CHAPTER- 3
THE MADHYAMĀVATHI COMPOSITIONS OF ŚRĪ MUTHTHUSVĀMI DIKSHITHAR
Muththusvāmi Dikshithar was born in 1776 to Rāmasvāmi Dikshithar and Subbalakshmi Ammā. Firstly, he learned music under the tutelage of his father. Then he learned Sanskrit, jyōthisha and literature under his spiritual guru, Chidambaranāṭṭha yōgi. Dikshithar was very efficient in playing the instrument ‘Vinā’. In addition to Karnatic music, he has also a good knowledge in Hindusthāni music.

He has composed kr̥this about 450 to 500. His kr̥this are mostly in ‘Sanskrit’ and a few in Thelugu and Thamil languages. Dikshithar has composed kr̥this in the Common rāgās such as: Kalyāṇī, Hamsadvani, Shanmukhaprīya, Nāttā, Atāna etc and Rare rāgās like Bhānumathi, Padi etc. ‘Śrīnāṭṭādi guruguhō jayathī jayathī’ in the rāga ‘Māyāmālavagaula’ is his first composition. It mentions the name of his guru ‘Śrīnāṭṭha’ which was the diksha name of Chidambaranāṭṭha yōgi. He offered his music as a worship to Kamalāmba, Śiva and Subrahmanya and the songs are composed on the deities in the temples in Thamilnadu. He travelled to many holy places and composed kr̥this in praise of deities of that places. In addition to individual kr̥this, he has also composed group kr̥this such as: ‘Kamalāmba Navāvaranā kr̥this’ (on Goddess Kamalāmba in Thiruvārūr), ‘Abhayamba kr̥this’ (on Goddess Abhayamba), ‘Navagraha kr̥this’ (on celestial planets) ‘Panchalingasthāla kr̥this’ (on five lingās) and ‘Shodāśa Ganaapathi kr̥this’ (on 16 Ganaōśa idols in and around Thiruvārūr). Dikshithar was very proficient with the use of case inflection of words or ‘Vibhakthi’. He has composed Vibhakti kr̥this in praise of deities like Guruguha, Abhayamba,
Kamalāamba, Nilōthpalāmba, Madhurāmba, Thyāgarāja and Rāma. He was a great bhaktha of Goddess Annapurṇā Dēvi. Most of his kr̃this reveal the genuine devotion towards Dēvi. He has also composed ‘Manipravaḷā kr̃this’, which is a mixture of two or more languages.

Dikshithar was the first composer to introduce ‘Samashti Charanā’ in the kr̃this. Because of the usage of Sanskrit language, his compositions are very difficult for the common people to learn and understand. His compositions follow the ‘Asampūrṇāmēla Paddathi’ of Venkatamahi. He has composed sāhithya for about 40 Western tunes which are known as ‘Nottusvara Sāhithya’. In Nottusvara, ‘nottu’ stands for the English term ‘notes’, that is colloquialized in South India as ‘nottu’¹. Sāhithya, as used in Karnatik music, means the text of a song. Dikshithar stimulates both the left brain and right brain because he keeps our intellect alert (left brain) and provides aesthetic satisfaction (right brain). His kr̃this are cerebral and also musically fulfilling.²

Based on the ‘Rasabhāva’, Dikshithar’s compositions are compared with ‘coconut’, that means the people have to take much effort to learn the songs. It is because of the depth of the Sanskrit language and the bhāva of the sāhithya used by Dikshithar. He has used the mudra ‘Guruguha’ in all his kr̃this. In some kr̃this, he incorporated Stthala mudra and Rāga mudrās. For the richness of rāgabhāva, intensity of the philosophical and spiritual contents
and for the nobility of the sāhithya, the compositions of Dikshithar has a
unique place in the karnatic tradition. He had many disciples. Some of them
are: - Śivānandam, Ayyāsvāmi, Thirukkatayūr Bhārathi, Ponnayā Pillai,

1. Sangit Mahabharati - The Oxford Encyclopaedia of the Indian music -(h-o), Page no:767
2. Lalitha Ramakrishna - Krti Samskrti, Page No:179

Vativēlu, Chinnayya, Thambiyappa, Thēvur Subramanīyayya,
Venkatārāma- Ayyar, Subbarāyasāsthrī, Bilavanam, Korinād Rāmasvāmi and so on. In the year 1835, on Dipavali day, Dikshithar’s Era ended forever.

He has composed only 4 krithis in ‘Madhyamāvathi’ rāga. But all the
krithis are rich with different ranjaka svarūpa of rāga Madhyamāvathi,
thāla variety and theme.

