CHAPTER III.

THE CONTRIBUTIONS OF

COMPOSERS AND MUSICIANS.
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It is a truism to state that the history of music of a particular period is largely the history of her composers, musicians and their contributions. Since it is a Lakshya or the practice that is of fundamental importance in Music, Vaggeyakaras who are the creators of the sound forms have always been held in a high esteem. To compose music is a talent and can hardly be taught. It is said that the arts of music, poetic composition and qualities such as charitable and courageous disposition are four natural talents, and can never be learnt by practice alone. The verse below contains the above idea:

मातार्थेन ये कोणेतं य रामे रं बनस्मरिता।
व भरस्ते न तिथर्षे वंतवर: मर्यमण:।

Thus creative works in music have particular appeal for all humanity. Patronage is necessary as it helps the creative talent to grow and flourish. If we have inherited a rich and living practical tradition it is mainly due to the succession of composers and musicians who were the authors of a variety of musical forms. The musician nourishes the musical form created by the composer, by his artistic interpretation, thereby adds to the enrichment of the composition. The rich treasure of musical compositions and the individualistic style of improvisation in the field of raga and tala rightly form the unique features of our music.
It has been the good fortune of Tanjore that innumerable composers of Art music, Dance music and sacred music flourished in its soil continuously for over two centuries, and thereby made it a real seat of music and musicians. The edifice of our classical music strongly founded by Saint Purandaradasa, was further built by the inspired composers like the Musical Trinity. Eminent composers in the Pre-Thyagaraja period, such as Kashetrayya, Virabhadrayya, Giriraja Kavi, Somakavi, Kasinatha, Vasudeva Kavi and others had also contributed to the growth of our music. Similarly brilliant musicians and talented composers in the post-Thyagaraja period had rendered valuable services for the development of the art.

The Vaggeyakaras who flourished during the last three hundred years and composed a wide variety of musical forms may be classified under the following general headings.

I. According to the type of musical forms composed, composers may be classified as:

a) Composers of art musical forms such as Kriti, Ragamalika, Tanavarna, Pancharatna etc. (Eg. Musical Trinity, Ramaswamy Dikshitar, Pachimiriyan Adiyappiah, and others).

b) Composers of dance music like Pada, Javali, Tillana, Padavarna, Satta, Swarajati and Jatisvara. (Eg. Kashetrayya, Virabhadrayya, Tanjore Quartette, Narathur Venkatarama Sastri, Patnam Subramania Iyer, Muvalur Sabhapathy, Shanam Krishnayya and others).
e) Composers of technical forms in music like Gita, taya, Suladi, alakaras and Prabandhas. (Eg. Paidala Gurumurthy Sastry, Govinda Dikshitar, Venkatamakhi and others).

d) Composers of devotional music and songs for Bhajana and Harikatha, such as Tarangas, Utsavasampradaya Kirtanas, Ashtapadi, Lali, Unjal and Mangalen. (Eg. Narayana Tirtha, Sri Thyagaraja, Bodhendra Sadguru Swamy, Sadasiva Brahmendra, Sri Venkatarasana Sadguru Swamy and others).

e) Composers of opera, dance dramas and folk musical dramas like Kuravanjis, Yakshaganas, Gejja Prabandhas, Lavani etc. (Ex. Tanjore Quartette, Giriraja Kavi, Lavani Venkat Rao, Kottaiyur Sivakkozhundu Desikar, Gopalakrishna Bharathy, Arunachala Kavirayar, Kavi Matrubhutayya and others).

II. According to the language adopted, the Composers may be classified into

a) Those who composed only in Tamil and not in any other language. (Ex. Rama Bharati, Vasudeva Kavi, Shanam Krishna Iyer, Vaideeswaran Kovil Subbarama Iyer, Arunachala Kavirayar, Gopalakrishna Bharathy and many others).


c) Those who composed in more than two languages. (Ex. Syama Sastry, Muthuswamy Dikshitar, Anai-Iyya and others).
III. Chronologically, Composers may be studied under the following headings:

a) Those who belonged to the Pre-Thyagaraja period.

b) Those who were the contemporaries of the musical Trinity.

c) Those who belonged to the Post-Thyagaraja period.

IV. According to their status, Composers may fall under the following categories:

a) Those who were Court Vidwans. (e.g.) Giriraja Kavi, Soma Kavi, Kshetragna, Sonti Venkataramanayya, Tanjore Quartette, Vina Kalahastri Sastri, Todi Sitaramayya, Sankarabharana Narasayya, Sivakkozhundu Desikar, Pallavi Doraiswamy Iyer and others.

b) Those who were not Court Vidwans, but recipients of royal favours. (E.g. Virabhadrayya, Kavi Natarubhutayya, Merattur Kasinatha, Rama Bharati, Vasudeva Kavi, Pallavi Gopalayya, Ramaswamy Dikshitar, Kavigiri and many others.

Those saint Composers who never cared for material good and spurned royal patronage e.g. Pedda Dasari, Sri Thyagaraja, Bodhendra Sadguru Swamy, Sri Venkatarama Sadguruswamy, Sadafiva Brahmandra and others.

V. Those Composers who were also musicians and laskhanakara. (E.g. Musical Trinity, Patnam Subramania Iyer, Maha Vaidyanatha Iyer, Subbarama Dikshitar, Vina Kuppier, Tiruvotriyur Thyaga Iyer and others.
VI. They may be further classified as

a) Those Prominent Composers, details about whose life and achievements are popular and available. (E.g.) The Musical Trinity and others.

b) Those Composers whose services have become well known but accurate biographical accounts are lacking. In some cases, these could not even be traced. (E.g. Pachimiriyam Adiyappiah, Virabhadraraya and others).

c) Obscure Composers, whose existence is very little known. Neither their achievements nor particulars governing their life, had been the light of day. Barring few stray references to the names of such composers in some contemporary works, we have practically no means of reconstructing their biography for want of authentic and relevent material. (E.g.) Pedda Dasa, Matrubhutayya, Muvalur Sambhathayya, Soma Kavi, Bharata Narayana Kavi, Kavi Vaggeya Karagrani and others.

d) The discovery of musical compositions from the manuscripts brings to light the existence of some fine songs, for which the authorship cannot be deciphered due to the total absence of any clue or internal evidence. (E.g.) Vanchinatha Kirtanas, Sanskrita Kirtanani, Adi Varahaswamy Kirtanas and many other such collections of songs.

It is not possible to deal with the services of all the composers here, and an estimate of the prominent among
I. Composers and musicians of the Pre-Thyagaraja period and their contributions:

1. KSHETRAYYA.

Kshetrayya is undoubtedly the greatest composer of Padas and was one of the top ranking composers in the Pre-Thyagaraja period. Studies are extant regarding the contributions of Kshetrayya and the commendable features of his padas. His original name and other details concerning his life are lost in obscurity, though scholars ascribe a certain name Varadayya to the composer. That he was a devout bhakta of Lord Venugopala of Muvva Village is beyond doubt and his padas are collectively referred to as Muvvagopala padas and are dedicated to Him. It is perhaps on account of his undertaking pilgrimage to many places of religious importance, that he came to be known as Kshetrayya. It is true that he composed padas in the temple precincts and intended them as offerings to Him, through abhinaya and song. His padas testify to his great proficiency in Sampradayya Sangita and profound scholarship in alankara Sastra. They represent ideal lakshyaas for the lakshna slokas found in Rasamanjari.

Kshetrayya's visit to the courts of Tanjore, Madura and Golkonda, has been acknowledged by the composer himself in one of his padas. In one of his padas he speaks of the great honours he received from the ruling kings of those parts. That he went to the court of King Raghunatha Nayaka
at Tanjore is made clear by a Kanda Padya said to be composed by Kshetrayya himself and quoted in Andhra Kavvudi. Here he is referred to as Kshetra Kavi. The Padya runs as follows:-

The translation reads as follows: Just as the bees are attracted by the lotus so also those who are in want, approach the patron who is none other than King Raghunatha himself. It is heartening to note that Kshetrayya has also composed 'Kanda Padya' - a kind of verse, the talent of composing which is considered a pre-requisite in a poet of merit.

In addition to the musical significance of his pada 'Vedukato' in Kambhoji or Devagandhari, it is also valuable from the historical point of view. In his own words Kshetrayya confirms the fact that he sang 1000 padaas in the court of Vijayaraghava and received royal honours. There are certain padaas containing the name of Vijayaraghava and it is quite possible to ascribe these padaas to the authorship.

of Kshetrayya, on the basis of the following evidences. The
padas having Vijayaraghava's name, bear remarkable similarity
in style with the other padas of Kshetrayya. Further they
figure in the middle of Kshetrayya padas. In the manuscript
entitled 'Kshetrayya Padamulu' are found also the padas with
Vijayaraghava mudra under the heading 'Vijayaraghavula Nayani
Vishayamu'. This again subscribes to the theory that Kshetrayya
composed these padas in honour of Vijayaraghava Nayak.

The advent of Kshetrayya into Tanjore, is perhaps an
event of far reaching significance, in the history of South
Indian music. It was a period of exuberant musical activity.
Patronage from the kings flowed to illustrious musicians,
scholars and dancers. It was into this highly artistic atmos-
phere of the court, that Kshetrayya made his appearance.

Imbibing the best elements of the age of music and dance
Kshetrayya gave in turn his exquisite pada compositions over-
flowing with Sringeri rasa which are born out of his creative
and fecile imagination. As his names are the finest specimens
from the melodic stand point, and are ideally suited for
rendering abhinaya, owing to the presence of emotional sentiment
they naturally caught the musical imagination of the court
poets and dancers of Tanjore. Under the spell of these emotional
(हर्षप्रभु) padas, the court poets of Tanjore such as Giri Raja,
Ramabharathi and othersadopted the pada style of writing. Thus
many an abhinaya pada came into existence in praise of the
patrons.

The music of Kshetrayya padas, affords interesting study. The Dhatu and Katu form a harmonious whole. The music and the emotional content of the sahitya seem inseparable in each case. It is well-known that the composer has gone to unsurpassable heights in portraying Brindara rasa coupled with Bhakti. The main charm of the padas, lies in the sentiment of spiritual love, fine captivating style, exquisite music, which once for all define them as ideal pieces for rendering abhinaya.

It is true that the inarticulate tongue of raga has the unique power to express more by suggestion, the deepest and the subtlest of the feelings, which the articulate words fail to comprehend. Kshetrayya has done yeoman services to the cause of Carnatic music in his choice of the appropriate raga, perfectly suited to the sentiments and emotional atmosphere of the sahitya. The mood of a particular context in a nada, is usually complex and is the resultant of the various circumstances and problems of emotional nature. The sahitya of the nada alone may not be able to reveal the mood of the situation. When a suitable music is used the meaning of the sahitya is forcefully expressed. The dancer is probably the best interpreter of the music and meaning of the padas.

P.T.O
Of the ragas employed by Kshetrayya, Mohana, Kalyani, Pantuvarali, Sṛi Raga, Surati and Kedaragoula have been used to depict Sambhogha sringara. However few of these ragas are used for portraying vipralambha sringara also. Most of the pada compositions deal with love in separation with its ample scope for varied treatment and the ragas have been so shaped as to suit the theme and emotional situation. Saveri has been used as vehicle for expressing the indifference of a Nayaki born of pride and excessive love towards her lover and also for portraying Karuna rasa arising from love quarrel. The great Thyagaraja has used Saveri for the daru 'chalu chalu'in his Nooka charitra, in which the proud gopis treat Krishna with indifference.

According to the number of padas available in the ragas, they may be mentioned in order, viz., Kambhoji, Mukhari, Bhairavi, Kalyani, Saveri, Todi, Kedaragoula, Anantrabhairavi, Madyamavathi, Sankarabharana, Ahiri, Useri, Punnagavarali, Sourashtra, Begada, Navaroj, Saindhavi, Nilambari, Kannada, Dhanyasi, Surati and Atana. The maximum number of padas (37) is found in Kambhoji, a highly rakti raga which is ideally suited for descriptive purposes. Only a very few padas are available in ragas such as Vasantabhairavi, Sri Raga, Nadanamakriya, Kedara, Gouri, Goulpantu and other ragas. The apparently negligible quantity of padas in the above ragas perhaps points out to their rather limited musical and functional scope. Whether there is a single pada or more
in a raga, we are able to get a descriptive picture of the raga in each piece and the essence of the raga is patent on each pada.

A detailed picturisation of the raga in the pada is made possible by the use of slow tempo and the characteristic use of subtle gamakas in the music. Since the music of the padas is mainly a vehicle for expressing the mood and content of the sahitya, it is to be adapted in such a way as to enable leisurely abhinaya. Thus the music and abhinaya of a pada are interdependent. Owing to their musical excellence these Bhava-abhinaya padas became popular as art musical forms and came to be practised by musicians. Since the slow music of the padas could be easily rendered in the vina, with an emphasis on long drawn out gamakas, instrumental rendering of the padas became popular.

Later pada composers such as Mavelur Sabhapathy, Parimalaranga, Ghanam Krishna Iyer, Bhikshandar Koil Subbarama Iyer, Rama Bharati, Vasudeva Kavi and others followed Kashettrayya’s padas as their models.

In the book ‘Pada Ratnakara’,¹ which is an old collection of padas we are introduced to one Settipanyam Srinivas Vengar to whom are ascribed 27 padas with Rajagopala Mudra. Of these as many as 15 padas are to be found as those of Kashettrayya ² and Sabhapathyaya.³ Only the mudra Muvva Gopala, has been changed as Raja Gopala. Sri Subbarama Dikshitar utters a

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¹ Pada Ratnakara - 1850 - Sarada Press.
note of complaint in his work about the modifications that had crept into the padas of Kshetrayya, probably referring to the above mentioned circumstance. In some cases ragas have been altered in the process of transmission, usage and tradition.

2. PEDDA DASARI, THE COMPOSER OF DEVOTIONAL SONGS.

Pedda Dasa who was a great Bhakta of God Narasimha and on the list of obscure Composers figures the name of a true dasa-like Purandaradasa. He was a composer of Telugu kirtanas which are full of devotional fervour. His original name is not known but on account of his unalloyed devotion to his Ishtadevata, he came to be styled the 'great Dasa'. He was probably a native of Tanjore and seemed to have been a contemporary of Vijayaraghava Nayak of Tanjore. According to tradition once King Vijayaraghava requested Pedda Dasari to compose kirtanas in praise of him, his family and country. Pedda Dasari following the noble examples of Potana, and Annamayya replied that the tongue which sang the glories of Lord would not sing in praise of the 'Grama Simha' (i.e., the Dog), thereby referring to King Vijayaraghava, the protector of the Tanjore country.

Enraged at this Vijayaraghava humiliated Pedda Dasari in his court and ordered him to be put to death. Thereupon, Pedda Dasari fervently prayed to Lord Krishna who came to the help

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1. An unpublished pad of Kshetrayya is given in notation in the Appendix.
of his Bhakta. The king contracted a severe stomach ache. He realised his mistake and requested Pedda Dasari to forgive his folly. It is still believed that the glorious Nayak rule fell out of power after Vijayaraghava Nayak, while he himself met with a tragic death in the battle, because of his having humiliated a true bhakta.

According to another tradition Pedda Dasari was associated with the famous Narasimha Temple at Tanjore. He was a staunch Vaishnavite bhakta and a sterling devotee of this Narasimha Perumal. It is said he had a shop on the piaias outside the temple and often spent his hours in puja and meditation. Whoever wore the Vaishnava mark on his forehead commanded his respect and obsequience. In recognition of his true devotion he was called the great Gasa of the Lord. On his refusal to sing in praise of Vijayaraghava, the then ruler of Tanjore, he was ordered to be put to death. Pedda Dasari till he arrived at the place of execution was reciting the name of Narasimha, with the result, the place was burnt to ashes. His power of devotion was realised by everyone and it is said that the King also prayed for forgiveness, who gave gift of lands to Pedda Dasari. This particular place is still known as 'Kali medu' and 'Kazhuga medu' in Tanjore.

It is evident that Pedda Dasari never stooped to please or sing in praise of mortals but sang for Him and only at His call.
When he paid a visit to Sri Ranga, it is said that Lord Ranganatha accompanied him. In his bhakti, he was comparable to Prahlada.

Only very few, rather countable number of padas are to be traced. Sangita Sampradaya Pradarsini has given a song of the Pedda Dasari in notation. We are in a position to assess the musical and literary merits of his compositions with the help of this solitary example. Pedda Dasari's padas are sung in Bhajane on account of the exuberance of devotion in it. He signed his padas with the mudra 'Nrisimha' and Pedda Dasas. Two padas in Nadanamakriya and Anandabhairavi ragas, are said to be available. That Pedda Dasari was influenced by Purandara Das and his high philosophic teachings is revealed in his song 'Grahanopala' in Devaganabhari raga, Jampa Tala published in the Sampradaya Pradarsani.

The song has the mudra 'Sri Varaha Nrisimha'. In this, Pedda Dasari metaphorically says that all the Navagraha devatas are manifested in the Divine form of the Lord and the anugrahaphala of His Ishadevata is the real grahanaphala. Apart from His Anugraha there is no other grahanaphala as such. According to the composer the seven planets are implied in the personality ( webinar ) of the Lord. Whereas Purandaradas in his famous song 'Sakala grahanaphala nine' in Kambhoji raga uses the same idea but uses the terms Grahanaphala and not as Grahanaphala. Sri Thyagaraja must have been fond of this song of Pedda Dasari and in his Revagupthi song "Grahanaphala", he follows

1. This song is now sung in Atana raga.
both Purandara Dasa and Pedda Dasari. In the words of
Thyagaraja the worship of Rama is conducive to the achievement
of the fruits of worshipping the Navgrahas. These three
songs on the subject of the Navgraha, form a class by them-
selves and have remarkable similarity in the conception of
the thoughts presented.

The Devagandhari raga in which the song is composed
is different from the Devagandhari of Sri Thyagaraja and
Dikshitar. Subbarama Dikshitar has defined it as the janya
of Sriraga. The sankaras as found in the notation are,
\( s g m n a - s m g m n s - a s g r n s - n n
s n p - m g m - g p n s - n s - \) and so on. The sahitya
of the piece contains sublime ideas and is precious in the
absence of other padas of this composer.

3. GIRIRAJA KAVI – THE COMPOSER OF PADAS AND YAKSHAGANAS.

Among the vast collection of Telugu musical compon-
tions preserved in the Tanjore Saraswathi Mahal Library, a
number of padas and musical plays dedicated to Sahuji and
Sarabhoji with the mudra "Girirajanutha" are available.
Of those who contributed substantially to the musical
efflorescence of Tanjore during the reigns of these two
kings, one Giriraja Kavi seemed to have been the most illus-
trious and was one of the ornaments of the Tanjore court at
that period. It is rather doubtful to ascribe the highly
erotic padas and musical plays to the authorship of Giriraja
Brahman, the paternal grandfather of Sri Thyagarajaswamy.
Authentic evidences point out to the existence of another Giriraja Kavi who was a poet-composer of the court of Sahaji and who seemed to have enjoyed a great reputation for a considerable length of time. Details relating to this Giriraja Kavi are fortunately available in the Dwipada Kavya 'Rukmangada Charitra' composed by his brother Venkata Giri alias Kavi Giri. This brother of Giriraja was awarded the title of Vichitra raya Vatamsa by his patron Khamloji Raya and was also the author of the treatise on dance, entitled Abhinaya Darpana. The family genealogy as found in Rukmangada Charitra is highly useful in clarifying notions relating to Giriraja Kavi and also serves to point out to the existence of a composer with the name Giriraja who flourished in the court of Sahaji. The genealogical details are given below:

Oubalanna + Janakamma.

Gopanna. Giriraja Kavi. Venkata Kavigiri or Venkatagiri (has the title of Vichitraraya Vatamsa).

From the above, it follows that Girirajakavi was the second son of Oubalanna and Janakamma. He belonged to the Velanadu Telugu Brahmin family, Apasthamba Sutra, Lohita gotra and Gharba Vamsa. Further Kavigiri takes pride in referring to himself as the brother of the illustrious poet composer (సానిక) Giriraja, who shone as a jem in the court of Sahaji and as one

1. D.Cat. of Telugu Ms. - D.353. Rukmangada Charitram.
who had obtained a mastery over the intricacies of the art of music.

It is relevant to refer here to the family genealogy of Sri Thyagarajaswamy, which again subscribes to the theory of the existence of two different composers with an identical name, Giriraja. The Walajapet paper manuscripts, contain the Thyagarajashtakam composed by Venkataramana Bhagavatar in praise of the saint composer. This begins with the words

and establishes the fact that Sri Thyagaraja belonged to Kakarla Vamsa. This fact has again been mentioned by the great composer in his opera, Nooka Charitra.

The family genealogy of Thyagaraja may be given below:

According to the above table, Giriraja was the youngest of the five sons and none of the four brothers was known as Kavigiri.

Further detail regarding the grandfather of Thyagaraja is available. It is stated that Giriraja Brahman was also known as Subramanya Bharati. It has been reported that Giriraja flourished during the reign of Sahaji and received liberal benefactions at his hands.

According to Subbaramma Dikshitar, Giriraja Kavi, the grandfather of Sri Thyagaraja was the author of Vedanta kirtana and Yakshagana, while his son Rama Brahman was an expounder of the Ramayana in the court of Tulaja, who gave liberal patronage to him. A kirtana beginning with the words 'Maya ni vanchana nada vedu' in Kambhoji raga, Adi tala has

1. Walajapet Mess. ibid.
been ascribed to one Giriraja Kavi and is given in notation in S.S.P.C. Anubandha - part 3 - p.60. The song reflects a scholarly style and breathes the advaitic philosophy and contains the mudra 'Nirajendram' (𒈹𒈠). The signatures found in the padas, vaiseshagnas and in the advaita kirtana also happen to be 'Giriraja'. In the absence of the authentic recorded evidence, to prove the authorship of these musical works, it is rather difficult to find out which of the two Giriraja Kavis was the real composer of them. It is possible to surmise that Giriraja Kavi, the brother of Kavi Giri might have been the author of the Sringara padas and the vaiseshagnas in praise of Sahaji and Sarabhaaji. Also as is different from Giriraja Snihshram the grandfather of Sri Suryagarha, who might have been the composer of Advaita kirtanas.

