CHAPTER 4

THE VARNAS OF SHE SWATHITHIRUNAL MAAHARAJA

Varnas are a species of compositions which require mastery over both ragas and svara manipulations. A varna gives a perfect and a complete picture of the raga. Only persons with profound lekshamājñana and practical knowledge can excel in this class of compositions. It is relatively easy to compose kritis but not so varnas. This accounts for the paucity of composers of varnas. In a varna, every aspect of the raga has to be presented in a balanced manner. In a varna, the normal and routine phrases admissible in the raga in all their bright colours and the vastuṣa prayagas allowed in the raga have to be well portrayed. As a composer of varnas, Swathithirunatal is excelled by few. He has composed a large number of varnas and in a variety of ragas and talas. The mastery of the technicalities of music and skill as an expert songster and poet are evident from the varnas of the Maharaja.

It is noteworthy that while the other composers have adopted Telugu as the medium of expressions, in varnas, the Maharaja has used other languages such as Sanskrit and Malayalam also. Most of his varnas are in Sanskrit. He has composed the varnas 'Chalamela', 'Samimma' in Telugu and 'Indumukhi' in Malayalam. Another feature of his varnas is that, the svara passages have corresponding sahitya. This practice was in vogue two centuries ago, but gradually felt
felt into desuetude. The varnas 'Ma hanta vanshitaham'\(^1\) in Dhanyasi raga and 'Pamissamajendra'\(^2\) in Todi raga have corresponding saktiyas for the svara passages. The technical excellence of the varnas is of very high order. The svara groupings show that great skill and originality and many sancharas breathe an older and more orthodox atmosphere as in the Sankarabharana varna 'Indusukhi'\(^3\). The 'Chalanela'\(^4\) varna is an ideal composition and is a shining crystal in Sankarabharana raga. It is a dignified composition and is a model of perfection. The composition is a splendid testimony to the genius of the Royal composer in the sphere of varna compositions.

The varnas are generally classed as Pada varnas and tana varnas. The Pada varnas or the cheula varnas are the most difficult ones but they are sung during the main item 'Varna' in a Bharata Natyam programme. In these the artist has to display her full mastery of the art and her skill, by detailed performance of Sabda, Artha, Abhinaya along with the basic Vratta in detail and difficult patterns as required. The main body of the Pada varna is in all respects identical to the Pada, a musical form which is intended to be rendered in Cheuka Kala or slow tempo and having all the three angas of the pada—-the Pallavi, Anupallavi and Charana. This musical form is therefore called both a cheuka varna and a pada varna. The tana varna, though similar in structure to the cheula varna, is to be rendered in medium tempo and has long passages of vocal extensions of the comparatively few saktiya sancharas provided.

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1. 
2. 
3. Refer in Appendix II A
4.
It is an interesting feature that in as many as sixteen of his varnas, we get what is called the 'Amsbandha' consisting of an avarta or two of sahitya after the last ottugada swara following the earlier tradition as for instance:

1. Damar Janai Janai Tanakasayan
   Karajanska te nukha as Janaye vithosha (in Savaقارشنا)

2. Sapa Jathas Varaya Sabajansarjitun
   Sapa kara amanadha tapana himakara mutresare (in Jagadissanri)

In the characteristic manner, a good number of these varnas have the raga names intervened into the sahitya. In the amsbandha of the khasas varna, the name in the form 'khasas' can be seen. Then the expressions "-nilambariya harsha intya karana" in the amsbandha of 'Bhavana sara sundara (Nilambari)
"Parnachandrika nibhaya", in the amsbandha of 'Palamena deva' (Parnachandrika) and "Sevariba tomoja" in the pallavi of the Adi tala varna in (saveri) are other instances. Some of these obhava varnas are - 'Panipasvajang筹码' in Todl rega - Adi tala.

This is a well known popular varna and often heard. It has only one pada. The raga name is not seen in the sahitya.

'Parnakula hemaya' is in Swarashta raga and Roopaka tala and is not commonly heard. The drutu is given only for the first pada, none of the raga occurs in the last pada of the sharam as 'Swarashta', 'Samamspan' is in yadukulakshaboja.


3. Refer - in Appendix II A

4. Refer - in Appendix II A

5. Refer - in Appendix II A
raga and Adi tala. The Sahitya for this piece is in Telugu.
Raga manasa is not seen or interwoven in the sahitya ‘Manasa Ragam’
is in hansa ragas - adi tala. The piece is well known popular
and often heard. It has a full sharama of four padas; the raga
manasa occurs as hansa jaya in the last pada of the sharama.