1. KR̥THI: DHAR̥MA SAMVAR̥DDHANI                    THĀLA: RŪPAKA

Pallavi:
Dhar̥ma samvar̥ddhani danuja sammar̥ddani
dharādharāthmajē ajē dayayāmām pāhi pāhi // Dhar̥masam //

Anupallavi:
Nir̥mala hr̥daya nivāsini nithyānanda vilāsini
kar manjāna vidhāyini kāmkshithār ththa prādāyini //
Dharīmasam //

Charanā:
Mādhava sōdari sundari Madhyamāvathi śankari
mādhurya vāgvijrāmbhinī i Mahādēva kutumbini
sādhujana chiththaranjani śāśvatha guruguha janani
bōdharūpinī niranjani bhuvanēsi duritha bhanjani

Madhyamakāla Sāhithya:
Pādaja viśvavilāsini panchanadiśollāsini
vedaśāstrā viśvāsini vidhi harihaya prākāśini // Dharīmasam

//

Meaning:
Dharīmasamvarīddhani! Who instigates virtuous activities, who destroyed the demons; daughter of the Himavān; you are unborn, protect me out of your compassion. Who resides in the heart of the pure and delights in eternal bliss. Who stands for both Karma and Jnāna and grants whatever is desired. Sister of Mādhava! Embodiment of beauty! Ō Śankari! Exalted by the Rāga Madhyamāvathi!; who has mellifluous voice; spouse of Mahādēva!; delights the hearts of pious people. Mother of eternal Guruguha.
She is of the nature of enlightenment; is blemishless; sovereign of the world; removes all miseries; manifests Herself as the universe by Her feet, enchants Lord Pańchanadīśā; is the essence of Vēdās and Śāsthrāśās. Who enlightens Brahma, Vishnu and Paramaśiva.
(a) Musical analysis:

1. Structure of the Kṟ̕thi:

Pallavi, anupallavi, charan̲a, and madhyamak̲āla sāhithya are the sections of this kṟ̕thi. This composition starts with ‘Madhyastthāyi Rishabha’ and ends with ‘Madhyastthāyi Shad̲ja’. Thāra svara of the kṟ̕thi is ‘pañchama’ (e.g: r, p m r, s, in the anupallavi) and the mandr̲a svara is also ‘pañchama’ (s n p n̲ o, in pallavi).

2. Common phrases:

The phrase r m p n p m r, s, is repeated in pallavi in the sāhithyās-‘pāhi pāhi’ and ‘Dhar̲āmasamvar̲āddhani’ and in charan̲a - ‘sundari’.

3. Number of Sangathis:

The 1st and 2nd lines of the pallavi consist of 2 sangathis each. The 2nd line of the anupallavi contains 2 sangathis. In the charan̲a, there is 2 sangathis for the 1st line and 2 sangathis for the 4th line. The Madhyamak̲āla sāhithya has one sangathi.

4. Ārōhan̲a - Avarōhan̲a pr̲ayan̲ga:

The ārōhan̲a- avarōhan̲a pr̲ayan̲ga can be seen in the 4th line of the charan̲a of this kṟ̕thi. r m p n s n p m r

du - ri - tha - bhan - jani

(b) Thāla analysis:
1. The composition is set in Chathuraśrājāthi Rūpaka thāla, 1 Kala. This composition shines well while sung in Medium tempo. The pallavi and anupallavi has 8 āvarāṭhthās each, charanā has 16 āvarāṭhthās and madhyamakāla sāhithya has 4 āvarāṭhthās. Both ‘sama’ and ‘anāgatha’ grahās are used in the krūthi.

<table>
<thead>
<tr>
<th>Pallavi</th>
<th>Anupallavi</th>
<th>Charanā</th>
<th>M. Sāhithya</th>
</tr>
</thead>
<tbody>
<tr>
<td>r ; , r</td>
<td>; , r ; m m</td>
<td>; , r , r r</td>
<td>r , m r</td>
</tr>
<tr>
<td>Dhar- ma</td>
<td>Nir- mala</td>
<td>Mā - dhava</td>
<td>Pā - da ja</td>
</tr>
</tbody>
</table>

2. Rhythmical beauties:

The pallavi, anupallavi and charanā of this krūthi consist of beautiful rhythmic patterns in the following:

Pallavi - r , m , r , m , p ; , p , n , p , n , s ; , dha - rā - - - dha - rā - - thma - jē - - - a - jē - - (12 + 12)

Anupallavi - m r p m n p s n
prā - dā - - - yi - ni (2 + 2 + 2 + 2)

Charanā - s r n s p n m p
bhu - va - ne - - - śi (2 + 2 + 2 + 2)

(c) Literary analysis:

1. Language used for this composition is Sanskrit. The krūthi is in praise of Goddess Pārvavathi. The signature ‘Guruguha’ and the rāga mudra
Madhyamāvathi are used in the charanavā of the composition. A beautiful ‘Madhyamakāla Sāhithya’ is incorporated in this krūthi.