**THE CONTRIBUTION OF SAHAJI-KALI - Sringara Raga and Vaiseshagna**

The author of the Sringara padas and Vaiseshagnas in praise of Sahaji and Sarabhaaji, with the signature 'Giriraja', seems to have been an eminent scholar in Telugu and Sanskrit, besides being a fine composer on music. More than hundred such erotic compositions are found with the mudra as such. The full text of these songs with the names of the raga and tala indicated on top of each song is available.

The padas have these klings as the Kayakas and the various mental states of the Kayakas are depicted in a lucid manner. Giriraja must have digested the 'Sringara Manjari'
and other Lakshana works on the topic of erotics. It is possible that he derived inspiration from Kesetragua and composed on the models of Kshetrayya Padas, in praise of his patrons.

The manuscript 'Saharajavatamulu' consists of the text of about hundred and fifty pages of this composer in praise of Sabhuj. In the absence of notation, we are not in a position to assess the musical greatness of the compositions. Yet a glance at the long list of rajas representative of kshana, raya and kirti groups, throws light on the musical atmosphere of the court, the most popular rajas and the general trend of music of the author's time. Abiri, Janginodi, Talimi, Shankarabherana, Vakkovarali, amarathodari, Jayadrutti, Kusumj, Kopperalladuthal, have been frequently used. Hematani rajas like Vadi Assavari, Jotiveda, rikhavadi, avamalshara, Jagi Assavari and tilval are used for some rajas. The use of highly rathi rajas and the presence of an appreciable number of rajas in such rajas like Abiri, Vakkovarali, Shankarabherana, Vadi, Gummakambodi, etc., suggests that Kshetrayya was performed to the music of the rajas. The rajas have been carefully chosen to depict the context of the theme and description. A critical study of the rajas used in these songs, leads us to the conclusion that Siriraja was the earliest to compose a composition in the raja thinniguna Saranaga.

Erotic songs were composed by Siriraja in praise

1. 1. D.854, D.856, D.447, D.Cat. of Telugu Hss.
2. D.658-663.
of Sarabhoji also. We can deduce from this evidence that the author enjoyed a fairly long life and continued to be the court poet of Sarabhoji also. In one of the manuscripts containing these madas, (D.440) is found a beautiful "svarasthama mada" in Todi raga and Ata tale. It is a piece with svarashrama, jathis, raga laiur, navaka mudra and also the signature of the composer. This fact reveals that the practice of composing songs, with svarashrama, navaka mudra and raga laiur was in vogue during the Pre-Trinity period. Giriraja and invented new ragas and named them after his father as Sarabhojana Chandrika, Sarabhojana Lalitha, Sarabhojana Kalpana and Sarabhojana Lalini. Besides, a rare raja "Durmanishali" in Todi for a song with the Sahitya "Santali daykali jinecmara ja salira" - Chama Rasa.

Giriraja excels himself as a composer of "kalpajanas", which was the most popular variety of theatrical expression during the reign of the Gopals. The following musical plays are by Giriraja: Sarabhojana Ganana Parvam, 1 Rajmahana Karavanji, 2 Rajmahana vairinaya, 3 and Leelavathi halyanam. 4

The Rajmahana Karavanji celebrates the love of the heroine, Rajmahini for King Sahaji and consists of avadlas, damus, vachas and sanganas. When the king sets out in procession and the heroine falls in love with him and pines for him, in the Sringara Vana, she chides the moon and the southern breeze. Highly rakti ragas like Aniri and Hukhari are used for portraying the moods of love. Finally the heroine sends the message through the parrot to Sahaji which is aptly

1. Des. Cat. of Telugu Ms. T.S.S.N. Lib.
2. D. 509 - ibid.
set in Bhairavi raga. The advent of the Kuravanji is indicated in a pravesa daru. Giriraja introduced humorous characters namely Singi and Singan, in keeping with the koravanji technique of play. Finally the Kuratti foretells the happy union of the couple and the story is concluded. The last Sobhana mangalam gives the mudra of the composer and that of the patron.

Leelavati Kalyana is in praise of Sarabhoji. The theme is the marriage of Leelavaththi with King Sarabhoji. The poetical excellence of Giriraja is clearly revealed in the fine musical style of his padas and plays. The use of gadya and padya sahitya in Kaisiki riti is remarkable. The prosodical beauties such as prasa, Yamaka and alliteration lend a colour to the form. There are a number of charanas and the use of jathis in some was perhaps intended by the composer for the purpose of pure Nritta. The padas of Giriraja must have been very popular as also his natakas.

That Giriraja was highly proficient in Sangita and Sahitya is established and his musical compositions stand as proof of his literary and musical scholarship.
4. KAVI GIRI OR VENKATA GIRI

The author of the work on Dance, Abhinayadarpanam and the Dwipada Rukmangadacharitram was the illustrious brother of Giriraja, for whom the 'Abhinava Bhoja of Tanjore' had great reverence. He was an eminent scholar in Sangita and Sahitya like his brother. Though he was not directly connected with Sahaji, he was the ornament of the court of his relative Khandojiraya, the son of Vichitraraya and was awarded the title Vichitraraya Vatamsa. At the request of his patron Khandoji, he composed the two works. The first work Rukmangada Charitra, a dvipadakavya, is of literary as well as historical significance as it contains information relating to the family pedigree of Giriraja. The Abhinaya Darpana has been dedicated to Khandoji II and mentions the musical attainments of the author.

5. SOMA KAVI

We are introduced to this hitherto unknown composer of Sringara padas in Telugu by his elegant compositions in praise of Sahaji. He must have flourished in the court of Sahaji and a contemporary of Giriraja Kavi. The Ms. D.555 contains about 17 padas of his, with Sahaji as the central theme. The style of the compositions bears similarity with that of Giriraja and in some cases, excels itself. The choice of apt words

2. Ibid.  

R. No.
capable of artistic expression and fine flowing poetry are the remarkable characteristics of his songs. It is to be regretted that the raga and tala particulars are not marked for the songs. The bare texts of the songs alone are available. The poetic talents of the composer, his intellectual stupendity and scholarship are displayed by the grand sabitya of the pieces. He was a svanama mudrakara and signed the padas with the signature 'Somakavi'. He belongs to that class of composers about whom biographical details are not traceable. The pada in Sankarabharana is a fine piece of work and reflects the superior style of the scholar. The full text of the song is given in the appendix. On account of the fine style of the sabitya, these songs may be set to appropriate tunes and sung.

6. RAMA BHARATI.

It is now known that Sahaji's court was fragrant with the aroma of Sanskrit, Telugu and Tamil scholarship. Tamil literature, and song also received fresh encouragement at the hands of the Maratha King. Rama Bharati was the famous composer of Tamil Sringara Padas, in praise of Sahaji and adorned his court. They are highly erotic in nature with Sahaji as the Nayaka and were perhaps meant to be sung and danced by the court dancers. The nine Padas have been portrayed and are on the model of Kabetriya and Giriraja padas. Different types of Nayakas have been represented
and there are padas for every conceivable situation and type of mâyaki. The music of these padas is not available. The sahitya shows prosodical excellence and bristles with the yati, and prasa. The mudra Rama Bharati is found in every song. The 18th song in the manuscript entitled Rama Bharati Padalu¹ is illustrative of the literary scholarship of the composer. He was also known as Panchanada Rama Bharati. From this we may infer that the composer hailed from Panchanada or Tiruvanjar.

In addition to the padas, Rama Bharati is the author of poetic stanzas such as Vannam with jathi, Taghisai, Asiriya Virutham and Kirtanas. The total number of his compositions is 74 and includes 49 Sringara padas while the remaining are different types of verses. The Asiriya Viruttam like the Dandakam and Churnika brings out eloquently the noble qualities and the exploits of the hero of the piece.

7. VASUDEVAKAVI.

Vasudeva Kavi was another eminent composer of Tamil padas who adorned the court of Sahaji. To him are ascribed about 105 padas which are erotic in content and addressed to Sahaji, the celebrated hero of these songs. He was also perhaps one of the favourites of the ruler and had described

his patron in such affectionate terms. Except that he was a court poet, nothing further is known about the biography of this composer. Vasudeva Kavi was a versatile composer. Being a linguist, he had composed in Tamil, Telugu, Sanskrit and manipravala. Most of his padas are in Tamil, while a few are in Sanskrit and Telugu. The Sanskrit compositions reflect a good style and reveal the scholarship of the author. His Tamil padas are 58, Sanskrit 42, Telugu 2 and manipravala 3. These contain the mudra 'Vasudeva Kavi Nutha'. Particulars regarding the raga and tala are totally absent. The Sahitya has its own poetic excellence and must have presented a beautiful picture when sung and danced.

It was an age of dance and the Natya Sala attached to the royal establishments had court dancers. On the model of the Telugu padas of Kshetrayya, many padas in Tamil also came to be composed in Tanjore. This resulted in the rich output of padas in Tamil and Telugu, during this subsequent period. These padas probably formed the repertoire of these dancers and appropriately enough these were intended by the composer to be sung by the Nayakie addressing the Nayaka.

In a song intended to awaken the King from slumber a list of ragas sung by the musicians has been introduced by Vasudevakavi as follows:

\[ \text{\begin{align*}
&\text{\textit{\textbf{(Tamil Text)}}} \\
&\text{\textit{\textbf{\textit{\textbf{(Telugu Text)}}}}} \\
&\text{\textit{\textbf{\textit{\textbf{(Sanskrit Text)}}}}} \\
&\text{\textit{\textbf{\textit{\textbf{(Manipravala Text)}}}}} \\
\end{align*}} \]
It is composed in the style of conveying message of love by a Nayika to her lover, Sahaji. Each of these five darus is preceded by a shikha, which serve as prelude to the songs. It is interesting these are called Darus and not padas.

In addition to the above, another set of nine compositions in Sanskrit called Navaratnamalika in praise of Sahaji, have been composed by Vasudeva Kavi. It is a pity that notation is not available for bulk of these songs preserved in the manuscripts. These padas seemed to have enjoyed wide popularity in the royal court and they reflect Sahaji's patronage to composers of Tamil songs.

Though these songs may not contain much practical value, in the absence of notation, they have their historical and technical significance. References to the musical accomplishments of the patrons are supplied by the sahityas of such compositions. These provide details for tracing the history of musical forms in their structural aspects, besides giving a clue to the most popular ragas and musical forms of the particular period. Though these padas do not form part of our living musical repertoire yet their importance from the research point of view may not be overlooked.

8. ADINURTHY VAUDYAPPA.

The Palm leaf manuscript with the D.No.11648 lying in the Saraswathi Mahal Library brings to light a collection
of fine compositions. The author of these songs is not
definitely known and might be one Adimurthi Vaidyappa. The
composer of his songs contain the name Sahaji. The sabityas
reflect that all of them are in praise of the different deities
enshrined in the temples in and around Tanjore. Like the
Tevarakaras, the author had probably visited the sacred places
in the district and had immortalised the kshetra in songs
containing the mudras of kshetra and Tewara. Very rarely
has he introduced his signature 'Vaidyappa'. In some of his
padas he had requested God Siva to protect Sahaji, the great
devotee of the Lord Chyagan. Vaidyappa seems to be an ardent
devotee of Lord Siva in the Nataraja form. All his paddas
invariably contain the mudra 'Thyaga' prefixed to the name
of the presiding deity of the kshetra in whose praise the song
has been created. For example the mudras available are as
follows: Thyaga amritaghateswara, Thyagavalmika lina,
Thyaga Kanaka, Thyaga Pattiswara, Thyaga Tirukoteswara, etc.

The composer seems to have made Tanjore as his headquarters and
visited the various shrines in the district, celebrating the
glories of each in song. As a composer of devotional paddas,
Vaidyappa is to be held in great esteem.

Mostly the compositions are in Telugu, which was
probably his mother tongue. The composer exhibits profound
learning and scholarship, resulting from a deep study of the
upanishads, Brahmanas, Subhashitaas and other learned works
of outstanding value. His songs read like Upanishads and contain fine religious sentiment. His is a very pleasing, musical and captivating style. The choicest expression by using the appropriate words is a remarkable quality of his style. The absence of notation for these pieces is a matter of regret. Only the raga and tala are mentioned for the songs. Vaidyappa’s style is melodious than that of Giriraja and contains lofty sentiments. It is possible that he owned the title of 'Balamuni' (\[\text{\textcopyright} \text{\textregistered}\]), which is referred to on top of one of his songs.

The manuscript with D.862 entitled "Thyagesa Padamulu" is a collection of padas on Lord Thyagesa with the mudras Thyagesa and Thyaga. A good number of compositions with Thyaga mudra is available in another manuscript (D.443). Even when describing the vaishnavite deity like Krishna, Venkatesa and Vishnu, the prefix Thyaga has been adopted such as Thyagakrishna. This points out to the fact that 'Thyaga' is the mudra.

It is not easy to definitely assess the authorship of these padas since Sahaji, (a staunch bhakta of God Siva) had been ascribed the authorship of compositions with Thyagesa and Thyagamudra. It is also equally possible that the poets and composers enjoying the royal patronage and having the greatest regard for the literary and cultural personality of the patron, dedicated their productions, to them. We may be led
to the inference that the padas of Vaidyappa with the mudra 'Thyaga' were probably so dedicated and passed on in the name of Sahaji. Here is a song in which the tala and raga are not indicated but the style reflects the fine literary scholarship of the composer. It is in praise of Goddess Abhiramavalli.¹

The extremely elegant style of the songs is attractive and these sahityas may be usefully set to the tunes indicated on top of the songs, for the purpose of giving practical recognition to them. To the list of composers of devotional music, Adimurthy Vaidyappa is a precious addition and the compositions with lofty sentiments are worthy of popularisation. Highly rakti ragas have been used for the songs such as Todi, Bhairavi, Kedaragoula, Lalitapanchamam, Ahari, Kamada, Atana, Mukhari, Guummakambodi, Dhanyasi, Kambhodi, Sourashtra and others. Certain songs have the additional embellishments of jathis and svaras. The idea of spiritual love also forms the theme of few songs. In spite of the obscurity of the composer, the sublime sahitya of compositions invite the attention of
musicians and scholars.

(9) PATTABHIRAMAYYA, (10) SITARAMAYYA AND (11) VASANTHAPPA
- PADA COMPOSERS.

These three were probably pada composers in Telugu who flourished during the period of Sahaji. Their padas are found in the same manuscript entitled 'Padalu'. Pattabhiramayya had to his credit seven Sringara padas, with no raga and tala indications. Sitaramayya’s padas numbering about nine possess the particulars of raga and tala. These have the Thyagaa mudra and perhaps they are dedicated by the composer to the patrons. Ragas such as Mangalakaisiki, Karnataka Saveri, padi Kalyani, Saveri, Bhairavi and Beghada while Ata and Atatala changu are used. To vasanthayya, are ascribed twelve Sringara padas.

All these padas do not come up to that high level of excellence in bāti conception, evident in those of Giriraja, Somakavi and Vaidyappaa. These three names may be grouped under the list of Waggeyakaras who belonged to Sahaji’s reign.

(12) BHARATA MARAYANA KAVI AND (13) BHARATA KASINATHA KAVI.
AND BHARATA RAMA KAVI.

As their appellations show, these three composers were highly proficient in Bharata sastra and were eminent composers of the important dance musical form, sābdas. Of the two, the latter was perhaps more famous and has to
his credit a large number of sabdas. It is possible they flourished during the period of Sahaji and Sarabhoji. In some of the sabdas, the names of the kings Sahaji and Sarabhoji are found.

Kasinatha seemed to have lived at Merattur and was quote well-versed with the Bhagvata melas Sampradaya of Merattur, Uttukkadu and other villages. Some of his sabdas are in praise of Kaliyanartana Perumal of Soolamangalam. The sabda is a composition, highly rhythmic in character, with alternate occurrence of sahitya and jathis. They are in praise of gods, patrons and zamindars (lords) (कलीयानरतना परूमल). The Sitarama Pattabhisheka sabdas are sung in Kambhoji and the sahitya and jathis are more important.

Kasinatha has composed a 'Gajendra Moksha sabda', known as Manduka sabda, and Rama Pattabhisheka sabda. The Mudrae that are found in the sabdas and jathis are Kasinatha, Panchanada Kasinatha, Bharata Kasi, Veda Kasinatha and Vasiaka vara. Vasiaka Vara perhaps refers to his skill in playing the flute. In one of his sabdas addressed to Sahaji, the literary and musical accomplishments of the king are described in eloquent terms.

2. MSS. with D.904, 905, 906, 907 - T.S.S.M.Lib. contain jatis of Kasinatha.
The sadas are utilised in the Bhagavata mela nataka owing to the highly rhythmic form of the piece. Later, composers like the Tanjore Quartette produced a variety of sada compositions to be used in dance concerts.

Melattur Kasinatha lived prior to Melattur Veerabhadrayya and Melattur Venkatarama Bhagavatar and his sadas have provided the model for their compositions. In one sada, he calls himself as Bharatakasi, brother of Sri Rama. He is also the author of a trikala jathi sada. Besides sadas, these composers seem to have also composed kirtanas which are found in the manuscripts with D.906. A number of kirtanas is by Narana Kavi and in these songs the name of Sarabhoji occurs. The sahitya of another sada contains the mudra, Bharata Rama Kavi as 'Bharatarama kavinite... ika ma yintiki ra ra... Chalameraikanu...'... There are sadas in praise of Goddess Anandavalli, Subramanya, Siva, Sri Rama, with Ramakavi, Narayanakavi mudras. From another manuscript, we learn that there are gitas also in praise of Tulaja but these contain neither the mudra of Kasinatha nor Narayana Kavi (D.907). Hence we may surmise that these composers of sadas and kirtanas flourished during the reigns of Sahaji and Sarabhoji (18th century A.D.).

14. MELATTUR VIRA-BHADRAYYA.

Among the composers who contributed substantially to the lakshya of Carnatic music in the Pre-Trinity period,
Melattur Veerabhadrayya is a significant name. He was a contemporary of Pratapasimha of Tanjore. He was a prolific composer of varnas, avarajathis, kirtanas and ragamalikas with Achyuta Varada Nudra. These had formed models for the veteran composers like Ramaswamy Dikshitar and Melattur Venkatarama Sastri. The village in which he lived and known after was the famous Melattur, the centre of Bhagavata Mela Natakas and dance - drama tradition. The village was originally called Achyutapuram, named after the famous Nayak ruler, Achyutappa Nayak of Tanjore. Tradition has it, that Achyutappa Nayak himself a lover of fine arts, gave away lands and villages to the Telugu families of scholars, musicians and composers who had taken shelter in the Kavery delta after the fall of Vijayanagar empire. One such village commemorating the munificent patronage of the Nayaka ruler was Melattur which was appropriately renamed as Achyutarajapuram. The village grew to be the stronghold of dance and drama, produced experts in Bharata Sastra in subsequent stages. It became sacred for the saivite and Vaishnavite temples, with the presiding deities Unmatapuriswarar and Varadaraja Perumal respectively. Though Melattur is a Saivite Keshetra, the Nrsimha shrine is very important.

Very little is known about the life of Virabhadrayya. Sangita Sampradaya Pradarsini gives a useful but a meagre account, touching his contributions briefly. Veerabhadrayya was a Mulagunudu Telugu Brahmin. He had acquired a commendable knowledge in ragas, Bharata sastra and literature. According
to Subbarama Dikshitar, he taught sangita to Ramaswamy Dikshitar. In his line flourished the eminent composer of dance-dramas, Sri Melattur Venkatarama Sastrī at a later date, who followed his footsteps. Virabhadrayya lived during the reign of Pratapa Sinha of Tanjore, who was a great patron of music. It is said that Virabhadrayya migrated from north to Tanjore just to win the King's attention and munificence. He waited patiently for a weary length of time on the banks of Vennar, to attract the notice of the king on his way to attend the temple. The learning, character and accomplishments of the composer, very soon brought him the due recognition at the Raja's hands, who made him his palace vidwan.

**VIRABHADRAYYA AS A COMPOSER OF VARNA, SVARAJATHI AND RAGAMALIKAS.**

Virabhadrayya was proficient in Sanskrit, Telugu, Tamil and Marathi. That he was a composer par excellence of varna, svarajathi, ragamalikas in Telugu and Sanskrit is beyond doubt. Mostly his songs are in Telugu, a good number in Sanskrit, while there are a few in Tamil and Marathi. His compositions reflect a very musical and chaste style, noted for their simplicity and easy flow of melody and thought. He had adopted the mudra Achyuta Varada in all his pieces and in some the names of the presiding deity of the Siva temple of Melattur namely 'Kudandisa' or 'Unnathapurisa' also occur. He must have been a great devotee of the Lord and it is evident that he was unsectarian in his religious beliefs. He must have also digested the Devi stotras like Trisati and
Sri Lalita Sahasranama as we find echoes from such works in his Sanskrit songs.

The following song in fine Sanskrit reveals the lyrical style of the composer.

**Raga Paraju**
- **Adi Tala.**

**Pallavi.**

जय त्रिपुरासुन्दरी मां प्राप्ति। तथं तय तपश्विर रमणी।

**A. Pallavi.**

चित्रलंकनानमि राजरतापमौर्यिणि न्यायबक्तु भूपिन्ति।

**Charana.**

अति रमदेव विजयरथ समरदिगिरि गामदिपार्थन।

भुजनार्थं भूरवबर्धं सन्त्रुष्कृतित पुष्यन।

It is possible that Muthuswamy Dikshitar was influenced by the songs of Virabhadrayya as we find similar expressions in their sahityas. In the above song, the expression चित्रलंकनानमि etc., in anupallavi, is found in Dikshitar’s song in Bhairavi beginning with त्रिनालमनामिनि in which the anupallavi runs thus:

सितिदित्यया भ्रमणि त्रिनालमनामिनि त्रिनालमाराधी त्रिनालमाराधी त्रिनालमाराधी।

Some expressions like निश्चलताम भण्डकमले are commonly found in the compositions of these composers.
The Sanskrit compositions of Virabbhadrayya are replete with rhetorical embellishments like Prasa, anuprasa, Vrityanuprasa, antya prasa, yati, etc. This is clearly seen in the following lines of sahitya of the song in Manjiraga, Adi tala:

Virabbhadrayya had a good knowledge of the Upanishadas and sastras. His compositions stand as the only proofs of his scholarship.