‘Natangamini’ in kalyani raga - adi tala, is a heavy piece,
not commonly heard and has only one pada sharama. The raga
manasa is not seen. The pada varna ‘Susamayaka’ has its own
peculiarities. The sahitya is in sanskrit. Rarely are found
varnas in Kapi raga, especially in Sudha Kapi or Karnatak Kapi
raga and also varnas in reepaka tala. We can find the full bheva
of the kapi raga in this varna. Its archana is vampurna and its
avarchana is vakra vampurna. It is the janya of the 22nd veela
khavasapriya. Both janta svara prayogas and dintha svara
prayogas are found here. The prayogas ‘su pa’ and ‘ud pa’
are used here. In its pallavi, there are five avaritas, in the
anupallavi, eight avaritas, in the charana three avaritas. This
type of avaritas in odd numbers is also much rare, we find in
kirtanas and varnas. The chittasvara has 13 avaritas. The
chittasvara is sung in slow speed for the 8 avaritas from the
beginning and then in the next degree of speed, for the next
four avaritas. Another peculiarity is that, the pallavi and
anupallavi have more than three sugatis each. He has used
svaraksharas in the beginning of the charana as “a n a d n
an ni ni ha

In its sharama, in the second sharamasvara, the svaras which

1. Refer in Appendix II A
2. 
3. 
will easily fit in with the madhyama svara are used beautifully. This is also one of its peculiarities. In its forms, it looks like a kirtanam. After singing the pallavi, the first line of the pallavi, is again sung and then the anupallavi is sung. Another peculiarity is that in its last charanasvara, are added svaras of one avarta each in the ragas, kalyani, khesar, vasanta and mohanam and then the last Mohanasvara ends with kapil ragga svara again, and thus making the varna into a fine ragamalika varna. There is no other ragamalika varna like this one. Ponnayya, one among the Tanjore Quartette has given another sahitya for this varna. This ragamalika varna has no sahitya for its chittasvara and nuktayi svaras. This is also a noteworthy feature, because most of his pada varnas have sahitya for their chittasvara and nuktayi svaras.

The varna 'Sadha vibhata' is set to Bhupala raga and adi tala. Varnas are rarely found in this raga. The pallavi and anupallavi has four avartas. The chittasvara has three avartas, the charana and the first two stuttuguna svaras have only one avarta each. The third svara has two avartas and the fourth svara have sahitya also. All sections of this varna begin with svarakahara beauty. This is a peculiarity. The sections begin as pallavi ṣ ṣ ṣ ṣ ṣ ṣ ṣ amupallavi ṭ ṭ ṭ ṭ ṭ ṭ ṭ Chittasvara -

An.... da...
An.... g.... anupallavi

An.... j....
Sahitya

first svara ṭ ṭ ṭ ṭ ṭ ṭ ṭ second svara ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ 
Pa..... da.....
Pa..... da.....
Pa..... da.....
Pa..... da.....

third svara ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ the last svara ṭ ṭ ṭ ṭ ṭ ṭ ṭ ṭ
Pa..... da.....
Pa..... da.....
Pa..... da.....
Pa..... da.....

The svarakahara beauty is seen throughout the varna.

There is an anubandha given at the end of the varna as:

Papevane dahane padite khaladara bhoopaleka nikara bhore
kandi nitiie. The name of the raga as Bhupala comes in this
anubandha. The madra 'Padmesabha' comes at the end of the
anupallavi. This is a very beautiful varna in this Udya raga.
Many jhants svaras prayogas are seen here as: "p gp g d dp g g d g dp gp g g g g g;"
The sahitya is Sanskrit.

There is a varna 'Parakshubhudesayam' set in Sourashtra
rage - roopaka tala. Varnas are rarely found in this soura-
shtra rage and also in roopaka tala. The pallavi starts with
shadja and has got five avaras. The anupallavi starts with
dhaivata and has got eight avaras. The muktai svara starts
with panchama and has got sahitya also. The svaraksharas are
seen in this chitrasvara part as: p > p > p > p p p p p p p
PM MA PM MA and so on.
Sa TaMa ga Ma

The Charana starts in rishabha and here also the svaraksharas
are seen. As usual there are four charana svaras for the
varna. All the svaras have sahitya for the svara parts also.
All these svara parts have a number of svarakshara beauties.
The third charana svara is a beautiful one which admits of
dhaivata prayoga in a beautiful manner as: "d p m g n s u n d p m
p d n s d o p m p d n s d o p d g n s d o p d g n s d o p m p g n g."
The anubandha of Keda which was Bogas in the earlier days in
the varnas, is found in this varna as: "Niti salilarese mata
mahaya datta mahita mardrasah曙光." The rage name occurs
in this eembandha. The ragas bhave is clearly seen through-
out this varna. The sahitya is Sanskrit. The madra Ambajanshaha
is seen at the end of the amapallavi.