2. Prāsa:

<table>
<thead>
<tr>
<th>Section</th>
<th>Ādyākshara Prāsa</th>
<th>Dvithiākshara Prāsa</th>
<th>Anthyākshara Prāsa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pallavi</td>
<td>dharma</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>dharādharā</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anupallavi</td>
<td></td>
<td>nirāmalamāna</td>
<td>vilāsini</td>
</tr>
<tr>
<td></td>
<td></td>
<td>karāmanjāna</td>
<td>prādāyini</td>
</tr>
<tr>
<td>Charāna</td>
<td>mādhava</td>
<td>sādhujana</td>
<td></td>
</tr>
<tr>
<td></td>
<td>mādhurya</td>
<td>bōdhurupini</td>
<td></td>
</tr>
<tr>
<td>Madhyamakāla</td>
<td>pādaja</td>
<td></td>
<td>nadiśollāsini</td>
</tr>
<tr>
<td>Sāhithya</td>
<td>vēdaśāsthrāna</td>
<td></td>
<td>prākāśini</td>
</tr>
</tbody>
</table>

Anuprāsa

<table>
<thead>
<tr>
<th>Rhyming letter</th>
<th>Rhyming words in the Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>ri</td>
<td>sundari, sōdari, śankari</td>
</tr>
<tr>
<td>nja</td>
<td>ranjani, bhanjani, niranjani</td>
</tr>
<tr>
<td>ni</td>
<td>nivāsini, vilāsini, vidhāyini, prādāyini, samvarīddhani, sammarīddhani, kutumbini, janani, prākāśini, viśvāśini</td>
</tr>
<tr>
<td>ya</td>
<td>dayayā, hrīdaya, prādāyini, vidhāyini, harihaya</td>
</tr>
</tbody>
</table>
2. Svarākshara:

<table>
<thead>
<tr>
<th>Section</th>
<th>Šuddha</th>
<th>Sūchitha</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pallavi</td>
<td>p ; , m</td>
<td>r , s , r , s</td>
</tr>
<tr>
<td></td>
<td>pā - - hipāhi</td>
<td>da - nu - ja - sam</td>
</tr>
<tr>
<td></td>
<td>s n p , m</td>
<td>dayayā - - mām</td>
</tr>
<tr>
<td></td>
<td>da - rā - - dharā</td>
<td></td>
</tr>
<tr>
<td>Anupallavi</td>
<td>r ; m m</td>
<td>nir - - mala</td>
</tr>
<tr>
<td>Charanā</td>
<td>n s r , s r</td>
<td>p , n , s</td>
</tr>
<tr>
<td></td>
<td>śan - - kari</td>
<td>ja - na - ni</td>
</tr>
<tr>
<td></td>
<td>p m r , s</td>
<td>r , r , r</td>
</tr>
<tr>
<td></td>
<td>sunda - ri - -</td>
<td>bō - dharu -</td>
</tr>
<tr>
<td></td>
<td></td>
<td>pin - i</td>
</tr>
<tr>
<td></td>
<td>r , s , n</td>
<td>bhu - va - neši</td>
</tr>
</tbody>
</table>

- This is the only composition having the Rāga mudra of Madhyamāvathi. The word ‘Madhyamāvathi’ in the 1st line of the charanā serves twin purpose of giving the meaning as Dēvi is extolled by the rāga ‘Madhyamāvathi’ and denotes the Rāgamudra also.
- The Prāsas, Šuddha and Sūchitha Svarāksharās, Rhythmical patterns and beautiful are incorporated in this krūthi
2. **KR̐THI: MAHĀTHR̐IPURA SUNDARI**

**RŪPAKA**

**Pallavi:**
Mahāthr̐ipura sundari māmava jagadiśvari  // Mahāthr̐ipura

**Samashti Charan̐a:**
Mahēśvari mādhava sōdari Rājarājeśvari
Madhyamakāla Sāhithya:
Mahādēva mōhini mad guruguha janani
Mahishāsura mar ṣddini niranjani dhanini

**Chittasvara :**
// s ; s n p n s r m p m // p ; n s n p m p n s r //
// m r , s n p r s , n p m // s n , p m r n p , m r s //
// Mahathripura //

**Meaning:**
Ō Thr̐ipura sundari the great! Mother of universe! Kindly protect me. Ō Mahēśvari! Sister of Mahāvishnu! Rājarājeśvari- the protector. She captivates Mahādēva. Mother of my Guruguha, destroyer of the demon Mahishā; The ultimate pure! Ō the prosperous one!

(a) **Musical analysis:**

1. **Structure of the Kr̐thi:**

Pallavi, samashti charan̐a, madhyamakāla sāhithya and chittasvara are the sections of this kr̐thi. This composition starts with ‘Madhyasthāthā Madhyama’ and ends with ‘Madhyasthāthāy Shadja’. Thāra svara of the
kr̥thi is ‘madhyama’ (eg: m r, r, s in madhyamakāla sāhithya) and the mandr̥a svara is ‘pañchama’ (eg: s n p, in pallavi).

2. Number of Sangathis:

The pallavi has 3 sangathis. There is only one sangathi for samashti-charanā and madhyamakāla sāhithya.

(b) Thāla analysis:

1. The composition is set in Chathuraśr̥ajāthi Rupaka thāla, 1 Kala and Medium tempo. The pallavi, samashti charanā, madhyamakāla sāhithya and chittasvara has 4 āvarṇththās each. The ‘sama’ graha is used in this kr̥thi.

