HASHTIABDAPORTI
BOUQUET

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A SHASHTIABDAPOORTI BOUQUET

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A compilation of some monographs and articles by the author’s sister
Ms. Maithreyi Ramadurai

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An alumnus of the Universities of Madras, Aachen and Montpellier, Dr. Srivatsa is professionally a metallurgy and material science specialist. He was associated with the steel industry intimately until he retired prematurely as Senior Vice-President (Materials, Budgetting and Technology) of a multinational company. Currently he is Corporate Adviser in a quality assurance company with overseas links. An acknowledged expert on mercantile-maritime law, his opinions are sought for in matters pertaining to shipping disputes. He also serves as a management consultant to some companies.

He learnt Sanskrit from his formative years to reach the Kovida level. He is also a Mimasa Shiromani. He took formal Deeksha to learn the Panchaatra Aagama and is an acknowledged authority on the Jyeuyaakhya and Parameshrwara Samhitas.

An acknowledged musicologist, he is a composer as well, whose compositions have been rendered by stalwarts like Sangeeta Kalanidhis Smt. D.K. Pattammal, D.K. Jayaraman, Mysore Doreswamy Iyengar, Maharajapuram Santhanam, B. Rajam Iyer and R. Vedavalli, popular musicians like Vijay Shiva, T.M. Krishna, T.R. Subramaniam, Aruna Sayeeram. Nithyashree Mahadevan, Balaji Shankar and many others, including Smt. Neela Ramgopal of Bangalore. He is a member of the Experts-Advisory Committee as well as one of the Hon. Secretaries of the Music Academy, Madras. He has to his credit, about 50 publications on music.

He is well remembered for his single-handed organisation and conduct of Guruguhanjali, a movement exclusively devoted to the propagation and popularisation of the prolific output of Shri Mutthuswami Dikshitar. Guruguhanjali does not accept donations, patronage or sponsorship and the Annual Series with a budget over Rs. 3.5 lacs is funded exclusively. Guruguhanjali succeeded in presenting all 438 compositions of Mutthuswami Dikshitar and Dr. Srivatsa is an authority on Dikshitar. Guruguhanjali has made an endowment in favour of the R.K. Shrikantan Trust as well.

His paternal grandfather was a learned, orthodox Shri-Vaishnavite, on whom titles like “Kulapat” (by the Jeer of the Ahobila Mutt), “Sorcchemmal“ (by the Jeer of Vanamamalai Mutt) and “Darshana Ratna Deepa” (by the Jeer of the Parakal Mutt) were conferred. His grandfather was a Judge of the Madras High Court. As a lawyer, his grandfather had, in the 1940’s successfully defended Shri S.K. Venkataramang Iyengar of Bangalore in the famous “Mokshagundam murder case”. Inspired by his grandfather, Dr. Srivatsa studied Vaishnavism and Bhagavad-Vishaya under great scholars like Kumaravaadi Anantachari, Cherangulam Srinivasa Iyengar, Nanguni Gopala Iyengar (who later became Jeer of the Vanamamalai Mutt) and others. He also studied Adwaita and Sri-Vidya under Swami Vimarshaananda, a Sanyasi. He has served as guide to M.Phil and Ph.D. students in Vaishnavism.

His musical repertoire includes many kritis of Haridasas, which, he learnt from Lingougur Sudhanda a Acharya.
PROFILE OF DR. SRIVATSA AS A COMPOSER

Having studied classical music for nearly two decades, protracted overseas residence constrained him from keeping his musical pursuits. He was encouraged on return to India, by his mother, to compose as he had attained a high level of proficiency and formal qualification in Sanskrit. Etymology was not a constraint, as he was a multi-linguist.

The first composition, "Sabhesha Nayaki" was composed in 1974. This was rendered, for the first time, at the Music Academy, in 1980, by Sangita Kalanidhi Smt. D.K. Pattammal. Dr. Srivatsa had the singular fortune thereafter, for eleven consecutive years, to present a new composition every year at the Music Academy, by Smt. Pattammal.

Bulk of his compositions are dedicated to his Ishta Devata, Devi Kantimati of Tirunelveli. Structurally modelling himself after his mentor and spiritual guru Muttuswami Dikshitar, he was firmly adhered to the use of Madhyama Kala passages in his compositions. Except for a couple of recent compositions, all his compositions are in Sanskrit. They are dedicated in typical Dikshitar fashion, to multiple Divinites.

Emphasis is accorded in his compositions to Sahitya Bhava. In a kriti in Raga Dhanyasi, the entire "Mamavali" (starting from hrusva Ma to mang) can be found. The Sahitya in a Kashiramakriya Raga Kriti was so much modelled after Dikshitar, that the singer rendered a passage as "Haraguru sura mudite" instead of "Hara guruguha mudite".

He has had the fortune of his compositions on H.H. Jayendra Saraswati of Kamakoti Peetha and H.H. Bharati Teertha of Sringeri Peetha being inaugurated and presented for the first time, in the presence of these Pontiffs.

While most of the kritis are in Rakti Ragas, he has composed even in Ragas like Valaji, Natabhairavi, Jaganmohini, Raghupriya, Kantamani and Dvijavanti. Laya Bhava is equally accentuated as he has used Talas like Khanda-Mattya, Khanda Roopaka (2 Kalai), Khanda Jhampa, Khanda Eka (Khanda gati) for his compositions. To date there are 70 compositions, including one on Swami Vivekananda, which was presented at Chicago at the Centenary Celebrations of the World Parliament on religions.


Sampradaya has made archaival recordings of his compositions.
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Music is both natural and created; in fact, the evolution of the latter is ascribed to the former. Kalidasa subscribes to this view; "yah poorayan keecha karanera bhaagaan, dhari mukhottena sameeranena; udgaasthitam ichhati kinnara'nam taana pradaayecshamivopagantum". The scholastic definition of 'Sangeeta' is found in the 'Sangeeta Makaranda'. "Geetam vaadyam tathaa nurtyam trayam sangeetamuchyate". Sangeeta encompasses vocal and instrumental renditions and dance, as well. Some scholars distinguish between Geeta and Sangeeta-on the premise that Sangeeta is Samyak + geeta-lo create music and geeta is practice or rendition. In support of this postulation, they cite a passage by Tyagaraja.

"Geetaarthanu Sangeeta aanandamu neetaavana jooda ra". Lakshana, means the art and theory of music and Lakshya means the practice, rendition of music. The inter-relationship between Lakshana and Lakshya is like that between the egg and the chick. Which came first? Lakshana is the codification of Lakshya, Lakshya is the ultimate aim of Lakshana.

We are said to have had a unified System of Music until the great divide which took place in the fourteenth century. Music Comprises of Bhava, Raga and Tala-the acronymous form of which is Bharata. Bhava is linked with Rasa and Sahitya, Raga with Ranjakatva or aesthetics and Tala with laya. Laya-baddha Sangeeta is a development from both Sahitya and Tala. Raga is regulated by words and their import (Vaakartha iva sampruktow) and Tala has links to the Sankhya of Aksharas.

Forever, in Dakshinaatyaa Sangeeta, also known as Karnatic Music, Sangeeta and Sahitya have functioned in tandem, have been given equal importance. Muttuswami Dikshitar stated: "Sangeeta sahitya saaragnya Sannute, Mangalaalaya gupta ganga talas sthite".

"Sarasa sangeeta Sahitya Sthana dwayayaa paraavvaya, Saraswatya bhagawatyaa samrakshiloham."

The literary aspects of Musical compositions have to be evaluated in a method divergent from customary literary methods based on etymology, grammar and semantics only. This would be evident from the fact that meters like Anrushtup, Trishhtup, Gayatri, Vasanta-Tilaka and Shardoola Vikreeditha do not suit Musical compositions while those like Aparantaka, Ulopya, Madraka, Prakra and Druta-Vilambita were well suited. In Sangeeta, Classicism or grammatic perfection are secondary in importance to aesthetics and audio-satisfication.
Tongue-twisting Gadya and Dandaka passages have grace but no lilt. Shlokas suit music but in a Nibaddha Manner, without laya. The Kriti, nowadays the standard music-composition format, is unique in many respects.

As a first step, let us examine the Pada-Bhava in Kritis. Shyama Shastri was a tri-lingual, Tyagaraja, a bi-lingual and Muttuswami Dikshitar, a uni-lingual composer. The medium of expression adopted by Dikshitar was Sanskrit, the Devabhasha. It is axiomatic that most of the examples to be cited, will be from his compositions.

The word "Gandha-Vaaha" signifies that which wafts, that which carries perfume and denotes mild breeze. It is a soft, detectable term- only used by Dikshitar;

"Navaneeta gandavaaha Vadanam, mrudu gadasnam
Nalina patra nayanam, Vata Patra shayanam".

Mark the Presence of words like mrudu and nalina. Everything about this passage is soft.

Many of you would be familiar with a passage from the Shri-Sookta

"Padmap priya Padmini Padmahaste, Padmaalaye, Padmadalaaya taakshi". A Tamil Poet wrote:

"Kaarvannan tirumeni Kannum Vaayum Kaittalamum adi inaiyam kamalavanam". Another Sholka in this manner is
"Karaaravindena padaaravindam mukhaaravinue vini veshayantan"
Dikshitar compressed the entire expression into one word:

"Pada - nayana - aana - kara - nalini".

"Padanayannana kara nalini parama purusha Hari pranayini"

The creation of this illusory world is a sport to Devi. She is described as "Bhuvanodaya shiti laya vindicodini". The word 'Bhrajase' means derivation of happiness. We find a passage with the words:

"Sakala nishkala Swaroopa tejase, sakafa loka srushlikarana bhrajase". Another fine expression is "Deeksha santushta manaase". The superficial import is satisfaction from initiation into a cult; the estotric meaning is a state of spiritual equanimity. A rare expression, indeed.
When consigning the dead to the flames, the mantra chanted is "Apanaha shoshitat agum Agneshu shuddaarayam". Agni is the greatest purifier. So, we consign to cremation, our corpses. We come across the word "Paavaka" for Agni, in one composition - "Divaakara Sheetakirana. Paavakaadi vikaasa karaya".

Nyagrodha means the banyan tree. We come across this word in the Vishnu - Sahasranana. "Nyagradho -- nishoodanaha". The more popular equivalent is 'Vata'. The Mouna guru, Dakshiamoorthi is described, in a kriti in Raga Phenadhyuti as " Nyagrodha Vruksha moda vasinam".

The term 'Prasaada' has a dual significance-grace and peace. In passages like "Prasaade Sarva duhkanama haanirasyopa jaayate" it means peace, while in the Upanishadic dictum" dhaatuh prasaada mahimaan mahimaanam aatmanah" it means grace.

We come across a passage:

"Chamatkaara bhoopaalaadi prasaadakarana nipuna Mahalligam, chaaya rahita deepa Prakasna garbha-gruha madhya rangam". Here, 'Prasada' means grace only.

The last example of this type that I wish to cite is:

"Shri maatah Shiva Vaamcange, Shri Chakra-roopa taatanke mamava Shri Mahaaragnyi Vadana Shashaanke, chit prati bimbe, gala jita shanke".

The first line starts with the firsts naamavali of the Lalita-Sahasranama and the second line with the second naamavali.

Tyagarajaswami has composed Kritis in Sanskrit.

We find him coining some words. Shara means water-so the ocean is called sharadhi; he also uses the word Vanadhi. We are aware that a lotus is called Vanaruha; Tyagaraja and Shyama Shastri have used 'Vanaaruha' but 'Vanadhi' is unique. 'Bha' means a star and the Taarakadhipa is called "Bha-Raja" by Tyagaraja. Similarly, the king of birds, Garuda is called "Vi-Raja" - accepted; but Tyagaraja goes on to call Vishnu as "Vivaha", which is unsatisfactory. Also long winded compounds like "ghana-gha-jeemoota-aaashuga-jalachi" are uninspiring.
Some striking names used by Dikshitar are: Rowhineya (for Balarama), Su-Shara-Chaapa Paanim (for Rama), Nagapati-Suta-Sodara (for Vishnu) and Himaadri Jaamata (for Shiva).

**ARTHA BHAVA**

We eschew Rasa-Anubhava in this presentation and restrict ourselves to Artha Gowrava directly stemming from passages in kritis. The Supreme Being is beyond the three faculties of Avayava- "Avayava traya ateetena nityena", beyond the three states of mind Jagruta, Swapna and Sushupti- "Avasthaa traya saakshipaati shuddhena", beyond the Panchakosha - "Bhava Panchakoshavyatiraktena" (the Panchakoshas are mentioned in the Taittareeya Upanishand as Anna, Mano, Prana, Vigyana and Ananda). Note the brevity of expression, which is beautiful.

The substance of the Purusha-Sookta is given in one line:

"Viraat Sivaroopaakacram Vishvasrushikartaaram".

Divine charm is seen in a passage from a Kriti in Raga Udayaravichandrika -"Aatmodaya Ravi Chandrika Sandeepte". On Amavasya, the rising times of the Sun and Moon are the same-it is a day of Udaya Ravi Chandrika. The Moon is not self-luminiscent and only reflects the Sun's rays- it is akin to the Jeeva. By Virtue of concurrent rise of the Sun and the Moon, we see only one, the self-luminiscent Sun. It is a day of no-two, a time for Advaita, a good time for Atmodaya! This passage, singularly, is adequate testimony of the excellence of Sahitya in Kritis.

The Pitamaha, Purandaradasa, laid down the prescription for classical music: "Yati prasa ira beku, gatige nillisa beku". Yatis were used delectably. Two examples are given:

Shrotovaho: "Sham Prakasham . . . . . tattva swaroopa Prakasham"
Go-puchha: "Sri Saarasapade . . . . . pade pade".

As regards Prasa and Anuprasa, kritis abound with examples. A comprehensive prasa example is

"Daksha shikshana . . . . . kataaksha Veekshana".
Another example with the yogma - akshara “dya” is

“Sadyajaataadi pancha mukhaari shad varga rahita hrut Sanchara, Vidyodaya Viyataadi Pancha vikalpaateeta tatva vichara, Vidyatmaka Shri Chakraakaara Vichitra navaratna giri Vihara, Gadyaanuviddha Padyaadivinuta Ganagaadhara aagamasaara, Adyaapya aaryavamsha jaata turya jaali bhruata akhandaa kaveri, nadyodaka abhishikta shareera anaadi Guruguha Kumaara Maara hara”.

This tradition is carried on even into present days:

“Mallikaa kaananaalaya udaya Sthili pralaya Vallabha Vaamadeva vaanchita Phalada maamava Vallaki Vaadini mana ullaasa kara Deva Pallava Chola Paandyaa desha prabhaava Vallesha vidita ShriKantha moorte pallava pada Srivatsa stuti keere”.

For Anupraasa, we can cite:

“Kaala Kala Bhairava ---------------------- leela Jaala Paala”

From the point of Upama, we find Devi being described as “Shiva Panjara Shukhi” (the parrot in the cage called Shiva). Devi is also called as the deer gambolling in the park of Hreemkara “Hreomkaara Vipina hiranyam”. Devi’s hair is referred to, with terms such as “Neelaalakadhari”, “Neerada Chikure”, “Punnagavarali Vijita Veni”, “Chikura Vijita neelaghana” and so on. Devi’s nose- screw is described as “Taara-sadrusha naasaamani”.

The finest fusion of Sahitya and Sangeeta is seen in the Raga-Mudra technique found in Kritis are “maarga - hindola - raaga priye”, “nata santam hindola vasantam”, “kaamakale vimele kara kamale Kamkoti bila Hari nuta kamale”, “mama moordhanyaa Shiva manasa toshini” and “bhajeham Veeranutam”. Such examples are found only in Karnatic Music.

Lakshana of Karnatic Music and the precedent undivided unified form was always written and enunciated in chaste Sanskrit the oldest Lakshana Grantha now available, perhaps is Bharata’s Natya Shastra; available thanks to the efforts of the Kairagarh University.

Please note the declaration:
"Dwe Brahmaani veeditavye, Shabdabrahma param cha yat". There are two Brahmins - the shadha Brahman which leads to the Para Brahman. The Yagnyavalkya - Smriti, undated, has a section devoted to Sangeeta, wherein it is stated that music is a method to attain liberation:

"Veenaa Vaadana lattwagnya: Shruti jaati Vishaaradaah:
Talagnyascha prayaasena mokshamaargam niyachhati".

Narada’s Sangeeta Makaranda comes next in order.

We cannot overlook Narada’s picturisation of the cosmic dance of Shiva and particulars of the orchestral ensemble supporting Shiva’s dance.

"Brahma taaladhari Harischa patahi veenaakaraa Bharati
Vamshagnyow Shashi Bhaaskarow Shrutidharaa: siddha apar kinnaraa
Nandi Brungeeritaadi mardaladhara: sangeetako Naarada:
Shamboh: nrulyakarasya mangala tano: naalyam sadaa patu na:"

The classification of Swaras is given by the Narada:

"Vaadi swaraanaam raja syaan mantri samvaadiruchyale
Swara Vivadi Vaireesyaan anuvaadi cha bruthyavat".

The Vaadi Swara is like a King, the samvaadi like a minister; the anuvaadi is like a servant and the vivaadi is like an enemy. The Sangita Makaranda names Ragas, indicate propitious times for rendition and classifies them as masculine, feminine and neutral ragas.

Brihaddeshi by Matanga gets the next chronological placement; it is known for its definition of a Raga:

"Yo asow dhwani viseshastu swara verna vibhooshita:
Ranjako jana chittaanaam sa cha Raaga udaahruta:"

A combination of swaras that leads to audio - aesthetic satisfaction is a Raga - so was it defined.

Next comes in order "Dattila" by Dattila Muni. It was considered revolutionary as it stated that a Swara is subservient to Shruti, contrary to the issues of Bharata. This work influenced subsequent musicologists in a profound manner especially the royal musicologist, Naanyadeva, author of "Saraswati
Hrudaya Alankara". Someshwara’s "Manasollasa" (12th Century A.D.) stirred up verily, a hornet’s nest, raising several fundamental musicological issues. Major works like the Swararnava by Somanarya (lost) and Sangeeta Samaya Sara by Parshwadeva followed suit, without much impact.

It was in the early part of the 13th Century, that a great degree of standardisation and reconciliation amongst conflicting theories was achieved by the redoubtable Sarngadeva, author of "Sangeeta Ratnakara". This book became an absolute encyclopedia. Tyagaraja appears to have been greatly influenced by Sarngadeva. We give two examples:

1. "Brahmagranthija marutaani gatina chittha hrit pankaje
Sureenaamapi ranjaka: Shrute padam yo ayam swayam raajate
yasmaad graama vibhaaga rachanna alankara jati kramo
Vande naada tamum tamuddhara jagad geetam mude Shankaram".
   — Sarngadeva

   "Naada tamum anisham Shankaram namaami me"
   — Tyagaraja

2. "Aatmaa vivakshamano ayam manah prerayate manaha:
Dehastam Vahni maahanti sa prerayati maerulam
Brahmagrantih sthita" so atah kramat oordhwa pate .Charan
Naabhi, hru, kantha, moordhasyeshwa aavirbhaavayate dhwanim"
   — Sarngadeva

   "Nabhi hru kantha rasanaa, naasaadhula ento"-Tyagaraja

A pontiff of the Sringeri Matha, Vidyaranya, is said to have written a treatise called "Sangeeta Sara" - which is lost to posterity. We come across Kallinath’s commentary on the Sangita Ratnakara, which is notable for two reasons:

1. He correctly disagrees with some views of Sarngadeva, despite being a commentator.

2. It is from his commentary that we first come to know of the division of unified Indian music into two Systems - Uttaraadhiya and Daakshinaatya.

The latter part of the 15th Century and first half of the 16th Century was a period when Lakshana was overtaken by Lakshya - it being the period of Annamacharya and Purandaradasa.
In the post Purandaradasa period, we have a sudden spurt of granthas, all in Sanskrit, on Lakshana. "Swara Mela Kalanidhi" by Rama Amaatya, "Sangraha Choodamani" by Govinda Deekshita and "Raga Vibotha" by Somanatha. Except the work by Govinda Deekshita, the other two tended to be commentaries on prior works.

The decade 1650-1660 is a memorable one, since two major works - "Sangeeta Parijata" by Ahobila and the peerless "Chaturdandi Prakaashika" by Venkatamakhi. The credit for introducing a mathematico-scientific base in musicology goes to Venkatamakhi.

He is very clear in his views:

"Sangeeta shaastram vitatam samaalodya dhiya Swayam Vidhatte Venkatamakhi Chalur Dandi Prakaa shikaam".

With that came the era of composers, Lakshya specialists, Margadarshi Serha Iyengar, Prasanna Venkata Dasa, Vijaya Dasa, Oothukkadu Venkatasubba Iyer, Sadashiva Brahma, Narayana Teertha, Arunachala Kavi, Marimutha Pillai and others culminating in the Golden Age of the Trinity.

References to music are found in ancient literature.

Varahamihra's Brihat Samhita refers to music as Gandharva and ranks it on par with lekhya (Writing) ganita (mathematics) and Shastra vidya (weaponry). This is nothing new. The Bhagavata Purana( 3-12-38) states:

"Ayurveda, Dhanurveda, gaandharva, Vedaatmana: "We have also a reference in the Bala - Kanda of Valmiki Ramayana, referring to Rama as an expert in music “Gaandarvascha bhuv: shreshta bhabhoova Bharataagraja"

Maagha also refers to music in Sishupaala-Vadha:

"Gandharva bhooyishtataya samaanataam sa Saama Vedasya dadhow balodahi:" (Sisup 12-11)

We find a reference in the Kadambari:

"Kutascha marlyaloke sambhoolir evam vidhaanaam gandharvadi vani visheshanam"
An interesting case of a double-entendre by Damodare Gupta who describes the city of Varamasi as:

"Turushka seneva bahula gandharvaa" Varanasi had as many musicians as Turks had horses in their army." Gandharva" means both music and horse.

From the semantic or etymological side we can see references in Vamana Bhatta Bana's lexicon "Shabdaratnakara" like:

"Syaad gaandharvam gitishasanam" and "Samaane geeta gaandharve".

A lexicon of the 17th Century, Vishwanatha's Rasakalpataru equates the word gaandharva with music:

"Geetir geetam gaananm geyam gaandharvamapi asmin".

The word "gaandharava" denoted music in general, as well as its science or art and its range of meaning covered both Lakshana and Lakshya.

It would be evident that Sahitya and Sangeeta were accorded equal importance, from Bharthruhari's statement:

"Saahitya sangeeta kalaa viheena saakshat pashu: puccha vishaana heena".

The Deva-Bhasha, Sanskrit, couches all the lakshana granthas of the past. Muttuswami Dikshitar Composed in a Raga Geervani, a Kriti called "Namo Namaste Geervani", in which he perceived the Vaagdevi as Sanskrit. Shyama Shastri sang of Kamakshi Devi as "Geervana Vandita pada sarasa sangeeta lola suguna jale".

Subbarama Dihshitar departed from this tradition and wrote his lakshana grantha in Telugu. We are mute witnesses to the concerted desiccation of Sanskrit, the decay in usage of which started a century back. This language is being hounded out of places of workship - though other classical languages like Latin and Arabic are permitted. Sangeeta, as long as it lives, will provide ample room for Sanskrit. Ancient values cannot be thrown overboard, overnight; many have become a part of our mundane existence, our yathartha jeevana.
"Kalaa kalaapah rameeya samskruti:
Sadaa dadhuswaam ruchiram paramparaam
Jaguscha deshascha yatharthha jeevanam
Gataastato Bharata bhooti bhaagatam".

The Goddes of Learning and Music is the same.

In these days of heritage conservation, we can ill afford to lose what we have. Let us resolve to practice, not preach, the worship of Vani through Geervana:

"Vaneem bhajata Gairvannem".
During a visit to Tiruchirapalli, some years back, I encountered problems, in the absence of your numbers, in locating the residence of one Mr. Lakshman Kumar. Paucity of time prompted me to disclose the identity of Mr. Kumar to my taxi-driver. Lakshman was Smt. I.K. Pattammal's son. The driver's reaction was natural and instantaneous, only identifying Pattammal with the hit-song of the late nineteen-forties, 'Eppadu Pakkinadu'. Pattammal's fame has not faded away in four decades. Very few are aware that this song was sung earlier by K.K. Sundarambal in Nudamakriya, set to Kianra Chapu Talas. The tune in Karnataka Levaganonari which became popular, was composed by Pattammal herself, for which she never took credit. The composer, Yogi Sundarananda Anarati, paid his modest tribute in Pattammal's presence, by celesting the words, 'Nudamakriya' and 'Kianra Chapu' in his diary and by substituting them with 'Karnataka Levaganonari' and 'Adi Talas'.

Pattammal's humility centers on self-effacement. As a performing artist, she never indulges in vocal pyrotechnics or physical jugglery - not even for a namaskar in the course of rendition. She gives an impression of singularity of purpose, of striving incessantly to give of her best at any concert. She appears lost in a world of her own but yet develops a rapport with the audience and has sensitivity to their reactions. She is a humble and sincere Naadopasana-practitioner, producing music from the core of heart and not the larynx. On many occasions, she lifts listeners to emotive heights. At a concert at the Music Academy in 1986, Pattammal was moved to tears when singig Lupalakrishna Bharati's Viruttam "Puliya-Piranadalum". Many present had sympathetic reaction when she came to the lines "Kanthudai uru vaythialum". Pattammal the performer and her audience, interacted in elevated emotional planes.

The akara content of and the abundance of gamaka in her music are too well known to be reiterated. These faculties transform light pieces rendered by her into compositions of high melodic content. Stressing this aspect, a critic refers to Pattammal's rendition of songs such as 'Eppadu Kripa' (Kuknari), 'Desaratha Nancana' (Asevari) and 'Kayamma' (Ahiri). She is totally uncompromising in respect of rhythmic-fluidity, 'Jaya-emucona' being the god-rock..
of her musical edifice. She presents the essence of Kaga in brief
renditions, with distinct Akshiptika patterns, elaboration usually being
reserved for the K. I. P. Her music enraptures the ignoramus, the aficionado
and the cogniscenti. Music is said to be of three types — 'Drakana Paka',
ready stuff, 'Kadal Paka', sweet stuff and 'Narikela Paka', solid stuff.
Her music is Narikela-Paka, solid, sober and satisfying. It does not have
the apoplectic sweetness of a nightingale of first-foot (vocal) progression
like a creak. She represents external solidity and internal emotivity.

Subbu, reviewing a 1982 concert, wrote that Pattamma's Saveri flowed like
the Kaveri. If the poet Bharavi is revered for 'Artha-Gourava', Pattamma
should be placed on a similar pedestal for 'Sangita-Gourava'. Palghat
Rani Ayyar, who paid compliments to Pattamma by choosing her as the first
lady-musician whom she would accompany as a percussionist, always used to
describe her music as 'Gourava-mana Sangateena'.

She had early exposure to a multiplicity of masters and a surfeit of styles,
utilising to the utmost, the opportunities provided by her father,
Krishnaswami Vikahitar, a devotee-scholar of repute. Her first teacher was
an Andhra from Arni, known only as 'Talunnu Vagyar'. She had ample scope to
listen to and learn from the renditions of giants like Kanchipuram Naina Pillai
and Vellore Appanrudai Achari. Krishnaswami Iyengar, a direct disciple of
Naina Pillai, taught her music. Naina Pillai's influence is profound and
overwhelming, which can be visualised even now, when Pattamma sings kritis
like 'Buddhi Haadu' (Sankarabharanam), 'Sri Rama Kama' (Amrutaswami) and
'Paramatmudu' (Varagadeswarai). Her subsequent tutelage was under Prof.
P. Sambasowrdthi and the redoubtable Ambi Vikahitar. The pristine purity of
the Vikahitar school can be seen in some of her Vilambakala-renditions such
as 'Baiagopala' (Bhairavi) and 'Kanchasalyasastakam' (Kamala Manohari). Ambi
Vikahitar chose her as a disciple after listening to her rendition of "Sree
Subramanyaya" (Kambhoji) at an examination, where she was asked to render
'Naa Jivadhara' in faster tempo by Tiger Varadachar, another examiner on that
occasion. Her precursors included giants like Kotaemware Ayyar, Papanasam
Sivan and Vidyala Narashimulu Naidu. While some examples of Guru and Shriyan
becoming Sangateena Kalanidhi are well-publicised, seldom is it stated that
Pattamma and her Guru, T.K.Venkatarama Ayyar were both Sangateena Kalanidhi.
Here again, her modesty to the fore. She preceded her other Gurus, Prof.
Sambamourthi and Panpanasam Sivan, in attaining this coveted and well-merited award, which would have been rare a couple of years earlier, if executive veto was not exercised over the expert's choice. Very few knew that Pattammal stood down to facilitate awarding Madurai Srinangam lyengar, who then was in frail health. Pattammal never sought fame or recognition.

Pattammal's name is identified with several compositions of the poet Subramanya Bharati, rendered by her at great risk in pre-independence days. Many of us remember songs like 'Leeraada Vilayattu Pillai', 'Aacuvum', 'Iyayin Manikkodi' and 'Viutnalai'. She has provided excellent renditions of Arunachala Kavi's 'Yarum Ivar Usa' (Bhairavi) and 'Yenakkunnirupadom' (Mayamalika). We cannot overlook her versions of Gopaikramma Bharati's 'Noolya kadam' (Warbar), 'Illaiesthaim' (Samai) and 'Aadu Chinambaran' (Bilag). What about Sivan's compositions such as 'Ninjuruvill' (Pottuvarkoli), 'Karpagame' (Nachiyamovati) and above all, 'Traya ezhipaai' (Bhairavi), which to my generation, is synonymous with the quip 'Thinkada thoughtellam thinki thinki ?' her authenticity of rendering Tiruvilayadu pieces is such that I perceived her using the Kakapada in an inimitable manner, in one composition. She is well-known for Tiruvilayadu-pieces like 'Itthavoarai', 'Marukkulaiviya' etc. So much for her propagation of Tamil-lai, for which she was recognised as an 'Ilaai-Perararingyar'. Yet, the Tamil Nadu Government has not considered it fit to confer on her, the title of 'Kalaimamani', which since has been awarded to comparative pygmies. A travesty of justice, indeed. She was not awarded a Tamrapatra, not nominated to a Legislative Council, not even conferred a Doctorate - all this is indicative of her sense of detachment, equanimity and fortitude. Pattammal is immune from distain in prosperity and deponentence in adversity - a Nierskama Nadoposaka indeed.

Analysing her Kutcheri-brani, we find that she is associated with excellent renditions of some Varnam like 'Sami Doys' (Kedaragowla) and 'Sami Ninne' (Sri Raga). At a function in Mylapore's Shastri Hall in November 1987, where her recorded rendition of the Shankarabherana Ata-Tole Varnam was played, the audience including many musical heavyweights, rose in unison to applaud her, as she was present on that occasion. Her repertoire of Kriti is virtually
inexhaustible. There is never a predictable pattern or sequence of songs in her concerts. She was never repetitive. There was not a single note of the swara-sector, Haga-Alapanas, with fine Akshiptikas, were limited. A little known and unpublished fact is that Pattammal is the only artiste who has sung a Pallavi in Sankarna Nada, for which rendition, kudos were paid by Sri L.R. Balasubramanian. Many similarities with the Ariyakudi-bnani can be discerned; some consider her as the feminine musical counterpart of Ariyakudi. This aspect is referred to in an article by K.S. Manackyan. Ariyakudi appreciated Pattammal's music and we can recall his eulogising her as 'sangitattukkaga Poacu Pattu Ammal'.

The point to be stressed at this juncture is that Pattammal is devoid of a pedantic or pedestrian musical metron. She adopted the best-suited version of or style for each composition. Her musical synthesis is a continuous effect for elevation towards excellence.

Some unknown facets of her multi-dimensional musical personality is that she is one of the very few artistes who have performed concerts with compositions of a single composer - with Tyagaraja Kritis (Kocrae and Tiruvaiyaru), Dikantitar Kritis (Bombay), Shyama Shanta Kritis (Tiruvur), Purandaradasa - Gevaranamaas (Bangalore) and Harinatha Srinatha's Tarangama (Tiruppoonthuruthi). Pattammal is one of the three artistes who have rendered an Eka-Raga Kutchchari. I recall the spell-bound audience listening to her concert in Anravi, which included 'Viribhoni', 'Rakana Bettara', 'Bala Gopala', 'Sariyevvarasama', 'Ikanamnu Brova' and even the Paadam 'Hama Hama'. Do we require further proof of her versatility and genius?

Pattammal is best known for her dictionary clarity or Vaak-Shudcna. She is never guilty of verbicide, like a mega-musician who terminated a sangati in the song 'Koluvaragada' with the words "Sakali teerappa .......". While emphasising the purity of past compositions, especially of the Trinity, she rendered many modern compositions, including those of Puthalaiyan Bhagavat, Mysore Vasudevaiah and Papanasam Sivan. Songs like 'Ikana Tala' (Guararanjali) by Puthalaiyan Bhagavat and 'Unaja re re manasa' (Abhari) by Mysore Vasudevaiah were popularised by her. No wonder that Papanasam Sivan stated, "Pattammal renders my compositions with my manodharma". I reverentially submit that i
know something of this aspect, having had the unique privilege of her rendition of may compositions, for nearly a decade.

In personal life, she has sublimated herself in the devotion of her husband, Lawaran and has chosen to remain his shadow. She has distributed all her wealth and jewellery amongst family members. Her life is one of simplicity and her possessions, meagre. In semi-retirement, there are few visitors - permitting true, continuance of her Sadhana. Economic pressures are clearly seen, yet she seeks no charity. A tiger never eats grass. Circumstances have compelled her to teach music to even students sans calibre.

Pattammal is devoid of even the ambition to establish a tradition or to leave behind a brigade or brigand of disciples. Her prime-student, O.K. Jayaraman, who accompanied her for several years, chose his own path and catapulted to name and fame. Lalita does not accompany her anymore in public. Earlier disciples like Susheela and Jayalakshmi Sarangan had to leave Madras due to circumstantial reasons. Yet, she continues to impart knowledge to seekers including the upcoming artiste, Geetha Rajeshwaran.

I venture to quote E.W. Purushottaman, author of 'Tyagopanisnad', who writes, "Years ago, when I heard the lyrics of Vandanaa Raghuramanana from D.K. Pattammal, I felt at my heart that I should give up the ghost and breathe no more. " There is and there shall be one and only Pattammal. Shortly, she completes the Biblical span of three score and ten years. In the recent past, her physical infirmity is visible. We do, for our selfish reasons, wish her long life, hoping that it is not synonymous with suffering. May Pattammal attain absolute peace of mind, in her twilight years and remain amidst us for some more time, to provide additional opportunities to lovers of Karnatic Music to implement measures to preserve her music for posterity.

- SRIVATSA -
MUSICOCOLOGICAL REFERENCES IN ANCIENT INDIAN LITERATURE

by SRIVATSA

Culture and cultural-heritage are not mental-roadblocks, as postulated nowadays, in some circles. Our past is to be reviewed to evaluate changes, progress. Any vivanta cultural system has to assimilate, ameliorate. Stagnation leads to decay and decay to destruction. Pristine purity should be a beacon, not a precedent. Our present state can be evaluated only on the basis of the benchmarks of the past. Musical systems are the attempts of man to imbibe experience to enable him to regularize irregular sounds, to confer periodic limitations to indiscriminate sounds – to create "Sangita".

The evolution of Indian Music can be examined with specific reference to passages in ancient literature. Indian Music originated many millennia ago and has undergone a process of continuous evolution and assimilation. However, evolutionary changes have not deprived it of its charm of subtlety or the subtlety of charm. It has maintained its emotive niveau, its spiritual appeal.

Mada, or sound is the basis of music. Hence, worship through music was called Nadopasana. In the Vedic period, musical sounds were classified as Brusva (short), Deergha (long) and Pluta (intermediate), in terms of duration. In terms of pitch, they were classified as Amidatta (low-pitched) Udatta (high-pitched) and Svarita (medium-pitched). Apart from these classification, the Rig Veda takes into cognisance, rhythmic effects as well. The Rig-Pratikshakhya refers to the three octaves and the seven swaras, the Saptaka (Ref.No.1). We have references to wind, string and percussion instruments in Chapter 6 of the Rig-Veda (Ref.No.2).
After Vedas, the Upanishads. In Chapter 2 of the Varaha-Upanishad, we find passages on Sanrfe, Tale and Laya with specific reference to vocal athayis, registere. It is in this period, that the Vedio Anudatta range was called 'Mandara' and the Udatta range was called 'Tara'. The fact that the middle range, or Madhyama-athayi was called 'Svarita', shows that the effect of awaras was best seen in the middle-range. We find references to the vina and the venu (flute) in the Taittariya-Aranyaka (Ref. No.3). The Chandogya Upanishad has a specific passage which states that speech is the essence of man, poetry the essence of speech and music, the essence of poetry.

In this passage, 'Rik' and 'Sama' mean poetry and music. The absence of a reference to 'Tajna' fortifies such interpretation.

In the age of the epics, music had a further evolution. In the Bala-Kanda of Valmiki-Ramayana, we find passages relating to Moorchanas, awaras, gita etc. (Ref. No.4). In the Ayodhya-Kanda, Valmiki describes Rama as a high-calibre music-performer:

The Ramayana is the first-known link between Gita and Sahitya, between music and literature. In the Uttara-Kanda, we find Lava and Kusa singing the Ramayana, to the accompaniment of instruments, with references to tantri, tale and lays (Ref. No. 5). Development of music continued and the Mahabharata refers to the Shadja and Gandhara gramas.

Songs with rhythmic patterns such as the Aparantaka, Ullopya, Madraka,
Prakari, Uttara Citika etc; are cited in the Yagnavalkya-Smriti. Evidence in respect of classification is available. Some of the shlokas from the Yagnavalkya-Smriti are quoted verbatim, at a later date, by Sarngadova. The Bhagavata-Purana extolls music, as it gladdens human existence, otherwise full of pain and sorrow:

The Markandeya Purana refers to seven-jatis (rhythms) and seven jaatias (Ref.No.6). Forty-nine moorchanaas and three gramaas are referred to in an elaborate manner, in the Vayu Purana (Ref.No.7). In the Vishnu-Dharmottara, we have an elaborate treatise on poetica, music, dance and dramatica. The first reference to Ragaa and Rasaas is found in this work. Swaras are classified as 'Vadi', 'Samvadi' and 'Amuvadi', in this Purana (Ref.No.8). The Brihad-Dharma Purana has a few musicological references.