There is a varna "Polsvane deva" set in the raga
Furnachehandika and Adi talen. Varnas are not found in this
rags. The pallavi, amapallavi and muktayiswaram has three
śvartas each. The muktayiswaram has sahitya also. The Charana
and the first 2 śvartas have one full śvarta and then half
śvarta also. The third ettugada śvara has three full śvartas.
The fourth śvara has four full śvartas and a half śvarta.
All the śvartas have sahitya also. This is a special type of
varna. The charana should be sung twice and then, śvara and
sahitya of the first ettugada śvara should be sung. Then the
second śvara and its sahitya should be sung twice and then the
charana should be sung. The Third śvara can be sung as usual,
after singing the charana part twice before that. The raga
śvarāparā is brought out through this varna clearly. The pallavi,
Muktayiswaram and the 2nd charana śvara begins in shodja.
The amapallavi charana and the last ettugada śvara begin with
panchama. The first ettugada śvara begins in rishabha and
the third śvara with madhyama. The sahitya is sanskrit.
The ardhana-śvarāphana of this raga is vakra śhodava-vakra
śamporna. One or two jhanta śvartas are seen in this varna
but many dhantu śvartas are used here. The name of the raga
comes in the beginning of the charana. An eembandha is given
as "Furnachehandika udbhange bhoota vrandavana sevita panta-
kanabhaha dreta varna nise delhi modar" at the end of the varna.
This is a beautiful varna in this raga, which is rare in varnas,
The varna 'Sarasasarasundra' is set in Neelambari raga andi tala. Even though this is a popular raga varnas are rarely found in this raga. The pallavi, anupallavi have equally 4 avaritas each. The muktayi svara has three avaritas and it has got a beautiful sahitya also. There is a charana part and four ettagada avaras for it. The pallavi, muktaysvaras and the last ettagada avara start with shadja and also in svarakshara prayogas as——
pallavi – s a s, muktayisvaras – s , , , and last avara

The anupallavi, charana, and the first and 3rd ettagada avaras start in penchama and with svaraksharas. The second avara start with gandhara and with svaraksharas. as ghom pom pom

The jhanta avara prayogas 'gg# ppm' in the pallavi and again 'gg ppm' at the end of the anupallavi and 's ann pp mggg' is seen at the beginning of the last ettagada avara. Many of the svara prayogas are seen as it is the peculiarity of the raga. The ragabhava is clearly revealed here. The sahitya is sanskrit. This is a beautiful varna in this Neelambari raga. The anubandha is seen here also, in this varna as "Padira sobhideha nilambari harsha nitya karana deva". The audra 'padananabha' is seen at the end of the anupallavi.
UNPUBLISHED VARNAS OF SWATHITHIRUNAL

Apart from the above said varnas, there are about 12 varnas* which are not published anywhere. These varnas are set to the ragas saveri Atama, Bagada, Dhanyasi, Kiravani, Harikambhoji, Nattakurinki, Kharcharapriya, Chakravakes, Malayamaram, Kedaram and Mayamalavagula. These are composed in Telugu and Sanskrit languages and are in praise of Gods. Sri Swathithirunal's catholicity of mind has enabled him to compose these varnas on different deities even though, Padmanabha according to him, is the Supreme Lord. Majority of them are set to Chaturasha Triputa Tala (Adi) and one or two are in Khanda triputa tala and one or two are set to Ata tala. Usually varnas in Ata tala start in the second finger count of the laghu a position which should be maintained in the Muktaayisvaras and charana pallavi, but changed to the beginning of the avarta (nama) in the Ettagada avaras. And in the varnas in Adi tala as also in the other talas in general, every anga should start in soma graha at the commencement of the laghu. Almost all varnas of Sri Swathithirunal conform to this connection but the only exception is that in the already said varna in Atama raga Adi tala, "sarasijanabha kimmaya" the pallavi and anupallavi.

* These twelve varnas have been received from the private collection of Mr. K. Padmanabha Kasbar, the Nadaswara Vidwan of the Padmanabhaswamy temple; Refer Appendix of this thesis.
start in the first count of the vaghas but the other angas
of the varnas start at the beginning of the avarta. The varnas
which are unpublished are given below:

<table>
<thead>
<tr>
<th>beginning line</th>
<th>Rege</th>
<th>Talas</th>
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<tbody>
<tr>
<td>1. Padmanabha</td>
<td>severi</td>
<td>Khande tripate</td>
</tr>
<tr>
<td>2. Salavani</td>
<td>Malayamarutam</td>
<td>Khande tripate</td>
</tr>
<tr>
<td>3. Rajarajeswara</td>
<td>Rattakurinji</td>
<td>Khande tripate</td>
</tr>
<tr>
<td>4. Sahasapura</td>
<td>Atana</td>
<td>Adi</td>
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<tr>
<td>5. Sarasatara</td>
<td>Bagada</td>
<td>Adi</td>
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<tr>
<td>6. Sahakamukha</td>
<td>Harikaoshoji</td>
<td>Adi</td>
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<tr>
<td>7. Sarasasayana</td>
<td>Kharaharapriya</td>
<td>Adi</td>
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<tr>
<td>8. Parinatesaka</td>
<td>Kiravani</td>
<td>Adi</td>
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<tr>
<td>9. Sarasanrana</td>
<td>Dhanyasi</td>
<td>Adi</td>
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<tr>
<td>10. Paripati</td>
<td>Chakravakos</td>
<td>Khande ata</td>
</tr>
<tr>
<td>11. Jalamela</td>
<td>Kedaram</td>
<td>Chaturanga ata</td>
</tr>
<tr>
<td>12. Varatesaka</td>
<td>Mayamalagoula</td>
<td>Ata,</td>
</tr>
</tbody>
</table>

The above said varnas are collected from the Nageswara
Vidwan of Sri. Padmanabaswaweni temple, Mr. K. Padmanabha Kembare.

He has been playing the Nagesvaram in the temple for daily pujas
and Utsavas from the year 1940 AD. to this day. Before his
time his father Mr. Krishna Patnicker and Grand father have played
the Nagesvaram in the temple for many years. The Nagesvara
Vidwas attached to the temple has preserved the Maharajas' com-
positions in their pristine form because only Maharajas' com-
positions are usually played in the temple.

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- The oral informations gathered from the Nageswara Vidwan
  Mr. K. Padmanabha Kembare.
1. The varna 'Andarana' is composed in several raga and kanda tripti tales. This varna has a pallei, amsapallei, shittaswara, sharanam and attagadha avares. The pallei starts with the panchama svara and it has two avartas. The amsapallei also starts with panchama and has got four avartas.

Of the four avartas, the dhatu of the 2nd avarta alone is changed and the matra is same as that of the first avarta. This is a peculiarity in this varna. The Muktyiswaram also starts with panchama svara and it has got three avartas. The sharanam part begins with Tarastayi shadja. The first sharanam svara is typical and in its character it contains long notes. The first attagadha svara has one avarta, the second and third have 2 avartas each and the fourth one has 4 avartas. The dhatu of the piece is distributed from the vandra athayi dvaitate to tarasayi panchama. There is a naturalness in the music. The pallei and amsapallei start with avaraksharas, as pum ap and pum ap. A beautiful phrase dhip ng sa sa ndy ndy occurs in the pallei. Another another vamsa sandhara occurs in the amsapallei as dvi dvi pad m pr pm pad ddis nd dp.

Another phrase comes in the Muktyiswaram 'sand inod nd d pad um pad'. A peculiar type of sandhara admissible in the raga, 'sand inod um pad' figures in the latter part of the 3rd sharanavara. In the last attagadha svara the 'R' is used often.

The Jhanta svara pravagas like 'sand pad nd, pad nd sand inod nd' occur very often and dhatu svaras like 'gind sqi, gind sqi' are seen in this compositions. All the sections namely, pallei, amsapallei, Muktyiswaram, sharanam and attagadhasvaras start in same, as
the commencement of the laghu. The nyasa svaras of Saveri
raga d, p, and r are frequently used in this varna. The
mudra “Padmanbha” comes at the beginning of the Pallavi it-
self. The normal and routine phrases admissible in the raga
are portrayed in all their bright colours and the rare
sandharas and vishesha prayagas allowed in the raga are also
found here. This is a tana varna composition. There is
another varna in Saveri raga composed by the Maharaja. The
varna begins as “saverihana tanooje”. Except the anupallavi
all the other angas start with Svayaksharas. Here the
nuktayi-svara and all the attugada svaras have sahitya for
the whole svara parts. In the Pallavi the sahitya of the
first line or pada is repeated in the second line of the
pallavi. This is a peculiarity found in this varna. The Jhanta
svara prayogas and dhathu svara prayogas are seen in this varna.
The mudra is seen in the anubandha of the varna. The anubandha
is tapa samana “Chatursvarijanabhanya chanu kouktyika kara”.
The sahitya of the varna is Sanskrit. The raga name comes
in the very beginning itself. The pallavi and nuktayi svaras
has only three avartas each. This is also a rare thing found
in this varnas. This varna begins with shadja. The varna
“Padaanabhapatil” starts with panchama. Here also the nuktayi
svara has 3 avartas. The anupallavi contains one avarta of
the matu repeated in the second avarta also. This varna has
no anubadha. In both varnas the raga bhava is clearly depicted.