<table>
<thead>
<tr>
<th>Pallavi</th>
<th>Samashti Charanā</th>
<th>M. Sāhithya</th>
<th>Chittasvara</th>
</tr>
</thead>
<tbody>
<tr>
<td>m , r</td>
<td>m , r</td>
<td>m r , r , s</td>
<td>s ; s n p</td>
</tr>
<tr>
<td>Ma - hāthr̥ipura</td>
<td>Ma - hēśvari</td>
<td>Mahā - dē - va</td>
<td>n p s</td>
</tr>
</tbody>
</table>

2. Rhythmical beauties:

The pallavi, samashti charanā and chittasvara of the kr̥thi contains the rhythmical beauties like:

Pallavi - i) m , r , p , m , n , p ,
           mā- - - ma - va - ja - ga - (4 + 4 + 4)

ii) m r mp p m p n n p n s
    mā - - - ma - va - ja - ga - (4 + 4 + 4)

Samashti charana - p , m , n , p , s , n , r , s ;
- 142 -

mā - - - dha - va - sō - - - da - ri - (4 + 4 + 4 + 4)

Chittasvara - mr, snp r s, npm sn, pmr np, mrs (6 + 6 + 6 + 6)

(c) **Literary analysis:**

1. Language used for this kr̥thi is Sanskrit. The kr̥thi is in praise of Dēvi Thr̥ipurasundari. The mudra ‘Guruguha’ is used in the charanāa of the kr̥thi.

2. Pr̥āsa:

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<th>Anthyākshara Pr̥āsa</th>
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<tbody>
<tr>
<td>Pallavi</td>
<td>mahāthr̥ipura</td>
<td>mahāthr̥ipura</td>
<td>jagadiśvari</td>
</tr>
<tr>
<td></td>
<td>mahēśvari</td>
<td>mahēśvari</td>
<td>rājēśvari</td>
</tr>
<tr>
<td>Madhyamakāla Sāhithya</td>
<td>mahādēva</td>
<td>mahādēva</td>
<td>janani</td>
</tr>
<tr>
<td></td>
<td>mahishāsura</td>
<td>mahishāsura</td>
<td>dhanini</td>
</tr>
</tbody>
</table>

*Anuprāsa*

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<tr>
<td>ri</td>
<td>sundari, jagadiśvari, mahēśvari, sōdari, rājarājēśvari, mahishāsura, thr̥ipura</td>
</tr>
<tr>
<td>ni</td>
<td>mohini, janani, mar ddini, dhanini, niranjani</td>
</tr>
<tr>
<td>ma &amp; va</td>
<td>māmava, mādhava, mahādēva</td>
</tr>
</tbody>
</table>

3. Svarākshara:
<table>
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<th>Šuddha</th>
<th>Sūchitha</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pallavi</td>
<td>\text{\textit{m}}, \text{\textit{r}}, \text{\textit{ma}} - hāthrī\textit{ipura}</td>
<td>\text{\textit{r}}, \text{\textit{s}}, \text{\textit{r}}\text{\textit{thrī}} - \text{\textit{pu}} - \text{\textit{ra}}</td>
</tr>
<tr>
<td></td>
<td>\text{\textit{r}} ; \text{\textit{s}} \text{\textit{jagadiśvari}} - -</td>
<td>\text{\textit{s}} \text{\textit{n}} \text{\textit{p}} \text{\textit{sun}} - - \text{\textit{dari}}</td>
</tr>
<tr>
<td></td>
<td>\text{\textit{m}}, \text{\textit{r}}, \text{\text{\textit{mā}}} - - \text{\textit{mava}}</td>
<td>\text{\textit{p}} \text{\textit{m}} \text{\textit{r}} \text{\textit{thrī}}\textit{ipu} - \text{\textit{ra}}</td>
</tr>
<tr>
<td>Samashti</td>
<td>\text{\textit{m}}, \text{\textit{r}}, \text{\textit{ma}} - hēśvari</td>
<td>\text{\textit{s}}, \text{\textit{n}}, \text{\textit{sō}} - - \text{\textit{dari}}</td>
</tr>
<tr>
<td>charan\textit{a}</td>
<td>\text{\textit{r}} \text{\textit{s}} \text{\textit{r}}, \text{\text{\textit{rājēśva}}} - \text{\textit{ri}} -</td>
<td>\text{\textit{r}} ; , \text{\textit{r}}, \text{\textit{sōdarirā}} - - \text{\textit{ja}} -</td>
</tr>
<tr>
<td>Madhyamakāla</td>
<td>\text{\textit{m}} \text{\textit{r}}, \text{\textit{r}}, \text{\textit{s}} \text{\textit{mahā}} - dē - \text{\textit{va}}</td>
<td></td>
</tr>
<tr>
<td>Sāhithya</td>
<td>\text{\textit{m}} \text{\textit{r}} \text{\textit{s}} \text{\textit{n}} \text{\text{\textit{mahishā}} - \text{\textit{sura}}</td>
<td></td>
</tr>
</tbody>
</table>

- Eventhough this composition is very short in structure, Dikshithara\textit{ra} beautifully applied Samashti Charan\textit{a}, Madhyamakāla Sāhithya and Chittasvara to make it a great composition.
- The Pr\textit{āsās}, Svarākshar\textit{ās} and Rhythmical beauties are beautifully figured in this kr\textit{āthi}. The Pallavi, Samashti Charan\textit{a} and Madhyamakāla Sāhithya are starts with Šuddha Svarākshara.
3. **KR̥THI: PANNAGAŚAYANA PADMANĀBHA**  THĀLA: ĀDI