A clear description of musicological theoretics is found in Bharata's Natya-Shastras. In Chapters 28 to 37, Bharata gives an elaborate exposition in a systematic manner (Ref.No.9). By Bharata's era (ca. 3rd Century B.C.), integration of vocal music; instrumental music and dance was attained, as the three were collectively called 'Sangita':

The Bharata-Bashya gives details of Ragaa and even 'Akshiptikaa' - the way to perform Alapana.

We can perceive the primacy accorded to music in the 1st Century B.C., Barthrubhara's time, as this poet compares a person devoid of literary
and musical knowledge to a cow without horns and a tail.

References are also found in Bhoja's "Sringara-Prakasha" and "Saraswati Kanthabharana".

A gap of some centuries is seen, perhaps being the motivating factor for Sodala Deva's command to Sarngadeva, to write a treatise on music.

Sarngadeva's "Sangita Hatnakara" is to musicians and musicologists, what the Brahma-Sootras are to philosophers. Musical systems or declensions of present days are but derivatives of the system propounded by Sarngadeva, in the 12th Century A.D. After Sarngadeva, we have continuous and cogent literature on music. References are found in Adbhuta-Ramayana, Sangita-Sudhakara by Haripala, Dattilam by Dattila, Sangita-Makaranda by Narada, Swara-Mala-Kalanidhi by Ramamatiya, Sangita-Sara by Vidyaranya, Rasakowaudi by Srikanta, Sangita Chandrodaya by Pandarika Vitthala, Sangraha-Choodamani by Govinda, Chaturdandi-Prakasahika by Venkatamakhin and Sangita Sampradaya Pradarehini by Subbarana Dihabitnur.

Silappadikaram, a great Tamil classic, is a rich mine of ideas on music and reference to 'Arangetrukathai' is solicited (Ref.No.10). The Akh-Maanooru of the Sangam-Age refers to the taming of a wild elephant by the rendition of Kurunji-Pann (Raga Harihambboji). In Perum-kathai, Udayanan's skill in playing the Yazh (harp) is referred to. The Thevaram and the Divya-Prabandhan were regulated for rendition in Naga or Panna. There is no dearth of references in ancient Tamil literature.
Rev. H.A. Popley says: "The strange and fascinating graces or gamakas have a great deal to do with the haunting beauty of Indian music" (Ref. No. 11).

Dr. Ananda Coomaraswamy observes that "Music in India, is sorrow without tears, joy without exultation, passion without the loss of serenity." The bifurcation of Indian music into the Hindusthani and Karnatic Systems, is referred to, for the first time, by Haripala, in the 14th Century A.D.

Though with a common heritage, though with interaction, these two systems are verily, examples of unity in diversity and of diversity in unity.

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LIST OF REFERENCES:

(1) Rig-Pramitabakhya, Chapter 13, Verses 42, 44 and 46.
(2) Rig-Veda, Chapter 6, Verses 29 and 30 of Canto No. 47.
(3) Taittariya-Aranyaka I, Verse No. 11.
(4) Valmiki Ramayana, Balakanda, Sarga 4, Verse 10.
(5) Valmiki Ramayana, Uttara Kanda, Sarga 94.
(6) Markandeya Purana, Verses 23 to 51.
(7) Vayu Purana, Chapter 86, Verses 36 to 69.
(8) Vishnu Dhrsmottara, Chapters 18 and 20.
(9) Natya Shastra by Bharata - Chapters 28 to 37.
(10) Silappadikaram - Arangetrukkathai - Verses 12 to 25.
(11) 'Music of India' by H.A. Popley - Chapter VI, page 85.
AESTHETICS OF KARNATAKA MUSIC
(by Dr. V.V. Srivatsa)

CONCEPT OF AESTHETICS

Aesthetics is the science of the expression in art of visible or audible beauty of the universe. Aesthetics is the cognisance of beauty. Aesthetics is defined as a theoretical study of the arts and related types of experience from multiple viewpoints. Aesthetics, the search for beauty or excellence, in arts is customarily subdivided into seven groups:

1) Psychological aesthetics.
2) Sociological aesthetics.
3) Philosophical aesthetics.
4) Historical aesthetics.
5) Scientific aesthetics.
6) Analytical aesthetics / Critical aesthetics.
7) Educational cum Pedagogic aesthetics.

Analytical aesthetics covers linguistic-analysis and phenomenological aesthetics as well.

Quadrupeds and birds are perenially engrossed with the need for food and the urge for procreation. The sense of beauty, aesthetics, is inherent in man. In pre-historic times, aesthetics was seen in the primitive painting, pottery, poetry, music and dance - elements of which still survive in tribal art and folklore. Wordsworth says : "We live by hope, admiration and love". Tennyson sang :

"Move upward, working out the beast
And let the ape and tiger die".

Beauty surfaces when beastliness is surpressed. Appreciation of beauty starts when servility to the sensory organs is ended. The Gita describes a seer as : "Indriyaani indriyarthebhyaha tasya : pragnya pratishthahah". Beauty is seen not through the corporeal eye; it is viewed through the inner eye. Purandara Dasa says that such aesthetic vision leads to Absolute - Realisation:

"Olage nodi nimma hokkuva para bomma
Aliya beko hemma, tiliya beko dharma,
Iko namma Swami, jagadantaryaami"

Indians have been branded as an unaesthetic tribe. Vincent Smith criticises Indians as "singularly indifferent to aesthetic merit and unqualified to distinguish between good and bad art". Max Mueller has declared that the Hindu mind is devoid of aesthetics and more prone to the hyperbole. Is this criticism valid?

AESTHETICS IN KARNATAKA MUSIC

We enjoyed a unified, integrated system of music until the great bifurcation of the fourteenth century. All output, especially aesthetics - oriented, prior to the bifurcation is a common legacy. We have to accept that we do brag of our system of music having been insulated from Islamic influence is the emooillumination of pristine purity. Values are not static and change - really, there is nothing like pristine purity. At this stage, let us pause to ponder as to why the caption of this paper refers to Karnataka Music? Not Karnatic music? It is done with a purpose - as it is the music of the land bound by two "Kas" - Krishna to the North and Kanya Kumari to the South.

...2...
What was the output in this land after the great divide? The sixteenth century saw the advent of "Swara Mela Kalanidi" and "Chaturdandi Prakaashikaa". Venkatamakhin did have a high level aesthetics niveau, as he spoke of unheard melodies and propounded as arithmetic-cum-scientific approach to aesthetics. How do we venerate Venkatamakhin? By denouncing him and by praising pseudo-scholars tainted with congenital animosity towards Venkatamakhin. Let us objectively assess the unwarranted denunciation of Venkatamakhin. There is nothing like an Asampoorna Melakarta System. Venkatamakhin stipulated Sampoornatva either in the Arohana or the Avarohana, if not in both. Call Venkatamakhin’s method as Ardha - Sampoorna; not Asampoorna. We extoll the effort by someone else who built the superstructure on the foundation laid by Venkatamakhin. It is our inherent nature to indulge in internecine animosity and in destructive criticism that has made us the butt of ridicule by others.

The trinity provided us an invaluable treasure - trove. Have we even attempted to extract any aesthetics from their output? Subbarama Dikshitar’s "Sangeeta Sampradaya Pradarshini" was a sincere effort - the effect of which has been mutiliated by its archival - consignment as a Lakshana - oriented publication.

Aesthetics is devalued in our musical system.

AESTHETIC MERITS OF MUSIC AND OTHER BEAUX ARTS

Aesthetics is the expression of intuition by symbols or sounds. A straight line signifies infinity, a curve shows beauty and a circle, a finite entity. Aesthetics is not mere imitation of nature, it is also addition to Nature. Architecture, sculpture and painting deal with space. Poetry and music deal with time. Architecture, sculpture and painting are visual arts. Poetry and music are audio-arts. The group of three fine arts of the visual type deals with creative vision - ideas in stone and mortar. Poetry creates at best, the vision of the ideal - it is subjective but abstract. It is only in music, the most subjective of all fine arts, that man, as a creator of melody, breaks through the barrier put up by Nature. The medium of music is the best expression of the inner creativity of man.

AESTHETIC TERMINOLOGY APPLICABLE TO MUSIC

It is considered expedient, at this stage, to enunciate some essential aesthetic terms, applicable to music.

1) "Sahrudaya" - literally means a good-hearted person. This term generally pertains to the Vidwan, the vocalist or the instrumentalist, who has the generosity, the good-heart, to perform to please. They are of four types:-

(a) Swaanubhavi - One who sings or plays only to please himself or herself.
(b) Anukara - A totally faithful disciple of a particular master or school.
(c) Ranjaka - One who pleases the audience in audio-term, with an ephemeral effect.
(d) Bhavuka - One whose music can stir up latent emotions. Note that Tyagaraja called himself as a Bhavuka.
2) “Rasika” - A learned person capable of reading to, understanding and appreciating the output of a Sahrudaya.

Sahrudayas and Rasikas are complementary. Performers may wish to please the audience, nowadays with minimum effort. Gone are the days when the Rasikas waited for a rare but brilliant flash from Maharajapuram. What we get now is only “bum-bum”. The aesthetic sense of Rasikas is deprived by the modern craze for cacaphony, which is provided in ample measure at the climax. Is this aesthetic amelioration?

3) “Shobhana” - means bright or radiant, splendid.
4) “Peshala” - means variegated, multi-hued
5) “Ramaneeya” - means pleasant, subdued, uniform
6) “madhura” - means sweet.

The Swaras, to Tyagaraja, were “shobillu”, splendid. Character or physical beauty is “ramaneeya”. Music from Krishna’s flute is “madhura gana”. There is a fine and subtle distinction amongst these terms.

PSYCHOLOGICAL AESTHETICS

Rasa-Anubhava is the first aspect of this sector. We state “Shishur Vetti, Pashur Vetti, Vetti gana raaah pharii”. Children go to sleep if a lullaby in Raga Neelambani is sung. Music induces psycho-reactions in homo-sapiens. Aesthetics covers the Rasanubhava. After Abhinavagupta, what has been done in this regard? We argue whether there are eight or nine Rasas. The existence of Nava-Rasas was settled by Adi-Shankara:

“Shringaram kshibnandini viharane, veeram dhanur bhanjane
Kaarunyam balibhojane, adhbuta rasam sindhow giri sthaapane
Haasyam Shoorpanakha mukhe, bhayavaham veebhatsam anyaamukhe
Rowdram Ravanamardanam, munijane shaantam vapuh : paatunaha”.

Ragas of Karnataka Sangeeta can be said to have a dominant Rasa. There is hardly a Raga which evokes only one Rasa. “Sujana Jeevana” evokes Shanta Rasa and “Marulukonnaadira” evokes Shringara Rasa in Khamas. “Bhakti Bhiksha” evokes Karuna Rasa, “Shree Kamalaambikaya”, Shanta Rasa, “Swara Raga Sudha”, Abhuta Rasa and “Daari Joochuchunnadi” Shringara Rasa, in Raga Shankarabharana. For a case study, let us take the Raga Shivapantuvarali.

“Ennallu Oorage”, “Pashupateeshwaram”, "Shri Satyanarayananam" and "Mahadeva mahaneeya".

Sahitya catalyses, regulates or enhances the Rasa-Anubhava. However, it is not the singular cause for Rasa-Anubhava. Punnagavarali is another case - “Tava Dasoham”, "Kanaka Shalla" "Ehi Annapoome" “Shivaganga Nagarag”. Ghanta - Is it a Mangalakara or Amangala Raga?

What are the patterns that create multiple Rasa Anubhava and which combination accentuates a particular Rasa? No research, no concrete data is available.
However, some research is being done on the therapeutic effect of music with findings that Shankarabharana reduces hypertension and Ananda Bhairavi brings about a drop in blood-pressure. These studies are a part of psychological aesthetics.

**Sociological Aesthetics**

Music is superimposed on the social - milieu and this aspect assumes importance in folk-arts. This is really beyond the ambit of this paper. Kummi, kolattam etc: are dances. Recently, a Baroda journal carried an article on folk-songs dedicated to Amman. What about “Temmaangu” is it music, or dance? What about pieces like Kavadi-Chindu, Ananda Kalippu? How is it that there is minimal change in these forms even with passage of time? What data do we have? Nil.

**Philosophical Aesthetics**

This sector is the forte of Karnataka Music. There is too much stuff and quite some substance. Sometimes, there is an overdose conined with redundancy, parochialism and pedanticism. Let us take a case for study:

Tyagaraja, Shyama Shastri and Dikshitar were Adwaitins. Havel all three prescribed the same brand of Adwalt? 

Tyagaraja - “Dwaitamu Sukhama”, “Eedari Sancharintura”, “Teliyaleru Rama” “Paramaatmudu”

Dikshitar - “Sri Guguguha Moorte”, “Guruguhaya”, “Daakshaayani”

Shyama Shastri - “Tali Ninnu nera”

On patronage by mortals “Nidhi Chala Sukhama” “Hirnamayeem” “Mayooranatham” and “O Jagadamba”

The output of the Trinity leaves the door open as to whether Bhakti is superior to Gnaana, or vice-versa. “Yochinchi Kaaryamu... neeavaadenayya” (Tyagaraja)

Brevity and time - constraints bar further examination of this aspect.

**Historical Aesthetics**

Tamizh - Isai has more tradition and some historical base. Is Tamizh-Isai integral to Karnataka Sangeeta? Can it be gainsaid that the Pann System and the Melakarta System atleast go in tandem? Are modern Tamil Compositions confirming to the canons of Karnataka Sangeeta? These are some important issues to be looked into, ere one can say that Karnataka Sangeeta has a historical background. If there be some laxity, we can include works like Sangeeta-Samayamara, Sangeeta Saramruta and Pallaki Seva Prabandha as portraying the historical aesthetics of Karnataka Sangeeta. What has come in a century after the Sangeeta Sampradaya Pradarshini? Hardly anything - more biographies only. We do note that Prof. Sambamoorthy has done some pioneering work, the merit of which is detrimentally dimunishted by the absence of sequential continuity and its presentation in a text-book format. Not much attention has been paid to aesthetic modification.
Our period is noted for aberrations galore - all done merely to accommodate performing artists.

Chittaranjani is a derivative of the 19th Melakarta but is now rendered as a derivative of the 22nd Melakarta. Why is a Kriti originally in Raga Shadvidhamaargini now being rendered in Poorvi Kalyani? Same with Roopavat and Todi. Ancient classics refer to a Padma Raga, identified with Shuddha Dhaivata Abheri - as seen in Dikshitar's Kriti "Veenabheri". There once was a Kriti by Shyama Shastri in this Raga.

"Pannaga bhooshanuni rani Parvati shaila sute
Parakku seyaradikanu gati lokamulo
Niranjani nikhila janani, mrudhani Bhavan amba".

Nowadays, you can hear this passage in chaste Reetigowla. The mystery of Karnataka Kapi is too deep to unravel. Tyagaraja's compositions in Karnataka Kapi have migrated; "Meevalla gunadosha" to Hindustani Kapi and "Nityaroopa" to Darbar. Were 'Intasowkhya' and 'Pahi Kalyanarama' composed in Hindustani Kapi? Karnataka Kapi found in Dikshitar's "Veera Hanumate" is virtually Kanada, in 'Shri Maharagny' close to Kanada and in 'Venkatachalapate' somewhere between Kapi and Kanada. Swati Tirunal's "Sumasaayaka" is too close to parental Karaharapriya. Is the surviving version of Shyama Shastri's "Akhilaandeswari" the closest replica of the original Karnataka Kapi?

If we had adequate record of Historical aesthetics, these questions could be answered in a giffy. Also, why did not Dikshitar and Shyama Shastri compose in Hindustani Kapi?

Tyagaraja's Anandabhairavi is equivocal - one Kriti admits Antara Gandhara, one does not. Antara Gandhara is stressed in 'O Jagadamba', 'Marivere' and 'Sami Ninne' of Shyama Shastri. Dikshitar's school does not use Antara Gandhara. Why this variance amongst contemporary composers? Historically Ananda Bhairavi was originally an Upanga Raga - when did it become a Bhashanga Raga? If the folk version was older, did it allow the Kakali Nishada? No answers.

We are not talking about bygone times, millennia back but of something barely 200 years old. We lack data with respect to historical aesthetics.

**Scientific Aesthetics**

This is a wonderful subject, with two distinct divisions. The first part is the compilation of the empirical Lakshanas, amended from time to time, mauled and mutilated as badly as the Indian Constitution. As these tenets are not mandatory nowadays, much of it with move to historical aesthetics.

The second is application of science - especially the conceptual fabric.

Let us take up a case - the inter-relationship between Shruti and Swara and their hegemonial jurisdiction. A musical note, Swara, is aesthetically beautiful by itself (yo ayam swayam raajate). The ideal rendition of a note is that which makes it winsome without any support. Most musicians ignore or abhor this aspect. Swami Haridas is said to have gone into a trance contemplating on a single Swara. Is it aesthetics to swamp or dampen a nice Swara by the simultaneous rendition of other Swaras, however much concordant? This is why we do not value harmony in Karnataka Sangeeta. Accuracy of swara rendition is an important criterion in the quality of a recital. In relation, to a Shruti, a Swara is defined thus:
"Shrutiyanantararabhaavi yah: snighdo anyranaatmakaha
Swato ranjayati shrotu chittam sa swara uchyate"
[SANGEETA RATNAKARA]

Swaras is what is revealed at the tail-end of a series of Shruts and what provides audio-aesthetic delight to the listener. Is a Swara mere reach and retention of a pitch? What is the relationship between a Swara and Shruti? Matanga gives five answers - tadaatmya, vivarta, kaarya, parinaama and abhivyakti. Really it is the aesthetic presentation, abhivyakti, that matters most. Kohala says:

"Dhwani rakta : swara : smruta" [CITED IN BRIHADDESHI]  

The Shruti is abstract and the swara finite. A scientific - aesthetic approach was adopted by Abhinavagupta and by Viswaavasav who distinguish between swaragata and antargata shrutis. This confirms our prior statement, as the antargata shruti confers depth / range to the swara.

Aesthetics on Ragas is of unlimited scope - the role of the Vaadi Swara, the specific emotive content, best time for rendition, range, individuality etc.

Alapana is said to have six-sectors, Shad-angas. How many people ever think of Sthayi or Mutthayi in Alapana? Why is the ascending structure built up step-by-step by most artists and why is there a sudden drop in the descending scale rendition?

Practical science is of high value. Vocal infirmity is such that the same swara, sounded by the same vocalist, at the same session, varies in pitch level when sonically recorded on an oscillograph. If rendered in conjunction with other Swaras, the difference is more acute - even if Ragas with symmetrical tetrachords are rendered. What is the permissible variance? This is where scientific evaluation can faster Shruti-shuddha. Alas, we only note that fettishness of Hindustani musicians on this score and do not note the higher degree of perfection attained by them, compared to musicians of the Karnataka system. If your Shruti is sound, the Swaras will be fine. To most of us Shruti is like a yellow journal. Have we ventured to conduct any such analysis, with sophisticated instruments? I was a party to such experiments done at the N.C.P.A, Mumbai. The level of awareness of scientific aesthetics in Karnataka Sangeeta, to say the least, is dismal.

Why not do something in this regard?

ANALYTICAL / CRITICAL AESTHETICS

This should be objective and constructive in criticism. This is the empire of the reviewers, the critics, the Rasikas. There is no dearth of coloumnists or cauliunists in Karnataka Sangeeta. If one wishes that Abou Ben Adhem's tribe increase, we may wish that the tribe of reviewers decrease. Memories are neither short nor convenient. What do we do - sing the glory of a reviewer who made the omnisonorous pontification that Muttswami Dikshtar was unfit to be called a member of the Trinity. The Sahrudaya should strive to satisfy the Rasika; not vice-versa. Nowadays, quality is drowned in the Bay of Bengal and all effort is directed to singing to please the gallery. If the Rasikas mortgage their independence and adopt the trend to be elated in prosperity and to despond in adversity, how can the Sahrudaya's maintain a good standard? It is the personality that matters not the musico - aesthetic quality. Do we have, amongst us, one...
Apasavya Arunachala Iyer who had publicly dared to question a rendition by Maha Vaidyanatha Iyer and won his point? This sector, presently, comprises of either intellectually arrogant or intellectually servile persons. This is a cess-pool of Kamatic Music. If the Rasikas want nonsense, let them get it from the Sahrudayas. What can an artist do when he is subjected to unwarranted censure? The Sahrudayas are at daggers drawn, with a section of the Rasikas called jour-na-lists, which can be also interpreted as those who can never remain straight in a day and have to tilt either way, at any time. Academic institutions should arriously avoid interaction with the journalistic critics. They are notorious negativists.

EDUCATIONAL / PEDAGOGIC AESTHETICS

I dare not digress to this area, for want of experience. I am still only a humble student. However, some suggestions are:

1) Compulsory musical education in schools, in formative years.
2) Publishing and popularisation of non-jargonistic musical monographs and books which will appeal even to the laymen, cogniscenti notwithstanding.
3) Drastic revision in the syllabus and curriculum.
4) Discard the current "package deal" technology of pushing a student to perform publicly, in the shortest time-span.
5) Introduction of scientific equipment and scientific methods.

All these suggestions, subject to the condition that the Manodharma element, in Karnataka Sangeeta, is not murdered. Let us not get shackled or fettered by unwanted limitations; let us not get into the gharana-trap.

From the aesthetic viewpoint, we have hardly a track-record and nothing to flaunt, in recent times. A fervent plea must be made that contemporary and futurisic research must be more aesthetics-oriented and less personality-oriented. There are many missing links to be traced, many mysteries to be solved, much more to be done to sustain and improve standards. We have to overcome the mental roadblock that whatever was the verbal tradition of the past is sacrosanct or gospelic in nature. The present should pave the way for the future not bask in the glory of the past.

One Bhatkande, one Ratanjankar made a lot of difference in the system of our counterparts. Did not Bhatkande have the guts to throw out the Mela-system and evolve the Taat system? Do we lack such courage of conviction? Karnataka Sangeeta, is not totally solid, when evaluated by aesthetic parameters and standards. If it were aesthetically excellent, it would appeal to others. If Southerners like Mogubai Kurdikar, Kishori Amonkar, Gangubai Hangal, Lakshmi Shankar, N.Rajam, Mallikarjun Mansur, Bhimsen Joshi, Kumar Gandhara, Basavaraj Rajguru can scale lofty heights of Hindustani Music, why is the inverse situation not possible? Why is Karnataka music "andi-gundi" to Northerners. Let us search our souls, do the needful to bolster aesthetic values. Perhaps, there may be one day when we may have Mathurs, Saxenas, Bhatias and Puris singing our songs. In it a day-dream or pipe-dream? Time will tell, provided we take the effort.
Aesthetics is the expression of visible or audible beauty. Humans are characterised by an inherent sense of beauty. Michaelangelo said, “Beauty is the purgation of superfluities”. De Quincey remarked that Beauty is a tangible form of the Truth and that the whole world is the creation of an Absolute Beauty. Beauty is enshrined in Art. Art seeks to express the abstract and the intuitive through suitable symbols. Various arts, or rather, arts with an element of aesthetics are called beaux-arts or fine arts.

Architecture, sculpture and painting are fine arts that deal with space. Poetry, music and dance are fine arts that deal with time. Poetry is integral to literature, wherefore it may not be appropriate to call it as a fine-art. Architecture symbolises structural aspirations. Sculpture is creative expression of the visible and the abstract. Painting is a synthesis of colours.

Music is the most subjective of all fine-arts. Man alone, has creative melodic ability. Human vocal chords are adequately responsive to creativity. Music has a greater degree of Divinity that other fine arts.

Language, the medium of expression of thought, is a compilation of words pregnant with meaning. Distinction has to be made between the terms “sound” and “word”. It is language that metamorphosises sound into word. Expression, per-se, can be verbal or musical. Thus, language does interface, in expressional realms, with music. Language plays a salient role in Art, especially music.

Indian Music was always classified into three groups – Doora, Naya and Deshiya – which can be construed as demi-classical, classical and folk. Irrespective of type, Indian Music, the music of Bharat, is a sophisticated combination of Bhava, Raga and Tala; of expression, melody and rhythm. The delicate balance amongst these three facets reflects the felicity of each composer. Expression, through language, is accorded importance in Indian Music.

The aesthetician non-pareil, Bharata Muni, postulated the emotive concept, Rasa-Anubhava, in his magnum-opus, the Natya-Shastra, centuries ago. It is the literary cum
verbal content of a composition that conditions emotive expression. Language is a matter of considerable importance, in Music.

Metrical systems were evolved in the Vedas and magnified in literary works. However, not all metres lend themselves favourably in respect of musical compositions. Amongst metres of Sanskrit, Tristhup, Anushtup, Gayatri, Shardula – Vikreedita etc. are popular poetic metres, which however are unsuited to musical compositions. Metres like Aparantaka, Ullopya, Madrak, and Prakari were ideally suited for musical compositions. Further, Indian Music had two divisions – Nibaddha and Anibaddha types: Nibaddha was the type rigidly bound by rhythm and the Anibaddha allowed some laxity – ideally visualised by the Virutha (Anibaddha) and the Venba or Kalitturai (Nibaddha) of Tamil literature. The composer had to ferret out words which enhanced the emotive content and also maintained the rhythmic regulations. Language provided this vital input for musical compositions.

Equality was accorded, in India, to Saahitya and Sangeeta. Bhartruhari says "Saahitya sangeeta kalaa vheena sakshaat pashu" puccha vishaana heena" (One who does not know language) literature and music is like a cow without a tail and horns). Muttuswami Dikshitar extolls the Goddess of Learning, Saraswati, as “Sangeeta saahitya saaragnya sannute”.

Historical and etymological analysis will show that the Rasa school of thought brought about by Bharata blossomed into successive schools of thought like Alankara (figure of speech), Riti (style), Vakrokti (elegant but indirect expression of moods), Dhwnani (prosodic) and Auchitya (expressional appropriateness) schools of thought. Indian classical music is a culmination of these phonetic cum lingua facets. Language does condition Art.

At this juncture, we have to bifurcate, temporarily, the conglomerate musical system into the classical and non-classical folds, as there is a difference in respect of lingua-impact. Rhythm apart, classical music is hide-bound by grammatical tenets, though the extent of rigidity may be relatively dilute, when compared with poetry. In classical Sanskrit musical compositions we can perceive the role of the case-endings, the Vibhakti. Composers like Narayana Teertha and Muttuswami Dikshitar have created groups of compositions using the Vibhakti – technique. Semantics apart, granmatics had also a role in classical music.
Prasa was inbuilt into classical music. The first rule to be followed was the Dwiteeya-Akshara Prasa rule. There had to be prosodic similarity on the second letter of the Pallavi part and Anupallavi part, without which, no compositions could be deemed as a Kriti. This is adequate proof of linguistic influence on musical compositions.

Further, in Sanskrit – oriented compositions, coinage of new words were encouraged. Adequate cognisance was given to similies, upama and to compounding of words, including Samasa. It would be of interest to note that from the semantic or literary angle, there is hardly any output of demi-classical or folk music. Sanskrit, a classical language was used only for hyper-classical compositions.

Vernacular compositions accentuate simplicity and clarity of expression. Riti and Auchitya were given more importance than Alankara and Vakrokti. Annamacharya and Purandaradasa, undoubtedly were pioneers in this regard, though for different objectives, inasmuch as Karnatic Music is concerned. Annamacharya’s purpose was to lay a basis for the language Telugu, wherefore he was called as “Pada-Kavi-Pitamaha”. The Haridasa movement used Bhakti as the binding factor to unite masses against impending attack from the Bahamani Sultanate. Hence, Purandaradasa used the lingua-franca of the populace, Kannada. We note with interest, in vernacular compositions, that colloquial terms were freely permitted and that there was wholesale or modified usage of proverbs, as well. Vernacular compositions included folk-based compositions like Lavanis, Padas and Javalis. Licentiousness, in some cases, extended to erotic extents.

The greatness of Karnatic Music can be visualised from the fact that both classical-language and vernacular components are equally popular, famous and dominant.

Apropos Hindusthani Music, Bhava was devalued, thereby diminishing the scope for linguistic embellishment. Rasa was not dimunished; expression of Rasa was more by the Raga content. As Saahitya was accorded a rather subordinate status in Hindusthani classical music, we have to restrict our observations. Further, the assimilation of Persian influence into Hindusthani Music negated the literary classicism. We do have some features of literary classicism in the Bhajans of Hindusthani Music. It is in this background that we have to evaluate the contribution of Mirza Ghalib, who dovetailed poetry into music and evolved the Ghazal format, simultaneously elevating Urdu as a classical language.
Folk-art forms like Dadra, Tappa, Chalti etc., more or less, were totally colloquial-oriented. Sadly, they cannot be equated with their counterparts in Karnatic Music.

Another salient difference between Karnatic and Hindusthani Music is that Karnatic Music eschewed linguistic barriers and accepted in its fold, compositions in several languages, which is not the case with Hindusthani Music.

Despite the dominance of Abhinaya and Vrutta in Natya, in dance, there is no system, North or South, without Sangeeta, which includes the Saahitya. Hence, there is no need to digress into the role of language in Natya, which needless to say, is present only through Sangeeta.

Languages have a rightful and dominant place in Indian Art, especially music.

——Dr. V. V. Srivatsa
THE CONCEPT OF BHAKTI
IN
KARNATIC MUSIC

LECTURE CUM DEMONSTRATION
BY
V. V. SRIVATSA

AEGIS : NATIONAL CENTRE FOR THE PERFORMING ARTS
DATE : 21st NOVEMBER 1988
MUSIC

The individuated entity, the Samsarîn - Jivatman, desires to express and impels the mind, which activates potential power (Vahni), thus stimulating the vital force, the wind (Marut). Wind emanating from the navel moves upwards through the heart, throat, cerebrum and manifests as sound. Self-expression motivates sound-production, making the unmanifest sound manifest.

"Heard melodies are sweet but those unheard
Aro sweeter; therefore, ye soft pipes, play on
Not to the sensual ear but more endeared
Pipe to the spirit, ditties of no tone."

(Ode To The Grecian Urn)

Music, the aesthetic-culmination of sound, evokes universal reaction:

\[
\text{अक्षात विलक्षणाचर्चा�isode ब्रह्म: पर्थिकिंगलते} \\
\text{छदमु गीताकृतं गीतमा हर्षांकर्षर्य प्रमदाते!}
\]

The child crying in the cradle is consoled by music. Perhaps, the lullaby was the primeval form of music. Even reptiles and quadrupeds react to music:

\[
\text{कृप्ष्यासर्ववित् वित तदमे किंतु भुव्यत्य अनुदाते।} \\
\text{लल्ला गीतस्तु मराहात्तदं के प्रशस्तनितु मरिश्ते।}
\]

Such is the serenity, superiority and sanctity of music.

DEVOTION

All religions have three integral divisions - morality, metaphysics and socio-obligations. The unity of religions need not be discussed at this stage. The Rig-Veda says:

\[
\text{तैहें सत्त्व विक्र्यवदुर्या वदनति।}
\]
The Truth is one and scholars perceive it in different ways. The diversity of religions is attributed to the emphasis laid on the constituent divisions.

In Hinduism, self-realisation is the goal, the emphasis is on metaphysics. Three paths leading to self-realisation are Jnana (knowledge), Karma (Action) and Bhakti (Devotion). In their full maturity, these three paths merge, although in the initial stages they appear to be divergent paths of spiritual experience. All paths or methods aim at the purity of the mind, the sole condition of knowing God. Jesus Christ puts this great truth in oft-repeated words:

"Blessed are the pure in heart, for they shall see God"

The three functions - intellect, will and emotion have to be cleansed of ego. Jnana purifies the intellect, Karma, the will and Bhakti, emotions. The Bhagavat-Gita recommended adoption of the method best suited to one's nature. The dynamic can adopt Karma, the intellectual, Jnana. Bhakti, the easiest way, has no pre-requisites - it is open to all, the Sulabha Marga.

Concentration, dedication and devotion are inter-related terms, symbolising the aspiration to succeed. They can be collectively called "Shraddha". In the early stages, there could be an apparent distinction between the task and the performer. The Vishnu-Sahasranama says:

इहे स्तवभारीयाल: अच्छे भालि समधिविते॥

Deep dedication becomes devotion. Devotion is Bhakti. Natural affection and dedication to a chosen ideal matures into devotion, extreme love - the absorbed state of mind at that stage is Bhakti:

इस्तें स्वारासिकों साम: परमार्थेव्यति अच्छे॥
त्वन्यौँ यथा अच्छे भालि: सत्यमिस्ततितका संहाराम्॥

Bhakti is an unceasing search and research of one's true self:

व्यस्तकाृत्तकवधातिं भक्तिरित्यविधिधिते॥

Shenkaracharya views inner vision as Parabhhakti, union as Prajnana and anxiety to attain it as Pramabhakti:

दशषां भर्मानांति: सम्यं पवश्चायं तु सकुमानं॥
पुनयदिव्याँ भीतां तत्काल भालि चतुर्वत्तु॥

In his invocatory verse, in the Commentary on the Brahma-Sutras, Ramanujacharya prays that knowledge be transformed into intense love:

भक्तिरित्यविधिधिते॥
अस्थिति स्वतं भक्तमाणि श्रीमानं स्वाम॥

अत्तत्त्वं नम प्रसिद्धेश्चेदि भक्तिमयां॥
MUSIC AND DEVOTION

Indian aesthetic traditions hold that music and devotion were interwoven and interconnected. Tyagarajaswami was willing to forsake the ephemeral heavenly pleasures for the celestial combination of music and devotion.

"Swara Raga Sudha rasayubhakti swargapavargamura"

Knowledge of music, bereft of devotion, is valueless. The congniscenti, capable of discerning between Nyaya and Anyaya, the right and the wrong, are fully aware that the right path, the Sanmarga is laid open by the fusion of music and devotion:

"Sangita jnanamu bhaktiva sammargamagalade"

Purandaradasa postulated this view much before the above-quoted pronouncement by Tyagaraja. Music sans devotion cannot be tolerated, even if embellished by accompaniments. Intolerance of vocal jugglery is vividly seen in Purandaradasa's condemnation by means of the expression "dhambakada koogata" or pompous calls. In his composition, "Kelano Hari Taaleno".

Divinities were not dissociated from music. Tyagarajaswami compiled a comprehensive list of divinities who realised the bliss of music - "Brahmananda Sukhambudi Marma", such as Lakshmi, Gowri, Saraswati, Brahma, Vishnu, Shiva, Nandi etc. Divinities were not mere connoisseurs of music, they were practitioners as well:

ब्रह्मनान्द सुखभुदि मर्मत्
विष्णु शिव गोवरी लक्ष्मी शरस्वती नान्दी

DOCTRINE OF DIVINE GRACE

The fundamental effort for liberation has to be from the aspirant. Yet, if every effort ended in the exaltation expected, there is nothing supernatural or superhuman. There is something beyond us, which is not one of glorious uncertainty. Realisation does not come merely by discussion, intellect or knowledge. He reveals himself only to a chosen few:

ललितामालका पवित्रचन्द्र सूर्यो न तेष्वेऽपि न ब्रह्मचार्य भुवनेऽपि
चलेतेथि विद्वृत्ते तेन्ह तंधन्यः
"He illuminates our scriptures and oversees the victory of good over evil. Celestials congregate to worship his feet." - so says Tyagarajaswami. Muthuswami Dikshitar described Him as the beacon-light atop the tower of his heart. "Matimataam hrudaya gopura deepo." Cardinal Newman prayed, "Lead kindly Light, amidst the encircling gloom." We cannot overlook the Doctrine of Divine Grace and implore Him to show us the right way to sing His glory.

**SINGLE-MINDEDNESS IN DEVOTION**

The goal of human aspiration is perfection. Practice continues till perfection is attained. Perfection is not extraneous, it is inherent and latent. Avidya (Ignorance) clouds and envelopes perfection. If ignorance is transcended, the perfection of the Atman manifests itself, like the shining of the sun, when clouds clear away. The function of Sadhana or practice is to remove the enveloping ignorance. There should be single-mindedness of purpose in practice. Ekagrachiitie, in such a state, the aspirant knows only his goal. Bhakti is a method of honing emotions to perfection.

In Karnatic Music, the Trinity represent the three paths cited earlier. Shyama Shastri, who devoted all his life to the service of Kamakshi, was a Karma-Yogi. Muthuswami Dikshitar, with his impersonal form of reverence was a Jnana-Yogi. Tyagarajaswami was the Bhakta.

The state of single-minded concentration can be perceived well in a composition by Dikshitar in Raga Balaamsa.

**CREDENTIALS OF A DEVOTEE**

It is quite customary to examine the credentials of a candidate before imparting any knowledge or before empowering him to function. What are a devotee's credentials? He is detached from sensual satisfaction and does not boast of any achievements in Japa or Tapa. Humility is his hallmark. He realises the lack of reality in material prosperity. He does not expect Divine Grace without striving for it. He does not discriminate between Shiva and Vishnu - "Shiva Madhave bhedamu jeyaraadu". This description is found in a composition by Tyagarajaswami in Raga Begada.

**FORMS OF BHAKTI**

Devotional sentiment takes manifold forms. The Dhagavatha Purana enumerates nine major forms:

अवः कैलितिं विष्णु: सभार्णं पारस्परकानाम
अरिन्यं कण्डिका दसस्यं सर्वधम्मश्रवणेनिनेदनं
श्रवं हुस्तानिवितु विष्णों श्रवं भरा भरे कलंकनः

"He illuminates our scriptures and oversees the victory of good over evil. Celestials congregate to worship his feet." - so says Tyagarajaswami. Muthuswami Dikshitar described Him as the beacon-light atop the tower of his heart. "Matimataam hrudaya gopura deepo." Cardinal Newman prayed, "Lead kindly Light, amidst the encircling gloom." We cannot overlook the Doctrine of Divine Grace and implore Him to show us the right way to sing His glory.