2. “Saketaupa” This varna is set in the raga Atama and adi
tala. Varnas are not found commonly in this raga. But there
is another varna of Swathithirunai in this raga, which has
already been mentioned. It is “Sarasijambha Kusaya”
in which the pallavi and anupallavi start in the first finger

77/-
count of the laghu, but the other angas start at the beginning of the lasyu (Sama). This varna "Sakatapure" has pailavi, anupallavi, chittasvaran, charanam and 4 ettugada svaras. The pailavi, anupallavi, and muklayisvaran has 2 svaras each. As usual, the charana and the first ettugada svara has one svara each. The second svara has also one svara. The third one has two svaras and the fourth one has four svaras. The pailavi and charana start with tara sthayi shadja, the anupallavi and chittasvaras start with svaraksharas as इ and घ् respectively. The compass of the varna is of full two octaves extending from mandra sthayi panchama to tara sthayi panchama.

Jhante svara prayogas occur very rarely in this varna but dhattu svara prayogas are often found. A peculiar phrase ending in nishadha is found in the last ettugada svara as "ङ् ङं ङलः ङालः पः पमः " The ragabhava is clearly seen throughout this varna. In the second line of the pailavi, the madra comes as "Vankajanasbha". The already published varna "Sarasijanasbha kimsyasa" has sahitya for the rajatayi svaras and all the ettugada svaras. The chittasvaras, charana and all the ettugada svaras start in svaraksharas. The ranjaka prayogas as 'P d n, d p m' is seen in the pailavi and in the third ettugada svara. The prayoga "SN g9 9Y R" is seen at the end of the 3rd ettugada svara. There is an anubandha seen at the end of this varna as "Danimbhayanasakadharakamtya ve nanesa ya dhī bharam manā di sāna makaya". The ragam name comes in the anubandha. The madra occurs at the very beginning of the pailavi as "Sarasijanasbha", the sahitya of the varna is sanskrit. This is also a very beautiful varna. This varna start with panchama.
3. **Sanakamukha hredaya:**

Sri Swathithirunal has composed varnas in Melakartha ragas also, for instance as Harikambodi, kirevanipriya, chakravakom and Mayamalavagula. The already existing Melakartha raga varnas of Swathithirunal are "Danismajindra" in Hanumododi raga, "chalamela" in Sankarabharana raga, "Sarasijambha" in Mayamalavagula raga, and "Saturakamini" in Mechakalyani raga. Varnas are generally not found in Harikambodi raga. This varna "Sanakamukha hredaya" is composed in Harikambodi raga - adi talam. The pallavi, anupallavi and chittasvaras has 2 avartas each. The charana and the first three ettugada svaras have only one avarta each. The fourth svara has four avartas. The pallavi and chittasvara start with tarastayi shadja. The anupallavi starts with panchama and the charana starts with nishada. The pallavi and charana begins with svaraksharas as "sannad" and "sannad". The sancharas from mandra stayi dhaivata to tara stayi, madhyama are used here. The mandra stayi dhaivata is seen only in the second ettugada svara. Many jhanta svara prayogas are frequently used here as "amamgr m d d p m d d p m" etc. A beautiful phrase in the decreasing order comes towards the end of the 4th ettugada svara as 'r's nd sm d p nd pm dmsgr ', which takes before it another beautiful phrase " d p m d m r r g r m g s r s n", in the ascending order. In the 4th ettugada svara, the sancharas are found mostly in the tara stayi and the sancharas reach only up to the madhya stayi rishabha. The sahitya is sanskrit. The mudra comes in beginning of the anupallavi as "Pankajanabha". This is a tana varna composition.
4. Sarasangrama:

Vernes are also generally not found in the raga kharsharapriya. The varna "Sarasangrama" is set in the raga kharsharapriya and Adi tala. The purvanga consists of 6 avartas, pallaavi, anupallaavi and chittaswaras have 2 avartas each. The Uttaranga consists of 9 avartas. The charana and the first two ettugada swards have one avarta each. The second has 2 avartas and the last one has four avartas, the pallaavi, anupallaavi and charana begin with svaraksharas as $\text{pa \, \dot{n} \, \dot{d} \, \dot{p} \, m \, \text{and da \, \dot{m}} \, \text{. The first ettugada swara is not so \, \text{as long as in other vernes. The sanchara}}$

from mandra stayi dhaivata to tara stayi madhyama are used in this varna. The Jhanta sward phrases are seen as $\text{nds \, \dot{d} \, \dot{p} \, m \, \text{, } \text{in the pallaavi. Another beautiful jhanta sward pattern is found in the 4th ettugada sward as } \text{. Dhatuswaras panyogas are rarely seen. Another beautiful visesha sanchara occurs in the}$

chittaswaras as $\text{. Another peculiar type of phrase in the ascending order comes in the}$

3rd ettugada sward as $\text{. The shitya in Sanskrit. The}$

madra comes as "Fankajenabha" at the end of the anupallaavi.

