave	Kedāram	Rupakam
5. Mahimateliya tarama	Sankarabharanam	Rupakam
6. Saranu Saranu	Cenjuriti	Rupakam

Todi Sitārāmayya:- The appellation ‘Tōdi’. is indicative of his eminence in the exposition and innovative elaboration of Tōdi raga in all its lustrous beauty and sparkling features. His delineation of this raga was an aural feast to his patron King Serfoji-II.

An anecdote relating to it is that Sitārāmayya due to financial constraints had to pledge his inimitable Todi raga. but was unable to redeem it, for want of money and hence could not render it in the court. But when the generous patron Serfoji-II came to know that the raga was mortgaged, he at once cleared the debt along with the interest amount and secured

(2) Ibid, PM
the raga for his illustrious musician. As Serfoji-II and the members in the court were very much longing to hear the delineation of Todi raga, Sitaramayya heeding to their wish delighted them with his captivating exposition of the raga virtually transporting every one in the court to a state of musical trance. From Sangita Sampradaya Pradarsini we learn that Sitaramayya had authored few compositions(1).

Sankarabharanam Narasavva:- He was another eminent musician in the court of Serfoji-II who deservedly got the name of the raga Sankarabharanam as title, on account of his unparalleled skill and expertise in handling the raga. He is said to have written few Tamil padas(1) which are unfortunately not available.

The period of Rāja Serfoji-II was surely a glorious era of artistic exuberance. Good amount of compositions for Sadir katcheri, gallored during Serfoji’s period, written from the pen of court composers are still having an appeal and many are even being culled out not only in the present Bharatanatyam recitals but in other dance styles too.

After such a glorious era, the art of Sadir during the period of Sivāji-II which was the last phase of royal patronage to art at Tanjore, on the whole was on a low profile. Though evidences to the performances of music, dance-dramas and western dance of the period are available, the unstable political situation at Tanjore did not pave way for the encouragement of the art.

(1) Sri Subbarāma Diksitar - Sangita Sampradaya Pradarsini’ Vol.1 -P.35
(2) Ibid