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श्रवं हुस्तानिवितु विष्णों श्रवं भरा भरे कलंकनः
These nine forms are: (1) Shravana - listening to the glory of God, (2) Kirtana - singing the praise of God, (3) Smarana - Dhyana, meditation of God, (4) Padasevana - Worship of His feet (5) Archana - formal, ritualistic worship, (6) Vandana - Oboisance, (7) Dasya - Servitude, (8) Sakhya - Companionship and (9) Atma-Nivedana - self surrender.

Narada adopts an eleven-point classification in his Bhakti-Sutra. Five classifications are identical and two are similar. The four dissimilar ones are: (1) Vatsalya - Parental affection, (2) Kanta - Love towards a beloved, (3) Parama - Viraha - grief caused by separation and (4) Tanmayata - Complete absorption.

The Bhagavata-classification is functional and Bhakti-Sutra classification is emotional.

SHRAVANA

Audio-effects are pronounced and everlasting. Tiruvalluvar, the Tamil poet, declares that hearing is the most important of all human faculties. Tulsidas expresses the same view:

कर्कुर वचन ते अरोधिष्ठि करुक वचन ते दीर्घः
श्रवणज्ञात जो संगमे, सरले सवलत सरसीरे।

Incessant and repetitive hearing can result in the formation of indelible impressions. This value was well-known to students of political science. Propaganda is best done by repetitive propagation. Goebbels' achievements were by this means. Repetitive listening of the Lord's name or qualities, diverts us from mundane pre-occupation. Saint Garga accords the foremost place to Shravana.

KIRTANA

Kirtana is the act of speaking or singing the glory of God. The entire life and output of Tyagarajaswami exemplifies this form. Some compositions which could be cited are "Intakanna Ananda (Bilahari)" and "Intasowkhya" (Kapi) - where he says that there is no greater pleasure than the singing of the Lord's praise.

SMARANA

Smarana is constant thought, leading to Dhyana, meditation. Even undisturbed thought, for a few fleeting moments, is Smarana. Bhakti
is Smarana. is Dhyana. Tyagarajaswami has composed many songs on this aspect:

"Sripate, ni pada chintanamu ra"
"Dhyaaname varamaina Ganga Snaname manasa"

Any number of plunges in holy waters will not remove the stains of deceit and treachery. Meditation will flush them out. Happiness is the constant memory of the Lord's name: "Smarane sukhamu. Oh Rama Nama."

A poignant pang in the constant thought of the Lord, is the true criterion of a devotee, according to Narada:

आराध्यं तदर्थिते लिङ्कं चतुर्वृत्तां तद्भिन्नार्थो वर्णक्याकुलादेवति ।

Tradition hold that birth at Sri-nagara (Tiruvarur) and death at Kashi lead to liberation. Locational advantage, indeed. Yet, there is a place, the thought of which grants liberation. Seshadri Swami quoted this verse often. This place attracted a young lad from the deep South and transformed him by Sadhana and Bhakti to a great sage, Ramana Maharishi. It is here that Shiva appeared as a beacon-light on the Kartik-Poornima day. Muthuswami Dikshitar confirms this adage, that mere thought leads to liberation, in a composition dedicated to Lord Shiva of Arunachala, in the Raga Saranga:

"स्मरणात् केवलस्नानं चरणाशिविद्विषम् ।

MANTRA

The Bhagavat-Gita holds that amelioration of one's self can only be by means of his own self. The self is one's best friend and worst foe too:

उद्देश्यावलम्बित्वा तद्भिन्नार्थो वर्णक्याकुलादेवति ।

That which uplifts your mind, your self, is Mantra.

मन्त्रम् आराध्यं तदर्थिते सन्नामः ।

Mantras have great estoteric significance and symbolise synthesis of sound and spiritualism. Mantras are mediums for meditation and repetitive utterance; they combine Kirtana and Smarana. A Tamilian saint, Tirumangai Azhwar, underwent total transformation on hearing a mantra. We shall now examine a composition, which has for its key, extracts from the Mantra:

स्मरणे ज्ञातं मार्गं च शेषवं मार्गं चादि श्रवने ।

शारणे तांद्रके चोरी नानाच्छाय नरगुमचुलु ॥
The essence of "Trayambake Gowri". The Pallavi starts with and is embellished by words starting with "Tra". The Charana is composed of words starting with "Ma". Since the Pallavi is sung usually after the Charana is rendered, the etymological sequence is "Ma" and "Tra". Each line of the Charana starts with the alphabet Ma in series like Ma, Man, Mi, Mee, Mu, Moo and so on. The word "Moordhanya" means "foremost". In the Madhyamakaia passage of the Charana, the words "Moordhanya" "Shiva Manasatoshini" are dexterously woven in such a way that during rendition, the word "Dhanyashi" will be pronounced, the Raga in which this song was composed.

PADASEVANA

Ruyobroeck says, "where intellect must stay out, love and will may enter in". Sri Ramakrishna says that "Intellect is like a man and love like a woman". A man is led to be a servant of God by the least of longings; not by faultless deductions of dialectics but by the mysterious logic of heart. Love unassisted by the intellect or vice-versa will lead to blind sentimentalism. One can take the effort, to divine the Truth, only when prompted to do it.

The adoration or seeking refuge of the Lord’s feet is a common form of worship in both Buddhism and Hinduism. Literary, historical and monumental evidence bear out the prevalence of the widespread practice of foot-print worship in ancient India.

The well-known Keralite poet, Kulashekara repeatedly stresses this form of worship:

"ताः बन्दे तत्र चन्दनाय: ब्रजबस्तिमदनृ हेतो: कुमारिस्वरे कुरुमारिहरे: नारकं तापनेतुः! "
"तत्ववादाक्रीतः सुरस्वतः तिर्थनिर्मित्तिः अतिरिक्तस्तु!"
"अद्वितीयेति शारदारबिन्दे चरणेषु तत्र चतुर्विंशतिः!"

Padasevana or worship of the Lord’s feet, is a mode exemplified by Bharata, in the Ramayana. His adoration and veneration of Rama's sandals, is well-known. Mention must be made of the poet, Vedanta Desika, who composed a thousand-verse epic, "Paduka-Sahasra", on this subject.

The resurrection of Ahalya from her accursed stone-state is a theme over which poets have spelt their fancies and is a shining example of Padasevana, this form of Bhakti.

VANDANA

The fifth form of Bhakti is formal and informal as well. The objects for contemplation, for worship are the feet of the Lord. The feet that defied death. The feet that measured the universe in two strides. The feet that shall be enshrined in my thoughts. The formality
is the paying of obesiance, Vandana. The informality stems from the joy, the affection one has or would feel that worship is to commence. In Karnatic Music, this aspect is well illustrated by songs such as Tyagarajaswami’s "Vandanamu Raghunandana", Dikshitar’s "Sri Parvati Parameshwarow Vande" and two compositions by Swati Tirunal.

ARCHANA

Archana is a formal form of devotional propitiation. It means incessant worship. Vyasa defines Bhakti as constant delight in the worship of the Lord:

\[
\text{पूजालिंगकुरुआँ इति दराःहरिः।}
\]

Purandaradasa says that it is a blessing to secure human birth. "Manava Janma Doddadu." in the Bhagavata-Purana, we find Ambarisha ascribing functions to each limb:

\[
\text{पदो च त्रेतयेऽश्वायाः}
\]

In a composition in Mukhari Raga, "Indukā i tanavu", Tyagarajaswami says that the body is meant for the Lord’s service and not for slavery; to desires. Kulashekara deals with a multiplicity of Bhakti forms when assigning limbs to the Lord’s service:

\[
\text{शिरों त्रश्यस्यवर्धाशिवलहरूः}
\]

Archana encompasses all forms of formal worship, which is well illustrated in the Utsava-Sampradaya. Kritis of Purandaradasa, Tyagaraja and Swati Tirunal. The sixteen rituals, Shodasa-Upachara, are covered by Archana. Archana is a medium to serve and to relish the beauty of His form. Our ancestors accorded the place of pride to this form; which covers all service to the Lord from salutation to slumber.

Flowers were favoured by all religious. Tyagarajaswami equates the Lord’s name with flowers - 'Nama Kusuma' is the expression used by him. A famous German poet wrote:

"Sag es mit Blumen, Blumen aileen"

Say it with flowers and flowers only. We can do so if we consider Tyagarajaswami’s composition "Tulasidalamulache".
DASYA

Democratic norms and standards were integral to Indian ethos. Inscriptions at Uttiramerur highlight the democratic norms practiced by the Cholas. Saketa, the kingdom of Rama, was called a Janapada, a democratic republic. Rama-Rajya was considered ideal. Democracy relates to equality, liberty and fraternity.

Relationships can be sustained only in a state of equality and spiritual relationships are no exception. The fame of Advaita lies in the equality and identity between the lower self and the Higher self. Equality or identity may be the climax - the first step is interdependence.

We can, at this stage, dwell on the contents of a Tamil verse:

"Past, present or future, if you wish to bestow your Grace, it performe has to be on me, the lower self. While I realise that I subsist on you, it is evident that You also depend on me."

A shloka from the Bhagvata-Purana indicates that the Lord did uphold the views expressed on interdependence, when He said that He does not reside in the orb of the sun, the hearts of ascetics but only where His devotees sing His glory.

दस्या यज्ञ ग्यायाति तं प्रसिद्धानि तास्य निश्चलानिः भारत

Dasya, or servitude, is a form of Bhakti and aptly and sequentia.ly follows the worship of the feet. Padasevana. Hanuman, portrayed always as serving at the feet of the Lord, exemplifies Dasya Bhakti.

The Ramayana and the Ramacharitmanas commence with tributes to Hanuman:

"लक्ष्मणा यज्ञ ग्यायाति तं प्रसिद्धानि तास्य निश्चलानिः भारत"

The word "LAKSHMANA" means in etymological terms, one endowed with Lakshmi, which really means the wealth of service - Kainkarya Lakshmi. Lakshmana's ability to divine even the innermost intentions of Rama and to implement them without formal advice, is the hallmark of his service. Lakshmana served Rama for the sheer delight
of enjoying His glance. This diplomatic and intelligent trait is called Ingita in Sanskrit. Lakshmana's Ingita is extolled by Valmiki; on completion of the construction of the Parnakutir, perfect to the minutest detail, Rama embraces him and calls him a Bhavagna, one who understands Ingita.

Interaction is a prelude to identity. Democracy permeated our spiritual life to such an extent that servants were accorded equality, well seen from the fact that Hanuman and Lakshmana are placed on the same pedestal with Rama and Sita and worshipped along with them. Lakshmana's fortune was unique, says Tyagarajaswami, in a composition in Raga Karaharapriya.

SAKHYA
Perhaps the proper sequence in Indian spiritual democracy would be liberty, fraternity and equality. Sakhya is a state of fraternity or companionship - a facet duly taken into cognisance in philosophical systems:

लक्ष्मण ने वाताव्र या सिद्धा त्वजनेत्र, त्वजनेत्र अस्प्रुष: साक्षा त्वजनेत्र
लक्ष्मणे विद्वा प्रदलिं त्वजनेत्र त्वजनेत्र सर्वें मंगः देव देव ॥

The whole of the Divine-song, Bhagvat-Gita, is devoted to Sakhya. Narayana needed a Nimitta, a medium of expression to expound the Ashtakshari, which was his Sakhya-Nara. Krishna needed a companion to expound the Bhagavad-Gita.

लिङ्गेनु चुब्रस्य सचक्षेत सर्वेऽः
दिल्यात्मायाहैसि देव स्वेदुः ॥

Love of the beloved, the best companion, is also Sakhya. The Nayaka-Nayika Bhava is more seen in poetry than in Karnatic Music. Andal, a Bhakta and saint cum poetess is well recognised. Yet, her compositions do not enjoy the status that Mirabai's Bhajans have in Hindustani Music.

In Karnatic Music, Sakhya is best illustrated by compositions of Tyagarajaswami such as "Chelimi Jalajaksha", "Samiki Sari" and "O Rama O Rama" where he uses expressions such as Tyagaraja-Sakhudu and Tyagarajuni-Mitra. He becomes a Nayak in the composition "Enduku i chalamu" in Shankarabharanam.

Nevertheless, the Kanta-Asakti of Narada can be classified under Sakhya of the Bhagavata system.
VATSALYA

The Tamil poet, Kamba, provides a delectable verse in his Ramayana, to illustrate Vatsalya, or parental affection. Each calf knows its mother-cow and each cow its calf. A cow amidst several cows will only go to its mother. A cow amidst several calves will feed only its own. This relationship is not bovine, it is divine. Kamba calls the Lord, "The Mother of the Universe". Devi is described as "Gomati".

Vatsalya can have two forms - a child’s love for its parents and love of the child by the parent. In Karnatic Music, examples of a child’s love of its parents are found in compositions of Tyagarajaswami and Shyama Shastri. "Maayamma enne pillachide" is a shining example, composed by Shyama Shastri.

Tyagaraja beckons his parents, "Sitamma maayamma, Sri Ramuduma tandri." In a composition in Raga Nabhomin, Tyagaraja wishes to be forgiven in a manner in which a parent forgives an argumentative child:

"Vadaduchu baalaru yechhati vadow nilura buddhi."

Vernacular literature from peninsular India, portrays the saint Periazhwar for this form of Bhakti. In Karnatic Music, we have the peerless Purandaradasa; both transformed themselves into Yashoda and their outpourings were in the form of affection showered on the child, Krishna. Several compositions of Purandaradasa are in this vein. Some of the famous compositions are: "Gopiya Bhagayavidu", "Bara Gopamma", "Gummana Kariyadare", "Amma nimma manegalallii", "Pillangoviya Chelva" and the popular-piece "Jagadodharana". Purandaradasa as Yashoda, is proud of the fact that others called her son as a gem among children - "Magugala Manikyavena aadisidale Yashoda". An unsurpassed composition, indeed.

RASABHAVA: AESTHETIC ANALYSIS OF DEVOTION

Bhakti, a feeling of adoration towards God, was considered more important than Bhava. A study of these shows that the nine-forms of Bhakti are related to the nine Bhavas or Rasas. However, Abhinavagupta, a great scholar-devotee of the tenth century, postulated that Bhakti is a primary and accessory sentiment of Shanta Rasa, the foremost of all Rasas. Bhakti leads to peace, tranquility and equanimity. There is no peace without equanimity.

अश्वातसत्स: दुःखः सुखम्! (Bhagavad Gita)

"Shantamulekha Sowkhyyamuledu" (Tyagaraja)
Bopadeva of Devagiri was a pioneer in analysing the Bhagvata-Purana in a topical manner and in the study of Bhakti and the Navarasas, his well-known works being Bhagvatha-Muktaphala and Harillila. An emissary carried the tenets of Bopadeva to the Bengali sanyasins of the Gowdya sect. Rupa Goswamin of Bengal consolidated this subject with his works, Bhaktirasamruta-Sindhu and Ujjvalanilamani. These books help us to visualise the emotional richness of the outpourings of devotees.

A Rasa is a developed, relishable state of a permanent mood and is called Shhayibhava. The development to this state results by interplay of attendant emotional conditions - known as Vibhava, Anubhava, Vyabhichari and Sanchari Bhavas. The cause or Kaarana is Vibhava and is of two kinds: Alambana, the personal or human object and Uddipana, the excitant or catalyst. Anubhavas mean effect or ensuants. Transient or cross-feelings, ancillary to a permanent mood or Shhayi Bhava are Vyabhichari and Sanchari Bhavas. Abhinaya stems from Anubhava. Abhinaya means expression. Angika-Abhinaya is expression through the limbs, encompassing dance, drama and pantomime. Vachika-Abhinaya is vocal expression - by speech or song. Sanchari and Vyabhichari Bhavas cause "moods". Those of constructive nature, amongst moods, are Sattvika Bhavas.

MOODS IN BHAKTI
Unless total mental dissociation is attained, moods shall be there. Total dissociation leads to cessation of activity. Eight Sattvika Bhavas are felt by Bhaktas, in their path to equanimity:

1) Autsukya - Impatience
2) Nirveda - Despondency
3) Dainya - Plaintive plea
4) Vitarka - Doubt
5) Aamarsha - Anger
6) Mati - Clarity of thought
7) Dhriti - Contentment
8) Smriti - Consciousness

Autsukya, Nirveda and Dainya are moods visible in compositions by Shyama Shastri, who appears to be impatient in getting results, as can be seen by repetitive use of phrases like "Birana Varalichhi", "Samayamide Vegame Vachhi", "Birana Brova" etc. Vitarka can be visualised in songs of Tyagarajaswami such as "E Ramuni nammitivo" and "Edari Sancharintura". Padams and Javalis apart, Aamarsha can be perceived in popular songs like "Parakunikelara" and "Mari Mari Ninne" by Tyagaraja. Criticism or Nindaastuti, a form used by Purandaradasa and Tyagaraja, in Karnatic Music, gets classified under
Aamarsha. Songs like "Ninnyako Ninna hangyako" by Purandaradasa, "Etavuna nercithivo" and "Maanamu leda" by Tyagarajaswami are well-known compositions. "Ahhimaanamu ledemi" in Raga Andhaali is a rare Ninda-Stuti composition by Tyagarajaswami. Mati, Dhriti and Smriti dominate the impersonal-compositions of Dikshitar. They are the final phases integrating into the pinnacle of Bhakti, self-surrender or AtmaNivedanā.

ATMA-NIVEDANA

Self-surrender is Atma-Nivedana, Shranaagati. This subject has been dealt with in depth by the Vaishnavas of South India, who appeared to be spiritual bankers. The example of Ajaamila, a heinous sinner, emerged from the Bhagavata-Purana only to prove Smaranai (thought) or Uchharana (utterance) at the time of death as a panacea for all sins. There is no guarantee that thought or speech will survive or remain, at the time of death. Kulashekara says:

प्राणप्रस्राप सलोको कक्षालिति' कक्षाविशेषिय विद्यो स्मरणं कृतः संते।

Purandaradasa says in a similar vein:

"Vaata pittaveredu goodi sleshma bandu musicidaga
Dhaatu gundidaga Raghunatha baradayya."

(Purandaradasa)

The saint, Periazhwar, promoted a forward-deposit scheme, of utterance now in lieu of that-time; "Appodaikku ippode Solludal".

We did not create ourselves. Give unto Caesar what is Caesar's. This self belongs to Him, surrender it. The expression used in the famous Sharangati-Shloka in the Ramayana:

तवास्मी स्वविषावता अर्जय अर्जयुत्तेत अयो ददामिः

is 'Tavaasmi' meaning "as if it were your own". Vishishtadwaita accepts the expression as such. Realisation, in Adwaita, comes when the 'as if' vanishes and it is clear that it is "you". In Shivamaanasa-pooja, Shankaracharya says that the distinction between secular and sacred activity disappears because every work or task is sacred, as an expression of love to God:

अभावतं करोदिं तत्तदशिविंशेषसंभवे तदाश्वमात्रा!

Your place your burdens before Him, He shall carry them for you - the anxiety is His - "दोषादिकं वहारसादि". This lovely idea, prominent in Vaishnavism, is the doctrine of the burden "Bhaara-Nyasa", a term which is severely subject to verbicide. The final teaching of the Bhagavad-Gita is complete surrender, is Atmanivedanā:

अत्मनिवेदनं परिवृत्त्य भानोकं शरणं द्रव!
EPILOGUE

In the Bhagavata, Suka salutes the Lord as the saviour of several races:

किरताद्वारा अभिरिक्षणाद्वृत्तिः पुरुषांकसा आभृतमेकंकं यज्ञता सदाद्वै

Kiratas, Huns, Andhras, Pulindas, Pulkasas, Anbhiras, Kankas, Yavanas and Khashas are races which He will bestow grace on. In Bhakti, there is no racism. There is no caste or creed. Untouchable saints like Nanda, Kannappa, Ravidas, Chokamela and Triuppanazhwar have graced this land to witness the catholicity of the path of devotion. There is no sexual discrimination - we venerate Avvayar, Andal, Akkamma Mahadevi and above all, Mirabai. Moral wrecks like Ajamila Tondaradippodi Azhwar, Vilwamangal and Narayana-Bhatta are shining examples of what the religion of Divine Love can do for redeeming the worst of sinners. Saints like Kabir, Nanak and Tukaram proved that Bhakti does not require bookish knowledge. Amir Ali, a Sufi saint says, "When a man becomes annihilated from his attributes, he attains perfect subsistence; he has no sign, brand, name or mark."

Saint Paul says:

"Optimum esse unire deo"

The best to be is one with God.

Till then, let us strive, seek, find and never yield. Music stirs our souls, elevates us. The mod-version is Soul-Music. In Indian iconography, the instrument Veena is associated with the greatest of the Gurus, Dakshinamoorthi and the Goddess of Music, Saraswati. The Veena is said to have been played by legendary figures like Ravana, Narada, Lava, Kusa et al; The Veena has a place of pride in Karnatic Music. Emotional expression emanates by plucking the strings of a heart - that which is Bhakti. Music and Bhakti interface and integrate. May the sounds of the Veena reverberate in our souls!
THE MRUDANGA

1. INTRODUCTION

Karnatic Music, one of the two indigenously-evolved, dominant systems of Indian classical music, is a synthesis of three aesthetic aspects – Bhava, Raga and Tala. Bhava is the lyrical content with primary linkage to emotive expression. Emotions are classified in nine-groups: Shringara (beauty), Veera (Valour), Karuna (Sympathy), Adbhuta (Astonishment), Haasya (Humour), Bhaya (Fear), Vibhatsa (Revulsion), Roudra (Anger) and Shanta (equanimity). Musical notes are permuted and combined to manifest as an audio-satisfactory tune called Raga. The rhythmic aspects come under Tala. All three facets are accorded adequate, if not equal importance, in Karnatic Music.

2. RHYTHMIC ELEMENT

The lyrical content of musical compositions is set to a finite rhythmic pattern. The rhythmic cycle, or cycle of beats, is called Tala. Even poetry has an inherent element of Tala. Noteworthy examples are – Shyamala Dandaka (set to Adi Tala Khanda Nadai), Abhirami Ammal Padigam (set to Tishra Triputa, Khanda Nadai) Karaavalambana Stotra (set to Khanda Chapu) Sudarshana Ashtaka (set to Sankeerna Triputa, Chatushra Nadai) Shri Stuti (set to Roopaka Tala)

With emphasis on the rhythmic element, it is obvious that rhythmic instruments were evolved and established as accompaniments to vocal/instrumental music.

3. TEXTUAL REFERENCES TO RHYTHM – ORIENTED INSTRUMENTS

The Bhashya by Bharata (Ca.500 A.D) emphasises the need for a rhythmic ensemble as a part of the orchestra slated to accompany dance and vocal rendition. The ancient Tamil classic, "Silappadigaram" details on the methods of providing rhythmic accompaniment to the Yazh, the equivalent of a harp. Kalidasa refers to several instruments in his plays, "Meghadoota" and "Malavika-Agnimitra". The Sangita Ratnakara (1280 A.D), refers to a collection of instruments providing rhythmic support, as "Avanaddha Vaadya Kutapa". Another Tamil classic "Panchamarabu", has several chapters on rhythmic instruments.
The Bhagavad Geeta (Ca.3000 B.C) talks of an instrument used in warfare, the "Bheri". Bheri was also used in temple rituals. Reference can be found to another instrument called "Dhundhubi". Huge-drums, called Nagaara, were in vogue, in medieval periods, even as a means of communication. Metallic instruments also provided rhythmic support, some of which were the Jhalli, Jharjhari and Karataala.

4. **THE AVANADDHA CONCEPT**

Instruments from which sound emanated, on beating or striking, were called "Avanaddha". The early types, included an instrument called "Mardala", meaning that which is beaten. It was etymologically modified later, as "Maddala". This instrument was perhaps the prototype for the latter day Mrudanga. All Avanaddha instruments can be deemed as membranophonic instruments. The type of instrument, in Indian music, has a direct relationship with the tonal quality of the sound produced. The choice of the percussive instrument is conditioned by its tonal quality.

5. **THE MRUDANGA**

In Karnatic Music, the instrument called Mrudanga, the place of pride. Originally, it was made of mud and baked; hence the name, Mrudanga - Mrut (mud) Anga (made of) Nowadays, it is made of seasoned wood. Some have experimented with fibre-glass, in recent times.

The mrudanga has two circular discs joined by a wooden frame. Both sides are covered with leather, making it membranophonic. The left side of the Mrudanga is called "Thoppi". The right side is of lesser area than the left and is dressed with cooked rice, ferric ash and talc, with a smooth stone, until the desired pitch level is obtained.

About fifty years back, Mrudanga were smaller than in length, with bigger disc-surfaces. The left-side diameter was 7 ½ - 8" and the right side, about 7". Prior to the days of microphonic amplification, vocal pitch levels, both male and female, ranged between 'F' sharp and 'G' sharp and the resonance of Mrudanga instruments mattered a lot. With microphones and unbridled amplification, pitch levels have come down to 'D' and 'C' or even less. Nowadays, Mrudanga instruments have become longer and the disc-diameters have reduced considerably.
Howard C. Hardy, who conducted research on substitution of mylar plastic. Dried skins used in Mrudanga instruments are Mizhavu (goat skin), Idukkai (stomach lining), Chenda (Cow leather) and Kudamuzhavee (deer skin). Some players prefer black-coloured cow-skin on the right side and goat skin on the left side.

Types of wood used are maple, ebony, rose-wood, Raktachandana wood, red cedar, mahogany and the most preferred variety is jackwood (Pala). Some cheaper varieties like tamarind-wood (Kotukka-pulli) were also experimented with. Jackwood has more fibrous structure and packing-intensity at higher levels. Jackwood has lesser porosity as well. Hence, jackwood is considered superior to other woods, for making resonative part of the Mrudanga.

The membrane is kept under tension by special organic fibre ropes. Nowadays, teflon ropes are used.

6. ACOUSTIC PRINCIPLES OF THE MRUDANGA

The theory of circular membranes considers them as a two dimensional (standard) stretched strings. The pitch of the membrane, as in a stretched string, depends on the size and weight of the membrane, and the physical tension it is kept under. If the membrane size or weight is increased, the pitch lowers. If the tension is increased, the pitch rises. The fundamental frequency is derived from the formula

\[ f_0 = \frac{0.382 \times T}{R \times a} \]

Where \( f_0 \) = fundamental frequency
\( T \) = circumferential tension per unit length
\( R \) = radius of the membranes
\( a \) = mass per unit area of the membrane.

In the choice of wood for the resonator column, one must remember the principle

\[ V = \frac{E}{P} \]

where \( V \) = Velocity of sound, \( E \) = modules of rupture and \( P \) = density

7. LANGUAGE OF THE MRUDANGA

The Mrudanga produces different sounds, when struck differently. Each sound is called a syllable or Sollu. The consensus view is that there are fourteen syllables
emanating from the Mrudanga. Some state that there are 24 syllables. The five main syllables are 'Tat' (ta) 'Dheeh' (dhi) 'Tvam' (toam) 'Nah' (Nam) and Jham.

Scholars view that the Mrudanga has the capability to produce seven distinct musical tones, varying, in pitch, resonance, timbre and tonal quality. Some enlarge the fundamental syllables to seven, adding Tha and Dhin. Minor syllables are Ki, Ka, Dheem and Tham.

The right side of the instrument gives three types of sounds. Meetu, Chaapu and Arai-Chaapu. The sound from the left-side is called 'gumki'.

Syllables cannot be played incessantly and endlessly. There has to be a pause between syllables. This interstitial period of rest or silence is called Kaarvai. Silence is equally golden as sound.

8. OBJECTS OF MRUDANGA AS AN ACCOMPANIMENT

The fundamental purpose is to provide rhythmic support to the main artist. So, the first object is to maintain the 'Kaalapramana' - to ensure that the renditional speeds at start and at the end are the same. Mrudanga players have a trend to accelerate, which mars renditional felicity. One irritating weakness of Mrudanga instruments is instability of the reference pitch. The pitch of the Mrudanga has to align perfectly with the pitch of the vocalist/instrumentalist. Frequent corrections or adjustments mar the aesthetic quality. It is said that the legendary player, Narayanaswami Appa never varied the pitch or adjusted it in course of a concert. His pitch-fidelity was so perfect that vocalists used to rely on his Mrudanga.

The Mrudanga player must be supportive to the main artist and also anticipate sangatis and swaras to be rendered. Playing the Mrudanga should be in tandem, not divorced from the main theme of a concert.

While a Mrudanga player should regulate his playing by prescribed conventions, he should improvise as situations may demand. The trend of keeping slow-tempo, chowka-kala-teka for the Pallavi part of a composition, running patterns, madhyama kala sarvalaghu for the Anupallavi portion and reversal to Chowka for the Charana
portion, has great relevance and significance and was scrupulously adhered to by stalwarts like Pudukkottai Dakshinamoorthy Pillai and Mylattur Krishna Iyer. However, this should not be a dogma. Circumstances may warrant variations.

A percussionist playing on the Mrudanga must be conscious of the vocalists/instrumentalist’s micro-second level nuances – there is need for an understanding of the musical context. The response has to be commensurate and in tandem.

There are infinite ways a percussionist can add to the lustre of a Kriti, Neraval or Swaraprasthara – such as changing midway, the Sarvalaghu patterns and providing a variety. He can also play fast-forward or reversal of Chowka (slow) madhyama (medium) and dwita (fast) provided that he does not become a hinderance. It is in this sphere that Palghat Mani Iyer was a colossus.

As regards percussion and playing techniques, there should be impact on the audience. Once Karakkudi Muthu Iyer, told that when Mani Iyer played for the first time tisra gathi camouflaged as Chaturasram in his thani-the listeners were stunned by the impact. He went on to play the Chatusra korvais in Tisra gathi (still not revealing the Tisra aspect) and the strokes were landing at odd places in the talam but coming to eduppu! Today it is a child’s play for even novices. But somebody had to do it first. Mani Iyer later smiled and told Muthu anna when queried that it is simple – if you repeat three times whatever you play will come to eduppu in. Tisram-so you have to just adjust the eduppu – if you want to play it once!

The Vilamba, Tisra and madhyama kala korvais – tisra, madhyama, tisra korvais, trikala korvais all were improved upon with more intricate solfa patterns. The patterns were limited earlier mainly due to lack of application or use, also because of the playing techniques which gave more importance to tonal purity and clarity (naada suddhi and vinyasa suddhi) so the finger were always anchored on the skin faces and speed was not relevant! With changing styles, kutcheri format and fast briga voices the playing techniques had to be improved. Fast and superfast patterns were executed with perfection by changing finger techniques. For the same solfa patterns involving nam, thanikita – the traditional fingers were used the right forefinger for “namthari”, middle and ring together for “tha” and forefinger for “ri” (in some schools it is Kita-thaka) but the fingerings hold good – (left middle and ring together for “ki” and right ring and middle for tha) but in the very fast rendition after “nam” by forefinger,
the middle finger alone for "tha" and forefinger for "n" and middle finger for "ki" and ring finger for "Tha" – this technique was originally used by Mani Iyer and later on we find that this is a very common way of playing fast passages in Tabla. But in mridangam this technique cannot produce audible and clear sound at all unless you have the perfect hand and finger balance to play hard and soft strokes! In the same manner techniques were evolved to use the left hand fingers to get janta and repeat strokes in leftside of "thoppi" guguthari gugu naka tharikita"-tharigugu (repeats) with gumkaram instead of "thorn" (open) – this technique was easily played on the tavil with the stick without the hand getting tired, but with the folded middle and fore finger one could generate equal volume of sounds. Mani Iyer, Palani Subramania Pillai and Ramnad Murugabhupathy were highly skilled at this and evolved individual styles.

In the percussion solo, the Thani Avarthanam, two factors will have to be remembered
- Duration should be proportionate not exceeding 10% of the total concert time.
- A balance must be struck between tempos and syllables. Svadai and Sollus. This is more often observed in the breach. It is the imbalance or pedantic presentation that has led to audience allergy to the solo rendition. 'Vinyasa' should be intelligent and aesthetic and not a means to display the player's knowledge. It is his skill that is to be seen.

9. TYPES OF MRUDANGA PERFORMERS

(a) **VAADAKA** - (One who attempts to musically converse with the main artist and attempts to lift the overall musical niveau)

(b) **MUKHARI** - (One who is unconcerned with the main artist and continues to play monotonously immersed in his own renditional thoughts)

(c) **BHAANDIKA** - (One who wantonly overshadows the main artist and ties him into knots)

(d) **GEEATUNAGA** - (One who follows the main artist like a shadow)

Needless to say, Geetanuga and Vadaka types are preferred.
10. SOME OUTSTANDING MRUDANGA PLAYERS

TANJORE NARAYANASWAMY APPA
MADRAS VENU NAICKER
TANJORE VAIDHYANATHA IYER
PUDUKKOTTAI DAKSHINAMURTHY PILLAI
SHATTAPURAM SUBBA IYER
SAAKKOTTAI RANGU IYENGAR
TINNAIAM VENKATARAMA IYER
PALGHAT MANI IYER
H. PUTTACHAR
RAMNAD EASHWARAN
C.S. MURUGABHOOPATHY
PALGHAT KUNJAMANI
TANJORE UPENDRAN
MAVELIKKARA KRISHNANKUTTY NAIR
T.K. MURTHY
VELLORE RAMABHADRAN
UMAYALPURAM SIVARAMAN
PALGHAT RAGHU
GURUVAYOOR DORAI
MANNARGUDI EASWARAN

.....
HOW DO MUSICAL COMPOSITIONS COME ABOUT
(by Dr. Srivatsa)

PREFACE

Karnataka Sangeeta is a fusion and synthesis of Bhava, Raga and Tala and it is the delicate balance amongst these three integral facets that conditions the aesthetic value as reflected in compositions.

The relationship between a spoken word and its import or meaning is so intrinsic that Kalidasa compared it with the union of Shiva and Shakti - "vaak artha iva sampruktow". Words combined to form languages, the dictional refinement of which formed prose. Metrical regulation led to poetry. The lyricism of poetry lacked rhythm. Musical compositions represent the metamorphosis of mere metrical poetry into rhythm-oriented poetry.

The primordial sound Nada is ameliorated as Dhwani, Vaikhani, Shruti, Swara, Grama, Moorchana and manifests as the aesthetically enriched Raga. If compositions be portrayed corporeally, Tala constitutes the basic skeletal frame; Raga the flesh superimposed thereon and Bhava, the beauty that adds on to appearance.

BHAVA

Bhava is a generic term used to denote the substance of the lyrics, of "Sahitya" and is also depictive of the emotive reaction generated by the lyrics. Bhava can be perceived as Pada Bhava, Artha Bhava and Rasaanubhava. Semantics and etymology have a role in Pada Bhava - the effect of words. It is in this sector that we have Yati, Prasa, Yamaka and so on. Pada Bhava also reflects apt choice of words. Let us see some examples:

i) Yati - expansive or Shroatovaho:
   "Sham prakasham, roopa prakasham, tattva swaroopa prakasham, sakala tattva swaroopa prakasham, Shiva Shaktyaadi sakala tattva swaroopa prakasham".

ii) Yati - Contractive or Go-puchcha:
    "Shri saarasapade, rasapade, sapade, pade, pade"

iii) Prasa:
     "Kala Kala Bhairava Brahma Kapaala shoola dhara Phaala nayana Kshetrapala sadgunasheela bhayankara Jwaala jaala haalaahala moolaashana Kolahala Neelakantha subaala Guruguha lolo leela jaala paala".

iv) Prasa with Anuprasa
    "Daksha shikshana dakshatara sura lakshana vidhi vilakshana laksha lakshana bahu vichakshana sudha bhakshana guru kataaksha veekshana".

v) "Navaneeta gadhavaha vadanam mrudu gadanam nalina patra nayanam"
   Gandhavaha - means the soft breeze that carries the perfume (Gandha). Note usage of words "mrudu" and "nalina". Everything in this passage is soft.

vi) Use of special words like 'bhraajase' in "Sakala nishkala swaroopa tejase, sakala loka srushbikarana bhraajase" or 'Paavaka' for fire, 'Nyagrodha' for 'vata vruksha' and so on.
Artha gowrava or dignity of diction is the next criterion. The instance of "Sooryaa" in the Kriti "Shri Matrubhootam" is a classic example.

Rasanubhava stems basically from the Sahitya. The kritis of Tyagaraja especially provide varieties of Sanchari Bhavas or moods.

**RAGA**

The Raga chosen should promote the Rasanubhava of the Sahitya. Some illustrative examples are "Nannu kanna talli naa bhagyama", "Rama Rama nee vaaramu gaama Rama" and "Evarura ninnuvigaa gati maaku". The essence, vital moorchanas of the Raga must be made available in the Mettu or Maatu or tune. The Raga chosen should also suit the intended Tala and Kalapramana.

Aesthetic enhancement is the primary result of Raga.

**TALA**

Metre has given way to Laya. Metres popular in poetry and chanting like Gayatri, Anushtup, Trishtup, Vasanta - Tilak and Shardoola - Vikreedita are unsuited to the kriti format. Metres like Aparaantaka, Ullopya, Madraka, Prakara and Druta Vilambita are better suited.

The choice of the Tala influences the Sahitya to a great extent and the Raga to a lesser extent.

These are some fundamental aspects in respect of compositions of Karanataka Sangeeta. However, it should be clarified, right at the outset, that to compose is no simplistic task - there are several more regulations and conditions.

Composers are said to be Uttama Vaggeyakara (High class) if they concurrently compose the sahitya, the sangeeta (the tune) and also set it to a specified Tala. Madhyama Vaggayakaras (mediocre composers) are those who provide Sahitya set to a Tala but provide the tune later. Adhama Vaggeyakara are those who merely provide the Sahitya. A composer, or Vag-geyakaara, obviously has to be proficient in both Sahitya and Sangeeta. His knowledge of grammar, semantics and lyricism should be of high order and he should be able to blend music with the words chosen. Not all enjoy such felicity or have such talents.

