CHAPTER - VI

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Jayadéva

The tradition of verse compositions in Sanskrit especially remained supreme and dominated in India till the twelfth century, but even though their output did not diminish thereafter, the Mohammedan invasion coupled with the increasing prominence of the Indo-Aryan and Dravidian language (vernaculars) reduced to a significant extent the popularity of poetical works in Sanskrit subsequently. That is why Jayadéva, who lived during the later part of the 12th century and early part of the 13th century is aptly described as the 'last of the Ancients and the first of the Moderns'. Jayadéva was essentially an inspired poet who revelled in the theme of mundane and profane love.

The 'Gīta Gōvinda' of Jayadéva is a brilliant gem in the history of Sanskrit literature which has inspired the Sanskrit scholars for the past eight centuries. More than fifty commentaries has come out on this splendid work, and around hundred and twenty imitations have been attracted by this work. To this day, it provides an inspiring model to
the Sanskrit poets. The birth place of the poet is Kenduvilva. But scholars have not yet concurred as to whether this place is part of Orissa or Bengal. Many evidences and arguments have been advanced to conclude this. Of course more convincing evidences weigh in favour of concluding that the poet belonged to Orissa, according to scholars like K.N. Mahapatra, Dr. B. Rath, Šubodha, M. Ramarao and others.

Jayadeva's Gīta Gōvinda can be said to be the nucleus of the Indian 'operāś, which is a word of the 12th century. This work contains twenty four songs in 12 saragās. The characters that are figuring are Radha, Krishna and Sakhi. There are several ślokās and prose passages here and there. Each song here is called an 'Aṣṭapadi'. These songs can be viewed as the precursor of the later Kīrtanaś. In Aṣṭapadis we have number of charanās and something corresponding to Pallavi which is called the Dhruvam which is repeated after each charanam. The theme is hunger of the soul for the divine in the form of Radha and Krishna who stand for a typical Gopi and a typical of the supreme Lord, respectively. Earlier this divine love theme of Radha Krishna is found in Padmapurana as the episode of 'Radha vilasam'.

Jayadēva is one of the greatest Vaishnavite mystics who has been immortalised by the mystic love poem, which
is full of poetic imagery, to depict the transcendental spiritual love of the jeevātma and paramātma. Gīṭa Gṓvinda of Jayadēva stand out unique and unrivalled in regard to the lyrical purity, mellifluousness of diction; the rich imagery, and climax of emotions, and the beautiful dramatic touch which has enthralled the dancing community over these centuries. It has inspired people like John N. Alphonso to make an interesting comparative study between the old classic 'song of songs' (Hebrew–Soloman) and Gīṭa Govinda of Jayadēva.

Gīṭa Gṓvinda of Jayadēva has been inspiring and fascinating even to the poets over seas, which is evident from the various translations made of it in verse by the poets of European languages in Latin, English, German and French. Gīṭa Govinda has influenced the religion, literature, iconography, music, of Orissa ever since it came into light. It had acquired a wide circulation even as the poet was alive. During the period of post Jayadeva, archaeologists have found many icons of Vishnu with two hands. Lord Jagannatha of Puri has been recognised as Kṛishṇa. But this phenomenon is absent in Bengal and Bihar during the post Jayadēva and pre Chitanya period. Hence these studies have made experts like, late R.D. Banerjee, who is considered as an authority on Indian Archaeology to conclude that this poet was from Orissa and not from Bengal. It is also interesting to note that
the earliest commentaries on Gītā Gōvinda were by two Orian poets. It has been stated that one Udayana Ācharya of Orissa wrote the first commentary called Bhavavibhavini. The second was sarvanga sundari by Kavirāja Nārāyaṇa Dāsa, of the famous Kapinjala family of Orissa. With the efforts of this poet, the recitation of Gītā Gōvinda was introduced in the Jagannātha temple of Puri, by his patron - king Narasimha II. This also added its rapid circulation outside Orissa, because the scholars who visited the temple had the opportunity to listen to those lilting songs.

The Padāvālī Kīrtan of Bengal is a classical type of nibaddhakarana prabandha-gāna of the sūda class. It is devotional cum spiritual in nature. It is possessed of dhatu, anga, tālā, rāga, and different emotional contents. It has a tradition and a special feature of its own. Its sahitya in sweet vrajabūli-bhasa as well as the method of improvisation or gāyaki, are unique.

Swamy Prajnananda in his History of Indian Music says that Gītā Gōvinda Padagāna is the background for the Padāvālī Kīrtan of Bengal. He defines - 'Kīrtana' is a song in praise of conception or knowledge or a quality or a power or glory of a God, or a superman. In the Bhāgavata, Kīrtana has been used for a song in praise of divinity and greatness of Sri Krishna. In the 15th-16th century A.D., Sri Chaitanya and his followers used this song for signifying the divine sportive play or līla as well as the
greatness or mahīma of the all-powerful Creator.

We also come to know that Padāvalī kīrtan evolved with the materials of the Gīta Gŏvinda padagāna which evolved after the idea of 'Chārya' and 'Vajra gānas'. Kīrtanas can be said to be the more classical versions of Bhajans. All over India it is prevalent in some form or other. Some are of the opinion that the Kīrtana might be possibly present in its most primitive form, was very simple and crude and it was mostly prevalent among the aboriginal tribes of India, in remote antiquity. But this sounds a bit more of speculation.

The classical Kīrtana evolved from the Nāma-Sankīrtanās promoted by saints like Chitanya and his counter parts in other parts of the country.

The meaning of 'Kirtana' as per the dictionary is - Kirtana is Kriti - Kritah plus Ktin in relation to khyatih or Yasah i.e., reputation. Anyway in Bengal it first evolved in the form of the Nāma-Kīrtan and was introduced by Sri chaitanya himself, and then in the form of Rāsa or Līla Kīrtan and was introduced by Narōttamdāś in a Vaishnava festival of Khetari, in the mode of classical Dhruvapada in vilambita laya.

Swamy Prajnānanda strongly holds the opinion after a close study that it is more likely that the padāvali
kīrtan has evolved from the pada ganaś of Gita Govinda than from the Nāma-Kīrtan, Gītā Gōvinda padagāna is believed to have evolved after the ideal Chārya and Vajra Gānas of the Vajrayāna and Sahajayāna Buddhists in the 12th century A.D.

Padāvalī kīrtans were mainly based on the Bengal Vaishnāvism, adopted the main principles of Radha-Krishna Tatva, together with rasa tatva from those, contained in Jayādēva’s Gītā Gōvinda padagānas.

Gītā Gōvinda padagana can be recognised as the richest and finest Śrīngāra rasa kavya which represented the highest primal aesthetic quality of Indian sentiments. Bharatamuni described Śrīngāra rasa as the Adi-rasa which causes the origin of the universe with its animate and inanimate objects and it brings nirvēda. Some scholars opine that the name 'Ashtapadis' is not wholly befitting the Gita Govinda songs because it was composed of matra-vṛitta metre (chado) mixed with tripadi. The name leads to a misconception that these songs are essentially having eight verses or padam, rather it consists of different groups of verses. As for e.g. the first chapter (sarga) consists of 49 verses, the second one of 21 verses, the third one of 16 stanzas, and the fourth one of 23 verses, and so on.

The important point is that in the Gita Govinda,
Radha is depicted as Lord Krishna's mistress and not consort. Jayadeva portrays Radha merely as an ordinary woman whose company Krishna enjoys for a short while. Jayadeva's main object appears to have been to create a beautiful work of lyrical pictorial and verbal splendour. Because of his emotional temperament, Jayadeva evidently chose an erotic theme and found the fascinating story of Radha and Krishna most absorbing.

The Vaishnavites usually regard Gīta Gīvinda as a literary sequel to the Bhagavatam and during the interval between the composition of the two epics, there have been quite a large number of references to the love of Rādha and Krishṇa. The name Rādha has been associated with that of Krishna from ancient times and the earliest poet to make such a reference was Hala, the author of Gatha Saptasati, who flourished in the 2nd century A.D. Another early reference to Rādha is found in three inscriptions of Vakpati Munja, a Paramara king of Malva. Later an author with a similar name - Vakpati in his Gaudavaho during the middle of the 8th century. The Kashmiri poet Ānandavaradhana (9th century), Nārāyana Bhatta in his Veṇīsamhāra, Hemachandra in his Kumara Palacharita makes the mention of Radha in various situations.

Gīta Gīvinda represents Krishṇa as the seasonal God of spring characterised by extreme sweetness which is
conducive to his love play with Radha. It is in this manner that the erotic theme is brought out by Jayadeva. Throughout Gīta Gōvinda Radha plays the role of the classical heroine (nāyaki) in several forms with Krishṇa. It is therefore no wonder that the heroine of Jayadeva has become the model for the later Bengali and Hindu authors and the legend that it was Jayadeva who invented 'Radha' still persists. And so far Gīta Gōvinda has looked to be an 'all time great'. It also appears to be the first trend setter in evolving the Kīrtan form.¹

Prabandhas in Sangita Ratnakara of Sarngadeva, almost of the above period (12th-13th century) gives the features given below; which can be traced in the later Kritis.

Raga prelude for kritis, repetition of sections one after another, rounding up with a Nyāsa in the last section or the first, linking sections with a list of Rāga or chunks of rhythm now known as 'Ṣollukattu Theermanam', frills of svara analogous to chittaswara,

in Kritis, recitation of swaram and sahitya as in the case of svara jati, Pancharatna, etc., praise of celestials or royal patrons a theme, Ragamudra and Swanama mudra, developed later into Guru nama, Devanama, Pravaranama, etc., the same dhatu (varnamettu) for different sections like Anupallavi and Anucharanam or a number of Charanas, introduction of different matra gaṇaśas in the same composition similar to jāti vinyāśa in concert pallavi, songs like 'Iha Param' and 'Idadu padam' and pancha Jāti Adavu in the Tillana of dance, different gestures to mark Nih- shabda intervals, Yati, Prasa, Yamaka, Kulaka, etc., these are the features that may be traced in the prabandhas of the 'Sangīta Ratnākara'.

After this period we can say the prabandhas in its old garb were diminishing and composers of transition period like Naraharitheertha, Sripadaraya, Arunagirinatha, Annamacharya, Purandaradasa, Arunachala kaviraya, Oottukadu Venkatasubbaier and Gopalakrishna Bharati and others provide a link between the prabandha and modern Kriti.

Amongst these the most significant in the evolution of Kriti are Taklapakam composers, and particularly Sri Annamacharya about whom we shall have more details in the following pages.
Annamācharya

Annamācharya (1424-1503) - Is the pioneer of Bhajana modes. Fortunately sufficient bio-data of the composer is available from the authentic biography of the composer by his grandson Tāllapākkam Chinna Tiruvēnkaṭa-nāṭha (The Annamācharya Charitamu) in Telugu in Dvipadi. Also in many of his own songs, the Āchārya has referred to some incidents during his life in unmistakable clarity. These also furnish information about the author.

For the first time, we come across the Kīrtanas in the models having Pallavi, Anupallavi and Charanam in Acharya’s compositions, though the bigger bulk of his songs are structured with a Pallavi and many Charanas to follow. He was a Shaivite born, and later converted to a Vaishnavite at the Tirumala Hills, when he came under the great influence of a Vaishnavite and became a follower of the Vedānta Deśika Sampradāya. After the life of a householder for some years he became an ascetic and retreated to Ahōbilam where he studied philosophy at the feet of Ādivan Shaṭagōpa Muni, the founder of the mutt. A few years ago, a few thousands of his songs were found in this temple. His śatakams on the Lord, of seven Hills have an exquisite description of the Lord, and details of the traditions and rituals that were in vogue at that time. He had the royal patronage of Saḷuva Narasimha, and
ironically enough, it was the same royal patron whose wrath he incurred and suffered the agony of imprisonment for a short while. His Kriti 'Ākati vēlala' in Mukhari rāga describes his suffering while in prison. He is the author of 32,000 kritis. His yeomen services to the field of music, poetry and bhajana is very significant. During his own life time, he was hailed as 'pada kavita Pitāmaha', 'Sankirtanācharya' and 'Hari Kīrtanācharya'. His Bhajana modes are exhaustive and his Bhajana pada too blazed a trail, which even Purandaradāsa and Tyāgaraja chose to follow. Even to this day, the Lord of the seven hills wakes up to a song of Annamācharya which has become a part of the routine rituals at the hill temple.

Purandaradāsa's 'Sharaṇu Sharaṇu' in Maḷavi bears a close resemblance to Annamacharya's 'Sharaṇu Sharaṇu' in the same raga. Later perhaps Kshētraṇa also had the inspirations for his inimitable padams from the Śringara Sanskritītanalu of Annamāchārya.

However, we are left in the lurch regarding the authentic version of the music of Annamācharya's songs, as there is no line of his disciples who would preserve it intact for future generation. The legibly engraved copper plates are substitutes in this regard to throw any light on the rhythmical and flowing melodies sculptured by a musical genius. They are only indicative. Annamāchārya dedicated his scholarship in Telugu and Sanskrit
and his extraordinary talents as a musician and composer to Sankirtana worship of the Supreme through song and ecstatic dance. He is believed to have lived in Tirupathi for many years, absorbed in divine contemplation and music composition, and is said to have composed more than three thousand songs, most of which he is supposed to have engraved on copper plates which are unearthed recently in this century by Sri Rāllapalli Anathakrishna Sarma in the T.T.D. premises. But anyway no definite evidence has been documented to say whether these copper plates are engraved by Annamacharya himself or his patron, or his followers etc. However it is fortunate that it has been preserved by somebody, who has done a great deal in preserving this momentous interlude models to the modern Kriti. These Kirtanas appear to be in proximity to the Kriti. Annamācharya passed away in 1503 A.D. when Purandaradasa was just about 23 years old, Krishnappa, who was engrossed amassing wealth, but passionately devoted to music naturally got attracted to the Tallapākam movement, at a juncture when the modern Kriti was taking shape. There are interesting anecdotes of the meeting between Annamāchārya and Krishnappa (Purandaradasa's name in his poorvā ashrama) i.e. before Purandara donned the robes of the 'Haridasā' and became a prolific vaggeyakara. Many of Annamāchārya's songs have the mudra 'Annaamaiah' or 'Tallapakannamaiah' etc. But anyway this feature is not likely to be a must
in his songs because also in quite a few songs published
by T.T.D. publications of the 'Sringāra Sankīrtana' and
'Ādhyātma Sankīrtana' series of this composer do not con­
tain this swanama mudra, rather more often in all the songs
we come across the name of his Ishtadaivam - i.e., 'Venkata­
pathi', or 'Tiruvenkatādri' etc., in the last stanza or
sometimes in the earlier stanzas. And as against the
claim of many scholars that Annamāchārya's songs has the
sections Pallavi, Anupallavi and Charana, it is Pallavi
and multiple Charanas, as we see it in these T.T.D. publi­
cations, which are supposed to be authentic, as they are
based on the contents of the copper plates which are pre­
served by the Department of Archaeology at Tirupathi Museum.
These copper plates or not yet displayed for the public.
It is kept locked in steel almirahs with glass doors.
So with the Curator of the museum obliging me on request
I could see these.

