CHAPTER II

RAJA SERFOJI - II AND HIS PATRONAGE TO THE
DEVELOPMENT OF ART.

Needless to mention that the growth of an art does not take place in vacuum and every art to evolve, enrich and establish itself and a place to become a seat of such an art should have the privilege of three essential factors namely:

1) A cultured society
2) An irrepressible desire and urge among the artists with excellence to give their best and
3) An unstinted and bountiful patronage by the governing forces.

The above mentioned aspects are interdependent and complementary to each other and no factor can singularly function and motivate the artists to maximise their output.

Among the outstanding royal patrons of the Maratha rulers, the name of Maharaja Serfoji-II remains unsurpassed as he occupies a significant place in the history and development of 'Sadir' dance, presently known as “Bharatanatyam”. At a time of foreign invasion, despite limited powers and financial resources, his period witnessed a fresh impetus in its own way in socio-cultural and literary activities which was mainly spearheaded by King Serfoji-II. He was a great patron of art and literature and encouraged numerous scholars and poets of different branches of learning to maximise their outputs. Being himself an able scholar in almost all the disciplines, he is considered as a republic of letters by one and all. Indeed, he was a distinguished King endowed with such high privity and encyclopaedic knowledge in different subjects.
that he seems to have been truly blessed by the muse of learning. Apart from his erudition in different sciences, he was a multilingual, an ingenious composer of many celebrated works and above all the architect of the internationally renowned library - a rich legacy left behind to posterity by Serfoji-II. This library carefully preserves not only the artistic and literary productions of his period but many such fine works flown from the pen of his predecessors right from the period of Nayak rulers, their court composers, and such other numerous treatises, meticulously collected by the scholar king during his reign. As a fitting tribute to this sovereign master, this temple of learning has been appropriately named after him as the "Thanjavur Maharaja Serfoji's-Sarasvati Mahal Library" (TMSSML). Raja’s munificent patronage and profound scholarship in variegated fields issued out in myriad ways found its expression not only in the overall development of the Tanjore Kingdom but made its impeccable record and remarkable position, quite rewarding in the cultural map of India.

In this context, it is highly interesting to note that deprivation of power could no way stand as an impediment for King Serfoji-II in discharging his duties as a King but infact proved as a blessing in disguise in channelising his time and energies resourcefully in the pursuit of knowledge, promotion of arts and such other multifarious activities - most importantly his cherished desire for the preservation, extension, and enrichment of this monumental temple of muse.

The Sarasvati Mahal Library:- Remarkably, this literary treasure-house of knowledge has in its proud possession, a richest collection of innumerable manuscripts of rare merit, bulk of valuable treatises and books pertaining to varied disciplines such as Music, Dance, Literature,
No. 11
Sri Sarfoji Maharaja-II

No. 10
Goddess Saraswati adorning
the Saravat Mahal Library, Tanjore.
Grammar, Medicine, Ethics, Epics (Puranas, Itihasas), Astrology, Kamasatra, Yoga, Mathematics, Philosophy, Architecture etc, in different languages - Sanskrit, Telugu, Tamil, Marathi, and Hindi.

"A major part of the manuscripts in this library is in Sanskrit language. A total number of nearly 37,000 manuscripts out of 44,000 belong to this language(1)."

Dr. A.C. Burnell, the then District sessions Judge who had prepared the catalogue of the Sanskrit manuscripts of this library described the collection of Sanskrit manuscripts as "It may perhaps be asked of the library is worth the labour spent on it. I can answer unhesitatingly that it is, it is now a recognised fact that nearly all Sanskrit works of importance exist in different recensions". (2) These works are in cudgeon leaves as well as on paper. The total number of manuscripts covering different languages are as follows(3):

<table>
<thead>
<tr>
<th>Languages</th>
<th>Palmleaf</th>
<th>Paper</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sanskrit</td>
<td>19,497</td>
<td>18,002</td>
<td>37,499</td>
</tr>
<tr>
<td>2. Tamil</td>
<td>3,341</td>
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<td>3,341</td>
</tr>
<tr>
<td>3. Telugu</td>
<td>742</td>
<td>41</td>
<td>783</td>
</tr>
<tr>
<td>4. Marathi</td>
<td>-</td>
<td>3,062</td>
<td>3,062</td>
</tr>
<tr>
<td>5. Hindi</td>
<td>22</td>
<td>22</td>
<td>22</td>
</tr>
</tbody>
</table>

44,707


(2) Ibid P. 8

(3) Ibid
Details of Books collected:

1. Tamil 9,700
2. English 10,126
3. Sanskrit 11,733
4. Telugu 1,547
5. Marathi 2,175
6. Hindi 2,752
7. Others 978

Total 39,011

In this direction, the inscriptional evidence of the Cidambaram temple is quite useful in unraveling the fact that several such libraries known as "Sarasvati Bhandāram" were in existence even during the period of cholas and Pandya kings. The rare books on literature, arts and sciences were preserved in temples and mutts. It is further learnt from these inscriptions that Svamidevar, the Raja Guru(royal teacher) to Rajaraja III (1220A.D) was instrumental in instituting a library called "Sarasvati-Bhandāra" and that it was further enlarged and strengthened by King Sundara Pāṇḍiyan-I (A.D. 1263). This King is said to have appointed twenty members to attend to various activities in the library such as maintenance of the books, transcription of the old treatises and reading the contents of the cudgeon leaf manuscripts for the interested inquirers etc.

In addition to the voluminous collection at Sarasvatimahal library, there are 850 bundles of old records of the Maratha Kings written in Marathi.

shorthand script called modiscript. Though the library dates back to the Nayak period (16th century), then known as "Sarasvati Bhandaram", the credentials of painstaking procurement, preservation and cataloguing of such mind boggling collection of worthy informative, educative literary material and the establishment of such repositorium, go to no less a person than the munificent king Serfoji-II who was a renowned literary man of his period. The King's yeoman service to the cause of knowledge is inexhaustible. It is to be remembered that most of the worthy collection of manuscripts, treatises and books by King Serfoji-II are inaccessible and un procurable anywhere in the world and it is highly touching to learn that the King made such a voluminous collection possible by purchasing many such unique material, in return for his precious belongings. This serves as an indicative evidence of his bibliomania and love for learning. In most of the books collected by the King, one finds his autograph(1) and also his impressions and remarks on the marginal side of the book(2) which speak not only of his avid reading attitude, thorough understanding of subjects but also his enchantment and unsatiated thirst for knowledge.

The royal bibliophile had enriched the library with its remarkable collection and had thus enshrined the temple of learning for the ventilation of knowledge. Further, the royal museum situated within its precincts contains antique materials and artifacts which signify the richness of the bygone centuries and also serve as a rewarding experience for the general visitors. If Raja raja Chola-I is to be

acknowledged for the construction of such a beautiful monumental temple ‘Brhadisvarālaya’, the supreme merit of the Maratha King Serfoji-II is the enrichment and development of the intellectual centre, the Sarasvati Mahal library.

Unquestionably, this intellectual edifice has been captivating the attention of not only the public in general but also offering perennial inspiration for specific inquirers and research scholars from different fields.

The 'Encyclopaedia Britanica' best describes the library as "perhaps the most remarkable library is that of the Raja of Thanjavur which dates from the end of the 16th century".

Serfoji-II - A multifaceted personality :-

Apart from being an adept in the oriental languages, the King had proficiency in foreign languages too such as French, German, Latin, Italian and English. Serfoji-II received his early education in English, Arithmetic and instruction in Bible from European scholars Rev. William Gerrick and the Christian missionary Rev.Schwartz. His interest for western learning was cultivated by these eminent teachers especially the latter in whose company and protecting care, Serfoji spent his childhood and who was instrumental in restoring the throne of Tanjore to his worthy student. It was Rev.Schwartz who appointed Dada Rao a pundit to impart knowledge to young Serfoji in indigenous subjects. At the sad demise of Rev.Schwa. ... on 13-2-1798, Serfoji-II out of esteem affection and gratitude for his guardian master erected a splendid monument with marble stone in the

chapel at Tanjore(1). A beautiful poetry in English was engraved on the marble stone by Serfoji as a tribute to his departed master. At a very early age, Serfoji was exposed to both the Eastern and Western cultures. Serfoji on the one hand guarding the indigenous culture, judiciously encapsulated all that was best in both the streams. Such a harmonious blending of both the cultures was mirrored in his administration much to the satisfaction and advantage of his people who were the real beneficiaries of such a composite culture.

Many foreign dignitaries and great men of learning who happened to visit the court of Raja Serfoji-II had showered high encomiums on this scholar king for his versatile talents and able administration.

Lord Valentia, who visited the East in 1803-1806, had spoken high of the Raja and made the following commendable compliment - "The Raja's manners are excellent and goodnature beams from his countenance. The facility and propriety with which he expressed himself in English was to me a great satisfaction. It was for the first time I had been able to converse with a native prince except through an interpreter"(2). Bishop Herber, another British admirer of Serfoji-II, who visited Tanjore in 1826, said on his return "I have seen many crowned heads, but not one whose deportment was more princely" and addressing him as "deadly shot" extolled the king's proficiency in writing "very superior English poetry"(3). Indeed the fact that East India Company held King Serfoji in very high esteem is best evidenced from his election

(1) Guide to the records of Tanjore - Vol V. (1749-1835)
(3) Ibid - PP.2-3

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to the membership of Royal Asiatic Society of Great Britain and Ireland in 1827, a rare honour conferred on a native prince as early as in the 19th century itself.

Raja Serfoji’s contribution to medicine:-

To Serfoji goes the credit for the encouragement of research in his medical institution called “Dhanvantari Mahal”. He is said to have appointed many Siddha, Ayurvedic and Unani physicians of repute not only from India but from foreign countries also. The Institution also has a separate research department for Animal husbandry. Many drugs tested for their curative efficacy were the resultant features of the successful attempts of the discoveries and experimentation by these doctors. These have been recorded in a series of works in Tamil called "Sarabhendra Vaidhya Muraigal" (Serfoji’s method of medical treatment).