This is a beautiful tana varna in this raga.

5. Parinatavana:

The raga kirevani is also not found in vernes. But there is a varna in this raga by svethithirunal Maharaaja.

This varna "Parinatavana" is set in kirevani raga and Adi tala.

This varna has a properly balanced purvanga and uttaranga.

The purvanga consists of 6 avartas - pallaavi,
2 avartas, amupallavi - 2 avartas, and Muktaiswaram - 2 avartas
The utterance consists of 9 avartas. The charana has one, the
first and second ettugada svaras each, the third svara has
2 avartas and the last ettugada svara 4 avartas. The pallavi,
amupallavi and charana start with svaraksharas as पोमोग्र, पोमोग्र, and नोसरोग्र, respectively. The chittasvara and first ettugada svara start
in panchama. The second and third ettugada svaras begin with
nishada and the last svara starts with tara sthayi madhya. The
Jhanta svaras are seen rarely as in the pallavi नोडधना and ' *
and ' नोपमोग्र ' in the amupallavi as ' नोसरोग्र'
and in the last ettugada svara as 'तग्ग्र'. The sancharas are
seen from madhustayi panchama to tara sthayi panchama. In the
third ettugada svara a beautiful dhattu svara prayoga comes as
"नोर्ग्ग्र, नौनिःर्ग्र, नौनिःर्ग्र". In the fourth ettugada
svara also, a peculiar type of phrase in the ascending order
occurs as "सग्र्गंपमोपनिःर्ग्रिंग्ग्र पमोग्र"
The shitya is in sanskrit and the madra occurs in the amupallavi
as Kamalanabha. This is a tana varna composition.
6. Sarasirabhamuku

This varna "Sarasirabhamuku" is set in Dhanyasi raga
Ata tala. There are varnas available in this raga. This varna
has the sections pallavi, amupallavi, and muktayiswaram and
each has two avartas. The charana and the first 3 ettugada
svaras have only one avarta each. The fourth ettugada svara
has 2 avartas only. The pallavi above starts with svarakshara
सोम नोसरोग्र. The amupallavi and the 2nd ettugada svara start
in panchama. As usual the pallavi, amupallavi, chittaswaram
and charana begin with the 2nd count of the laghu. All
the ettugada svaras start at the beginning of the avara (sama)
The raga bhava of Dhanyasi raga is clearly brought out in the
varna. Mostly the tara stayi svara passage come in the Pallavi
anupallavi and chittasvaras. Except the charana and first
ettugada svara all the other ettugada svaras take mostly the
tara stayi svaras. The Jhanta svaras are rarely seen, in the
anupallavi as 'padmam' is in the muktayi
svaras and 'gmpp' comes in the charana. But dhattu svara
prayogas are used frequently here as 'p sn so' in the
pallavi, 'lpn qm nj, pdpnsnig and snmd occur
in the Muktayisvaras. A rare prayoga of Dhanyasi raga
occur in this varna, in the Muktayisvaras. The dhattusvara
phrases snmd, pndp, sgrs, s mgr occur in
the fourth ettugada svara also. The sancharas from sandra
stayi panchams to tara stayi panchams are seen very often in the
varna. The mudra occurs in the anupallavi as 'Padmanabha' and
in the charana as 'Sarasijanabha'. There is also one more
varna in this raga composed by the Maharaja. This is published
in the book Maharaja Swathithirunale kritis, Part II by
Dr. Nuthayya Bhagavatar in page - 11. This varna begins with
"He hanta vanchitham" in adi tala. This varna has a pallavi,
anupallavi, chittasvaras, charanam and 3 ettugada svaras.
There is no sahitya for the Muktayisvaras and ettugada svaras.
The mudra 'Pankajanasbha' comes at the end of the anupallavi.
This varna is given without notation in the books of Sri
Sambasiva Sastri and Chidambara Vadyar.