It is heartening to note that T.T.D. is rendering
its services to preserve and popularise these songs,
though late. Only a slight disappointing thing is that
in the process of conserving the copper plates, the
Department of Archaeology has overdone the cleaning up of
these plates and re-engraved it too legibly, which looks
brand new, spotlessly shining! This has taken away the
desirable antique looks of these copper plates, which are
after all more than five centuries old.
There are commendable efforts by our contemporary musicians to set new music and popularise these songs. Anyway these songs are great treasures worthy of being preserved even in the attire of the modern tunes because of the devotional fervour and the poetic excellence.

To this day, the small icon of the Bhoga Srinivasa is put to the cradle and lulled to sleep with 'Jo Acchutānanda' - a lullaby song by Annamacharya.

Though bulk of Annamāchārya's songs are in Telugu, his mother tongue, some are in Sanskrit, through which it can be evinced that he possessed a sound knowledge of Sanskrit also, which must have facilitated him to study many of our old epics and purāṇas, and the old musical literatures. In any L.P. disc T.T.D. has brought out two beautiful Sanskrit compositions by this composer - 'sakalam he sakhi jānāmē tat prakata vilāsam paramam dadhase' and 'nālam va tava naya vachanam chēlam tyajatē chēti bhavāmi'. His songs are brimming with many śabdālankārās, and other rhetorical beauties and also profuse with many references from our mythological lore. We find the mention of many ancient rāgas and dēśī rāgās, for his songs on the copper plates like Bouliiramakriya, Sindhuramakriya, Dēśālam, Kondamalahari, Āhirinātha, Sālanganaṭa, Suddhasvānta, Hindolavasanta, Hejjujji, Mangalakīśiki, Chenchumalahari, Samantam, Bhallati, Vēлавāli, Pörvagoula, Nāgavarāli, Vasantha varāli, Malavīgoula, Megharanji,
Telungu-Gambodi, Palavanjaram, etc., which are unfortunately not in vogue at the present times and the sanchāras and swarōpas are also a mystery. In the song 'Pratilēni Pooja' in raga Śrīrāga, the text contains all the Shōdashōpachāra poojās offering through the consort of Venkatēśwara brought out well through Śrīnāra like 'māninīmanī manasu manchiyāsanamu ānanda bashpajalamarghyādulāya ...... ānasudharasam babhishekamaya. ...... Niganigani tanu kanti nērājanambaya....nanuvaina.....naivedyatattu laya.... Tanivoniveḍukalu tāmbōlamaya, etc. (reference : Śrīnāra Sankirtanaluṣamputam - 29 - page 12). In the same volume on page 13 another song 'Cheppara dēyinṭisirulu dēni......' is shining e.g. of his knowledge of Alankārasāstra and tarka śāstra, and the description of Nelakantha herein reflects the description in the śloka 'Vācham kavinā mupalalayanyām .....' in Shivalīla vānamu (1-69). In the song 'ide shirasu mānikiyamichhi' we find Chekāṇuprasa in the first stanza - 'Rāma ninumbasi nērāma nen jōdanga nā rāmamuna ninumbādi rāmarāma yanuchu etc.' and the subsequent stanzas are also good example for the usage of simultaneous usage of Chekanuprasa and vrityanuprasa (See the same volume, page 21). On page 25 in 'Eṭuvanṭi vilasini yenta jana tyy cheluva' in the raga Nāda nāmakriya, the composer has couched beautiful rōpakālankāra through with the speciality of incorporating the names of Navaratnās - like Manikya, Vajra, Vaiṅhōrya, Gōmedhaka, Pushyaraga, etc. We find example like this for many śabdalankāra, arthalan-
kāra, utprēkshālankāra, sleshālankāra, etc. It was fortunate that a composer with such creative genius left a blazing trail to follow in the years to come, when the Kriti form was taking shape in the vicinity. Naturally it has incorporated all this rich heritage by Annamāchārya.

Another major contribution to the development of Kriti came from the Haridāsas of Karnāṭaka, especially a lion share of it came from Purandaradāsa the most prominent amongst the Haridasas, who is venerated as the 'Pitāmaha' of Carnatic music. The names of nearly 200 Haridasas are known including three females. These wandering medicants were first and foremost the followers of Pānduranga Viṭṭhala of Pandharāpur. They sang in praise of Lord Vishṇu and they spread the tenets of Dvaita, the doctrine of Bhakti. Each dāsa is distinguished by his own independent title or mudra. While some of these Mudras end in the suffix 'Viṭṭhala', others do not.

The teachings of each Haridāsa are inevitably influenced by his personal experiences which are by their very nature varied and numerous. This is because the joys and sorrows or failures and uncertainties in life of a particular Dāsa would obviously be different as compared to that of another. In fact the environment in which a particular Haridāsa was born and brought as well as the agonies and travails which he had to experience while treading the path of samsāra necessarily give a new
and different colouring to his teachings thereby creating a distinct philosophy of his own. However, it should be said to the credit of the Haridāsās that they have never fallen a prey to pessimism. The darker or more tragic aspects of the mundane existence could never make them lose heart. This was probably due to their utmost devotion towards Lord Hari, they do not feel worried even in the face of extreme calamities in life. In spite of dealing with the dreary aspects of samsāra, their works nevertheless contain a strong note of optimism.

The earliest name of Haridasa we come across is that of Achalānanda of 9th century. Sant Bhadragiri Keshava-das mentions this name. But we know little about his work. Then comes Narahari Thirtha, during the early 13th century or later part of the same century. As the historical evidence goes we have an inscription in Chekakolu village near Gānjām, in which there is a mention about his building a temple. This inscription belongs to the period 1281 A.D. Before he took sanyāsa he was the chief officer in the province of Gānjām. He was the prime disciple of Śrī Madhvachārya and is supposed to have composed many Kīrtanas in praise of Lord Vishnu. But so far we come across one song of him in 'Kavicharitre' and the other one given in 'Bhakta Vijaya' written by Belur Keshavadas. These are the only two published so far. The ankita used is 'Narahari'. He happens to be the 3rd Pontiff
after the Madhvacharya in the line. In one of his songs in the following lines we can see the word 'Haridasa' being used:

Matinalli Haridāsatana!
Neetiyalli balu prouḍatana!
Preeti dhanadurvishyadalli ni!
rbhiti Daiva Guru drōhadali!

This tells that the word Haridāsa was in use at that period itself. But after Narahari Theertha during the 13th century itself, though the Haridasa movement started, again, till the early 15th century, i.e. till Sripādarāya came into the scene, for nearly a century, there looks to be a lull, as we do not come across any other Haridāsa.

During Vyāsarāya's period, the movement became more active as it came under the conducive patronage of Sri Krishnādēvarāya of Vijayanagar. Vyāsarāya was the spiritual adviser to the king and he stayed in Hampi for some years, when he felt to propogate Vaishnava dharma, mere discussions and exchange of views with the Sanskrit scholars will not help to stimulate the awareness of dharma, at the grass root levels. Hence he decided to achieve 'his target by adopting simple Kannada, which was the commoner's language of the region. To do this he established a 'Dāsakuta'. This was the renaissance period throughout the world and the time was ripe, and well poised movement...
by Vyāsarāya caught up well, especially with his two illustrious discipies - Purandaradāsa and Kanakadāsa - contributing their might to it. Vādirāja was another famous disciple of Vyāsarāya who has composed the famous Gēyarūpaka 'Bhamara Gīta', with 'Hayavadana' as his signature in all his songs. Krishna Chaitanya of Bengal is also reputed to be a disciple of this great guru - Vyāsarāya. Vyāsarāya stands supreme among the Haridāsas as being the pioneer in wiping away the prejudices of caste and creed. Though he adorned the exalted Madhvapeetha at Uḍupi he allowed Kanakadāsa who was born in the non brahman Kuruba (shepherd) caste into the fold of his 'Dāsakuta' in the face of vehement opposition from the orthodox Brahmīns of the day. Though Vyāsarāya wasa great scholar in Sanskrit and has many Sanskrit works to his credit, he also composed a number of songs in Kannada to reach the common masses. His mudra is 'Sri Krishna'. One of his most popular song which has retained its charm of the whole class of dancers and singers in the country is 'Krishṇā nee bēgane bāro' in Yamuna Kalyani. It is especially the favourite of South Indian dancers.

Purandara Dasa

The next torch bearer of Vyāsarāya was the Great 'Pitamaha' of Carnatic music, Purandaradāsa, the most celebrated amongst the Haridāsas.
Purandaradāsa was born towards the end of the 15th century in a family of affluent merchants at Purandaragad in the Pune district of Mahārāṣṭra. His earlier name was Śrīnīvās Naik and initially he was reputed to be very miserly. But later through his noble and charitable wife Saraswati Bāi, his eyes were opened to the reality of the almighty, and a sudden transformation in him took place, when Lord Pāndurangān himself came in the guise of a poor Brahman and taught him the lesson of his life not to amass wealth, rather give it away to the poor, and serve him with all devotion. After this divine miracle he renounced all his wealth, threw his doors open to the poor, and walked away singing the praise of the Lord. He totally surrendered to the Lord and became a Haridāsa. Thus after the virtue of charity had been brought home to him by the divine design, it was a turning point to the music field also with the mammoth contribution of this Saint. He travelled to Vijayanagar and he was heartily accepted by Śri Vyāsarāya as his disciple. And he conferred the name Purandaradāsa on him. We find a reference to Purandaradāsa in the Telugu work, 'Annamāchārya Charitam', which has been edited and published by Veṭoori Prabhakara Śāstri. According to this work, the heirs of Annamāchārya have sung for the Lord Venkateswara of Tirupati since the 15th century. They also mention in the biography of Annamāchārya written by his grand son
Chinnatirumala who lived during the reign of Krishnadēvarāya, that Purandara's visit to Tirumala and his learning under Annamāchārya. Legend however gives greater importance to Purandaradāsa’s association with Vyāsarāya swāmi. Vyāsarāya developed such great admiration to his pupil, that he went to exclaim - 'Dāsarendarē Purandara dāsarayya'. And he called the work of this disciple as 'Purandarōpanishad'.

Purandaradāsa must in his earlier days have familiarised himself with Kannada literature. He also must have known some Sanskrit and without doubt he had been grounded in music. As a haridāsa, it was his task every day to go from house to house singing songs in praise of God and teaching men the way to a good life. The Hari-dāsa vow prescribes that one express one's experience in words. The teacher initiating the Dāsa gives him the 'ankita' for his compositions.

Purandaradāsa was by nature inclined to free self-expression. He had grown up among the people and knew enough of the literature then current to be able to say what he wished in an easy and natural manner. It is difficult for us today to appreciate the level of culture of the people of those times. We can however form an idea of it when we remember that the version of the Mahābhārata which is most popular in the Kannada region even today, and which is one of the greatest works of
literature in the language, was the work of a villager accountant and was probably produced just about the time when Purandaradāsa was born. This was the poet who was called the 'Kumara Vyasa'. Purandara’s gift of self expression and life in a society of this level of culture enabled Purandaradāsa easily to compose songs and rhythmic prose of acceptable quality. And his musicianship conferred on these compositions a high musical distinction. Evidently, he felt the need to systematise the practice of music, and with the knowledge he had acquired he was able to lay down the course of practice required for competent and correct singing. This course eventually became so popular that it is used even today by teachers of music in training pupils. A haridāsa often danced in ecstasy in the presence of God. Purandaradāsa was no exception to this and he did so and composed songs for dancing thus giving a shape to the art. The compositions of Purandaradasa give a picture of his growth in the spiritual life.

Purandaradāsa carried the mission of the Haridāsas most successfully. These Haridāsas introduced the Dvaita tenets extensively in their works and spared no pains to spread the Madhva doctrine of Bhakti throughout Karnāṭaka, Purandaradāsa like his mentor was a great devotee of Lord Hari and his ten avatars. Hari was the father, mother, brother and friend and everything to them in their lives.
They were staunch believers in the value of Nāma Sankeer-tana as the surest means to reach God.

Purandaradāsa in one of his songs Vasudēvana Nāmavāliya provides a classified statistics of his compositions as follows:

1. Describing the 'Thirtha kshetra mahima'
   from Kedarnath to Rameshwaram 1,25,000 Kritis

2. 'Guru stavana' from Madhvaraya to Vyasa, Tantra sarokta Devata tara-tamya sastra Prameyas 5,000

3. Songs on the descriptions of Brahmaloka, Kailasa and the Dikpalakas, etc. 90,000

4. Stories from Puranas and the essence of the Bhagavata 90,000

5. Devata moorti dhyana (Keerti, Shalagrama lakshana, etc.) 60,000

6. Ahnika paddhati, Ekadashi nirmaya etc. 16,000

7. Suladis 14,000

8. Devaranamas 25,000

Total 4,25,000 Kritis
The same total figure is supported by Vijayadasa in the prologue to his Udayaraga Vardhaka Shatpadi. It is interesting to note that in the last stanza of the above mentioned song Purandaradasa has used the word 'kriti' as a generalized term for his various types of compositions. But in the same song in the earliest stanzas he has used the word Kriti exclusively for some while he has called few others specifically as Sulādis, and Nāmāvalis, etc. This suggests that though the 'Kriti' form was there it was not so much differentiated from the Kirtanas in common usage.