Raja's contribution to Education and Technology:-

He is accredited for starting the first stone type granite printing press with Devanagari type in 1805 A.D. at Thanjavur. This small press known as "Navavidya Kalanidhi" which is still in Tanjore, printed the first edition of the book "Raghuvams'a" in Sanskrit. The main aim of the King in setting up the printing press was for the production of copies of all the great works in different Indian languages for its publication and circulation among his people, especially for the students studying in the schools established by him. This miniature University also called as "Navavidya Kalanidhi Sala” had several departments attached to it such as Arts, Philosophy, Astronomy, Fine Arts and Linguistics (Persian, Arabic, Telugu, Sanskrit, Marathi and English). This institution was mainly intended to impart knowledge free
of cost to the boys and girls of Tanjore. The avidity and zeal with which he worked hard for the spread of knowledge to the people of his kingdom especially the younger ones is really laudable. His Vedic school which taught Alankara Sāstra and Purānic subjects was open to all the children irrespective of the social strata they belonged to.

Technology:- An astounding, yet highly appreciable contribution to technology by Raja is the Ship building Industry which he started in 1814 at Saluvanayakan Pattinam which came to be later called as “Sarabhendra Raja Pattinam”\(^{(1)}\) situated 10 miles south of Pudukkottai at the sea coast. The wonderful achievement of the ships built in this region paved the way for coastal trade not only in adjoining places like Nagapattinam, Kerala but also with distant lands like Colombo, Jaffna, Andamans and Lakshadweep. Several houses around the port were constructed for the settlement of the families of workers employed in the Industry. Apart from these activities Raja's keen interest in the art of painting is evidenced from his vast collection of paintings on mythological themes and lithographic pictures of human physiognomy drawn by Charles Le Brun, a physiognomist and an artist in the court of French King Louis XIV.

In addition to these, the one aspect which stands apart and rises above all his laudable activities is the establishment of several charitable institutions and endowments given to such institutions. There are several evidences that bear testimony to his generosity and kind heartedness which seem to be the nucleus of his very existence. Serfoji who was reduced to a nominal ruler with minimal monetary benefits, still was

\(^{(1)}\) Modi manuscript No 2 - 102(1814) and Modi manuscript No.10 - 74(1822).
steadfast in his stupendous task of providing basic amenities to the people in the Chattrams instituted by himself and his ancestors.

Hence, for the proper maintenance of these Chattrams, Serfoji with all his nobility had made an earnest appeal to the British officers through a letter\(^1\) which is indeed very disturbing and touching to any reader. Several such charitable institutions established and maintained by the King have been clearly mentioned in the letter which all in all glorify his nobility and munificence.

**Serfoji-II’s Sanskrit and Marathi works:** Holding on to the tradition bequeathed by his ancestors and predecessors - the Nayaks and the Cholas, Raja Serfoji no doubt was a liberal patron of fine arts and literature but was himself a pastmaster in different fields. Some of his celebrated Sanskrit works are as follows:

1. **Kumara Sambhava Tika\(^2\)** - This subject taken from the puranic lore, celebrates the birth of Lord Kumara or Subrahmanya. It is learnt from the manuscript that the present work was composed by Serfoji on 11th December 1812.

2. **Mudrārākasachāyaya\(^3\)** - a Nataka written in prakrit -

3. **Smṛtiśāṅgaraḥ\(^4\)**

4. **Smṛti Sārasamuccāyā\(^5\)**


\(^2\) Des No. 4030, BL No 4711

\(^3\) Des No.:4473

\(^4\) Des No. 18483, 18493

\(^5\) Des No. 18499
The Marathi works of Serfoji-II are mostly based on mythology. Some of them are as follows :

1. Ganes'a Lilarnava Nataka
2. Ganes'a Vijaya Nataka
3. Gangā Viśvēśvara Parinaya Nataka
4. Radha Kṛṣṇa Vilasa Nataka
5. Mohini T Mahēśvara Parinaya Nataka
6. Śivarātrī Upākhyāna Nataka
7. Nīlakanta Kulālavara Caritra
8. Nīla Bhilla Caritra
9. Paksā Pradāsha Sani pradosha
10. Devendra Kuravaṇji Nataka
11. Tristhaḷli Yatrechya Lāvanyā
12. Sīvarātrī Katha

Music and Dance:- In addition to the works on dramatics, the King's contribution to music and dance is immeasurable. His erudite scholarship in science of music and dance is evident from several of his Nirupanas - ‘Nāṭya-prabandha’ (1) - written in Marathi which include initself several dance numbers of the Sadir-attam repertoire, which were popularly performed by the accomplished dancers of his court.

Nirupana:- The musical forms such as Ovi, Abhang, Sakhi, Dindi, Nirupana etc. are of Marathi origin and were utilised profusely by the Kirtanakaras in Harikatha Kalakṣepa. The term Nirupana refers to Saṅgīta Upanyāsa (2). It is also generally understood as a song figuring

(1) Marathi Manuscript No. 2591 - T.M.S.S.M. Library
(2) Interview with A.Krishnaswami Mahadick, great grandson of Rūja Serfoji-II; dated 24-4-94 at Thanjavur Palace.
in the beginning of the story or katha, which gives a brief synopsis of the entire theme in a nutshell. However, there are two types of Nirūpana compositions. The first type is based on the story conveyed through songs and prose passages and the other with the help of slokas and songs devoid of prose passages. Though the Nirupana production of Raja Serfoji-II can be listed under the second type, yet they have somewhat different connotation. The meaning of the term 'Nirupana', in the present context, is nothing but an elaboration or aggrandised narration of a single theme usually based on puranic or otherwise, with the help of 18 interesting dance numbers which facilitate in unfolding the thematic content through the three main components of dance - Nṛtta (pure dance), Nrtya (Representational dance) and Abhinaya (Expressive dance). The unique feature of Serfoji-II’s Nirupanas is that all the characters of the Nirupana were portrayed by a single danseuse and at times by two or more danseuses. This means that the practice of 'Solo' dancing which was prevalent then is still followed even to this day in Bharatanatyam. But one distinguishing feature of the format of Nirūpana is that all its 18 items have been set to single raga and tāla of (the Kamatic saṅgīta) South Indian Music. A study of these Nirūpanas reveals a high degree of co-ordination and perfect synthesis of Marathi language and Karnatic music. The lofty ambition of the King Serfoji in making such a synthesis of Marathi language and South Indian music was to -

(1) inculcate right attitude towards the art developed in South India among the lovers of music and dance of the Maratha region;

(2) making the art more interesting and understandable and create a deep appreciation for the art that was so laboriously practised and developed since ages at Tanjore; and
(3) stimulating an extensive propagation of the beautiful art, thereby not making it the exclusive preserve of South India alone for its appreciation.

The text of Natyaprabhanda or Nirūpana compositions of Raja Serfoji-II have been incorporated in the text ‘Körvayānche Sahityache Jinnas’. The term ‘Körvai’ is a Tamil word meaning chain and in the present context means a string of Nirupanas each of which has an interlinking of 18 varied dance numbers, in a sequential order for the amplification and exposition of the theme and import of the Nirupana.

The Nirupanas written by Raja Serfoji are as follows:-

1. Uma Mahesvara Parinaya in raga Ritigoula.
5. Virahinikrta manmathopālambha Kalpita Katha in Kalyani raga.
10. Dandaniti Kalpita Katha in Sama raga.

(A. Krishnaswāmi Mahādevīk Rao Sahab - Ed., "Körvayānche Sahityache Jinnas" (Dance-pieces in Marathi) - Vol.1 and II: T.S.M. Scncs No. 79 and 275, T.M.S.S.M. Library.)
(14) Suladi Nirupana in Ragamalika.

(15) \textit{Salāmāca} Jinas Kalpita \textit{Kathā} in Attana raga.

It is learnt from the contemporary records that Nirupanas were performed not only in the court but also in different temple festivals.

In addition to the Nirupanas, his another work entitled Vividha Karnataka Raga Rāgini\textsuperscript{(o)}, consists of dance numbers set to several ragas and Sūlādi tālas. Similarly, his sūlādi Nirupana employs different ragas set to sūlādi Sapta tālās, fashioned on the lines of ragamalika and tālamalikā. It is interesting to note that King Sahaji too composed several Suladi's known as Saptasagara suladi. Such creative works which were once remarkable for its richness and variety demand a definite study as they have not been adequately known and these dance numbers if revived will prove to be a valuable addition to the present day Bharatanatyam repertoire. In this context, King Serfoji's works can be considered as a milestone in the growth and development of the theory and practice of the Sadir dance.

Apart from these works on classical music and dance, the royal composer is said to have authored a Kuravaṇji nataka as well as a lavani, a Marathi folk musical form.

\textbf{Kuravaṇji:-} Kuravanji is a type of dance drama which evolved in Tamilnadu and received abundant patronage and popularity during the Maratha rule in Thanjavur. The theme of Kuravanji nataka is usually nothing more than the depiction of the lovelorn sickness of the heroine towards her lover who is usually the King, or the presiding deity of a temple. The hero goes out in a procession with all royal insignia, the

\footnotesize{(1) Marathi Manuscript No.2168, T.M.S.S.M. Library}
heroine who happens to view the procession, is overcome by feelings of love on seeing the hero. Smitten with love, she requests her intimate friend to go and convey her love to the hero. It is at this stage of the story that the heroine's pangs of separation are mellowed by the soothing words of the kuratti or the gypsy girl (who is indeed the important character in the Kuravanji natakas) who predicts that the wishes of heroine shall be fulfilled and would soon get united with her lover. But interestingly, the Kuravanji composed by Serfoji called Devendra Kuravanji drastically departs from the traditional kuravanji natakas in respect to its thematic content. Perhaps it was due to this reason that the present nātaka became highly popular not only for its artistic value but also from its educative stand point. Amazingly, Devendra Kuravanji deals with the subject of world geography i.e., the geographical description of several countries, mountains and rivers and their, then existing names are narrated in a scholarly manner by Kuratti with the help of beautiful songs in simple Marathi language. Unlike the traditional Kuravanji natakas, this particular Kuravanji commences with the entrance of the Bhill woman who explains to the heroine Indrani that she had visited all the countries in the world and starts with the musical narration of those places. After the description, in the similar manner of usual Kuravanji natakas, this dance-drama comes to an end with the Bhill woman(kuratti) assuring the heroine's union with her lover. Immensely pleased by her prediction, the heroine presents kuratti with costly gifts. The final scene ends with Bhill woman joining her husband kuravan on her way to their home and they both leave the place happily.