Virabbhadrayya's Telugu kritis are equally fine and the text of one song in Manirangu ragaa, Adi tala is given in Appendix. This song exhibits his mastery of the language, fine sentiments and style of execution.

The study of the historical evolution of musical forms reveals Virabbhadrayya as the earliest composer of the Svarajathi composition. His svarajathi in Huseni raga is a masterpiece in the raga. It became so popular that many duplicate sahityas for the same music were composed in the subsequent stages. From the musical point of view the piece
stands as a marvellous composition characterised by a fertile musical imagination and artistic finish. The frequent emphasis on the jiva svara, i.e., Rishabha, serves to enrich the emotional content of the song. The characteristic phrases of Huseni raga such as m g r s s p n d p M - P D n s r - S N D p M - P M g r s r g m P M g r s S - S P m n d m - etc., are frequently used in this svarajathi and the piece bristles with ragabhava. Being a dance form, and intended to be utilised in dance concerts mainly, the composition is excellent from the rhythmic point of view. It depicts the theses of madhura bhakti and addressed to Lord Varadaraja Perumal of Melattur. The song is usually begun with the charana, since the music of the same is very captivating and lively, beginning as it does on the jiva svara of the raga.

Virabhadranya has composed another svarajathi in Mohanaragha,\(^1\) adi tala with the opening sahitya "Modi saya mera gadani toditeve - Na sami ni ... Achyutadbhi varadunu". It is also composed on the theme of Sringara bhakti.

A careful investigation of the contents of the manuscript material, unfolds the important historical fact that Virabhadranya, the architect of the immortal Huseni svarajathi is also the pioneer composer of Varnas, Ramalikas and Tillanas. The golden era of svarajathi, varna, ragamalika, Tillana and kirtanas in South Indian music was inaugurated by this

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1. Refer Chapter, IV. P. 311.
composer. The raga-malika using six ragas namely, Mohana, Todi, Varali, Huseni, Nata and Kannada, contains chittasvaras and raga mudra for each section. The piece begins with the sahitya "Na mohanaguni yi virahambu. . . . . . navane Sri Achyuta Varaduni". Another raga malika makes use of only five ragas, viz., Saranga, Kalyani, Bhairavi, Saveri, Bilahari, contains the chitta svara and raga mudra.

Huseni was perhaps the favourite raga of the composer. We find a varna in this raga and Anta tala, with the beginning words 'Dayajuda valayini vyala tamasa myala'. The mudras found here are Achyutapuri, Mohandisa and Unnatha purisa. There are varnas in Kannada, Anandabhairavi, Punnagavarali and Suddhasaveri ragas.

Besides the varnas, about forty kritis, are available in rakti ragas such as Anandabhairavi, Sahana, Bhairavi, Kedaragoula, Saveri, Sourashtra, Atana, Kalyani, Nilambari, Mohana, Sankarabharana, Kapi, Huseni, Pharaj, Manji, Madhyama-vathi, Manirangu, Joupantu, Suruti mallar and Bilahari. Virbhadraya has immortalised his patron in some of his songs. It is also said that he has composed sparkling darus, tillanas, padas with the signature 'prataparamaswamy' in praise of his patron. A few of his kritis are available in notation in the Sampradaya Pradarsini:

1) Patita pavana ... Bhairavan.
2) Sevima ramma ... Kapi.
Thus Virabhadraya rightly occupied a place of importance as an eminent composer in the Pre-Trinit period. His services to the growth of art music have not been so far known and he deserves his due merit.

(15) KAVI MATRUBHUTAYYA.

The composer of the moving songs known as the 'Trisiragiri padas' and the fine musical work 'Parijatapaharamam', is very little known. Matrubbuta Kavi was a devout Bhakta of the presiding deities of Trichirapalli namely Matrubhutesa and Sugandhikuntalambal. He was a poet and a composer of extraordinary merit. His compositions testify to his uniqueness as a versatile scholar with an outstanding knowledge in Sanskrit and Telugu.

Kavi Matrubhutayya was a native of Trichirapalli from which place he later migrated to Tanjore where he settled down. He belonged to Sandilya Gotra and was the son of Rangaraya.

His parents were Telugu Velanadu Brahmans. His birth was occasioned by the grace of Goddess Kuntalamba and hence perhaps he was named after the Lord Matrubhutesa. As he himself says,
Kavitva or the art of poetic composition descended on him by the Grace of his Ishtadevata. In his Parijathapaharana Nataka, he considers himself blessed with a fine, elegant, melodious and spontaneous style of composition.

Further particulars about Matrubhuta Kavi may be traced to the brief but valuable account recorded by Sri Subbarama Dikshitar, in his introduction to Sangita Sampradaya Pradarsini, containing biographies of composers and musicians. According to Subbarama Dikshitar, Matrubhutakavi led a life of dire poverty. Tormented by its severity, he was driven to utter despair and had decided to put an end to his life in the Ganges. He appealed to his Ishta Devata in a moving song with the opening line 'Kasikkappana'. The raga for the piece is not mentioned. Thereupon he was blessed by Lord Siva who directed him to Pratapa Simha, the Maratta Raja of Tanjore. The king who was equally a great devotee of Lord Siva, was duly informed in his dream about the arrival of the saintly poet-composer to his court. Thus came Matrubhutayya to Tanjore, the homeland of munificent patronage and nursery of fine arts. Pratapa Simha presented him with riches and plenty. It is said that he was given by the Tanjore Raja, two velis of Nanjai lands near Tiruvaiyar and a house in Vaidyanatham Pettah.

That Matrubhutayya was a fine composer of a musical play in nine rasas with ample scope for musical expression, establishes his greatness as an excellent playwright. He is thus one of the eminent composers of devotional songs but also a first rate opera composer.
Kavi Matrubhutayya's distinguished personality is unfolded in vivid terms in his 'Parijatapaharana' - dedicated to King Amarasimha of Tiruvpidaimarundur. This is a musical drama in five acts and belongs to the type of Telugu Yakshagana plays. It consists of darus, dialogues, churukkas, śrīpadas, Sobhana and Mangalams. The author calls the work a nataka, but the absence of the character of Sutrādhara is to be noted. The nataka opens usually with an auspicious song the Todayam using the word (శ్రీశర్మ) Jaya.

శ్రీశర్మ జ్ఞానం స్థిరం చేసాల నూతనం నుండి అమలం!
శ్రీశర్మ జ్ఞానం కనునాలా చేసాల నూతనం నుండి అమలం!

It has been written at the request of Sivaraya Mantri, the learned minister to Amarasimha and has been dedicated to him.

శ్రీశర్మాలు స్థయి నిపుణమైందా చేసాల నూతనం నుండి!
శ్రీశర్మాలు స్థయి నిపుణమైందా చేసాల నూతనం నుండి!

That Matrubhuta had the greatest regard and appreciation of the character, personality and achievements of Amarasimha is evidenced by the references found in the slokas in Act I of the drama. In a highly eloquent style, the composer describes the geneology of the king and his noble qualities. Again it was the minister who invited the composer to the court of Amarasimha and directed him to compose the work using gadya, padya, navarasa in such a manner as Timmanarya composed the Parijatapaharana Prabandham, noted for its choicest expression and received the title 'Mukku timmanarya muddu paluku'. As a
token of his appreciation, Amarasimha presented Matrubhuta kavi with royal honours. The minister has been eulogised by the composer as one who had crossed the ocean of learning 'Sarva Vidya Parangatha', 'Vidyabdhi Parangata Siyaraya Dhivaramani'. Thus we get to know from the pen of Matrubhutakavi some important information relating to the munificent patronage of Amarasimha and his minister. The opera is not only an addition to the musical repertoir but also of fundamental historical significance as it throws valuable light on the biography of the author.

A Critical appreciation of 'Parijatapaharana':-

The theme of the musical play is the well-known story of Satyabhama getting enraged at Krishna for making Rukmini the recipient of the Parijata flowers and how finally she was appeased by Lord Krishna.

Matrubhuta Kavi styles himself as a rasika Kavi and a master in handling Sringara themes ( \texttt{\textit{स्रींगार}} ). The song in Ghantarava sung by Satyabhama is saturated with Sringara rasa. The song contains three charanas and full of prosodical beauties such as Vrityanuprasa, prasa, Yamakam, simile and metaphor. The daru in Mukhari raga describes the captivating dance of Krishna. Matrubhuta Kavi seems to be proficient in Sanskrit, Telugu, Kannada, Marathi and Hindi and he is the author of mnipravala darus. Darus in these languages found in the Nataka are illustrative of his
scholarship in them. The opening lines of few of the darus are as follows:

'Baro Krishna Baro ondu muddu Taro' - in Canarese.
'Ya ho Gopala Karunena yata' - in Marathi.
'Gate Gate miteyare Gopala' - in Hindusthani.
'Enaiya Gopala Umakittanai Modi' - in Tamil - Kalyani rag.

The mudras adopted in the various darus, are Trisiragiriswara, ( \textup{\textit{\textsf{\textcopyright}} \textup{\textsf{\textregistered}} \textup{\textregistered}} \textup{\textregistered})\textup{\textregistered}, Trisiragiriswararana, Trisiragiri-
haru'sakha and Trisiragiri Vasvadu. In keeping with the
Yakehagana tradition, songs like Kalangu, Unjat, Sobharam, Talapu tisa pata and Mangalam are used. Of the rektiragas
the following are significant, viz., Madyamavati, Mukhari, Hu-
saini, Erukulakambodi, Goulipantu, Saveri, Anandabhairavi, Kambhodi, Paraju, Sahana, Surati, Sankarabharana, Ahari, Bilahari, Nilambari, Punnagavarali, Kalyani, Kedaragoula
and Pantuvarali. Matrubhuta has handled mostly descriptive
ragas and also rare ragas like Karnata Saranga and
Gummakambodi.

From the mudra, it is evident that Kavi Matrubhutayya
dedicated his Kirtanas to 'Trisiragirinatha' and Goddess
Sugandhikuntalamika. They are saturated with devotional fer-
vour. Subbarama Dikshitar\textsuperscript{1} has given in notation the
following four kritis of Matrubhutayya

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(1) Taraliboyre Samayamunayu ... Todi raga and Adi Tala.

The mudra happens to be Matrubhutesa.

(2) "Uma himachala Kumari -
Ika ni Samana mevaramma." ... Saranga raga - Adi Tala.

(3) "Kanugoni Papamuttula
Maivini" ... Kalyani - Adi.

The mudra occurs in the line as follows:-

"Trisiragirini vela siyu Matrubhuteswara".

(4) "Sambho pura mada semana vibho
Sasi rekhavatamaa sugandhikuntalanatha
Asritajana Matrubhutesa . . . . . . . . . ."

This is a song in Sanskrit, set in Kedaragoula raga, Adi tala.

(5) "Nimadi challaga ... Anandabhairavi - Adi tala.

This kriti is a famous one and contains a beautiful chittasvara passage. The poetic and musical accomplishments of the composer are of a high order as revealed by his compositions. He is one of those Composers, whose Compositions deserve recognition and attention in the hands of musicians and scholars.

(16) MELETTUR VENKATARAMA SASTRI.

Venkatarama Sastri is the illustrious composer of the excellent dance-dramas known as the Bhagavata melā. He was a senior contemporary of Sri Thyagaraja and a follower of the style and technique of his worthy ancestor Melattur Virabhadrayya. He belonged to Sri Vatsa Gotra, and was a Velandu Telugu Brahmin. His guru was Lakshmanarya and father, Gopalakrishnarya. Venkatarama Sastri refers to his
parents and his education in some of the dwipadas figuring in his dramas. The introductory verse in Ushakalyana is highly useful giving particulars about the composer.

The adi dwipada at the commencement of his famous 'Prahlada charittra', enumerates the plot of the dance drama, the composer, his pedigree etc. Venkatarama Sastry's father, Gopalakrishna Sastry was also a composer of dance dramas such as Dhruvacharitra, Gouri Charitra, Kuchela Charitra, Rukmini Kalyana and others. But these were mostly used for Harikatha performances.

Venkatarama Sastry is a highly revered name in South India and as an architect of the dance dramas staged annually at Melattur, he is unique. Venkatarama Sastry was highly fortunate in having imbibed the tradition of Dance-dramas from the illustrious predecessors at Melattur, who were exponents of Bharata Sastra and had composed highly finished dance composition besides the dance-dramas like Parijatapaharanam. It is said that there had been few dance-dramas enacted at Melattur even prior to the composer's time. It has become well known that the art of Bhagavatamela Nataka migrated to Tanjore from Kuchipudi, where it had probably its origin.

One Siddhendra yogi is considered the mula purusba of
Kuchipudi sampradaya, while Melattur Venkatarama Sastrī is considered as the foremost composer of Melattur Bhagavata Mela Nātakas. There seems to be certain differences between the two styles though the basic tradition is common. In the Melattur dance sampradaya, it is opined that the perfection in the enactment or actual representation is superior to the kuchipudi, because those who took part in the Melattur Bhagavata mela nātakas were experts in Bharata sastra as well as in its practical aspects. A 'misra sampradaya' or a mixture of the two, has resulted in a unique product of this composer. Besides this village of Melattur, there were other villages like Uttukkadu, Saliyamangalam, Sulamangalam, Tepperumanallur and Muvanallur, which were also centres of dance drama tradition. But only in Melattur, the tradition is still alive and it is perhaps due mainly to the notable dance-dramas of the composer, the excellence of music and dance in the performances, and above all the sacredness attached to the dramas. The enactment of these dramas has all along been treated as regular offerings to God on the occasion of the Nrisimha Jayanthi celebrations in the temple precincts.

A Critical estimate of the dance-dramas composed by the author.

Venkatarama Sastrī was a Devi and Nrisimha upasaka. He was highly proficient in Bharata Sastra, sangita, Sahitya and dramatic art. His dance-dramas have puranic themes and also deal with the lives of great bhaktas. They are dedicated to the presiding deity of Melattur. As a rule sanctified by tradition, his dramas are still being enacted by 'Bhagavatas', i.e., 'the male devotees of God', and in such
a place just facing the Prasimha shrine in the Varadaraja temple at Melattur. Venkatarama Sastrī is said to have composed 12 such dance dramas and intended them to be performed in the Bhagavata mela technique. They are namely Usha Kalyana, Prahlada Charitra, Harischandra nataka, Markandeya charitra, Sivarathri Katha, Sita Swayamvaram, Rukmangada Charitra, Rukmini Kalyana, Kamsavadha, Bhasmasurevadham and others. These dance dramas have become famous mainly on account of the excellent music present in them. A detailed picture of the ragas, emphasising the variegated aspects in full can be had from these dance dramas. They are full of emotion and hence 'Bhava pradhana'. The navarasas are portrayed in each case. Highly rakti ragas such as Abiri, Wukhari, Useni, Bilahari, Mohana, Anandabhairavi, Milambari, Punnagavarali, Pantuvarali, Suriti, Kalyani, Devagandhari, Bhairavi, Begada, Madhyamavati and etc., have been beautifully conceived so as to present the essence of the ragas. The three degrees of speed are adopted according to the situation and jathis form an indispensable part of the items of dance. As they are Nritya natākās, suitable music has been appropriately composed to depict the inner feelings of the characters. The style is simple occasionally grand and majestic to suit the context as in Sanskrit dramas. Colloquial expressions are also met with. These dramas are composed in fine and flowing Telugu. Fine prose with pietic expressions is a characteristic feature of his style. The following is a list of some of the appealing darus figuring in his Nritya natākās. 1

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   Rampanditulu Natakani.
I. Rukmangada Charitra:

1. Hitula mantra - puro
Hitula Bhoopalulu koluva

2. Mohini's patra pravesa daru is aptly set in Khamas
raga - adi tala:
'Kala kala nagu momu To muddu kuluku'

3. Ananda bhairavi - Adi - 'Jini Surutula visara'.

II. Usha Kalyana:

1. Banasura's patra pravesa daru - in Todi and Adi:
'Banasuruddiga veda lina'.

2. 'Pahi Samba prabho' - in Nilambari and Adi tala
in which Banasura offers puja to Siva. The piece
contains the 'Mukandisa' mudra.

3. 'Kala kanti namma' - in Bagada - in which Usha narrates
her dream to her sakhi Chitralekha.

4. 'Elaku Talulunamma' - a pada varna in Anandabhairavi -
Adi tala - expresses the love stricken state of Usha -
It is a beautiful piece of work in that raga.

III. Prahlada Charitra: which is considered to be the most
famous of all his dramas contain thrilling examples.

1. 'Ochche nidugo Lilavathi' in Atana - Adi tala -
Lilavathi's patra pravesa daru.

2. 'Saranu dayamba nidhi' in Mohana - Adi

3. 'Prahladudu tsam' in Bhairavi - Adi - a fine song
introducing Prahlada to the audience.

1. A few of the darus and padavarnas are given in notation
in the Appendix.
4. 'Ema ni ne taludu mamma' - in Ahiri - Adi tala portrays the poignant grief of Leelavathi in a telling manner. The influence of the Bhajana paddhati of Talapakkam composers and the yakshagana tradition is seen in these dramas. The Todaya mangalam songs are sung at the commencement of the dance dramas. The sabdas of Kasinatha, such as the Manduka sabda, varnas and svarajathi of Virabhadrayya are also used.

Regarding the enactment of these dance-dramas the bhagavatas usually wear the garlands which were previously offered to the god. Masks are used by the demon characters. Special puja would be offered to the Nrisimha mask and being an auspicious item of worship, the Bhagavatara observes fasts and self-purification. Only male bhagavatara are eligible to participate and hence it is known as Bhagavatamela nataka.

The orchestra consists of two Bhagavatas proficient in Bharata Sastra and who perform the nattuvangam, while there are three musicians, instrumentalists, and player on Mridangam and Mukha vadya. The sutradhara marks time with the tala. Like the purva ranga of Bharata's representation the players on the instruments give the signal to start the dancedrama, by commencing the music. The pundarika Dhyana will be performed by the Bhagavatara next. The Konangi arrives on the stage dancing to the music and singing. He announces the drama indirectly to the audience, by conversing with the Sutradhara. The Adi Dvipada gives important details like the summary of the story content, particulars about the author and is sung in a raga malika style. The vachana announces the patapravesa
of Vinayaka. Jathis precede the patrapravesa daru of Vinayaka. These jathis are known as mukha jathis and those that figure at the end of the daru are antya jathis. Puja will be done to Vinayaka. Each character has to dance as a rule in these Bhagavata mela nataka. After a vachana the prasangi or 'Katikamuvadu' announces the arrival of the Nayika followed by a patra pravesa daru. The heroine has to perform a unique dance called 'Mey' - wherein she displays full skill and talent. She performs dances to the items viz., alarippu, Mey (a kind of dance with jathi and tala predominating), tillana, chowka varna and Tirumana. Then she retires. The prasangi sing the dvipada while the sandhi vachanae, samvada, dvipada and padya are sung by the actors. The promptor with his associates closes the drama when mangalam will be sung in Bhupala. The darus and other songs will be sung by the musicians as well as by the characters.

It is rather interesting to note that svarajathis, varnas, sabhas, ragamalika, darus besides the usual verse forms have been used in these dance-dramas. Virabhadrayya's svarajathi in Husseni seems to have been very popular in this tradition. The Ananda bhairavi pada varna of Melattur Venkataramana Bhagavathar is modelled on that of Virabhadrayya's Husseni Svarajati. The other two svarajathis in the Husseni raga, namely "Emaya ladira and Emmanda yanara" were composed on the model of Virabhadrayya's piece. Only a slight modification in music and a different matu are found in these two.
Virabhadraya's svarajathi in praise of 'Lord Achyutapura Varadaraja' was popularised by the Nritya nataka tradition. In tracing the history of art musical forms, these compositions figuring in the dance-dramas of Melattur Venkataramana Bhagavat are highly invaluable. It is perhaps true that Sri Thyagaraja derived inspiration for his operas from Venkataramana Bhagavat of whom he had great regard. The music and dance as conceived by Venkataramana Sastrī in his dance dramas perhaps give a true picture of the music in the pre-Thyagaraja period. A few of his unpublished compositions may be mentioned:

(1) Sri Narahari veri Talakekkī - Kalyani.
(2) Tota vesinanipudu - Paruja.
(3) Bantuaitini Parama - Pantuvarali.

From the point of view of rasabhava, the songs figuring in these dance-dramas are invaluable and must be learnt by the students of the subject.

(19) VINA KALAHASTRI SASTRI.

This well-known Vainika flourished in the court of Tulaja VII as the antha vainika vidwan. He was one of the expert vainikas of the age. He hailed from a family of musicians. His grandfather and father were masters of music and players on the vina. Vina Ramalingayya was his father while his grandfather was well known as Vina Vaidyappa.
Kalahastri Sastri belonged to Bharadvaja Gotra, aswalayana sutra and Rik sakha. Tulaja had great regard for the musical attainments of Kalahastisa and honoured him profusely. There is recorded evidence to prove that in 1771 the Raja presented him the village of 'Perannur' as sarvamanya and also one veli Nanjai land, 1/4 veli of punjai land to be enjoyed by the musician, his family and their descendants after his demise. The grant need not be renewed every year and the original document was given to the family of Kalahastayya.

It is believed that Vina Kalahastri was the maternal grandfather of Sri Thyagarajaswamy. On the basis of the evidence of the documents of 1771, it is definite that he flourished during Tulaja's time and enjoyed his patronage. Tradition points out to Thyagaraja's maternal grandfather as being the recipient of Royal honour and patronage in the form of land and house. It may be possible to identify Vina Kalahastri, son of Ramalingayya, as the maternal grandfather of Sri. Thyagaraja. It is contended that Giriraja Brahman was the paternal grandfather of Sri Thyagaraja. 'Vina Kalahastayya' son of Ramalingayya, as given the state record of the year 1771 may be identified as the maternal grandfather of the saint composer, till further research is able to throw fresh light on the topic.