According to some people it is 4,75,000 Kritis. And to support this theory they also give slightly varied figures in the above song. But according to the available evidences, this is supposed to be a distorted version. The logical thinking also makes sometimes one to think that this may be too much of an exaggerated figure, and the above song itself may be a 'Prakshipta' by one of his ardent fans. But at the same time it is not easy to overlook a detail which has been handed down from generation to generation traditionally, and it is not in good taste to deny this in the absence of a proper historical documentation. But whatever may be the other speculations, definitely we can believe that we have some genuine samples of the composer to represent the Kriti type of songs in its simple garb of a Kirtana without sangatis or
elaborate musical setting. Definitely we find the models with two sections and three sections. These songs are a happy blend of excellent poetry and music. One of the most valuable contributions of Karnataka to world culture is the system of music described as Carnatic music or Dakshinādi music as distinct from the Hindūstāni or Uttarādi music. It is said the soul of a nation is enshrined in its temples, its literature and arts. All these were verated in India and regarded as emanations of God, the fountain head of all that is true, good and beautiful in life —'Satyam, Sivam, Sundaram.' This idea was symbolically and beautifully expressed when the sages described Sangīta and Sahitya as two limbs of Goddess Saraswati.

The works of Purandaradasa contain a complete code of morality for all mankind. He is abundently clear in his songs that orthodoxy or mere observance of religious rites without true devotion towards Hari is of no avail and that a life of morality is the sine qua non for the attainment of salvation.

Music in South India was never divorced from devotion. All the great composers were men of extraordinary transcendental experience, drunk on devotion. They were sages for whom Bhakti through music was the ideal path of salvation. It was the firm conviction of Madhvāchārya and the followers of the Dvaita philosophy that God would
manifest Himself when the soul craved for His company through music and dance. The philosophy of the Haridāsas was based on the realization of Paramātma through poetry and music, for the Lord is Sangītapriya and both poetry and music are the sadhana of Adhyātma Vikās: Mad Bhaktā yatra Gāyanti Tatra tishtāmi' says Lord Vishnu to Narada in the Prahlada Bhakti Vijayam of Sri Tyāgarāja. Bhakti was enshrined in poetry and transmitted through music, for poetry and music are both dear to the Lord. To the Haridāsas they were twin-born and one could not exist without the other. Sripādarāya says in one of his Ugābhōgas that Dhyana in Krita yuga, Yagna in Tretayuga, Worship in Dvapara yuga and Gana in Kaliyuga are the favoured forms of devotion to Kesava.

Music was the most powerful medium of communication of great and vibrant ideas among the masses of Karnātaka. The Haridāsas resorted to music to enlighten the people on the sublime precepts of the Vedas and the Upanishads. They carried the great intricacies of philosophical thought to all classes of the common people far and wide in Karnata through Gīta and Prabandha characterized by the dominance of laya and tala (laya-tala pradhana) and through Ugābhōga characterized by the dominance of Svara and Rāga to reality as one of the nine forms of Bhakti (Navavidha Bhakti) and effectively used this form for conveying the message of Dvaita
philosophy and love of the divine Krishṇa to those for whom the scriptures were remote and incomprehensible.

In contrast to contemporary saints in other parts of India, the Haridasas composed songs in a variety of forms - Pada, Sulādi, Ugabhoga, Tatvasvali, Ślōka, Kanda, Vachana, Gadya, Sīsapadya, Vṛatta, Dvipadi, Tripadi, Chatushpadi, Shatpadi, Ashtapadi, Raga, Yalapada, etc.

Purandaradasa with his sulādis etched a permanent place for the Sulādi Sapta tālas also in our music. The personality of Purandaradasa is a product of great spirituality, art and culture. To dedicate himself to God he gave up untold wealth for which he was known as Navakoti Nārāyaṇa. In music his achievements are vast and magnificent. His compositions with gigantic figure running into few lakhs, are basked in simple diction, yet most sharp with deep philosophy. Most of his songs have a Pallavi and multiple Charanas. His compositions range from the simplest Svarāvalis and Gītas to elaborate and complex sulādis. His synthesis of sahityakshara and svara-rāga-laya is the very acme of perfection. His language is poetic, adorned with rich imagery and pithy sayings. His parables and allegorical utterances have all the fascination and depth of the scriptures. As a religious teacher he is second to none. He may also be said as a great social reformer because through his songs he sharply criticised the social evils, exposed the hyprocracies of
the society, and perfectly laid the social code of conduct in unmincing words. His eminence was undisputed, all his contemporaries, not excluding his own guru Vyāsarāya, accorded him the highest praise and homage. His teachings have so much gone into the fabric of the lifestyle of Kannadigās that many of his catchy sayings are often used as proverbs in each and every house – e.g. 'Ēsabeku iddu jayisabeku'; 'kotta daiva kittukonḍare kuṭṭikonḍu aḷuve yāke'; 'Bevu belladolidalēnu phala'; etc.

It is no disparagement even to Tyagaraja to say that Purandaradāsa's compositions in the main furnished the inspiration for his outpourings. It is learnt on good authority that Tyagaraja's mother was conversant with a large number of Purandaradāsa Kīrtanas; her frequent singing of these left a lasting impression on the young Tyāgarāja and in later life helped in shaping his style of composing. Muthuswāmy Dīkshitar, though a composer with a distinctive, original style of his own, was yet a faithful adherent to the tradition of Purandaradāsa in the frequent use he made of the suḷādi sapta tālās and in the shaping of melodic forms of ragas embodied in the Dēvaranāmās. A comparison of the archaic sancharas in familiar ragas of Dīkshitar's composition with corresponding phrases in Purandaradāsa's Kīrtanas will reveal a remarkable identity. An examination of certain padas of Purandaradāsa with those of Kṣetraṇa will establish the closest identity between them. Purandaradāsa's foremost
disciple Vijayadāsa pays a glowing tribute of his master in his composition 'Banda dwitha ninasana'.

Purandaradāsa owed his transformation into a haridāsa, in a flash of intuition, after the divine 'nose ring' incidence, and was ever grateful to her for bringing about this remarkable change in his life and in his outlook. After the God disappeared who was in the guise of a poor brahmin, Śrīnivāsa Naik was in for a rude shock and stupefied. He ruminated over his own meanness in contrast to his devout and noble spirit of his wife and he discovered for himself the marvellous web of his own spirituality which had remained dormant. Tormented by anguish, he frantically struggled to wrench himself from the intolerable veil of Samsāra and distributed all his wealth to the poor and needy. Overcome by his desperate bid to see the poor Brahmin who disappeared who had given him a glimpse of eternal, to be realized through piety, probity, renunciation and contentment, he left Purandargad shorn of all possession along with his noble wife and sons. At this juncture he pays a great tribute to his divine wife - 'Hendra ṣantati sāvirāgali daṇḍige betta hidisidalayya' (May the tribe of 'wife' increase), in the song 'Āaddellā olītē Āyitu'.

The hall marks of Purandaradāsa's compositions is that he is articulate about the message he has to convey
puts it in a most lucid and authoritative way. In brief he is communicator of high wattage. This is one of the demands of a successful composer that he also must have the ability to express himself clearly, attractively apart from just knowing the art for himself. As Kumar Gandharva once said that growing up within a genuine folk environment of language cleanses your ears and makes you hear true and speak true. This very much can be seen in Purandaradasa's language. And ofcourse this is the reason why Purandaradasa was not merely a great saint singer but also a poet of subtle finess and perception.

The earliest historical evidence we come accross regarding mentioning the name of this great saint is the inscription on copper plate at Kamalāpuri (Kāmpli) of Bellāry district. This inscription is dated as Shali-vahana Saka 1447, Pārthiva Samvatsara, Phālguna māsa, Suodha dvādashi, which corresponds to 24th of February 1526 A.D. This means that this is an inscription which was released during his life time itself. This inscription was first unearthed by Pānduranga Rao Dēsāi which is given by him in the 'Epigraphia Indica' (Vol. 21, page 139). The same inscription has reference to the land gifted away to Sri Vyāsarāya by Krishnadēvarāya of Vijayanagar. This was a hilly region named as 'Vyāsa samudra' which in turn was distributed amongst three hundred and eight vidwāns who came under his fold. Amongst these the names
of the three sons of Purandaradāsa also appear. The second historical reference is in Chinnatirumala's Biography of Sri Annamāchārya. The third reference is available only after a lapse of a century after his death, from two sources: through the reference of Prasanna Venkatadāsa (died in 1674) who was a Haridāsa and a poet and who lived in a village called Kākhandi near Bāgalkotē; through the reference in the padas of Vijayadāsa (1687-1735). Vijayadāsa was originally a villager from Raichur district who was common house holder called Dasappa. Once he went on a pilgrimage to the North India, and during his stay at Vārānāsi, one day Purandaradāsa appeared in his dream and initiated him to become a Haridāsa and conferred the Ankita 'Vijaya Viṭṭhala'. So this posthumous disciple of Purandaradāsa was the key person who collected the saint's songs which was scattered in the Hampi region amongst the followers of this Haridāsa pantha. Here it reminds us of Nathamuni who in a similar way took pains to collect the Divya Prabandhas of Namālwaṃs. But for the painstaking efforts of Vijayadāsa's efforts we would not have got so many of these excellent compositions of Purandaradāsa. They would have been almost lost in the turmoil and fall of Vijayanagar empire which was the granary of this art and culture. This empire faced war on its own soil (Rakkasa tangaḍī or the Talīkoṭe kadana) immediately after the demise of Purandaradāsa. Hence this
crucial link to the development of our music was saved by Vijayadāsa before it was too late.

It is common to estimate a composer's contribution to the system of music he practised. But that words can adequately describe the achievements of one who was the author and founder of that very system, of which we are the proud inheirrors? His place as a vāggēyakāra and lakshanakāra is unique. He is to Carnatic music what Valmiki is to Sanskrit literature. Such a collossus appears by rarely on the cultural horizon of a nation. Purandaradāsa's songs reveal all the navavidha baktis. His songs bear various moods, typically most human. At times he is obedient and subservient to the core, at times most demanding and throwing challenge to the God, at times he knows no bargain in chiding Him for his indifference, and taunts him amply for his false attributes, at times he has keen sense of wit and humour in countering sharpenly to His lapses, and in many other songs where he brings out the various pranks of the cute child Krishna he brings out the various navarasas, this is well brought out in his Dashāvatāra songs also.

Like this Purandaradāsa used many of the folk musical forms like - Lāli, Suvvi, Jōguls, Eccharike, Shōbana, Dhavalā, Mangalams, etc. and adopted them handily in his own style. Krishnamachārya of Andhra - the Telugu Vachna Sangita founder (lived during the reign of Immadi
Pratapa Rudra of Kākati - 1295-1326) also used the folk musical forms profusely and later Sri Annamāchāryya also followed this path. So also the Haridāsāchāryyas - Śri-pādarāya, Vyāsamuni and others. Later Tyāgaraja also has brought out these models in his Utsava Sampradāya Kritis.

Quite often we can see Purandaradasa's deep impression cast on Tyāgarāja's compositions - In 'Teliya lēru Rāma' - Dhenuka of Tyagaraja in the lines 'Vēgalechi neēṭa munigi boodi poosi....... Baga paikamārjana lōluḍai.. etc. we can see the theme of 'udaravairgya vidu' - 'Udaya-kaladoleddu gada gada naduguta nadiyali mindevendu....'; in 'Taḷābēku takka mēla bēku..... Yatiprasavirabēku...
Gaḷa suddhavirabēku... Kale mukaha virabēku....' etc.
Purandaradasa defines the prerequisites of an appealing composition plus the Gayaka lakshanas also which Tyagaraja has given in 'Sogasuga Mridanga talamu' - Sriranjini regarding the essentials in a Kriti. 'Kēḷano hari tāḷano' of Purandaradāsa says that the Lord will not listen to any music with 'Svara īnāna manodharma jati etc....' with the Tambūra and other vadyās if it is devoid of true love and devotion to Him. Tyāgarāja has conveyed a similar message in his 'Sangīta īnānamu bhakti vina' in the raga Dhanyāsi.

Through his songs it can be evidenced that Purandaradasa went on extensive pilgrimage and has given enough accounts of these kshētrās.
In one of his songs he says:

Vāsudēva ninna mārma karmangāla dēshadōlage nā hēlalo!
Bēsarade enna hṛidayakamaladalli !
Vāsavāgi summaniddu kāyo Hari Vasudēva !

he appears to blackmailing the Lord and threatening to expose him if he would not respond to his call immediately, ofcourse in a good humour!

We find many more such songs with a good sense of humour being his forte. The texts of the following songs can be studied in this context:

Koḍabahude magala hīdi biṭṭiyane māde heege samudrarāya !
Ārāru ariyaru āra maganendu !
Arasara hesarige sariyāda aliyanalla !;

Taraḷe ranne kappu maiyyava ēṭara cheluvane ? !
Kariya jaḍeya jogiginta uttamanallave ?
(A song in the samvada rupa between Parvati and Rukmini);
Sāligarinnu bīḍuvara balu jālagalānnu māde kala nooki kaledare ! ;

Tāyi Gōpiyante ninna oralanelesalilla !
...... Konkanīgara emmege koḍatiya maddendu !
avare muddu ninage Purandara vithla !
Going through the accounts of the life of Hari-dāsas, it is clear to us that Vijayanagar empire at Hampi in Bellāry district was a great seat of music, other arts and culture, especially under the royal patronage of Śri Krishnādēvarāya. We find references about the Vaishnava-dāsas in 'āmukta mālyada' of this king in Telugu. His 'sakala kathā sārasangraha' is full of stories of Vishnu bhaktas. He has a Sanskrit drama also to his credit - 'Jāmbavati kalyāṇa'. Purandara lived through the golden period of this dynasty. It is learnt from historical as well as literary evidences of the Maharāṣṭra, Andhra and Karnāṭaka regions that there was lot of influence of Santa Nāmadēva, Ḫānēshwara on Purandaradāsa. He lived in an exalted age of bhakti, when stalwarts of this movement - like Śripādarāya, Vyāsarāya, Kanakadāsa and Vādirāja shone in Karnāṭaka; Ramananda and Kabirdas in the North; Meera Bai in Rajasthan; Guru Nānak in Punjab; Krishna Chaitanya (Gaurāṅgadev) in Bengal; Nāmadeva and Guru Amaradāsa in Maharāṣṭra; Soordās in the Brij Bhoomi; Tulasidās at Varanāsi and others were actively participating in this movement. Arjunadēva who was the successor of Nānak in the Sikh Sampradaya prepared the 'Grantha Sāhib' which is compilation of the Santavāṇis of various saints of the period. He was born 16 years after the passing of Śri Purandaradāsa. Another great name in the Vaishnava dharma propogation is of Vallabāchārya, who is said to have visited Vijayanagar during the time when Krishnadēvarāva ascended
the dimond throne. These associations and the congenial environment must have definitely had its role to play on the spiritual growth of Purandaradāsa, whose contribution is most significant to our music.