7. *Verrasavanvi*

Varnas are seen in this raga Mayamalavagoul. There is
already a varna of the Maharaja in this raga. That varna is
set to Adi tala. It is a tana varna. Now, this varna "Varatāraka" is set to Mayamalavagoula raga and Ata tala. As usual the varna has in its Purvanga six avaras = 2 each for the pāllavi, anupallavi and muktiyisvaras. The charana and the first three ettugada svaras have only one avara each. The fourth ettugada svara has 2 avaras and thus the Uttaranga also has 6 avaras. The pāllavi start with panchama, the anupallavi with nishada, the muktiyisvaram with gandhara, the charana and the first and last ettugada svara start with tarastayi shadja, the second svara with nishada and the third with dhailvata. Here, the manda stayi dhailvata to tarastayi panchama are used. As this is a melakarta raga and it admits of many jhanta svara and dhathyā svara varieties, this varna is filled with these two prayogas. Peculiar dhutta varieties of sancharas like śrsmgmp, srspmp, gmldp, gm, gd in the second ettugada svara.

In the last ettugada svara also a dhutta variety occurs as 'sgrsm dnpdmp gmtp srins dnu'. Then the tala alankara pattern of notes occur in the anupallavi and last ettugada svara as 'grsm šiṇḍ śnd dpd and dmpndmśidpśnd grsm'. Then the dhutta svara combination allowed in this raga are to the maximum in this varna.

These prayogas add beauty to the varna. Here the manda comes in the charana as "Sri Pankajanabha". The already published varna in this raga begins with the words, "Sarasi- janabha". The charana begins as 'Sri Padmanabha'. Here the pāllavi, muktiy svaras and the last ettugada svara start with shadja. The anupallavi, charana and the first two ettugada svaras start with panchama. The third svara start with dhailvata. There is no sambitya for the muktiyisvaram and
ettugada svaras. The language is Sanskrit. This is a beauti-
ful tana varna. This varna is given in the books "Dakshinendrya
dangeeta" by Ravindranath - p - 438 and in the book Maharaja
Swathi nthirunal kritikal by Dr. Muthayya Bhagavat er, Part II,
p - 1.

9. "Paripahi":

This varna is composed in Chakravakom raga - ata tala.
The varna begins with "Paripahi Divakara". Varnas are found
rarely in this raga. Like all the other ata tala varnas, this
also has the purvanga and Uttaranga with evenly distributed
avartas. The pallavi, anupallavi and muktayisvaras have two
avartas each. The charana and the first three ettugada svara
have only one avarta each. The last ettugada svara has 2 aver-
tas. The pallavi, anupallavi and chittasvaras start with
panchama. The charana and the first and last ettugada svaras
begin with tara anya shadja. The second svara with nishada
and the third svara starts with Dhaivata. The pallavi, anupall-
avi and muktayisvaras start with svaraaksharas as 'pomqo
pdmn s> and qo o o o n o o o o o o o o and pa "i" papan.

The sampaharas are used from mandrastayi panchama to tarastayi
panchama and thus it comprises of two octaves. The ragabhava
is fully brought out in this varna. Jhanta svara and dhattu
svara prayogas are very often seen throughout the varna. The
last alankara (eka tala alankara) pattern svaras come in the
2nd ettugada svara as dpmq, ndpm, s nd p ri and gi rin.

Then a beautiful dhaivata nyasa svara passage occur in the 3rd
ettugada svara from its beginning as d c c n d o, pmpd,
gmpd, nd nd nd nd nd nd nd nd nd, mg ri nd. A visesa dhattu svara
prayoga occurs in the last ettugada svara as "ss pm gm
mdpdm s nd dpd n". This is very beautiful

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tana varna which should be sung in the medium tempo. The mudra comes at the end of the anupallavi as 'Kamalanabha'.

9. "Salamenisami"

Varnas are not found in the ragas Malayalmarutam (eventhough it is a very popular and a beautiful rakti raga). This varna "Salamenisami" is set to Malayamaruta raga and Kanda triputa tala. The tala is also a rare type. It has got the section, pallavi, anupallavi, muktayisvaras, charana and four attugada svaras as other varnas. The pallavi, muktayisvaras, charana and the first, second and fourth attugada svara start with tara stayi Shadja. The anupallavi start in dhaivata. The third attugada svara start with nishada. The sancharas are seen from mandra stayi panchama to tarastayi panchama and thus it comprises of two octaves. The dhantu svara and jhanta svara prayogas which are allowed in this raga are seen very often in this varna. For eg: 

\[ \text{\textit{dn d\textit{ns} \textit{pdnpdq}}p} \] is found in this varna.

The alankara pattern svaras like 'srqp rqpdpqpdu p dni' is seen in the last attugada svara. The ragabhava is clearly brought out in this varna. This is a very beautiful tana varna composition. The mudra 'Kamalanabha' comes in the charana part.