It is said that Vina Kalahastri had trained worthy pupils such as the Vina Perumalayya, Dipambapuram Kasturi ranga-yya and Sonti Venkatarasamanayya, the Guru of Sri Thyagarajaswamy.
The short account of this composer of highly devotional songs and sringerasa pradhana kirtanas has been available to posterity by Sabhara Dikshitar, in his monumental work, Sangita Sampradaya Pradarshini. That is perhaps the only source of information regarding some of the obscure composers of the past. According to the veteran scholar, Kuppuswamy Ayya was a Dravida Brahmin, who flourished during the period of Amarasimha and in the beginning of the reign of Sarabhoji II. He was highly proficient in Telugu and a master of a highly imaginative style of musical compositions. His compositions were noted for their devotional content. The few sringerasa padas were characterised by the felicity of expression and well known for the delicacy of style. He signed his pieces with the Varada Venkata Mudra. The texts of few compositions of his have been published in Gayaka Lochana by Tachmur Singaracharyulu. They may be listed below with the raga and Tala and just the beginning line of Sahitya.

2. Harini Bhanchi Brahmananda
   muna jendi ve manasa - Begada - Misra laghu.

The opening line of sahitya of the Begada Kirtana of Kuppuswamayya is usually sung as pallavi theme after singing Raga and Tana in the present day concerts.

3. Misarisati velpulanu - Todi and Rupaka.
(19) PACHIMIRITYAM ADITYAPPAJAN - The famous
Composer of the Bhairavi Varna 'Viriboni'.

It is believed that he lived during the reigns of Pratapasimha and Tulaja. He was Madhyva Karnataka Brahmin. That he attained high proficiency in Telugu and sangita is evident from his well known varna in Bhairavi raga, ata tala. His name will ever be cherished as the Guru of Syama Sastrī and the immortal composer of 'Viriboni Varna'. It is contended that the art of singing alapana, Madhyamakala and pallavi was perfected by him. Himself an exponent of vina play, he has incorporated in the varna, the attractive prayogas of the raga that are characterised by subtle gamakas. The Viriboni varna is the essence of the Raga Bhairavi, containing as it does all the possible and characteristic prayogas of the raga, employing those dynamic subtleties of tones. Subbarama Dikshitar calls him the 'Tana Varna Margadarei' and in the notation of the varna given, the anubandha or the antara section with svara sahitya is also given. This varna is in short a beautiful epitome of the raga Bhairavi and no other composition of the composer seems available. He adopted the mudra Venkataramana. It is said that he was the author of Kirtanas as well. His son Vina Krishna Iyer was also an expert vainika and the famous composer of the prabandha, Satpa taleswaram.
It is believed that he was the disciple of Pachimiriyam Adhiappiah. That he flourished in the court of Sarabhoji is made clear by the fact that he had dedicated two of his ata tala varnas namely Kanakangi in Todi and Vanajakshi in Kalyani to King Sarabhoji. Besides being a good vocalist he was an expert vainika and was the court vidwan. As his appellation signifies he was an adept in pallavi singing. He was the author of many kirtanas both in Telugu and Sanskrit. He adopted the signature 'Venkata' and his fame as the gifted composer of varna has eclipsed his greatness as a composer of kirtanas. His varnas bristle with the complexities which are conducive to grand melodic effect. Though his compositions are few in quantity, they are highly admired for the superb setting of the ettugada svaras, strikingly original style and scholarly nature. Amongst the few varna composers, who were also pallavi vidvans, Pallavi Gopalayya holds a prominent place. The following are a few of his prominent kritis.

1. Harisarva paripurna ... Kambhoji .. Rupaka
2. Nidumurthi. ... Natakuranji.-Adi.
3. Ambanadu ... Todi .. Adi.
4. Mahathripura Sundari ... Bhairavi .. Rupakam.
5. Nidu charana. ... Kalyani .. Adi.
(81) VAIKUNTA SASTRI.

Of the composers who shed lustre on South Indian Music before the period of Musical Trinity, one Vaikunta Sastri, in the words of Subbarama Dikshitar, was one of the greatest composers of devotional kirtanas in Sanskrit. It seems, he was a contemporary of Rammayy Dikshitar, the father of Muthuswamy Dikshitar. A Brahm, he was an erudite scholar in Kavya, nataka, alankara, vyakaran and sangita and was a profound sanskrit pandita. His extraordinary command over the language, has been attested to by the songs he has composed. He signed his songs with the Vaikunta Mudra. A few songs of this great composer are found in the pages of Gayakalochanam.¹

2. Caitratosame Divya Vaibhavam - Sahana - Chapu in praise of Lord Ranganatha.

(82) VENKATARAMAYYA.

A telugu Brahmin, expert in sangita was a composer of Kirtanas, known as 'Venkataramayya kirtanas'. The style of Venkataramayya is noted for its majestic grandeur and scholarship. On account of the highly learned style, it is very difficult to sing his compositions. They are compared to the iron grams (Inupasenugalu) (钢结构) and Venkataramayya also came to be known as Inupasenigalu Venkataramayya. He had also composed a number of kirtanas

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¹ Gayakalochanam - Singarachari, p.166.
in praise of the first Narudanallur Swamy and the presiding deities of other temples, with the signature 'Gopala Krishna'. His Todi kirtana with the beginning word 'satamani' in praise of Bodhendra Sadguruswamy is sung in the Bhajanam. It is said that he was a contemporary of Pachchimiriyam Adiyappiah.

(23) SONTI VENKATASUBBIH.

He was a Telugu Brahmin, highly proficient in Sangita and Sahitya. It is said that he belonged to the eisya parampara of Sri Narayana Tirtha. He was a junior contemporary of Adiyappayya and had composed a beautiful varnam in Bilahari ragga in praise of Tulaja Maharaja. He was also patronised by Kanali Chinnayya Mudaliar who honoured him with costly presents and held him in great esteem. According to the MSS "Sarva deva vilasa" he rode an elephant in the company of his patron along the street of Madras in procession. Sonti Venkatasubbiah had to his credit another Tana Varna in Purvikalyani raga with the beginning words 'Ninna kori'. It is said that he had also composed Tanas. Sonti Venkataramanayya was the illustrious son of Venkatasubbayya. He excelled his father in his profound knowledge of sangita and sahitya. He lived during the reign of Sarabhoji Maharaja and was the most favourite of the court vidwans. He was the Guru of Sri Thyagaraja. He owned the titles 'Tana Vidyayama Sadrdsa' and 'Gayaka Sardula' (tiger among the singers) which reveal his extraordinarily skill in playing tanas.
Uttukkadu happens to be one of the six villages which had been centres of Bhagavata mela nataka and dance music. Mahakavi Venkatasubbier flourished in this village in Tanjore District in the Pre-Thyagaraja period. Among those who had enriched the Bhajana repertoire of our music, Venkatasubbier ranks in importance. He was a devout Krishna Bhakta. He stayed at Mannargudi at the request of the king of Tanjore and composed beautiful kirtanas in Tamil and Sanskrit in praise of Lord Krishna and Radha. They are collectively called 'Rasa sabda' and have attained popularity in the Bhajana dance and art concerts.

The Rasa sabda kirtanas are set in highly raktiragas. The remarkable feature of these songs lies in the use of solkattu or jathl passage characterised by the intricate rhythmic patterns like Tirram, Misram, Khandam and Sirkirma. Some are embellished with attractive chittasvaras. The rhythmic excellence and the attractive music of these pieces have made them worthy pieces for dance. As they contain a sublime sahitya saturated with devotional fervour, they have become indispensable in the Bhajana.

It is interesting to note that his kirtanas sung in bhajanastcontain jatis, chittasvaras and Madhyamakalam sahitya. Some of his compositions popular in Bhajana concerts may be listed below:
2. Rasika mahottama Krishna - Sarasangi - Miera chapu.
5. S'atakoti manmada - Anandabhairavi - Adi.
8. Pālvariym muham (Tamil Song) - Natakurinji - Adi.
10. Adadu asangadu - Madhuvamati - Adi.

Most of the above mentioned songs have the jathi, chittasvara and Madhyamakala sahityas. Prosodical beauties like prasa, antyaprasa, anuprasa, etc., are profusely met with. The style is very pleasing and his Sanskrit pieces resemble the lyrical style of Jayadeva and Narayana Tirtha.

(35) RAMASWAMY DIKSHITAR, the Father of Sri Muthuswamy Dikshitar

Posterity remembers him not only as the father of Sri Muthuswamy Dikshitar, but also as the earliest to compose in the Ramesadhwani raga and the author of the longest composition, the 106 ragatala malika. He was again the first guru of Sri Muthuswamy Dikshitar.

Ramaswamy Dikshitar was a Vandama Brahmin and belonged to Kasyapa Gotra and Apastamba sutra. His father was
Venkateswara Dikshitar and mother Bagiritha ammal. He mastered the Vedas and Sangita when he was quite young. He attained scholarship in Telugu and Sanskrit. It is said that he studied music under Virabhadrayya of Melattur and had the opportunity to listen to the music of the dance dramas. He also practised the vocalises under his guidance and learnt the technique of singing raga alapa and kalpana svara. He acquired a mastery of the Sastra of Sangita as expounded by Venkatamakhi in his Chaturdandi Prakasika.

Ramaswamy Dikshitar was patronised by Amarasimba and Tulaja. In his fortieth year, he was blessed with a child by the grace of Lord Muthukumaraswamy of Vaidiswaran Koil. Hence Sri Muthuswamy Dikshitar was named after the deity. Of his children, Baluswamy Dikshitar practised violin and was perhaps the first to play on the instrument.

Ramaswamy Dikshitar was an eminent composer of verses, ragamalikas, Kirtanas and a prabandha. His composition, 108 Ragatalamalika with the opening sahitya 'Natakadi Vidyalaya' in 108 ragas and talas brought him great honour at the hands of patrons and rajas. Manali Muthukrishna Mudaliar had great regard for him while Chinnaya Mudaliar did Kanakabhushakam to him. It is said that when his son Chinnaswamy Dikshitar lost his eye sight, he prayed to God and composed a Ragamalika in 48 ragas. Thereupon his son got back his sight. His varnas

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in Ritigula, Hindola, Vasantha Manohari, Purnachandrika, Sankarabharana are valuable. The solitary prabandha in Hamsadhvani raga with the beginning words 'Chandaseva'—is historically useful. The kriti 'amba ni saranamu' in Anandabhairavi represents an earlier form of that raga.

(26) PALLAVI DORAISWAMY IYER OF TANJORE (1782 - 1816)

He was one of the court vidwans and patronised by Tulaja. He was a contemporary of Sri Thyagaraja. Doraiswami Iyer was the grandson of Nayam Venkatasubbha Iyer who adorned the Tanjore court as the Vina Vidyan. He studied Telugu at Madras and attained high proficiency in the language as evidenced by his songs. His two songs Sabhapathi Sivan and Govindia Sivan became the disciples of Thyagaraja. It is said that Pallavi Doraiswamy was the expert in Pallavi singing and won Bobbili Kesavayya in a pallavi contest. The pallavi that was sung by him on the occasion was set in Pantuvaram raga misra chapu tala with a makuta of 16 swaras and the opening eshitya of the pallavi was 'Chalu natara modi'. He was the author of about 49 pieces including tana varnas in praise of the goda and his mudra is Subramanya. He has also composed on the theme of mandothuti, Nayaka-nayaki bhava also. The song in Pharaj and Adi tala with the beginning words 'Adinamma'—was sung to humble the vina players of the court who were not able to play the sound 'Ghir' on the vinas. He has composed a song in Disyavati raga also. A list of his compositions may be given.

1. Attisamayamam naatu - Mohanam - Adi
2. Adbutanatambadi - Pantuvarali - Chapa
3. Tattadimala - Todi - Rupakam
4. Pasupathi hrudaya - Yadukulakambodi - Jampa
5. Adinamaharudu - Pharaj - Adi
6. Durjatinatinelu - Gouri - Adi
7. Parvamasa Nalona - Ahiri - Jhampa
8. Elagudaya - Sankarabharana - Ata chapu
9. Danidakkarikegala (Padam) - Kalyani - Adi
10. Danivedagana (Padam) - Pantuvarali - Adi
11. Mandu kali konnari - Saveri - Adi
12. Atuvanti - Saurashtra - Chhampa

It is said Pallavi Doraiswamy Iyer was a good painter and had illustrated in water colour, some of the songs. It is a rare instance that compositions in Carnatic music are illustrated through paintings.

(27) ARUNACHALA KAVIRAYAR

The author of Rama nataka Kirtanas flourished in the 18th century. He happens to be the earliest composer of Tamil opera and has recast the great epic of Ramayana in the simple kirtana form. Persons with average musical knowledge also are able to sing them effectively. The style is very simple and hence has become very popular. His disciples Venkataramayya and Kodandaramayya are said to have given the tunes to those
sahityas of the opera. On account of the musical excellence, they are even now sung in concerts of art music. The ragas are suitably chosen and fit in with the rasa of the pieces. Since the theme is of universal interest and clothed in simple Tamil and attractive ragas, the opera came to occupy an honoured place in the history of music. Arunachala Kavirayar was honoured duly by Raja Tulaja and Kanakabhishekam by Manali Muthukrishna Mudaliar.

Amantabharati later wrote the Ramayana Uttarakanda in the kirtana form on the model of Rama Nataka Kirtanas. Gopalakrishna Bharati followed the simple style of Arunachala-kavi in his Nandanar Charitra. Sri Thyagaraja was also influenced by the eloquent kirtanas of the Rama Nataka.

(28) PAPAVINASA MUDALIAR

A composer of Tamil sabdas like 'Muhattai kattiya Deham' in Bhairavi flourished near Kumbakonam as a contemporary of Tulaja. He was the famous composer of the 'Kumbesar Kuravanji' in praise of Lord Thyagaraja, which was enacted in the Tiruvarur Temple. This is a fine opera and testifies to the musical and poetic talent of the composer. He has also sung in praise of other deities as well. Many of these songs are even now popular in Bharata Natya recitals.

II Composers of Devotional music and exponents of the Bhajana Paddhati:

(39) SRI NARAYANA TIRTHA
Among the groups of Telugu and scholarly families that migrated from Vijayanagar and settled in the banks of the Kavery, during the rule of the Nayaks, Narayana Tirtha belonged to one such. There is not a single Bhajana in South India which does not include the Tarangas of Sri Narayana Tirtha. The illustrious composer of Sri Krishna Lila Tarangini was a true bhakta of the Lord Krishna. It is well known that the Ashtapadis and Tarangas form the indispensable part of the Bhajana on account of the high devotional sentiments enshrined in them.

Sri Narayana Tirtha was a saint composer who flourished before 300 years. His Krishna Lila Tarangini testifies to his mastery of Sanskrit language, sangita, a thorough knowledge of the Bhagavatam and a great admiration for Gita Govinda of Jayadeva. His parents were Gangadharar and Parvathi. He attained proficiency in all the Sastras quite early in his life. He refers to his Guru with respect in the kirtana in Madyamavathi raga in the line "

There exists an interesting tradition about the saint. According to this he was led into the Sanyasa Ashrama, by the Divine intervention which again miraculously cured his chronic illness. His advent into Varahoor, previously known as Bhupati-rajapuram guided by the Varahas (i.e., Boars), was a remarkable event. It was in Varahoor that he started composing the magnificent work. Possessed of a rich imagination, he has sung the colourful story of Krishna from His birth till His marriage with
Rukmini. The Lilas of Krishna as handled by Narayana Tirtha, in his Tarangas appear so real as there is a great accuracy of feeling.

The Krishna Lila Tarangini is one of the finest lyrics, ranking along with the Ashtapati. It is the longest and a glorious opera in the beautiful Sanskrit. Like the Gita Govinda it is of 12 cantos and the songs are known as Tarangas. Like the Kirtanas, these compositions have the divisions into Pallavi, anupallavi and charana. In the Rasa Krila and Radhakrishna episodes dealt with in the seventh canto, Sri Narayana Tirtha has composed wonderful dance solkattus to adorn the Tarangas. The Suladi septa talas are employed for the Tarangas of this canto. Composed in highly rakti ragas and simple talas, and pregnant with devotional ideas, the Tarangas have been adopted not only in the sphere of sacred music such as Bhajana, but also in the realm of art music. Especially those who have the solkattu appendage, are considered ideal pieces for the rendering of both Abhinaya and foot work. We also come across rare ragas like Mangalakapi and rakti ragas like Manji and Ahiri in this work.

Narayana Tirtha has shortened the Bhagavata story wherever necessary, added and elaborated it in the appropriate contexts. He has composed crisp slokas which serve as useful preludes to the following events and then proceeds to expound them by soaring songs. The work may also be enacted as a dance, drama, since a large scope for the free play of abhinaya and foot work is to be found.
Krishna Leela Trangini is again famous for the high flown technique adopted in its poetry. The lovely music of the sahha alankaras such as amanusa, antya prasa, prasa, amupa are blended so as to unite glory of idea and glory of sound with the glory of melody. It has the triple confluence namely the Bhaktibhava, Raga bhava and the sahitya bhava, the characteristic features of the kriti composition. It represents a good stock of Bhajana songs and noted for their high spiritual fervour.

Sri Thyagaraja pays homage to Tirtha Narayanaswamy in his Prahlada Bhakti Vijaya. That Sri Thyagaraja was influenced by the style and vocabulary of the Tirtha is proved by his songs, containing the echoes of the beautiful expressions, found in Krishna Lila Tarangini.

To Narayana Tirtha are ascribed the authorship of a poem entitled Haribhakti Sudharnavam and the commentary on Sandilya's Bhakti Mimamsa. In addition to the above, Narayana Tirtha seems to have composed another dance-drama called 'Parijatapaharana Nataka' in beautiful ragas, using the danas, verses and dialogues. This Nataka contains the mudra of the composer 'Sri Narayana thirtharchita' and is dedicated to the presiding deity of Melattur or Achyutapuri, 'Sri Varadaraja'. It is possible that even earlier the period of Virabhadraya, there was in existence the dance drama tradition at Melattur. The 'Parijatapaharana' probably represented one of those dramas which were enacted in the temple. It is said that even before Narayana

Tirtha's dramatic work, one Siddhendra Yogi, supposed to be his Guru, was the author of many dance dramas which were produced in large numbers in the Kuchipudi village in the Krishna District. It was this Andharasampradaya that took deep roots at Melattur, when Narayana Tirtha probably produced his Parijatapakavanam Nataka.

(30) SRIDHARA VENKATESA AYYAVAL

Tanjore has been famous for having produced saint composers who have enriched our devotional music and literature. Sri Sridhara Ayyaval, Sri Bodhendra Sadguru Swamigal, Sri Marudanallur Sadguru Swamigal, the spiritual trio who lived during the period 1604 - 1817 A.D., and established the cult of Namasankirtana in the Tanjore region.

Ayyaval is a household name in the Tanjore district and not a single Bhajana goes on without singing his devotional songs or the Guru kirtanas sung in praise of him. He will ever be remembered by posterity as the saintly soul who by his depth of devotion, brought the Ganges into the well situated in his house at Tiruvissainallur. Tradition ascribes a set of eight slokas called the 'Gangashtakam' to this saint which were composed on an important occasion that presented itself as it were to establish his greatness to the world. In order to satisfy the hunger of a starving Chandala beggar, Sri Ayyaval quietly offered the special food prepared on the Braddha day, to the great anger of the priests assembled in the house. By
way of purifying himself of the sin committed by him, Ayyaval prayed to Goddess Ganga in the Gangashtakam requesting Her to manifest in the well of his house. To the great surprise of one and all present, Mother Ganga flooded the whole place with holy waters. This incident is still being celebrated in Tiruvissainallur when this great saitin is worshipped.

Ayyaval was much respected by all the devotees for his profound learning and Bhakti. A great admirer of Sri Bodhendra, he composed along with him works on Nama Siddhanta. Realising the glory of 'Nama of the Lord' as the ideal means of salvation in the Kali age, Ayyaval spread this cult of devotion, i.e., Nama Siddhanta. For this purpose, many slokas and simple songs of devotional fervour were composed by him for being utilised in the congregational singing. His contributions in the field of devotional literature and music are everlasting in nature. The Gurukirtanas and slokas in praise of Ayyaval, sung in Bhajanas are given below:

2. Gurumurthi Padamula - Sankarabharana - Jhampa.

Ayyaval was a contemporary of King Sahaji - the Abhinavabhoja of Tanjore. The saintly soul lived in the Tiruvaisainallur - the famous colony of Brahmins - founded and named as Sahajirajapuram after the great patron. This small village was the abode of learning and produced the greatest exponents in several branches of learning. Ayyaval had great admiration for the accomplishments of the talented ruler, who was a great Siva Bhakta and it is no wonder that he composed the 'Sahendra Vilasam', a beautiful Kavya in which he gives eloquent praises to Sahaji. This work stands as a monument to his skill in picturesque treatment of historical information.

His Akhyasasti is particularly an important work on the theme of the sanctity and efficacy of uttering the Lord's Name and attaining salvation. It is said that with one of the hymns, the Kulirashtaka, he brought rains to a famine stricken area and by his Taravali stuti, saved a child from death. To Sridhara are ascribed as many as fifteen works. Except the solitary example of a historical Kavya, which must have been evidently composed by him in his early years, the rest are highly devotional in spirit. That he was an eminent poet, profoundly learned and above all a saintly soul who was one of the apostles of Nama Siddhanta cult, is undoubtedly true.

It is also interesting to note that one Vina Ayyanna, an expert Vina player was the disciple of Sridhara Ayyaval. This Ayyanna was also the author of 'Vyasa tatparya nirnaya' and 'Pranavarta Sudhodaya'.\(^1\) He was the son of Venkatesa Kavi who composed the 'Radha-madhava Samvada'.

(51) SRI BODHENDRA SADGURU SWAMIGAL.

Among the saintly souls who had enriched the devotional music of South India, Sri Bodhendra Sadguru Swamy occupies a very distinguished place of honour. He is the architect of what is known as the 'Bodhendra sampradaya' in Bhajana singing. The Nama Sankirtana or Bhajana as it is done in South India especially in the Tamil Nadu, is conducted on the lines laid down by Sri Bodhendra. The Bodhendra Bhajana Sampradaya is well known for its characteristic style and procedure. Of those who spread the 'cult of Nama Siddhanta', the unique contributions of the famous trinity namely Sri Bodhendra, Ayyaval and Sadasiva Brahmanda are immortal innature. Just as the Trinity of South India music were illustrious contemporaries, these three saintly souls lived at the same period, spreading the significance of the Lord's name and its recitation throughout the Tamil Nadu.