Another prominent name that always comes up along with Purandaradāsa is of Kanakadāsa who was a contemporary of Purandaradāsa and the desciple of Sri Vyāsarāya. His songs though couched in simple Kannāḍa, are based on sound foundation of the 'sruti', 'smṛiti', etc. Quite a few of his songs have used the Saṭpadi metre, e.g. 'Droupadi Vastrāpaharaṇam', 'The Gajendra Mōksha' are in the Dvipadi. He has models of Lāvāṇi style from the folk lore, he has the sangatya style of the Shiva Sharanās, etc. (For examples of these models please refer 'Kanakadasara Kirtane-galu' by Sri B. Sivamurthy Sāstri and Dr. K.M. Krishna Rao, Publishers : Rajya Samiti, Sri Kanakadasara Nāḷakanēya Shatamāṇōtsava, Government of Mysore, Bangalore). He has authored the three Kāvyās : 'Nāḷacharitre', 'Mōhanataran-gini' and 'Ramadhānya Charite', which has been lauded by the scholars also. And his songs from 'Haribhakti sāra' are also very popular. His ankita is 'Kaginelayādi kēshava', 'Badādādi Kēshava', 'Varapurada Chēnnigāraṇa'. His 'Haribhakti sāra' was composed at Bēlur and hence the use here appeared to be 'Surapura nilaya Chēnnigāraṇa'. Lot of legends are also circulated regarding the life story of Kanaka. However he is a bright gem in the congregation
Another mile stone in the evolution and development of our music is the contribution of the Tanjore Quarttet, and more particularly that of King Shāhaji. Here below I would like to give the Genealogical chart of the Bhosala vamsa of Tanjore:

M. Jijābai | Shāhaji Bhōnsle | M. Tukkāba Mohite
alias Tulajādevi

Chhatrapati Sivāji | Venkōji alias Ekōji I (1674-85 A.D.)

Shāhaji | Sharabhōji I | Tukkōji alias
(1685-1712 A.D.) | (1712-28 A.D.) Tulajāji I
| | (1728-36 A.D.)
 Śāhuji alias Kattu | Raja (pretended Ekōji II alias Bābā
son) | sāhib
(1738-39 A.D.) | (1736-37 A.D.) Pratāpa Simha (1739-63 A.D.)

Tulajāji II (1763-87 A.D.) | Amar Singh alias
Sharabhōji II (adopted son) Ramaswāmy (1787-98
(1798-1833 A.D.) A.D.)

Sivāji (1833-55 A.D.)

Courtesy: 'Pallaki Seva Prabandha' Ed. Gowri Kuppuswamy.
Amongst these rulers at Tanjore, King Shāhaji and his younger brother Tulajā's contribution to Carnatic music are outstanding. King Shāhaji was deeply devoted to the deity Tyāgarāja of Tiruvarur (Tanjore district). At Saraswathy Mahal Library of Tanjore there are about 500 different types of Kritis in Telugu and 100 in Marāṭhi, all composed by Shāhaji in praise of God Tyāgarāja.

Besides he also wrote many Yakṣagānās and Prabandhās in Telugu, with various themes of Indian epics and mythology, and also some Sanskrit and Telugu songs in praise of the deities in the shrines at different holy places in his kingdom. Shāhaji was a vāggēyakāra and a great devotee of the God Tyāgarāja of Tiruvārur, that his upāsana of the deity therefore naturally turned out to be a Nadōpāsana or worship by music and that all the three great vāggēyakārās the Trinity were born in Tiruvarur itself. Is it a mere coincidence? Or else, can a devotee be justified in thinking that Lord Tyagaraja immensely pleased with the Nadōpāsana of Shāhaji and his successors, blessed the land soon with the arrival of all three great vāggēyakārās being born very near the Tyāgarāja temple itself?

Shāhaji has composed Operas in the Prabandha form. The Gaurī Shankara Pallaki Sēva Prabandha is a very interesting opera which was intended to be sung and also enacted by devotees at the time of Palanquin-worship of Goddess Gaurī and God Śankara. The opera contains
twenty two songs (popularly known as darus) interwoven by eighteen verses, two gītas, a churnika and a few prose passages.

The musicologists of ancient India like Someshvara use the word Prabandha to denote a sort of musical composition set to one or the other type of metre, and mainly intended to be sung without giving much importance to the rhythm (tālā) (cf. 'Lakshanena Prabandhanam yatra lakshyam prateyatē.....Padāntare swaranyāsaihi; Geeyantē vriṭta-jatayāha Natalaniyamāstasam chandāśāstatra muravyata..'). Musicologists such as Sarngadēva and Pārsvadēva take Prabandha, Vastu and Rupaka as synonyms and dwell at length on the four dhatus and the six angas which the prabandhas are expected to contain. But these musicologists concur in classifying the prabandhas into two types the one known as aniryukta having no restriction in metre and tālā; and the other named niryukta having such restrictions. However Somēshvara affirms that these lakṣhaṇas are expected only in the Sanskrit prabandhas and not in prabandhas written in other languages. The Chālukyan king's only stipulation is that the prabandhas must be composed and sung out of deep devotion to the gods like Vishṇu, Śāṅkara, etc. or the goddesses like Gauri and so on and that they should not be sung out of greed for money. It is significant that Shāhaji has named the present Telugu Prabandha as Gauri Sankara Pallaki Seva Prabandhamu; that his another
similar Telugu composition goes by the name Vishnu Pallaki Sêva Prabandhamu; that both these Prabandhãs are saturated with the king's intense devotion and that there is not a sentence or a word even to show that Shâhâji was interested in material gains. Of course, it is not impossible that Shâhâji has used the term Prabandha in its simple sense i.e. 'a literary work or composition'. But since we know that Shâhâji was a musicologist of great stature, it is more probable that he had in his mind the technical sense of the term while writing this work. According to Somãsvara a good knowledge of music and the capacity to compose Prabandhas are included in the desirable qualifications of an intelligent cultured prince. He goes to the extent of declaring that a king must be capable of giving a good music performance. This way Shâhâji has proved to be an ideal king. Shâhâji in his 'Panchabhãsha vilãsa Nãtaka' uses five languages: Tamil, Telugu, Marãthi, Sãnskrit and Hindustãni, as he had the background of all these languages incidentally. But on most of the occasions Shâhâji's preference is clearly Telugu. It may be noted that at times Shâhâji has employed words of Arabic origin like 'Vajîru' (from the Arabic word Vazier, a minister); as well as Tamil names like Ātti and Ayyanãr (20 and 21 respectively). At places Shâhâji seems to be influenced by the poet Pushpadanta and Kãlidãsa's Kumãra-sambhava. In the opera for the saguna aspect of Siva, Shâhâji has drawn profusely from the Skandapurãna.
Shāhaji has used his own name 'Śāha' as the mudra at many places. But in some of the darus we don't find the mudra at all. And in some other songs Shāhaji has used 'Tyāgēsa', Tyāga and Tyāgarāja, the name of his ishtadēvata as his mudra. At two places in the Pallaki seva prabandham Shāhaji has affixed his mudra in an interesting way and they are worthy of study. In one place (viz., daru 3, last charana) the companions of Parvati are depicted as having felt helpless in attracting the Lord's attention towards themselves as they find Him fully engrossed in hearing the songs composed daily by Shāhaji. That is perhaps why the same companions are shown in the second place (daru 20, V. 7) to be advising their mistress to sing Shāhaji's compositions to please her Lord. The devotee Shāhaji is perhaps sure that, when alone with Parvati, the Lord can afford to forget Brahma, Vishnu, etc., but not the devotion laden Kritis of his Nadōpāsaka. With this confidence Shāhaji seems to have been engaging himself daily in composing song after song, the number of which slowly swelled to several hundreds.

King Shāhaji has left nearly twenty dramas in Telugu interspersed with songs, in addition to hundreds of stray pieces in Sanskrit, Telugu and Marathi. He is believed to have composed about five hundred Telugu padas and Kīrtanas and approximately a hundred Marāṭhi padās, Swarajatis, and Tillanās in addition to many padās in
Hindi, in praise of Tyāgēśa of Tiruvārūr - his family deity. His 'Tyāgēśa Padamulu' in praise of Tyāgēśa are in Telugu now available in Devānāgari script in the Saraswatī Mahal Library. More than two hundred padās are found in the manuscripts preserved in the same Library. The collection includes fifty bhakti padās, five bhava padas, nine vairāgya padas, four nīti padās and three mangāla padās, hundred and three śringāra padās, fourteen hāsya padās, etc. These brimming with meaning and literary excellence.

A study of Shāhāja's work is bound to help us in understanding the state of Carnatic music during the pre-Trinity period and to judge how far, if at all, any departure was made by the Trinity and their contemporaries from the tradition and handed down through the generations immediately preceding them. The Yakshaṅāna which was also known in his time was the forerunner of the operas of Śrī Tyāgarāja and Śwāti Tirunāḷ Mahārāja.

Some noteworthy examples have been furnished in the following pages for a more comprehensive understanding of Shāhāja's compositions.

Regarding his musical compositions the following select examples are noteworthy.
1. Gitam in Saurashtra rāga known as Adyaswarākshara gīta

Sārassaksha sara-sāmbāsiva sarva
Ri ramaṇāśekha śrīn-garamaya śārīra
Mara haraṇa deva-pāragata sudhā
Dhāra vāni de śāha-nirajamitra tyāgeśa.

2. Gitam in Tōdi Rāga, Ādi Tālā

Vilambakāla
Bhō gā yō gā bhō gā rā gā
Na gā vē gā dē gā tya gā

Madhyamakāla
Sara sija bhava nuta chara nala vavi hṛita
Sara sija hṛita nuta śara dhīsa radhi bhṛta

Duritakāla
nirupama muninuta varadasa tatanata
suranaga sucharita karimukha grihayuta
harihaya nutirata purahara navāsita
karadhara śarakṛita suruchira kṛitigata

3. Viloma Daru in Revagupta raga - Ādi tala

Naguta dittedi taguna
maguvaku lōkuvaguma II
kanaru tirutiru naka
neneru pōnu pōrunene II
melata mira mi tālame
kalaya manu maya leka ॥
cheṭiya rādu rāyādiche
pōḍimigani gāmiḍi pō ॥
vāṭē sahēś đēva
rā đēva rāvaderā ॥
tyāga gavaya vagaga tyā
vegaḍa ḍrovu ḍrodagave ॥

4. Maṇipravāla Kriti (in 6 languages)
(Kannada, Tamil, Sanskrit, Marathi, Hindi and Telugu)

Pallavi : Ārubhāṣhaddali nipuṇata nōdenamma
Ārumukhasvāminīdu ॥

A.Pall. : Ghōra bhūtagāle kondu kondu anudina
kōpamaḍi hōgendu māṭāḍidanu ॥

Ch. : Veṭṭuni kāṭṭeri munnaḍisandi
vīranīli śandī ungalaī kolluven ॥
gaḍṭiyāy ennaī anaṅjapērai pidikka
kāranamedenru māṭāḍidanu ॥

Ch. : Saṅkini dākini bhīkaraghōra
jada daiyamma kāmīnī mā bhaktula behi
pōkunte koṭṭudu pōndayani tyaga
muddukumarundu māṭāḍidanu ॥
5. Sānta Raga Tāla Sulādi Daru

Narayanagula : Śrī tyāgēśa sahēndra vinuta
Śrīdhara nārāyana gaula dhruva

'Srīdhara nārāyana gaula dhruva athām
nitya jayavardhanā ekavitō-nija santosha pahā satah

Kannadagula : Kanakavasanta śiva tyāgēśa

Kanakavasanta śiva tyāgēśa

Mathva tālā : kannadagula maṭhye ēka viśvēsha
mana ullāsa devadevēśa
majavati dayakari sahadeva īśa

Maḷavagula : Vara maḷavagula sadara

Vara maḷavagula sadara

Rupaka tālā : vanajāksha śara rūpaka dhīra
hara tyāgēśa dayakara
ēka saha deva chandraśēkhara

Ritigula : Ritigula ajhnpe yēneriṭi ēka vīte

Ritigula ajhnpe yēneriṭi ēka vīte

Jhampa tālā : Šitasailasutese Šitakaravanta
data tyagēśa avadhūta mūrtivanta
bhūtanayaka saha bhūtalēśa
hrinnisānta

Ritigula ajhnpe yēneriṭi ēka vīte

Purviga : Šaraṅgatārthihara saśiśēkhara

Purviga : Šaraṅgatārthihara saśiśēkhara

Triputa tālā : śyamālāngi devī prāṇēśvara
karuṇākara sahanuta tyāgēśvara
varapūruvagula tripuṭaēka śankara

Triputa tālā : śyamālāngi devī prāṇēśvara
karuṇākara sahanuta tyāgēśvara
varapūruvagula tripuṭaēka śankara
Chāyāgaula

: Maya īta nīdhana tyāgēśa
mahārāja sahendranuta viśvēśa
chāyāgaula atatala eka deśēśa
saYaṁnaṅa dayākari bhūteśa II

Kēdāragaula

: Bhedabhēdaraḥita ahiṭarana
bhikara bhavasāgarataraṇa
kēdaragaula ekatala eka nīdhana
sādara sahadeva tyāgēśa aridamana II

Ekaṭālā

: 6, Swarakshara Daru
(in Todi, Kalyani, Kapi and Sankarabharana ragas)

Sa ri ga ma pa dha ni vika paidika
tarunalevvaru da ni sarigāri II
Alinilavenula abjanibhāsyyulu-
kalakanthulu da ni sarigāri II
jalajadadaḷākshula sarasa bimbōśhṭulu-
melatalevvaru da ni sarigāri II
karikūṃbha kuchamulu karpuragandhulu-
hari madhyalu da ni sarigāri II
daraṇi nitambalu dhāvalyāhāsalu-
darakanṭhalu da ni sarigāri II II