**Pallavi:**

Pannagaśayana padmanābha
paripālayamām pankajanābha

// Pannagaśayana //

**Anupallavi:**

Unnatha pānḍåya kērala nivāsa
śrī̊̑inivāsa chidānanda vilāsa

// Pannagaśayana //

**Charanā:**

Pāyasānna pr̥̓i̊yakara śr̥̓īkara paraśurāma kshēthr̥̓a p̥̓rabhākara
paramabhaktha pr̥̓ahlādādi vinutha pr̥̓asiddha guruguha hithopadēśa

Madhyamakāla Sāhithya:

Māyahitha mandara giridharā karadhr̥̓a śankha chakr̥̓a gadādidhara
thoyajāsanādisamsēvitha dāmōdara dayākara varadakara

// Pannagaśayana //

**Meaning:**

Ō Lord Padmanābha! who rests on and sports a lotus in His navel, please protect me. He is Lord Śr̥̓ī̊inivāsa who sports Lakshmi on His chest. He is Enshrined in the hallowed precincts of Pānḍåya & Kērala, and he spreads as the supreme knowledge and bliss - Chidānanda. He enjoys the rice cooked with milk and sugar- Pāyasānna; He is the bestower of prosperity and makes the Paraśurāma Kshēthr̥̓a Kērala - glorious. He is worshipped by the supreme
devotee Prahlāda and others, and is kindly disposed towards Guruguha. He transcends the illusion- Māya and held the Mandara mountain aloft. He sports the conch, the discus, mace etc in His hands. He is Dāmodara, worshipped by by Brahma and others. He is the compassionate and benoivalent Lord.

(a) **Musical analysis:**

1. **Structure of the Kr̥thi:**

   Pallavi, anupallavi, charanā and madhyamakāla sāhithya are the sections of this kr̥thi. This kr̥thi starts with ‘Madhyastthāyi Panchama’ and ends with ‘Madhyastthāyi Madhyama’. Thāra svara is ‘panchama’ (r ; r, p m in anupallavi) and the mandr̥a svara is also ‘pañchama’ (p n s, r ; in charanā).

2. **Number of Sangathis:**

   The 1st line of the pallavi contains 2 sangathis and the 2nd line contains 3 sangathis. The 1st and 2nd lines of the anupallavi contain 2 sangathis each. Only one sangathiti is present in the charanā and madhyamakāla sāhithya.

3. **Ārōhaṇa – Avarōhaṇa prāyoga:**

   A notable ārōhaṇa-avarōhaṇa can be found in the pallavi of this kr̥thi.

   \[ r \ m \ p \ n \ s \ r \ m \ r \ s \ n \ p \ m \ r \]

   pan - - - ka - ja - nā - - - bha

(b) **Thāla analysis:**

1. This kr̥thi is set in Chathuraśrājāthi Ādi thāla, 1 Kala, and Medium
tempo. The pallavi and anupallavi has 2 āvar ththās each and charan ā and madhyamakāla sāhithya has 4 āvar ththās each. Both ‘anāgatha’ and ‘sama’ grahās are used in the krāthi.

<table>
<thead>
<tr>
<th>Pallavi</th>
<th>Anupallavi</th>
<th>Charan ā</th>
<th>M. Sāhithya</th>
</tr>
</thead>
<tbody>
<tr>
<td>; , p , p m</td>
<td>; , n , s r</td>
<td>; , p , m , r</td>
<td>m , r , r</td>
</tr>
<tr>
<td>Pa - nnaga</td>
<td>U -nnatha</td>
<td>Pā - ya - sānna</td>
<td>Mā - yā - thitha</td>
</tr>
</tbody>
</table>

2. Rhythmical beauties:

The Madhyamakāla Sāhithya of the krāthi includes the beautiful pattern:

\[ m r s n p m \ r s n p m \ s n p m \]

\[ dā - mo - da ra \ dayā - ka ra \ va ra da ka ra \ (6 + 5 + 4) \]

This is a typical eg: for ‘Gopuchchayathi’ pattern.  \[ m r s n p m \]

\[ r s n p m \]

\[ s n p m \]

(c) Literary analysis:

1. Language used for this krāthi is Sanskrit. This krāthi is in praise of Lord Mahāvīshnu. The mudra ‘Guruguha’ is used in the charan ā of the krāthi. The line *Unnatha pān dāya kērala nivāsa* in anupallavi gives the ‘Sththala mudra’. The usage of *Chidānanda vilāsa* and *Māyāthitha* mentioned in the krāthi shows the spiritual knowledge of the composer.