Sri Bodhendra Sadguruswamy adorned the Kanchi Kamakoti

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Pitam as the 59th Jagadguru and was a great devotee of Lord Rama. Before Sri Bodhendra took to Sanyasa Aarama, his purva aarama name was Purushottaman. When Jagadguru Viswadikendra Saraswathiswamy adorned the Kanchi Kamakoti pitam as the 58th pontiff, a pious Brahmin named Panduranga, who had an equally devoted wife Suguna, was in the service of the Mutt. For a long time the pious couple did not have a progeny and in answer to their devotion to the Lord, they were blessed with the child, Purushottama, who was to become later the successor to the Kamakoti Pitam. Viswadikendra Saraswati, who was also known as Atma Bodhar, knew easily that the child had the essential requisites to be his successor to the Holy Pita and was best fitted to offer spiritual guidance to the people at large. Purushottama was handed over by his parents to the care of the Jagadguru. He mastered the Sanskrit language, digested the Vedas, Upanishads and Smritis. The knowledge of these led him to realise the greatness of Rama Nama and the efficiency of its recitation. Thereupon he attached great significance to the utterance of Rama Nama which he believed was the essence of existence.

Once Sri Viswadikendra Saraswathi undertook a pilgrimage to Varanasi, his disciples Purushottama and Gnanasagaran had the unique fortune to accompany him. Under the instructions from their guru, they had started on their journey long before their guru and were nearing their destination. It so happened that Gnanasagaran died on his way and the grief stricken Purushottam waited for his Guru to convey the news and then put an end to his life by plunging into the Ganges.
Sri Viswatikendra Saraswathi thereupon led him into the Sanyasa Ashrama, which is equivalent to taking a new birth. He gave him the name 'Sri Bodhendra Saraswathi' in the ashrama and asked him to proceed to Kancheepuram as his successor to the Kanchi Kamakoti Pita. Sri Atmabodha also instructed him to compose a lakh of Bhagavan Nama slokas on the basic of Bhagavan Name Kaumudi - a work by Lakshmi Sridhara of Jagannatha.

Sri Bodhendra Saraswathi found the repetition of God's name as the simplest of all spiritual practices and at the same time, the most efficacious. That even the greatest sin would be washed away by the repetition of Rama Nama, has been proved by Sri Bodhendra. Once a married Brahmin lady was forced to become a Mohammedan, on her way to Banaras. Afterwards, when she joined her husband, it was felt that she should make amends for her great sin. Sri Bodhendra wanted to establish before the world the greatness of Ramanama and proclaimed if Ramanama was at all efficacious, the lady in Mohammedan costumes by uttering the Nama and taking a plunge into the waters of the Pushkarini, should be brought back to Hinduism and to her husband. What Bodhendra wanted, happened to the great surprise of all. After this incident he came to be known as 'Bhagavan Name Bodhendra' as he made everybody understand the greatness of the Nama and its repetition.

Bodhendra Sadguruswamy was a great admirer of Sri Sridhara Ayyaval of Tiruvvisainallur, who was also saintly soul and author of many advaitic works. Sri Bodhendra
Saraswathi composed about eight works dealing with the Nama Siddhanta viz., Namamrita Rasodayam, Nama Rasayanam, Nama Suryodayam, Nama Tarangam, Harihara Bhedadikaram, Harihara advita Bhooshanam and Moorthabrahma vivekan.

It is said that Sri Bodhendra laid down the method of conducting the Bhajana and on these lines, these are being done at his Samadhi at Govindapuram, on the occasion of his Aradhana festival during the month of 'September-October' annually.

There is perhaps hardly a Bhajana in South India, which does not include the slokas composed by Sri Bodhendra on Nama Nama. Songs full of devotional fervour are sung in praise of the Nula purushas and Gurus, invariably in the Bhajanams. The following compositions are in praise of Sri Bodhendra and sung in the South Indian Bhajanams:

(1) Bodhendra Jagatamgurum aaraye - Devagandhari - Adi.
(2) Bhajare manasa Bodhendra - Behag. - Adi.
(3) Sri Guru Bodhendaram manasa - Suruti - Adi.
(4) Satamani pranutim buchunu - Todi - Adi by Venkataramayya
(5) Bodhendra Gurum Bhajham - Kanada --Chapu.

(52) SRI SADASIVA BRAHMAENDRA.

It is at Tiruvlesainallur, again that this great saint and composer of devotional advaitic kirtanas was born in a Telugu Brahmin family belonging to the Niyogi sect. His original name was Sivaramakrishna and his parents were
Somasundara Avadhani, an eminent vedic scholar and Parvathi. Quite early in life he showed remarkable signs of greatness, "devotional trance and spontaneous expression of high truths". He mastered all the Sastras and became a profound scholar. Much against his wish, he was married. But the feelings of detachment and his philosophical mind forced him to run away from the madding crowd in quest of spiritual effulgent light.

During his sojourn in search of a Guru to enlighten him, he found a great bliss in dancing in meditation. He composed the 'Siva Manasaika Kirtana' praying fervently to God Siva to bless him with Jiva Ananda. Providence directed him as it were to the feet of Paramasivendra Saraswathi, the Jagadguru of Kanchi Kamakoti Pitam, who initiated him into the higher aspects of a dvaitic philosophy. He became the favourite disciple of the Guru, who called him 'Sadasaiva'.

Sadasaiva composed many a melodious kirtana in a dvaitic theme in fine and flowing sanskrit. Extolling his Guru, he has created few laudable songs. He dedicated all his works to Sri Parama Sivendra. His kirtanas are indispensable in the Bhajanams and they contain the mudra 'Paramahamsa'. It is said that he did namo sankirtana using all these compositions.

Sadasaiva was noted for his impertinent remarks and on one occasion, he was directed by his Guru to keep silence.

Feeling quite ashamed of his own impudence, the disciple took the life of long vow of silence (mouna vrata). He ran from place to place in search of spiritual freedom, with perfect detachment. Many miracles are ascribed to him, which bear testimony to his spiritual prowess. He became a Mahapurusha. His 'Atma Vidya Vilasa' was a famous work on Advaita and a copy of it was presented as a blessing by the saint to King Sarabhoji when the latter prayed for a child to succeed him. Sadasiva during his sojourn came to Pudukkottah where Raghunatha Tondaiman, became his devotee and built an Aasrama for the saint. It was at Nerur that this saint-composer attained Samadhi.

As he became a silent sage, he always carried a sand bag with him. The mantras and the kirtanas would be written on this sand for the benefit of his disciples. The kirtanas of Sadasiva embody the truth of Advaitic philosophy, greatness of Nama mahima, the Bhagavata and the Ramayana. Characterised by a simple style and easy attractive tune, his kirtanas represent an enriching part of devotional music. His samadhi at Nerur, is a jiva samadhi. Musical discourses on Vedantic topics, recitation of hymns, singing the songs of the saint and Bhajanhas are held on his Jayanthi day.

Some of the guru kirtanas sung in Bhajanhas in praise of Sadasiva are as follows:

1. Miravati Karuna - in 'Chidambaram Duta mettu' by Misu

Krishna Iyer.
(2) Cinta nastikila  Sankarabharana  -  Adi
(3) Bhajare Gopalam  Hindolam  -  Adi
(4) Brumi Mukundeti  Senjurutti  -  Adi.
(5) Manasa sancharare  Sama  -  Adi.
(6) Pibare Ramarasam  Bhairavi  -  Adi.
(7) Jaya Tunga Tarange  Mukhari  -  Adi.
(8) Bhajare Raghuviram  Mohanam  -  Adi.
(9) Gayati Yanamali  Kuntalavarali  -  Adi.
(10) Bhajare yalunatham  Savari  -  Adi
(11) Kheleti nana hrdae  Atana  -  Adi.
(12) Smara varam varam  Kapi or Kannada-  Adi.
(13) Cheta Sri Raman  Mohanam  -  Adi.
(14) Kridati Yanamali  Surutti  -  Adi.

(33) SRI VENKATARAMA SADGURUSWAMY.

The father of the Varadanallur nama sankirtana tradition was the divine soul, Sri Venkatarama Sadguru Swamy, who hailed from the sacred village of Tiruvissainallur of Sri Ayyaval fame.

Sri Venkatarama's father was Sri Sesha Sastry, a Telugu Brahmin who was an erudite scholar in several sastras, and abhirami Ammal was his mother. It is said that his birth was attended by auspicious signs. Unfortunately the child proved to be dumb, to the great sorrow of his parents. Due to the blessings of Sri Sridhara Ayyaval, the child on the predicted day gained his powers of utterance. The
first word that he burst out was ‘Ramā’. Since then, Venkatarama grew spiritually and also intellectually. He preached about the greatness of Ramā nama. He visited many shrines during his pilgrimage and many rajas including Sarabhoji received the initiation into Nama mantra from him. On every Saturdays, Ekadasi and other auspicious days, he used to conduct Namasankirtana.

The idea of many devotees participating in a congregational singing, (Goshti Bhajana) became very popular, due to Swamiji’s interest. He sang Guru kirtanas in praise of Sri Bodhendra, Sri Ayyaval and Sadasiva Brahmadra, ashtapadis of Jayadeva, Tarangas, padas of Bhadrachala Ramadas, Purandara dasa, and other bhaktas. His bhajanās used to be saturated with devotional fervour and served to have a spiritual influence among the participants. The music of the Bhajana conducted by him in his Ātsa at Narudanallur was said to be full of melody coupled with the Bhakti. He used Tambura for providing the arūti and singing the glories of the Lord, sweetly to the drone accompaniment, with a heart overflowing with devotion towards Him. He spread the doctrine of bhakti among the people.

One of the guru slokas usually sung in Bhajanās, ranks him along with Sri Bodhendra and Sri Ayyaval.

भगवन्नामांमोक्षि । अतः श्राचर्यसत्यम् ।
श्रीमद्वलोकताञ्जग्नितं तिरुमणिकेश ॥ श्रमयार्तं ॥
The present programme of South Indian Bhajana is said to have been systematised and standardised by Marudanallur Swamy. Even now, the Radhakalyana utsava is being celebrated in the Mata at Marudanallur during the month of Margashi when the Bhajana is performed with the Ashtapadis of Jayadeva set in Karnatic ragas.

III. THE PERIOD OF THE MUSICAL TRINITY - SAINT THYAGARAJA, MUTHUSWAMY DIXHITAR AND SYAMA SASTRI.

The latter part of the eighteenth century has been considered the most important period in the history of South Indian Music. It was during this time that the three great composers, styled Musical "Trinity", illuminated the musical horizon by their kritis and their devout lives. Since there is an extensive literature regarding the life and contribution of the Trinity, it is felt that a brief account of the same may be found adequate in the present context.

The Trinity were great devotees, poets and musicians, who gave a fresh life to South Indian Music by their superb handling of the art. They were born in the same village, Tiruvarur, which has become thrice holly to all the lovers of music since then. The remarkable significance about the Trinity is that they were great composers and at the same time great bhaktas.

The musical inheritance of the Trinity must have been very rich and they were heir to the compositions of Purandaradasa, Kabeyranya, Virabhadraya, Pachimiriyam
Adiyappiah and Soni Venkatasubbaiah. An analysis of the music of Dikshitar reveals that it was but an interpretation of the music of his past. It is obvious that Thyagaraja not only has embodied the fine elements of the tradition but also brings home the glorious possibilities of melodic music in his songs. The music of Thyagaraja is likened to the juice of the grapes which can be tasted and enjoyed at once without any difficulty whatsoever. Dikshitar's music has been identified as the juicy kernel contained in the coconut, which can be enjoyed only after breaking the shell, a difficult process. The music of Syama Sastri is compared to the plantain in which the skin has to be peeled off before testing the fruit. Each is a great and unique in his own way and hence stands above comparison.

(54) SRI THYAGARAJASWAMY.

Of the musical Trinity, much has been said, written and discussed about the life, personality and achievements of Sri Thyagaraja, and is still being continued. As a consequence we are in possession of an exhaustive literature on Thyagaraja and it is still eternally inspiring the music lovers to worship

   Sri Thyagaraja - M.S. Ramaswamy Iyer.
   Great Composers - P. Sambamoorthy.
   Spiritual Heritage of Thyagaraja - Dr. V. Raghavan.
   Kriti Manimalai - Rangaramanuja Iengar.
   Many other brilliant studies on him are available from the pen of T.V. Subba Rao.
only by singing his Kritis fervently but also by writing and recording his immortal services to Carnatic music. Thyagaraja by his kritis and pancharatnas representing the highly melodic music, inspires both musically and spiritually. He is both a saint and a great composer whose compositions breathe the highest spiritual truths and contain at the same time the most exquisite 'art music'. His father Rama Brahma was an expounder of the Ramayana in the Tanjore court. Thyagaraja's devotion to Rama was thus ingrained in his blood. His constant listening to the spiritual hymns and songs of Bodhendra, Sadaseva Brahmedra, Purandaradasa, Bhadrachala Ramadas, Tallapakkan composers, Narayana Tirtha, Kehetriya padas, Potana Ramayana, and Rama Nataka kirtanas. Quite early he composed his divyanamas kirtanas, simple in music, but rich in feeling, from the priceless part of the South Indian Bhajana.

Perhaps the greatest contribution of Sri Thyagaraja lies in that, he is the first composer who combined the art of music in its highest level with the religious truths. He emphasises in his krities the importance of worshipping Lord Rama with music, characterised by eruti sudha, laya sudha, susvara and to the accompaniment of Tambura. Thyagaraja perhaps emphasises the true function of a real Bhagvata who in his view necessarily, has to be a good musician and also a

Bhakta. Many anecdotes regarding the composer's life unfolding the noble aspects of his personality such as the famous proverbial reply of the great saint to King Sarabhoji in Kalyani raga "Mridhi Tsala Sukhama" denouncing wealth as insignificant before the devout service at the fact of His Rama are available. The Rama bhakti of Sri Thyagaraja, which inspires him to sing out his heart may be compared only with the devotion of Prahlada, whose unalloyed love towards Hari has been very admirably immortalised in his Prahlada Bhakti Vijayam. Throughout the opera, it is only Thyagaraja's saintly nature that is revealed in the character of Prahlada. A highly emotional composer to whom Sri Rama was a reality, we find him giving utterances to the surging feelings of his heart in a conventional, taunting, plaintive, pleading and persuasive manner. We find echoes of his own feelings, as such towards life around him, especially in his 'Nalakacharitra' a brilliant work in the theme of Madhura Bhakti. Sri Thyagaraja approached the Lord through nine channels of devotion and his songs bear testimony to it. In the highest state of ecstatic devotion to the Lord, the Bhakta forgets himself and his existence. He sings out his soul, dances his experiences with the mind concentrating on the Form of His Ishta Devata. Thyagaraja adopted this path of 'Nishkamya Bhakti' which implies atmanivedana in the first place and included all the other forms such as amarantha, kirtana etc. Having reached the height

1. Prahlada Bhakti Vijayam - S. Ramanathan, 1966
of devotion, he bursts in the most splendid art forms, which are saturated with feeling. His kritis pulseate with emotional exuberance and touch the innermost depths of our very being.

Thyagaraja is verily the 'tone-poet of the Humanity'. With minimum means of execution he has given maximum melodic expression. The kritis of Thyagaraja couched in dignified prose though appear tiny, assume when rendered, a gigantic melodic proportion and each kriti lends scope for being dealt and interpreted in a very exhaustive manner. His handling of rare and apurva ragas served to immortalise them. Nalinakanti, Umanabharana, Chandrasekoti and many others live through his songs. The highly rakti ragas have been defined by his kritis in a most ideal manner. The use of medium tempo, fewer words in the matu, employment of easy time measures and above all a very clear picture of the raga depicted in an impressive manner are considered the charm of his compositions. They have the fundamental resources to enchant, inspire and please the listener. His kritis form the mainstay of the art musical concert and Karnatic music as a whole. They are profusely used in Bhajanas and Harikatha Kalakshepa.

To an inspired seer, with an astonishing mastery over sabitya and sangita the art of composing is the most favourite medium, to give vent to his sublime thoughts. Thyagaraja though gave expression to his self and his ideas through the kriti medium; yet he has shown his ability to compose something like a varna. His pancharatnas resemble
the varnas in general form but the composer has endowed them with individual characteristics. Being an amasa of Narada and blessed by the divine minstrel with the grantha 'Swararnava', it was not difficult for him to learn more by intuition the intricacies of the higher aspects of the art. In some kritis the glory of raga is pictured in a slow and descriptive alapa manner as in 'Every mata' in Kambhoji, 'Karubharu' in Mukhari, Manasuwadma in Sankarabharana and others. The tana like progression of melody is to be found in his 'Koluvaianamnade' in Bhairavi, the gradual development of thought and melody as found in Chakkaniraja, Koluvaragada in Todi, and many others, reflect the soaring musical imagination of the saint. These compositions of the revered composer may be described as the immortal 'temples in sound' which continue to inspire and as models of the melodic, music, have become the very 'lakshana' and 'lakshya' of our music.

It is said that three different schools of disciples of Sri Thyagaraja carried on his tradition. They are known as the Umayalpuram, Tillaistham and Walajapet schools known after the earliest disciples hailing from those places, respectively. Of these Walajapet Venkataramana Bhagavatar seems to have been the most favourite of Sri Thyagaraja and the manuscripts containing the kritis of the Saint composer are preserved in the manuscripts by this worthy disciple and are still available in the Sourashtra
Sabha, Madura. Each school was fortunate in having a devoted disciples, who were mainly responsible in handling the tradition orally and in written manner. This later led to the publication of the songs and the most authentic music of the saint kritis by the disciples. It is this preserved music in the authentic sishya parampara, that has come to be referred to as the sampradaya sangita. The saint who was the architect of this accredited practice or sampradaya, hails Sri Rama as the 'Sangita Sampradayakudu' in his Arabhi Pancharatna.

As a composer of melodious kritis Par excellence, as a teacher of the humanity, as an author of group kritis in praise of Goddess Tripurasundari, Lord Sundareswara, Divyanama and utsava sampradaya kritis and as the composer of the operas and above all as a true Rama Bhakta, Sri Thyagaraja is unique. The illustrious contemporaries of the Saint composer, namely Sri Muthuswamy Dikshitar and Gyama Sastri are devotees of Lord Subramanya and Goddess Kamakshi respectively.

(56) SRI MUTHUSWAMY DIKSHITAR (1776 - 1835)

Sri Muthuswamy Dikshitar may be said to have imbibed the best tradition of Merattur Virabhadrayya, through his father Ramaswamy Dikshitar, an eminent varṇamālā and Ragamalika composer. Initiated into the field of music by his father and later through the guidance of Cidambaranatha Yogi he stayed at Benares where he received the Sri Vidya Upadesa. At
Tiruttani, Dikshitar was blessed by Lord Subramanya where he blossomed into a composer, singing the first song in Mayamalavagoula, "Nadadiguruguba aya" in praise of his Guru. The mudra adopted by the composer is Guru Guha.

The Kshetra kriti of Dikshitar are of perennial interest to bhaktas, musicians and philosophers. A profound scholar in the Mantra sastras, Dikshitar has dwelt as great length in his sahityas not only the upanisadic truths but also the beautiful description of the Gods. He was a great bhakta, who steeped himself in the higher aspects of the Divine knowledge. His was an intellectual approach to God (निदानोऽत्मकेऽपि). He was more philosophical in the expression of his Bhakti towards his Ishtadevatas. His songs contain lofty wisdom and the music was appropriately conceived to suit the loftiness of the theme. We get in his song the entire Raga picture. The raga has been treated in its entirety, in each composition. The music as such appears to describe the Raga Devata in all Her manifold aspects. A very descriptive form of the raga can thus be had from his pieces. Essentially a Vainika style is obvious in his compositions which upholds the long drawn out gamakas and the typically slow tempo of the

Muthuswamy Dikshitar's art - Dr. R. Vaidyanathaswamy
Ragas of Carnatic music - N.S. Ramachandran - p.161
Muthuswamy Dikshitar - Dr. V. Raghavan.
Kriti mani malai - Rangaramanuja Iyengar.
(His kshetra kritis have been dealt with in the chapter on devotional music).
The raga is Dikshitar's forte. Ragabhava overflows in every song and all the characteristic sancharas conducive to the establishment of the melodic svarupa of the raga are thoroughly exhausted in each song. Sometimes rare phrases are also found in his treatment of the raga. Raga which is described as the total musical functioning of the regular mental being itself, has been handled by Dikshitar to express power, majesty, grandeur and sublimity. His songs bear the marks of a great poet, composer of very fine Sanskrit, an eminent Vainika, profound scholar, a true devotee of the Ragadevatas, and an intellectual Bhakta of Lord Subramanya. "The Bhakti as expressed in his songs is controlled by Gana and emotion is subdued and not demonstrative."

Sri Dikshitar's contributions to our music are immortal in nature. He was prolific composer and a peerless composer of group kritis, like Kamalamba navavarna, Abhayamba Navavarna, Nagagroha kritis, Panchalinga stala kritis, Vabhakti kirtanas. His pieces are set in high flown Sanskrit couched in a highly dignified and learned style. They are replete with descriptions of Gods and Goddesses, the kahetramahimas, coupled with upanisadic truths. Being a Devi Upasaka, we find in his songs addressed to the Goddess, tantric and mantric philosophy. Rhetorical beauties abound in his pieces. Musically raga is his forte. He has pictured the raga in its entirety in every piece of his. No repetition

of a musical theme is traceable. Dikshitar is primarily a
Vainika and hence he has followed the instrumental way of
expression in his songs. He has adopted a slow and vilambita
kala, and his pieces are studded with gamakas. It is these that
helped Dikshitar to create living forms of exquisite beauty,
noted for their originality - par excellence. Each song of
Dikshitar reads like an elaboration of the raga in its entire
form. His compositions are mostly remarkable for the richness
and beauty with which the raga forms are portrayed.

He has given his pieces a conspicuous form with
pallavi, samashti charana and madhyamakala sahityas. He uses
the signature “Guru Guha” and introduces the Raga Mudra
invariably in all his songs. The influence of Hindustani
music and western system of music on Dikshitar, may be seen
in the treatment of ragas like Yamunakalayani, Brandavana
Saranga, Senjurutti and Suddha Saveri.