In this Kuravanji, "The verses and compositions are sweet, simple, emotional and instructive. Elegance and easy flow of language are the
key note of Serfoji’s work\(^{(1)}\). By adapting such a populist art form for explaining the geography of the world, Serfoji had not only inculcated an interest but had also made the subject more appealing and understandable for the students of his kingdom.

**Lavani:-** King Serfoji was a renowned versifier of beautiful lavani called ‘\textit{Tristhali vātrēchva Lavanvā}\(^{(2)}\)’. Lavani is the traditional religious folk music or ballad songs of the Marathas. They are invariably performed during socio-religious festivals such as ‘Holi’ and on the fifth day after the child’s birth known as ‘pañcvi’.\(^{(3)}\) Lavani is usually rendered in unison by a group of songsters. These songs represent rhythmic poetic expressions of folk-lore and popular beliefs.\(^{(4)}\) During the period of Serfoji-II and his son Śivāji-II, Lavani songs were composed in Tamil language also. This particular lavani from the royal pen describes the pilgrimage undertaken by the King to several holy places of the Northern India such as Kāśi, Prayag etc. Every alliterative poem incorporated in the lavani glorifies the significance of the shrine and the deity worshipped therein. In this context, it would be interesting to note that Serfoji, during this religious sojourn to Benaras, made good collection of rare manuscripts, inaccessible anywhere, in return for his precious jewels. On his return to Tanjore, he ordered several court poets and scholars to transcribe these manuscripts in the library for its effective and extensive use by the future generations.

\(^{(1)}\) Tyāgarāja Jatavallabhar - Introduction - ‘Devendra Kuravaṇi by Rāja Serfoji-II’ - T.S.M. Series No. 18; Thanjavur - 1950 - P.4


\(^{(3)}\) Interview with A Krishnasvāmi Mahādīck Rao Saheb. dated 24-4-94, Thanjavur Palace.

\(^{(4)}\) Tristhali vātrēchvā Lavanvā and Sarabhcndra Theerthāvā - T.S.M. Series No.37; Appendix-A.P2
Marking the successful completion of his trip to Benares, the King is said to have performed the **Kumbhābhisekam** (coronation ceremony) of the Big temple, installed 108 **Sivaliṅgas** in the temple and donated a silver elephant and bull. These are inferred from the inscriptions in the Big temple. Likewise, he is said to have constructed and renovated many temples in and around Tanjore and from the inscriptions in 'Anandavalli' temple which is one kilometre away from Tanjore, we learn that a **Nartana Mandapa** and a **Nandi Mandapa** were built by King **Serfoji-II**.

**Contribution to Western Music:-** Raja Serfoji was himself a past master of both Indian and Western music. It was **Rev. William Gerrick**, the eminent teacher of young Serfoji who was responsible for inculcating a right attitude and deep interest in Serfoji for European music and instruments, Serfoji was also credited with the formation of the Tanjore Band which was a combined Orchestra consisting of Indian and European instruments. **Tanjore Band** gained highest popularity during Serfoji's period and many of the European wind and stringed instruments such as clarinet, violin came to be utilised for the first time in the South Indian chamber music and Sadir dance. The influence of Western music on Serfoji and his court musicians seems to have been to a greater extent. The concluding Carana svaras of some of the Varnams(dance composition) produced during the **period** were called 'Notu Svaras' indicating the impact of English 'Notes' of the Band music on Karnatic music. Several musicians playing European instruments were specifically engaged for the purpose of **Rājah's** marriage which was celebrated on the 26th February 1799.

It is learnt from the records of the Tanjore district 1749-1835, that on the request of the Governor of Madras, Raja sent the musicians of
the Tanjore Band, among whom was the accomplished Vina player Varahapayyar, the able minister of Serfoji who took the main lead and the whole orchestra is said to have received highest approbation from the governing forces who indeed lauded Serfoji for his exemplary creative ideas and egalitarian outlook. Serfoji composed many songs with European staff notation for the Indian ragas which have been recorded in several of the music books specially maintained by Raja himself and it is further noted from the records, that Rajah's piano forte and music books were lent to the wives of the Residents and Collectors of the East India Company. The services of the tuners for instance, the Rajah's Brahmin tuner of piano forte were requisitioned by the European ladies on the 17th Sep 1817(1).

It is inferred from the records of Tanjore that on the request of Raja Serfoji, several European instruments such as Harp, Clarinet, Bag pipe, Harpsichord, Pianoforte, Brass Horns, concert Trumpet. Tambourine and Organ were supplied from London by the Resident Mr. Benjamin Torin(2). King Serfoji-II was presented with a German Flute in the year 19-3-1804(3). Raja was also said to have received lessons and several musical books on the western music from Thomas Chapman and other teachers of repute. Because of the western influence many European instruments got added to the Indian band and Western dance on par with Sadir and Hindustani nautch was also encouraged in the court.

The Court of King Serfoji-II:- Needless to mention that the court of this enlightened prince was beaming bright with the brilliance of

(1) Guide to the records of Tanjore (1749-1835) - Vol.VI - P. 192
(2) Lord Valentin’s World Travels P.360, T.M.S.S.M. Library
(3) Guide to the records of Tanjore - Vol-V, bundle - 3.417 - P. 104
numerous scholars and poets of high repute among whom Serfoji himself was a blazing star. Serfoji is said to have held and presided over Vidvat Sabhas, musical seminars and discussions in his court. The Scholars and poets who ornamented his court were -

1. Uthke Govindacarya
2. Hirusvami Ghātke
3. Tammācārya
4. Kuppacaryya alias Raṅganātha Kavi
5. Narasimha Sāstri
6. Kṛnasvāmi/Kṛsna Śāstri
7. Subba Dīksit
8. Cakravarti
9. Kottaiyur Sivakkolundu Dēśikar
10. Srinivasa
11. Veṅkatēśa Sāstri
12. Muttusvāmi Diksitār
13. Govinda Kavi
14. Virupaksa Kavi
15. Siva Kavi

Most of these poets have produced Kāvyas in Sanskrit based on puranic themes. Govinda Kavi who was an ardent devotee of Lord Siva is said to have authored Danurmāsa purana based on Agneya puraṇam. The theme of Vykhasya mahatmiyam and pancanada mahatmiyam revolves around Skandapurāṇam and Tiruvaiyyar Sthala puranam respectively. Virupākṣakāvī and Ranganatha Kavi were said to have translated several Sanskrit treatises of the Nayak period into Marathi. Some of the translated works of Virupaksa Kavi are (1) AgnisVara mahatmiyam (2) Pancanada
1. Who is ardently devoted to Siva?
2. Who is the foremost of the Kings?
3. Who did not suffer a defeat?
4. Who is of charming personality?
5. Who gained victory over his enemies?
6. Who can head an assembly of scholars?
Mahatmiyam (3) Padma purana (4) Adi Kailasa Mahatmiyam (5) Siva bhakta Vilasam. Of these Sivabhakta Vilasam is considered as his best production which deals with the history of the 63 Nayanmars or Siva bhaktas. In most of his works he had eulogised his patron for his multifarious activities, especially the establishment of the educational institution 'Nava Vidya Kalanidhi'. Gunaratnakara is another panegyric in Sanskrit written by Nrsimhakavi on his patron Serfoji-II. Ranganatha Kavi alias Kuppacarya had written 'Kartika Mahatmiyam' and 'Tula Mahatmiyam' which are also based on mythology. Govindaçárya Uthke on the orders of King Serfoji-II is said to have prepared the compilation of Natya S'atra Saḿgraha(1), a text on theory and practice of Natya in Marathi. His other works are 'Sivalila', 'Harilila', 'Ramā-Umā Samvāda' written in Harikatha style. He was also proficient in astrology and is accredited with the work 'Dvādasābhāvas', based on the 12 zodiac signs and its qualities fashioned on the maṅgalāstaka style of composition. 'Śarabhendra Thirthāvalli' authored by Siva Kavi gives a detailed account of the King's pilgrimage to various places of worship in and around Tanjore.

Subba Diksit one of the renowned Sanskrit court poets had written an ornamental poem in the Sivalinga bandha type, a rare form of composing poetry found in Sanskrit literature. The verse given in the block poses six questions for which the answer Sarabhoji Maharaja is found in block letters from the central top to the bottom line of the linga(vide plate No. 12). The name Sarabhendra or Sarabha Bhupala is the Sanskritised version of the name Serfoji which is found in the works of the court poets. Several slokas written in praise of Serfoji-II by these

poets have been catalogued in the Marathi manuscript section under the title ‘Sarabhendra Stuti Sloka Va Arya’(1) Some of these Slokas are mentioned in the Appendix.

Music:- In the realm of music, the period of Raja Serfoji may be called as the augustan age of music as the Trinity of South Indian music - Sri Tyagarajasvami, Sri Syama Sastri and Sn Muttusvamy Diksitar lived at Tanjore during his reign. The blossoming of the musical genius at Tanjore had paved way for the evolution of several ragas, the popularisation of the musical form 'Krti' and such other aspects, all in unison had indeed enriched the scientific system of South Indian music.