2. Prāśa:
<table>
<thead>
<tr>
<th>Section</th>
<th>Adyākshara Prśāsa</th>
<th>Dvithiyākshara Prśāsa</th>
<th>Anthyākshara Prśāsa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pallavi</td>
<td>pannaga</td>
<td></td>
<td>padmanābha</td>
</tr>
<tr>
<td></td>
<td>paripālaya</td>
<td></td>
<td>pankajanābha</td>
</tr>
<tr>
<td>Anupallavi</td>
<td></td>
<td>unnatha</td>
<td>kēralanivāsa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>śrīnivāsa</td>
<td>ānandavilāsa</td>
</tr>
<tr>
<td>Charanā</td>
<td>pāyasānna</td>
<td>máyāthitha</td>
<td>giridhara</td>
</tr>
<tr>
<td></td>
<td>parama</td>
<td>thōyaśanādi</td>
<td>varadakara</td>
</tr>
<tr>
<td>Madhyama-kālā Sāhithya</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Anuprśāsa

<table>
<thead>
<tr>
<th>Rhyming letter</th>
<th>Rhyming words in the Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>nna</td>
<td>pannaga, unnatha, pāyasānna</td>
</tr>
<tr>
<td>sa</td>
<td>nivāsa, vilāsa, śrīnivāsa, prāsiddha</td>
</tr>
<tr>
<td>ra</td>
<td>prāiyakara, śrīkara, prābhākara, mandara, gadādidhara, dāmōdara, dayākara, varadakara, giridhara</td>
</tr>
<tr>
<td>da</td>
<td></td>
</tr>
<tr>
<td>ka</td>
<td></td>
</tr>
<tr>
<td>tha</td>
<td>unnatha, vinutha, karadhṛthā, sēvitha</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>ma</td>
<td>parama, padmanābha, paraśurāma,</td>
</tr>
<tr>
<td>śa</td>
<td>śayana, hithōpadēśa, śankha</td>
</tr>
</tbody>
</table>

3. Svarākshara:
<table>
<thead>
<tr>
<th>Section</th>
<th>Šuddha</th>
<th>Sūchitha</th>
<th>Šuddha-Sūchitha</th>
</tr>
</thead>
</table>
| ♩ Pallavi ♩ | p , p m  
  pa - nnaga  
  p m n p  
  pa - - - dma  
  p r s  
  pa ri pālaya  
  p n p m  
  pa - nnaga | | |
| ♩ Anupallavi ♩ | r ; , s  
  śrīnīvā - -  
  sa | n , p ,  
  ānan - da - | |
| ♩ Charanā ♩ | p , m ,  
  pā - ya - sānna | s n s r s  
  prāsū - -  
  ddha | p n s , r  
  pa ra śu - rāma |
| ♩ Paramabhaktha ♩ | p n s | p , n  
  prā - bhākara | |
| | s , r m  
  gu - ru - guha | | |
| ♩ Madhyama- ♩ | m , r ,  
  mā-yā - thitha | m , r m  
  man - da ra | |
- 149 -

<table>
<thead>
<tr>
<th>kāla</th>
<th>Sāhithya</th>
</tr>
</thead>
<tbody>
<tr>
<td>m r p m</td>
<td></td>
</tr>
<tr>
<td>karadhrātha</td>
<td></td>
</tr>
<tr>
<td>s n p m r</td>
<td></td>
</tr>
<tr>
<td>varadakara</td>
<td></td>
</tr>
</tbody>
</table>

- This composition is a typical example of Dikshithar's style of describing the history of the temple on which he has composed the composition.
- The Prāsāsī, Śuddha, Sūchitha and Śuddha-Sūchitha Svarāksharās, Rhythmical beauties and Yathi pattern are figured in this krūthi.

4. **KRŪTHI: ŚRī RĀJARĀJĒŚVARIM**

**THĀLA:**

**RŪPAKA**

Pallavi:
Śrī Rājarājēśvarim Thrūpurasundarim lalitha Bhat-
tārikām bhajēham bhajē vidēha kaivalyām āśu ēhi dēhi mām pāhi // Śrī //

Samashti Charanā:
Ārādhayāmi sathatham gam Ganāpathim sauhu
śaravan ām Am Ām sauhu thrailōkyam

Aim Klim sauhu sarvāsām
Hrīm Klim sauhu samkshōbhanām
Haim Hklim Hsauh saubhāgyam
Hsaim Hsklim Hssauh sarvārthtttham
Hrīm Klim Blēm sarvva rakshām
Hrīm Śrīim sauh Rōgaharam
Hsrīaim Hsklrīm Hsrīauh sarvva siddhim
Ka E I La Hrīm Ha Sa Kaha La Hrīm
Sakala Hrīm Śrīim sarvānandam
Śrīināṭṭhānanda guru pādukām pūjayē sadā
Chidānandānāṭṭhōham Kāmēśvaranka nilayām

Madhyamakāla Sāhithya:
Vaiśrāvanā vinitha dhaninim Ganāpathi guruguha jananim
nirathisyaya subhamangalām mangalam jaya mangalam

Meaning:
O Goddess Thrīipurasundari, the Lalitha and Śrī rājarājēśvari, I worship you at all times. I beg you to give me the salvation and protect me. I worship Ganapathi, Subrahmanīya, Lalitha and Dakshināmurtīththi and also the nine chakrās mentioned in the Śrīchakrā.

This composition is the reflection of the deep Vēdānthic and Thānhric knowledge of Śrī Muththusvāmi Dikshitharā. As this composition, which is also known as ‘Manthrākshari Krīthi’, is a
collection of Manthrās and Bhijāksharās, it needs a great experience to learn and analyse the same. I.e: this composition can not be learn or understand through pages or notation but only through ages or experience.