A high degree of musical talent is necessary to master
and render his kritis. A knowledge of the meaning underlying
the sahitya, good grasp of the features of the raga, and an
understanding of the gamakas used, are considered essential
in order to appreciate his compositions. They have to be
sung over and over again for their merits to be fully
appreciated. Such is the unique greatness of his songs.

1. Jathisvara Sahityamulu - D.2556, G.C.M.L.
They have rightly become immortal pictures in sound.

(37) SYAMA SASTRI.

Syama Sastri was a devout bhakta of Goddess Kamakshi whom he worshipped with a garland of endearing and moving songs. His kritis and svarajathis were composed during moments of inspiration and hence are effusions of the feelings of a yearning soul. Unlike his two illustrious contemporaries, he was born in affluent circumstances and his father Viswanatha who had migrated to Tanjore during the reign of Tulaja (1765 - 1787) with their idols 'Bangaru Kamakshi' from North, was given by the Raja freehold estates including an agraharam and lands. The temple for Bangaru Kamakshi at Tanjore which is about 180 years old was built with an endowment of 32 velis sarvasinam. After his father, Syama Sastri became the temple archaka and this enabled him to be alone in the sanctum sanctorum for long hours with his Ishta Devata and get lost in that blissful state. It is said that most of his songs composed during the solitary moments, had not seen the light of the day.

Syama Sastri adopted an unique style of his own in his compositions and they form a class by themselves. Being initiated into the mysteries of Gandharva Vidya by Yogi Sangita Swamy and later coming under the influence of the great Vainika and the palace vidvan, Pachimiriyam Adiyappaya (the author of the Viriboni Varna), Syama Sastri flowered as a composer and musician.
The compositions of Syama Sastry are noted for their polished music, beautiful language, the rhythmic excellence and the Karuna rasa. A creative artist, an inspired bhakta and an erudite scholar, Syama Sastry's kritis have become perfect examples wherein Sangita, Sahitya and Laya find their finest blend. They reflect typically the author's scholarly style and speak volumes about the richness of his musical conception and the fecundity of his imagination.

Besides the scholarly kritis in highly rhythmic setting, his svarajathis constitute the magnificent contribution of Syama Sastry to the Lekshya of Carnatic music. He is the architect of the concert type of svarajathi. Though svarajathis had been composed by Virabhadrappa earlier, those of Syama Sastry in Todi, Bhairavi and Yadukula kambhoji belong to a class of svarajathis in which jathis are absent. The raga bhava is present in each. Coupled with the richness of feeling, and attractive rhythmic structure they are veritable masterpieces in those ragas. The commencing notes of the charanas of his Bhairavi svarajathi, i.e., 'Kamakshi anudinamu' have been so conceived by the composer to be in ascending order of pitch: sa, ri, ga, ma, pa, dha, ni, sa. The attractive majutam like ending found in the Yadukula kambhoji svarajathi, i.e., 'Kamakshi ni pada yuga me', adds a proper finish to the piece. It will be interesting that in the three svarajathis, the pallavi commences in the mandristhayi and this endows a certain gravity, reflective of the meditative mood of the piece.
The mudra 'Syama Krishna' is found in the last charana.

The 'Navaratnamalika' in praise of Goddess Minakshi of Madura is a precious gem in the repertoire of South Indian Music. Of the seven well-known in the group of nine kritis constituting the Navaratna malika, the piece in Ahiri, i.e., 'Mayamma' is one of the best in the raga as it is brimful with rich musical conception and exuberance of the feelings of a true devotee. Syama Sastri's treatment of Anandabhairavi has endowed it with superior classical dignity. The handling of rakti ragas like Todi, Dhanyasi, Bhairavi, Anandabhairavi, Kambhoji, Sankarabharana, Kalyani and the rare ragas like Kalogada, Karnata Kapi, Manji, and Chintamani is superb and is of a unique standard. Being a adept in the Tala system, the rhythmical beauties have been the attractive features of his compositions. It is true that special talent and knowledge is necessary to handle the compositions of Muthuswamy Dikshitar and Syama Sastri, owing to their scholarly nature. The introduction of Vilasa chapu taking the sequence 4 and 5 as found in 'Ninnu Vinagamari' in Purvakalyani raga and Trilokamata in Pharaj is an attractive feature in Sastri's songs. Some of his songs allow themselves to be rendered in two talas. The piece Sankari Sankuru in Saveri, can be sung in the Rupaka tala and Adi tala (Tira Sati) as well.

Kritis with beautiful svaraksharas and svara sahitya have always been the attractive part of our repertoire and Syama Sastri's compositions bristle with svarakshara beauties.
while his son Subbaraya Sastry was a past master in composing kritis with svara Sahitya. The varna in Anandabhairavi 'Samini Rammanave', Adi tala is yet another masterly contribution of the great composer to our music.

Tradition gives an account of the Pallavi contest held in the Tanjore court between Syama Sastry and Bobbili Kesavayya, the veteran musician of Vijayanagaram who had the title Bhuloka Chapachutti. The fact that Syama Sastry saved the reputation of Tanjore, the brightest spot on the map of South India in the field of Music and dance, by his successful rendering of a Pallavi in Sarabhanandana Tala as a challenge to that in Simhanandana Tala sung by Kesavayya, speaks volumes about the proficiency of the composer in the field of Manodharma Sangita and also reflects the highly competitive and genuine spirit of the age. The Sarabhanandana tala has 19$\frac{1}{2}$ matras and 79 aksharakalas for an avarta. The shodasangas are also used in this tala.

Of the disciples of Syama Sastry, the following were famous:—His son, Subbaraya Sastry, Perambur Krishnayyar, Alasur Krishnayyar, Sangitaswamy and Dasari. Perambur Krishna Iyer popularised a large number of his Guru's songs. Sangitaswamy was an expert musician and was the author of the svara Sahitya to the kriti 'O Jagamba' in Anandabhairavi.
The Significance of the Contribution of the Musical Trinity:

The immortal contributions of the musical Trinity paved the way for the following developments in the history of South Indian Music in the subsequent period:

1. Sukha Bhava in music or the melody or 'Sravyam' which appeals to the heart came to be felt a requisite in music.
2. The ideal of 'absolute music' emphasising the art of music as an unique language of expression of its own emerged.
3. The development of highly melodic compositions on the model of the kritis of the Trinity with the characteristic embellishments like Sangathi, Madhyamakala sahitya, and Svarasahitya, Svarakshara etc., took place.
4. Since the sahitya of the kritis contain lofty sentiments and sublime truths, their compositions have become models from the point of view of the excellent devotional theme as well as the exquisite musical construction. Both Dhatu and Natu claim equal importance.
5. The kritis of the Trinity happen to be the foremost definition of the ragas and the vivid portrayal of the melodic individuality of the 'abstract picture in sound' helped in the standardisation of their lakshana. This led to the development of Manodharma sangita in all its varied aspects. The elaborate exposition of the raga through the different stages, the systematic tana and ghana singing and the complicated pallavi expositions emerged. It is said that Sri Thyagaraja sang Devagandhari raga for eight days,
Syama Sastri won over Bobbili Kesavayya by handling the Sarabhanandana Tala Pallavi, while Ghanam Krishna Iyer learnt the art of Ghanam singing from Kesavayya. The art of polished rendering of compositions with Raga bhava, laya suddha, purity of Sahitya and at the same time considering it the best offering to God may be said to have had its beginnings in the latter half of the 18th century.

6. Owing to the musical and loftiness of content, their kritis, which are perfect models of art music, they are used in the spheres of applied music like the Bhajana and Kalakahepa.

7. The employment of easy talas like adi, rupaka, for musical compositions and the importance of simple prose with attractive poetical expressions in melodic forms emerged.

8. Since innumerable kritis sprang up in common as well as rare ragas, a concert repertoire emerged as consequence. Before the period of the Trinity, music concerts must have included varnas, darus, svarajathis and kirtanas. In the post Trinity period kritis have come to occupy a major portion of the art musical concert on account of the rich raga bahava present in these.

9. Instrumental music came to have a remarkable development, with the emergence of the concept of 'sukhabhava sangita' and Absolute music. Instrumental rendering of the kritis of the Trinity led to the spiriting up of new finger techniques and styles of play. As a consequence top ranking exponents in the art of playing the stringed, wind and percussion instruments flourished in the post Thyagaraja period.
10. With the emergence of the art musical concerts, the ideas of musical and rhythmic accompaniment came to be significantly realised. The introduction of violin as an accompaniment in concert is a landmark in the history of Carnatic music. The adaptation of Western musical instruments like clarinet etc., for playing Carnatic music was another unique feature of this period. Violin solos, violin duets became popular in Tanjore.

11. Healthy traditions like the Vinika concert, traditions were set up by the compositions of the Trinity.

**Composers and musicians of the Post - Thyagaraja Period.**

It is interesting to observe that the period after the Musical Trinity produced a galaxy of brilliant musicians who dominated the world of South Indian Music. Talented singers noted for their powers of interpretation flourished who during the latter half of the 19th century bore the torch of the music of the great composers. Concerts of art music as such with a programme of highly melodic compositions, with special place of honour to the Manodharama sangita, i.e., raga alapa, Tana, Pallavi and Kalpana svara, came into existence.

Pioneer musicians, pioneer instrumentalists and pioneer Kathakas brought Carnatic music a unique honour hitherto not known. The ideal of absolute music and absolute dance came to be realised in full. The musicians popularised the compositions of the great composers by performing them in a refined and highly melodic style. Though some of these
musicians such as Patnam Subramania Iyer, Kunrakkudi Krishna Iyer, and Ghanam Krishna Iyer had also enriched the repertoire of our music, yet their fame as eminent singers stands unparalleled.

The part played by the musicians and instrumentalists such as players on vina, mridangam, flute, Nagaswaram, Goutvadyam and violin in unfolding the melodic richness of the compositions of the great composers can never be overestimated. Inspired by the exquisite music of the in predecessors, the musicians were initiated into the field of absolute music. This naturally led to the growth and development of Manodharma sangita. We hear of specialists in raga, pallavi and ghanam singing such as Todí Sitaramayya, Begada Subramanya, Sankara Bharana Narasayya, Todí Sundar Rao, Narayana Gouda Kuppner, Atana Appayya. Other instances of ragas that were sung by exponents continuously for a considerable length of time, are also available. They were eminent Pallavi singers and players, like Pallavi Doraiswamy Iyer, Pallavi Seetha Iyer, Pallavi Somu Bhagavtar, Pallavi Gopalaayya, Gana, Krishnayya and Noyam Venkatashubba Iyya, besides the great stalwarts in the field of instrumental music.

Specialisation in the various branches of Manodharma sangita by musicians and instrumentalists, reflects the well advanced stage in the development of the art music. This led naturally to the evolution of high degree of technique in play and singing. We hear of the Pidi vadyam and jaru styles of violin playing, gamaka or varek style of playing, chakrabbhandam and Vandam style of playing the vina. Instruments representative
perfection both in point of structure and style of playing. Being a period noted for its intense musical activity, there emerged a tradition in Tanjore which became famous for its purity of raga bhava.

The post-Thyagaraja are may even be called the era of pioneer musicians in the history of Carnatic music. The contribution of composers and musicians in the post-Thyagaraja period as such forms a separate and detailed treatment by itself. This could not be dealt with in this study in detail. The biographies of the following, namely, Patnam Subramanyar, Maha Vaidyanatha Iyer, Munrakkudi Krishna Iyer, Sarabha Sastrti, Tirukkadikaval Krishna Iyer, Narayanaswamy Appa, Tanjore Krishna Bhagavatar, Piddle Govindaswamy Pillai, Vinai Dhanammal, Sarabha Sastrigal, Tirukkodikaval Krishna Iyer and many Nagaswaram players are available. It is however felt that a very brief account of some famous composers and musicians who flourished in Tanjore during the latter half of the 19th and beginnings of the 20th centuries, is relevant for estimating their over all contribution to the laksbya of Carnatic music.

(38) Subbaraya Sastrti (1806 - 1868)

He was the second son of Syama Sastrti and attained proficiency in Tamil, Sanskrit, Telugu and Sangita. Having had the fortune to study music under Sri Thyagaraja and later coming under the influence of Naratha musicians like Merugoswamy and Ramadas Swamy, he became a brilliant composer of kritis on the model of his father. Adopting the style of the Trinity ———— ————

2. Dr. U.V. Swaminatha Iyer's Editions and the Dictionary of
he used Svarasahitya, chittasvara, svarasahitya and Madhyamakala sahitya in his kritis. He signed his pieces with the signature 'Kumara'. He was also an expert player on the Sarinda and violin. He enjoyed the patronage of the Zamindar of Udayarpalayam. Some of his well-known compositions are:

1. Janani Ninu vina - Ritigoula - Chapu
2. Vanajasana - Sri Raga - Rupaka
3. Emani ne mahima - Mukhari - Adi
4. Ninu sevinchina - Yadukula
   Kamhoji - Chapu.
5. Sankari ni vani - Begada - Rupaka.

His compositions are replete with raghava and have rightly become previous part of our repertoire.

(39) ANNASWAMY SASTRI (1827 - 1900)

Annaswamy Sastrl, a great scholar in Telugu, Sanskrit, Kavya, Nataka, Alamkara, Vyakarana and Sangita, was the adopted son of Subbaraya Sastrl and the grandson of Syama Sastrl. An eminent violinist, he became also a composer of varnas and kritis. He was patronised by Kanchi Kalyana Rangappa of Udayarpalayam. He composed avara sahityas for the kritis like Palinchu Kamakahi in Madyamavathi. A few famous pieces of his are:
4. Sri Kamakshi - Saranga e---Adi.

Melakkara Govinda Pillai, the teacher of Sarabha Sastrī and Tanjore Kamakshi, the guru of Vina Dhanammal were his noteworthy disciples.

(40) TALANGAMBADI PANCHANADAYYAR (1884-1974)

supposed to be a disciple of Syama Sastrī, he was a famous composer of the following:

2. Birana Brova yidi - Kalyani - Rupaka.
   (can be rendered in Adi tala (Tieragati) and also in Rupaka tala).

A devotee of Vigneswara, he adopted the mudra 'Danti mukha Janani' and also 'Panchanadamuta'.

(41) CHINNASWAMY DĪKSHTAR (1776 - 1882):

The Brother of Muthuswamy Dikshitar was a great linguist, Vainika and an expert singer. He received special honours from Manali Muthukrishna Mudaliar. While his stay at Madura he popularised many of his brother's kritis. His kirtana in Todi raga in praise of Narada 'Gana Lola Karunalavala' is a well known composition.
The youngest brother of the great composer, attained scholarship in Telugu, music and was a versatile genius. He gained remarkable proficiency in vina, svarabatha, violin and sitar. Manali Muthukrishna Mudaliar placed him under the tutelage of an European violinist and he was the first to handle the instrument in its present shape. Balaswamy Dikshitar became the Samasthana Vidvan of Ettayapuram in 1824 on a salary of 50/- per month. This appointment and the settlement of Dikshitar family at Ettayapuram is of far reaching significance in the history of South Indian Music. It was Balaswamy Dikshitar's grandson and adopted son, Sri Subbarama Dikshitar, who published the monumental work sangita sampradaya pradarsani (a lakshya-lakanana grantha) under the patronage of the Ettayapuram rulers.

Of those composers who hailed from Tanjore and later settled in Madras and other places in South India, the names of the two composers, viz., Vina Kuppier and Tiruvotriyur Thyagayar are important and it is these who carried on the traditions of Tanjore music in Madras and made it a centre of music in the subsequent century.

VINA KUPPIER: A disciple of Thyagaraja who became an illustrious composer of varna and krities. A Tamil Brahmin of the Vadama sect, he was the son of Veena Samba Sastrri. He was violinist, vairaka and a composer. He was known as (Gana Chakravarti' and 'Narayanagoula Kuppier'. It is a
raga affording very limited scope and the last century
had to do credit to musicians who took special delight in
handling this raga. His son, Tiruvottiriyur Thyagayya who was
also a reputed singer and composer published the two precious
works Sankirtana Ratnavali and Pallavi Svarakalpavalli in
which he has given in notation not only his own varnas
and kirtanas but also those of his father. The mudra adopted
is 'Gopaladasa'.

(44) PAIDALA GURUMURTHY SASTRI: He was the famous
composer of gitas, known also as 'Veyi Gita Paidala Gurumurthi'
Sastri'. He flourished in the court of Tanjore and later
settled at Madras, where he helped to a great extent in the
spreading of musical learning.

Swati Tirunal, who was the illustrious Royal contem-
porary of the Trinity, himself a composer and musician of a
high standard, encouraged the artistes from far and wide.
Attracted by the royal patronage at Travancore, the musicians
of Tanjore after the fall of Maratha power found a congenial
home in Travancore. Among those who settled at this fertile
place, the following composers, musicians and Kirtanakara may
be mentioned the name of Ananta Padmanabha Goswami. He was a
Maratha Brahmin of Tanjore and a famous katha performer, who
spread the art of Harikatha flourishing in Tanjore to Travan-
core. He was hailed as a Cuckoo voiced or kokila kanta Goswami.
Madhyarjunam Govinda Dikshitar, Guruswamy Oduvar, Tanjore Quar-
tette, Tanjore Ranga Iyengar (an expert singer of Hindustani
music), Tanjore Chintamani, a good player on Sarangi are some
of these who received honours from Swati Tirunal Maharaja. It was the Travancore musician Shatkala Govinda Narar's (1798 - 1843) wonderful performance at Tiruvaiyar, that elicited praise from Sri Thyagaraja who sang his 'Enta-romahnabhavulu', the Sri Raga Pancharatna on that occasion. Influenced by the musical style of the Trinity, the great Royal composer of Travancore, Sri Swati Tirunal, like Sahaji of Tanjore made his court a veritable home of singing birds. He himself had to his credit a number of kirtas, varnas, padas, ragamalikas, tillanas, dhrupadas and operaas.

(45) GOPALAKRISHNA BHARATI: (1811 - 1881): The illustrious composer of the famous opera Nandanar Charitra which was popularised through the institution of Harikatha. Born at Narimanaam, the author lived at Mudikondan for sometime and later settled at Mayavaram. Coming under the influence of the rich music, typical of the period of the Trinity and having learnt Hindustani music from 'Rama Das' – the court Hindustani musician of Tiruvildaierdour, he became steeped in the high traditions of Carnatic music.

Inspired by the treatment of Nandan's story in Periyapuramam, and the style of Arunachalakavi, he composed 'The Nandan Charitra' in the opera form with the vanchanas, darus, kannigal, chindu, lavani, kadga, Irusollalangaram and other forms. An erudite scholar in Tamil and a yogis personality, Bharati endowed the opera with a simple style, setting out the highest philosophy of Devotion in a very attractive manner.
The ragas are attractive and lend the musical appeal to the content. Thus the simple, catchy music, elegant language and the well known story of Nandalan, have made the opera a fit theme for Kathakalakshpepa and the songs have become precious additions to South Indian concert repertoire. Besides Bharati is said to have composed Gnanakummi, Gnanachindo and Chidambaram Kummi, Iyar pagai Nayanan Charitra, Tirunilakanta Nayanan charitra and Karaikkal Ammaiayar charitra kirtanas, besides the 1000 viduti kirtanas.

It was Tanjore Krishna Bhagavatir who is styled the father of 'Kalakshpepa' popularised the opera by his masterly handling and polished rendering of the songs in his Harikatha.

Of the composers of the Tamil Padas, who flourished in Tanjore, must be mentioned the deserving names of Ghanam Krishna Iyer and Vaideeswarankovil Subbarama Iyer.

(46) Ghanam Krishna Iyer was the son of Kamaswamy Iyer, who was a Tanjore Palace Vidwan. While at Tanjore, Ghanam Krishna Iyer had the fortune to meet and learn from the veteran Andhra musician Bobbili Kesavayya, the art of singing madhyamakala (i.e., Ghana) and new styles of musical composition. Ghanam Krishna Iyer enjoyed the patronage of Tanjore Raja Amarasimha and later came under the protection of idiayarpalaym Zaminir who began to patronise him.

As a composer of Tamil padas, his greatness is unique. He composed many attractive padas in praise of Lord Subramanya, which are the admiration of the musicians. They are noted for the
rich musical conception and content of Sahitya. The essence of raga is presented in every pāda. Highly rakti ragas of descriptive nature are used. Krishna Iyer had sung in praise of the presiding deities of the neighbouring shrines in Tanjore.

(46) ANAI AYYA: THE SAMASTHANA VIDWANAS IN THE TIME OF SERPOJ I OF TANJORE (1800 – 1832).

Among those who enriched the repertoire of Carnatic music in the latter half of the 19th century, Anai and Ayya brothers occupy an honoured place.

The brothers were natives of Viyacheri, near Ayyampet, in Tanjore District. It was in this village that the famous musicians composer, Maha Vaidyanatha Iyer was born. Anai Ayya brothers belonged to the Smartha Brahachhranam sect. Their father was Venkatasubbayyar. The brothers attained proficiency in Tamil, Sanskrit and Telugu. Having acquired a profound scholarship in Sahitya and Sangita, they had composed a number of kirtanas in Tamil and Telugu with the signature "Umadasa". The text of some of his Tamil compositions have been published in 1903, by Mahavaidyanatha Iyer's father, Viswanatha Iyer along with the 72 melas Ragamalika in Telugu language.¹

According to this work, Vaidyanathar was the disciple of Anai Ayya and that the latter was referred to as the 'Parama Guru' i.e., Guru's Guru in that publication. In the writings of Dr. U.V. Swaminatha Iyer, we are informed that the mother of Mahavaidyanatha Iyer, was born into the family of Anai Ayya.

Anai Ayya brothers had composed mostly in praise of the presiding deities of the shrines at Vaiyacheri and Tiruvaiyar. It is probable that these composers were highly devoted to Lord Agasthiawara and Goddess Mangalambika of Vaiyacheri Temple and Lord Pranathartihara of Tiruvaiyar, as there are a considerable number of kirtanas in praise of them. In addition to the songs invoking their favourite deities, there are kirtanas in didactic and vedantic themes as well. The sahityas in short contain lofty sentiments of devotion. It has been reported that the rendering of 'Varali' raga on the occasion of the Saptasghana festival was so rapturous that it elicited the praise of the great saint composer, Sri Ahyagaraja himself. In the last charana of his famous kriti "Mahimatheliya tharam" in Sankara-bharana, Anai Ayya laments his fate for having to perform before an un receptive audience.