10. Najaraja sekhara:

This varna is set in Nattakurunji raga and kanda triputa tala a rare variety of tala. Very few varnas are available in this raga. The pallavi and anupallavi has four avertas each. In the pallavi, in the second avarta, the dhantu alone is changed and satu remains same. Like that in the fourth avarta also, the dhantu is changed and the satu remains same. The chittasvara has two avertas. The charana and the first two
ettugada svaras have only one avarta each. The third and
fourth have two avartas each. The pallavi, anupallavi and
chittasvaras start with madhyama. The charana and the 1st,
2nd, and 4th ettugada svaras start in tarastayi shadja, the
third svara with nishada. The sancharas start from mandrastayi
panchama and go up to tara stayi panchama. As it is peculia-
rity of the raga, it admits of many dhattu svara prayagas and
jhanta svara prayogas throughout. A beautiful vissesha prayoga
occurs in the last ettugada svara 'ndmg in dm v s nd
mg jn'. Another phrase ending in nishada is seen in the
last ettugada svara as ndnu, mdu, gmd nu. The
sanitya is sanskrit and the mudra comes in the charana as
'Pankajanabha'. This is a beautiful varna in this raga.

11. Jalasamadwila:

This varna is composed in Kedara raga and chaturasra
ata tale. The rage kedaram is also rarely used in varnas, even-
though the beginning of the raga in the Navaragamalika varna
is kedaram. The tale is also unusual. This type of tale is
not found in varnas. Another notable thing is that all the
angas of the varna start with the same of the tale. The
pallavi, anupallavi and suktayisvaras admit of 2 avartas each.
The charana and the first three ettugada svaras have only one
avarta each. The fourth svara has 2 avartas. The pallavi,
suktayisvaras, charanam and the first, second and 4th ettugada
svara start with tarastayi shadja. The anupallavi and the
third ettugada svara being with panchama. The sancharas from
mandra panchama to tara stayi panchama are seen here. The
ragabhava is fully depicted from the beginning to the end.
The kedara raga's characteristic phrase 'saaga-pu' is used very often and the jhanta svara prayoga is very rarely found. The sahitya is telugu. The mudra comes in the charana part as 'Sripadarjanabha'. This is also a tana varna.

12. Sarasarasadalopam:

There are varnas found in Bagada raga. This varna 'Sarasarasadalopam' is set to Bagada raga - adi tala. The purvanga has 8 avartas - pallavi - 2, anupallavi - 4 and muktayisvaran - 2. The uttaranga has 10 avartas - charana - 1, first - 1, second svara - 2, third svara - 2 and the fourth svara - 4. The sancharas are seen from mandra panchama to tarastayi panchama. This rasa admires of so many jhanta svara and dhatu svara prayogas. So, in this varna, both these varieties are seen throughout. The pallavi, and charana start in tarastayi shadja. The anupallavi alone start in the madhyastayi shadja. The muktayi svara start in gandhara. The first and last ettugada svara start in shadja, the second are in nishada and the third one in dhaivata. In the anupallavi, in the second avarta the dhatu alone is changed and the main remains same as that of the first avarta. This is a peculiarity in this varna. Thus it admits of 4 avartas. The sahitya of the varna is Sanskrit. The mudra comes as 'Panknjanaabha' at the end of the anupallavi. The ragabhava is clearly brought out in the varna. There is also another varna of the Maharaja, already published in this raga. The varna begins with 'Ramavakhila' in Bagada raga - adi tala. This varna is set to adanta tala. This varna is given in the books of Sri, K. Sambasiva Sastry - Maharaja Swethithirunal Kritikal and Sri, K. Chidambaram Ved'yar - Swethithirumala Sangita Kritig. This is given without notation.
The mukayi svara and attugada svaras have got sahitya.
The mudra comes at the end of the varna, in the anubandha as 'Sri Padmanabha'. The language is Sanskrit. Many svarakshara prayogas occur in this varna also. Here, the beginning svaras of pellavi and anupellavi are not available. The muktayisvaram and the last attugada svaras begin in Nishada svara and also in svaraksharas. The first third and fourth attugada svaras start with panchama and with svaraksharas. The second svara start with madhyama and with svaraksharas. Namo Hrdayasahasam - 

\[
\begin{align*}
\text{first svara -} & \quad \text{mukayi svara} - \overset{\text{va ma}}{\text{m a}} \overset{\text{ma}}{\text{m a}} \\
\text{second svara -} & \quad \text{attugada svara} - \overset{\text{ma va}}{\text{m a} \text{v a}} \\
\text{third svara -} & \quad \text{p d p} \\
\text{fourth svara -} & \quad \text{p d p m} \\
\text{last svara -} & \quad \text{m d m d p d p d p}
\end{align*}
\]

Thus this varna is entirely different from the varna 'śarasaras', even though they are set in the same raga.

The above discussed 12 varnas of the Maharatna are given with notation at the end of this thesis in the Appendix.