A detailed gamaka analysis of one selected krithi among the 4 Compositions

Krithi - Dharmasamvaradhani - Thāla - Rūpaka

Gamakās like Nokku, Irakkajāru, Kampitha and Othukkal adorn this krithi.

Pallavi

[r] ; , r , [r] ; , s , [r] ; , m , [r] ; , s ,

Dhar - - ma - sam - - - - var - - ddha - ni - - - -

In this, ‘rishabha’ is rendered as 1st variety of Kampitha gamaka.

Both ‘rishabha’ are plain notes in the phrase [r] , s , [r] , s ; ; ,

Da - nu - ja - sam - - - -

In the phrase s [n p ] , [r] s [r] ; ; ,

sammar - - - dda - ni - - - Irakkajāru, Nokku and 1st variety

of Kampitha are included.

In the phrase r m p n p m [r] ; , 1st variety of Kampitha can be seen.

var - - - ddha - ni - -
The line  \( r \), \( [m, r] \)  \( m \),  \( p ; \),  \( p \),  \( [n, p] \),  \( n \),  \( s ; \),  \( s \),  \( s \),  \( s \),  \( s \)  \( [n, p] \).

Dha - rā - dha - rā - thma - jē - a - jē - da - ya - yā - m ; ,  \( p ; \),  \( [m] \),  \( [r] \),  \( s \),
mām - pā - hi - pā - hi - is beautifully incorporated with the gamakās like Irāakkajāru, Nokku, and 1\(^{st}\) variety of Kampitha.

In the phrases  \( p \),  \( p \ s n n p[n] \)  \( s ; \),  \&  \( [r] \),  \( s \),  \( [n] \) ;  \( p \),  \( [m] \)
dharāthma - jē - a jē - da - ya - yā - mām - ‘nishāda’ in the 1\(^{st}\) phrase is rendered as nokku and in the 2\(^{nd}\) phrase, ‘rishabha’ & ‘madhyama’ are plain notes and ‘nishāda’ is rendered as 1\(^{st}\) variety of Kampitha gamaka.

**Anupallavi**

The note ‘nishāda’ in the phrases  \( p \),  \( [n] \),  \( p m \)  \( p \),  \&  \( p \),  \( s \),  \( [n] \) ;  \( s \),
nivā - - - si - ni - vilā - - - si - ni - are rendered as Othukkal and Nokku respectively.

In the line  \( n \),  \( s \)  \( r \)  \( m \)  \( [r] \),  \( s \),  \( s \),  \( s \)  \( n p \),  \( [n] \),  \( s ; \),  \( [s ; \),  \( n] \),
Karā - manjā - - na - vi - dhā - yi - ni - kām - kshi - p ; ,  \( m \),  \( m \),  \( p ; \),  \( [m] \),  \( r \),  \( s \),
thā - - rūththa - prā - dā - yi - ni - - - the gamakās like Nokku and Irāakkajāru are figured.

**Charanā**

In the phrase  \( [r \),  \( r \)  \( r] \),  \( [r] \); ,  \( [r] \),  \( s \),
mā - dhava - sō - da - ri - ‘rishabha’ is rendered in different ways such as plain notes, 1st variety of Kampitha and Nokku.

The phrase s ; [n , p] ; [n] s r , s [r] ;
Madhyamā - va - thi - śan - ka ri - admits
Irakkajāru,
Nokku and 1st variety of Kampitha respectively.

In the phrase n s r s [r] , r , śan - ka - ri - ‘rishabha’ is rendered as Nokku.

The phrase p , [n] ; p m p ,
vi - jrūm - bhi - ni - includes the gamaka Othukkal.

In the phrase r , p m r , [r] , s ;
Ku - tum - bi - ni - ‘rishabha’ is used as Nokku.

‘Nishāda’ is rendered with the gamakās Othukkal and Nokku in the phrases
p , [n] , p m p , & p , [n] , p m p , p , [n] , s ;
chiththaran - - ja - ni - gu - ru - gu - ha - ja - na - ni -

The line r , r [r] , [r] , s , s , s [n p] , [n] , s , r , s , [n]
Bo - dharu - pi - ni - ni - ran - - - ja - ni - bhu - va - ne - - si
is decorated with different types of gamakās like 1st variety of Kampitha, Irakkajāru and Nokku. The note ‘Rishabha’ is also rendered as plain note.
Madhyamakāla Sāhithya
In the phrases [n], p m & s [n] p p,
panchanadi - śō - llāsini  ha ri hara - ‘nishāda’ admits the
gamakās Othukkal and Nokku respectively.

While analyzing the gamakās, it is found that, gamakās like
Irakkajāru, Nokku and 1st variety of Kampitha are frequently applied in
the kruthi. The gamaka Othukkal is sparingly used. The kruthi also includes
the plain notes.

GENERAL ANALYSIS OF THE COMPOSITIONS OF ŚṚI
MUTHTHUSVĀMI DIKSHITHAR in MADHYAMĀVATHI RĀGA:

Muththusvāmi Dikshithar has composed 4 kruthis in Madhyamāvathi
rāga. On the basis of musical, thāla and literary aspects, it is clear that
Dikshithar has tried to bring out the rāgabhāva and beauty of
Madhyamāvathi in all the 4 compositions.