Regarding the literary style and musical conception of the songs, they are noted for their easy flowing style and grand musical structures. The prosodical beauties like Yadugai, Monai, antya prasa, figure. The sahitya is characterised by colloquial expressions sometimes. The Telugu compositions have the sweetness of diction and rich music in them. The opening line of the Sankarabharana piece 'Mahima theliya taram' has been adopted as the pallavi theme in the concerts. Only few compositions of these composers have been frequently handled in the concerts and the rest deserve their due popularity as they are attractive specimens both from the melodic and thematic points of view.
Highly rakti ragas have been utilized for the songs. A list of the kritis composed by Anai Ayya in Tamil may be given:

<table>
<thead>
<tr>
<th>Beginning words</th>
<th>Raga</th>
<th>Tala</th>
<th>Name of the deity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Paruvam parka</td>
<td>Dhanyasi</td>
<td>Rupaka</td>
<td>Mangalambika.</td>
</tr>
<tr>
<td>2. Ennavidam sonnalum</td>
<td>Atana</td>
<td>Adi</td>
<td>&quot;</td>
</tr>
<tr>
<td>3. Nyegatiyallamal</td>
<td>Kambhodi</td>
<td>Rupakam</td>
<td>&quot;</td>
</tr>
<tr>
<td>4. Somavara darisanam</td>
<td>Pantuvarali Adi</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>6. Enna seyguven</td>
<td>Kedaram</td>
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<td>7. Innnavidame pujal</td>
<td>Natakurinji</td>
<td>Rupaka</td>
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<td>8. Asaikkullagade</td>
<td>Kamas</td>
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<td>9. Arukkarumilai</td>
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<td>10. Arumai perumai</td>
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<td>11. Meyyenrirade</td>
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(48) VAIDEESWARAM KOIL OR BIKSHANDAREVUL SUBBARAMA IYER, the famous composer of padas in Tamil, in praise of Lord Muthukumaraaswamy. His erotic padas couched in euphonous style and descriptive music have become valuable part of our repertoire. A very detailed picture of the raga is portrayed in a highly remarkable way in the padas. The pada 'Padari Varugudu' in Kambhoji, presents the essence of the raga in a nutshell. Rendering of abhinaya for the pada not only enhanced the beauty of melody but also reveals the rich poetic imagination of the composer. The padas like those of Ghanam Krishnayyar and Keshetrama have become the main stay of the Abhinaya proper of the dance performance. He is said
to have flourished in the 19th century and the treatment
of raga and style of the pieces suggest the influence of the
earlier pada composers.

(49) VINA PERUMALAIYYA - also known as Mahipalai

Vina Perumalaiyya.

He belonged to the line of Vina Kalahastayya. He
hailed from a family of vaikakas, who were Andhra Brahmins.
He was the Samaethoda Vidvan in the Tanjore court during the
reign of Sarabhoji. He learnt Vina under Vina Kalahastiyya,
and became proficient in handling Ghana raga tanas. *It is
said that he played in the court the Bhagy ọ raga for ten days
at the rate of three hours daily, without repetition. In
appreciation of his achievement, Sarabhoji presented him the
village Mahipalai, after which he came to be known as Mahipalai
Vina Perumalayya. He was honoured with the umbrella, palanquin
and a vina decorated with shining stones when he performed in the
north. Kaghunatha Tondaiman of Pudikkotah, it is stated,
pleased with this rendering of raga on vina, presented him
with a fabulous sum of money. According to Subbarama Dik-
shitar, 1 Perumalaiyya was a wonderful player as well as a fine
composer. To him, are ascribed two varnas in `ourashtra and
Saveri ragas respectively which however, are probably not
traceable. Of his two brothers, Vina Narayanaswamy was a good
vina player while Kodandaiya was a composer of svarajathis.

1. Sangita Sampradaya Pradarsini - Vol. I.
   Karunamrita Sugaram - A brahman Panditar, Vol. II.
Sabhapathayya — The famous Composer of Padas.

Certain villages in and around Tanjore had all along been centres of music and dance and nourished famous Telugu Bhagavata families of scholars. Of these Muvvanallur has known pada composer in Telugu. He belonged to the Mulaganadu Vaidika Sakha, Telugu Brahmin community. Being a staunch devotee of Lord Rajagopalswamy, the presiding deity of Mannargudi temple, he used to frequent the place to have darshan of his Ishtadevata. During moments of ecstasy he used to sing and dance in praise of the Lord to the temple and experience great bliss. While young he had plenty of opportunity to hear the exquisite paddas of kshetriya in praise of Muvva Gopala and had felt the irresistible charm of kadhura bhakti as handled by the great composer of the paddas. Having acquired a though mastery over kshetriya paddas, he used to perform abhinaya while himself singing them in front of the sanctum sanctorum of Sri Rajagopalswamy shrine at Mannargudi kshetra. On account of his constant association with this kshetra, he became famous as Mannargudi Sabhapathayya. It has been held by scholars that Mannargudi was known as Rajaraja Chaturvedimangalam, during the chola time and was renowned for its literary fragrance. Perhaps it came to be known as Mannargudi from the time of the Nayaks, who were great devotees of Lord Rajagopalswamy of this temple.

Very little is known about Sabhapathayya’s early life and parentage. He ranks next to Kshetrayya as a pada composer and his paddas about fifty have been published as early as 1884.
by the Vaninilayam Press. That the composer had imbibed the
flowing style of Kshetrayya, is evident from the sabityas of
his padas. An erudite scholar in Telugu and highly proficient
in Sangita and abhinaya Sastra, and endowed with a fertile
musical imagination, he flowered easily into a fine composer
of padas, on the model of Kshetrayya padas. He adopted the
mudra of 'Rajagopala' and his padas are couched in a musical
style. It is said that he was naturally endowed with an
attractive personality and silvery voice, which helped him to
act the feminine roles in dramas. In addition to the padas
he had also composed operas or 'Sangita charitra' such as
'Sita Swayamvara' in song form, in which he used to put on
the role of Sita and used to render it with Abhinaya in a
masterly manner. He had also been the author of 'nirupanas'
and they were utilised by him in his charitra kirtanas.²

Tradition makes him a contemporary of King Sarabhoji
of Tanjore. According to this once Sarabhoji made an
announcement that who ever was acclaimed as the best in
Bharata Sastra both in the Nritya and Nritta and histrionic
aspects, would be the recipient of the royal honours. Taking
the feminine role, Sabhpathy, by virtue of his exquisite
abhinaya and dramatic skill impressed the learned spectators
in the court and every one was deceived out of his wits.
Sarabhoji was immensely pleased and was prepared to fulfil
any desire of Sabhpathayya as a mark of showing his apprecia-

1. Sabhpathayya Padamulu.
tion. The composer requested that the beautiful idol of Lord Krishna in the Raja's puja room might be given to him. When Sarabhoji asked him to express some other object worthier than that, Sabhapathayya replied that he required only the beautiful idol of Krishna and not anything else. He added if ever he wished wealth, he would lose the love of Abhinaya and that the experience of Divine joy would be denied to him. The King who was a great patron of art and letters gladly handed over the Krishna idol to the composer which had till then adorned his puja room. In his devotion to Lord Rajagopala, Sabhapathayya may be compared to Sri Thyagaraja. It is interesting to note that he was only known as 'Chinna Thyagaraja'.

Sabhapathayya was a true rasika and a worshipper of the art (a 'Kala Upasaka') of dance. Through the medium of Abhinaya, he dwelt at length on the beautiful form of the Divine, His Kalyanagunas, and His prowess. He had mastered 'Rasamanjari', the lakshanagrantha on the subject of erotics and the different types of nayakis explained in the alankara sastra have been illustrated in his padas. The learned introduction to the work refers to the eminence of the composer in the following lines.

I am with all blessings
everywhere
I am the sweet
god of the night
and the crook
and the flute
and the dance
and the play
and the grace.
of the fifty padas, only one or two padas are available in notation. The pada in Sankarabharana, Mi tala, 'Darijuchu chunnadi' is a fine piece with prasa, yathi beauties. The pada in Saveri Raga is very telling as it conveys the Mayaki's viraha to Lord Gopala. His padas are pregnant with Sringara rasa.

It is said that among Sabhapathayya's disciples, were Tiruvarur Kamalam, and Pudukkottai Ammalu, to whom he taught the intricacies of the art after he lost his eye sight. Though Muvvalur Sabhapathayya had adopted the sweet style of Kehetrayya very successfully and also the theme of Madhurabhakti, the melody that characterise the sahityas of Kehetriya padas is found to be lacking in some of the padas of Sabhapathayya. It must at the same time be admitted that owing to the similarity in respect of style and conception, some of Sabhapathayya's padas have been ascribed to Kehetrayya and vice-versa. The padas form the priceless part of not only the repertoire of the dancer but also form an invaluable part of art musical compositions.

(50) THE TANJORE QUARTETTE

PONNIAH, CHINNAYYA, SIVANANDAM AND VADIVAL

The four famous brothers of Tanjore who composed a large number of dance forms such as alarippu, jathisvara, svara-jathi, padavarna, sbbda, tillana and kirtanas in praise of

1. One of his padas is given in notation in the appendix.
God Brihadiswara and the Maharatha rajas of Tanjore flourished in the reign of Sarabhoji II and Sivaji. It is said that the modern Bharatanatyam concert programme was systematised only by these brothers who were themselves exponents of the art and nattuvacharyas, besides being the author of dance compositions. Rightly have they secured an honoured place in the galaxy of composers of dance music.

The brothers belonged to the Oduvar family attached to Wannargudi temple. Two illustrious sons in this line were employed in the Tanjore court and were also dancers in the Big temple. Of the two brothers, Gangaikutu and Ramalinga, the younger had two sons namely Subbarayan and Chidambaram. They had learnt the Bharata vidya from their father and were honoured as court dancers. Ganga Muttu composed the Nava sandhi kavuttuvam and panchamurti kavuttuvam, to be danced at the nine sandhis on the occasion of Brahmotsavam in the Big temple and during the procession of Lord Nataraja. Subbaraya Nattuvanar had the four sons, Ponniiah, Chinniah, Sivananda and Vadivelu, who learnt music at the feet of Sri Nuthuswamy Dikshitar.

It is said that once King Tulaja happened to hear their Tevaram singing in the Siva temple at Sengannarkoil and was much impressed. Thereupon they were transferred to the Big temple for doing the Nattuvangam in the temple and to recite

1. Ponniiah Manimalai
the Tevaram. At the instigation of Tulaja, the brothers took lessons in music from the great composer Sri Muthuswami Dikshitar for seven years. They learnt Tamil, Telugu and Sanskrit. Their first début took place at the instance of King Tulaja, who presented them suitably. Thereupon their concerts were held in Mysore, Travancore and other places. The Sarabhandira Bhupala Kuravanji was set to music by them and regularly enacted in the Tanjore Big temple. Of the four brothers, Ponniyah Pillai was a Siva Bhakta, Gurughamurthi as found in their compositions. Ponniyah had composed Kavuttuvam, tana, varna, kirtana, alarippu, jatiswara, sabda, svarajathi, chowka varna, ragamalika pada jvalali, Tillana, daru, svarapada, in praise of Lord Brijadiswara while some are addressed to Sarabhoji, Pratapasimha and Amara Simha Maharajas. 1 Chinnayya became the Mysore Samasthana vidwan and author of Kirtanas and varnas in praise of Goddess and his patron Krishna Raja Wodeyar. Sivanandam flourished in the court of Sivaji II and has to his credit Tamil padas, Javalis, tana varnas and chowka varna. Vadivelu became the court musician and violinist in the court of Travancore and composed Ragamalikas, sabdha, jatiswara, pada, tillana etc., in praise of Lord Padmanabhaswamy Ponniyah Pillai calls himself in his Mayamalevagoula kriti 'Mayathita svarupini' as the dasa of Sri Muthuswamy Dikshitar. It is said that once he sang the kriti in Vadyamavathi, praying to Goddess which was granted.

The contributions of the brothers to the growth of Bharata Natya in its technical and developmental aspects are invaluable. Not only a rich variety of dance musical forms sprang up from their imagination but also a systematic paddhati of the dance programme was laid down by them. Just as graded exercises are essential in the learning of music, so also the preliminary advus which provide a proper foundation for the rhythmic perfection in dance were conditioned by them. According to them, there are ten adavus each having twelve varieties, gave a total of 120 adavus. After completing the course in the adavus, the dancer is to be taught in order the Alarippu, jathisvara, sabdam, padavarna, pada, ragamalika, tillana and aloka. Just as in art musical forms having technical and concer pieces, even in the realm of dance, special concert dance forms have been composed by the brothers. Gangai Muthu Pillai wrote in his 'Natanadi vadya ranjanam' the various Kavuttuvams popular during his time, the salam sabdas in praise of King Tulaja and the Navasandhi Karuttuvam.

The varnas, Ragamalikas, sabdas, tillanae of these four brothers occupy an unique places in the gallery of musical forms. These will be dealt with in the chapter on musical forms.

(68) KOTTAIYUR SIVAKKOZHUNDU DESIKAR: He was the illustrious son of Dandapani Desikar and named after the presiding deity of Tiruchettymutram temple. His ancestors had been the native of the village of Kottaiyur, a village celebrated in Tevaram songs and were great devotees.
Isavakolunnu learnt Tamil and mastered the classics in a graded manner. It is believed that he studied Tamil grammar under one scholar Pandit disciple of Sri Vaidyanatha Desikar, who lived in Tiruchendur. He continued to stay at Kottaiyur, teaching his students. Sivakozhundu was a past master in Iyal, Isai and Nataka and he was invited by Sarabhoji to be the asthana vidwan. He codified the Sarabhendra Vaidya murai and brought out three works on medicine in 1626. Besides he was the composer of Kottaiyur ula which is not available at present. His Sarabhendra Bhupala kuravanji in his magnum opus and it was published, the music of which was got from Ponniah Pillai of Tanjore. The opera consists of 29 kirtanas, 5 venbas, 2 agavals, 25 viruthams and 2 Kachchaga Kalippas.

A Critical estimate of the Sarabendra Bhupala Kuravanji,

The Sarabendra Bhupala Kuravanji is also known as "Ashtakkodi Kuravanji" as it was used to be performed on the day of Brahmotsava, when the Dvajasthamba will be installed and offered puja. Sarabhoji is praised in one of the verses as one who had mastered and digested the different branches of knowledge. The central theme of this Kuravanji nataka is Madanavalli, a beautiful courtesan who falls in love with Sarabhoji and how she pines for him, despises the moon, breeze, etc., and finally through the exhortment of the Sakhi finds the Lord. The Kurathi and Kuravan, the indispensable characters in Kuravanji, have their usual roles to read the palm of the heroine and predict that her love would be fulfilled. The presents received by the Kurathai are
explained in the Sudha Saveri daru, which is composed in
different languages like English, Telugu, Hindi, Canarese,
Marathi.

Highly rakti ragas are used in this Kura-
vanji. They are viz., Nattai, Surutti, Madyamavathi, Abiri,
Sourashtra, Pantuvarali, Bilahari, Kambhoja, Sankarabharana,
Nadanamakriya, Todi, Kalyani, Atana, Gowlipatru, Shanku,
Sourashtra, Anandabhairavi, Asavari, Mohana, Desavalam,
Suddasaaveri, Dhyanasi, Paraj, Saranga, Bhoul, Yadukulakam-
boji, Amritakalyani Purikalyani, Kanada and Mukhari. This
Kuravanji was a regular feature during the Brahmotsava cele-
brations in Tanjore. It is said that the Tanjore Quartette first
enacted the nataka in the Big Temple. This only proves the
enthusiasm on the part of the people to offer music, dance and
natya as an item of worship to the God in the temple
precincts.

That Sarabhoji fostered Tamil language and honoured
Tamil scholars is illustrated by the work Sarabhendra Bhupala
Kuravanji natakam. Anantarama Bharati who wrote the Uttara-
ramayanaam Kirtana and Bhagavata Dasamakanda Kirtana has
praised the literary and musical scholarship of Desikar
in his Tiruvidaimarudur nondi natakam.

(55) CHOWKAM SINAYYA.

He was a Dravida Brahmin and an expert in Sangita
and Sahitya. As he was highly proficient in rendering alapa,
and other compositions in Vilamba Kala or chowka kala, he
became famous as showkam Sinayya. He seemed to have flourished
during the reign of Sarabhoji and in the beginning part of Sivaji's reign.

(54) TODI SITARAMAYYA AND SANKARABHARANA NARASAYYA.

These two musicians were expert in handling the ragas after which they were named. Tradition has it that Sitaramayya once had to mortgage his Todi due to needy circumstances. The King Sarabhoji missed his usual grand Todi alapana and the song in it from the musician. Sitaramayya was not in a position to sing the Raga as he had to redeem it from mortgage. When Sarabhoji came to know of it, he hurriedly paid the amount and redeemed the Todi raga, the precious property of the musician. Subsequently the king had a feast of his superb alapana in Todi raga. He was one of the court vidwans during Sarabhoji's reign and has to his credit few sahityas.

Sankarabharana Narasayyar adorned the court of Sarabhoji and was proficient in Sangita. He has a fine imaginative faculty and few padas in Tamil have been ascribed to him.

(55) MAHAVAI DYANATHA IYER (1844 - 1893).

Among the musicians who occupied an honoured place in the latter part of the 19th century music, Mahavaidyanatha Sivam and Patnam Subramania Iyer are noteworthy.

Mahavaidyanatha Iyer was one of these stalwarts who popularised the compositions of the Trinity by his polished and classical rendering of the same. He was born at Vaiyacheri in a village lying in the east of Tanjore town. His father was
Ramchandana Iyer, who was also a composer of songs in Tamil, Telugu, Sanskrit and was famous for his Bhajana during the saptastana festival at Tiruvaiyar. It is said that he was the recipient of the blessings of the saint composer, Sri Thyagaraja on one of these occasions. Of his four sons, Ramaeswamy Sivan and Mahavaidyanatha Sivan became famous as musicians and scholars of repute.

Mahavaidyanatha Iyer learnt music from Mahar nombuchavadi Venkatassubbaray and Anayya. He studied Sangraha cudamani and Sangita Ratnakara and attained high proficiency in both lakshana and lakshya. He mastered the languages Tamil and Sanskrit. Sivan was a versatile genius, a composer, Harikatha performer and more than all an inspiring singer with an impressive sarira.

At the age of ten, he participated in a musical context conducted in the Pudukottah samasthana and sang Darbar so remarkably that Raghunatha Tondaiman, Vina Subbier, Vina Subbukutti Iyer and other expert musicians appreciated his talents. He received from Muttu Ramalinga Setupati, the kanda Puranam as a gift during his stay at the Ramnad Samasthanam. He went to Uttaiyapuram, met Subbarama Dikshitar and composed a Ragamalika in Tamil.

In those days, the muttas such as the Tiruvaduthurmai and Dharmapuram Adhinama promoted the sabitya and sangita. The heads of the muttas themselves had been great scholars and composers. Subramanya Desiker of the Pandarasannidhi Mutt at
Kallidaikurichi in Tirunelveli conferred on Sivan the title 'Maha' in the year 1856, when he sang the 'Chakravaka' raga in the contest held in the Mutt. It is said that he could produce nine rasas by his music.

Mahavaidyanatha Iyer started his professional career early in his life. The major portion of his concert time would be taken up for rendering the Manodharma sangita viz., Alapanam, Tanam, Pallavi, Niraval and Kalpana svaras. He expounded on one occasion a pallavi in Simhanandana tala, which is the longest of the 108 talas. Mahavaidyanathar was especially proficient in singing rare ragas like Kanakangi and Narayana gowla in extense. By his artistic and polished rendering, he showed the remarkable possibilities of the kritis of Trinity.

As a composer of the tillana 'Gauri Nayaka' in Kanada, Simhanandana tala, he is unique. He is also the author of the varna 'Pankjakashi Pai' in Kambhoji raga, and tala, which is a fine piece, full of svarakshara beauty. In addition to the Tamil kirtanas, he has to his credit the 72 melaragamalika, a lakshana prabandha useful for purpose of lakshya. 'The Peria purana kirtanas' represent the joint work of the brothers, Ramaswami Sivan and Maha Vaidyanatha Iyer. The former was a great scholar in Tamil and was the recipient of the titles Sahitya Puli and Monai Singam by Bhaskara Setupati. The brothers adopted the signature 'Guhadasa' and were honoured by several Samasthanas.
Sivan was a highly devout person and had performed Sivakathas also and used to participate in the Bhajanas, singing Tevaram, Periyapuram kirtans, etc. It is said that he sang most sweetly and majestically with devotional fervour during prayer time, which reminded the senior Vidwans of his age, of the great saint of Tiruvaiyar.

It is true that the music of Trinity was handed down through the sisyu parampara of the composers, to the posterity. To those great musicians goes the credit of having popularised and preserved the music of the great composers and their songs. The services of Maha Vaidyanatha Iyer in this direction are invaluable.

(56) PATNAM SUBRAMANYA IYER - 1845 - 1902).

A contemporary of Maha Vaidyanatha Iyer and a resident of Tiruvaiyar, Patnam Subramania Iyer was one of the top ranking performers in the post-Thyagaraja period. He was both an eminent composer and an excellent performer. His father was Bharatam Vaidyanatha Iyer and his grandfather Bharatam Panchanada Sastrigal was a Samasthana Vidwan in the court of Serfoji Maharaja of Tanjore.

Patnam Subramanyal Iyer learnt music from his uncle Melattur Ganapathi Sastrigal and later studied under Manambu Chavadi Venkatasubbayyar, a direct disciple and a relative of Sri Thyagaraja. He was gifts singer with a
voluminous and majestic voice possessing a wide compass. He started his professional career as a musician in his 30th year and became very famous.

As a performing artiste, Patnam Subramania Iyer was a pastmaster in rendering the krītis of Thyagaraja with beauty and bhava. Being an eminent Palla Vidwan, he had thrilled many an enlightened audience by his powerful and expressive alapana and improvisation. It is said that his handling of Begada, Kannadagoula, Poornachandrika ragas have won for him great appreciation and honour from the various Samsthanams.