Da p m P m g M g r G r s
p m G r s n d n s r G r II
s r g m p d n S n d p m g g r s
p m g r s n d n s r G r II
s r G M p d N d p m g r s
p m G r s n d n s r G r II
7. Jvali in Ragamalika (Kalyani, Surati, Asaveri, Revagupti, Pantuvarali ragas)

Kalyani : Ambanilaya chidambara vilasita 
           lambodara heramba sallamu 
           Ambara maniruchi dambavidambana 
           ambuja hita chidambara sallamu 

Surati : Sati nirmala sati chakranga 
           gati sadgunavati sallamu 
           nati trijagadgati ... ... ... 
           rupa 
           sruti sarasvati sallamu 

Asavari : Nandanandana induvadana 
           kundaradana govinda sallamu 
           mandahasana mandajodharana 
           nanditagopala brinda sallamu 

Revaguptai : Vasavahita kamalasana kritabhrigu 
             pasana sadguna bhasure sallamu 
             Bhosaladaivate srisahanute mahi 
             shasuramardini dasapale sallamu 

Pantuvarali: Jati

8. Chaturdasa Ragamalika - Adi tala

Satata gaurivar sarasa daya kari 
vitata kalyani tujhevira tapate tapanavari
Sāraṅga ḍamarūdhaṅga
sakala nāṭaka śutraddhaṅga
bhairavīśa anila anala jhāla
bhasura varāli sallāpāṇa sahēṭila || satata ||
lalitapaṅchamasvarā na sahēṭila
lavamātra ghantārava na sahēṭila
sa lalita āharichcha na sahēṭila
satvarā madhyamavatī antara hita jhāla ||
Samagānapiya tyāgeśa
sakala ādīnatabhuṭēśa
vāmarāchita śrīrāga vardhana
vāmākshīśa anurāga mālavaśrikāri ||

9. Dvādaśa Rāsi Kriti

Bārārāsiyukta bālevatī
parīpurṇadayakara svāmi ||
dhīrabrahmadiśa devatrayambakānātatha ||
Mēshōnnesha vilambana sahē
dī sangato rāsi tichi vṛishabha ||
Bhūshalankṛita sthanadvaya kumbha
bhūrītiche nayanayugāla mina ||
varabhṛuyugāla tīchē dhanushya sarasa kapōlim
kaśṭuri makāra ||
taruṇi tanumadhyē sīmha
darśanīya ghōnte karkāṭaka ||
sarasa sundara kanyāsa
jagatraya tula nahi īśa ||
viraha vedanātīsa vrischika
vara tyāga tryambakēśa mithunā hoya tīsa

10. Tala Prabandham (Nadai Daru)

Thu yē bhū śrī dhi te
jaya bala kari maṇi haya yaśā guṇa chana
naya pada kaḷa sukha vaya muda subha kari

Sāranga : hara vara maja ase deva dehi
vanita kavīta ghanata dhanata
anuja thanuja manuja hitaja
manasa vachasa sarasa vapusha
vinaya sunaya janaya dinaya

Kalyāṇi : ananda ārōgya abhaya karāve
śitadeha jitamōha nataśaha nagageha
hritanāgadhritanāga atiyōga adityāga

Asāveri : savinaya ghanodaya jaganmaya vrajanaya
nagajadhāra natamandāra
sugunodāra subhakedāra

11. Mangālam (Mangala Daru)
Ma pāli devuniki maṅgālam
mamu ganna talliki maṅgālam
Gangādharuniki garuṇābdhīki
divyamaṅgāla dēhuniki maṅgālam
Sangītarasikaku jālajākshīki
sarvamaṅgālaku deviki maṅgālam
12. एका सद्धा दरु (एकासद्धा प्रासम) आहिरि रागे

अम्बे राखशी सतात माजा अमरितकाठकशी
सांबांरी जीवनादैयिनी सदये राजराजेश्वरी
अब्जामुखबाषुरे अब्जाकुतिला भ्रूयुगाळे
अब्जाचान्चलानेत्री अब्जाकांतंसोॊब्हिते
अब्जाकोशागानास्थानी अब्र्जवाल्लीरोमालतिका
अब्जारुनातनुकांते अब्जासुमाद्धुरावणी
अब्जासानपूजिते अब्जालोचानसोंदरी
अब्जागतिगमिनी अब्जाहराद्धारिनी
अब्जातारुदारे अब्जाशदासाधात्री
अब्जाभुषाहभुषिते अब्जावासासहिते
अब्जाजावहरिवाहिने अब्जामानिताराले
अब्जाकुसारे नरिययलोंदे अब्जा इवा आरोग्याप्रदे
अब्जाहारा त्यागेस दायिते अब्जामित्रान्वया सहानूते

13. अन्धादी दरु (मुक्तपदाग्रास्ता दरु) आहिरि रागे

कारुणागारा गरालकंडाहरा
धाराजामाणोहारा हराणागद्धरासारा
साराणागाता त्रानापरा परामापवाना शांकरा
कराद्रहितासुलवारा वरादा परतपरा इस्वारा
घनाभक्तावाना वनायजहानुतचारणा
रानाजितापुरा पुण्यजाना जनापालाना विचाक्शाना
Kshanagarbita'samanadama manasijahara bhaktaghana
ghanadamitra girisharasana sanakadinuta niranjana
Vagi'sanuta bhushitanaga nagacharmambara ghanyoga
yogajñadhyeya giri jardhabhagad bhagadeya
natasatyaga
yagadhbamsanaviraga raganandavaibhoga
bhogabhushana sahadivyagésaartitanuraga

14. Navagraha Kriti (on 9 planets)
Mukhāri rāga - Ādi tala

Navagraha maye kanyevari nātha anugrahakari
Ravikōtisamateja ranganayaka swami
Bhāsvaschari rākāntichī paripūrṇachandravadana
sāsvadbhauma ghanyagnarana saumyagunayukta hō
gurusthāna yugalate sarasakāvya nipūnate
varamandayanate vāmakshi rāhu nēnate
tyāgeṣapta śīrānga deva sadayantaranga
bhogakari kētu rōmāvalīsi mugdākshi varakanesī
t

15. Navaratnaprabhandham (Svara, Sabda, Taḷa artha daru)
Todi, Dhruvatala
16. Swarajati - Devagandhari raga, Ata tāla

Kādhī karitīla jana paratatvachintā

bāle ajñana kaumāre kṛiḍana

bāla sangā taraṇapaṇa paratatvachintā

Angagālita vṛddhaṇapaṇa

aṅika rōga bhājana te paratatvachintā

Atitvarita tyāṃchī iyushyāchi gati-

aharniśi rитusāmvatsara jhāli paratatvachintā

baganema visaratata iṣhaṇetraya bhramatāta-

tyāga tribhuwananātha he paratatvachintā
Svara:

Ri ri Ri ma ga Ri - ma ga Ga Ri-
Pamagari-magari Sa-ririsa-ma Garisa || 1 ||
Ri ma Pa ma pada da pa - pama gari
Ri-
Pamagari-magari Sa-ririsa-ma Garisa || 2 ||
Dada pamapa Dada pamagari-Rima pamapa-
Pama Ma ga ri Ri - pamagari-magari
Sa-ririsa-ma Garisa || 3 ||
Sari ri sa - Rima maga Ripama pa da pa-
nisa Sa ni ri ri sa ni sa ni ri ri sa
ri-sanisaSa || 4 ||

Svara:

Jati:

ta ki da ta ɖim ɖim - gi nām gathōm -
dim dhīm nām ga tōm
sa sa sa Sa Sa ni ni Da da da da da da
ta kki ḍa ta ka ɖim dhīm - di ki da ta
kad - ta kka jha nu
sa sasapa pa pa magaga ri sa dhaļānūtōm
ma ga tām risa !

Nagaraia iati

kiḍa taka jhēta jhe tari - tā kiḍa ta
ka ɖim dhīm
dha na ta ta dhana dhaḍa tōm-dhalān-
kutōm || 1 ||
Margadarshi Shēshayyangār

Another prominent name that dins in the musical corridors before the period of Trinity is the name of 'Margadarshi Seshayyangar'. He was a senior contemporary of King Shāhajī. During his own time he was called the 'Margadarshi' as he was the trail blazer to the evolution of the art musical form the 'Kriti'. Iyyengār's pioneering contribution in the evolution of the Kriti as a dominant art musical form, in addition to his lofty diction and remarkable mastery over which sound bold and fresh even today, mark him out as the founder of this musical form. In addition to poetic excellence, the sahityas of Seshayyangār's Kritis are outstanding examples of verbal felicity emanating from assonance, alliteration and rhyme. They abound in prosodical and rhetorical beauties such as prāsa, Yati, etc. The fact that in his treatise 'Muhanaprāsa antyaprāsa vyavastha' Swāti Tirunāḷ copiously quotes examples of different phrases from Ayyangār's Kritis bear testimony to their pre-eminence in this respect.
In the history of South Indian music, three Margadarshis are known to us. Mārgadarsi Vīrabhadrayya, otherwise known as Melāṭṭūr Vīrabhadrayya, was the pioneer composer of Swarajatis by adopting the format of the padas of Kshētrañāha with the addition of Jātis. Around the same period Mārgadarshi Gōvindaswāmīya emerged at Karveṭīnagar with the compositional form Tānavarṇam representing a fusion of the three styles of Padam, Svara-jati and Śabdam. Besides being unique in their aesthetic appeal, his varṇams are uniform with respect to their Anāgata eduppu, which is of course not a common occurrence in the later Ādi tala varṇams especially. While the Svara-jati is mainly a dance musical form the Tanavarṇam is an art musical form which finds only a limited place in music concerts accounting merely as the invocatory piece, it is the Kriti which represents the major art musical form accounting for the lion’s share in the present day musical concerts. And this Kriti form was introduced by Ayyangar into the fabric of Carnatic music. It is interesting that these three pioneers of these three forms were contemporaries during the later half of the 17th century, just like the musical Trinity who followed them a century later and it is also significant that these musical forms are taught to students of music in just the same order in which they emerged.

Mārgadarshi Sēshayyangār occupies a revered place
amongst our Vāggēyakāras. He lived about a century
earlier to the musical trinity. Our music world knows
well about his place of pride, but not much of his kritis
unfortunately. Now in the recent past few noteworthy
attempts have been made in giving a filip to these compo-
sitions. 'Sēshayyangār Kīrtanāni' - a Saraswati Mahal
Library, Tanjore publication gives us thirty one kritis
of Sēshayyangār out of the sixty, which he is believed
to have left for the posterity.

Subbarama Dikshitar, in his Sangita Sampradaya
Pradarsini gives short accounts of various vāggēyakārās
in chronological order wherein an account of Sēshayyangār
also appears. After Jayadēva, he mentions Gānam Seenaih,
Mārgadarsi Sēshayyangār, Girirāja Kavi and Shāhaji res-
pectively. Jayadēva is the authority for Gīta kind of
composition. In this Gīta literature Śrṅgāra Rasa is
the predominant sentiment. After Jayadēva musical lore
was attempted by Sēshayyangār without Śrṅgāra rasa but
in praise of God. And also, his songs are free from
metre. He was pioneer to bring about this unbound form
of sāhitya in music. From the beginning upto Jayadēva,
the sāhitya strictly adhered to the 'chandas'. So
Sēshayyangār was the 'Path finder' i.e., 'Mārgadarshi' to
bring in the beauty of the gadya Sāhitya. Following him,
Girirāja Kavi and King Shāhaji wrote many musical compo-
sitions without chandas. They are deemed to be Sēshay-
yangār's contemporaries. This wave swept the musical world, and including the trinities, followed this feature, their songs.

Mārgadarshi Sēshayyangār has his mudra as 'Kōsala'. We come across two Sēshayyangārs in the field of music. Taçchūr Singarāchāryalalu, brothers, editors of 'Gāyaka Lōchana' mentions about Kanchi Sēshayyangār (p. 183) and Sēshayyangār (p. 161). This Kanchi Sēshayyangār employs his mudra as 'Virarāghavaśowri' of Thiruvallūr, and the other Sēshayyangār has his mudra as 'Kōsala'. But this 'Kōsala Sēshayyangār' was not referred as 'Mārgadarshi' by the Singarāchāryalūs. It is Subbarāma Dīkshitar who gives the prefix 'Mārgadarshi' in his Sangita Sampradaya Pradarsini (1904).

A manuscript which is found recently by Saraswathi Mahal Library, and is in their possession contains 26 kritis composed by one Sēshayyangār. It has been mentioned as 'Sēshayyangāru Kīrtanālu' therein. At the end they are also termed as 'Kōsalam Kīrtanālu Sampūrṇam'. These songs are all in ornate Sanskrit and even during his own life time he was regarded by Sanskrit pundits as a great scholar in Sanskrit and praised his style and called him 'Mārgadarshi'.

From the account of Subbarāma Dīkshitar we learn
that Seshayyangār was a Śrīvaishṇava Brahmin. He came from Ayōdhyā (This of course contradicted by other reasonings by some other scholars of the present times), and settled in Śrīrangam. An ardent devotee of Lord Ranganātha, he composed many songs on Ranganātha in Sanskrit. He has 'kōsala' mudra as he hailed from Ayōdhyā. He collected all his songs in book form and left it with the arčhakās asking them to keep it in front of the Lord during the ardha yāma pooja. When he went out to the temple next day, and scrutinised the book, he found only sixty kritis left and the rest obliterated. These are now in vogue partly, owing to the non-traceability of all of them.