The treasure of the divine compositions of these three great personalities has not only placed Karnatic music on a very high pedestal, but their voluminous lofty creations are today reckoned with Karnatic music itself. Among the musical trio, Sri Muttusvami Diksitar was patronised by King Serfoji. Diksitar in one of his krtis ‘Nabhōmani Candragni Nayanan’ in raga Nabhomani - Triputa tāla, had extolled King Serfoji as the ardent devotee of Lord Brhadīśvara. Sri Syama Sastri was a beneficiary of royal favours but saint musician Tyagarajasvami spurned the royal patronage and ‘Nidhicālā Sukhama’ in raga Kalyani bears testimony to this, yet the King had highest regard for the saint musician and is said to have paid frequent visits to the latter’s residence. During the time of King Serfoji; there was an influx of musicians, scholars and artists from far and wide to this distinguished seat of art. The avowed purpose of their migration was for the furtherance and enrichment of their art and acknowledgment of their talents by this illustrious scholar King Serfoji. For centuries, Tanjore court was known for its musical excellence

(1) M.S.No.1853; Des No.2178
and was famous for musical contests. Several acclaimed musicians from different regions visited Tanjore and threw challenges to their counterparts at the court in order to prove their versatility and supremacy but often accepted defeat. One such interesting anecdote relating to the musical combat between Syāmasāstri and Bobbili Kēśavayya, a famous musician from Vijayanagar is worthy of note. Several maestros gave musical performances and displayed their talents in fond anticipation of receiving the appreciative nod from the highly esteemed royal musician. One such occasion to cite, was a famous singer from Andhra, visited Serfoji’s court and gave an excellent performance. Serfoji who was an achievement oriented King by nature, appreciated the maestro’s musical talents, presented him with a Jan turban or Paga. The musician, considering it as a rare honour bestowed on him by a King of such a stature, came forth with an extempore composition with the Svarāksaras Sa Ri Ga Pa Ga,(Zari paga or turban) acknowledging his valuable felicitation. Serfoji who was an illustrious composer in return enthralled by his spontaneous reply with the Svarāksaras Sa da Pa Ga, which meant that he presented a Sadā paga or ordinary turban and that even a JarT turban was not really a match for the maestro’s high musical talents. This anecdote once again signifies in unrefutable terms the King’s extempore versifying ability, his humbleness towards artists and above all, his unstinted devotion for art and letters.

It is known from the contemporary records\(^1\) that this enthusiastic patron maintained amicable relations with Mahārāja of Travancore Sri Svāti Tirunal who was also a true votary of art and literature and one of the meritorious kings among the galaxy of Royal composers.

Maharaja Svati Tirunal, even before his accession to the throne, was associated with King Serfoji and they were said to have exchanged scholars, musicians and their personal compositions too. It is learnt that some of the copies of famous works bound in superior velvet and gold were sent by Raja Svatf Tirunāl as gift to his royal friend Serfoji-II. Among the many musicians of repute who went from Tanjore to Trvancore were Merusvami, Vadivelu, (youngest of the Tanjore Quartette), Kannayya Bhagavatara; and Sivarāmaguru better known as Ksirabdhī Sastri. Merusvimi alias Ananta Padmanābha Gosvami, a saint singer from Maratha, introduced the ardent prince Svati Tirunal to the intricacies of music in its theory and practice\(^1\). Merusvami was considered as the most esteemed among the court musicians of King Serfoji-II. He was the pioneer in popularising the religious musical entertainment - Hārikathākālakṣepam\(^2\), at Tanjore which had its genesis in Maharashtra.

Some of the celebrated musicians who adorned the court of the King Serfoji were -

1. Sankarābharaṇam Narasayya
2. Todi Sītārāmayya
3. Anai-Ayyā brothers
4. Pallavi Doraisvami Ayyar
5. Tanjore Quartette
6. Muvvallūr Sabhapatayya
7. Kottayar Sivakkolundu Deśikar
8. Vedanayakam Pillai
9. Pallavi Gopālayya

\(^1\) Dr. S. Veṅkitā Subramonia Iyer - "Śvātī Tirunal And His Music" - published by College Book House; Trivandrum - 1975 - P.7.

\(^2\) Ibid - P.156.
10. Sonti Venkata Ramanayya (Guru of Sri Tyāgarāja).
11. Vina Perumalayya
12. Athana Appayya
13. Dharmayya Ramasāmayya
14. Varahappayya Diksit

Several court musicians noted for the specialisation in particular ragas and pallavi singing became popular with the appellation, pallavi and the names of the ragas prefixed to their names. To cite a few - Todi Sitaramayya, Sankarabharanam Narasayya, Athana Appayya, Pallavi Gopallayya, Pallavi Doraisvami Ayyar etc.

Vina Perumalayya, became famous for playing the Bhairavi raga for 3 hours daily for 10 consecutive days without the repetition of the already rendered Sangatis. In recognition of the artiste's manodharma sangita and amazing feat, an entire village of Mahipala was awarded by Serfoji and since then the musician was known as Mahipalai Vina Perumalayya. Likewise, the nagasvaram player Tiruvazhundur Nagasvara Subramanyam is said to have received Silver Nagasvaram from the king as reward for his expertise in playing on the instrument. Several modi manuscripts refer to the liberal patronage of gifting Sarvamānya lands and houses by the king to the court musicians and Bhagavata mēla artists attached to the court.

Dance - Sadir:- Among the Maratha rulers, Rāja Serfoji-II occupies significant place in the history and development of 'Sadir dance' also referred to as Thanjavur Natya, presently called as ‘Bharatanatyam’. His court was remarkable with the confluence of many eminent
One of the paintings at the Tanjore temple showing a dancer in traditional Bharatanatyam dress.

No. 13(a) A mural painting at the Tanjore temple of a dancer in North Indian dance costume.
natṭuvanars (dance teachers), composers, musicians and dancers whose creative energies fostered the development of Sadir and marked the period as the most innovative and distinguished in the annals of Bharatanatyam. Many of the dance compositions which even now enjoy great popularity in Bharatanatyam recitals, are ascribed to the galaxy of great composers and nattuvanars who adorned the court of this distinguished king. The artistic and the intellectual atmosphere of the Tanjore court was further illuminated with the advent of the four illustrious brothers, Cinnayya, Ponnayya, Sivanandam and Vadivelu popularly known as 'Tanjore Quartette'. They deserve the greatest credit of systematising the sadir attam format, which is still being continued under the nomenclature-Bharatanatyam. Centuries contribution to dance in Tanjore by the Kings and several luminaries in the field of this art, to cite a few, the dedicated efforts of the worthy predecessors of the famous Tanjore Quartette Gangaimuttu, Mahadeva Annavi and Subbarāya Oduvar, had paved way for the blossoming of the art that reached its pinnacle of glory in the esteemed court of King Serfoji-II. A noteworthy feature of the contribution to dance by the Tanjore brothers was that, they launched new teaching and learning methods and improvised, developed and established the pedagogy for Sadir and systematised its format and the presentation order with an artistically graded progression of dance numbers. The prolific output of the court musicians, namely Tanjore Quartette, Muvvallūr Sabhapatayya, Pallavi Doraisvami Ayyar etc., have not only enriched the repertoire of Sadir dance but also have contributed in unfolding the various developmental trends which the art form witnessed and facilitated in accentuating a definite standard of excellence.

It was due to the utmost devotion, dedication and bountiful patronage extended by the king that 'Sadir' steadily attained high level of
excellence especially during the period of King Serfoji-II. In this context it would be quite interesting to note the origin of the term Sadir which has many versions to offer regarding its coinage.

Dr.R.Nagasvamy, a scholar in the field of dance and music, opines that the term 'Sadir' had been used to denote the beautiful form of classical dance in vogue in Tamilnadu as nearly as 1300 years ago. This may be seen from the Tevaram of Tirujnana Sambandar which refers to the dance conforming to Jatis as Sadir

*Tevāram*:-

Vidivazhi marayavar mizhalai ular nadam
Sadivazhi varuvad5r 'Sadire'
Sadivazhi varuvador Sadir udair umai
atigunar pugalvadum alage.(2)

The term 'Sadir' according to Sri R. Nagasvāmy, is a derivative of the Sanskrit word ‘Catura’ meaning beautiful. But, surprisingly it is to be noted that the term Sadir was not in popular usage, as there seems no mention of the term in the works of the post-Sambandar period.

Sri T.S. Parthasārathy, well-known musicologist and music critic, holds the view that the term Sadir might have originated during the Nayak

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(2) Tevāramadiganeal. Published by K. Subrahmanyia Pillai Sīrvaikuntam, Tiruchendur - 1980 - PP.399-400.

The verse describes the beautiful dance of Lord Siva (Alageśvarar) at the shrine of Tiruvizhimgizhalai. Sambandar praising the cosmic dance, highlights the *vedic* tradition and the *sincerity* of the priests in performing various rites as humble offerings to the Lord. In this *direction*, he mentions the dance set to jatis performed by Lord Siva as Sadir and the Saint poet wonders whether it is possible for anyone to express the beauty of the Lord in His dancing form.

(3) Dr. R. Nāgasvāmy - *Dance in Tamil literature* - P.7.