Let us now move to the core of this topic - how do compositions come about?

There are two types of compositions:

1) Compositions which emanate from a desire for self-expression. They are the outpouring of latent or suppressed feelings and bound to be emotive in content. Samagadeva states: "Aatma vivakshamaano ayam manah prerayate manaha Dehastam vahnimahanti sa: prerayati maaratam Brahmagranthi: stitha: so: atahkramaat oordhwapate charan Naabhi hrut kantha moordhaasyeshwa aavirbhaavayate dhwanim".

The urge for self-expression motivates the mind which transmits commands through the brain to cause the fusion of heat and air - from which sound is produced.
Compositions conditioned by circumstances, commands and personalities. These are bound to be less emotive than those of self-expression. Yet, they could be of a high standard. Nevertheless, the element of natural expression would be less in this type. They tend to be more narrative than expressive.

The first effort in this type of creativity is the choice of the topic. Devotion or Bhakti is so entwined with Sangeeta in the Karnataka system, that the first effort will be the choice of the Kathaa-Paatra, the dramatis persona, the Divinity, the Ishta-Devata, to whom the composition is addressed to or proposed to be dedicated to.

Here, we have to pause for a moment. Concurrently, the type of composition has to be decided - whether a Varna, a Swarajati, a Kriti, a Tillana, a Pada, a Jaaval and so on. The type of composition will condition the subsequent approach.

In a Varna, emphasis is on the Swara-Prasthara, with ample provisions for Taatu and Jhenta types, with Vishesha Prayogas all moulded in such a manner that the Raga Bhava is effective. Sahitya is there, of secondary importance.

In a Swara-jati or Pada-Varna, the above-stated considerations of a Varna prevail. However, Sahitya is accorded more importance as every swara passage should have a corresponding sahitya passage.

A Tillana is virtually Tala-oriented and importance is accorded to the construction of jatis and / or sollukattu syllables. The linking swaras have the next prominence. Sahitya is verily an appendix, a contrast passage.

In a Pada, the Raga-Bhava, including extended and extensive gamaka paayogas matter most. The Rasanubhava stemming from the Sahitya is of great importance. Laya comes last.

In Jaavalis, Sahitya dominates - the effect is visualised in the degree of eroticism infused through the Sahitya. The choice of Ragas for Jaavalis gets limited by virtue of the importance accorded to Shringara Rasa.

The Kriti is the most complex form - where Sahitya, Sangeeta and Laya have to be blended beautifully. The appeal or efficacy of a Kriti is the direct result of the blend achieved by the composer. Tyagaraja's kritis are said to be Bhava-laden, Dikshitar's kritis Raga-oriented and Shyama Shastri's, laya-loaded. A good composer is one who creates good kritis, although he must be equally proficient in other forms, as well.

We will use the kriti as the model, for this paper. The Pada was a fore runner to the Kriti and perhaps is the most successful attempt of combining poetry, Padya and music, Sangeeta. Kshetragnya demonstrated this in the thirteenth / fourteenth century. Annamacharya is known as the 'Pada-Kavi-Pitamaha' and he has about 32,000 compositions attributed to him. Having examined about 450 compositions of Annamacharya, as published by the T.T.D., I am constrained to convey the observation that none of these have an Anupallavi passage, wherefore, with respect and reverence, I have to opine that none are Kritis. It is sheer regional chauvanism that states Annamacharya as the propagator of the Kriti format and that Purandara Dasa learnt it from him. If there be fantastic fiction, a figment of imagination, it is this view, as...
Purandara Dasa was only nineteen years old when Pedda Annamayya passed away! We do find Anupallavi passages in some compositions of Sri Pada Raja - but the Charanas are mostly Dwipadis, resulting in they being deemed as Sankeertanas or Devaranamas. A dual trend is seen in compositions of Purandaradasa - many without Anupallavi and a few with Anupallavi. The prototype of the Kriti is discerned in some compositions of Purandaradasa - as many have Chatushpadi and Shatpadi Charanas. While I do not venture to state that Purandara Dasa was the Kriti - Pitamaha, I do state that the Kriti was in vogue, in his time, albeit in a nascent state. The best model, in the pre-Trinity era, undoubtedly is from Margadarshi Sesha Ayyangar. The Trinitarians lifted the Kriti to ethereal heights, through their output.

A Kriti has a Pallavi, Anupallavi and a Charana. The Pallavi is generally brief and does not exceed two lines or two Antutis of the desired Tala. The Anupallavi is usually of the same length of the Pallavi but can have a Chitta-Swara, a sollukattu or a Madhyama Kala passage. The Charana passage can have in totality, four lines, six lines or eight lines - denoted as Chatushpadi, Shadpadi or Ashtapadi. The Chatushpadi is the preferred format. The Pallavi provides, from the Sahitya Bhava, the basic statement, the central idea of the theme. The Anupallavi serves as a complementary corollary. The Charana allows wider scope for amplification or substantiation and is a supplementary passage. The charana can have Swara-Sahitya, Madhyamakala or Sollukkattu passages too. The Kriti is a compact but not a straight-jacket format. A composer has to decide the format of the kriti, especially the length of the Charana.

The next factor is the laya-aspect. He has to decide the Tala, the gait or Nadai, the kala-Pramana too. These factors will determine the structure of the Kriti. The Sahitya will depend entirely on this structure. We have at this stage an abstract format, an empty superstructure. Care should be taken to some extent, at this stage itself, to decide the permutable possibilities of the total Akshara count. In a passage of say 7 Aksharas, you can have a variety of 4 + 3 or 3 + 4 or 5 + 2 or 2 + 5. The composer's skill can be seen in this factor. A firm grip on this has to be obtained. The need, or otherwise, of Yatis, is decided at this stage.

Next is the choice of the medium of expression, the language. Each language has its flexibilities and infirmities. The grammatical canons will have to be observed, when composing the Sahitya.

Obviously, the Sahitya follows suit. It is this sector of the art of composing that taxes the composer's intellectual skill. The format and length have been decided, the beat fixed, the laya structure sketched out. The Sahitya has to suit this structure and has to be both effective and communicative. Telugu is a language which poses least problems at this stage. Hence, the maximum output in Kamatataka Sangeeta is in Telugu. Note that reputed Vaggeyakaras like Mysore Vasudevachar, Vina Seshanna; Venkatagiriappa and Bidara Kishhtappa preferred Telugu to their mother-tongue, Kannada. Kannada comes next. Tamil does allow adequate scope but is conditioned by the literary level of the composer. As a case study, compare the colloquial cum Sanskritised form of Arunchala Kavi, with the plain or simplistic style of Panpanasam Shivan or the literary cum Dravidian style of Shuddhananda Bharati and Dandapani Desigar. Though there is some leeway, the stylisation of a composer will be marred if he uses different literary levels in the Pallavi, Anupallavi and Charana, in Tamil compositions. Many mishaps do not occur in Telugu. The toughest language is Sanskrit - notwithstanding supposed licence permitted to composers - like the Deerga Visheshana Paddathi. Grammatical applications is Sanskrit, in Keertanas and Kritis are quite tough and too elaborate to be detailed here. It is in this backdrop that one has to note that Shyama Shastri was a bi-lingual, Tyagaraja a bi-lingual and Dikshitar, a uni-lingual composer.
The inputs, the essential ingredients are ready. The theme is fixed, the laya-structure ordained, the format finalised and the language decided. Here starts the cooking - challenging the literary skills of the composer.

A pause is called for here. A good composer fixes and sets both the Sahitya and Sangeeta simultaneously. So, the Raga also to be decided. A medium composer tends to spell the Sahitya first and then the tune. A hack composer is one who writes only the Sahitya and has the 'mettu' done by someone else. It is uncommon to fix the tune first and then search for appropriate words. This is the technique in film music. Nevertheless, a few composers did adopt this method amongst whom Harikeshanallur Muthiah Bhagavat was one.

While all norms cannot be listed out, some important aspects on Sahitya - composition will now be presented. The hallmark of a Kriti is the Dwiteeya - Akshara Prasa - the second alphabet of the Pallavi and the Anupallavi have to be the same. See some examples:

"Entaveedu kondu" (Pallavi) "Chinta deerchuda" (Anupallavi) "Shri Subhramanyaya (Pallavi)" "Bhoosuraadi samasta" (Anupallavi) "Triloka Maata" (Pallavi) "Vilokimbu sadaya" (Anupallavi) "Onde Koogalate" (Pallavi) "Sandehavillavo" (Anupallavi) "Eppadip Paadinaro" (Pallavi) "Apparum Sundarararum" (Anupallavi)

This is sine-qua-non, irrespective of the language. The only exceptions permitted are:

i) It is adequate if a Varga-Akshara is used in the Anupallavi. If the second alphabet is Ka in the Pallavi, the second alphabet in the Anupallavi can be Kha, ga, or gha.

ii) When the second Akshara in the Pallavi is Sha, sa, ha or a yugma-akshara like rthi, nkka, nla is used, suitable consonants can substitute these in the Anupallavi with certain conditions.

Example:- "Daasharate daya sharade" (Pallavi) "Aachara harana" (Anupallavi)

The prescription for Sangeeta has been prescribed by the Pitamaha, "Dr." Purandara Dasa - "Yati prasa ira beku, gauge niliisa beku". Of these, Prasa is a must. Anuprasa is highly desirable but not compulsory. In Sanskrit compositions, generally Anuprasa is also provided. Yatis can be standard, uniform or combined as well. There is scope to increase the Akshara count and to taper it later or vice-versa too. Example: "Raakendu vaktram ramaneeya sucharita paatram Ravi Shashi netram, Rama kalatram, rashmi maatram Raghuvaram, Raaghavam, Raamam, Shara Chaapa dhara karam".

The Sahitya must have an active verb somewhere, or should be in the Sambdhana Vibhakti throughout. While graphic description is allowed in the Paadaadi Kesha style, the general attempt should be to cover Roopa, Guna and Alankara. Roopa is factual description. Guna is praise of virtue. Alankara is comparative in nature, with scope for Upama. Aksharavali is welcome if possible. See the Charana portion of a Dikshitar Kriti in Raga Mayamalava Gowla as an example. A modified version thereof can be seen in a Kriti in Raga Dhanyashi. Sahitya fosters the Raga-Mudra, especially in Sanskrit. It is commendable, if indirect, providing a double entendre.

The most important feature is the Eduppu, or musical commencement. Usually, it should be from a graha-swara or the Shadja. If the Pallavi starts in the Poorvanga, the Anupallavi should preferably start in the Uttaranga or vice-versa. The Raga-Chhaya and Jeeva Swaras should be present. The sanchara of lines should be such that there is a thread of continuity. The ending
Nyasa of the Anupallavi and Charana should blend with the commencement of the Pallavi. In Rakti-ragas, thri-shayi sanchara should be there, if permissible. The main point for composers is that the concept should be original and portions from other compositions already existant should not be incorporated. The Raga should suit the Rasa sought to be portrayed. The tune should provide scope for Neraval, Sangati and swara-prasthara.

Let us, at this stage pause to contemplate on the size of a Kriti. Tyagaraja and Shyama Shastri favoured Kritis with multiple Charanas - the mettu being identical, amongst the Charanas. Nowadays, performing artists render only one Charana of their choice. The need or otherwise, of multiple Charanas is a debatable point. The expansiveness is consequent to the need to accommodate the Bhava, the quantum of expression resorted to by the composer concerned. Tradition has established acceptability of multiple Charanas - It is no crime, whatsoever. The uniqueness of the musical output of Shri Muttuswami Dikshitar stems from the fact that none of his Kritis have a second Charana, a fact hardly appreciated.

I had mentioned earlier that Tala apart, the Kala-Pramana has also to be decided in advance. A slow Kalapramana is conducive to expression of Raga Bhava, replete with fine nuances of gamakas. However, as overdose of gamaka is not conducive to Shrut-Shuddha. Further, an artist with a good voice, especially if it be brigha-laden, tends to accelerate the Kala Pramana. A delicate equilibrium has to be struck, calling for utilisation of the composer’s skill. Rasanubhava and Raga Bhava should not be mutilated by Kalapramana. An inherent danger commonly fraught is the penchant of the percussionist to go on racing the pace - commonly called “Ootam”. The Kalapramana must be able to withstand the onslaught of the percussionist.

Tala and Sahitya are closely interrelated. Inadequacy of Sahitya will make the Kriti meandering; an overdose will make it a stuffed capsicum. It is for this overdose that Oothukkaadu Kavi’s compositions cannot be compared with that of the Trinity. Here again, the composer’s skill is put to test. Two examples are provided:

1) **Khanda Mattya Tala:**
"Dama shama sukha bhoga moksha dayaka
Kamala kalabra mama eka dayaka
Amala jala Alakananda koola
Vimala vihanga raja vuruda pala
Amareshodhava ananta mudita
Nijaduvila Avanti raagnyl nata vandita
Deehotoarga videha kalvinya kara gheha
Shrivatsaankita Shrikara sineela deha
Narayana pankaja charana guna
Paaraayana karo re mana Badari !"

2) **Khanda Roopaka Tala:**
"Charaadharadhi prapancha kaarana
Paraadi shabda swaroopa dharana
Paraascharadhi parangata smaranama
Puraari toshita Shankarabharana
Parichara suraasura nata charana
Phaala nayana bhavaagha harana
Paraapara tava padaaravinda
Prabhava pashyamyaham prab dine".
A good composer will find the right quantum of Sahitya, with permutative or varied Akshara mattras.

A madhyama - kala passage is meant to provide relief from a repetitive cycle of rhythm. I would like to state unambiguously the fact that the Madhyama Kala, per-se, need not be set to double the speed or have twice the number of Sahitya Aksharas of the main Kriti. I won this point in a musical court of adjudication comprising of Justices Sandhyavandanam Srinivasa Rao, Vidya Shankar and Vedavalli - an erudite member of this audience should be reminded of that judgement. Madhyama Kala passages are desirable when the tempo is slow. The absence of a madhyama Kala is no lacuna. Ending Madhyama Kala passages with Tishra - Makuta is delectable.

Let us now move to articulatory additions, foremost of which are Sangatis. Sangatis are very welcome; but my view is that an overdose or surfeit is rather counter productive. I would request all of you to be honest unto yourself and objectively assess as to whether there is need for 23 Sangatis as is the case with the Pallavi of "Mari Mari Ninne" or 16 Sangatis as with the Pallavi of "Ee Paapamu". The differences between Sangatis are minor and miniscule and they do not enhance the Raga Bhava. Is not the limitation to 8-10 sangatis in "Chakkani Raja" more effective ? In Sangatis, it is quality and not quantity that matters.

We can now look to the garnishing elements - Swara Sahitya passages, Chitta Swaras, Jatis or Sollukkattu passages. Perhaps, Swara-Sahitya is one of the most difficult arts and only a top-class composer can achieve this. Evaluate Shyama Shastri's output with this yardstick. Chitta Swaras are suited to madhya-laya or druta-gati compositions - they function like the appendix in human anatomy. Jatis and Sollukkattus are avoidable; they are not meant for Kritis and the percussionists can mess it up.

Marjorie Sykes stated that a tonne of intellectual theorisation is not worth an ounce of practice. Very correct, indeed. The least that I could do as a reciprocatory gesture, for the honour bestowed on me by means of this oppurtunity to present this paper, is to offer, with utmost humility, as a tribute or offering to the Vidwans and Vidushis present here, a Kriti specially composed for this occasion. Since it is very recent, it would require some burnishing and polish.

CHAKRAVAKA RAGA

PALLAVI: Mamava marakatavarni, madhuravani, maraala gamani, mrudhani

ANUPALLAVI: Kaama harana kaamini kaatyaayani
           Kanunaamruta rasa pravaahini
           MADHYAMA KALA:
           Ramanatha manollasini (Professor) soma sooryaagni trnayani.

CHARANA : Sharvaani sharad maasa nava divasa
           Parva poojana modini pavani.
           Poorva paapa mochini bhaya bhanjani
           Garva yuta Bhanda khandana nipuni.
           Darvi dhruta geervani Annapoorni
           Charvi vadana Chandrakalaa dhaanini.
           Nirvikalpa kaivalya daayini,
           Oorvi tattva roopini uraga veni.

ADITY TALA
MADHYAMA KALA:
Marma Shri Chakra vaak pradaana maye
Karma nirata Shri sutta sahaaye.

ANALYSIS:

Marakatavami = emrald hued (roopa) madhuravaani (guna)
Maraalagamani = swan-gaited (alankara) mrudhani (lakshana)
All words in Pallavi start with Ma. Note Anuprasa too.

Anupallavi starts with 'Kaama' with Dwiteeya Akshara Prasa. Devi is the beloved of Shiva, Kama-Harana; but to attain Him is no easy task - She did tapasya as Kaatyayani [Bhava-orientation]. Note the akshara permutation in the passage "Karunaamruta rasa pravaahini" [laya oriented]. "Ramanatha manolasiini" is the long-deergha-passage in the Madhyama Kala to contrast with which is the dissected-hrusva-passage" soma soorya agni trinayani".

The Charana is Raga-Bhava oriented. Note the movements from Madhya Sthayi to Mandara; thereafter through Madhya to Tara Sthayi. Throughout the Charana, the Dwiteeya-Akshara Prasa with the yugma akshara "rvi" is maintained, which is not simple. The Madhyama Kala Is formulated mainly to facilitate with Korvai, a return to the Eduppu of the Pallavi.

The art of composing Kritis is a fine art. The procedure cannot be codified into a manual. The facets dealt in this paper are selective and not comprehensive. The object is only to show, to highlight the salient aspects. Notwithstanding what is presented, musical compositions come about more from inspiration than from perspiration.

—X—
MANODHARMA IN MODERN KARNATAKA MUSIC

Manodharma, often mistaken for a musicological term that is variegated to visualise and difficult to divine, is the hallmark of the Karnataka system of music. It is the constitutional safeguard that guarantees freedom of expression. Of the two integral components of this term – Manas and Dharma, the first part, in the current context, connotes mental expression. Sarngadeva states:

"Aatmaa vivakshamano ayam manah prerayate manaha Dehastam vahumimaahanti sa prerayati marutam; Brahmograntihi stithah so atah kramaat oordhva pate charan naabhi, hrut, kantha, moordhaaseshwa aavirbhaavayate dhwanim".

The inner (spiritual) soul implores and motivates the outer (corporeal) soul to self-expression, which ultimately culminates as sound, as tonal expression.

The second part, "Dharma", is what creates complications. The Mahabharatha defines Dharma as adherence to the path followed by preceptors and predecessors. This interpretation, rather adoption thereof, per-se, negates freedom of concept and expression – this certainly could not have been the objective. This is akin to the Gharana concept, where emphasis is on faithful reproduction and absolute adherence to the traditional idiom. "Dharma" is indicative of a set of rules and regulations, which should be adhered to. Inasmuch as unparliamentary expressions are disallowed, musical expressions falling outside the fundamental framework are also frowned upon. Freedom of
musical expression exists only within a framework, the scope and span of which is fairly large. Thus, Manodharma means wide expressionual scope, dignity in diction and rendition and improvisation to ameliorate aesthetic value. Alas, not all applications of Manodharma are conducive to aesthetic upgradation. Abuse or misuse is not uncommon.

If there is no change, stagnation sets in. Stagnation leads to decay and decay to destruction. Aesthetic values have undergone metamorphosis over centuries. Many musical idioms, valued in the periods of Matanga and Sarngadeva have suffered obsolescence. Aesthetic values and preferences have changed. Dharma is not a dogma – it is also subject to moderation, modification and aberration. There are problems when what is goose unto one group is gander to another. Standardisation is selective. Absolute standardisation annihilates Mano Dharma. It is the latitude or partiality of standardisation that leads to divergence of views, rendition and musical action, in the realm of Karnataka Sangeeta. Much effort is expended, because of this divergence, in an internecine manner.

Starting with tonal purity, let us not digress to the vexatious is one of 22 or 23 shrutis, a subject discussed ad-nauseum. Extreme emphasis is there, on Shruti-Shuddha, in Hindustani Music, to the extent of fetishism. Au-contraire, the laxity and non-conformity is legendary in our system. Some senior performers, past and present have committed culpable shruticide (perhaps not amounting to murder) and have remained scot-free. Performers know the problems pertaining to perfect synchronisation of pitch levels produced by pitch-pipes, tamburas and the electronic gadgets. Many times a via-media or compromise is
resorted to. Can this not be avoided by basis on a single instrument? Vocal perfection is best seen in Shruti-unison, throughout a concert. Shruti alignment often wanes away like the moon, in course of a concert. Instrumentalists are better placed, on this score. Yet, we do have Varnikas who fritter away time, in the middle of concerts, for Shruti-tuning. Infrastructure or aids for Shruti-perfection can be in accordance with individual idiosyncracies. However, the collective decibel level of such aids should never be on-par or above the vocal amplification level - it should remain subdued. The recent virus of provision of a microphone for the tambura has to be contained and curbed. Shruti is a basic facet of Manodharma, with little latitude.

Gamaka and Shruti are intrinsically inter-related. Over emphasis on Gamaka aspect leads to infidelity of Shruti. Pari-passu, an overdose of shruti-perfection can manifest as obliteration of Gamakas. What is Karnataka Sangeeta without gamakas? A perfect musician strikes a balance of these two facets. Gamaka is not merely an overtone or oscillation. It is the binding factor in a sequential compendium of Swaras. Gamakas are reflective of the performer’s aesthetic concept, of his Manodharma. We can cite instances of usage of diverse Gamakas in the same musical passage. Variety, indeed, is the spice of music. Devaluation of gamakas is evident, nowadays.

Acceptance of bhriga laden voices, like beer-consumption, is said to be a cultivated taste. Exhibition of vocal felicity should not be stifled. Yet, laxity to unforeseen limits is also unwelcome. One sore point is the absence of volume control or modulation in the expression of bhrigas. Manodharma, yes; but with moderation please.
Swarasthanas are inviolable. Even Varali Gandhara, Varali Madhyama, Chyuta Panchama, Saveri Madhyama et al have finite pitch levels. Manodharma must not massacre this aspect.

The six prescribed 'angas' of Raga Alapana are not in vogue nowadays. 'Akshipika' emphasised that the basic and essential notes of the Raga sought to be rendered should be presented at the commencement of an Alapana, in such a manner that the identity of the Raga is revealed to the listener, without any doubt. Seldom is this adhered to. Some performers revel in imparting intellectual exercises at the commencement of an Alapana. Further, the 'Sthahyi' aspect is almost defunct. Seldom do we come across an Alapana with conspicuous retention at a Swara level. Another matter of concern is that the Poorvanga of an Alapana, on an ascending scale is workmanlike and elaborate, while the Uttaranga or descending scale is hurriedly rushed through. This trend of imbalance requires correction; Manodharma should not be lopsided. Repetition of phrases should be eschewed. The structural framework of a Raga should never be defaced. For example, in Ananda Bhairavi, movement, if any, in the Mandara Sthayi should not go beyond the Nishada Swara. Yet, we have a popular version of "Ksheera Sagara Vihara" where the artist goes past Nishada, giving nuances of Reetigowla. Such licence is not Manodharma.

An artist should absolutely assimilate the Raga-Lakshana and Raga-Bhava before rendition in public. For example, Brundavani and Brundavana-Saranga are different. Even in Brundavana Saranga, the Gandhara is a feeble note in the Dikshitar tradition and more...
pronounced in the Tyagaraja tradition. Traditional superposition is not Manodharma. The advent of Kakali Nishada in Khamas Raga is recent and this Swara is not found is the correct versions of the compositions of Tyagaraja and Dikshitar. Sounding the Kakali Nishada in Alapanas preceding their Kritis, in the course of their Kritis, or in Swara-Prastara of their Kritis is to be avoided. Manodharma needs regulation. If however, the song is Vasudevachar’s “Broche Varu Evarura”, the artist can freely use the Kakali Nishada. Alapanas have to be formulated to suit the succeeding composition. That is Manodharma. Many performers do not observe the limitation of the Gandhara Swara in Tara Sthayi, when rendering Pantuvarali; also they overlook the fact that Kamavardhini and Pantuvarali are not identical – as is also the case with Vegavahini and Chakravakam, or Nari Reetigowla and Nata Bhairavi. Performers are handicapped by some unresolved issues, like the usage of the Prati-Madhyama swara in Raga Gowlipantu; it is safer to follow a particular tradition to which the intended composition belongs. Nevertheless, rendition of the Kaishiki-Nishada in Raga Gowlipantu is not Manodharma!

A finite trend to dimunitive and compress Kritis is discernable. An elaborate Alapana can precede a Kriti and an extensive Kaplana-Swara rendition can follow. Manodharma must strike a judicious balance amongst these three aspects.

Any kriti is basically laden with Bhava of the Raga, Sangatis or no sangatis. Kritis are the nucleus, the core, of our Music system. The kriti should not turn out to be a sacrificial offering at the altar of Manodharma.
Kriti-versions, resultant from divergent Manodharma, is another controversy. This is too vast a subject for examination. Yet, rendering a composition tuned to Raga Shadvidhamargini in Raga Poorvi Kalyani or another tuned to Shuddha-Dhaivata Abheri (Padma Raga) in Reeti Gowla, is not Manodharma. Shadvidhamargini is a Vivadi-Raga, Poorvi Kalyani is not. Reetigowla has Chatushruti Dhaivata. These are aberrations.

Accompanying violinists should not deviate from the pattern set by the vocalist or elaborate their version to much beyond that presented by the lead-artist. Manodharma, to a violinist, is to give the essence of the Raga, with moorchanas packed like a tin of sardines.

The expanding tribe of cost-accountants of Karnataka Sangeeta (Kanakku-Pillais) have to remember to attenuate Manodharma. Granted, their is a finite sector of Rasikas who like Swara rendition, especially when embellishsed by Sawal-Jawab patterns. Yet, a torrent of Swaras should not ultimately swell into a flood and conclude as a cacaphonic cresendo. I recall an instance, in a two-hour concert, where the very first Kriti, with an overdose of Swaras extended for forty two minutes! Is this then, Manodharma?

The vanishing art of Ragam-Tanam-Pallavi, in concerts, is not an outcome attributable to performers. It is caused by the Rasikas. Manodharma was at a premium, at its Zenith in the Ragam-Tanam-Pallavi. Is a resccurrection ever possible?
Percussionists tend to get a raw deal and are compelled to compress the duration of their solo or ensemble. Laya-Manodharma gets limited. Audience allergy to “Tani” is disheartening and is not a fillip to encourage Manodharma. A reasonable duration has to be earmarked for the percussionists, preferably mid-way, if possible. Percussionists and performers have to tighten-up “Kala-Pramana”.

Manodharma is too vast to be capsulated or to be concisely presented, as well. It is conceded here, without demur, that a tonne of intellectual or musicological theorisation is not worth an ounce of practice. Yet practice, has to be by law. Practice should exchew Geobbelistic trends. Repetition of errors and falsehoods can never sanctify them as accepted norms. Idiosyncratic and egotistic factors have evaded standardisation: If there was a higher degree of conformity or standardisation, there would be more uniformity in Manodharma. Practice brings about perfection. Yet, practice should never tarnish elements of originality and improvisation. Over pucca renditions can turn stale in a short time. The fundamental factor for the survival and growth of Karnataka Sangeeta (with minimal absorption of Islamic musical nuances) is Manodharma. This system, is a “pont d’ebullience”, a melting-pot of similar and divergent musical expressions. The fused-product is not fragile, it is stable. Manodharma is the raison d’etre of this system.

The object of this paper is not an omnisonorous pontification but is an impassioned plea for moderation, to a minimal extent, in the application of Manodharma.
The concept of "Sruti" in Carnatic music, developed continuously, reached its zenith with the advent of the Trinity, in the eighteenth century. Composers and exponents, in Carnatic compositions, give a clear demonstration of Sruti-values. A good, faithful rendition is akin to a complete tour of samadhi, the valley of music. A comprehensive survey of the shining peaks, meandering valleys and vibrant shores, figuratively speaking, imprinted in the mind of the artists. My deviation from the traditional path is akin to falling in a pit.

A note, a swara, gets embellished in a variety of ways. The colour and contour of the notes in a musical phrase extend its melodic worth. The process of creating notes in a phrase is called Tantra-kaku. The most characteristic feature of a haga, it core, that enables easy identification is Haga-kaku. Recounting in intonation are termed Saptaka-kaku. The rhythm provided by accompaniment is called Vahrtra-kaku. The phrase in a haga, that apparently suggests affinity to another haga is called Anya-Haga-kaku. A harmonious combination of the preceding five features, five hagas, is called Kshtra-kaku. The Anya-Haga affinity should be no disturbance, much less violent, to the unity of a haga. Care should be taken, in case of occurrence of Anya-Haga-kaku, to follow that immediately by a Sanchari capable of neutralising the extraneous influence. Such influences are exogenous and at best highlight the range, the versatility of a haga. Sruti-joining is nothing but a manifestation, an accentuation of the Anya-Haga-kaku facet and is dangerous ground where angels fear to tread.

Sarngarana stated:
"Kaka sruti-arthagraave jatiyagadi tattvavati." 
A swara, standing all alone, cannot make music. Music in the product of grouping swaras. The basis of such grouping is Lrama, which leads to a scale of notes, a saptaka. Moorchana, is a scale derived by taking every note of a scale as a tonic and using, it as a base. This device, verily, is Sruti-joining. It is of only pedagogic value, poetic in nature. Sruti-joining is a total disregard of sruti values and of
harmony, in a way, like MSKu of Unnati being twisted into SHU of Sankarabharanam or MWe of Karanarapiya being contorted to KU of Harikambhoji are, to use a cliche, both spherical and chromatic.

Shruti-vedna was known to ancient savants. The "Kangeeta-Damodara", an ancient treatise, is critical of such vedna. Shruti-vedna is referred to in Skanda padigaram as 'Kurai tiripu' (break of voice). "Anadi sampradaya yad Gandharva samprayujyate, nityam anreyago netuna" says Sarangadeva. Our Anadi Sampradaya, the pristine purity of classical music, eschewed Shruti-vedna. The very suffix vedna, shows that Shruti-vedna is not conducive to concreteness. Shruti-vedna is a recent tumour, in Carnatic music, gradually growing, out of the incipient stage. It is not innovative and is undesirable. When the royal-path is right ahead - "Chakkani rajayamaniundaga", why tread through venomous lanes?
COMMON, SALIENT AND UNIQUE FEATURES OF THE TRINITY

By Dr. V.V. Shivakumar

PREFACE

Merit should be cognised in an issue-based manner. Also, comparisons are odious. It is the magnanimity and liberalism of our predecessors that culminated in the conglomeration of Shyama Shastri, Tyaganaja and Muttuswami Dikshitar as a cohesive entity called The Trinity. Their aim was to see unity in diversity. Modern trends tend to discern diversity in unity. The collective contribution of these three contemporary composers, to Karnataka Sanggeeta, is monumental and can never be matched. Why then distinguish or make distinction?

When this topic was suggested to me, it initially brought about reluctance. On pondering deeply, I felt that Rasikas have been fed with fables, tales and apocryphal information to such extent that distortions were rampant. There was need for clarification, for clear presentation of facts, for which, this paper was considered expedient. Not a simple task, this venture has eschewed the hyperbole or comparative comments beyond permissible limits. Briefly warranted presentation in the tabular format with minimum of narrative. Hopefully, facts stated will provide objective information to the reader.
A. FEATURES AND POINTS COMMON TO ALL TRINITARIANS

1. Shyama Shastri, Tyagaraja and Muttuswami Dikshitar were contemporaries.

2. They were born at Tiruvannamalai.
   [Recent evidence adduced by Sri B.M. Sundaram indicates that Tyagaraja was not born at Tiruvanamalai.]

3. They were Brahmans.

4. All three composers followed the tenets of Advaita Siddhanta, though the extent preferred varied widely.

5. Their wives pre-deceased them.

6. We have at least one composition by each member of this Trinity in twenty-eight ragas. Hence, twenty-eight ragas are common to the compositions of the Trinity. [See Annexure I.]

7. Vivadi Ragas were not excluded.

8. The Kriti format was the mainstay of their output.

9. All three composers undertook pilgrimage to distant temples. Dikshitar was the widest travelled, and Shyama Shastri, the least.

10. They championed the patronage of patricians and royalty.

11. The compositions of compositions attributed to these composers is incomplete and Kritis are missing.
Spurious compositions have been passed off as having been composed by them.

Their compositions have suffered aberrations, mutilations and modifications with such incidence being the highest with Tyaganaja and least with Muttuswami Dikshitar.

All three composers have composed Mangala Kritis.

Only four shrines have been glorified with at least one composition by each member of this Trinity. They are:

Devi Kamakshi (Kamakshi Temple) (Kanchipuram)
Vrada Rama Swami (Varadaraja Temple) (Kanchipuram)
Devi Dhammaanavardhini (Aiyarpattar Temple) (Trivandrum)
Devi Neelayatakeshri (Kanyaarshhanar Temple) (Nagapattinam)

They willled their death and had Itcha - Murti.

B.

INDIVIDUAL, IDIOSYNCRATIC AND UNIQUE FEATURES

B.A. - SHYAMA SHASTRI

1. Eldest amongst the Trinity.
2. Resident of Tanjavur.
3. Was incessantly immersed in the worship of Devi Kamakshi, as the temple priest. Hence, called as a Karma - Yogi.
4. Devi Kamakshi was his Ishta - Devata.
5. Has not composed in praise of Lord Ganesha, though there are compositions dedicated to many Divinities.
6. Lowest output amongst the Trinity, in quantitative terms.
A trilingual composer, with compositions in Telugu, Tamil and Sanskrit.

The only one amongst the Trinity to have composed Varnams and Swarajalis.

Exponent of the Swara-Sahitya technique.

Note: Lack of authentic substantiation leads to the view that the Swara-Sahitya technique used in the Pancharat-Kritis of Tyagaraja was a later-day development.

Abhijaya and Vatsalya dominate his Sanchari Bhas.

The only member of the Trinity to have competed with an outstanding musician and to have won it.

Shastra's encounter with Babili Kashinatha.

Shastra appears to have followed Vankatamakhi's Raga system, as can be visualised from the fact that he has not composed in Raga Hemakombhoji or Karaharapriya. However, he has used extra-Vankatamakhi Ragas like Janamajori, Kalk and Jagannahini.

Preferred Ragas are Kalyani and Ananda Bhaira.

Has one Ekaka Raga Kriti in Raga Chintamani.

Author of many Kritis set to Tulsiram Nadai.

Kritis of Tyagaraja like 'Rama Ne Vandu', 'Sundar Yenaa' and 'Galligaa Dhamma' were set to Roopaka Toli only but nowadays rendered in Adi Tala, Tulsiram Nad.

Only composer to have used Tulsiram Ata and Tulsiram Mathya Talas in Kritis.
The only composer to have rendered a Pallavi net to Shivalahavanandana Tala comprising of 79 Abharas. Has a compendium called "Navaratnamalika" series dedicated to Devi Meenakshi of Madurai. Two songs yet untraced.

Though influenced by Pacchimiriyam Audiappaih and Gopala Iyer, Shastri had a Yati named Sangasta Swamin as his Guru. His son Subbaraya Shastri, was his prime disciple.

Amongst the Trinity, the only composer to have sung in praise of Devi Brahadamba of Pudukkottai, Least-travelled, amongst the Trinity.

Extensive use of Miśra-Chapu Tala, including Vekoma-prayoga.

His songs indicate his having been profoundly influenced by the Stotras of Adi Shankara, especially those of Soudharya Lahari.

Was an Upasaka of Śrī-Vidya and has used some exclusive terms in his Compositions.

Has compositions in all five of the Īṣāna Rāgas of the first series.

Lived the life of a Grahasta (householder) until the end.
TYAGARAJA

1. Chronologically, the second amongst the Trinity.
2. Resident of Tiruvaiyaru.
3. Had family problems, especially with a brother.
4. Rasa- Amrutham, with several varieties of Sanchari Bhava, can be found in his compositions. All Nava- Rasas can be found in his Kritis.
5. Nine forms of Bhakthi can be found in his Kritis.
6. Lord Rama was his Ishita- Devata.
7. Has composed Kritis on other Deities too.
8. Deemed as the Bhaktha par excellence, amongst this Trinity.
9. Highest quantitative output amongst the Trinity.
10. A bi-lingual composer, with compositions in Telugu and Sanskrit.
11. Has compositions with the Pallavi in Sanskrit and Charanas in Telugu and also vice-versa. However, these cannot be called Maniapravala Kritis as the Sanskrit passages permit and are integrated into Telugu.
12. Kritis have many Charanas.
13. The only one, amongst the Trinity, to have composed Divyanama Sankasramana.
14. Significantly influenced by the Bhagana and Haridasas traditions.
15. The only composer who has paid obeisance to precedent composers, in compositions.
16. Amongst the trinity, has composed in the maximum number of Ragas.

17. Also, has to credit, the maximum number of composition in one Raga.

18. His Krutis are the most conclusive for rendition of Samgali.


20. The 'Deshadi' version of Adi Tala is an exclusive feature of his output.

21. Delectable versions of 'Madhyanadi' Tala found in his compositions.

22. Follower of the Sampoorana-Melakarta System.

23. The only one amongst the trinity to have composed in Raga Karaharapriyā.

24. Harikshambhoji and its derivatives are the forte of Tyagaraja, accounting for about 20% of his total output.

25. Preferred tri-sthayi sancharanas in his compositions, whenever possible.

26. Is credited with about 65 Ekakika Raga Krutis.

27. Illustrated through his compositions, Ragas called 'Vimtha Ragas', which are said to be his creations.

28. There are also several Ragas (eg: Navarasabhamnada) which have been exclusively used by Tyagaraja.
Reasonably well-travelled, a unique feature is the group of hit songs relating to places visited by Tyaganuja in course of his pilgrimages, called Pancha-Ratnas. We have the Lalgudi, Srinangam, Kovur, and Tiruvotrigur Pancharatna Kritis.

Belonged to an established Sangatta ram Parakati Shishya Parampara and was the Pre-Shishya of Yogi Narayana Teertha.