Anyway in the introduction, the authors - T.R. Dāmōdaran, a Sanskrit scholar and Śri N. Viswanāthan - a Telugu pandit of Saraswathy Mahal Library hold the opinion that there is not a single internal evidence in any of the available kīrtanās to show that Śēshayyangār hailed from Ayōdhyā. He must have used 'Kōsala' mudra because of his deep devotion to Rama and Ranganātha. He might have enjoyed the beauty of Kōsala puri description in the Rāmāyaṇa. Otherwise he has not even used the word 'Ayōdhyā' anywhere. Then the other reasons to establish that he did not belong to live at Ayōdhyā, is that he mentions about the 'Vipranārāyaṇa' in one of his kritis (Nathavanāsmin Vipranārāyaṇe in the raga Todi). The cult of Vipranārāyaṇa was in vogue in the Southern part of India. No Vaggeyakkaras in the north sang about Vipranārāyaṇa.
Secondly as said by Subbarāma Dīkshitar, he is Śrīvaishnavite. He seems to be a staunch follower of Rāmānuja and other Ālvarś. He is well versed in Tamil and has enjoyed the beauty of Nālāyira Divya Prabandhas (in Sanjīveṇanavara bhashaveda virachita), he calls his mind to meditate on Rāmānuja (Re mānasa chintya mouneendra Rāmānuja- mati karuṇāsāndram) and more than one kriti has been devoted to this purpose. He has pointed out the birth place of Nammālwar, i.e. Aluvār Thirunagari (taru satkeerṇāvara Tāmaraparṇī tērām), which is situated on the bank of Tāmaraparṇa and the famous Tamarind tree where Nammālwar in his childhood was living (ativikhyātakuru tintriṇītarumoola nikētanam - in ‘vande vakulābharanam - raga : Mukhari). He also mentions of Rāmānuja’s commentary on Brahmaśūtra (vidita Sribhashyadi virachanam vedatulyamahimojvalavachanam - ‘Re mānasa chintaya’ - in the raga Kalyāṇī). In the song ‘vandeham kariśāla nivasāsam, varadarājam atasi sumabhāsam’ - raga Jujāvanti there is a reference to Kanchi Varadarāja also and of course with the Kāsala mudra. So he need not be confused with the other Śēshayangār referred to by Singarāchāryulu.

Other than these reasons at that period of Nāyaks, the Śrīvaishnavites lived in the southern part of India. Ghanam Seeniah who was also a Śrīvaishnavite, was the son of Śēshayajju. He was a court poet of Vijaya Ranga Chokkanātha who ruled Madurai (1706-32 A.D.). It is a
fact that the Śrivaishṇavites were, at the time of Nāyaks rule living at Madurai and Tirunelveli districts. Ghanam Seeniah and Śēshayyangār were contemporaries and they might have some blood relationship also.

Based on these reasons one has strong reasons to conclude that Śēshayyangār hailed from South India, particularly from Madurai or Tirunelveli districts.

Swāti Tirunāl and Śēshayyangār

In the introduction of the musical compositions of Sri Swāti Tirunāl Mahārāja (1813-1847 A.D.) published by the Government Press, Trivandrum (1916) Thiru Chidambara Vādyār has mentioned 'Muhana prasantyaprasa Vyavastha' as one of the work of Swāti Tirunāl. There are two manuscripts of the work in H.H. The Maharāja's palace Library, Trivandrum, both of which are in Malayāḷam. In the Kerala University collection of manuscripts, there is a manuscript (No. 4522) of a Sanskrit version of this work procured from Tanjore by Pandit R.A. Śāstri in the year 1939. Based on this manuscript, the work 'Muhanaprssantysprasa vyavastha' was published by the University Manuscripts Library, Trivandrum in the year 1946.

The work deals with the principles of using Śabdālankāra, muhana, prāsa and antyaprāsa in musical compositions in Sanskrit. These principles on the use of munana, prāsa etc. are gathered by the author as he himself observes
in the beginning of the work, from the musical compositions of one Śesha Rāmānuja or Śeshayyanga. There is a paper manuscript labelled 'Śeshayyankāru Kīrtanam' in the Palace Library of Trivandrum, contains 19 kīrtanās. Some of the quotations in the muhanaprāsa etc., are traceable in this.

There is also a palm leaf manuscript in the University collections procured from the Charakkal palace, containing 13 kīrtanās of Śeshayyanga and has the colophon 'ī kīrtanam atrayum Śeshayyankāruttu'. Of these 13 kīrtanās, 8 are common between this and the palace manuscripts. All the Kīrtans in these two manuscripts have the mudra 'Kōsala' which indicates that their author is the famous composer Mārgadarshi Śeshayyanga, who lived towards the close of the 16th and the beginning of the 17th centuries A.D. He was called Mārgadarshi (path finder) probably because of the originality of the principles, he followed in his compositions, some of which are generalised in Muhanaprāsa etc. as rules to be followed by musical composers. He is believed to have mostly lived at Ayōdhya and in the latter part of his life settled at Śrīrangam.

In the introduction of the book Muhanaprāsa etc. the editor has mentioned about the authorship of Swāti Tirumāl. He is of the opinion that the Malayālam version is the original, as there is the autograph of his and has a doubt whether the Sanskrit version is His Highness's or
not, and not certain of it. He further says that in none of these manuscripts there is any explicit mention of its authorship of Swāti Tirunāl but the tradition attributing it to him is strong. Whether the language is His Highness's or not the actual matters in it is no doubt his and so the several musicians from Tanjore lived in the court of Swāti Tirunāl explains the occurrence of a manuscript of this work at Tanjore.

Whether the Sanskrit version was written by Swāti Tirunāl or not, it is not a point to us, but it is worthy to mention that Mārgadarsi Śēshayyangār's kritis were so famous and were practiced by many musicians before Tyāgarāja. It is wonder how this great tradition being extinguished and sometime we are unable to get the Kritis of Śēshayyangār.

Similarities between the Kritis of Mārgadarshi and Tyāgarāja and others

In raga Asāvēri - mamava raghuveera - Manitamunivara
garvita sutramā - tanayaviramā
nrupati lalāmā - Dasharatha rāmā etc.

In the Pallavi is followed by seven charanas. We can see the same format in Tyagaraja's:

Mamava raghuramā - Marakata manishyamā
pamrajana Bhēma - palita sutrāma
Antyākshara prāsa is beautifully couched. Even here seven charanās follow the pallavi.

Śri Ranga shāyēm sakala shubha dāyinam...
chintayēham sada hridaye

of Seshayyangar in the raga Dhanyasi has parallel in Śwāti Tirunāl’s Bhōgendra shāyinam purukusala dāyinam purusham
shāshvatam kalaye - in raga Kuntalavarali

Jānaki manōharāya Jayamangalam .... in Dhanyasi of Śēshayyangār and Jānaki Nāyaka neeku Jayamangalam in the same raga is very much similar. Pāhī parama dayālo of Tyagaraja in Kapi in the following lines :

Pankajapt a harinānka nayana Śridanga sugaṇa
makaranga janaka ma... etc.
bear close similarity with Śēshayyangar’s Ranga pātē in Darbar.

Pankajasana kalātra shankara sakha kinkara jana
śankata hara danuja
bhayankara Gōpījana makarānка nihshānka nishkalanka
śrivatsānга
another similarity with śāhaji -

Induvadane Aravindanayane nava kundaradane
śuchimandahasane ripu
brindaharane surabrindāsarane bhakta brindajēvane
kuruvinābharane
Sēshayyangār in the following lines

Brindāraka hitabrinda vidār brindāvana nivāsa
nandagopasadānanda gōvinda
natamuchikunda nandakāyudha purandaranandana
vandita pādāravinda mukunda

Sēshayyangār

hite suramunigite kalikalusha 1 dhoote
suruchirajēvanadātekaverārja
sute Chōladēsamate mōkshadvāra natesakala tērtha
bhōte mama māte
sīte vasumatisanjāte ramanēyagunājāte rakshita
sarvabhōte paripāhi mām

and Dikshitar’s

Śrisaraswati hite śivachidānande śivasahite
vāsavādim hite vāsanādi rahite
yajanādi karmanirata bhōsura hite

Some beauties in Śēshayyangār’s Kritis are as follows:

Dvitiyakshara Prāsa

Śēshayyangār was also the innovator of Dvitiyakshara prāsa also known as Ādirāṣa or Edukkai. It is significant that this type of rhyme is not to be found in earlier master-pieces such as even the Gīta Gōvinda of Jayadeva. Muthuswāmy Dikshitar implicitly followed Iyengār in this respect and has composed many kritis with Dvitiyakshara.
prāsa. Examples of this prosodical beauty in Iyengār's kritis are as follows:

1) Sri Rāghuvara - Chanta raga - Bhāsurabana.....
   8th charana lasamanu jakāya...
   kōsalapuravāsa...
   Nāsakausaleyaya.....

2) Rangapate pahi - Darbar raga - Nandakara.....
   Anupallavi Nandakadhara....
   Mandaradhara...
   Sundaravadana.....

3) In the same song:
   Pankaja bhava...
   Pankaja sadana...
   Śankara sakha....
   Śankara hara....
   Kinkara jana.....

**Antyaprāsa**

Antyaprāsa refers to the rhyme inherent in the ending syllables of a line or prāsa. The following are some of the examples found in Ayyangār's kritis:

1) Nathavasmin - Todi raga:
   Vipranarayana
   Kainkarya raçaṇa Parāyane
   Śrī kamitanena śānti
   vidhanena
   karadhatena samatutena
2) Site Vasumati - Vasumati samajāte...
   Asāvēri raga ....... gunajāte
   Karunyā purṇa śānte...
   Śrīnidhana lochanānte.

3) Srirangasayinam - imanasitam - Shobitam...
   Dhanyasi raga

4) Vande Govindarajam - Gōvindarājam puruṣalaksāṇam..
   Sankarabharana raga Sakalalōkam - maṇipravēkam..
   gunavādyam - śēshavādyam..
   pratipādyam - Srayamadyam..
   gunjālam - varapālam..

Muhona

Muhona refers to the prosodical beauty wherein the same or similar syllable or phrase occurring at the commencement of the first avarta of a section of a musical composition is featured also in the second avarta of the same section.

An example of Muhana in a Seshayyangar's Kriti is as follows:

Rangapathē pahi - Mangala kara sanga ...
   Darbar raga Ganga janakagaruda (pal)
   vṛindāvanalōla....
   vanditamunijanapāla (Ch - I)
Antarukti

For the first time we find Antarukti, a type of prosodical usage in Ayyangār's Kritis. Antarukti denotes the use for the purpose of facilitating Tala, of one or more syllables, or words between phrases which are in Muhana. It may be used in any part of a composition if it is used in one charaṇa it should be used in other charaṇas as well. Some instances of Antarukti in Ayyangār's Kritis are given below:

Rangapate - Durbar
Vrindāranalola A nandakara susīla
(Charana - 1)
Kuntīsutamāda A Krūravinutapāda
(Charana - 2)
Pankēruhanētra A Pannasujanamitra
(Charana - 3)

Bhojeham - Gauli-pantu
Pālitadina Karagōtram Sadā pari pālita (Charana - 1)
rikhāranyasayanam Sadā vrilidōhari (Charana - 2)
Gōpayitadēvēsam Śrī Kōsalanagara (Charana - 3)

Let us now consider the influence of Ayyangār on some composers who were his contemporaries as well as some
of those who came after him. Among his contemporaries striking similarities are found between the Sāhityas of Ayyangār's Kritis and some Sāhityas of King Shāhaji. For e.g.

<table>
<thead>
<tr>
<th><strong>Iyengār</strong></th>
<th><strong>Shāhaji</strong></th>
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</thead>
<tbody>
<tr>
<td>Gōpālaka pāhi - Dhanyasi</td>
<td>Dharma samvardhini - ? Raga</td>
</tr>
<tr>
<td>Gōpālaka pāhi - Brindāraka</td>
<td>Induvadane Aravindanayana navanavandana nivāsa - Nandagōpa</td>
</tr>
<tr>
<td>hita brindāvidara vainaṃ</td>
<td>Kundaradane suchimandahasane</td>
</tr>
<tr>
<td>davana nivāsa - Nandagōpa</td>
<td>ripu - Brinda harane sara - brindāšarane bhakta kuru - vindābhārane</td>
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<td>Sudānanda gōvinda - Nata</td>
<td>Purandaranandananavandita</td>
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<tr>
<td>Muchikunda - Nandakāyudha</td>
<td>Pādāravinda mukunda</td>
</tr>
<tr>
<td>Purandaranandananavandita</td>
<td>Śri Raghuvara - Ghat}</td>
</tr>
<tr>
<td>Pādāravinda mukunda</td>
<td>Raga</td>
</tr>
<tr>
<td>Śri Raghuvara Karunāvaru-</td>
<td>Karuṇā sāgara - Ahiri Raga</td>
</tr>
<tr>
<td>nālaya Parivārita-hara</td>
<td>Karuṇāsāgara</td>
</tr>
<tr>
<td>viranikaya saraṇāgata</td>
<td>Karuṇāsāgara garala kandhara</td>
</tr>
<tr>
<td>bhagaharana sukha puri-</td>
<td>dharajamanōhara haranagadhara</td>
</tr>
<tr>
<td>varakarjanēya....</td>
<td>Śara śaranāgata traṇapara-</td>
</tr>
<tr>
<td></td>
<td>parapavana Karadhrita sura</td>
</tr>
<tr>
<td></td>
<td>vara varada paratpara</td>
</tr>
</tbody>
</table>

Passing on the post Iyengār composers, a striking influence is found on the compositions of Tyagaraja. For instance there is a strong similarity between Ayyangār's 'Rangapate' in Darbar and Tyagaraja's 'Pahi Parama dayālo'
in Kapi raga.

Ayyangār

1) Pankajāsūna Kalatram - Śankara Sakha Kinkarajana
Śankata haradhanuja
jayabhayankara-gōpijana
makaranaka nissank

2) Māmava Raghuvara
Asāveri
Māmava Raghuvirā mūnita
munivara garvita Sītarama
Tanayavirāma - Nripati
lalāma Dasaratha Rāma -
Samaroddham

Tyāgarāja

Pankajapta - harinānka nayana
Śri Śanka Suguna makaranaka
janakamām

Māmava Raghurāma
Saranga
Māmava Raghurāma -
Marakata manishyāmā -
Pāmarajanabheema -
Pālitasutrāmā

Tyāgarāja’s ‘Janakinayaka Neeku Jayamangalam’ in Dhanyasi bears a close similarity to Ayyangār’s ‘Jānaki manōharāya Jayamangalam’ in the same raga.

Dikshitar’s ‘Sri Sarasvati hite’ strikes a similarity with Ayyangār’s ‘Śīte vasumati samjāte’.

However it is on Śvāti Tirunāl that Ayyangār’s influence is most conspicuous. There is a remarkable resemblance in the theme, content as well as construction of their compositions. As already pointed out most Kritis of Ayyangar contain three or more chāraṇas with compound
phrases and this is also the format adopted by Swāti Tirunāl while Ayyangār’s Kritis are on Ranganatha, Swāti Tirunāl has sung on Padmanābha both of which are incarnations of Vishnu in reclining posture.