As a composer, Patnam Subramania Iyer has enriched the Karnatic repertory to a considerable extent. He composed about a hundred pieces including krītis, tana, varnas, padas, varnas, tillanas and javalis. He had imbibed the style of Sri Thyagaraja and composed in Telugu, Tamil and Sanskrit, with the signature 'Venkateswara' and also Varada Venkatesa. His compositions have rightly become popular by virtue of its fluent style, attractive music and the devotional content. In addition to the compositions, he has been credited with having immortalised the new raga conceived by him viz., Katanakutuhalam, in his krīti 'Raghu vamaa sudham bhudi'. The Pallavi exposition by the Trio, viz., Mahavaidyanatha Iyer, Patnam Subramania Iyer and Kunrakkudi Krishna Iyer at the Ramanathapuram Samsthanam, has gone down into the history of South Indian music as a remarkable event. The exponents in the art of Pallavi singing and splendid singers of the compositions of the Trinity met in the platform to the great
joy of all.

Patnam Subramanya Iyer along with Sivan used to take part in the Bhajanas during the Saptastham festival. He had trained good disciples, noteworthy of whom were Poochi Iyengar, the famous composer-musician, Kakinada C.S. Krishnaswamy Ayyar, the author of the music books Sankirtana svaravali and Prathamam Siksha Prakarana; Mysore Vasudevacharya, Tiger Varadhacharier Daughters of Salem Minakshi and M.S. Ramaswamy Iyer.

The famous exponents such as violinist Tirukkodikaval Krishna Iyer, Dolas Nanwuma and Mridangam Tukkharam have played for his concerts on many occasions.

It is said that Patnam Subramania Iyer was known as 'Chinna Thyagaraja' and the contributions of the musicians who were also composers have a greatness of their own in the field of South Indian Music.

(57) GOTTUVADYAM SAKHARAMA RAO.

He was the worthy son of Gottuvadyam Srinivasa Rao, who was perhaps the earliest South Indian Musician to have acquired a good mastery of this instrument. The earliest reference to the instrument as such is found in "Sringara Savitri" of King Raghunatha Nayaka. Sakharama Rao was born at Tiruvidaimarudur in the Tanjore District. He was a Madhava Desatha Brahmin and a Rig Vedic. He belonged to the family of Gavai Khama Madhava Rao who was popular musician during the reign of King Sivaji of Tanjore.
Gottuvadyam Srinivasa Rao was appointed the Asthana Vidwan of the Tiruvaduturai Adinam Matt, and settled down at Tiruvaiyaru. He died when Sakarama was quite young.

Late, Sakarama Rao had the training under his paternal uncle's sons Venkoba Rao and Rama Rao, who were very proficient in Jalatarang, Mridanga and violin. Sakarama Rao worked late at night and practised with dedication with the result, he brought to perfection the second production of the instrument. Using a piece of cylindrical roll made of Tamarind wood in his left hand, and the finger nails of the right hand, he used to play the Gottuvadyam in a superb manner. Soon he acquired the perfect mastery over the difficult instrument. Being a versatile genius, he excelled himself in playing the Raga Alapana, kriti and Tanam. He played Sankarabharana, Kedaragoula, Bhairavi, Bilahari, Todi, Sriraga and Kalyani ragas remarkably well. He was one of those who enjoyed his music while performing. On the occasion of the visit of Sir Edwin Montague to Madras in 1913, Sakarama Rao's performance was the highlight and won much appreciation. He had also learnt the art of playing violin and trained his brother Hari Rao. Both of them used to perform jointly in concerts. Sruti Suddha or accuracy in pitch was one of the remarkable feature of his performances.

It is said that he was noted for his humanistic nature but always kept up the dignity of his profession. He would accept a concert only when the minimum fee was paid beforehand. But he always insisted absolute silence at the concert
and if least disturbed, he would stop the performance.
Indeed it was Sakharama Rao who showed the possibilities of
this instrument for playing Karnatic music, as in other instru-
ments as Vina and Violin.

(58) BALASARASWATHI JAGANNATHA BHUTGOWAMY.

During the Maratha reign, a number of foreign and North
Indian Instruments were imported into Tanjore where they became
the favourite instruments of South Indian Music. The genius
of our people is revealed in their adaptation of the foreign
instruments to the needs of Karnatic music and raising the status
of the instruments such as violin, clarionet and Balasaraswathi
to the concert level.

Of those who flourished in Tanjore, Jagannatha
Bhutgoswamy was the first to practise on the North Indian
instrument, known as Balasaraswathi or Mayuri, which is called
Taus (تُؤِسُ) in Persian terminology. He was highly
talented and an expert player of the Sankarabharana raga on the
Mayuri. His handling of the instrument was so superb, that his
performance attracted the attention of stalwarts in the field
such as Mahavaidyanatha Iyer and others, who showered praises
on him. The Mayuri is noted for its mellowed tone and Bhut-
goswamy's superb performance of Karnatic music made it all the
more attractive and led to the popularity of this instrument.
By dint of his fine mastery of the instrument, he proved the
possibilities for playing Karnatic music in it. Even as
Sarabha Sastri elevated flute to the status of a primary instru-
ment, as Srinivasa Rao that of Gottiuvadyam, Tirukkodikaval Krishna Iyer and Govindawamy Pillai raised the violin to the status of concert instrument, so also Jagannatha Bhutgoswamy, raised the Mayuri to the level of a primary concert instrument.

Mayuri is a fretted stringed instrument which is bowed and played like a cello. The frets are adjustable and they are about nineteen. It is also called the peacock Sitar or peacock fiddle. The instrument is provided with many sympathetic strings and it is held in an oblique position and played. The peacock neck is detachable. The legs of the peacock resonator rest on the ground while the neck is supported on the shoulders.

The agraharam adjacent to the royal palace and the present Saraswathi Mahal Library at Tanjore is known still as the Bhutgoswamy Agraharam, named after the illustrious performer of this Mayuri.

(59) LAVANI VENKATA RAO.

As his appellation signifies, Lavani Venkata Rao was a famous Lavani singer and composer, his masterpiece being the famous Bahattama mela Raga Malika in Marathi. This composition has been published in the Appendix to Sangraha Chudamani. He was the Asthana Vidwan in the Tanjore Court during the last days of Shivaji Maharaja and was later patronised by the son-in-law of the late Highness. That was an age when kings encouraged Lavani compositions. Venkata Rao belonged to that group of Lavani singers, who upheld the superiority of Siva over Vishnu. Besides the Lavanis of Sringara types, he seems to have composed on other themes as well.
He was the author of the work 'Rudra Veena Yantra' which explains the derivation of the 72 permutation and combination of svaras. It was based on his Rudra Veena svaras namely the twelve svarasthanas and sixteen svaras. As a mnemonic aid to remember the melas name and its svaras, he introduced the initial letters of the svaras to indicate the note variety as in suri (ṛṝṝṝ ), suga ( ṭṝṭṝ ), suga ( ṭṝṭṝ ), anga ( ṭṝṭ ), chada (ṝṝṝ ), suni ( ṭṝṝ ), kaini ( ṭṝṝ ), and kaini ( ṭṝṝ ) in to the texture of the Sahitya. He had composed another Lavani in honour of Shri Saksharam Saheb in Marathi. The name of this Lavani occurs at the end of the 36 lines of sahitya which gives details of melas using suddha madhyama.

In his treatment of the Rudra Veena, Suddha Misra svaras and the use of mnemonic syllables, Lavani Venkata Rao seems to have followed the method adopted in the Telugu work Sangita wara Sangrahamu by Tiru Vengada Kavi which works out an interesting method to denote the different misra svaras (i.e., vikrata svaras).

The most well known of his work is the Bahattara mela raga malika composed in the style of Lavani composition using the 72 mela ṭṝ names from Kanakangi to Rasika Priya (Mela mudra). It is perhaps the first Lavani composition in all the 72 mela ragas as such with the names of the melas, introduced
in the texture of Sahitya.¹ Lavani Venkata Rao was the author of the matu of the ragamalika. It was set to music by Maha Vaidyanatha Iyer who performed it in the Tanjore court before the enlightened palace musicians like Adi Murthi Iyer in 1883 and was highly applauded.

The Bahattara Mela Raga Malika is more of a raga malika Lavani. It is a continuous piece with the mela mudra, Prabandha mudra and nayaka mudra respectively. It may be pointed out that Mahavaidyanatha Iyer's 72 mela raga malika was inspired by the Bahattara mela raga malika. Maha Vaidyanatha was a staunch devotee of God Siva and he composed in Sanskrit, the 72 mela raga malika² in praise of his Ishta and kula deivata. There seems to be differences between the compositions, Bhattara mela raga malika and the 72 mela raga malika of Maha Vaidyanatha Iyer. However, the music of the two pieces was set by the latter. The opening section in both is in Sri Raga whereas the printed notation in Sangrahachudamani calls it Madhyamavati. Sivan has used the characteristic element of Raga Malika viz., Chittasvara, at the end of every mela section in which the first half is in the mela raga, whereas the second half is not in the raga that succeeds it, thus enabling an easy transfer to the new one. The music has necessarily to be adapted to sent the descriptive sahitya. The jathis adorning the opening section of the Sanskrit Raga

¹ The Guntakriya gita also uses the names of the 72 melas.
² The 72 mela raga malika by Mahavaidyanatha Iyer, Adyar Edn.
Malika, are absent in the Marathi one. At the concluding section in Rasika priya, there is a chitta svara passage, the first half of which is in the same raga, the latter half in the Pallavi Raga, namely, Sri Raga, thus the piece is finally concluded in the opening raga.

(59) VARAHAPPA DIKSHIT PANDIT (1795 – 1869)

The most striking feature to be noticed in the cultural history of India is that not only the rulers had great love of fine arts, their ministers were also equally well learned, experts in Sangita and Sahitya. It is this uniformity of taste in cultural pursuits and love of oriental learning, that had formed the basic foundation of the intimacy between the Rajas and their ministers. This circumstance has been mainly responsible in the building up of a culturally strong kingdom at Tanjore.

Varahappa Dikshit Pandit belonged to that illustrious line of ministers who served in the Maratha court. He hailed from a family of dignified and cultured personalities who had occupied very respectable posts in the administration of the state since the period of Tulaja II. Varahappa Dikshit Pandit was private minister to Sivaji II. His father RamaSwamayya was holding a dignified post during the reign of Sarabhoji of...

1. Infra, Ch.V. 381
Tanjore. Ramaswamy was a great vina Vidwan and played the piano with equal skill. Varahappa learnt the art of vina playing and studied several other sciences from his father. He attained mastery of the piano in a short period.

The ancestors of Varahappa Dikshit Pandit were highly renowned as scholars with eminent knowledge of sastras, sangita, and sahitya. This family had also been noted for long, as the custodians of dharma and charity. They were mainly vainikas and their family produced eminent vainikas of the age such as Vina Dharmayya, Tsallagali Veeraraghavayya, Tsallagali Gopalayya, Dasavadyam Krishnayya, Ramaswamy, Vina Adimurthy Ayya, Appayya, Mysore Vina Sambayya, Varahappa Dikshit, Vina Atamaramayya and Fiddle Venkataramayya. Their family genealogy has been given as follows: Chikka Othappayya Garu was the famous vainika of Tanjore and in his line flourished two brothers namely Vijaya Varahappa alias Vina Dharmayya and Itsallagali Veeraraghavayyz, both exponents of vina play. Vijaya Varahappa had a son named Ramaswamy, who was the revered father of Varahappa Dikshit Pandit.

By dint of his intelligence and scholarship, Varahappa Dikshit became the most distinguished in this family. Being attached to the court he had the opportunity to hear the Western

2. Information regarding Varahappiah Dikshit, Pandit and his family was kindly furnished by his great grandson, V.R. Dharmaraja Dikshitar.
music and developed a great liking for that system of music. Through the kind patronage of Sarabhoji Maharaja, he learnt English of a very high standard and Western music on violin and piano, from the English people who resided at Tanjore. He became the master of both western and Indian music to the entire admiration of many English men and the vidwans of the time. During the period of his service under Sarabhoji, he was called 'Darbar Pakshi'. He had performed on the violin before the English audience at Madras and was highly appreciated. It was considered a feat in those days to play western music in piano with such ease by Indians, and Varadanna's fine performance elicited the admiration of the English people. He was presented with books and lessons on western music and himself had a good collection of books on music (western) besides the other precious works. During the reign of Sarabhoji, he was the superintendent of Srethiriyam villages and later Sivaji Maharaja appointed him as the Senadhurandhara - or Commander-in-chief of the native regiment of the Tanjore Samasthanam. He was given the coveted post of Superintendent of all the musicians of his palace, including Hindustani, English and Carnatic musicians. His profound learning in Sangita and sahitya, mastery over fine arts, convinced the Rajah, who placed the supervision of the Saraswathi Mahal Library in his care. There are many manuscripts which have been copied and transcribed under the orders from Senadhurandhara Varahappa Dikshit Pandit as evidenced by the fly leaf on such manuscripts.
for example:

As Superintendent of musicians in the Samasthanam, he had discharged his duty to the fullest satisfaction of the Raja.
He was in charge of the remuneration given to musicians, purchase and repair of musical instruments. There are state documents in Modi script issuing orders to musicians signed by Varahappa Dikshit Pandit - available even now in the Library.¹

Varahappa had in his home a North Indian Brahmin to write a book on Carnatic music² (165 C - 1829 - 32 - 1). Besides Varahappiah invited scholars and pandits well versed in arts and sciences from various parts of the country. Under the supervision of Maharaja he prepared a detailed catalogue and index of several manuscripts of the library. His association with the library was one which he probably cherished and he had also the opportunity to make his own collection of good classics.

Later Sivaji Maharaja appointed him as the Private Minister and honoured him with Royal emblems and other marks of distinction, such as a Palanquin, the ministerial staff etc.

1. 140 C - 1886 - 3 - 1 T.S.S.W. Library.
2. 165 C - 1829 - 32 - 1
He held this distinguished office as Private Minister till the demise of the Maharaja. But he was appointed as the Karidhi Mahal Superintendent by the British Court (the purchasing department of the palace - a very high office) and later he served as the Madhyastha or Mediator between the Tanjore State to British Government.

Varahappiah was a staunch devotee of Siva and Vishnu. He had the credit of having performed Soma yaga and his charities were very well known. Out of his earnings, he created a Trust private for Charities called Sri Varahappiah Dikshit Pandit chatramu, situated in Tanjore Town on the banks of the river Vadavar. The daily feeding of the poor travellers and poor school children is even now being carried on with the annual income derived from the Trust properties.

Varahappiah in spite of multivarious administrative work in the palace, had disciples who learnt from him music, violin and vina. Of these Paramesvara Bhagavathar, Lakshmana Gosayee, and Parameswara Gosayee are noted. Varahappiah's son of Sri Ramiah Dikshit, learnt piano and vina from his father, became a master of both Karnatic and Western music. Following the noble examples of Govinda Dikshit, the minister to Raghunatha Nayak, Varappayya lived a life, which was remarkable for its dedicated service, pursuits of literary and musical learning.

(60) DHARMAYYA RAMASWAMAYYA

He was the father of Varahappiah Dikshit Pandit. A
profound scholar in Telugu, he was also a master of Sangita and Sahitya. He was a court vina vidwan during the period of Sarabhoji Maharaja and one of the famous musicians of the times. He carried the portfolio of Superintendent of Musicians in the court as we find records in which his name occurs as the chief Superintendent of music and Nataka Sala Departments. He attended to the supervision work of the repair of the musical instruments, purchase of strings and issuing orders in respect of remuneration to musicians. For example, the following issue of order states that a lady by name Jacobai was to be paid per month six measures of rice for four chakras, as per instructions from Darmayya Namamayya. He was an expert in playing the piano and had a good knowledge of western music. He taught his son the principles of Western music and the art of piano, violin and vina playing.

(61) APPAYYA

He was the brother of minister Varahappa Dikshit Pandit. He was one of the great musicians of the days, mastered many instruments both Indian and Western. He was exceptionally good in Hindustani music and was honoured by many samasthanams. His son was the illustrious Dasa Vadyam Krishna Iyer. He was a sangita Vidwan in the Tanjore Samasthanam. He was so called as he was a master of many musical instruments. He was highly honoured in several samasthanams.

1. 169 c - 2 - 1 - 1821 - State Record - T.S.M.Lib.
2. 162 c - 3 - 6 - 1820 - , , ,
TSALLAGALLI VIBRAGHAVATIYYA: He was the brother of Vijaya-
varahappa or Vina Dharmayya. He was the famous Vidwan in the 
Tanjore Samasthanam. He used to sing in such a melodious 
manner that he was awarded the title Tsallagali (i.e., cool 
Southern breeze) in the Samasthanam. His son Tsallagali 
Gopalayya also adorned the Tanjore court.

TSALLAGALLI KRISHNYAYA: (1822 - 1866) was an expert Vainika of 
the Tanjore Samasthanam, and was called 'Abhinava Nareda'. 
On account of the fine melody of his vina playing, he was called 
Tsallagalli Krishnayya. His disciples were Tiruvalangadu 
Thyagaraja Yikshitor, Veli Kanchi Sadasivayyaguru, Kanchi 
Nilekanta Sastri, Mayvarum Vaidyanatha Iyer and Akhilandapuram 
Yikshitor.

MYSORE VINA SAMBAYYA: Another descendant of the illustrious 
Chippa line, was Vina Sambayya. He went over to Mysore Samas-
thanan and was the court Vina Vidwan - used to play Sama Veda 
and upanishad, in vina. His vina playing was noted for the 
rich volume of the sound output. Tillamas were the highlights 
in his play and the plucking technique was very attractive. 
His son was Vina RamaRuswami Ayya, who became the Samasthana 
Vina Vidwan of Mysore.

VINA ATYA RAKAYYA AND PINDLA VENKATECHALAK AYYA: were the 
nephews of Varahappa Likshit Pandit. They adorned the Tanjore 
Samasthanam. Later they went to Rudukkottah where they became 
very famous. Piddle Venkatechala Iyya's sons, namely Vina 
Ramaswamy ayya and Vina Lakshmanaswami Ayya were also musicians.
VINA APINURTHY IYYA: He was a cousin of Tsallagali Krishmayya and one of the leading Tanjore asthana vidwans. His son Vina Venkatachalam Ayya was another expert musician.

VINA GOPALASAMBAYYA: He belonged to the Chikka Odappa line and was a famous musician. He was patronised by the Zamorin of Ilaiyarasenendal.

In the history of Karnatic music, we hear more of musicians, veinikas and not of composers of during this period which is particularly noted for the long line of vina players. Some have migrated to Mysore, Trivandrum and other places, after the fall of the Maratha line in Tanjore where they were highly honoured. Consequently, other centres of music rose into prominence and flourished.

There are manuscripts containing padas and kirtanas in Telugu, Sanskrit and Marathi which are of unknown authorship. For instance the manuscript entitled 'Venkatesa Padamula' is a collection of about 89 songs in praise of Lord Venkataramana (45 pada), Goddess Alamelu manga (2), Govindarajaswamy(1) and Sri Krishna (16). They are all in rakti ragas and contain the Nayaka mudra. The svara notation is not available. They seem to be inspired by the padas of Kshetriya and have Madhumrabhakti as the theme.

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1. D.464 - B 11658 - Cat. of Telugu Mss. T.S.S.M.L.
Vanchinatha Kirtanam: 1

This Mss. is a collection of about 49 kirtanas, in praise of the presiding deities of Sri Vanjiam, a Sivakshetra in the Mannilam Taluq, Tanjore District. The mudra 'Vanchyanatha' occurs in all the songs. The Sahitya of the pieces mostly in Sanskrit reflects a very fine style (श्री वण्यानाथ) noted for its majestic and grandeur. They are highly devotional in spirit. The rhetorical beauties are met with jathis also sometimes figure. Some songs are called 'Khyal', showing the popularity of such Hindustani forms in the south.

It is probable that these excellent sahityas came into existence during the latter period of the 19th century. The following song in Punnagavarali raga and talas not known, is illustrative of the fluent style of these compositions.

Besides the kirtanas, there are Talattu, Yettusarika (Heechcharika), Churnika, arethi and Mangalam. Though the music of these splendid sahityas is not available, the attractive literary

style and profound content of the same, deserve the notice of musicians and scholars. They may be set to attractive rages and sung. These songs may be considered as precious additions to our musical repertoire.

Sanskrit Kirtanam:

The author of these fine songs in glowing Sanskrit is not known. There are (about 147) pieces in all in praise of Lord Nataraja, Goddess Sivakami, Shanmukha and the composer must evidently be a staunch devotee of Lord Nataraja of Chidambaram. The author has adopted a highly learned style, characterised by rhetorical embellishments like prasa, antya prasa, yamakam, and amuprasa. Highly raktiragas like Ahari, Mukhari, Nadanamakriya, Sriraga, Kalyani, Kedaragoula, Nilambari, Kambhoji and Saveri are used. Here is an example in Sourashtra raga.

Considering the fine sahitya and its devotional content, these deserve their due popularity. In the absence of notation, they be set to the tunes indicated by the author at the top of each song. The recovery of such fine sahityas of musical compositions, has its significance in the history of music and should

be considered as an important aspect of research in practical music.

Compositions in praise of Adi Varahaswamy of Sri Mishnam: 1

belong to the group of stalakirtanas and sung by an unknown composer. Sri Mishnam is sacred for the Varaha shrine. There are about six songs addressed to this deity and the Devata mudra, "Sri Adi Varaha deva Sri Mishna Varaha" occurs in these songs. The songs may be given below:

1. Yellilam voyi - Kalyani - Adi
2. Sri Mushmapurikrita - Kedaram - Ata
3. Dharani valayudharani - Kalyani - Rupaka
4. Adi varha deva vinita Sri Mushna Varaha - Gumma-kambodi
5. Adi varaha palaya - Sri Mushna-Sankara-Yaya bharana -Adi
6. Drittagajahare - Adi Varaha-narahare - Rupaka Saveri
7. Dan aka dandotkhanda varaha - Maruva Dhanyasi - Rupaka.

As in most cases the notation is not available. But the sahitya is composed in fine and simple sanskrit.

Many compositions in praise of the presiding deities of the shrines as mentioned above and in honour of the kings and patron with unknown authorship survive in some of the manuscripts with text alone. It is a pity that the music of many a fine opera, dance drama and pa a is not available for the posterity.