Musical analysis:
• Ragabhāva oriented phrases figuring in the kruthis of
  Muththusvāmi-

  Dikshithar

  r m p n p m r ; , s , - p , n ; , p m p , - r , m , r , m , p ; , p , n , p , n , s ; -

  r , p m r , s , - p r s ; - m r p m n p - m r s n p m r s n p m s n p m r

• Graha, Nyāsa, Thāra and Mandrā

| Name of the Kruthis | Graha | Nyāsa | Thāra | Mandrā |
• **Gamakās**

The gamakās such as *Irakkajāru*, *Nokku* and 1st variety of *Kampitha* are frequently incorporated in the krīthis. The gamaka *Othukkal* is sparingly used and the 3rd variety of *Kampitha* is rarely applied. Some svarās are also rendered as plain notes.

• **Structure and Peculiar features**

<table>
<thead>
<tr>
<th>Name of the Krīthis</th>
<th>Structure</th>
<th>Peculiarities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dharāmasamvarāddhani</td>
<td>Pallavi, Anupallavi Charanā</td>
<td>Rāga mudra</td>
</tr>
<tr>
<td></td>
<td>Pallavi Samashti Charanā</td>
<td></td>
</tr>
<tr>
<td></td>
<td>M. Sāhithya Chittasvara</td>
<td></td>
</tr>
<tr>
<td>Mahāthrāipura sundari</td>
<td></td>
<td>Chittasvara</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pannagaśayana</td>
<td>Pallavi, Anupallavi Charanā</td>
<td></td>
</tr>
<tr>
<td></td>
<td>M. Sāhithya</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sthala mudra</td>
</tr>
</tbody>
</table>
- 156 -

<table>
<thead>
<tr>
<th>Śrī rājarājeśvarim</th>
<th>Pallavi Samashti Charanāa</th>
<th>Manthrākshari krūthi</th>
</tr>
</thead>
</table>

- **Themes**

The krūthi *Pannagaśayana* is composed in praise of Lord Padmanābha. The charanā of the composition contains all the historical facts related to Padmanābhasvāmi temple of Kerala. Here Dikshithar mentions Kerala as ‘Paraśurāma Kshēthrāa’. The favourite naivēdyā of Padmanābhasvāmi - *Pāyasānna prāiyakara*. The composition *Māhathrāipura sundari* is in praise of Goddess Thrāipurasundari. Dēvi is praised as ‘guruguha janani’, ‘mahishāsura maruddani’ and ‘māmava jagadiśvari’. The krūthi *Dharāmasamvāddhani* is in praise of Goddess Pārvvathi. Dēvi Pārvvathi is mentioned as the essence of Vēdās and Śāsthṛās and extolled by the rāga ‘Madhyamāvathi’. The krūthi *Śrīrāja rājeśvarim* is the highly esoteric

song loaded with ‘Manthrās’. So this is considered as a ‘Manthrākshari-krūthi’ and has a unique place among the Dikshithar compositions. This krūthi praises Ganāpathi, Subrahmanya, Lalitha, Dakshināmurtththi and also the nine chakrās in the ‘Śrīchakrā’.

**Thāla analysis:**
• Dikshithar has used the simple thālās like Ādi and Rūpaka in the kr̥this.

<table>
<thead>
<tr>
<th>Name of the Kr̥this</th>
<th>Thāla</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dharmasamvaruddhani</td>
<td>Rūpaka</td>
</tr>
<tr>
<td>Mahāthrāipura sundari</td>
<td>Rūpaka</td>
</tr>
<tr>
<td>Pannagaśayana</td>
<td>Ādi</td>
</tr>
<tr>
<td>Śrīrāja rājeśvarim</td>
<td>Rūpaka</td>
</tr>
</tbody>
</table>

• Dikshithar has used both ‘sama’ and ‘anagatha’ grahās alternately in the compositions.

<table>
<thead>
<tr>
<th>Name of the Kr̥this</th>
<th>Pallavi</th>
<th>Anupallavi</th>
<th>M. Sāhithya</th>
<th>C.svara</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dharmasam</td>
<td>sama</td>
<td>anāgatha</td>
<td>sama</td>
<td>-</td>
</tr>
<tr>
<td>Mahāthrāipura</td>
<td>sama</td>
<td>sama</td>
<td>sama</td>
<td>sama</td>
</tr>
<tr>
<td>Pannagaśayana</td>
<td>anāgata</td>
<td>anāgatha</td>
<td>sama</td>
<td>-</td>
</tr>
</tbody>
</table>

• The kr̥this Dharmasamvaruddhani, Mahāthrāipurasundari and Pannagaśayana are rich with Rhythmical beauties.

**Prosodical beauties:**

• The beauties like Ādyākshara Prāśa, Dvithiyakshara Prāśa, Anuprāśa, Anthyākshara Prāśa and Svarāksharās are incorporated
in the kr̥this of Śr̥i Muththusvāmi Dikshithar. Rare beauty ‘Yathi’ (Gōpuchcha) is figured in the kr̥thi Pannagaśayana Padmanābha. Dikshithar used the signature ‘guruguha’ in all the kr̥this.