In the next page a list of Śeśhayyangār’s Kritis which has been traced so far has been furnished:

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<tr>
<th>Beginning of the song</th>
<th>Raga</th>
<th>Tala</th>
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</thead>
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<td>2. Bhajēham</td>
<td>Gaulipantu</td>
<td>Adi</td>
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<tr>
<td>3. Devadēvanupama</td>
<td>Bhairavi</td>
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</tr>
<tr>
<td>4. Gōpālapahi</td>
<td>Dhanyasi</td>
<td>Adi</td>
</tr>
<tr>
<td>5. Jānakī maṇohara</td>
<td>Dhanyasi</td>
<td>--</td>
</tr>
<tr>
<td>6. Jaya Jaya Śri</td>
<td>Bhairavi</td>
<td>--</td>
</tr>
<tr>
<td>7. Jaya Sugundāya</td>
<td>Bilahari</td>
<td>Adi</td>
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<tr>
<td>8. Kalaye Talakina</td>
<td>Saveri</td>
<td>--</td>
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<tr>
<td>9. Kalayāmi Dēsaratha</td>
<td>Surati</td>
<td>Jhampa</td>
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<tr>
<td>10. Kamala nayana</td>
<td>Begade</td>
<td>Adi</td>
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<tr>
<td>11. Kamala nayana</td>
<td>Purvi Kalyani</td>
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<td>12. Kalayecharm</td>
<td>Surutti</td>
<td>Adi</td>
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<tr>
<td>13. Karuṇābdha</td>
<td>Surutti</td>
<td>Adi</td>
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<td>14. Kosalēndra</td>
<td>Madhyamavati</td>
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<tr>
<td>15. Māmara Raghuvīra</td>
<td>Asaveri</td>
<td>--</td>
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<tr>
<td>16. Narasimha bhava</td>
<td>Brindavana</td>
<td>Ata</td>
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<td></td>
<td>Saranga</td>
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<td>17. Natharasnīn</td>
<td>Todi</td>
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<tr>
<td>18. Nīlajīmūta</td>
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<tr>
<td>19. Pāhīmam Śrī Raghu</td>
<td>Begade</td>
<td>Chapu</td>
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<tr>
<td>No.</td>
<td>Title</td>
<td>Rhythm</td>
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<td>20</td>
<td>Pahimām Sri Rama</td>
<td>Punnāgavarāli</td>
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<td>21</td>
<td>Pāhisēśha</td>
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<td>24</td>
<td>Pālayamām dēva</td>
<td>Karnāṭaka</td>
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<td>25</td>
<td>Pāhi Śri Rāma rāmaṇa</td>
<td>Āṭhaṇa</td>
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<tr>
<td>26</td>
<td>Raghunāyaka</td>
<td>Karnāṭaka</td>
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<tr>
<td>27</td>
<td>Rāmapālaya mām</td>
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<tr>
<td>28</td>
<td>Ranganāyaka</td>
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<tr>
<td>29</td>
<td>Ranganāyaka Bhujanga</td>
<td>Kedāragaula Ādi</td>
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<td>Rangapate</td>
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<td>31</td>
<td>Rē mānasa Chintaya</td>
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<td>36</td>
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<td>Śri Raghukulavara</td>
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<td>38</td>
<td>Śri Rangaśāyinam</td>
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<td>39</td>
<td>Śri Rangaśāyi</td>
<td>Kedāragaula</td>
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<tr>
<td>40</td>
<td>Śri Rāma Jayarāma</td>
<td>?</td>
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<tr>
<td>41</td>
<td>Śri Rukmiṇi Sa</td>
<td>Āṭhaṇa Ādi</td>
</tr>
<tr>
<td>42</td>
<td>Śri Raghuvara</td>
<td>Sāveri Ādi</td>
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<td>43</td>
<td>Vandēham</td>
<td>Jujāvanti</td>
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<td>44</td>
<td>Vande Gōvindarājam</td>
<td>Sankarabharana</td>
</tr>
</tbody>
</table>
It has also been reported that there are a couple of manuscripts among the collection of Kerala University Library which together contain 27 new kritis of Ayyangār which has not been listed above. Hence we have access in all to 75 compositions of Ayyangār.

In the pages to follow a view is taken at the enormous activity that had gone during the pre-Trinity period which had its share in preparing the grounds, making it most fertile which yielded a rich harvest of kritis at the hands of Trinity.

The Prelude to Trinity

Vāggēyakārās and the performing artistes have all along been held in great veneration in our country and South Indian music has many instances of composers who had been credited with having wrought not only miracles through their divine music, but had also left behind them a rich legacy of musical compositions for the posterity. A performance tradition of a classical nature was thus established due to this continuous musical activity over
centuries of development, which probably culminated in
the epoch of the musical Trinity, during the latter half
of the 18th century A.D.

The question arising naturally, seeks to assess
the nature and status of music in the period prior to
that of the musical Trinity. In this context, one may
however recall Saint Tyāgarāja paying homage to Saint
Purandaradāsa and Śrī Bhadrāchala Rāmadāsa in a couple of
his songs. It is believed that inspired by the Tōdaya-
mangalām pieces of Tāllapākkam composers, he sang the
utsava sampradāya Kīrtanas for his nityānusandhānam. It
is quite refreshing to find in many composers of this
earlier era who even excelled the Trinity in their saintli-
ness, and sincerity of bhakti towards their Īśṭa dēvata
on one hand and their extraordinary poetic expression on
the other hand. For instance, the diction and mysticism of
the fine śṛṅgāra mahā kāvya, in Sanskrit, the Gītā Gōvinda
of Jayadēva, the melliflous haunting Telugu of the Tālла-
pākam Annamāchāryya, the moving story songs of Aruṇāchala-
kavirāyar's 'Rāmanāṭaka kīrtana', the par excellent devot-
tional songs of Bhadrāchala Rāmadāsa, the descriptive
lyrics of the 'Krishṇa Leela Tarangini' of Nārāyaṇa Tīrtha,
the erotic devotional padas of Kshētrajna and the beauti-
ful padas of Muthutāndavar, may be mentioned as few high-
lights of the pre-Trinity period. At the same time, we
are not competent to comment specifically on the music of
the compositions of the great music makers of the pre-
Trinity period for the simple, well known reason that it is not possible to retrieve the original music of these compositions in view of the total absence of the musical notation and strong oral tradition; only the name of the rāga and tāla on top of each song is available, which do not matter much. The reason for the total loss of the music of an earlier era is not far to seek. For, music being a practical subject, elusive and abstract, the *karna parampara* 'oral tradition' has always a unique and indispensable role to perform and when that is found lacking (even if the notation is absent) owing to sociological circumstances, in spite of solid cultural moorings, the precious heritage of music is totally lost beyond retrieval. Under this circumstance, to assess the music of the pre-Trinity period is a task well nigh difficult.

The pre-Trinity forms were generally characterised as having special and more emphasis on the sahitya or the words their alignment, structure, the beautification like prāsa, anuprāsa-śahdālankāras, arthālankāras and the metrical form or chanda nibaddha as in Tiruppugazh, Ashta-padi, than on the musical content. Even this, we are not competent to make specific remarks in the absence of any surviving oral musical samples of the songs. Having regard to the great detail of the structural aspects of the form, we are led to make the above inference. Yet another feature, is the presence, of the same music through-
out the compositions, since very often these compositions did not have sections. The examples of the hymns of Śaivite and Alvār saints, the ashṭapadi of Jayadēva may be cited here. In the compositions of Arunāchalakavi, Annamāchārya, Bhadrachala Rāmadāsa, Muthutândavar, Mārimuthapillai, Nārāyaṇatīrtha and others the division into Pallavi, Anupallavi and Charana is there but the available music of these parts reveal the fact that the divisions appear to have more relevance in the sahitya context rather than to the music. On the other hand, the function of the sections in the later kriti forms of the Trinity, can be refined more in terms of music and in its relation to the form as a whole.

Yet, in a few compositions, the repetitive nature of the music is apparent with a couple of lines in Pallavi alone with a musical setting being some what different from the rest of the song. Purandaraḍāsa's padās and the Ramadāsa's Kīrtanas have very simple melody, easy to render, with full of devotion. In the Kshetrajna padas as they are handled in the dance tradition, the Pallavi and Anupallavi have different dhatu, while the music of charana is a combination of the two. The Śrīṅgāra Sankīrtanas of Annamāchārya must have provided the inspiration for the 'pada' type of songs.

The varṇas of the earlier composers like Pachimiryam Adippaiah and Govindasamayya were endowed with the
anubandha section which was dropped in those of Viṇa Kuppier and Paṭṇam Subramanīya Iyer and others. Saint Tyāgarāja had immortalised this aspect in his Ārabhi Pancharatna.

The earlier compositions like the story songs (daru), ṣabdās, erotic padas, bhakti padas and vairāghya padas have largely influenced the later musical thinking. The Melattur dance drama tradition was a repository of classical music and dance including in its fold many forms like varṇa, daru, kīrtana, pada with śolkattu and svara passages rendered in different tempo. It is believed that these had on Tyāgarāja, a tremendous impact.

Till the 13th century there was a single system of music prevalent throughout India. The terms 'Carnatic' and 'Hindustani' music for the first time appear in the Haripala's work 'Sangeetha Sudhakara', written between 1309 and 1312. The emergence of bhajana form of worship resulted in hundreds of compositions. After Jayadēva in the North, Tāllāpakam composers, Annamācharya (1424-1503) and his son, Pedda Tirumalayya and grandson, Chinna Tirumalayya composed Sankeertanams.

Chinnayya composed 'Tōdayamangālam', 'Hechārika', 'Ḍhūpa deepa Naivedya', 'Vasanthōtsava', 'Ḍōlotsava' and other devotional songs pertaining to Bhajana Paddati. He is regarded as mulapurusha for modern bhajana Paddati. He also wrote a short treatise on the nature and features
of Sankeertana Lakshaṇa, a Telugu version of his grand father's work in Sanskrit. For the compositions, 'rāga' names are furnished and not the 'tāla' names. Annamāchārya was the earliest composer to write Kīrtanas in Telugu. In his Kīrtanas, we find first time the divisions of Pallavi, Anupallavi and Charaṇams. He has also composed one Dēsi Sulādi, a Sapta raga tāla mālika.

Next comes Arunagiri Nāthar who lived in the 15th century during the reign of Proudha Prathapa Devaraya II (1422-1449) composed Tiruppugazh hymns. Here, tāla names were indicated for the hymns and not their ragas. He has wonderfully employed peculiar variety of 108 'tālas' system, as well as the common system of 35 'tālas'. The original tunes of the hymns have been lost.

About the same period, i.e. early 16th century the Kīrtana movement in the Maharashtra led by Nāmadēv, Tukārām, Jnāndēv and other saints brought a flood of highly lyrical songs with spiritual fervor.

After Jayadēva, Narāyana Theertha (1580-1680) composed a musical opera 'Krishna Leela Tarangini'. He taught abhinaya for the Tarangams of the opera. Many songs are also adorned with 'Sollukattus'.

Rāmadāsa of Bhadrachalam (1620-1680) composed Kirtanas and Divyanāma Kīrtanas. Tyāgarāja pays his homage to him in his kritis 'Kṣhēra Sāgara Śayana'.
'Brindāvana Lōla', 'Kaligi Yunṭe', 'Ēmidōva' and in a Padyam in 'Prahlāda Bhakti Vijayam'. There is no reference to madhura bhakti in any of his songs. He adhered to nāma sidhānta and sang in praise of Śrī Rāma.

The modern period in the history of Carnatic music commences with Venkatamakhi. He was the second son of Gōvinda Dīkshitar, a minister of Nāyak kings of Tanjore. Venkatamakhi was also a minister of Vijayarāghava Nāik of Tanjore (1635-1673) under whose persuasion he wrote 'Chaturdandi Prakāśika' in 1660. Besides Gitas, Prabhandas, Tanas and Thāyams he is said to have composed one Melakartha rāgamālika in 6 ragas Punnagavarāli, Goula Kedāragoula, Sumadyuti, Gīta Priya and Nāsāmanī, in each of which the Sāhitya gives in order the names of 12 ragas comprising 2 chakras, altogether making 72 mēla rāgas. He also composed padas in Kannada his mother tongue, and 24 ashtapadis on Śrī Tyāgarāja of Tiruvārūr.

Kshētrayya (1610-1685) was contemporary of Venkatamakhi and composed many padas with mudra 'Muvva Gōpāla'. The concept of madhura Bhakti resulted in the development of musical form padam. In this connection it is to be noted that the form of Jávali came into existence only in the 19th century. The original tunes are lost; the music and tunes of the padams now available are of recent origin.

Sārangapāṇī (1680-1710) composed about 200 padams with mudra 'Venugopala', 'Inta mōha mēmira' — Śankarābharanas
and 'Magadochi' - Sahana are his popular padams.

Muvvalūr Sabhāpathyyya was also a court musician at the time of Vijayarāghava Naik (1635–1673). He composed padams with signature, 'Rajagōpāla'. His Padams 'Yemāta lāḍīna' (Edukula Kambhoji) and 'Dāri Juchunnadi' (Śankara-bharaṇam) are popular.

Gōvinda Sāmayya and Kuvana Samayya were brothers and they were contemporary of Sarangapani. They are first to compose Pada varṇams. The varṇams are in Regupti (present day Mōhana) Kedaṛa Gouḷa, Navarōj, Mukāri and Natakuranji. They were patronised by the Zamindār of Karvetinagaram (Chittoor district). In this connection it is mentioned that the name 'Mohana rāgam' appeared first in the 'Manaru dāsa vilāsam' of Rangajamma and Kshētrayya padams.

Ghanam Seenayya was minister of Nāik ruler of Madura, Vijayaranga Chokkanatha Nāik (1704–1731) and sang his kritis and padams on the deity - Mannāruranga; 'Śiva Deeksha Paru Nalaruna - (Kuranji) is one of his padams.

Madura Śrīnivasayya also lived during the period of Madura Chokkanātha Nāik (1704–1731) and composed Kirtanas with Mudra, 'Vijaya Gōpāla'; out of his compositions 'Nīnnu minchina' (Nāṭṭakurenji), 'Inka dayarāda' (Kalyāṇi), 'Nēve Nannu brōva valenamma' (Kapi) have become popular.