No 13(b)  Hindustani Natya

No 14  Maratha Court, Thanjavur

No 15  Sangita Mahal, Thanjavur
period evolved out of the Telugu word “Caduru” which means a 'Sabella' and a 'dance performance arranged during occasions like weddings'. The word Caduru or the squared dais (Caduraṇga) meaning Sabha or court has been mentioned by the great composer Kṣētrayya in one of his famous padas-Vedukato in raga Devagandhari, Aditāla. Here the first Caranam states 'Caduru midanē unnā sāmi ki santosamintinta kada', which means "To the lord hovering over the dais" (Caduru) the pleasure was of boundless measure"(1). This verse is in reference to the Sabha or court of Tirumala Nayaka of Madura. According to Dr. Arudra, Scholar, poet and dance critic, "Sadir of Bhosala Kings is said to have taken its shape from erstwhile Karnatakam. Not only the music but also the dances of South India were called Karnatakam and in the Telugu districts the old Devadasis still call it as Karnātakam“(2). However, the term 'Sadir' perhaps coined during the Maratha period seems to be more convincing as these dance performances by the court dancers were usually witnessed by the kings seated in the large chamber known as Durbar, an urdu word which in the Marathi parlance is 'Sadar' means the court*. And since the dance (āttam) was held in the court 'Sadar' the dance style itself came to be acclaimed as Sadar-āttam or court dance. With the passage of time and as result of tongue-twisting, the pronunciation got slightly modified from Sadar to Sadir and ultimately the dance style was named as Sadir-āttam. Hence in all probability it was during the Maratha period


According to Sri Krishnasvāmi Maludick and Prince Tulajendra Raja Saheb, Sadir is apabhrainsa or corrupted version of Sadar meaning court. The Sadir-āttam was invariably performed by the court dancers on auspicious occasions such as Vijayadasami, New year’s day, any celebrations in the Palace etc., and whenever foreign dignitaries and important persons happened to visit the court.
No. 16 Prince Tulajendra in 'Sadir Madi'

No. 17 An inside view of 'Sadir Madi'
that the 'Dasi-attam, came to be known as Sadir which was performed in the court.

The Sadir dance, Hindustani Natya and western dances in the court were usually whole night performances, lasting until dawn. These dances were held in the Sadir-madi* (the term mādi, both in Tamil and Marathi means first floor) facing the south of the five storeyed building in the palace. Sadir-madi situated in the natural surroundings with imposing structure, high roof is a well ventilated spacious hall with architectural beauty. One significant feature of Sadir-madi was the installation of the idol of Lord Vignesvara and it is learnt from modi manuscripts that even the western dances were performed in the Sadir-madi in front of the icon of Lord Vignesvara. The same Sadir-madi has been converted by the descendants of the Maratha Kings, into visitors room today. The research scholar had the privilege of interviewing the descendant of Raja Serfoji; Prince P.Tulajendra Raja Bonsle, the life member of the Sarasvati Mahāl Library, in the same hall. An interesting information elicited from the interview[1] worth knowing is that the women of the royal family were not only entertained with these dance performances, but were even privileged to learn the art from the Raja Nartakis or court dancers in their own respective chambers. King Pratāpasimha’s two daughters, Sukanya and Sanya were said to have been accomplished Sadir dancers. The Rajanartakis were residing in the Palace and they were given prior intimation regarding their performances in the court but when any foreign dignitary or guest visited the court, without prior notice (which was rampant during Serfoji-II’s period) the court dancers were summoned to

Sadir-madi is also referred as Huzār-nādi and Ratnasabha which could accommodate thousand people. - Interview with Sri Krishnaswami Mahadick and Prince P. Tulajendra.

No. 18  Roof of Sadir Madi' with decorated supportive columns

No. 19
The researcher interviewing Prince Tulajendra

No. 20
The researcher in interaction with Sri Krsnasvami Mahadick
perform few simple dances". The court dancers commenced their performances by offering prayers to the God, followed by salutations to the King and other important personages present in the court. These dancers used to perform only to the songs composed for dance and they had to strictly follow the traditions of the court. Dancing before the royal presence was not an easy task. Every dancer had to undergo rigorous training to prove her mettle and win the appreciation of the King. The meritorious court dancers in addition to their monthly salaries were given presents by the kings immediately after the performance as a token of appreciation of their scholarship.

Costume:- The two pictures(2) depicting Sadir or Thanjavur Nātyam and Hindustani Nātya (vide plate No. 13(a & b)) found in the collection of Indian Art preserved by The Victoria and Albert museum, in London are quite interesting. These pictures were painted during the period of Serfoji-II (1800 A.D.) by artists of the Tanjore Court who were entrusted by the British residents in India to paint the traditional costumes worn by the people of Thanjavur especially the dancers and the musicians.

The first picture shows the Sadir dancer in action who is adorned, in fan like dress, which is typical of the present day costume of the Bharatanatyam dancers. She is followed by six musicians who are depicted in the costume of dhoti in Kaccham. Kurta and the upper sash tied around their waist and covering their heads with maharashtra turban.

(1) Interview with Krishnasvami Mahadick dated 24-4-94. at Thanjavur Palace. It is learnt that even the wife of Mahadick and his mother, who was the daughter of King Sivaji-II, had the opportunity to receive instruction in Sadir dance. The Rajanartakis were adept in the art of dance, yet some of them received advance training from court musicians-nattu anars. Inbetween the dancers and nattuvanars, a transparent curtain was held and the vadyabrnda (which included women musicians) were seated on the other side facing the dancer.

Among the 6 musicians, two men wielding the cymbals are invariably the nattuvanars, the other four musicians are seen playing on different musical instruments such as violin, mrdangam, Flute and bagpipe or tutti. These musicians are followed by two young dancing girls along with a woman who is presumed to be either the mother of the danseuses or an elderly devadasi. The first picture shows the sadir dancer in the half sitting posture otherwise called in Tamil terminology as ‘araimandi’ which is the basic stance of the dance style. The label beneath the painting reads “Thanjavur Nāṭya” in Telugu script. The costume and the ornaments worn by these dancers in the picture conform to the present day pattern of dressing by the dancers in the Bharatanatyam recitals except for the long garland woven round their body extending from their right shoulder up to the knee.

The other canvas shows three Hindustani dancers in action. The dress worn by them is almost akin to the costume of North Indian Kathak dancers with ghagara or Lahanga (long skirt extending up to the knee) in the typical Rajput style with their heads partially covered with a dupatta or upper cloth.

The five musicians at the back of the dancers are seen garbed in Kurta, Pyjāmā and Maharashtra headgear, with the sash tied round their waists. All of them are shown playing on Hindustani musical instruments. Two are depicted playing on Sāraṇgi, one on pakhavaj, the other two on Tambura and one wielding the cymbals. Both, from the point of view of the costume and the musical instruments, it is apparent, that the dance is of North Indian origin.

Besides the Sadir dance, several folk art forms such as Lavani, Dummy horse dance, Pinnalkōlāttam (Goph dance), Modi dance and Kanchin
nautch* were highly encouraged by the King Serfoji-II and his son Sivaji-II. King Serfoji's works on these populist art forms such as Kuravanji, Lāvani and Goph dance highlight the King's interest in these arts which had gained high popularity along with its classical counterpart. Likewise, Kuravanji natakas and Bhagavatameja nātakas received enormous patronage at the hands of King Serfoji-II and Sivaji-II.

**Bhāgavatameśa Nātaka:** In the history of Indian classical traditional dance-dramas, Bhagavatameja natakas are the most popular temple art form which have become unique for its religious and aesthetic spectacle. Several villages in Tanjore District such as Melattur, Sūlamangalam, Uttukkādu, Sāliyamaṇgalam and Tepperumānallūr were the true centres of these nātakās but Melattur, about 10 miles from Tanjore is the only village where this dance-drama form now survives, being annually enacted in the temple of Sri Laksminarasimha Svāmi, during the Vaisaka or the month of April-May. The themes of these natakas culled from puranic lore are set to high standard of Karnatic music supplementing with the Sadir technique for dance and abhinaya, interspersed with poetic speeches and dramatic actions. The art form since ages has been a male practiced art by Bhāgavatārs or men from the Brahmin families, adept in the triple arts of music, dance and drama and in which even the female roles in the natakas are impersonated by the males dressed in female attire.

• Modi and Kācin nautch are lighter types of folk dances of Maharashtra. The term modi means script, but in the context of dance it is the abhārama of Magudi or the snake charmer's pipe. Modi nātym is nothing but snake dance, performed by the dancer to the accompaniment of Magudi, Hence this dance was also called as Magudinātyam. Kācin dance, according to Sīr Mahādīck is an unsophisticated type of kathak dance. The kācin is a derivative of kāncan meaning a girl and this dance is performed by a group of girls to the accompaniment of songs and rhythmic drumming of the percussive instrument.
From the Modi manuscripts we infer that separate Bhagavatamela troupes were attached to the court as well as to the Chattrams instituted by the king in the villages in Tanjore like the Muktāmbāḷpuram Chattram at Orathanadu (Orathanadu situated 18 Km from Tanjore) and that the expenditure incurred for the purchase of articles required for the performance of these natakas in the palace was met from the royal treasury. The girls of the Bhagavatamela troupe attached to the court were given free meals, but this practice was later dispensed with in the year 1825 and the girls were given salary in cash and kind. Another interesting information elicited from the modi manuscript is that there was exchange of ornaments and other costumes for staging the natakas and dance programmes between these naṭṭuva(Sadir) and natya mēlas(Bhagavatamēla) attached to the court. Redolent of Nayak court, King Serfoji’s court too had women musicians who were not only adept in conducting the dance but also proficient in handling percussion instruments such as Mrūḍāṅgam. From the modi manuscript, we infer that an artiste by name Rukmini was the nattuvanar of the nataka section(1) and that Kamaksi played on Mrūḍāṅgam efficiently(2).

Several natakas produced from the royal pen as well as the court poets of the Maratha Kings were especially enacted during important festivals such as Vinayaka Caturti. Navaratri(Dusshera), Deepāvali and so on. During the Vinayaka Caturti celebrations, which usually lasted for nearly 22 days, each of these dance-dramas was staged every day, which was followed by dance and music performances. The dance recitals were given by the descendants of the court dancers and the musical concerts

(1) Modi Bundle 4(c) - Suo bundle 10; A.D. 1845
(2) Modi Manuscript No.3 : P.201
by the Vidyadhikaras or experts in the field of music. It is evident from the manuscripts of King Sivāji-II’s period that various natakas were performed in the palace which testify to the existence of such a practice during the reign of his father, King Serfoji-II.