Amongst the Trinity, had numerically, the largest set of disciples, drawn from different places, which is the prime cause for the widespread popularity of his Kritis.

His fame spread far and wide, even in his lifetime.

Has used several colloquial expressions, which enhance the Sahitya value.

Has coined some new words and phrases in Sanskrit.

Has also used: unparliamentary expression.

Is credited with having done Rama Nama Tapas for 30 crores of times, and is said to have visions of Rama on several occasions.

Is credited with wonders—like having lit a lamp with his music and having revived a dead man.

Lead a life of a mendicant amid collected alms everyday.

Has provided several biographic references which
Illuminate his mental condition, which was then in vogue.

40. Has complimented himself as an emotive-singer, a Bhavuka.

41. He refused supposed royal patronage from the Maratha rulers of Tanjaur.

[The 'Nidhi Chala Subhama' story has been distorted badly, as, historically, the Maratha King Seroji, was powerless and kept under house-arrest, in Tyaganja's time. Perhaps, it relates to some rich patron other than Seroji.]

42. He became a Sanyasi, just prior to his death.

B.C. Muttuswami Diksitar

1. The youngest amongst the Trinity and the shortest lived.

2. Had no settled place of residence throughout his life. Had residential shints at Manali, Varanasi, Tiruvannamalai, Tanjaurli and Elayaraparam.

3. Lived a life overshadowed by poverty. Yet stuck to self-abnegation. Gave away ancestral land in "daana" as he had no money to pay taxes.

4. A uni-lingual composer, with all compositions in Sanskrit.

5. Amongst the Trinity, the only one to have adopted the Vikshaleli-technique in seven groups of compositions.

6. All aspects of Sanskrit grammar and poetry can be seen in his compositions.
The only composer to have adopted Yatita like Suntarashchandra and Lokachara in Krityas.

8. The only composer who has composed a Kritya on the Unqualified Absolute.

9. He was catholic and cosmopolitan in his devotion.

There was no Jhata Devata.

He has composed on all Divinities—numerically surpassing Tyagaraja and Shyama Shankar. We can find Krityas on Lakshmi and Saraswathi only for by Dikshitar, from amongst the Trinity. The only composer to have made Mani Pravala Compositions.

10. Outputwise, second amongst the Trinity.

11. Has not composed in forms other than Krityas.

12. The most unique feature of Dikshitar's compositions is that no Kritya has a second Charana, "Matuva tadaka Chramami" is to be noted.

13. Dikshitar is the only composer to have adopted the Samashti-Chara format of Krityas. Emphasis must be made that most of the Samashti-Chara Krityas were composed to illustrate a Raga. About 30% of the total output of Dikshitar is in this format.

Many ancient Ragas like Maramadishi, Ardhadashi, Mangala Kashi, Sampada etc. would have been lost forever to posterity, but for Dikshitar's...
Kriti in That Raga. This is a great legacy by Dikshitar.

17. Dikshitar’s first composition in Mayamalara Gowda Raga is not a composition but an epic. The Pallavi provides Arohana and Avanohana in three speeds. The Kriti is rendered in three speeds. The Charana passage brims with Anuloma and Viloma Swara construction. No other composer has such distinction.

18. $\frac{1}{2}$ Raga Mayamalara Gowda and its derivatives were the speciality of Dikshitar and we have about 50 Kritis in these Ragas, which is a unique feature.

19. Dur-Madhyama, Panchama, Salita Ragas of the Shuddha-Madhyama genre (i.e. with Prelate Madhyama as the Anuya Swara) have been dealt with only by Dikshitar.

20. Amongst the Trinity, Dikshitar is only and amongst all composers, the first composer to have composed in all Melakarta Ragas. Dikshitar adopted Venkatakrishnun’s Classification of Ragas.

21. Amongst the Trinity, only Dikshitar has composed Ragamalika Kritis. His 14 Raga Kritis, "Sri Vishnuvardhini" matches one ascribed to Purandaradas.
22. Only Dikshitar has used Viloma Swara passages in Ragamalika Kritis.

23. Raga- Bhava comes out best in Dikshitar's Kritis. He synthesises all nuances of this Raga in his Kritis.

24. His high output are in Ragas Kalyani and Shankarasabhasamam, which are miri images theoretically but with separate Swaroparabhasas.

25. It was only Dikshitar who advocated minimum usage of the Prati-Madhyama Swar in Raga Kalyani. His concept of this Raga is unique. The least usage is in the Kriti "Kamalambam Bhajore", which is very popular and is aesthetically satisfying too.

26. The effect of Chhatiyalaka Ragas (eg. Dwijavanti) is best seen in Dikshitar's compositions in those Ragas.

27. Many Hindustani Ragas have been dealt with by Dikshitar.

28. Dikshitar was well conversant with the Samporna Melakarta system as well and has used that nomenclature in his compositions (Hemavati, Sheshini, Naga Bhairavi etc.)
3. Madhyama-Kala passages can be found only in Dikshitar's Compositions. The uniqueness is that madhyama-Kala passages can be found in the Pallavi, Anupallavi and Charana Sectors.

30. Sollukkatru passages are found only in compositions by Dikshitar, amongst compositions by the Trinity.

31. Only Dikshitar made Kruts set to the Saptasarakanti-Talas.

32. He is the only composer amongst the Trinity, to have composed Kruts in the complicated Khamca-Ata Tala.

33. Amongst the Trinity, only Dikshitar used the Khamca-Elaq-Tala, but for a solitary composition in this Tala by Pallavi Gopala Iyer, Dikshitar would have enjoyed absolute exclusivity.

34. The grace of Vilamba-Kala comes out best in Dikshitar's Kruts.

35. The most lucid and imaginative use of Jayamakas can be seen in Dikshitar's Compositions.

36. Amongst the Trinity, only Dikshitar was an instrumentalist. He was a Vainika-Layyaka.

37. There are 22 Ekattika Raga Kruts by Dikshitar.
38. His compositions have a very high philosophical content, vastly surpassing the standard of his contemporaries.

39. The best expressions and terminologies of Sri-Vidya are found in Déshikhar's compositions.

40. Only Déshikhar has composed Kavita with Beeja-Abhavas.

41. Déshikhar, only amongst the Trinity, had disciples who were not Brahmins.

42. He is the widest-travelled amongst the Trinity and has visited all the four peninsular states, e.g., Andhra, Karnataka, Kerala and Tamil Nadu.

43. He has sung in praise of 64 Çelas of pilgrimage, the highest by the Trinity.

44. None other than Déshikhar has dedicated 63 compositions to one temple - that at Tiruvannamalai.

45. Localised data, like Ísátha, vimana, nádi, vruksa etc., are found only in Déshikhar's compositions.

46. Sthayi Bhava and Shanta Rasa dominate and there is no room for emotional vagaries.

47. He had received Maha-Shuddha-stotra-Devotri, as well as Prench-Mantra-Opadesha but did not take up formal Sanyasa. He was a Vana-prastha.
48. It is unclear whether the Samadhi at Ettayapuram is a burial site or cremation ground.

49. Amongst the Trinity, he was the most adept in Tripura Shasta and Maantrika.

50. He had the privilege of shedding his mortal coils in the course of rendition of his own composition. He was a Munnookshoo non-pariel.
A. The iconographic depiction portrayed in Dikshitar's Krithi "Manava Patashamana" is not found in any Rama temple in South India. It virtually tallies to a tie with the Rama Vignaha worshipped by Tyagaraja. It is said that Dikshitar sang this Krithi in Raga Manimaragam at the time of Haralambi, when he visited Tyagaraja's house at Tiruvaiyaru. Reciprocally, Tyagaraja is said to have rendered the Krithi "Vana Shikhi Vaahana" in Raga Supradeepa, when he visited Dikshitar's camp at Tiruvaiyaru. There is ground to construe that they did meet each other.

2. A section of Tanjavur-based Rasikas stated that Tyagaraja liked Dikshitar's Krithi in Raga Nayaki, "Rangamayyakam Brahayacham" so much, that he would ask for repetitive rendition thereof. Curiously, the force Dikshitar Krithis in Raga Nayaki relate to Tanjavur, Tiruvaiyaru, and Sri Rangan. All along the Kaveri shabad was Dikshitar engrossed in
Raga Nayaki in that period. It is said that Dikshtita
implored Tyagaraja to sing in Raga Nayaki —
which manifested as "Nee Bhajana gana rasikula
nenendu gaanamaa", "What can I sing in front of
eminent Rasikas"?

3. Of course, we do have the customary comparative
columny. Dikshtita's disciples are said to
have come to 'Tryambakam' and to have bragged
about the efficacy of the 'Navagraha Krithi'
composed by their master, to which
Tyagaraja is said to have given a blinding
reply in the form of the Krithi — "Graha
Balarama Sima Raama Smugratha, Balame Balama."

This version is given by Srin. A. S. Pancharakshana
Iyengar in one of his publications.

CB

TYAGARAJA AND SHYAMA SHASTRI

1. There is a view that Subbarayya Shastri became
a disciple of Tyagaraja. However, the
biography by Venkatarangan, Bhagavanthar
does not substantiate this view.

2. As usual, the tyranny of the Tyagarajaphiles
churns out inaccuracies: "When Shyama
Shastri met Tyagaraja, he is supposed to
have sung "Durnisugai nee Krupa" (Saveri)
on hearing which, Tyagaraja is said to
have chided Shyama Shastri to have ask
Devi to grant an "Aroga Prada Yantra". The tail-piece is that Shyama Shastri is said to have given up singing that Krutir on being related by Tyagaraja. His nā also passed a fate. He may do me wrong. Tyagaraja can chide Shyama Shastri, who was quite older to him!

Dikshitar and Shyama Shastri

Dikshitar did live in Tanjore for nearly two years at which time, the Tanjore Quartette became his disciples. He must have gone to the East Main Street and met Shyama Shastri many times.

Fortunately, we do not have to listen to stories. Proof that they did meet is found in a Tanpa Varna in Raga Sri Ramjani, with four-aware passages. The passage is said to have been composed by Chinnaswami. Dikshitar, the next by Shyama Shastri, the third by Muttuswami Dikshitar, and the fourth by Baluswami Dikshitar. This information has been authenticated by Subhas Swami Dikshitar.

The notation of this Varnam is available.
Thoughts provoke speech and music. Speech is the domain of words, music is the realm of aesthetic sounds. However, words are not devoid of aesthetics. Some words, called onomatopoea, articulate the audio-characteristics too; examples are "crack", "thunder", "gurgling" and so on. The inherent inadequacy between words and sounds is reflective of the gap between theory and practice, Lakshana and Lakshya.

A musical system will be devoid of regulation if the Lakshana part was absent. The delicate balance between dominant Lakshya and essential Lakshana should and shall be the guideline for presentations like the proposed one.

Comparison is inevitably relative; the dictionary definition is "estimate by contrast with another object". A comparison between unequal objects can tend to be odious. Analytical objectivity allows comparison between compatible objects or characters. At the outset, let us accept, without reservation, equality or at least compatibility amongst Shyama Shastri, Muttuswami Diksitar and Tyagarajswami. The primary function of research should be to compare and contrast the musical facts of a group of three prodigious composers - called collectively, "The Trinity".

Reasons for comparison are:

i. They were contemporaneous and comparison will not be anachronistic.

ii. They followed different patterns of Lakshana and yet composed comparable compositions.

iii. Unlike the precedent Haridasa, music was accorded importance over devotion, in the case of the Trinity. There was a satisfactory
amalgamation of Bhakti and Sangeeta.

iv. The essential compositional structure adopted by them was similar — though each composer produced a divergent but unique type of composition — like the Sankeertanas of Tyagaraja, the Swarajatis of Shyama Shastri and the Samashti Charana kritis of Dikshitar.

v. The medium of expression, the languages used. Sanskrit is common to all three, Telugu to two and Tamil exclusive to one composer.

Quantum is no criterion: Tyagarajaswami’s output was ten times as much as that of Shyama Shastri and nearly double that of Dikshitar. It is just unbelievable that there were 4,75,000 compositions by Purandara Dasa. Pachimiriyam Adiyappaih is rated amongst great composers for a solitary “Varnam” and Lingaraj Urs for a single Kriti.

The scope of comparison is vast. One method will be a Matu-Dhatu analysis. A second way is the Bhava-Raga-Tala method. A three-fold analysis is Trayee-Mayee. Another method is ‘Chaturmukhi’ — Bhasha, Bhava, Raga and Tala. We restrict our presentation only to the Raga aspect amongst the compositions of the Trinity. Even here, we take commonality as the basis. In other words, the primary effort will be to identify Ragas common to the compositions of the Trinity.

There are 26 Ragas in which we have at least one composition by each member of the Trinity. We have eschewed the quantitative criterion. Hence, we...
present them in the conventional classification order followed in Raga-Vargeekarana.

<table>
<thead>
<tr>
<th>No.</th>
<th>Raga</th>
<th>Compositions by Tyaga-raja</th>
<th>Dikshi-tar</th>
<th>Shyamashastri</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Todi</td>
<td>30</td>
<td>9</td>
<td>4</td>
<td>43</td>
</tr>
<tr>
<td>2.</td>
<td>Dhanyashri</td>
<td>7</td>
<td>5</td>
<td>1</td>
<td>13</td>
</tr>
<tr>
<td>3.</td>
<td>Punnagavarali</td>
<td>12</td>
<td>2</td>
<td>3</td>
<td>17</td>
</tr>
<tr>
<td>4.</td>
<td>Ahiri</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>5.</td>
<td>Saveri</td>
<td>19</td>
<td>2</td>
<td>5</td>
<td>26</td>
</tr>
<tr>
<td>6.</td>
<td>Gowlipantu</td>
<td>5</td>
<td>1</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>7.</td>
<td>Lalita</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
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<td>Pfaraz</td>
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<tr>
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<td>10.</td>
<td>Bhairavi</td>
<td>19</td>
<td>7</td>
<td>3</td>
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<tr>
<td>11.</td>
<td>Anandabhairavi</td>
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<td>7</td>
<td>7</td>
<td>17</td>
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<tr>
<td>12.</td>
<td>Mukhari</td>
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<td>3</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>13.</td>
<td>Shri</td>
<td>3</td>
<td>6</td>
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<td>10</td>
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<td>14.</td>
<td>Madhyamavati</td>
<td>16</td>
<td>4</td>
<td>3</td>
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<tr>
<td>15.</td>
<td>Kedaragowla</td>
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<td>4</td>
<td>1</td>
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<tr>
<td>16.</td>
<td>Yadukulakhamboji</td>
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<td>1</td>
<td>16</td>
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<tr>
<td>17.</td>
<td>Khamboji</td>
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<td>7</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>18.</td>
<td>Natakurinji</td>
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<td>5</td>
<td>1</td>
<td>8</td>
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<td>19.</td>
<td>Shankarabharanam</td>
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<td>2</td>
<td>41</td>
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<td>20.</td>
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<td>8</td>
<td>1</td>
<td>23</td>
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<td>3</td>
<td>16</td>
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<tr>
<td>22.</td>
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<td>4</td>
<td>1</td>
<td>11</td>
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<tr>
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<td>1</td>
<td>5</td>
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<td>Varali</td>
<td>14</td>
<td>3</td>
<td>2</td>
<td>19</td>
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<tr>
<td>25.</td>
<td>Poorvikalyani</td>
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<td>5</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>26.</td>
<td>Kalyani</td>
<td>21</td>
<td>12</td>
<td>9</td>
<td>42</td>
</tr>
</tbody>
</table>

**Total:** 278, 124, 63, 465
Reetigowla has to be excluded from this list, as Daekshitar's version is a derivative of the 20th Melakarta with Shuddha Dhavivata and Tyagaraja's version is a derivative of the 22nd Melakarta with Chatushruti Dhavivata. It is by accident, aberration, that one Shyama Shastri Kriti is being rendered in Reetigowla. The original tune was in Padma Raga, also known as Shuddha Dhavivata Abheri.

We must note that 465 compositions in these 26 Ragas represent about 34.5% of the total output of the Trinity. The compositional ratio is 12:6:1, taking in seriation order, Tyagaraja, Dikshitar and Shyama Shastri respectively. The commonality ratio is 4:2:1 or 12:6:3 - mainly by virtue of inclusion of all most all compositions of Shyama Shastri.

Some interesting factors are:

1. In terms of output, Tyagaraja's compositions dominate 20 Ragas, Dikshitar's in four.
2. In Khamboji Raga, honours are shared evenly by Tyagaraja and Dikshitar, with seven compositions each.
3. The myth of mastery over or exclusivity in respect of Ananda Bhairavi, accorded to Shyama Shastri, is invalidated. We find seven compositions of Dikshitar to match the seven compositions of Shyama Shastri.
4. In 13 Ragas, inclusion comes about by virtue of a solitary composition of Shyama Shastri. Two Ragas get included by virtue of a single composition of Tyagaraja, Gowlipantu's inclusion
is facilitated by means of a solitary composition of Dikshitar.

5. The highest output is in popular rakti oriented Melakartas. Upanga and Bhashanga Ragas are covered. Commonality is limited to three Prati-Madhyama Ragas.

6. Tyagaraja's highest output is in Todi. The maximum number of Dikshitar Kritis in any Raga is in Kalyani. Shankarabharanam follows suit closely. Shyama Shastri's seven compositions are in Raga Ananda Bhairavi.

Ragas like Kalkada, Janaranjani and Jagannohini are common to the compositions of Tyagaraja and Shyama Shastri - but there is no Dikshitar Kriti in these Ragas. We can compile, with some allowance, a common list between Tyagaraja and Dikshitar - Kanakangai, Ganamoori, Manoranjani, Asaveri, Dhenuka, Kokilapriya, Roopavati, Vasanta Bhairavi, Mayamalava Gowla, Bowli, Gowla, Nadamakriya, Revagupti, Takka, Chakravaka, Sooryakanta, Thankaradhwani, Hindola, Hindola Vasanta, Marga Hindola, Ahiri, Ghanta, Mukhari, Gurjari, KiranaWali, Abhogi, Brundawana Saranga, Manirangu, Malaveshi, Darbar, Devamohari, Nayaki, Sahana, Sri Ranjani, Usheni, Gowri Manohari, Charukeshi, AnandhaVi, Belahamsa, Chayatarangini, Shuddha Saweri, Narayana Gowla, Athana, Ishamohari, Kannada, Khamas, Soratti, Hansadhvani, Harayanu, Kurinji, Sama, Bilahari, Devagandhari, Kedara, Poorna Chandrika, Saraswati Manohari, Gangeyabhooshani, Nabhomani, Pantavrali, Rama Manohari, Shanmukhapriya, Simhendra-Madhyama, Vachaspati, Hamvir Kalyani, Mohana, Saranga and Yamuna Kalyani - these are the 68 Ragas common to
Tyagaraja and Dikshitar in which there is no composition of Shyama Shastri. The only Raga common to Dikshitar and Shyama Shastri, in which there is no Tyagaraja Kriti is Maanjii.

We will take up some Ragas for examination. In Raga Lalita, there is a high degree of conceptual similarity in the compositions of the Trinity. The solitary kritis of Tyagaraja and Shyama Shastri have near similar passages with the two kritis of Dikshitar.

"NINTU VINA,.......LALITA" "VATAMA JAJA SOMMITRI.......TANDRI" "SHEETA KIRANA.......LALITAM"

Gowlipantu provides a contrast. Originally, none of the Tyagaraja kritis employed the prati-Madhyama Swara. Such usage is a recent development and infiltration. The general consensus of Tyagarajophiles is that the Prati-Madhyama need not be used. Omission of the Prati-Madhyama is the hallmark of the Dikshitar School. Emphasis of the Prati-Madhyama is the tradition of the Shyama Shastri School. This is sought to be clarified by the rendition of passages from two kritis of Dikshitar and Shyama Shastri.

"YADAVA VAMSHA.......HARE" (KRISHNANANDA)(MISHRA CHAPU)

"KAMITA PHALATITI,..EEDANMA" (TARUNAM EEDANMA)(ADI)

Saveri is a Rakti Raga in which we find a lot of common features. There are:

1. All three composers have preferred expansive rendition only in the Madhya Sthayi range.
2. None of these composers have ventured beyond the Gandhara Swara in the Tara Sthayi range. This appears to be a conventional restriction, not necessarily in vogue nowadays. There are delectable passages in Saveri Raga, even beyond the Tara Sthayi Gandhara.

3. All have preferred a brief emphasis on passages in the Mandara Sthayi range.

4. Special prayogas like "Dha-ri-se" "Gari-sa-da" "Ri-Ni-Dha-Ma-ga-ri" "Sa-ri-sa-pa-ma" are ample found in the compositions of the Trinity.

Brief extracts of comparative nature are presented now:

- "KAASAASI LEHI........MAYA" (Tyagaraja)
- "SHARADAMBIKE......SAVERI"

Let us delve on the Raga Dhanyashi. The conceptual similarity is striking. We choose to highlight some passages where emphasis is on the special usage of the Nishada Swara.

- "INDU VADHAA........HIKULI TILAKA" (Tyagaraja)
- "SHARADA RAMA......PARADEVATA" (Dikshitar)
- "GANI VINCODIN....YOGANA" (Shyama Shastri)

Excluding the thirty five Nottu-Swara Sahityas of Dikshitar, we have fortyone compositions by the Trinity in Raga Shankarabharana.
A histogram analysis was done by us, covering the range from the Mandhara Panchama Swara to the Tarasthayi Panchama Swara. The frequency of occurrence of each swara is indicative of the concept and treatment of this Raga.

In compositions of Tyagarajaswami like "Eduta Nilachite", "Sundareshwarani" "Manasu Swadhina" and "Pañcipalaya", the Panchama and Tara Shadja Swaras dominate. Preponderance of the Gandhara Swara, a characteristic feature of this Raga, can be seen in compositions like "Swarà Raga Sudha", "Varaleela Gana", "Gata Moha" and "Emi Neramu". The Nishada Swara is accentuated in kritis like "Vallagadanaka" and "I varaku Joochina". The kriti "Vishnavahana" is outstanding for the presence of Tarasthayi Nishabha Swara. Tyagaraja's kritis can be grouped as follows:-

a. Kritis mainly in Madhya Sthayi with extensions to Tarasthayi; "Manasu Swadhina", "Buddhi Radu", "Eduta Nilachite", "Sundareshwarani".

b. Kritis positively spread over two octaves. "Mariyada" "Rama Sri Rama", "Sitapati" and "Vishnuvahana"

c. Kritis without Mandarasthgyi passages: "Pahi Rama", "Sitapati", "Shambho Siva".

d. Kritis with positive passages in Mandarasthayi: "Swarà Raga", "Emi Neramu", "Evidhamulalina", "Vallagadanaka"

e. Kritis with dominance of Tarasthayi Swaras "Endukichalamu", "Pañcipalaya".

The Panchama and Tara Shadja Swaras dominate Dikshitar's compositions like "Sundareshwaraya", "Sadashivam Upasmahe" "Nagalingam" and "Dakshinamoorte". The Gandhara Swara Dominates "Gurumoorte Bhahukeerte". The
into the Tarasthayi and "Sri Kamalambikaya" tends to the Mandara Sthayi.

In the two kritis of Shyama Shastri the basic Shadja, Panchama and Tara Shadja account for 42% of the swaras used. Thus, there is conceptual similarity amongst the Trinity. However, the two kritis of Shyama Shastri show divergent trends. "Saroja Oala Netri" moves more towards the Tara Sthayi. The sobriety or vishranti of Raga Shankarabharana is well seen in "Devi Meenaratri" - but there is an unequal distribution of Swaras and dominance of notes of the lower octave.

There are passages with identical musical content; "Aa janmama....rahitulakau"; "badari vana...Sahita".

A Swara analysis will read as follows:-

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>PERCENTAGE OCCURRENCE OF SWARAS IN COMPOSITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sa</td>
</tr>
<tr>
<td>Tyagaraja</td>
<td>20</td>
</tr>
<tr>
<td>Dikshitar</td>
<td>20</td>
</tr>
<tr>
<td>Shyama Shastri</td>
<td>20.7</td>
</tr>
</tbody>
</table>

Dikshitar and Shyama Shastri prefer "ma-pa-dha" to Tyagaraja Swami's choice of "Sa-ri-ga".

If a range-wise analysis is done, we get:

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>PERCENTAGE OCCURRENCE OF NOTES OF AN OCTAVE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MANDHARA</td>
</tr>
<tr>
<td>Tyagaraja</td>
<td>4.5</td>
</tr>
<tr>
<td>Dikshitar</td>
<td>4.7</td>
</tr>
<tr>
<td>Shyama Shastri</td>
<td>8.5</td>
</tr>
</tbody>
</table>

The concept of Shankarabharana, especially in the Poorvabhaga of the Madhya Sthaji is identical.
Dikshitar prefers the uttara bhaga and the Tara Sthayi. Shyama Shastri prefers the Mandara Sthayi.

Two outstanding kritis with pyramid-like histogrammatic structures and equal distribution of swaras are Tyagaraja's "Emi Neramu" and Dikshitar's "Dakshinamoorte" and "Sri Kamalambikaya". We present portions of these compositions.

"EMI NEERAMU" (PALLAVI AND ANUPALLAVI)

"SRI KAMALAMBKAYA" (CHARANA AND PALLAVI)

Kedaragowla Raga is another case of identical Tristhayi concept. In this case the Audava nature of the Arohana brings about by compulsion, the need for uniformity in composition. What surprises us is the approach of "Sa-ra-ma-ga-ri" in the Tara Sthayi and the marginal inclusion into the Mandhara Sthayi.

"NINNATANU...JALAVAYYA" (TYAGARAJA)

"MOOLADHARA...JASADAMBIKAYA" (DIKSHITAR)

"NIRADHARA...WITH CHITTASVARA" (SHYAMA SHASTRI)

Many may recall the Mandhara Sthayi passages in "Saraguna Palimpas". Compare that with Mandarasthayi passages in Dikshitar's Kriti. There has been significant influence of Dikshitar on Ramanathapuram Srinivasa Iyengar.

In case of Kritis in Sri-Raga, it would be of interest to know that while "Ri-ga-ri-sa" prayoga is common to the three composers, "pa-dha-nil-pa-ma" is near-exclusive to Dikshitar's compositions.

Ananda Bhairavi Raga presents an interesting case-study. By tradition, it was originally an Upanga Raga which later became a Bhashanga Raga by
Scholars opine that the Antara-Gandhara Swara is an import into this Raga, from folk-music. The subsequent addition of Kakali Nishada made it pointedly folk-music oriented. This is seen in the rendition of Dwarranamas:

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RAJABA VAIKHYANA
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Pure Ananda Bhairavi is without Antara-Gandhara. We may note that no Dikshitar Kriti, in this Raga, admits Antara Gandhara. Of the three Tyagaraja Kritis, Antara Gandhara is used only in one Kriti. "Ksheerasagara" and "Neke Telikapobh" do not have Antara Gandhara. A Divyenama Sonkeertana has this usage:

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RAJABA RANA (TYAGARAJA)
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A lofty jump, the mere sounding of the swaras sa-pa-sa will remind cogniscenti and connossieurs of only two Ragas—"Huseni" and "Ananda Bhairavi". Dikshitar and Shyama Shastri have delicately employed this Prayoga in their compositions.

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DAIDAYUHAPANIM (PALLAVI & ANUPALLAVI)
VAPI SAI GIRIBAJA (PALLAVI & ANUPALLAVI)
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The Antara Gandhara is stressed in the chittaswara passages of Shyama Shastri's Kritis, "O Jagadamba" and "Kashivere". Its usage is found even in a varnam by Shyama Shastri. This Raga could be Shyama Shastri's forte but there is no exclusivity. There are seven Kritis by Dikshitar to match seven by Shyama Shastri.

Time constraint precludes in-depth examination, or even cursory reference to all Ragas mentioned as common
to the compositions of the Trinity.

We will take up two Prati-Madhyama Ragas, Poorui- Kalyani or Gamakakriya. "Gana Mosaga Raga" is an aberrated version, though included. We have "Paripoorna Kama" and "Paraboka Sadhana" of Tyagaraja. Shyama Shastri's compositions are "Ninnuvinage mari" and "Ennoramuna nin nanam". True to the name, Gamakas abound in compositions of this Raga.

Dry musicology, now in vogue, flaunts the term "Sarwaswara Gamka Varika Raga". Musicologists state that in such Ragas, no particular swaras can singularly or jointly characterise a Raga. Kalyani is one such sarwaswata - Gamaka-Varika Raga. This concept runs totally against the Jeeva-Swara concept. Further, if this concept is valid, logistically all swaras should be on par. Their incidence in usage, give and take a few points should be around 14% each.

Examining 30 kritis in Kalyani, the percentage usage of swaras of the three composers works out as follows, which is very interesting.

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>PERCENTAGE USAGE OF SWARAS IN COMPOSITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tyagaraja</td>
<td>Sa 19.3  Ri 14.3  Ga 12.7  Ma 9.6  Pa 15.8  Dha 15.3  Ni 13.0</td>
</tr>
<tr>
<td>Dikshitar</td>
<td>Sa 17.9  Ri 14.5  Ga 16.2  Ma 8.2  Pa 15.3  Dha 12.6  Ni 12.6</td>
</tr>
<tr>
<td>Shyama Shastri</td>
<td>Sa 16.1  Ri 15.5  Ga 17.3  Ma 11.0  Pa 16.2  Dha 10.0  Ni 10.0</td>
</tr>
</tbody>
</table>

Figures for Tyagaraja and Dikshitar show such proximity and uniformity that the Sarwaswara theory
Rishabha and Gandhara in that order. Shyama Shastri uses Gandhara, Shadja, Panchama and Rishabha. Dikshitar with more uniformity uses Shadja Gandhara, Panchama and Rishabha. For the Rishabha and Panchama Swaras, Tyagaraja and Dikshitar follow a pattern. His use of Gandhara is via-media; so is also his use of Kakali: Mlsnada and Bhaivata. Thus, Dikshitar's concept is a synthesis of those of Tyagaraja and Shastri. The unique character of Dikshitar's Kalyani is the minimal usage of Prati-madhyama. The kriti, "Kamalambam Bhajare" has a score of only 5.7% for the Prati-Madhyama and is the lowest. Hence the speciality of this composition. This proves two facts:

1. Raga Kalyani has its inherent and own Swaropak Lakshna and is not Shankarascharana with modified Madhyama.

2. There need not be an overdose of Prati-Madhyama in Raga Kalyani. There is no loss of aesthetics caused by reduction in the Prati-Madhyama Swasa.

Illustrations from the Trinity's compositions follow:

- - - - -
HIMAVADA VELASIVA (PALLAVI AND ANUPALLAVI)
- - - - - - -
HARE PARVATARAJAKUMARI (ANUPALLAVI & PALLAVI)
- - - - - - -
KAMALAMBAM BHAJARE (ANUPALLAVI & PALLAVI)

We are constrained to foreclose our presentation here due to constraint and paucity of time. We have ventured to present only samples. This presentation is only an illustration, an introduction to the subject of commonality in the conceptions of three Trinitarian composers. The scope for research is vast and considerable effort is called for.
Materialism or Eternity is composed of three inherent gunas. "RAJACUSHE.NAMAH". Karnatic music, the music of Bharata is also Trayeemayee. We conclude with a tribute to the three great composers:

SAHASA SATGEEVA (SHANKARABHAHANA)
Shākta References in Karnatic Music

V. V. Sriyasa

I. PREFACE

Any religious concept or movement is characterized by three distinct entities—morality, metaphysics and theology. Hindu Theology, the intellectual climax of metaphysical speculation, is described by William Jones as, 'with a wonderful structure, more perfect than Greek; more copious than Latin and more exquisitely, refined than either'. The main reason for the apparent devaluation of Hindu theology is the syntax of the canonical medium of expression - Sanskrit. This language, with its inordinate love of nouns and adjectival compounds, with its penchant for inflectional intricacy, including the creation of compound words encapsulating richness of nuance, with its phenomenal capacity of abbreviation, its luxuriance of synonyms and overdose of ornamentation, has proved to be a net liability. In Hinduism, we do discern the intertwining of theology and metaphysics - primacy being accorded to the latter. The basis of Hindu metaphysics can be found in the aphorisms on the Ultimate Reality, the Brahma Sutras. A Sutra or aphorism is defined in the Padma Purana as: 'Aparadhastam asaundigikam sthavam vishada mukham Astobhavana matyakam, savatsam savam vidaih'. An aphorism should be very brief, have topical continuity, be placed in the right position and be capable of wide interpretation.

It is the multiplicity of interpretations that manifested as many theologies. Theology stands conditioned by the response to the fundamental question whether the Ultimate Truth is singular or multiple. Hinduism admits three responses, the trichotomy:

(i) Difference is real, identity unreal (theology of Dualism and Difference)
(ii) Identity is real, difference unreal (theology of Monoism and Identity)
(iii) Difference and Identity, both are real (Theology of difference in identity)

A classic example of unitary concept vis-à-vis plural perception. Codification and classification of metaphysics led to the earlier six schools of thought:

<table>
<thead>
<tr>
<th>School</th>
<th>Philosophy</th>
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<tbody>
<tr>
<td>Sāṇkhya</td>
<td>(Discrimination)</td>
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<tr>
<td>Yoga</td>
<td>(Intuitionism)</td>
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<td>Nyāya</td>
<td>(Logicism)</td>
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<td>Vaisheshika</td>
<td>(Atomism)</td>
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<td>Meemamsa</td>
<td>(Ritualism)</td>
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<tr>
<td>Vedānta</td>
<td>(Spiritualism)</td>
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The aim was to portray the Supreme Reality and the state of deliverance from human bondage. Conceptually, the presentations were of the Impersonal Absolute and of a Personalised Godhead. The Impersonal Absolute was called Brahman and the Personalised Godhead, Ishwara. The state of liberation was Nirāśāra Muktā. Hindu Theology did not remain static. In passage of time, values and ideals did vary. Acceptance of a Personalised Godhead apart, new theologies were evolved, combining features of the six schools, mentioned here above. Once again, we find six schools amongst those which accepted personalisation of Reality. They are:

- Shaiva (worship of Shiva)
- Vaishnava (worship of Vishnu)
- Shākta (worship of Shakti)
- Kövamā (worship of Kumāra)
- Gānāpatya (worship of Gananpati)
- Sowtra (worship of Soorya)

An ancient adage says :

'Shaivam cha vaśivtavat shāktam, Kövamāram Vaināyakam tathā
Skandéscham bhakti margačha, darsanāni skudevalit'.

Shākta is one of these six schools of thought. Initially, there was absolute reliance on the contents, the revelations and the textual authority of the Vedas and the Upanishads. Vedic scriptures accentuated the efficacy of Mantras. A Mantra is a prayer, an incantation, set to a mystical metre and audio-frequency, the proper utterance of which could harness and regulate natural and vital forces in such a manner as to lead the practitioner to the Ultimate Truth. We recall the saying :

'Daivadheena cakat sarvam, naunteśhheena tu daivatam'.

A Mantra uplifts the mental niveau :

'Manusā trāyati iti anuttakā'

Contrary to the Māntric method, there were also Tāntric schools which opted for reliance on non-vedic texts like the Purānās, where emphasis derives on mysticism, ritualism and physio-psychic discipline. Symbolism was considered superior, in Tāntric schools. Symbolism encompassed the following :

- Effluence (Prasāda)
- Vital Force (Prāna)
- Faith (Bhāva)
- Motion (Chara)
- desire (Isīta)
- Observation (Achāra)
- practice (Niyāsa)

Tantra was deemed as the left-handed way, Vāma-Mārga and Mantra
as the right-handed way, Dākshinātya Marga. It would be erroneous to construe absolute insulation between these two ways. Dākshinātya accepted a limited amount of symbolism like the anga-nyāsa or kara-nyāsa and Viṣṇa-Mārga also admitted utterance of Mantras, albeit of non-vedic origin.

Sākta and Shiva veered towards Tantra. Vaishnava and Gānāpatya were Mantra-oriented. Sowra shows both facets. We are unable to comment on Kowmāra, now virtually extinct.

The concept of Monoism or Adwaita was successfully expounded and established by Gaudapāda and Shankarācharya and expanded subsequently by Prakāshādīn, Śrī Harsha and Madhusoodhana Saraswati. The impact of Adwaita was so profound that many theologies were compelled to absorb the tenets of monoism. Shākta was no exception. Only Madhva’s Dualism stoutly resisted Adwaita’s power of intellectual solvency through superb intellectualism.

II. Shākta Theology

Shākta, is worship of Shakti. The early Shākta theology attributed everything to a supreme feminine power. It was not a concept of Mother Nature in a benign manner and theology appears to be both violent and virulent. Energy was identified as Kālī, the dreaded force and twelve categories were evolved:

- Kāli of Creation (Srishti Kāli)
- Kāli of experience (Rakta Kāli)
- Kāli of de-stabilisation (Stīthi Nāsha Kāli)
- Kāli of termination of experience (Yama Kāli)
- Kāli of destruction (Samhara Kāli)
- Kāli of death (Mṛtyu Kāli)
- Kāli of Unification of faculties (Mārtanda Kāli)
- Kāli of removal of egoism (Paramārka Kāli)
- Kāli of merger of the spirit and wisdom (Kālāśa Nāla Rudra Kāli)
- Kāli of merger of wisdom with energy (Mahā Kāla Kāli)
- Kāli of fear (Rudra Kāli)
- Kāli of merger of energy into the Supreme Form (Mahā-Bhairava-Chanda-Ugra-Aghora Kāli)

It is indeed interesting to note the progression in this classification and the reference to Bhairava, a Saivite form in the twelfth form of Kāli. Adequate authority in Purāṇas, to support this classification, is presently unavailable. We have to note the nexus between Shiva and Kāli and conclude that there was a finite Shaivite element in the primeval Shākta form. This
form did not appeal much and required some temperance, some theological annealing to convert an absolutely destructive Kāli in to Bhadra-Kāli. This transformation was achieved through the euphemistic suppression of Kāli by Shiva. Mahā-Kāleshwara tamed Rudra-Kāli in to Bhadra-Kāli.