Uthukadu Venkatasubbier (1700–1762) has composed
nearly 200 songs on his patron deity. Lord Krishṇa in
dancing form; eleven navāvarṇa Kīrtanas on Amba; seven
Ragamālikas; three Tillanas and also few songs on Gaṇapathi,
Shuṃmuka, Śiva, Rāma, Hanumān, Parthasārathy, Narasimhan
and Saraswathī. The compositions are in Sanskrit and
Tamil. His favourite raga is Madyamāvathi. 'Tayayasoda',
'Alai Payude', 'Adatha Asangatha' are some of his popular
Tamil compositions.

Sadāśiva Brahmendra (1700-1772) has composed his
compositions in Sanskrit. He was a contemporary of Raghu-
natha Tondaman (1730-1769). The original tunes of the
songs have long been lost.

(Margadarsi) Veerabhadrayya lived during the
period of Pratapasimha Maharaja of Tanjore (1739-1763).
He is the Margadarsi of Swarajathi and Tillana composi-
tions. He has composed Swarajathis in Husēṇi (two in num-
ber), Mohana, Sudda-sāveri; Varnams in Anandabhairavi,
Husēṇi, Kannada and Todi; Tillana in Pantuvarāḷi, Raga-
mālikās and Kīrtanas with ankita 'Achuta varana'. His
Swarajati 'Saminīne' in Husēṇi is famous. Duplicate
Sāhitya for this Swarajati by other composers came after-
wards. Out of his Kīrtanas 'Māmanjaga dambike' in Mānji
is the best. He standardised the structure and pattern
of Kritis and also improved the rendering of Pallavies in
concerts.
Arunāchala Kavi (1712-1778) composed 'Rama nāṭaka' in 250 Kīrtanas. His disciples Venkatarāma Iyer and Kothandarāma Iyer set to music the Kīrtanas of the opera.

Marimutha Pillai was contemporary of Arunāchala kavi. Out of his compositions 'Orukkal Šivachidambaram' [Arabhi]; 'Kālai Tooki' [Yudukula kamboji]; 'Yedu kīttana'i [Surati] are famous.

Matrubhutayya

"Nīmadi challaga nanubrochuta" in Anandabhairavi raga, Adi tala, which is a favourite item in concerts and popular with musicians and rasikas, is, however, not much known as the composition of Kavi Matrubhutayya. Couched in a simple and attractive musical setting, the piece is complete with raga bhava. The freedom of melodic movement does not suffer under the iron grip of rigid rhythm. Ramnad "Poochi" Srinivasa Iyengar, it is said inerably used to make his audience spellbound by his masterly rendering of this song. Those who enjoyed his concerts and are happily amongst us still remember his excellent exposition of 'niraval' for the charana theme, 'Tallitandri gurudai vamu nīvani".

Historically, this piece represents one of the earliest kritis having a 'chittaswara' appendage. The beauty of the piece is enhanced by the presence of this sparkling chittaswara passage, which concludes with the
crisp makutam consisting of three 'tadinginattōms'

\[ r s n d p - d p m g r - g g r g m. \]

The emphasis on the p d p s prayoga is patently seen in the chittaswara. This paved the way for the later version of Anandabhairavi with the arohana, s g r g - m p d p s. This has been sanctified by prominent composers like Śyāma Śāstri, Tyāgarāja and others. The bhasānga aspect of Anandabhairavi had already been a known fact. Both antara gandhāra and kakali nishada are used in some padas and prominent composers later on have used either antara gandhāra or kakali nishada in their compositions. Śyāma Śāstri's pieces in Anandabhairavi may be studied in this connection.

Matrubhuta Kavi was an ardent devotee of the presiding deities of the shrine, a fine poet and composer of repute. He was the author of the devotional songs known collectively as 'Sugandhi Kuntalāmbān-kītā kīrtanas' and 'Triśiragiri padas', and dedicated to his ishṭadēvatas.

But only a few of his compositions are available. Subbarāma Dīkshitar gives the notation for the following songs of the composer.

1. Tarāliboyye samayamu - Tōdi - Ādi.
2. Umahimachaṭakumari - Sāranga - Ādi.
His Sanskrit song 'Sambhopuramadasamāna' in Kedāragoula is in a scholarly style and shines in rhetorical embellishments like alliteration. The following is one such song:

"Yakshādyaksha supaksha ripukshaya yaksha daksha
Sikshaka kshayakshana bhaya hara Śiva"

In the history of music, only a few composers like Tyāgarāja, Kavi Matrubhūtayya and Gōpalakrishṇa Bhārati have had the distinction of being good opera composers also, besides kritis. Matrubhūta Kavi has composed the fine musical play in Telugu entitled 'Pārijātāpaharāṇa nāṭakam' in five acts and dedicated to Amarasimha.

'Pārijātāpaharāṇa nāṭaka' is a long musical play and belongs to the Yakṣaṅgāna type of dramas. It consists of Tōdayam, darus, slōkas, chūrnīka, dvipada, nalangu, Śōbhana, talupu tisapata and mangalam, in addition to dialogues and fine padyas.

His independent kritis as also the darus in the musical play bear the mudra, 'Trisiragirīśa'. This signature of the composer is used variously as 'Trisiragirīśvara, Trisiragirinilayuni, Trisiragiriharusakha and Trisiragiri nelakonna'. Some times, even in the same piece the mudra occurs twice either in pallavi or the last charāṇa or both. The names of the deities of the place are also introduced in most of his songs.
Of the wide range of raktiragas employed for depicting the various situations in the play, mention may be made of Āhiri; Punnāgavarāli, Pharaz, Gouḷipantu, Sāveri, Bhairavi, Mukhāri, Māṇji Huseni, Kambhōji, Yadukulakambhoji, Ananda Bhairavi, Kēdaragouḷa Surati, Għantārava, Šahāna, Jujavaṇṭi, Šankarabharana, Bilahari Nilambari, Pantuvarāli, Brīndavana Saranga and Kalyāṇi. A few rare and un-common ragās like Gummakāmboji, Mangalakaiśiki and Karnāṭasāranga are also used (Gummakāmboji is the Janya of the 15th mēḷakarta. Mayāmālavagoulā is now surviving under the name of Mēchabouli).

Fortunately, for the music world, Kavi Matrubhūtayya's line has not become extinct. It is reported that his daughter Akhilandammal was the mother of Karur Pedda Devudu and Chinna Devudu, who were the distinguished authors of the Garbhapuri kirtanas. Akhilāndammal had married Karur Narasiah, 'who harvested a rich dowry of musical education from his father-in-law and in due course blossomed into a Vaiṇika'.

Paidāla Gurumurthy Shāstri

Gurumurthy Shastri was a prolific composer. He composed lakṣaṇa gītās to illustrate the characteristic features of the form of janaka and janya ragas, giving the Varjya, Vakra, Svaras, Graha, Nyasa and Amsa Svaras
and so on. Earlier, gîtas were primarily invocations to various deities. Shāstri is the earliest to attempt gîtas in praise of an achārya or guru.

Venkatasubbaiah referred to as the guru of Shāstri was the distinguished author of two aṭa tāḷa varṇams, 'Nenarunchi Yélukōra' (Bilahari), 'Ninnukōri' (Purvikaḷyāṇī). He was a junior contemporary of Pacchimiriam Adippiah; and was profusely honoured by Manali Chinmaiah Mudaliar. Highly proficient in Sangita and Sāhitya, he had also composed 'Tānas'. His son Sonti Venkataramanayya, excelled his father and has been well-known as the guru of Tyagaraja.

Gurumurthy Shastri had also composed fine 'Kritis' in rākti ragas. Of his songs, the following may be mentioned:

Nīrajanayana - Dhanyāsi - Ādi
Sabhāpatim Bridambhuja - Mōhana - Tiṣra Roopaka
Spurāṭute Charana Nalina - Devagāndhāri - Ādi

We can infer from the sāhityas of his compositions that his 'Ishtadevātā' was Sri Rāma, whom he has addressed on more than one occasion in highly endearing language. In the Goula rāga gīta 'Sri Ramachandrapuravāsa', he makes a fervent appeal to his personal God to bless him with greater skill in the art of music and thus fulfil the cherished ambition of his life. His
songs in praise of Rāma are full of emotion and are touching, since they are couched in a highly musical language. He has also sung on Krishna and Siva. The piece in Mohana Tisra Rūpakam describes the beautiful dance of Siva and has an attractive Chittasvara.

The sahitya of his gītas and kritis reflect a highly scholarly style and abound in poetic excellence contributed by the presence of rhetorical embellishments like yamaka, anuprāsa and antyaprāsa. His proficiency in Sanskrit with a rich vocabulary at his command is something unique. He signed his compositions with the mudra, 'Gurumurthy', which occurs generally.

Rāmaswami Dīkshitar

Rāmaswami Dīkshitar was himself an eminent musician and composer who had undergone training in music under Muddu Venkatamakhi, the Pāṇi of Carnatic music, the author of the music treatise Caturdāṇḍiprakāsika. His ancestors used to live at a sacred place collect Virirchipuram in North Arcot district.

Rāmaswāmi Dīkshitar (1735970) was a leading versatile, masterly and venturesome composer among many such who strode the stage of the pre-trinity period of Carnatic music. On the side of laksya the father of Rāmaswāmi Dīkshitar was apprenticed under Mērattūr
At that time one could not think of a greater guru than him. On the side of laksāṇa, Rāmaswāmi Dīkshitar sought at Tiruvidaimarudūr Venkatavaidyanātha Dīkshitar, a descendent of the Pāṇini of Carnatic music, Venkatamakhi. Thus on the side of the theory and its evolution, Rāmaswāmi Dīkshitar strengthened the mēlakarta scheme formulated by Venkatamakhi.

It was he who invented raga Hamsadhvani, which now has an all India stature. He is besides a notable composer of kritis of various kinds, lakṣāṇa and lakṣāya such as varṇās, darūs, kīrtanas and rāgamālikas. Indeed the composition of Rāmaswāmi Dīkshitar have been better known commanded greater popularity had it not been that they have been overshadowed by the greater splendour of his son Muthuswāmi Dīkshitar.

Rāmaswāmi Dīkshitar has composed long rāgamālikas. One such was on Lord Venkatesa at Tirupati in 48 ragas, one was on Goddess Meenākshi at Madurai in 44 or 40 rāgas and there was the magnum opus the 108 rāgas and Aṣṭōtra sāta rāga tāla mālika. This composition is technically rich and significant for the employment of rare ragas and closely related ragas, all the seven suḷādi tālas and the marga tālas, what is more, the name of the rāgas and tālas, are skillfully worked into the Telugu text of the composition through double meaning (sleśa).
Muthutāndavar lived before Arunāchala Kavi.
About 60 kīrtanas and 25 padams of his have been published. *Sēvikka Věndum* (Āndōlika/Abhōgi), *Teruvil Varāno* (Kamas), *Ādikondān* (Mayamalēva Goula), *Ambarachidembara* (Suraṭi) are some of his popular compositions.

Pyḍala Gurumurthi was a later contemporary of Rāmaswāmi Dīkshitar and composed many gītas in Sanskrit. After him, no noteworthy composer has attempted Sanchāri Gītas. Out of his kīrtanas, *Neera Jana* (Dhanyāsi); *Sabhāpathim* (Mōhana) and *Spurate* (Devagāṇdhāri) are prominent Sapta tāla malika in Nāṭa, *Gāna Vidiya āṇḍhara* is his composition.

Pachimiriyam Adiappa (1740-1833), the composer of Viribōṇi Varna was a madhva brahmin and an expert Vaiṇika and held prominent place among the state vidwāns of Prathapa Simha Maharāja and Tulajāji Maharāja. He systamised the methods of singing rāga alāpanas and 'madyamakāla' pallavis. In addition to Bhairavi Varna, he has composed one Aṭa tāla varṇa in Pantuvarāli 'Mandavathi'. The Sahityams for his varṇas were supplied by Merattur Venkatarama Sāstri. Famous musicians Ghanam Krishna Iyer, Śyāma Sāstri and Pallavi Gopala Iyer were his disciples.

Upto the period of 17th century, Sāhitya in the compositions dominated and music setting was subdued;
we do not find music in the real sense of the term as it
came to be felt and appreciated from the advent of musical
Trinity. In the past, there was musical bankruptcy.
There were few standard tunes in Prasidda ragas and to
those many sāhityas were written. The metrical sāhityas
of the earlier period gave place to Gadya sāhityas; this
gave room for free flow of the musical imagination of
the composer. Numerous types of Prabhandas mentioned
Brihaddesi, Sangeetha Ratnakara and later works have all
sank into oblivion because of their stiffness and rigi-
dity in construction which impended free musical expres-
sion. Lakshaṇa Gītas also practically disappeared because
of the same reasons and nobody bothers to learn them.

As described in the earlier pages, many veterans
of the pre-trinity period had enriched the Carnatic
music with their brilliant compositions. Varṇakāras
like Pacchimirium Adiappier, Pallavi Gopalier and others
composed outstanding varṇams which remain unsurpassed
to this day. These varṇams were the first colonnade
leading to the Golden age. The varṇas a reference manual
for a raga, and also the rhythmic idiom, for Svara
prastāra. It offers infinite scope for embellishment and
aesthetic presentation. It may be regarded as the source
of all future kinds of composition. Even the Kriti
augmented its rhythmic basis through contact with the
elaborate compass of Varṇa.
But an unknown twist in its fortune thrust the varṇa into the syllabus for beginners. But the only solace is that the varṇa still has limited role in our present-day concerts, when musicians of meritorious skill sing them with scholarly touch, sometimes even the Sangati embellishment is applied here and there, and the Svara prastara is also done after completing the 'ettugade svara'. Hence the cry of our eminent musicologist Śri Ranga RamanujaIengar to restore these beautiful compositions to their former glory is fully justified.

Ottukādu Venkataśubbier and Mērattur Venkataramaṇa Bhāgavatar also richly contributed to the backdrop of the Golden Age were repositories of a composite culture. Ottukādu's compositions also has very attractive rhythm patterns with fine jatis and nadai variations which have captivated the dancing community of the land too. For example 'Neerada sāma neela Krishna' in the raga Jayantaśri can be studied. The Pallavi and Anupallavi of this song runs through trishra nadai and charaṇa onwards its contrasting beauty is changed to Khanda nadai woven with lot of pāṭāksharas.

The other notable influence on the Trinity was that of Upanishad Brahma, Chidambaranatha yogi and Sangīta Swāmi whose confluence was the Triveni sangam which was the fountainhead of inspiration for the Trinity, in many respects.