Some of the natakas enacted are as follows:-

1. Sarvanga SundarT natakam of Giriraja Kavi in the year 1852.
2. Pancabhasa vilasa nātaka of Sahaji-II and the names of the artists who participated were Kāntimati, Dōraisvāmy, Gokilavani, Sivarāma, Sarasasikāmani Ganapati, and the Kuratti or bhill woman’s character was portrayed by Kṛṣṇa gurumūrti.
3. Subhadṛā Kalyanam natakam of King Serfoji-II - This is in Marathi language written in Telugu script
4. Rati Kalyāṇam natakam of Sahaji-II. Kōlātam was also performed by a group of artists.
5. Samantopakhyana natakam of King Pratāpasimha - Marathi - Telugu script.
6. Śaśipuraṇḍara natakam,
7. Govardhanodhara natakam
8. Satipatidana vilasam
9. Vignesvara Kalyāṇa natakam

The dance recitals by the dasi Kaveri’s daughter Kṛṣṇa and daughters of Candraprabha and Sundari were presented after the completion of the natakas and expert musicians were also said to have given concerts at night which lasted until dawn.

Saṅgīta Mahāl and Maratha Durbar Hall:- In addition to the dance programmes at ‘Sadir-mādi’, folk dances and the Bhāgvatamēla
No. 21
The Maratha Durbar Hall, Thanjavur

The Maratha Durbar Hall with a backdrop of King Serfoji-II and his ministers

No. 23
Portrait painting of a daisseuse as Kar Durbar Hall

No. 24
An European Dancer with the native dancing girl
nātakas were also regularly enacted in 'Sangita Mahāl', an auditorium built during Nayak period which the Maratha Kings "enlarged and designed with such acoustic perfection that from the remotest corners of the hall one could hear the softest tune and the highest footfall; the hall which is a triumph of artistic and engineering skill symbolizes the acme of the evolution of the dance hall from the Kiottambalam of the Śilappadikāram age"(1).

Likewise, it was in the Maratha Durbar hall's courtyard, wrestling competitions and such other sports and arts were witnessed by the Kings. The Maratha Durbar hall was modeled and rebuilt by Sāhaji-II (1684 A.D.) and named it as Siva Sowdāh. It is situated on the eastern side of the Sarasvati Mahāl Library. "Having a courtyard in front, the Hall consists of two mandapas while the front mandapa is having wooden sloping roof covered with tiles supported by wooden pillars, the raised mandapas on the rear side is made up of granite stone plastered with lime and brick, the entire ceiling and staccō figures of ten avatars or incarnations of Visnu are painted with elegance and grace. Some hunting scenes of royal personages appear on the Northern wall. The portrait paintings drawn on the eastern wall are masterpieces of Maratha period"(2). Among these paintings, a beautiful dancing girl in the pose of Goddess Kāli and an European dancer with a native dancing girl and Lord Krsna playing on Violin are truly the most attractive ones.

"A beautiful durbar made up of wood, decorated with glass pieces and supported by wooden pillars is placed on a rectangular granite stone in

(2) Bulletin Board, Maratha Durbar Hall. Thanjavur Palace.
No.25
Portrait painting of Lord Krsna playing on the Violin

No.26
Wooden sloping roof of Maratha Durbar Hall

No.27
Muktambal

No.28
Marble statue of Raja Serfoji-II
this mandapa. It is believed that the Maratha Kings used to give audience to the public by being seated in this Durbar. The Durbarhall is today declared as a protected monument under the Tamilnadu Ancient and Historical monuments and archeological sites and remains Act of 1966. A subterranean passage 30 feet in length in this Durbar hall was recently discovered by the Department of Archeology. Likewise, the Muktambalpuram* Chatram at Orathanadu is rich in sculptures. The sculptures of Natya Vinayaka, several musicians playing on musical instruments are quite interesting sights for viewing.

Modi Records:- The modi records of Sarasvati Mahal Library furnish abundant, well documented information, regarding the day to day affairs of the court, which are hitherto invaluable in assessing the musical and dance activities of the court of King Serfoji-II. From these manuscripts we infer the existence of separate departments for music, dance, Bhagavatamela and that the musicians belonging to these departments were referred to as 'Vidyadhik' which means experts or scholars. The Music and Dance department had in its establishment three different systems of music and dance, the Karnatic or South Indian, the Hindustani-(North Indian) and the Western music and dance.

Musicians of high repute were given the portfolios of Superintendent or Supervisors whose duty was to see to the proper functioning of the department. The staff of the department comprised not only vocalists, instrumentalists but also writers and copyists of several works on music,


* Muktambalpuram chatram was constructed by Raja Serfoji-II in memory of his concubine Muktambal.
Sculptures at Orathnadu-Muktambalpuram Chattam
dance and literature. In 1819\(^{(1)}\), Dharmayya Ramasamayya, a distinguished court Vinā Vidvan of King Serfoji-II was appointed as the Superintendent of the Music, Dance and Bhagavatamela (Na"taks'ala) departments and was authorised by the King to execute various administrative activities such as remuneration to artists, purchase, repairing and tuning of musical instruments and also for their safe maintenance. Ramasāmayya\(^{(2)}\) was also a master of several fine arts and sciences. His ancestors were the court musicians who held dignified positions of high rank in the Tanjore Samasthānam from the reign of King Tulaja-II. Varahappayya or Varahappa Diksit, the son of Ramasamayya, too was initially appointed by King Serfoji as the Superintendent of Srotiyam Villages. After the demise of King Serfoji, Varahappayya served in the court of King Sivāji who appointed him as the commander-in-chief (Senadurandara) of the active regiment of Tanjore court and also as the Superintendent of all the musicians in the palace, both native and the English band. Following the footsteps of his father, he played an effective role in the administration of the various departments entrusted to him. Varahappayya received training in the art of playing vina from his illustrious father and was also privileged to learn English music on Violin and Piano from the British residents. He is said to have received several books and lessons in western music and himself had a vast collection of books on English music in his possession. It was at the request of the then Governor of Madras, that Raja Serfoji sent his entire orchestra of Tanjore band to Madras under the able headship of Varahappayya who

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\(\text{(1)}\) Modi records - Bundle 503 T.M.S.S.M. Library.

\(\text{(2)}\) Information regarding the biographical details of Śrī Dharmayya Rāmasāmaya and his son Varahapayya has been elicited from the letter dt.20-6-1966, written by Śrī T V Dharamrajā Diksitār, the great grandson of Śrī Varahapayya to Dr. S. Seetha, Head of the Department of Indian Music(Rctd), University of Madras.
received accolades from the Britishers for his outstanding performance. Owing to his abilities, talents and skill in various arts, the Sarasvati Mahal library was placed under his care and supervision by King Sivaji-II. He, with the help of many distinguished pandits of various arts and sciences, who were invited from various provinces of the country with great effort, had prepared a detailed catalogue and indices for several manuscripts. Among his noteworthy pupils who had learnt the art of playing on Vina and Violin were Parameśvara Bhiagavatar, Parameśvara Gosāyi, Vaḍīvēlu (the eminent nattuvanar in the court of King Serfoji-II) and Varahappayya’s son Ramaiah Diksit who was also appointed as commander in-chief of the native regiment when his father (Varahappayya) held the honourable portfolio of private minister to King Sivaji-II. In many of the modi manuscripts, one finds the signature of Rāmasāmayya and his son Varahappa Diksit in the orders issued by them along with the royal seal.

Likewise, in the year 1821, another famous court musician Setu Annāji was also appointed as supervisor of the department of music, dance and Bhagavata mēla.

Rules and Regulations prescribed for the court dancers and nattuvanars:-
A careful and systematic analysis of the modi manuscript(1) throws significant light on the norms prescribed for the dancing girls as well as the dance teachers (Nattuvanars) by the temple authorities (Devasthanam) and the experts in the sphere of music. The norms stipulated for court dancers(2) include regimentals like the ornaments, certain types of dress and flowers which were forbidden to be worn by the dancers such as

(1) Modi manuscript No.1 -P.228. A.D 1821
(2) Modi manuscripts Bundle 2(C), Sub bundle 17; Section 2 (A); A.D. 1820
I Ornaments:-

(1) Candrama :- A head ornament worn on the left side of the head.

(2) Panpattya :- Head ornament which covers the central hair line and ends with a pendant on the forehead.

(3) Hunsmore:- Ornaments in the shape of swan or peacock.

(4) Diamond Rakodi:- A diamond round brooch pinned to the back of the head.

(5) Besari (Mukkutti):- Triangular nose stud.

(6) Makara Kanti:- A gem studded pendant of a specified design.

(7) Addigai:- A close fitting necklace.

(8) Jodvi & biradi or Metti :- Toe-ring

(9) Bugadi:- Ear studs clipped to the sides of the ear.

(10) Kamarapatti or macpatta:- Metal Waist belt.

(11) Tirukuppū:- A round flower shaped hair ornament pinned on to the plait, which should not be embedded with parrot or lamp shaped flower arrangement (Pancaya)

(12) Pattukunjalam:- A hair attachment which ends with 3 rounds of balls made up of Pattu or silk ribbons should not be used but Tanga Kunjalam (gold kunjalam) can be used.

(13) Kṛṣṇa kondai or an ornamented head bun should not be embedded with pearls.

The dancers were not supposed to apply the kum-kum and abir on their forehead in a cross-wise pattern.
II. **Dress:-**

1. They were forbidden to wear gold and silver brocaded sarees and extremely artistic embroideries and tapesries (nāḍā). They were disallowed sarees to which Jhalar or artistic lace and kusumbinada (violet lace) were sewn. But at the time of pūja, they were allowed to wear these dresses without any restrictions.