The Śākta cult, as known today, is an ancilliary, a derivative, an off-shoot of Shaiva-Siddhānta. There appears to be ample theological transplantation from Shaiva-Siddhānta in to Śākta. It is considered expedient to delve on the transformatory evolution of the Śākta Cult, which, per se, necessitates some presentation of the Shaiva-Siddhānta.

III Shaiva Siddhānta

Shaiva Siddhānta is essentially a theology of Difference, though, in the passage of time, copious percolation of the tenets of theology of identity, Ādwaita, has taken place. It appears to be a derivative of the precedent school of theology called Pāshupata. Most of Pāshupata literature is lost to posterity and only references are available. Pāshupata was dualist and differential in nature and is called Pastoralism - a concept which can be found in antecedent Christianity. It adopted doctrines of the Sānkhya school to a great extent and cited five basic factors:

(i) Cause
(ii) Effect
(iii) Union
(iv) Ritual Behaviour
(v) Cessation of pain.

Pāshupata was highly non-Vedic and one of the earliest exponents Lakulīśā, adopted the emanationalist and evolutive concepts of Sāmkhya Philosophy, to create a trihotoṇy or a triangular concept of Pāti (master) (identified as Shiva), Pāshu (Beast) (the soul) and Pāshū (bond) (matter), corresponding to the Brahman, Chetana and Achetana factors of the Vedanta school. Pāti is the author, the cause of creation, conservation, destruction and grace. He was called Kārama. The effects, or Kārya, were Vidyā (sentience), Pāshu (the sentient) and Kāli (insentient). The union or conjunction between cause and effect, called Yoga, was either through activity (Kriyālakṣaṇa) or cessation of activity (Kriyoparamalakṣaṇa). Circumstantial or ritual behaviour Vidhi, is circumstantially conditioned and ordained, comprising of principal activity (pradhāna bhūta) and subsidiary activity (guna-anubhūta). Sentient beings, Pāshu, are of two types - Niranjana (non-appetent) and Śānjana (appetent) types. Niranjana types are endowed with bheda-bhāva (faculty of cognitiveness), vidyā (sentience) and
viveka (discrimination). Sānjana types are identified by Avidyā (insentience), Aviveka (lack of discrimination) and Abodha (incognitiveness). Three internal faculties prove to be negative, called Antahkarana - Traya, they being Adhyāvasaya (intellect), Abhimāna (egoism) and Sankalpa (cognitance). The function of five motor facilities (Karmendriya panchaka) and five perceptual faculties (Jñānendriya panchaka) are governed respectively by the five gross-elements (pancha bhūtā) and five subtle elements (tattvāṭra). Behaviour or Vidhi encompasses piety (Vrata), Prayer (japa), adoration (Namaskāra), perambulation (Pradakshina), Oblations (Upanāha), Chant (nudakāra), smearing of ash (Ghāsana-Dhāraṇa), laughter (hasita) song (geeta) and dance (hritya). Cessation of pain was brought about by Omniscience (Sarva-jñāna), reflection (manana), Meditation (dhyāna), analysis (vignāna), vision (darshana) and audition (shravana). Will, Knowledge and action are the basic powers of the Master (pāti), highly reminiscent of the Upanishadic passage:

"Śwābhāviko jīna bala Kriya cha"

Scholars raised the question that mere cause and effect are insufficient, requiring identification of the source, force and effect. The source and force will have to be in a perpetual state of union. This theory, Emanationalism, stressed the force emanating from the source. Scholars like Shri Kumara and Aghora Shiva unsuccessfully attempted solutions. Resolution came about through Triadism, propounded by Somananda and systematised by Abhinava Gupta, renowned author of "Tantraloka".

A passage from the Brihad - Aranyaka Upanishad (3:9:28) states that Brahman is knowledge and joy. Srikumāra avers that there is no distinction between these attributes:

"Vignanam annandam Brahama rātidārtvah parāyam tat shunmānasya tadvidāv iti"

The cause Pāti, is in eternal conjunction with the force.

Another Upanashadic passage speaks of the supposed-loneliness felt by the Pāti, (1:4:3)

"Sa va naiva rene, tasām ēkē ki na ranate. Sa dviteeyan uchhat. Sa hātāvaṇasa yatha stree pumānisam samparishvaktva".

He yearned for company and bifurcated Himself into male and female portions, thus, commencing the procreative cycle. Similar references are found in the Manu-Smriti (11,32). The Linga Purāṇa refers to the femininity
of the Supreme Lady. Shiva is Ardhanāreśhvara, a concept extended to the Linga-form of worship. Resolution was by the pronouncement of Shiva as the source, Shakti as the force and their eternal union as the truth. This doctrine, drawn from Shaiva-Siddhānta become the Kerb-stone of Shākta theology.

IV. Reformation of Shaiva and Shākta Theology

Buddhism and Jainism were movements which exerted profound pressure on Vedic and Tantric theologies. Madhya Desha, a region comprising of eastern Uttar Pradesh, Western Bihar and North-Eastern Madhya Pradesh was said to be a repository of Tāntric cults. “Yogini Hrudaya”, a Tāntric scripture, describes grotesquely, practices which were in vogue in this region. Jayaratha, a commentator of Tantrāloka, states that Kashmir was festered by Tāntric practitioners, which is duly substantiated by Maheshvarānanda, who also adds that such practices were unknown in South India. Intellectual independence produced literature like the Bhairava-Tantras. The corpus of such Tāntric literature is lost, only aberration are available. Such action generated reaction. The Purāṇas, though non-Vedic in nature, aimed to be compendium of spirituality. Reaction occurred in the form of cleansing Purāṇas of Tāntric-oriented passages. Expression of open hostility towards the Tāntrics and Saiva-Siddhāntins are found. Shankarācharya did face problems from Kāpālikas. He was requested by the ruler of Vidharba to curb the influence of Bhairava-Tantras. King Yakshaka of Kashmir took emergency measures to contain Tāntrics. The Varāha Purāṇa Condems Tāntrics for their addiction of wine, women and meat.

Persecution, perforce, compelled Tantrics and Shaiva-Siddhāntins to reform themselves and measures were initiated for partial unification of Shaiva-Siddhānta and Shākta. Equal status was accorded to Shiva and Shakti. A new cult emerged, comprising of four groups. The Eastern group agreed to adopt and conserve Mudrās or symbolism. The Northern Group was assigned the task of collation and edition of Vidyā or scriptures. The Western Group took up the subject of Mandalās or mystic symbols. The Southern Group accepted to revise the Mantras or incantations. Four centres or peethas were established-Jilāndhara Peetha (North), Poornāgiri Peetha (west), Kāmarūopā Peetha (East) and Odyūna Peetha (south).

The Southern Group called “Dakshināmnāya”, attempted radical transformation. They culled out and created the Debi-Bhāgavata from the Brahmāṇḍa Purāṇa. A new doctrine, called Sri-Vidhyā, which was esoteric
and subtle, tolerant and cultured, refined and restrained, was propounded by this group. We cannot overlook the fact that the Shringeri Mutt is associated with the Dakshināṃśāya group. The concept of union - “leema” was a given a logical look and the linga symbolized the union of Shiva and Shakti. Sri Vidya espoused the Truth as the unity of the source and the force. The feminine force was called Kāmēshwari and the masculine source was called Kāmēshwari.

The Mandala concept from another school was accepted and ameliorated to form the Sri-Chakra Yoganis and Shaktis, elements of Mudra, were integrated into the Sri-Chakra.

In “Sowbhagyasudha”, the author, Amrutānanda, extolls the efficacy of the Mantras of Sri-Vidya:

“Idam eva Dakshināṃśāyaroopam, Shri-Kāmārāja Madhyaste raudrātmakastu rudrā kriyāmayi shaktir asya Rudrāṇi yugalam idam tāryema beejam pahyati pachhimāṃśāyām”.

The reformation, obviously, is antecedent to Shankaracharya. Al-Barauni of the 9th-10th century refers to the exodus of theological personnel from Kashmir. This reformation was much ahead of Mahēswaraṇanda (13th Century A.D.) This reformation took place, perhaps, in the 11th Century A.D.

V. Shri Vidya

Shri Vidhya accepted Adwaita to a large extent but not in entirety. In Vedaṇta, Brahman is said to be the creator, sustainer and destroyer of the Universe.

“Yado vā imaṇā bhootāni jāyante, yena jūtāṇa jevvanti yat prayantya abhisamvichanti”.

This statement can be true and acceptable only from the empirical stand point, Vyavahāra. It cannot be acceptable if visualised from the absolute stand point, Pāramārtika. The universe is superimposed on the Brahman. Reasoning that something which was non-existent at the beginning and which will not exist at the end cannot exist in the middle, the universe is non-existent.

As the universe had to be created and will cease to exist sometime, how can it ever be real?

“Ādvante cha yannāsti vartamāne api tattataḥ viśālo sadrūshāh santo avitataḥ aiva ṛakṣitāḥ” (Gaudapadakārika 11-6)
Creation or birth can, Per-se, take place only from something which is already born. Brahman, is unborn, is ever lasting. How can the universe be born of him? The birth of the universe is a deception caused by ignorance and illusion - Avidyā, Māya.

"Satōhi māyāyā jānaṁ uchyate na tu tatvate tatvato jāyate yasya, jātam tasyaṁ jāyate". (Gandapadakārika 111-27)

In Shrividyā the Truth is timeless, formless attributeless and indefinable. Shri Vidyā digressed marginally from Advaita, to the extent that the Absolute was not a solitary or singular entity; it was the unified combination of Shiva and Shakti. The apparently attributeless Nishkala Prakāsha Shiva, has an inherent potential in Him, which is in no way different from Him. If Shiva is a source of illumination, Shakti is luminiscence - like the sun’s rays being no different from the Sun. When in equilibrium, a static state, this Truth is realised. The Union of Shiva and Shakti, Kamcshwara and Kamcshwari, is called Kāma-Kalā. If the Sun’s rays are reflected by a mirror, we see a spot of light, which we know is unreal; the reflection is true - the source is true. Maya, or illusion, causes the reflection.

The fundamental difference between Advaita and Shri Vidyā is that superimposition is not accepted in Shri Vidyā. Shiva is Sat-chit-ananda. His presence is at the epicentre of a circle. A circle has no beginning or an end, representing the Truth that be. Shakti is Chit and called Chidroopini. Chidroopini causes a lower potentiality, jada-shakti, the effect of which is the apparent universe or Prapancha, which is similar to the spot of sunlight reflected in the mirror, consideration of the reflection as distant from the source is incorrect. Yet, we do so. Hence, it is Avidyā Prapancha. If construed only as a reflection of the source, it is Vidyā-prapancha. The discriminatory knowledge distinguishing this difference is Shri-Vidyā or Akhadakāra-Vritti. Kama-Kala concept is the corner-stone of Shri Vidyā.

The first alphabet of Sanskrit is ‘a’ and the last is ‘ha’. when ‘a’ combines with ‘ha’ it causes ‘aham’ or self-realisation. The first alphabet called Akshara, connotes Shiva. ‘Ha’ symbolises Shakti. The union occurs at an epicentral spot, called the Mahā-Bindu or Mishra-Bindu.

This union is not forever static, it can be dynamic, as well. Dynamism comprises of expansion and contraction, called “Mahāpeetha”.

"Moolābhida mahāpeetha sankocha pravikīsayoh Brahmādyanā
shritānām chinite rushtīsamhati” (Tantrālok : 6-186-7)

During outward movement away from the epicentre, Māya dominates and there is plural perception. Inward movement towards the epicentre signifies unifocal perception. Expansion or outward movement is called
Vikäsa and contraction is called Sankoäa. Intelect, in the inward move, is in a state called Chaitanya. The state of equilibrium is Nirvishesha Chaitanya or Kaivalya.

To signify the unity of Shiva-Shakti, the focal point is said to be a blend of two lines. Shiva is white, Shweta, and Shakti is light-red, or Aruna. Hence, the spot is called - Mishra Bindu.

We should observe that Kāli depictions are gone and that the portrait of Kāmeshwari is unique. She is pleasant to be-hold, like the rising sun; yet is as brilliant like a million flashes of lightning. She appears to be passionate but suppresses passions. Sometimes she is perceived as a young girl Kumari, who blossoms to be the epitome of beauty, Tripurasundari. She is as pure as translucent crystal. Her grace and will destroys cycles of supposed birth and death. She is Kulayogini and accepts the KaüJa method of worship. She resides in a garden on the Northern side of the Malini mountain called Kalpa-Vati. Kāmeshwari is described by the twelve lettered mantra, vidya, or by the sixteen-lettered mantra, Shodasha-Akshari. She is attended to by twelve Goddesses (substituting the Kāli forms) and also served by Vāgeshwari, Tripurā and Bhagamalini - they being manifestations of Her powers. Lesser manifestations are Nityās, Yoginis and Shaktis. Only she manifests herself; Shiva does not. This is the substance of Shri-Vidya.

VI Shri Chakra

Shri Vidyā approves 'Mandalas' or mystic symbols and prescribes worship of a Chakra, Shri Chakra, which is an esoteric depiction with a complex structure comprising of nine stages, with triangular, rectangular and circular patterns. It indicates progress from the mundane to the divine state. It is a laudable attempt to portray the abstract.

The outermost structure or periphery, is a square, with three lines. The outermost line is of white colour, The middle red and the inner line yellow. The outermost line symbolises ten faculties required to be imbied for realisation and are called Siddhis. They are Animā (contraction to atomic stature). Laghima (weightlessness). Mahimā (power to expand), Ishitva (Omnipresence), Vashitva (power of attract), Prākāmya (will power), Bhukti (power to consume), Icchha (fulfillment of desires), Prāpti (attainment) and Sarva-Kāma (all encompassing equanimity). The central line is symbolic of eight manifestations of Shakti, posited in the eight cardinal directions - Brāhma, Miheshwari, Kowmāri, Vaishnāvi, Vārāhi, Māhendri, Chamundi and Mahālakshini. The inner yellow line stands for the ten Mudrā-Shaktis of Shri Vidyā - Sarvavidravini, Sarvakarshini, Sarvavashankari, Sarvonmāttini, Sarvasankshobini, Sarvakhechari, Sarvaceja, Sarvab-ceja, Sarvāsha and Sarva-trikhandha. These peripheral lines are collectively called
Bhoo-pura. In Tantra, this area is called the Trailokyamohana Chakra.

Each area or sub-chakra within the shri Chakra has distinct features, formats and functionalism - seen in the inward movement. The second area is within a circular enclosure within which sixteen lotus petals are present. The votive force enshrined in these sixteen petals are forces of attraction, they being Buddha-Ākārshini, Ahankara - Ākārshini, Shabda - Ākārshini, Sparsha - Ākārshini, Roopa-Ākārshini, Smruti-Ākārshini, Gandha-Ākārshini, Chitta-Ākārshini, Dhairya-Ākārshini, Smarana-Ākārshini, Nāma-Ākārshini, Ātma-Ākārshini, Amruta-Ākārshini, Shareera-Ākārshini and Gupta Yogini. These forces cover the functions of both Gnaṇa-Indriyas and Karma-Indriyas. Human faculties get sublimated here. The second sub-chakra is the Sarvāśa-Paripooraka-Chakra.

The third Chakra with eight lotus petals has powers of the eight Bhairavas-Aṣṭamootri - consecrated there. The eight forces present here are: Ananga-Kusuma, Ananga-Mekhala, Ananga-Madana, Ananga-Madantara, Ananga-Rekha, Ananga-Vegini, Ananga-Ankusha and Ananga-Malini. The prefix 'Ananga' symbolises corporeal dissociation or the release of materialistic sheath. This area is the Sarva-Samkshobhana Chakra.

The fourth area is a maze, with fourteen triangles, symbolising fourteen worlds of the universe - Chaturdasha - Bhuvana. Shaktis of this Chakra are Sarva-Samkshobhini, Sarva-Vidravini, Sarvākarshini, Sarvāhālādini, Sarva-Sammohini, Sarva-shambhini, Sarva-jrumbini, Sarva-vashankari, Sarvonmadini, Sarva-arhasādini, Sarva-sampatti - Paripoorani, Sarva-mantra-mayi, Sarva-dvandva-kshayankari. Passage through this place means that a soul transcends the universe, in its ascent to the Truth. All conflict and duality is destroyed here - note the presence of dvandva - kshayankari.

Further inward progress is via an area with ten outward - pointing triangles, called the Bahir-dashārā-Chakra. These triangles contain the essence of the ten incarnations of Viṣṇu - incarnations being depiction of Absolute. The first distant contact with the Absolute occurs here. Shaktis operating here, are Sarva-siddhi-pradā, Sarva-sampat-pradā, Sarva-priyankari, Sarva-mangalakari, Sarva-Kāma-pradā, Sarva-duhkha-vimochini, Sarva-mrutyu-prashamani, Sarva-vighna-nivarini, Sarva-ānga-sundari and Sarva-sowbhagyā-dāyini. Note the presence of Mrutyu prashamani. From here, we move on to Eternity.

The next Chakra also has ten triangles, their apexes inwards and is called Antar-dasha-ara-Chakra. Shaktis present here are Sarvagnā, Sarvashakti, Sarva-aishwarya, prada, Sarva-ānāma-mayi, Sarva-vyādhīnivārani, Sarva-ādhara-swaroopa, Sarva-pāpa-hara, Sarva-Ānanda-mayi, Sarva-rakṣi-reo pomi and Sarva-Iṣṭha-phala-prada. In Tantric concept, this sub-chakra is glowing with fire, Vahini, passage through which symbolises purification. As it is the greatest purifier, fire is called Pāvaka. It is only for
purification, that the dead are cremated - "Vāyur anīh anīma matedam bhusanantagunam shaheranam".

The seventh arc is truncated and has eight small triangles. It is called the Ashta-ara-chakra or Sarva-Roga-Hare-Chakra. It symbolises faculties like Manas, Buddhi, Chitta. The eight forms of Ishwara or Kāmeshwara, are consecrated here. Shaktis present are Vashini, Kameshi, Modini, Vimala, Arunā, Jayini, Sarveshwari and Kowlini.

The penultimate Chakra is a single triangle with three lines. These lines depict the three Guṇas; Sattva, Rajas and Tamas. This is the Sarva-Siddhi-prada-chakra and the three occupants Shaktis are Kameshwari, Vajreshwari and Bhagamalini. It is at the epicentre of this triangle that we find the Mahā-Bindu.

Last stage of all, is the epicentral point, the Mahā-Bindu, Liberation is attained on reaching here. This is also called as the Sarva-anandamaya Chakra. Thus, the Shri-Chakra is an allegorical depiction of spiritual, inward introspective movement to the ultimate. To many, the mere hearing of the word "Shri-Chakra" or 'Śumcru', evokes a spontaneous rush of esoteric ideas. The Shri-Chakra is extolled in the Verses, or Riks, of the Bhāvepanishad. This Upnishad is sacrosanct to the followers of Shri-Chakra theology.

VII Shākta and Sangeeta

As mentioned earlier, one aspect of ritual behaviour was music, Geeta. Geeta is one of the sixteen ritual offerings in a Pooja. Music does have its place even in Vama-Mārga or Shri-Vidya.

Music and literature; music and philosophy, go in tandem. Intonation at the right pitch and frequency, as music is on par with incantation of vedic hymns. Some call music as a fifth veda. The hymnal content, the Vangmaya, the Sahitya of music conveys quite a lot on theology and metaphysics, in Karnatic Music. Karnatic Music is known for its catholicism. It surpasses linguistic barriers and admits compositions in many languages. Devotion, Bhakti, is the vital chord in Karnatic Music. To quote Tyāgarāja, we have: "Bhakti rahita shāistra vidadi doora" and "Bhakti viniś sammargamal gudale".

In Karnatic Music, Bhakti is multi-dimensional. Composers did subscribe to tutelary or favourite Gods, Ishta Devatas. However, their compositions exhibit their ingrained theology and their non-pantheistic approach. This aspect is discernable in the compositions of the Trinity of Karnatic Music - Tyāgarāja, Muttusvāmi Dikshitar and Shyāmā Shāstra. They respectively represent the three paths of liberation - Bhakti, Jñāna and Karma Yogas.

The Shākta-cult in South India was forever the intellectual, conservative and milder type. ShriVidya was widely practiced here. Worship of the
Shakta References in Karnatic Music

Shakta References in Karnatic Music were mandatory for these practitioners. Hence, references in Karnatic Music are only to the Satvic form of Shakta. Many ‘Mantra-Peethas’ of Shri-Vidyā were established, including one at the Kumbakonam temple. Inter-regional interaction on Shri-Vidyā matters was not unknown.

Since terminological familiarity appears to be sine-qua-non for this subject, a rather lengthy preface was essential—primarily to recurrent or repetitive explanation.

Inter-regional contact on Shri-Vidyā is seen, in the scenario of the early seventeenth century. Chidambaranātha Yogi of Varānasī inducted Rāmaswāmi Dikshitar, father of Muttuswāmi Dikshitar, into the Shri-Vidyā Cult. He chose Muttuswāmi Dikshitar as his disciple and took him to Varānasī, for a seven-year-stint in Shri-Vidyā. The induction of Muttuswāmi Dikshitar into Shri-Vidyā, is indeed, a milestone in Karnatic Music. Copious Shakta references, in the Shri-Vidyā form, are found in Muttuswāmi Dikshitar’s compositions, which reflect the tenets and truths of Shri-Vidyā.

Shyāmā Shāstri belonged to the priestly clan that worshipped at the Bangāru-Kamakshi temple at Tanjāvūr. The Kāmakshi idol belonged to the Kāmakoti of Kanchipuram, established by Shankarācharya, who transformed the Devi at Kānchipuram from a Rowdra to a Shanta form, from a destructive to a beatific form. Shyāmā Shāstri was also conversant with Shri-Vidyā but his limited output, Per-se, limit Shakta references. Adulation of Devi by Tyāgrāja is general in nature and we have only some passing references in his compositions. We have some references in compositions of minor composers.

The Vachanas of Basaveshwara, Akkama Mahadevi, Nījaguna Shiva Yogi and other seers of the Lingayat or Shakti-Visishtadwaita school do not have anything Shakta in content. They indulged only in Shiva-prachara. Hence, the Vernacular output of the Shakti-Visishtadwaita theological sector has to be excluded.

VIII. Shakta / Shri-Vidyā References in Composition of Muttuswāmi Dikshitar:

(a) Kamalāmba Navavarana Compositions

Worship of the Shri-Chakra is called Avarana-Poja. ‘Avarana’ is a term difficult to define, etymologically connoting something that conceals another thing. Perhaps, the Brahman, Shiva-Shakti union, is concealed by the corpus or the Kalevara.

Progress to the Maha Bindu is a process of revelation, Anāvarana.

We have a series of eleven compositions by Muttuswāmi Dikshitar, dedicated to Devi Kamalāmba of Tiruvaroor, known as the Kamalāmba Navāvarana Kritis, which enshrine the best references to the Sattvika Cult
or Shri Vidyā. Hence, we accord a special place for the review of these eleven compositions.

If Shiva, the dispeller of the darkness of ignorance is comparable to the Sun, Devi should represent something which, naturally reacts to the Sun, the axiomatic choice being the lotus, or the Kamala. By virtue of natural blossoming to divine luminiscence, it is apt that this series is dedicated to the Devi of the lotus, Kamalāmbā.

The invocatory composition gives a macro-presentation of Kamalāmbā, a Tapasvini, yearning for union with Shiva. There are many references to the lotus in this song. She is worshipped by one seated on a lotus (the creator Brahma) - "Kamaiśana poojite". Her feet are like that of a lotus - she is "Kamala pade". Dikshitar refers to a festival being conducted in her honour on the banks of a lotus-tank - "Kamalālaya teertha vaibhave".

Prime Shākta references, in this song, are as follows: -

- Emanation of the five primordial elements (earth, water, fire, wind and space) from her Shakti (jada-Shakti), the passage being "Viyatādi bhoota kirane".

- Māyā emanates from her but she is beyound it; 'Gatamāyike'.

- She is Chandikā, the destroyer of demoniac hordes. This relates to the Dushta-Nigraha aspect.

- She is benign and grants boons - 'Bahu-varade'. This stresses the Shista-paripālana aspect.

- Shri Vidyā cult attaches high importance to the eighth verse of the Bhāvopanishad, where it is stated that resolutions of the mind are like a Kalpaka-tree and material field where such trees grow are comparable to a Kalpaka garden.

"Sankalpa Kaipataravastejaha Kalpakodyana" Dikshitar has used the delectable expression "Ashrita Kalpa latike". He portrays by implication, Shiva as the Kalpaka tree [an expression also in another composition in Raga Yamuna Kalyani - "Shivakalpaka taro"] and Devi, as the creeper, or the Latika entwining this Kalpaka tree. In a subsequent composition of this group, Dikshitar magnifies Devi as Kalpa-Vatika or garden. As this is the introductory composition, the description is diminitive and simillar to the contents of the pro-Shākta Bhāvopanishad.
All that Dikshitar prays for is deliverance - "Vikalebaramukti" and to grant this. Devi is an expert - "Nipune". Shiva, the Kalpa-Turu, can fulfill desires. Devi, the Kalpa-Valika can also grant liberation. This is a Šhākta concept.

She is 'Sadashiva antahkarane', the heart, soul and strength of Shiva.

A passage in the Vānakeshvara Tantra reads: "Kabahkruta nishshesha grama swaroopini" As Māyā, Devi is the apparent cause of the word (vāk), its meaning (Artha) and the sound (shabda or grama). Recall the verse of another Šhākta devotee, the famous poet Kalidāsa:

"Vakarthaiva sampruktow Vakarthah pratipattaye jagatah pitarow vande Pārvati Parmeshwarow".

In this composition, Dikshitar describes Devi as ‘A-ka-cha-ta-ta-pādi varne' or as the sound of alphabets like a-ka-cha-ta- etc.

Dikshitar eschews distinction between Shiva and Shakti and addresses Devi as "Shive", a term of great importance, as will be explained later.

In the first Āvarana Kriti in Raga Ānandaśhūravi, more specific Šhākta oriented references are found:

- Devi, as 'Ānanda bodha sukhi', preaches Ānanda to others. This is a Šhākta concept.

- Dikshitar compares Devi to a parrot kept in a cage called Shiva. Shiva is the Pramāna, the Kantātāra. Recall the passage in the Bhagavad-Geeta -

"Vedyam pavitrnam oukānam rik sāma yajurevacha".

Dikshitar uses the expression "Kantātāra panjara shukhī", in this composition. In another Kriti in Raga Kanalāmanohari he uses the direct expression - "Shiva panjara shukhī". This is a Šhākta concept.

- He refers to the Siddhis like Anima and to the Trīlokaśa Mahāna Chakra.
He refers to the peripheral lines as 'Kshitipura', instead of the conventional expression, "Bhoo-pura".

He refers to the yoginis, Prakata Yogini (discernable Yogini) resident in this sub-chakra.

Devi is worshipped as Mahishasura-Mardini. Physical prowess apart, she is also glorified for her intellect, as "Nigama Puranadhi Sanvedini". Note the dual reference to Vedas and Puranas. This equation is indicative of Shakti tradition.

Shri-Vidyā strongly suggests practice of what is preached and commends Ātmabodhana (preaching unto oneself). The mind should be primed and conditioned for amelioration by exclusion of sensory pleasures, to attain an intuitive concept of the truth, Shri-Vidyā lays down the dictum that mind alone, is the cause of bondage and liberation:

"Mana eva manushyānām kāraṇanām bandha mokshayohō". The underlying theme of the second composition is this concept. Scholars opine that the mental state in the Trailokya Mohana Chakra is Jāgṛita (conscious) while in the Sarvāśa Paripoorka Chakra is Sushupta (dream). Images encountered in dreams are illusory in nature and cease to exist on waking up. Hence, Dikshitar has Kalpita Māyā kāryam tyajā - I forsake the imaginary concepts.

we note in the Sāhitya of this composition, fidelity to the concept of Lalita, as given in the Brahmāṇḍa-Purāṇa. Once again, Devi is described as Kamāla-Vadana (lotus faced) Kamaneeya-radana (with beautiful teeth), Mrude-gadana (with sweet talk) - the emphasis dwelling as the 'Lalita' concept. Similar expressions are found in the Lalitā-Sahasranama and Lalitā Trishati, which are used widely by followers of Shri-Vidyā.

The Panchadasha-Aksrati Mantra starts with the letter "Ka", as per the Kādi school of Shri-Vidyā to which Dikshitar belonged. The Lalitā-Trishati commences with the expression, "Kakāra roopa Kalyāni" and also states:

"Shri Vidyāvaitu mantrānā lātra Kādityartha pari"
by tradition, in day time, the Nityās represent Shiva and at night, they represent Shakti. This is an esoteric imposition of a time-scale on the existential phase. Devi or Shakti is the presiding Nityā. Dikshitar has cognisance of this Shakti concept as can be seen from the expression ‘Nityā Kāmeshwari’, in the first composition. In the second composition, he uses the delectable expression, ‘Nityā Kalyani’, duly combining two Shakti concepts.

It is the second Navāvarana Kriti that we have an indirect reference to the Shakti concept of Rāja-Rajeshwari. Devi is described as being attended to by Lakshmi and Saraswati - “Kamalā vāni svīta”. Dikshitar also refers to the story of Bhandāsura, found in the Brahmanda-Purana, by means of the expression “Bhandāsura Bhanjani”. In the second composition, he also refers to:

- The Shaktis of the second sub-chakra - “Kāmakarshanyādi”
- The yoginis of the second sub-chakra “Gupta yogini”
- The chakra itself “Sarvāsas-paipooraka chakra”.

Liberation can not be attained without Divine Grace. The Upanishads say: “tamah kratuhu pashyati veetashoko, dhatuh prasāda mahimān mahimāna āmanaha”. In the third composition, Dikshitas declares himself as blessed “Kātākshito aham”. He pays tribute to the four great practitioners of the Kādat branch of Shri Vidyā. Reference to Durvāsa is found in the second composition, to Ananga (Manmatha) in the third and to Manu in the fourth. Manmatha sacrificed himself for the cause of Shiva-Shakti Union, which story was immortalised by Kālidasa in the Kumārasambhava.

The twenty-ninth verse of the Bhavapanishad says that the light red colour of Shakti is representative of Vimarsha Shakti:

“lowhīyaṁ etasya sarvasya vimarshaṁ”
- Bhaskaraācharya in his commentary states that the colour should be an object of meditation and worship:

“svaunmaiva devata prokta Lalita vishwavigrahā lowhīyaṁ tad vimarshasyāt upasūriti bhāvanā”

This Shakti dictum is adhered to by Dikshitar, as can be seen from the expression ‘Aruna’ in the first composition and ‘Aruna Varna’ in the third composition.

This is an important Shakti concept, as can also be seen from passage like:
"Nijiruna prabhāpoorna Mauchāt brahmānda mandala" (lalitā Sahasranama)
"Arunā Karunā tarangitāksheeni" (Dhyāna Shloka of Panchadashākshari Mantra)

Dikshitar makes reference, in the third composition, to :-

- The Shaktis of the third sub-chakra, "Ananga-Kusumādi"
- The Sub-Chakra, "Samkshobana Chakra"
- The type of Yoginis in the third sub-chakra (Gupta tara)

The fourth Āvarana composition has only conventional references such as the sub-chakra area “Manu Kona”, the Yogini “Sampradaya Antahkarana”, the Chakra “Sownhagya dāyaka” “Samkshobana” etc. Perhaps the best expression is :

"Chidanatīdā pournā", that Devi is the embodiment of both knowledge and bliss.

In the fifth composition, Dikshitar declares without doubt, the supremacy of Shakti or Devi as “Param Nahi re”. Delegation of functions to subordinate deities is a Shākta concept. Dikshitar describes Devi as the cause of existence of Virinchi (Brahma), Vishnu, Srikantha (Rudra). Devi is superior to her manifestations of Bhārati (Saraswati), Bhārgavi (Lakshmi) and Bhairavi (Parvati). The absorption of Adwaitic philosophy is clearly seen in the passage “Abheda nitya shuddha buddha mukta satchidanandamaya parama Adwaita spoorte”. The indivisibility of Shakti from Shiva is conveyed by the term “Abheda”. ‘Buddha’ shows that Shakti is attainable by knowledge and ‘Mukta’ shows that Shakti rests in a state of liberation. This is highly Adwaitic in content.

Other Shāktī oriented references in the fifth Kriti are :-

- The Bahir Dasha Ara Chakra, the fifth sub-chakra,
- The Kula and Kowla methods of Shāktī theology,
- The sixteen Shakti, Nityā, once again.

Mention has already been made that Shākta theology permitted song and dance in ritualistic performance. Going a step further, Shakti is described as a Connossiern, as an afficionado of music. Dikshitar praised Devi as “Sangeeta rasike”. In the invocatory song and reiterates the same, with the same expression, in the sixth Āvarana Kriti. In this song, reference is also found to the Kundalini practice of the Shāktī cult. Kundalini is a Mantra, with fifty alphabets, signifying the fifty Shaktipeethas in India. Some of the
important Śakti-peethas are Kāshi, Kedara, Kanyākubja, Mūya, Brindāvana, Avantaka, Omkāra, Kāmaroopa, Tripura, Rāhula, Karavcera, Kānchi, Ambāji and Kataka.

Śakti practice includes worship of the weapons held by Śakti including the pāsha and ankusha. References in the sixth Navāvaraṇa song include one about the latent forces, the Nigarbha Yoginis and another about the Antar-Dashiira Chakra.

The seventh composition portrays Śakti or Devi not merely as a connoisseur of music but as a practicioner, as well. She is depicted as playing the Veena - "Veena Vādini". The literary excellence of Dikshitar's compositions can be seen in passages like "Hṛcconkāra tan mārjāyām", as a flower blossoming from the tree called Hṛcconkāra. Devi or Śakti is said to have gross, subtle and casual forms - called 'shrīveera traya', or 'Kalevara traya'. This is referred to here. Devi is once again praised as 'Vāk devata'. One important facet is that Devi is praised as 'Śwātmāndhānī' - as one with self-realisation, meditating on her self. It is in this song, that Devi is referred to as 'Kalpa Vātika'. The illusory creation of the elemental entities is referred to in 'Ākashādi Kriñe', in this song.

Worship of the Astraś or weapons is detailed in an allegorical manner, in the eighth. The bow held by Devi is synonymous with the mind supression of desires is symbolically the rope, Pāsha. Check of hatred and aversion is akin to the goad, Ankusha. Creation involves action. Action results in sound. Sound is caused by Devi as Vimarsha Śakti, as sound is one of the Tanmātras. The gross elements arise from Tanmātras. The universe is formed by a process called Panchchakra. In this process, one half of an element combines with one-eighth of the other four elements, When mental and material forces are controlled, the real significance of worship of Astraś, the spirit can rise. These details are enumerated by Dikshitar, in a passage of the eighth Navāvaraṇa Composition,

"Antahkaraneksha Kārmukhta shabdādi panchatanmatra vishikhyāanta rūga pāsha dvesha ankusha dhareti".

One similarity with the invocatory song is noticable. Devi was described as "Akhandaika rasa poorne" in the invocatory song and is sung of as "Akhanda rasa pravāhe" in the eighth kriti. The contour of the sub-chakra is referred to as 'Trikona' and the name, Sarva Siddhi Prada, as well. Reference is also found to Bhagamalini, Tripurā and Kāmeshwari.

The uniqueness of the ninth composition is the presentation of the nine 'Prasannas' or appearances of Devi, in this composition. The forms inherent and hidden in the nine Avaraṇās are unveiled here.
First view or Prasanna - Enshrined in the temple of thought ‘Chintāmani’ located in the town of Sripura, seated on a couch (which is Shiva) and with Kāmeshwara.

Second view - As the Supreme Rājarājeswari, presiding over the Sarvānandamayē Chakra, being worshipped by Varāha.

Third view - As immanent in earth and ether, in Parā and Aparā. Worshipped by Sūrya, Agni and Chandra.

Fourth view - As the divine mother, worshipped by Brahma, Lakshmi and Vishnu.

Fifth view - Worshipped by all Shaktis as their mentor.

Sixth view - As the essence of Pranava, Kādi, Saādi and Hādi mantras. Worshipped by the twelve great apostles of Shri Vidyā.

Seventh view - As the embodiment of happiness - “Pṛeti yuktā”; as the mother of Shiva and Guruguha. As the illumination of Brahman.

Eighth view - As the cause of ephemeral forms and names Nām-roopa Vimarshini.

Ninth view - As the union of Shiva and Shakti (Kāma-Kalā pradarshini).

The eleventh song is benedictory. Dikshitar addresses Devi as ‘Shiva’, disdaining difference between Shiva and Shakti. It may be recalled that Dikshitar passed away chanting “Shiva pāhi”.

Thus, The Navāvarana compositions on Kamalāmba have significant and several Shākta references.

(b) Neelotpalamba Vibhakti Compositions

Kamalāmba was a Tapaswini seeking union with Shiva. Neelotpalamba is in the form of a Bhogini, in the same temple at Tiruvaroor. As there is no reference to details of the Shri-Chakra, this series is not called an Āvarana series. Nevertheless, there are adequate Shākta-
Shākta References In Karnatik Music

oriented references in nine compositions of this series, which are set to nine Gowlā ragas.

In the first composition, we find Neelotpalamba being introduced as ‘Tyāgarāja-antrangā’, or one enshrined with Shiva, showing the Shiva-Shakti Union. Reference is made to the casual, gross and subtle forms of Shakti - “Traya Kalevara Shabhā”. Neelotpalamba follows and accepts the Kowlā pattern and is Kowlī. She is demonstrative of the Shiva - Shakti concept - “Kāma Kalī Pradarshini”. She fosters and believes Kāndī and Śādi Mantras.

We find Neelotpalamba, in the next composition, as the dispenser of everlasting comfort - Nirvāṇa. She is pleased by the “Hallisalāsa” ritual and is light-red in colour. She is praised in the Shiva-Pūrṇa. This is a rather important reference which relates to the Shaiva Siddhānta nexus with Shākta.