2. Only coloured shawl was to be worn round their shoulders and white cloth or pandra dupatta should not be used.

3. They were disallowed to use Kerchief.

III. **Use of Palanquin:-** The dancers were prevented from using the palanquin except with prior permission from the court with royal order and seal. There was provision for the use of the palanquin only on two occasions, namely

   (1) At the time of the dancer's maiden performance (Alangati Kalyāṇam).

   (2) In the case of illness of the dancer.

The only single exception from the operation of these norms was Sundari, the accomplished court danseuse and the favourite of King Serfoji-II who was privileged to perform the first dance in the court during the celebration of four festivals-

   (1) Gudyaca Pāḍva (New Year's day)

   (2) Navaratri

   (3) Dipāvali and

   (4) Saṅkrānti

She also had the special distinction of receiving a remuneration of Rs.15 for every dance on ordinary days and Rs.20 on the Vijaya Das'ami.
festival along with a shawl worth Rs.12 from Jamdarkhana*. Sundari had the honour of receiving the King with ārati on his return from Simōllānganam**, on Vijayadasāmi day. Besides, this famous dancer was also said to have received many jewels such as diamond ear ring, Nettcutti (head ornaments which covers the central hair line and ends with a pendant on the forehead); pan-parti, Jhurmōlya, Bhāṅga tilā and so on as inām or presents for her extraordinary talents in the sphere of dance. All these privileges were not only applicable to Sundari but were also extended to her descendants. But the order issued during 1838 (six years after the demise of King Serfoji-II) modified the earlier order issued during the regime of Serfoji by allowing Sundari to enjoy these privileges and not her representatives in her line.

Along with these rules for dancers, it is equally important to note that there were special rules framed for the Nattuvanārs(1) or dance teachers which were to be strictly followed by them at the time of conducting the dance in the court.

The following are the important restrictions imposed on them :

(1) They were forbidden to wear the turban and slippers. The angavastra or sash was to be worn round their waist and were expressly prohibited from covering their chests and shoulders.

(2) They were not supposed to use gold cymbals for conducting the dance.

(3) The dance performance for entertainment (Kellikai) in the

(1) Modi bundle No 2(c); Sub bundle-17, Section-III.
• Jamdarkhana is the store house of royal clothes and jewels.
•* Simollanganam: On every Vijayadasami day, it was the customary practice of the Maratha kings to cross the borders of their kingdom (Simōllānganam) indicating their readiness to wage war with their enemies.
court, the dancer was supposed to dance only in praise of God and the King and shall not indulge in eulogising other ordinary mortals.

(4) They should stand and perform in the mela and if he does not follow the rules, he shall be disallowed to perform.

(5) Puṅg or the percussion instrument, modi nātyam with bag pipe must not be performed without prior permission from the court.

Names of some of the court dancers during Serfoji-II’s reign, known from Modi records are as follows:-

(1) Sundari and her daughter
(2) Kaveri
(3) Kṛṣṇa
(4) Candraprabha
(5) Veṅkatācalam and her daughter Unnamalai
(6) Kaveri and her daughter Periya,
(7) Muddumāṅga
(8) Adilakṣmi
(9) Mangāḷa Nayaki
(10) Rukmini (Nāṭakakṣhāla’s nattuvanar)

Most of these dancers also served during the reign of Sivāji-II.

I. Western dances:- Like the Sadir and Saṅgitakatchēri so also the western dances were also performed at night and the names of some of the artists who participated in the performances were -

Lady Catherine;
James
Joseph and his wife;
Joseph White;
Jeprai and his wife;
Elizibeth Mascarine.
Some of the modi manuscripts pertaining to dance have been categorised under the two sections (I) Administration & (II) Entertainment. The manuscripts dealing with administration of dance activity in the court are as follows.

### I. ADMINISTRATION

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Particulars</th>
<th>Year &amp; M.S No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The dancing girls who performed in the court were given 23 cakrams and 5 panams with Raja's order and seal.</td>
<td>1817, Bundle(BN) 315 Page(P)-19</td>
</tr>
<tr>
<td>2.</td>
<td>On account of Sivaji-II’s thread ceremony and in view of Sarasvati Pooja, the Dasis of Pancanada temple of Tiruvayyar and the melakārars or instrumentalists were given inam of 5 cakrams.</td>
<td>1811, BN123(C) P. 11.</td>
</tr>
<tr>
<td>3.</td>
<td>The dancing girls who performed in the court-Sadir Madi on Pournami or fullmoon night were given cash from khazana or royal treasury.</td>
<td>1811, BN123(c), P.26</td>
</tr>
<tr>
<td>4.</td>
<td>At the requisition made by ten dancing girls of the Venugopala-svāmi temple, 25 cakrams were given to these dasis and the two dancing girls who had performed in the court on full moon night(pournami)were given 5 cakrams*.</td>
<td>1811, Bundle (BN)123(c) P.36</td>
</tr>
</tbody>
</table>

*Note:-

| 10 panams | 1 cakram |
| 32 Kāsu   | 1 panam  |
| 45 panams | 1 puli varāha |
| 1 pananm  | 2 1/2 annas |
5. Dasi Kāvēri’s daughter Peria and Venkata-chalam’s daughter Unnamalai were remu-
nerated for the Sadir attam in the court of Serfoji-II.

6. The artists of Bhagavatamela troupe were given monthly salary as well as oil for weekly anointment.

7. For the enactment of Mohini Mahēśvara Parinaya nataka (written by Serfoji-II), the Bhagavatamela troupe were provided with articles necessary for the performance.

8. The expenses incurred regarding the materials/articles required such as butter, milk, curds, black cloth etc. were given from Khazāna with the court order and seal.

9. The Bhāgavatamēla’s Brahmin boys were given 4 panams for the purchase of articles required by them.

10. Purchase of instruments such as Tambura, Sāraṅgi and other articles like Green macmul cloth and silk nādā for natakasala.

11. Mahālimgam "Jatavallabhar" is said to have received 8 velis of naṅjai and 3 velis of puṅjai lands as sarvamanya from Raja Serfoji-II, for his proficiency in the vedic recitation in a specialised way. "Jatavallabhar" is an appellation given to the persons, for their expertise in the method
of reciting vedas in which a pair of words is repeated thrice, in one repetition being in an inverted order.

12. Dattaji Appah, a minister to King Serfoji-II Year 1805; was given 50 velis of land at Kumbhakonam by the King as srotriyam. The area gifted, came to be referred to as 'Sarabhojirajapuram'.

13. Dance teacher Sabhapati was remunerated for his services. 1831, BN-31(C)

14. Nava vidya kalanidhi's literature teacher (for teaching kavya) and painting (citrakala) teacher Sengammal were given monthly salary of 15 cakrams and 3 cakram respectively. 1811; BN 123(C) P.6

15. Through Dr. Silvestere De Costa, Harp instrument was purchased for which he was given 200 puli varahas. 1822 S.M.M.T. MS-5,P.39

16. The expenditure incurred for purchasing instruments and books on western music from Mr. Hebber was 64 varahas. 1807, BN.144(C) M.S.-7-P. 1

17. Purchase of European instruments from Madras and the expenditure incurred thereof. 1803,BN- 137(C) M.S. 13 - P.1

18. Purchase of European instruments and strings. 1801, 301(C) M.S.407,P.75

19. Requisition for leave for 20 days by an actor Hussain Khan (who was famous for female roles in the dance dramas) for the purpose of visiting Trichi. 1820, BN-162(C), MS-15, P.6
20. Permission granted for leave to Bhagavatamēla's singer Annāsvāmi Vaidyanathagudi. 1802, BN-302(C), MS.5

21. Permission granted to Sāraṇgi players Kuppusvamayya & Gopalayya to carry the instruments through the royal gate. 1841; BN-169(C), MS-43, P.1

22. Punishment given to six members of the Bhāgavatamēla troupe, who had earlier consented to participate in the Navaratri celebrations and later absented for which they were accountable to the supervisors Rāmāji Kṛsnaṇ and Nagoji and had to pay a fine of 2 coconuts each. The names of the members are as follows:-

(1) Veṅkata Ramayya
(2) Gurumurthy Gopalam
(3) Srinivāsan Gopalan
(4) Muthayya anna
(5) Subba Vaidyanathan and
(6) Ranga Siva Raman. 1813, BN-116 (c), P.26

23. Kuppayya Adimūrthy and Veṅkatacālam were asked to remit 5 coconuts each as punishment for refusing to perform their respective roles in the Bhagavatamela natakā which was to be enacted on the occasion of the birthday of minister Varahapayya Ramasamayya who was the minister in the court. 1820; BN-162(C), MS-8, P. 1
24. A singer Sundara Ramasvāmayya of
Bhagavatamela troupe attached to 1819;
**Muktāmbālpuram catram** was levied a BN-94
fine of 18 coconuts for not attending P.30
his duty regularly.

25. Vikatakavi (Comic & mimic genius in
Bhagavatamela) Vaidyanatha Lokanathan 1804;
assured that he would participate in the MS-14
new nataka that was to be enacted but P.30
went on leave and did not turn up for the
occasion for which he was punished with a
fine of 12 coconuts by the supervisor of the
Nataka Mallori Nagoji.

26. Devadasi Arigu's daughter Nagu was asked to 1825;
pay a fine of 1 **cakram** and 2 **panams** as her MS-5
bullock cart happened to cross the British P.8
Resident's vehicle who had come to see the
river in floods.

27. Six Hindustani dance teachers in the nataka-
śāla submitted a letter as signed contract 1819;
BN.503
to the court that they would not undertake
Bhagavatamela. Khayal, Tappa
(Hindustani musical forms) to outsiders except
(Hindustani musical forms) to outsiders except
to the Rājadāsis or the dancing girls in the
court. If found guilty, they shall be punished
MS-14
P.30
to pay 120 **cakrams**. The names of the six
teachers are -
The contract has the seal of Sri Dharmayya-Ramasamayya.

28. 12 Brahmin music teachers in the nātakāśāla were also said to have signed a similar contract of not undertaking any teaching assignments outside the court. The names of these 12 teachers are as follows:

(1) Vaidyanatha Dharmaraja
(2) Subramani Ramanada
(3) Mattusubha Mudasami
(4) Muttukrsna Gurusvami
(5) Veṅkatārāya Ramasvāmi
(6) Ananta Subba Vaidinata
(7) Sivaram Ganapati
(8) Subramani Subbayya
(9) Ayyasami Vaidinatha
(10) Veṅkaṭarāmaya Raṅgayya
(11) Sabhapati Subbayya and
(12) Visvanatha Pancanadi

29. Likewise 6 Karnatic music teachers also submitted a letter to the court that new kṛti (composition) learnt by them which has been performed in the Sangita mēḷa.
would not be taught to anybody without the permission of Sarkar (court). And in case of non-compliance with the contract, they shall pay a fine of 120 cakrams. The five musicians were -

1. Balaji Krsna
2. Pillankuzhal Sesabin Sitārām
3. Narāyaṇa Pinkuni
4. Kandu pinkuni
5. Kamaksibin Jambu
6. Muthiah Veṅkates'

30. This particular manuscript refers to the requisition sought by a section of artists from the Tepperumānallūr village asking for permission from the court for the enactment of ‘Kamsavadha nataka’ on the 9th day of Sn Ramanavami festival in the temple of Lord Varadaraja svami and also consider the same as court function.

31. Likewise Vengusvamy of ‘Sahānāyakan’ street sought permission to enact ‘Valliamman nātakam’ in the sanctum sanctorum of Lord Khandoba svāmi temple.

32. Dasi Ramāmani’s 5 daughters were given 5 panams and 2 kalam paddy each for every month by the court who in turn were dedicated to Cidambarezvarar temple by the palace authorities.
33. It is learnt from the manuscripts that in 1882 Dasis married to a particular God in a S.M.M.T temple were transferred to another temple 6-19

In 1882 two Dasis Kuvivay and Kambalayam aged 12 and 10, attached to Kamaksi temple were transferred to Shraddhibaralaya

II. Entertainment

1. Several queens and the women in the royal harem were entertained with music & dance performances in their chambers. This manuscript refers to the list of western and Indian musical instruments lent to accompany western and Hindustani dances performed in the establishment ‘Krsna Vilasa’ of Queen Saidambaboi Saheb.

The musical instruments used were -

(1) Svarabhat - 2
(2) Sāraṅgi - 3
(3) Violin - 1
(4) Sitar - 2
(5) Bourban French guitar -1
(6) Dulcimer - 1.

2. Queen Parvatiboi were entertained by court dancer Vehkatalaksmi for which she was remunerated with 2-1/2 cakrams.

3. Karnatic music and dance were performed in 1841; the chamber ‘Vijaya Vilasa Mahal’ before the pregnant queen Rājasabai Ammāni Raje Saheb.

95
4. Expenses incurred for the enactment of Mohini Mahes'vara Parināya nataka by Bhagavatamela troupe in Rājāmahāl nagarkhana was 9 cakrams. 1819

5. Several artists (dancers and nattuvanars) were invited from Tiruvayyar, Tiruvarur & temples of Kumbeśvara (Kumbakonam) and Sarangpani to perform lavani on Kāman pandigai or Holi festival. The names and addresses of these artists along with the expenses incurred in maintaining them for a month (1st to 29th of the month of Holi) is inferred from the manuscript. 1811;BN-123 (c) P. 14 & 35

6. Sadir performances during the celebrations of Navaratri festival were referred to as Navaratri Sadir. 1807; BN-31(C)

7. During Navaratri celebration, wrestling competitions were held and many wrestlers from Thanjavur and Mangalore who participated in it were given 76 cakrams for 20 participants and 12 cakrams for 6 wrestlers. 1807, B.N-31(c)

8. For the performance of Sadir during Navaratri celebrations, the workers for cleaning and sweeping the Sadir mādi or Ratna Sabha mādi were given 2-3/8 panams. 1809, BN-169(c) P. 7

9. In view of Navaratri celebration in the court of King Sivāji-II, the court dancers and wrestlers were given a total sum of Rs. 170. 1841;BN-114 (c) P. 40
Modi Manuscripts pertaining to music are as follows:

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Particulars</th>
<th>Year &amp; M.S.No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>A musician Jacobai was paid a monthly salary of 4 cakrams under the order and</td>
<td>1820, 162(C) MS-3, P.6</td>
</tr>
<tr>
<td></td>
<td>royal seal of Dharmayya Rāmasāmayya.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>On the demise of musician Ananta Subbayya the department of music paid his</td>
<td>1830; BN-431(C) P.8</td>
</tr>
<tr>
<td></td>
<td>monthly salary of 3-1/2 cakrams to his widow.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Two women musicians of Sangitamela were given Rs.5 each for their musical</td>
<td>1819; BN-432(C) P.8</td>
</tr>
<tr>
<td></td>
<td>concert.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Musician Dilwar Ali was given 10 cakrams for repairing the instruments and</td>
<td>1814; BN-85(C)</td>
</tr>
<tr>
<td></td>
<td>keeping them in safe place.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>500 cakrams were given to the persons employed in the court for stitching</td>
<td>1825; BN-108(C) P.12</td>
</tr>
<tr>
<td></td>
<td>beautiful covers in silk for varied musical instruments.</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>At the order issued by Dharmayya Rama-</td>
<td>1820; BN-162(C) MS-25</td>
</tr>
<tr>
<td></td>
<td>samayya, the Valamburi conch was despatched to Krisnasvami of Maṅgalagiri</td>
<td>P. 1</td>
</tr>
<tr>
<td></td>
<td>temple.</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Under the supervision of the Superintendent of Natakasala (Dharmayya Rama-</td>
<td>1823 BN-111(C) MS.10 P-1</td>
</tr>
<tr>
<td></td>
<td>samayya) several musical instruments were repaired.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>tuned and 7 nagasvarams were given silver plating for which 24-1/2 s'er</td>
<td></td>
</tr>
<tr>
<td></td>
<td>silver was used.</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Monthly salary of 6 cakrams was paid to the son of Hindustani musician</td>
<td>1802, BN-302(C)</td>
</tr>
<tr>
<td></td>
<td>Srinivasa Venkhoji kutti pant.</td>
<td>MS-5, P. 11</td>
</tr>
</tbody>
</table>
9. A composer & poet Krsnaji Sivaji was paid a monthly salary of Rs.5.

10. Sangita Vidyadhik Setuannaji and his pupils were given 5-5/16 Cakrams.

11. For the Allah festival, Hindustani musician Gullam Hussain was paid 5 cakrams and 2 panams.

12. Sri Merusvami was given Rs.306 and 4 annas for the conduct of Sri Ramanavami festival.

13. Vina Rama Samayya and his brother Laksmana Ayyar, the sons of Mysore Venkataramayyar were remunerated for giving musical concert.

14. Palamputta Bhutgosvami, father of famous Balasarasvati Jagannatha (The appellation- Balasarasvati was given for his proficiency in playing on the instrument 'Balasarasvati' also called as Mayuri and taus in persian language), court musician was given 5 ullages as Sarvamanya by King Serfoji-II.

15. Among the musicians who came from other regions to Tanjore and performed in the court, were Kalyan Singh. Dirdar Ali and Lakh Ram of Gwalior.

16. Purchase of European instruments and strings.

1843; BN-140(C)

1825; BN-161(C)

MS-4,P.1

1813; S.M.M.T

MS-2 - P.22

1814; S.M.M.T

MS-1,P.28

1801;BN.301(C)

MS-404, P-5
17. Requisition by musician Ramasvāmi to go to Palani. 
1802:BN-302(C) MS-5,P.16

18. Sanction of leave to Hindustani musician Mir Rehmān to visit Nagūr in order to fulfill a vow.
1811,BN.142(C) MS-17, P- 9

19. Varahappayya, a Senādhurandhāra during the reign of Sivāji-II was asked to pay a fine of Re.1 and 5-1/2 panams for refusing to learn Hindustani music from Umrkhan Mirkhan. In addition to this he had to remit a sum of Rs.120, for his inability to prepare himself, within the stipulated period, to play on four musical instruments and perform in front of the King.
1836; BN-57(C) MS-8,P - 7

20. At the mention of Dharmayya Ramasānayya’s intention of visiting Tiruvaiyyār, the King is said to have arranged for his trip with royal honours.
1813, BN.116 P.27

21. A North Indian Brahmin who was stationed in Varahappayya’s house was given Rs.2 for writing a book on Karnatic music.
1829,BN.165(C) MS-32, P - 1

22. Requisition given to the Dept. of music to send musician Laksmana Gosayi and his troupe to perform at the house of Sadasiv Kēsāv Pandit at 2 P.M. The latter was a minister to King Sivaji-II.
1843, S.M.M.T. MS-2, P - 220
Thus the modi records demonstrate the effective organisation of music and dance with clearly formulated procedures and well worked out strategies pertaining to dancers and musicians. The administrative set-up as illustrated above, clearly manifests that discipline was uniformly enforced without any consideration by King Serfoji-II. It is quite interesting to note that the payment of regular salaries, providing facilities like sanctioning of leave, payment of advances for the festivals and other occasions and gifting of Sarvamanya lands to the artists, had made them to consider music and dance as their profession. We have plethora of evidence from these manuscripts that equal importance was given to classical as well as populist art forms. Organisation of frequent wrestling bouts, in the palace by inviting wrestlers from neighbouring places and arranging dance and musical performances in the court and such other multifarious artistic activities only speak of the Kings unstinted love and bountiful patronage to arts and literature which must have surely provided a sense of satisfaction to all the sections of the society during his reign.

Hence the analogy "Recognition of talent is to art what sunshine is to flowers" holds good in the case of King Serfoji-II who was a dynamo, galvanising the entire artistic world of Tanjore during his period.