In the next composition, she is extolled as the basic-chant “Moola-Mantra”. She is one enchanted with Kāmēshwara, “Kāmeshwara Mohita”. Once again, she is referred to as Kowlī.

Her presence in the Shī Chakra triangle is referred to as “Trikonāyai”. In another composition, she is called as the “Ardha Shrccrinya” of “Neelakantha”. She is the apparent cause of the ephemeral world “Māya maya Vishvottpatti Sthiti jaya kāranyā”. The next composition reiterates this - “Sthūla sookshma kārana roopini”. She accepts the Kowlā and Kulā paths of Shī Vidyā or Shākta - “Kula Kowlā mārga yogini”.

In another composition she is said to be “Trāilokya Chakra Vāsini”, the presiding deity of the Trāilokya Chakra. She is beyond this world “māya prapanca atetna swaroopini”. In the concluding composition, Devī’s real nature “Nīya Shukdh Shubha” is referred to. She destroys ignorance at the root “Moola agama ha janumi”, She is Shiva-Kāmēshwari.

The Neelotpalamba series does not have the profound impact of the Kamalamba series.

(e) Guruguha Vibhakti Series

Adwaita is stressed in this series and Shākta-oriented references are few. These compositions show proof of Adwaitic influence on Shākta theology. Since this issue is beyond purview, a limit is imposed.

i) The first composition shows the creation of the universe to be a curious act-nāmī prapanca vichārākaro.

ii) The gross elements, names and forms are false “Nāma roopā prapanca bhauśākaro”.

iii) Reference is there to the Kāndī school “Kāndī matanuṣṭano”

iv) Reference is made to the Malī Mantra To.
v) The world is tamasic in nature - “Tāmasa Yuta Vishwa”.
vi) The real truth is the union of Shiva and Shakti - “Shiva Shakti yu di sakala tattva”.

vii) The Truth is beyond virtues “Guna-tāceta”.

The real truth is the union of Shiva Brahman and Shakti - “Shiva Shakti sakala tattva”.

viii) Pain and peace are awarded in accordance with spiritual performance “Sāmarasa”. Faith in this method “Sampradāya”. There is a reference in the ninth composition of Kamalāmba series - “Sāmarasya Nidārshini”.

ix) Bliss is inborn - “Sahajānanda”.

x) Practice is the richest treasure - “Sadhana-sampāt”.

xi) The Truth is a blend of white and red - “Āракta shveta mishra charana”.

(d) Abhayamba Vibhakti Series

This compendium of composition is unique, in respect of Shākta-oriented references. Literary passages or Sāhitya of these Kritis contain profound Shākta-oriented observation, marked more for the impact than the detail or fundamentalism found in the Kamalāmba Navāvarana Kritis.

In the song, “Sadāśraye Abhayāmbike”, Dikshitar describes Devi as “Chitambara-Chandrika” - as the moon that rose in the intellectual sky; poetic beauty. The Shākta concept of “Shiva-Manchake” - Devi seated on the couch called Shiva - is stated in this song. She is described as “Parādāvatī” and “Parā Shakti” and as one attended to by Vāni and Rama - “Vāni Ramakaradruta Chāmara seva āskte”. She is worshipped by Vārāhi - Vārāhi mudite. She is also said to be Rudrani, the force of Rudra. Reference to the Shiva-Shakti Union is found, in the expression, “Rakta shukla mishra prakāśhini”.

Adwaitic influence on Shri Nāyika can be visualised in an observation in the next song, “Abhyāṁma” in Rāga Kalyāṇa, here Devi is called “Ātma roopa pratibimba”. The union between Shiva and Shakti is eternal; similarly the union between Brahman Atman is eternal. As Shiva- Shakti is one entity, the Atman is but the Brahman. As we perceive erroneously, in vikāsa, Shakti as distinct from Shiva, so do we see the Atman as different from Brahman in the “Samsāri” (migratory) state. Devi is the beacon light of the Shākta Cult; as Dikshitar sang, she is “Shakti sampradāyikā”. She is also said to be Rudrāni, the force of Rudra. Reference to the Shiva-Shakti Union is found, in the expression, “Rakta shukla mishra prakāśhini”.

The composition in Rāga Bhairavi, “Āryām Abhayāmbām” has mostly, customary and complementary Shākta-terms, such as “Bhairavi”, “Arunā”, “Tripurasundari” and “Shiv shite”.

The composition in Shankarabharana, “Girijāyā Jayā Abhayāmbikayā” has a strong undercurrent of adwaita but also has some
subordinates or ‘sons’ are Brahmā, Vishnu and Rudra. She bears the Pāsha, the Ankusha, the Chapa and Suma-shuras. She is the combined form of Sankalpa and Vikalpa. The point to observe is the eternal unity of Shiva and Shakti. Misconceptions should not arise that Shiva is subordinate to Shakti.

In a composition in Rāga Sahāna, Dīkṣitār emphasizes this aspect by means of “Ishānādi Shivaśākāra manche” and “Shivakāmeshwara Vamāngaste”. His description of Devi, in this song, includes “Pāsha Ankusha Kāranukha pancha suma bana haste”. To Dīkṣitār, the Shri Chakra is supreme. He opines that Rāja Rājeshwari is enshrined at the epicentre, “Desha Kāla avastā ropopā divya chakra madhyaste”. In a composition in Rāga Poorna Chandrikā “Sri Rāja Rājeshwari”, we find all conventional epithets, such as Triprasadārṇa, Shiva, Lalitā, Prapanca Atctā and Niradishaya Shuba prade. The Shri-Chakra or throne is described as suruchira-navaratna pecthe. Also, the absorption of Advaita into Shakti theology is seen in the passage “Parama Adwaita bodhite”. The composition in Rāga Madhyamavati, on Rāja Rājeshwari is known as the “Beejākshara Kriti” and is held in high reverence by devotees of Shri Vidya. The sanctity of this song is such that the uninitiated are forbidden from rendering it. It is the only composition in which Dīkṣitār has used the term Lalitā Bhattārika, Chanted during worship.

A summary of the Beejākshara Kriti will be as under:

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<thead>
<tr>
<th>Beejākshara Gam</th>
<th>stands for Ganapati</th>
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<td>Beejākshara Sow</td>
<td>stands for Sharavana</td>
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<tr>
<td>Beejākshara am am sow</td>
<td>stands for Trailokya Mohana Chakra</td>
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<tr>
<td>Beejākshara jam kleen sow</td>
<td>stands for Sarvāśa Paripooraka Chakra</td>
</tr>
<tr>
<td>Beejākshara hree m klee m sow</td>
<td>stands for Samkshobhana Chakra</td>
</tr>
<tr>
<td>Beejākshara hain hkleen hsw</td>
<td>stands for Sowbhagya Chakra</td>
</tr>
<tr>
<td>Beejākshara haidam hsw</td>
<td>stands for Sarvārtha Chakra</td>
</tr>
<tr>
<td>Beejākshara hree kreen plan</td>
<td>stands for Sarvarakshakara Chakra</td>
</tr>
<tr>
<td>Beejākshara hree sreem</td>
<td>stands for Sarvarogahara Chakra</td>
</tr>
<tr>
<td>Beejākshara hssrain hssow</td>
<td>stands for Sarva Siddhi Chakra</td>
</tr>
<tr>
<td>Beejākshara Mga e u la hree m saka ha hree m</td>
<td>stands for Sarvanandamaya Chakra</td>
</tr>
</tbody>
</table>

Dīkṣitār foresees his attaining liberation, as at the end of this composition indicates to that effect:

“Shri Nāthādi guru pādukām sada Chidānanda nātoham Kameshwaraṁga nilayāṁ.”
There is no other composition in which the Becjaksharas are given. It is an attempt at democratisation of the secretive esoteric, sacrosanct scriptures of the Shri Vidya using of Shākta theology.

(g) Other References To Shri Chakra in Compositions of Muttuswami Dikshitar:

As they are numerous, we select a few outstanding references:

i) Vishudha Chakra Vasineem - “Abhirāmeem” (Bhushāvati)
ii) Navayogini Chakra Vilāsini - Ambā Neelāyadākshi (Neeḍāṁbarī)
iii) Vishuddha Chakra Sittie - “Kāmākshi” (Shuddha Deshi)
iv) Navachakra Bindu Peetha Nivasini - “Nvaratra Nīlasa” (Navaratra Vilasa)
v) Tripurārdi Chakreshwari - “Tripurasāndari” (Sāma)
vi) Trailokyamohan Chakreshwari - “Kanakāmbarī” (Kanakāmbarī)
vn) Nava Chakra Swaroopa avatāre - “Govri Giriraja” (Govri)
vii) Sarvānanda maya chakra vasini - “Parvata Rāja Kumari” (Sri Ranjani)
ix) Manu Trikona Roopini - “Madhurāmba” (Devakriyā)

IX. Theological Equations in Dikshitar’s Compositions

There naissance of intellecual Shri Vidyā has been explained and mentioned, has been made about the accomodation of Vedic mantras, so as to erase the earlier virulent form of Shākta. The dominance of Adwaita and its partial acceptance has been given. If we examine compositions of Dikshitar, we find the understated equations:

i) Sadāchāra Pravrtaka - “Kādambari” (Mohana)
ii) Oordhva amnāya toshini - “Shrinātha Sodari” (Nabhomani)
iii) Vagbhava Koota jata - “Bhaja Re” (Kalyāṇi)
iv) Chaturveda Roopini - “Akhilandeswari” (Jujvanti)
v) Paramadwaita swaroopini - “Saraswati Manohari” (Saraswati Manohari)
vi) Savya apasavya mārge - “Avyāja Karuma” (Salanga Nātha)
vii) Vāmāchāra priyakari - “Madhurāmba” (Devakriyā)
viii) Vāma Marga priyakari - “Himagiri Kumari” (Amrutavarshni)
ix) Shuddha Vidyā - “Paradevate (Anand Bhairavi)
A perusal of these references will show that tolerance of non-Shri Vidya theologies, was, to Dikshitar, a duty and not a concession. This is adequate to substantiate the pantheism of Shri Vidya - this is the analysis of some Shakti-oriented references found in the compositions of Muttuswami Dikshitar.

Many more references can be cited and elaborated, from compositions of Muttuswami Dikshitar.

X. Shakti Oriented References in Compositions Of Shyāmā Śastri

Dikshitar was a complete devout and faithful Vāma - Marga, or follower of the left-hand school. Shyāmā Śastri was also initiated into Shri Vidya but was more conservative. It would be apt to construe Dikshitar as a left-of-centre Shākti and Shyāmā Śastri as a right of centre Shākti. The striking feature in Shyāmā Śastri's compositions is that there is hardly any composition, bereft of a reference to Shri Vidya of Shākti theology, if a percentage based statistical analysis is done, Shāstri scores over Dikshitar, despite his limited output. Shāstri's tutelary and favourite deity was Kāmakshī and he knew nothing but Her!

- Instead of presenting references from Shyāmā Śastri's compositions in a sequential or serial manner, we shall venture to present or a topicalised basis, similarities of thoughts and concepts, found in compositions of Muttuswami Dikshitar and Shyāmā Śastri!

i) Topic : Illusory Creation of Universe

a) Dikshitar :

"Nāma prapancha atceta" - "Gānalote" (Nāgavarāli)
"mīyāmaya vishvotpatti karinecē" - "Chhāyāvati" (Chhayāvati)
V. V. Srivatsa

x) Shri Vidyā

xi) Sāmarasya Vibhava

xii) Sāmarasya sampradaya

xiii) Sāmarasya nidarshini

xiv) Shat trimshat tattva vikasini

xv) Kāadi Sāadī Hāadi mantra

A perusal of these references will show that tolerance of non-Shri Vidyā theologies, was, to Dikshitar, a duty and not a concession. This is adequate to substantiate the catholicism of Shri Vidyā - this is the analysis of some Shākta-oriented references found in the compositions of Muttuswāmi Dikshitar.

Many more references can be cited and elaborated, from compositions of Muttuswāmi Dikshitar.

X. Shākta Oriented References in Compositions Of Shyāmā Shastri

Dikshitar was a complete devout and faithful Vāma - Margi, or follower of the left-hand school. Shyāmā Shastri was also initiated into Shri Vidyā but was more conservative. It would be apt to construe Dīkṣītār as a left-of-centre Shākta and Shyāmā Shastri as a right of centre Shākta. The striking feature in Shyāmā Shastri's compositions is that there is hardly any composition, bereft of a reference to Shri Vidyā of Shākta theology. If a percentage based statistical analysis is done, Shastri scores over Dikshitar, despite his limited output. Shastri's tutelary and favourite deity was Kamakshi and he Knew nothing but Her!

Instead of presenting references from Shyāmā Shastri's compositions in a sequential or seriatim manner, we shall venture to present or a topicalised basis, similarities of thoughts and concepts, found in compositions of Muttuswāmi Dikshitar and Shyāmā Shastri!

i) Topic : Illusory Creation of Universe

ii) Dikshitar:

"Nānā prapancha ateca" - "Gānalole" (Nāgarāli)
"māyāmaya vishvotpatti" - "Chhāyāvati" (Chhāyāvati) karineem"
<table>
<thead>
<tr>
<th>Shākta References In Karnatic Music</th>
</tr>
</thead>
</table>

| “Samasta vishvodaya stithi nilaya moola prabhu” | “Namaste” (Devarnaji) |
| “Characharatunaka prapancha janani” | “Paradevata” (Dhanyashi) |
| “Prakalpa prapancha prakasini” | “Saraswati Manohari” (Saraswati Manohari) |
| “lecha vishvotpatti layakari” | “Kanakāmbari” (Kanakāmbari) |
| “bluvanodbaya Stithi laya Vinodini” | “Amba Neelāyatākshi” (Neelāmbari) |

b) Shyāmā Shāstri:

| “I māyāmaya jagamulo” | “Parāmukha” (Kalyani) |

ii) Topic: Nityananda / Chidananda / Satyananda Roopa

a) Dikshitar:

| “Chidroopavilasini” | “Amba Neelāyatākshi” (Neelāmbari) |
| “Chidananda Vilasini” | “Ehi Amapoorne” (Punnāgavarnali) |
| “Nityānanda Vilasini” | “Dharmasanvardhini” (Madhyamāvatī) |
| “Chidroopini” | “Paradevati” (Dhanyashi) |
| “Satichidananda Lahiri” | (Palayamam Paramaśwari) (Tarangini) |
| “Chidananda rasikā” | (Madhurāmbikāyāh) (Deshisimharava) |

b) Shyāmā Shāstri:

| “Nityānanda roopini” | (Māyamma) (Natakwinji) |
| “Ananda roopini” | (Nanuubrova) (Gowlipantu) |
| “Chidānanda roopa” | (Devi nee pada) (Khamboji) |

iii) Topic: The Name “Shive” of Devi

a) Dikshitar: Used in compositions like

| “Ekāṃresha Nayike” | (Shuddha Saveri) |
| “Brahuna Vidvāmbike” (Kalyuni) | |
| “Shaila Raja” (Shaila Deshākshi) | |
| “Shri Mangalāmbike” (Kalyāni) | |
| “Shri Madhurāmbike” (Kalyāni) | |
b) Shyāmā Shāstri: Used in Compositions like
- “Māyamma” (Nātukurinji)
- “Sārasakshi Sadā” (Saveri)
- “Palayashuman” (Arabhi)
- “Shri Kamakshi Kavave” (Yarukulakhamboji)

iv) Topic: Paradevata

a) Dikshitar: Used in Compositions like
- “Paradevata” (Dhanyashi)
- “Mohana Nāta” (Mohana Nāta)

b) Shyāmā Shāstri: Used in Compositions like
- “Niine Namminanu” (Todi)
- “Devi brova” (Chintamani)
- “Pālayashuman” (Arabhi)

v) Topic: Destruction of Asuras / Demons

a) Dikshitar:

- “Daitya hārinī” - (Madhumā) (Devakriyā)
- “Mahishāsura Mardini” - (Mahishāsura Mardini) (Gowla)
- “Mahisha Mardini” - (Mohanu Nāta) (Mohanu Nātu)
- “Bhandar nardinecem” - (Lalitāmbikam) (Dvamanohari)

b) Shyāmā Shāstri:

- “Vidalita dānava mandala damani” - (Māyamma) (Ahiri)
- “Mahisha dānava mardini” - (Himugiri Kumari) (Todi)
- “Bhanda daitya Khandana” - (Pārvati nimnu) (Kalkada)
- “Chanda Munga Khandana” - (Kamakshaila) (Punniga varali)

vi) Topic: Concept of Rājarājeshwari

a) Dikshitar:

Found in Kritis like
- “Poornachandra” (Ragamaloka)
Shākta References In Karnatic Music

b) Shyāmā Shāstri:

Found in Kritis like
- “Sāri Yevaramma” (Bhairavi)
- “Nanu brova” (Gowiipantu)
- “Neeve gatiyami” (Kaliyānī)
- “Pārvati janani” (Bhairavi)
- “Pāhimmam Shri” (Nāta)
- “Janani Natajana” (Śāveri)

vii) Topic: Lalita

a) Dīkṣitar:

Name used in Kritis like
- “Pārdevate” (Ānanda Bhairavi)
- “Pālayanām” (Todi)
- “Lalitāmbāṁ” (Devamanohari)
- “Simhāśana Shīte” (Rāgamalika)

b) Shyāmā Shāstri:

Used in Kritis like:
- “Brovavamma” (Neelāmbri)
- “Brova samayamide” (Punnāgavarali)
- “Himādrī Sute” (Kaliyānī)
- “Nanu brova” (Janaranjani)
viii) Topic: Kameshwari / Shivakameshwari / Kama-Kala

a) Dikshitar:

Kriti with this reference are:
- "Ekāmresha Nāyike" (shuddha Saveri)
- "Tripurasundari" (Sama)
- "Brahma Vidyāmbike" (Kalyāni)
- "Madhurāmbikāyai" (Begada)

b) Shyāmā Shāstri:

- "Shripatimukha" (Sāveri)
- "Neclāyatākshi" (Pfaraz)
- "Meenalochana" (Dhayāshī)

ix) Topic: Ways of Liberation

a) Dikshitar:

- "Karma jana vidhayini" (Dharmasamvardhini) (Madhyamāvati)
- "Karma jnanayoga roopini" (Narmadāvā Kāveri) (Namadeshi)

b) Shyāmā Shāstri:

- "Tattva jana roopini" (Shankari Shakari) (Sāveri)

Both composers have addressed Devi as "Arunā", "Bhavāni", "Kātyāyani", "Māhādeva or Sadāshiva Kutumbini", "Tripurasundari", "Shālodari" and "Pāmurajana Pulini".
Terms exclusively found in Shyāmā Shāstri’s compositions are: “Parāśakti”, “Ādishakti” (used in all tamil compositions of Shyāmā Shāstri), “Mrudhani” - a special Shākta term (used in at least five kritis). “Bāla” (a sacred name : Dikshitar uses Bālāmbika)” “Kāla Kāla vallabhe”, “Kāli-kē”, “Andaja Hari Gīresha” are some more.

Terms exclusively found in Dikshitar’s compositions are:-


Some interesting and exclusive references by Dikshitar are:

“Madhya Desha Vāsini” (mahishāsurmardini), “Odhyna peetha” (shri Madhurāpurī) and “Kāmagiri peetha Vasini” (Shri Madhurāmbike).

xi) Shakta References in Compositions of Tyagaraja

The handful of references found appear to be there more by chance than by intention. “Rāja Rājeshwari” is found in “Sārivedalina” (Asavai), “Shive” in “Shive pahimam” and “Tripurasundari” in “Tripurasundari dclusukonti” (Shuddha Sāvēri). As stated earlier, Tyagaraja’s compositions on Devi are not Shākta - oriented.

xii) References in Post-Trinity Compositions

A) Compositions of Harikesanalloor Muthaih Bhavaavatar

He has the distinction of having composed one Kriti on each of the 108 names of the Ashtottara - Nāmavali of Devi Chamundeshwari of Māhābalagiri at Mahishapuri (Mysore). This provides both quality and quantity. Infact, Bhavaavatar ranks after Dikshitar, in impact and intensity. Some of the highly Shākta-oriented compositions are:- “Shri Vidyā vedyā” (Māyāmalavagowla), “Shri Chakrapura Vasini” (Gamanāshrama), “Mahākāli” (bilahari), “Ratnakancanukha dhārini” (Khamboji), “Dūrga devi” (Nawarasakannada), “Mantrini” (Hemavati) “Dandini” (Sālagabhāravi) “Sa Chāmara Ramā Voni” (hamsānandī), “Bagalādeviya” (Todi), “Kāmeshwari” (Kurinji), “Chidāgni Kunda” (Athau) “Vajreshi Mata” (Andoloka) and “Bhandāsura” (Manirangu).
Other compositions like “Kāmesha buddha” (Budhamanohari) “Shri Mahābala” (Sāranga Mallā) and “Kālarīti” (Oornika) are unique.

His Kriti in Raga Gauda-Malhar, “Sārasa Mukhi” is sung in every corner of Karnataka state and it is integral to Kannadiga ethos. The need for brevity at this stage, perforce, limits this presentation to mere references. Bhāgavatā’s compositions are a treasure-trove of Shākti-terminologies. Muthaiah Bhāgavatār has a special place, one of pride, in the class, of composers of Karnatic Music who used Shākta-oriented concepts in their compositions.

B) Other Composers:

Pallavi Gopāla Iyer: His famous Telugu composition in Raga Todi has the delectable passage “Vārāhi, Vaishnavi, Sumangali, Vāminī, Nīgamīgama Saneharini, Shri Rāja Rājeshwari, Vimala Chinmayānanda dayini”. Another stanza, not often sung, in this Kriti, “Aamba nādu vinnappambu”, has the passage “shoolini, purāni, tritāpa shanani, soma-soorya-agni lochani, varādayini”. A third verse has the reference “Chanda Mahishādi dinava mada Vibhanjana niranjani”. Another popular composition in Raga Kalyani “Needu charana” has terms such as Adikarini, purāni, akhanda janani, Rāja Rājeshwari, Tripura Bhairavi, Mahā-kāli, Oh! jagatjanani manonmani, Omkara-roopini, Kalyāṇī.

A finite Shākta trait is traceable in his compositions.

Karur Dakshinamoorthy Iyer (Garbhapurivasar)

In a Kriti in Raja Shankarabharanam “Karuninehi brova” be pratises Devi as Tripurasundari, Bāle-surapālita jale, Vāni vinuta shuka pāni ah Bhanda-usālini. A peculiar feature of his Kriti in Raga Sahāni is that he describes Kamalāmba as Kāmakoti-peetha Vasini. He was another composer with Shākta-orientation.

Ānayya of the Tanjavoor Quartet

His composition in Raga Shankarabharanam, “Mahima teliya taramā” has some Shākta-oriented terms. A composition by his brother, Ponniah, in Raga Māyāmala-nagavatula has Shākta-oriented terms such as ‘Māyāteccha swaroopini’ and ‘Mahātripurasundari’. One would have expected more positive Shākta orientation in this Quartette, as they were direct disciples of Dikshitar.
Shākta References In Karnatic Music

Mysore Lingaraju Urs:

He is the composer of a famous composition in Raga Neelambari, which has some Shākta terms such as Shringara lakshmi, druta-shārīke, kairavachandrikke, bruno-chikurc and so on.

Chinni Krishna Dasa uses the phrase ‘Rudrani’ in some compositions; seen at best in a Kriti “Tribhuvaneshwari” in Raga Srinivasa. Iyer was another composer who used these terms in his compositions. He was a Kāli devotee and in a Kriti in Raga Darbar sings “entavedina Kāli ma talli”.

Pattam Subramania Iyer and Kottavasal Venkatassubba Iyer are both credited with the authorship of an excellent composition in Rāga Bhairavi, quite popular too, “Nee pādamuule”, which has many Shākta oriented terms like Peri-Shakta, Kowmari, Sanātani, Shoellini and Mahā-Kāli.

A composition in Rāga Sahana, of unknown authorship, “Shri Madhurapuravasini” uses the word Lalita, several times over. Another composition, allegedly of anonymous authorship (by Cheyyur Chengilvaraya Shastri) praises the Shectala Devi or Mari-amman concept, Devi is described as “Kara-druta brahma Kapāle”.

Srisuta Dasa is a composer of the Dikshitar mould who has made some Shākta poveranic references like “Maithili nātha samshodini”, “Bhandari bhanjana prabhava vishvasa”, “Shri Chakra Vasini” and “Shri Chakra mandala maye”, in his compositions.

Tiruvaroor Ramaswami Pillai, a Tamil Composer, has referred to some Shākta terms in his compositions. Ramaswami Shivan’s “Pāhinā Shri Rāja Rājeshwari” is famous. In a Kriti, in Tamil, in Rāga Begada, we have a passage “Kandanaiyogi dandanai cheyumoru chandimai edir Bhandanai Mayilanai Mundanai yuvirundanai” giving the name of demons destroyed by Devi - a Shākta spectacle, indeed.

xiii) Epilogue

Reformed Shākta tradition, as Shri Vidyā, is a dominant factor in the texts of Karnatic music compositions. Fine arts, especially music had a special place in this theological system. The personalised entity, as Devi, was a patron of arts, a practitioner of music. Apart from references furnished, we have expressions, praising Devi as “sangeeta shāstra yute” (Namaste Paradevate). “Bhāva Rāga Tāla modini” (Bhajarec chitta) “Sangeetapriya” (paradevate) and “Bhāva Rāga Tāla Vishwasini” (Panchāhatprētha ropinī) by mutuswāmi Dikshitar. Shyāmā Shāstrī has used the expression “Gana-Vinodiniin four kritis - “Meexall oehand” (Dhanyāshi), “Karunanidhi” (Todi), “Ninne Namminānu” (Todi) and “Pālayēshuman” (Arabhi). He has also used the expressions, “Sangeeta rasike” and “Sangeetha lole”.
Shyāyā Shāstri’s cognisance of the esoteric value of the Shri Chakra can be seen in expressions like “Sumeru Madhyā niḥaye”, “Sumeru madhyā vasini”, “Trīkona niḥaye” and “Shri Chakra Rājeshwari”.

Absolute fidelity to Shakti and Shri Vidya traditions is the hallmark of the prolific output of Mutraswāmi Dikshitar. Adherence to Shākta and Tantric traditions is found in the compositions dedicated to Ganapati by Dikshitar, in expressions like:

“Moola pankaja madhyasta” - “Siddhi Vinayakam”
“Chimmoola kamala suhthat” - “Shri Gananatham”
“Mooladhāra kshetra sthitha” - “Vātāpi Ganapatim”
“Trīkona madhyā gata” - “Vātāpi Ganapatim”

Although Adwaitic expressions are also found in Shiva-oriented compositions of Dikshitar, we also find passages like “Sakala nishkala satchidānandaṃmya - Goweresham, Sadashivam, Chitsabhesham, Chidākāša Bhāmivam”. This passage echoes the contents of the Viṣṇu Śuddha Agama (1-14-7), edifying epithets are found in Dikshitar’s compositions. Conceptual clarity apart, every minute detail of the Shri-Chakra, is found in his compositions. He prays to Devi as, “Para-Shiva-tattva-swaroopini”, in the ultimate, unified form. Dikshitar is said to have shed his mortal coils, uttering the words “Shive pahi”. He is unparalleled in variety of expression, unequalled in dignity of diction. He is the fairest star, with Shākta traits, shining in the firmament of Karnatic music.

Shākta reformation was nearly contemporaneous with the division of Indian Music into Uttarādhiya and Dakhinātya Sangeeta, or into Hindusthani and Karnatic Music. Yet, We are unable to trace any finite Shākta tradition prior to the advent of Muttraswāmi Dikshitar and Shyāmā Shāstri. Nevertheless, the quality and quantity of their output adequately compensates for the infructuous efflux of time.

Karnatic Music remained virtually un-influenced by Islamic values and retained its pristine purity. The Bhakti movement that prevailed from the thirteenth to sixteenth Century, somehow did not imbibe or assimilate Shākta traditions. Hence, the virtual absence in this period. Yet, theology, metaphysics and devotion dominated the Southern thought and ethos - permitting every genre of devotion and theology in classical music. Mention must be made of the fact that devotion and theology dominate Karnatic Music, in direct contrast with eroticism of Hindusthani Music. This system is thus, a complete representation of Hindu theology - encompassing Shaiva, Vaishnava, Shākta, Gānāpatya and sōra schools. Thus, there are several Shākta oriented references in Karnatic Music.
Music is both natural and created. The evolution of the latter is ascribed to the former. Kalidasa, subscribing to this view, wrote: "yah poorayan keecha karanda bhaagaan, dhari mukhottena sameeranena, udgaashitaam icchati kinnaraanaam taana pradaayeesham ivopagantum" (the wind that blew through the crevices of the caves of Himalaya set the tunes to be rendered by the kinnaras). The scholastic definition of the term "Sangeeta", as found in the Sangeeta Makaranda is "Geetam Vaadyam tathaa nrutyam trayam sangeetam uchyaate". Sangeeta encompasses vocal and instrumental musical renditions and dance, as well. Imagine Abhinaya in dance without corresponding Saahitya – Abhinaya is the test of the expressional felicity of Saahitya. Some scholars distinguish between the terms "Geeta" and "Sangeeta", on the premise that "sangeeta" signified samyak + geeta, to create music and that "geeta" meant that which is rendered – thus distinguishing between the creation and rendition of music. Lakshana was the term used to denote the art, theory and composing of music while Lakshya meant practice and rendition. Lakshana and Lakshya are inter-related like the egg and the chick – which came first? Lakshana is the codification of Lakshya. Lakshya is the ultimate aim of Lakshana. Shri Tyagarajaswami appears to accept this distinction: "Geethaarthamu sangeeta aanandamu neetaavana joodara". (Discern the meaning of geeta and enjoy the bliss of sangeeta). Saahitya is integral to both Lakshana and Lakshya. It embellishes the aesthetic value of Lakshana and hone the renditional skill of Lakshya.

In Daakshinaatya Sangeeta, also known as Karnatic Music, Sangeeta (music) and Saahitya (literary content) have, forever, functioned in tandem. Equal importance was accorded both to Dhatu (words) and Maatu (tune) Shri Muttuswami Dikshitar stated:
"Sangeeta saahitya saaragnya sannute" and "Sarasa sangeeta saahitya stana dwayayaa". Daakshinaatya Sangeeta accords equal importance to Bhava, Raga and Tala. Dikshitar extolls Devi as "Bhava Raga Tala Modini" (one who enjoys Bhava, Raga, Tala) and as "Bhava Raga Tala Vishwasini" (one who
has faith in Bhava, Raga and Tala. Bhava is linked with Saahitya and Rasa- Anubhava (literature and emotional experience), Raga is linked to Ranjakatva (aesthetic satisfaction) and Tala is linked to the metrical count (Akshara Sankhya) of words. Thus, Saahitya has a dominant role in Karnatic Music. Karnatic Music transcends linguistic limitations and is enriched by compositions in several languages – Tamil, Telugu, Kannada, Malayalam and Sanskrit; even Abhangs and Bhajans in North Indian languages are accepted. Of these languages, Sanskrit is purely classical, virtually unspoken; the others are regional and vernacular. Hence, the literary aspect, Saahitya Bhava, is bound to be of significant importance in compositions couched in a classical language like Sanskrit. Such a study will be fruitful and welcome.

II. MEDIUM OF EXPRESSION IN DIKSHITAR’S COMPOSITIONS

At the outset, we should analyse this aspect as found in the compositions of the Trinity of Karnatic Music – Shyama Shastri, Tyagaraja and Muttuswami Dikshitar. Shyama Shastri was a tri-lingual composer and has used Telugu, Sanskrit and Tamil, for his compositions. Tyagarajaswami was a bi-lingual composer, who utilised Telugu and Sanskrit. In comparison, we may state that Dikshitar was a uni-lingual composer who composed only in Sanskrit.

While arriving at this postulation, we have to discount two manipravala Kritis of Muttuswami Dikshitar. Scholars have agreed after research, that the Chowka-Varna in Todi Raga (Roopamu Joochi) originally credited to Muttuswami Dikshitar, is, in fact, a composition of Ramaswami Dikshitar. Same is the case with the Pada-Vama in Khamas – “Enta ninne telupuduraa”. A daru in Raga Sri Ranjani, “Nee saati deivamu” is erroneously ascribed as a Telugu composition of Muttuswami Dikshitar. Firstly, Muttuswami Dikshitar has not composed darus – only Kritis. Secondly, he has not used Telugu even in Nottu-Swara saahityaas. Above all, while all his compositions have the “Guruguha” mudra, this Daru does not have it. Successors of Muttuswami Dikshitar – like Subbarama Dikshitar and Ambi Dikshitar have adopted the “Guruguha” mudra in their compositions. Hence, it is plausible that this Daru was also a composition of Ramaswami Dikshitar. The absence of Guruguha Mudra negates the supposed authorship attributed to Shri Muttuswami Dikshitar. Hence, it would be justified to postulate that Shri
Muttuswami Dikshitar was a uni-lingual composer, whose singular medium of expression was Sanskrit.

III. **METHOD OF EVALUATION OF BHAASHA GOWRAVA**

The literary aspects of musical compositions have to be evaluated by methods divergent from those applicable in literary analysis — where evaluation is totally oriented to etymology, grammar and semantics. In music, classicism or grammatic perfection are secondary in importance to aesthetics or audio — satisfaction. While no poetic licence is conferred on composers of music, there is no hyper-rigidity in the application of grammatic regulations. Poetry and music are not identical. Kaavya Niyama (Rules of poetry) are partially valid in the Saahitya meant for Sangeeta. Let us pause to delve on this aspect.

Prose (Gadya) can be elegant; but tongue – twisting gadya passages have grace only and no musical lilt. Dandaka – passages have a light element of lilt, which is inadequate. Poetic metres like Anushtup, Trishtup, Gayatri, Vasanta Tilaka and Shardoola Vikreedita are unsuited for musical compositions. Metres like Aparaantaka, Ullopya, Madraka, Prakari and Druta – Vilambika are suited to Laya-baddha Sangeeta. There cannot be a superimposition of poetry – norms on Sangeeta. Yet, there is a lot of similarity between Kaavya and Sangeeta.

The best prescription was made by the Pitaamaha Purandaradasa:

"Yati praasa ira beku, gatige nillisa beku
Rati pati pitanolu ati prema ira beku
Taala beku, takka mela beku".

IV. **PADA BHAVA IN KRITIS OF MUTTUSWAMI DIKSHITAR**

Pada Bhava covers the usage and coinage of of words/expressions. "Gandha-Vaaha" means the carrier of scent and signifies mild breeze; soft breeze wafts and carries perfume. Only Dikshitar has used this expression:

"Navaneeta gandha vaaha vadanam, mrudu gadanam".

Note the presence of words like mrudu and nalina – everything about this passage is soft.

Many of you would be familiar with a passage from the Shri-Sookta "Padmapriye, padmini, padmahaste, padmaalaye padma dalayataakshi". In
a shloka, we have a similar passage “Karaaravindena padaaravindam, mukhaaravinde viniveshayantam” The lotus is compared with several corporeal parts. Dikshitar compresses the entire expression into one word – “pada nayanaana kara nalini”.

The creation of this illusory (maya) world is a sport to Devi. This is described in the passage, “Bhuvanodaya sthitilaya vinodini”. A similar passage is “Sakala nishkala swaroopopa tejase sakala loka srushti karana bhraajase”.

“Bhraajase” is a rare expression meaning derivation of happiness. Another fine expression is “deekshaa santushta maanase”. The superficial meaning is initiation into a cult; the esoteric significance of this expression is a state of spiritual equanimity.

When consigning the dead to the flames, we chant “apanaha shoshitat aghum agneshu shuddhaarayam”. As Agni is the great purifier, we consign the corpses to cremation. Dikshitar uses the expression “Paavaka” for Agni, the great purifier – “Divaakara sheeta kirana paavakaadi vikaasa karaya”.

Normally, the word ‘vata’ is used for the banyan tree. Dikshitar describes Dakshinaamoorti as ‘Suvama vata vruksha moola sthite”. The word ‘Nyagrodha’ is a rare expression, found in the Vishnu-Sahasranama, also meaning the banyan tree. Describing Dakshinaamoorti, Dikshitar uses the expression “Nyagrodha vruksha moola vasinam”.

The term ‘prasada’ has two meaning – grace and peace. In a passage found in the Bhagavad geeta, “prasade sarva duhkhaanam haanivasyopa jaayate” it means peace, while in Upanishadic passages like “dhaatuh prasaada mahimaan mahimaanam aatmanaha” it means grace. Dikshitar prefers to use this term as grace – “Chamatkaara bhoopaalaadi prasaada karana nipuna Mahalingam, chhaaya rahita deepa prakaasha garbha gruha madhya rangam”.

The first and second Naamaas of the Lalitaa-Sahasranaama are “Shri Maata” and “Shri Mahaaraagnyi”. In a kriti by Dikshitar, the Pallavi starts with “Shri Matah” and the Anupallavi with “Shri Mahaaraagnyi”. He has used several Naamaas of the Lalita-Sahasranama in Devi – oriented Kritis. Dikshitar has coined some delectable words “Nagapati sutaa sodara” is an expression used for Vishnu. Dikshitar calls Krishna as “Rowhineyaanuja”. These are some examples highlighting the superiority of the Pada-Bhava of the Sahitya found in Dikshitar’s compositions. The usage of expressions or
words in the Vedas, Shaastraas, Sahasranamaas etc: only enhance the value of Bhaasha gowrava.
In a Kriti on Krishna we find Diokshitar using many of the Vishnu Dwaadasha Naama.

V. ARTHA BHAAVA

Artha Bhaava deals with the aspect of meaning through which the literary value is enhanced. As a philosopher, an Adwaitin, a practitioner of Shri – Vidya doctrine, a maantrika, we find several philosophical and metaphysical examples in the Kritis of Dikshitar, enhancing Bhaasha – gowrava through artha – pushti.
The supreme Being is beyond physical faculties, "Avayava traya ateetena nityena"; also beyond the three mental states of Jaagruta, Swapna and Sushupti, "Avasthaa traya saakshipaati shuddhena"; beyond the Panchakosha "Bhava Panchakoshavyatiraktena" (the Panchakoshaas mentioned in the Taittareeya Upanishad are Anna, Mano, Prana, Vignyana and Aananda). Note the brevity of expression and depth of meaning.
The Purusha-Sookta is a long winding hymn on universal creation – "Viraajo adi purooshaha etc:". Dikshitar summarises the substance of the Purusha Sookta in one line – "Viraat swaroopa akaaram vishwa snushti kartaaram". He is the only composer who has dedicated a composition to the four-headed creator, Brahma Deva.
Dwaita – vaada dominates when we perceive two distinct, separate entities. Let us take the case of the luminaries – the Sun and the Moon. Most of the days, we see them separately. The Moon is not self-luminiscent (Swayamprakasha) and only reflects the Sun's rays. This is like the Jeeva and the Brahman. On the Amaavasya day, the Sun and the Moon rise at the same time and set at the same time. It is a day of Udaya – Ravi – Chandrika.
It is a day of Adwaita – as we do not see the Moon at all. That is the best day for the soul to rise – for Atmodaya. So says Dikshitar – "Aaatmodaya ravi chandrika sandeepte". This passage, singularly, is adequate testimony for the excellence of Saahitya, in Dikshitar's Kritis.
The attributeless, Impersonal Brahman is described as "bodham, Shiva sankalpa – Vikalpam, buddha, shuddha, nitya, nirvikalpam", highly reminiscent of the Upanishadic dictum, "Sad eva somyedmidamagram aseed.
ekameva adwiteeyam”. Diksitar describes Devi as “Shri Vaagbhava koota jaata chaturveda swaroopineem” – as the manifestation of the four Vedas which originated from the Vaagbhava koota.

There are witnesses amongst us, who saw the Paramaachaarya of Kaanchi Kaamakoti Peetha being moved to tears by the rendition of a Dikshitar Kriti.

Devi is praised as “Deshika pradarshita chidroopini” and as “Saadhujana aaraadhita sadguru kataaksha moole” (Visualised as taught by the guru). As a true and staunch Adwaitin, Dikshitar sang “Sri guruguhasya daasaham nochet chid guruguha eavaaham” (I am not merely the Daasa of guruguha, I am guruguha Himself) – echoing the sentiments of the Hamsa-Japa “So- aham”.

Subhramanya is praised as “mati-mataam hrudaya gopura deepo” (The beacon light shining on top of the gopura of my thought)

VI. UPAMA

Upama is the art of creative or comparative imagery. Kalidasa excelled in this facet and is peerless. We can find several examples of upama in Dikshitar’s kritis.

Dikshitar describes Devi as a beautiful deer gambolling in the garden called Hreemkara. “Hreemkara vipina hiranyam”. In another Kriti he calls Her as the parrot in a cage called Shiva – “Shiva panjara shuki”. Dikshitar compares the nose-screw worn by Devi with that of a twinkling star – “taara sadrusha naasaamani virajitaam”.

In the invocatory song, Dyana – Kriti of the Kamalamba Navaavama series, Dikshitar describes Devi as a wish-granting creeper “aashruta kalpa latike”. In a subsequent song of the same series She is described as “Shruta kalpa vaatika” – she has developed from a creeper to a park!

Dikshitar was not devoid of knowledge of values of visual arts. In one composition he states, “raaka Chandra vadana, rajeeva nayana”. The complexion is as white as the full moon with a touch of pink coming from the lotus-like eyes. What a colour – scheme!

Though ascetic by nature, Dikshitar was not unfamiliar with Shrungara – Rasa, as can be perceived from the multiple expressions used to describe the hair of Devi – “neerada chikure”, “neela alaka dhari” “varaali veni”, “ramaneeya punnaaga vijita veni”, “chikura vijita neela ghanaa” and so on.
The purity of the full moon is compared with the heart of a pious person, "Saadhu jana hrudaya sadrsham". The heart of the Aashutosha, Shiva, is compared with melting butter "navaneeta hrudaya vibhaata". The radiance of Shiva is comparable with Crores of suns – "Bhanu koti prakaasha". Brevity forbids further elaboration.

VII. VYAAKARANA NIYAMA

We find that Vyakarana Niyama, regulations of grammar have been scrupulously adhered to, in Dikshitar’s compositions. To maintain the Akshara Sankhya, he has used delectable terms for Durga, Lakshmi and Saraswati, using the dreaded Bhabhaavali method and has addressed them us Bhairavi, Bhaargavi and Bhaarati.

Declensions of case – endings in eight Karakas, called the Vibhakti – technique, was successfully used by Dikshitar in many series of compositions – we have the Tyagaraja, Kamalamba, Neelotpalamba, Abhayamba, Guruguha and Rama Vibhakti series of compositions. In one composition he has used all eight Vibhaktis, which is an unequalled feat.

VIII. SHABDA BHAVA

(A) PRASA

The intellectual sagacity of Dikshitar can be seen even in his very first composition, where the Charana passage brims with sixteen passages all starting with the Akshara ‘Ma’; it is worthy of mention that the Raga of this Kriti is Mayamalava gowla.

Kritis are identifiable with Dwiteeya Akshara Prasa – a norm which was maintained by Dikshitar scrupulously. See simple cases like “Shree Su” “Bhoo Su” “Vaasu” and “Vaasa” “Daasa”. Let us take the akshara ‘la’ as an example. We find a passage : “Kaala Kaala Bhairava, brahma kapaala shoola dhara, phaalay nayana, kahetrapala, sadguna sheela bhayankara jwaala jaala haala ahala moolaahana kolaahala, Neelakantha subala Guruguha lola leela jaala paala”. Another famous example is with the akshara “Ksha” – “Daksha shikshana dakshatara sura lakshana vidhi vilakshana laksha lakshana bahu vichakshana sudhaa bakshana guru kataaksha veekshana”. Even yugma – aksharas posed no problems to Dikshitar : “Vallaki pustaka abhaya varada komala tara kare, pallavanghri yugala mani prakaasha manjira dhare, phulla
Sarasijaakshi Sripurah swapeethaantare, Vallabhesha vidhthari Hara vaanchita artha prade vare, mallaikaal summaarchite, maaya karya varjite, Valeesha guruguha nute vaa deeksham taarnayute”. The yugma – akshara “lla” comes out so beautifully in this passage. Usage of yugma – aksharas like “dya” was childs play to Dikshitar. Dikshitar was adept in both Prathamaakshara and Dwiteeyaakshara Prasa.

(B) **ANUPRAASA**

As regards Anuprasa, importance was accorded to this aspect wherever Vibhakti – Niyama permitted it. See the sequence “charanam” “bharanam” “taaranam” “vaaranam” “poojitam” “madhyagatam” “upaasitam” “sthitham” “tundam” “kantham” “dandam”.

Another example is “sahita” “upeta” “mahila” “ateeta” “taata” “navaneeta” “vibhata” “sangeeta” “Sambhoota” “Naatha”. Anuprasa, in Kritis, was Dikshitar’s forte.

**IX. YATIS**

It will not be incorrect to state categorically that the usage of yatis are best discerned in Karnatic Music, only in the Kritis of Dikshitar.

(a) For the expansive Shrotovaaho Yati, we can cite the example of :

“Sham prakaasham, swaroopa prakaasham, tatva swaroopa prakaasham, sakala tattva swaroopa prakaasham, Shiva Shakyadaadi sakala tattva swaroopa prakaasham”.

(b) For the tapering go-puccha yati, tapering like a cow’s tail we can cite:

“Sarasakaaye, rasakaaye, sakaaye, aaye, maaye”

“Saarasapade, rasapade, sapade, pade, pade”

**X. RAGA-MUDRA TECHNIQUE**

This feature can be found only in compositions of Muttuswami Dikshitar (.)

There are direct references like “Saranga Raga Priye” “Marga Hindola Raga nutam”. There are semi-direct references like “Hamsadhwani bhooshita” “punnagavarali prakaashini” and so on. The genius of Dikshitar is seen best in indirect references like:

“Kamakoti bila” + “hari nuta kamale”

“bhajeham” + “Veeranutam”

“Kaavya naatakal alankara bharana”.
The manipulation of the Saahitya of a Kriti to facilitate utterance of the Raga’s name, is a feature unique to Dikshitar’s compositions.

XI. ABERRATIONS AND MUTATIONS OF SAHITYA IN DIKSHITAR’S COMPOSITIONS

This undesirable phenomenon has crept into, this virus has affected the realm of Dikshitar’s kritis. A passage of a Kriti is wrongly rendered nowadays even by senior performers. They sing, “vinoda jaalineem vaarineem”. There is no word, in Sanskrit, as “jaalineem”. The correct expression is “vinoda jaalanaavarineem”. The mere shift of the alphabet ‘n’ spells disaster. The Anupallavi of a famous Kriti in Raga Khamboji is rendered as “Hari Hrudaya”. The Pallavi has reference to Vishnu as “Madanajanaka”. The Pallavi starts with “Marakata”. Devi delights the mind of Shiva. The correct Saahitya should be “Hara hrudaya”. One fall line from the charana of the kriti “Balagopala” (Bhairavi) is missing – the total number of lines being rendered nowadays is odd, which is not the case. The Raashi reference is missing in the Kriti “Chandran bhaja” – why?

The minor difference between Hrusva and Deergha (short or long pronunciation) can lead to a major difference. Mark the passage being rendered as “somam shirodhruta soorya gangam” – with soorya in the hrusva. This misguides us and makes no sense. “Somam” is interpreted as the “moon”; shirodhruta as “borne on the head”; “Soorya” as the sun and Ganga is Ganga. We can understand Ganga and the moon on Shiva’s head; where is the Sun on Shiva’s head? Some explain it as jewellery of a head-set including Sooryakala and Chandrakala. This leads to the exclusion of Ganga; no Gangakala is worn. The mystery is solved if the word “Soorya” is pronounced in the Deergha as “Sooryaa”. The lexicon, Nikhantu defines “Sooryaa” as a new-bride, a Nava Vadhu. In this context, somam is interpreted as Sa + Umam, One who has Uma as an Ardhaangini, occupying half of the body. When circumstances compelled the accommodation of a “Sooryaa” (new-bride) called Ganga, Shiva made Ganga “shirodhruta” (resting on the head).

Is further proof needed to illustrate the genius, the Medhaa-Vilaasa of Muttuswami Dikshitar?
Bhasha – gowrava is abundant in Dikshitar’s kritis:

1) There is a consistent level of artha – gowrava and laalitya.
2) You find many rare and new words, which can stand grammatical and etymological tests.
3) You do not find colloquial expressions.
4) You do not find contrived expressions like “ghana agha jeemoota aashuga jaladhi”.
5) In Dikshitar’s compositions, you cannot find unparliamentary expressions like “Harami”.

Undoubtedly, Dikshitar is a Saahityakarta par-excellence and the dignity of diction, rendition, esoteric significance, meaning and language as found in his compositions, remains unsurpassed.
NORTH INDIAN RAGAS IN COMPOSITIONS OF
MUTTUSWAMI DIKSHITAR

We revel in identifying diversity in unity and have created administrative, cultural, linguistic and social barriers in a heterogenous composition of Indian ethos. Five centuries back, we had a unified system of music, which now stands bifurcated as two systems of classical music – the Northern (Uttaraadheeya) and the Southern (Daakshinaatya). Alien hegemony, religion and cultural values were being imposed and there were pressures of Islamic influence. The precise cause for bifurcation of the unified system of classical music is unknown; yet, it is surmised that the division was resultant from the fact that one group was not averse to acceptance of alien values and that the other group was conservative enough to resist such imposition. Acceptance was by the Northern group and resistance stemmed from the Southern group. Some savants like Sreepada Raja discouraged the rendition and absorption of Ragas of Arabic origin like Kalyani and Yaman. Another Raga called Turushka – Todi was taboo. Perhaps, another case of “Turukaru karedere una bahudanna”.

The Southern system was in vogue in a region called Kamataka and came to be known as Karnataka Sangeeta. This musical region is not synonymous with the present state with the same name. The Northern limit of this region was a word which started with the alphabet “Ka” and the Southern limit too, was with a word which started with “Ka”. The limits were River Krishna to the North and the confluence of the seas, Kanya Kumari, to the South. For the musical world, the region Karnataka virtually covers peninsular India.

Let us pause to examine the effects of bifurcation. Was there an absolute water-tight division with no common link or legacy? Take the case of Raga Piloo, of folk-origin. It was unimportant but cognised in the Karnatic system and had a finite status in Hindusthani Music. It was gobbled up by the proximate Raga, Kafi. We have as a legacy, a laali in Raga Piloo, composed by Purandaradasa. The Raga Kafi, also known as Hindusthani Kafi, has a place of importance, nowadays, in the Karnatic system. Puritans refer to a Raga “Kamataka Kapi”, of which we have three versions – Swati Tirunal’s version being too close to Karaharapiya, Dikshitar’s being similar to Kanada
and Shyama Shastri's version being midway between Darbar and Karaharapriya. Which is the authentic version? It is certain that Puradaradasa did not tune “Jagadodharana” in Hindusthani Kafi and the tunesmith was B.S. Rajam Iengar. There is no reference to Raga Kafi, written ca.1560 A.D. by Pundarika Vitthala (a disciple of Purandaradasa) in his work, “Rasakowmudi”.

The division was not thorough and there was some linkage. Many values got obliterated in course of time and some values were absorbed. This is the background for evaluation of the role of North Indian Ragas, in the musical output of Muttuswami Dikshitar.

Dikshitar spent nine years at Kashi and had enough opportunities for exposure to the Hindusthani system. Dikshitar may have introduced a few Ragas into Karnatic Music; several were in vogue before Dikshitar's time. Lalita is a Raga, of Northern origin, which has been used by all members of the musical Trinity. Ragas like Goorjari, Hamveer - Kalyani and Ramakali were in use at the Trinity's time. Ragas like Bhairavi (Sindhu Bhairavi), Behag and Bageshri came in shortly thereafter. Recent infusions include Ragas like Shivaranjani, Bairagi - Bhairav (Revati), Ahir-Bhairav, Basant-Bahar and so on.

In a presentation of this manner, ground rules will have to be laid down, as detailed hereunder:

i) Ragas adopted from Hindusthani music, maintained with same nomenclature are included; eg: Ramakali.

ii) Ragas adopted from Hindusthani music, with Northern musical content but different name are also included; eg: Hamvir Kalyani (Kedar in Hindusthani Music)

iii) Ragas of Hindusthani Music which have been integrated into Karnatic Music; eg: Raga Jhenjhuti

iv) Ragas of Hindusthani Music which have musical equivalents in Karnatic Music; eg: Karnataka Devagandhari (Bhimplas)
We exclude those which are similar only in name but different in musical content; eg: Todi of Hindusthani music is totally dissimilar to the Todi of Karnatic Music; but it has an equivalent in Shivapantuvarali. So we exclude Todi of Karnatic Music.

The first Raga we take up presents a finite case study – we take the Raga Kamataka Shuddha Saveri. This Raga is musically proximate to Ragas Malahari and Kannada Bangala. Only Muttuswami Dikshitar has composed in these three Ragas. Neither Tyagaraja or Shyama Shastri have used these Ragas. Malahari is an old Raga, very much indigenous to Karnatic Music and the old Pillari geetas were taught to beginners in Raga Malahari. Malahari is Nishada-varjita and has gandhara only in the Avarohana. There is limited use of Nishada Swara in Raga Kannada Bangala. Raga Kamataka Shuddha Saveri is an Audava Raga with Shuddha Swaras (Rishabha, Madhyama, Dhaivata) and does not have the Gandhara or Nishada Swaras. There is an ancient Hindusthani Raga which is the equivalent of Karnataka Shuddha Saveri. It is Raga Komkali. This was introduced by Muttuswami Dikshitar, to Karnatic Music and he himself gave the name to this Raga – as the "maana-danda" or scale in Archana is Saveri and as the swaras are Shuddha swaras. The prefix 'Karnataka' has not been used by Muttuswami Dikshitar, in the Kriti. It is most likely that prefix was given by Subbarama Dikshitar, to differentiate from the second Shuddha Saveri Raga in the system, known to Dikshitar as Devakriya. Subbarama Dikshitar has had a hand in the matter, as he has classified this Raga as an Upanga of the first Melakarta Raga. Another case, like Raga Kamalamohari, of a non-vivadi Raga being a Janya of a Vivadi Melakarta!

Karnataka Shuddha Saveri is known for the pronounced and elongated prayoga of the Rishabhaswara. These facts show that this Raga was a latter addition, compounded further by the exclusive usage by Dikshitar. Komkali is a strong Raga in Hindusthani system, a Prabhat-Kala Raga. Remember Pankaj Mallick singing "Yeh kaun aaj aaya savere savere"? That is Komkali, Karnataka Shuddha Saveri.
EKAMRESHA NAYIKE (SHUDDHA SAVERI)

We are aware that the origin of many Ragas can be traced from their names. The Raga from Khamboja Desha (Cambodia) is Khamboji; from Sind is Sindhu-Bhairavi; from Gowda Desha (Bengal) is Gauda-Mallar; from Malwa is Malwi; from Kashi is Kashiramakriya and so on. The Raga that originated in the Gurjara was a Raga accepted in Karnatic Music before Dikshitar's time, as we have a Tyagaraja Kriti too in that Raga — "Vaaralendu kommani naayendu" by Tyagaraja. Both composers have handled Raga Gurjari in a near-similar manner; except that Tyagarajaswami stresses the Antara Gandhara much more than Dikshitar. We have a delectable kriti by Dikshitar in Raga Gurjari.

GUNIJANAADI NUTA (GURJARI)

The next choice, obviously has to be Raga Lalita. This is one of the twentyeight Ragas in which we have atleast one composition by each member of the Trinity. So, Raga Lalita was in vogue prior to the period of the Trinity, in Karnatic Music. Shyama Shastri's "Nannu brovu Lalita" was popularised by the renditions of the late Bidara Kishtappa. Tyagaraja's Kriti "Seetamma Maayamma" is rendered by few in Raga Lalita and by many in Raga Vasanta. The closeness of Lalita and Vasanta is such that it cannot be but noticed. Vasanta is called Daakshinaatya Vasanta, to differentiate it from Basant of Hindusthani Music. By inference, Raga Lalita was brought into Karnatic Music from the North. It was eventually integrated into Karnatic Music. There are two compositions by Muttuswami Dikshitar in Raga Lalita — "Agasteeshwaram Bhajeham" and "Hiranmayeem Lakshmeem".
HIRANMAYEEM LAKSHMEEM (LALITA)

There is a special group of Ragas using both Shuddha Madhyama and Prati Madhyama swaras. Some such Ragas are Yamuna Kalyani, Hamvir Kalyani and Saranga, Hamvir Kalyani and Yamuna Kalyani are of Northern Origin, which is noteworthy. The main point to be noticed is that in these Ragas cited above, the dominant Swara is the Prati Madhyama Swara and the occasional swara is the Shuddha Madhyama swara.

Very few are aware of the fact that there are Ragas which are Dwi-Madhyama in structure but with the Shuddha Madhyama as the dominant swara and the Prati Madhyama as the subordinate Swara. Some such Ragas are Ramakali, Ardradeshi, Ahir-Marwa etc. Only Muttuswami Dikshitar has used such Ragas. We shall now move on to Raga Ramakali. The structure of the Kriti is such that it resembles a Dhrupad composition. A striking feature is the Raga-Mudra technique adopted by Dikshitar, in this Kriti. The Pallavi has the Sahitya “Rama Rama Kali Kalusha Virama” – Rama mitigates the evils of the Kali era. During rendition, one is conjoined to pronounce “Ramakali”, which is the name of Raga. An example of the inherent genius of Muttuswami Dikshitar.

RAMA RAMA (RAMAKALI)

Many connoisseurs consider the Ragas Brindavana Saranga and Brindavani as identical, which is incorrect. There are variances even in the concept and rendition of Brindavana Saranga itself. The Tyagaraja Sampradaya permits a fair amount of emphasis of the Gandhara swara, as can be visualised in the Kriti “Kamalapta Kula”. This moves this Raga close to Raga Shri. The Dikshitar school permits Gandhara only as a weak, Alpa Swara, as can be seen from the compositions – “Rangapura Vihara” and “Soundara Rajam”. Interestingly, the Mudra “Brindavana Saranga” is seen in these two
compositions. Portrayal of this Raga by adherents of the Dikshitar tradition will show that it is closer to Madhyamavati, mainly because of the diminutive nature of the Gandhara. Dikshitar had the courage of conviction to convey that Brindavani and Brindavana Saranga are not identical, in a manner similar to the way he distinguished between Shuddha Dhanyashl and Udayaravichandrika. He has not used any Raga mudra in the Kriti set to the Raga Brindavani. The origin of Brindavani is from the Uttaraadheeya school; though some call it Brindavani, some equate it with Raga Shuddha Sarang of the Hindusthani system. The dominant swara is the Kakali Nishada, which is alien to the 22nd Melakarta Raga. Hence, Brindavani is classified as a Bhashanga Raga of the 22nd Melakarta scheme. The Kriti is “Swaminathena Samrakshitoham”

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**SWAMINATHENA (BRUNDAVANI)**

We have to also distinguish, in a similar manner, between Yamuna Kalyani and Yaman. Yamuna Kalyani can be identified in the passage “ma-ga-ma-ri-sa” with the presence of the Shuddha Madhyama. The Ashtapadi “Saa Viraje Tava Deena”, the Devaranama “Hari Smaranane Maado” and the Kriti “Haridaasulu” are all, set to Raga Yamuna Kalyani. In Raga Yaman though the Shuddha Madhyama swara is used, in passages like “ma-ri-sa-nt-ri-sa”, you will not find “ma-ga-ma-ri-sa”. Infact, you will even find “pa-ma-ga-ri-sa” with only the Prati-Madhyama swara. The two compositions by Dikshitar are only in the Raga Yaman, which many, mistakenly call as Yamuna Kalyani. Further, this view is fortified by the fact that the Raga Mudra used by Dikshitar, in both songs is only “Yamuna” and not “Yamuna Kalyani”. This is another case of adoption of a Northern Raga by Dikshitar.
Let us digress now slightly, to examples where Dikshitar did not being in a Hindusthani Raga but only permitted some nuances of a Hindusthani Raga in a classical Kamatic Raga, without violating structural norms. In his Kriti in Raga Bhairavam – we find finite shades of Ahir Bhairav:

“Kaala Bhairavam bhajeham anisham, Kaashipura vaasain bhootesham”
“Dheerataram vidhi Kapaala dharanam, Devaraja sevitaabja charanam”

Similarly, in Raga Kashiramakiya, we can see nuances of Raga Poorlya.

“Somaskanda vimaanastam Madhusoodananam, Vrushabhaachala sadanam”.

Attention needs to be paid to the fact that only Dikshitar has composed in both Kannada Gowla and Karnataka Devagandhari. Interestingly, Subbarama Dikshitar has mentioned in “Sangeeta Sampradaya Pradarshini” that there is a Sooladi composed by Purandaradasa in Raga Karnataka Devagandhari, set to Ragana Jati Mattya Tala with the title “hasugala kareva dhwani”. While this adequate indication that Devagandhari of cheluva Kannada nadu was known to Purandaradasa, we cannot say, for certain, whether he tuned “Yaadava neeba”. Dikshitar has composed two Kritis in Raga Karnataka Devagandhari. Here again, Dikshitar has distinguished between Abheri and Karnataka Devagandhari. Abheri will have the Shuddha Dhaivata only, which view is uphold by Shyama Shastri too in the Kriti “Ninnuvina managalada”. The current but popular version of “Nagumomu ganaleni” is a corrupted one, which is not Raga Abheri. Dikshitar’s Kriti “Panchashat peetha roopini” is well-known. However, we choose to present another composition. “Kaayaarohanesham” in Raga Karnataka Devagandhari. Raga Bimplas of the Hindusthani system matches with Karnataka Devagandhari. We cannot forget Bhimsen Joshi’s “Hari bhajanyey maado nirantara” in Bimplas.
KAAYAAROHANESHAM (KARNATAKA DEVAGANDHARI)

The examples of Hindola and Malkauns can also be considered. However, there seems to be inadequate traces of Hindusthani influence on Dikshitar, inasmuch as his compositions in Raga Hindola - “Neerajakshi”, “Saraswati Vidhiyuvati” and “Govardhana Gireesham” are concerned, wherefore we will bypass this case.

Raga Hamvir Kalyani is referred to in Rasakowmudi which means it was in circulation in the end of the sixteenth century. A pre-trinity composer-musicologist, Paidala Gurumoorthy Shastri, has included Hamvir Kalyani in his list of 22 Bhashanga Ragas in vogue and has categorically stated that this melody was imported from North India. Curiously, the Hamvir Kalyani of contemporary Karnatic Music corresponds to Raga Kedar of Hindusthani Music and not Hamvir-Kalyani of Hindusthani Music. Tyagraja’s nindastuti Kriti in this Raga is reasonably known. Though there is no composition of Shyama Shastri in this Raga, we have a famous Kriti composed by his son, Subbaraya Shastri - “Venkata Shaila Vihara”. The maximum output in Raga Hamvir-Kalyani is by Dikshitar. We choose a rare Kriti in this Raga, “Parimala Ranganatham” where again, we can see the facile use of the Raga-Mudra.

PARIMALA RANGANATHAM (HAMVIR KALYANI)

We go back to the case of Dwi-Madhyama Ragas. Raga Marwa is of folk-origin and a Janya Raga of Raga Mayamalavagowla. In fact, there is a school of thought which says that even Mayamalavagowla came from the North. Such a statement will only invite criticism, as Purandaradasa standardised that Raga as the basis for Abhyasa gana. Raga Marwa omits the Rishabha swara in the ascendant-scale, Arohana and has a sampoorna Avarohana. This swara-scale makes it a distant cousin of Lalita and Vasanta - the differences being the presence of the Rishabha swara in the Raga Lalita and the use of
the Panchama Swara in the Avarohana of Raga Marwa. However, the use of the Prati Madhyama Swara in prayogas like "ni-dha-ma-pa" or "dha-ma-pa-ni" makes it a Bharshanga Raga and a Dwi-Madhyama Raga. We have an ekaika Raga Kriti by Dikshitar in Raga Marwa — "Maruvakaadli Maalini". This, like Raga Ramkali is a Raga where the Shuddha Madhyama dominates.

MAARUVAKAADI (MARUVA)

Raga Poorvi is also a Dwi-Madhyama Raga, also a Bharshanga Raga. The one and only Kriti, ekaika Raga Kriti in this Raga belongs to the Guruguha Vibhakti series. Poorvi, obviously comes from Eastern India — through the Hindusthani music route. "Shri Guruguhasya daasoham nochet chid Guruguha eva ham" is the Kriti in this Raga. We have also Raga Malava - Panchama, with two Madhyamas and Dikshitar's Kriti "Vasudevam Upasmahe". Pandy of time inhibits their presentation.

Dikshitar and his contemporaries have not composed in Raga Jaunpuri. It is generally agreed that the tune of Arunachanal Kavi's "Avataram sheiduweere" was post-Trinity. The best example of Jaunpuri, in Karnatic Music, is the composition of Vanamalai Jeet — "Dasharatha suta sura gana nuta". The next question as to whether the tune of the famous Devaranama. "Rama mantra japio" was set by Purandaradasa, will stand answered. As mentioned earlier, there is no composition of Dikshitar in Raga Hindusthani Kapi. This Raga appears to be an exclusion. Delving onto the North Indian Raga Todl, which to us in known as Shivapantuvarali, we have two Dikshitar compositions, each of which evokes different emotions. It is certain that Shivapantuvarali was in vogue in the pre-trinity period, as we have the Tyagaraja Kriti "Ennaallu Oorage" in this Raga. We have tangible evidence of North Indian influence on Dikshitar in one of his Kritis, glimpses of which, are presented.
Karnatic Ragas are classified, Raga-Vargeekaranana is done in twenty methods – one of which is leased on the nuances of each Raga. In this method, three groups are formed.

“Shuddha, Chaayalakah prokto Sankeermaani thataivacha”. Shuddha Ragas are those which present their individualistic and intrinsic lakshanans; even a flash, one Sanchara is adequate to identify that Raga. Kalyanai, Khamboji, Saveri, Shankarabharana, Todi, Bhairavi, Dhanyashi etc: are Shuddha Ragas – which also permit wide scope of exposition as Alapana, Neraval and Swara – Prasthara. Sankeerna Ragas are those which are not facile enough for Alapana and are best identified by means of a Kriti. Devamrutavarshini, Mandari, Manji are such Ragas. A Chhaayalaka Raga is one which carries nuances of other Ragas. When singing Raga Natakapiya, we get traces of Ragas Chakravaka, Karaharapiya and Todi. When rendering Raga Ghanta – we have passages of Punnagavarali and Dhanyashi with a pronounced twang of the Shuddha Nishada swara. Similarly, Raga Dwijavanti is a Chhayaalaka Raga with shades of Sahana, Dhanyashi and Yadukula Khamboji coming in its rendition. The Raga that we find in the Kriti “Cheta Shri Balakrishnam” is of this kind. The Raga we get in the Kriti “Akhilandeshwari” is said to be Jujawanti, which is also the Raga Mudra used in that Kriti. Jujawanti is the wholesale adoption of the North Indian Raga Jaijaiwanti. This can be visualised from a Kriti by Dikshitar.

AKHILandeshwari (JuJavanti)

One issue has to be examined at this stage. Opinions are divided as to whether any useful purpose is served by adoption of North Indian Ragas in Karnatic Music. Some critics opine that at best, all North Indian Ragas suit only light-classical compositions and serve to dilute the level of classicism in Karnatic Music. Their criticism is not without basis. An area affected by adoption of the North Indian Ragas, is that comprising of the
Devaranamas of Purandaradasa. The original tune in Nadanamakriya of “Udara Valragnyavidi” has now given way to Shivaranjani. We have an innovative version of “Antakana Dootarige” in Raga Bageshri. That apart, even hundred years back, “Taraka bindige” used to be sung in Tilang. Tilang’s proximity to Raga Samanta is too striking to go unnoticed. Dikshitar should have come across Tilang but did not accept it, as there was a very close ancient Raga, already in vogue. Is adoption of North Indian Ragas into Karnatic Music, a crime? A harmonium-vidwan turned critic had the gumption to raise this issue and to condemn Muttuswami Dikshitar for usage of North Indian Ragas. He pronounced judgement on Dikshitar, in the newspaper Statesman, that it was the inadequacy of knowledge, incompetence in compositional ability and an utter lack of Bhava, that led to Dikshitar’s usage of North Indian Ragas. If that be a crime, which I do not admit, I do not deny the guilt. What about “Manamu leda” in Hamvir Kalyani and “Rama Rama Pahi pahi” by Tyagaraja composed in North Indian Ragas – it is a divine pursuit, ethereal excellence, compositional brilliance, is it not? Parochialism, partisanship and Chauvanism have their limits too – which limits were transgressed without qualms by that pseudo-pandit prone to perjurious pontification.

Dikshitar’s stay in North India did provide many opportunities for him to imbibe finer points of North Indian Music. It should be remembered that Dikshitar had not started composing, when he was in Varanasi. North Indian Ragas did influence Dikshitar and by virtue of his stay at Varanasi, we find the incidence of North Indian Ragas to be more, in his compositions. We should not suppress facts. In the Dikshitar tradition, as can be visualised by a perusal of the Sangeeta Sampradaya Pradarshini by Subbarama Dikshitar, published first in 1903, hardly seventy years after the death of Muttuswami Dikshitar, all the “imported” Ragas have been integrated into Karnatic Music and duly classified as derivatives of the Melakarta Ragas. Dikshitar’s attempt was to integrate, to see unity in diversity.

Mention has to be made of similar attempts that took place in the state of Karnataka, especially in the Mysore Durbar, by Bakshis and Vainikas, like Seshanna, Subbanna and Venkatagiriappa. Did they not introduce a new compositional format inspired by the music of North India, called “nagmas”? Were not Hindusthani Ragas liberally used by them? Those who have heard Late Dr. V. Doreswamy Iengar play Seshanna’s tillana in
Raga Darbari Kanada are bound to agree that such music was sublime. It is the narrow-minded partisan who is averse to adoption of facets from other systems of music.

Thus, Muttuswami Dikshitar rendered meritorious service by the adoption of North Indian Ragas for his compositions.

As mentioned earlier, there are some factors, almost forgotten, that have survived the division of Indian music into North Indian and Karnatic music, about six hundred years back. A folk-oriented Raga, Jhenjhuji, is one example of such survical. This Raga is without doubt, of North Indian origin. Dikshitar has used the mudra "Jhenhub" and not the South-Indianised version "Chenjurutti" or "Chenchurutti". It is not attributable to the culture of the Chenchu tribe of Andhra Pradesh. A unique coincidence can be seen in the fact that all three compositions of Dikshitar in this Raga - "Ganesha Kumara", "Gange maam paahi" and "Gajamba Nayako" start with the akshara "Ga". This presentation concludes with a Dikshitar Kriti in Raga Jhenjhuji.

GAJAAMBA NAAYAKO (JHENJHUTI)
THE NEELOTPALAMBA VIBHAKTI KRITIS OF
SHRI MUTTUSWAMI DIKSHITAR

The unanimous and consensus view of scholars is that the glorious period of Shyama Shastri, Tyagarajaswami and Muttuswami Dikshitar symbolised the Golden Era of Karnatic Music. Amongst these trinitarians, Shyama Shastri was a tri-lingual composer and Tyagaraja, a bi-lingual composer. In sharp contrast, Dikshitar was a uni-lingual composer, if we discount his two Manipravala compositions. His medium of expression was Sanskrit, the classical language.

Etymology and semantics are accorded importance in Sanskrit, which is rigidly bound by grammatical canons. Vyakarana-Niyama dominate this language, as can be visualised from the fact that beginners are first taught the Shabdas. The declension of words into nominative, dative, genitive, possessive, accusative and other cases is called the Vibhakti technique which in musical compositions can well be an object of study. Yogi Narayana Teertha was the first exponent to experiment with the Vibhakti-technique, as can be perceived from compositions of the Krishna Leela Tarangini. Yet, Tarangams cannot be equated with Kritis, for a multiplicity of reasons. The credit for such usage, in a refined and effective manner, in Kritis, accrues to Shri Muttuswami Dikshitar. The prolific output of Dikshitar is customarily classified into sixteen groups, encompassing 438 compositions. The Vibhakti technique has been adopted in seven of these groups - they being the Kamalamba Navavarana, Tyagaraja, Abhayamba, Rama, Guruguha, Maduramba and the Neelotpalamba groups of kritis.

It is considered expedient, at this juncture, to acquaint this enlightened audience with the mythological and metaphysical aspects relating to a sacred place of pilgrimage in Tamil Nadu, called Tiruvarur, now a district headquarters. Located on the banks of one of the branches of the Kaveri, the temple of Tiruvarur has Shiva, in the form of Tyagaraja as the presiding Deity. In Siddhanta – Shaivism and in Sri-Vidya, the Ultimate Truth is the union of Shiva and Shakti. Shakti is not forever, in a passive state and has a tendency to be active. The process of moving away from the nodal Shiva is called 'Vikasa' or expansion and the inverse process of movement towards the nodal Shiva is called 'Sankocha' or contraction. Shakti has a two-fold functionality. In Vikasa, we have the element of Maya, the illusory worlds are seen,
there is an apparent distinction between the Atman and the Jeeva and so on. In Sankocha, plurality is progressively abolished and reality is seen.

Please recall the words:
"Yaaga yoga tyaga bhoga phalamosange" sung by Tyagaraja is a Kriti in Raga Andolika. Yoga is performed with a goal. If the Karmic theory is valid, the fruits of yoga will have to be enjoyed there should be Bhoga. If however, the yoga is done without any motive, as a Nishkama karma, like the butcher Dharmavyaadha, there is no need for Bhoga. The Bhagavad-Geetha advises us to renounce the fruits of any action:

"Karmajam buddhi yuktah phalam tyaktvaa maneeshinaha". Such renunciation is Tyaga. Hence, Tyaga goes along with Yoga and Bhoga. This lofty concept is the basis of the Tiruvaroor temple. The main Deity is Tyaga-Raja. The form of Devi in the Yogic posture, the Yogini, the Tapasvini, at Tiruvaroor, is Kamalamba, whose shrine is a separate – sub complex behind Tyagaraja's shrine, indicating symbolically, Her search for the Parama-Shiva. Kamalamba is seen in a Yogic posture and is said to be perched on the sharp point of a pin. The Bhogini, the Mahishi, the consort of Tyagaraja is Neelotpalamba, whose shrine is in front of the Tyagaraja Shrine, to the left side, duly showing Her status as an Ardhagini. The series of Kritos we propose to review is dedicated to Neelotpalamba of Tiruvaroor. I wish to draw your attention to the contrast – the Kamala blossoms with the advent of the Sun and closes at sunset; the Neelotpala, known as Ali, opens at night and closes at sunrise – there lies the difference between Yoga and Bhoga. Temples at other famous centres like Shri Kalahasti, the famous temples of Mahalinga at Madhyarjuna (Tiru-idai-marudoor) and the temple at Vridhachala, have dual shrines for Devi, duly portraying Her as a Yogini and as a Bhogini.

Let us pause for a moment to observe the fact that this Tiruvaroor is the birthplace of all three composers – Shyama Shastri, Tyagaraja and Dikshitar. Birth at this place is said to assure liberation. Recall the proverb; ‘Muktihi jananaat kamalaalaye, maranan kashibhi tatra: smaranad Arunaalaye’. Tiruvaroor has other names like Sripura, Srinagara, Kamalapura, Kamalaalaya, Moolaadhaara Kshetra etc:
We now come to the Poorvapaksha or introduction. It is the practice of Dikshitar, in his several Vibhakti oriented series to introduce the dramatis – personna, the Kathaa Patra, in a Kriti – usually called the Dhyana Kriti. "Kamalambike" in Todi Raga, is the Dhyana Kriti for the Kamalamba series. We start with the Kriti "Neelotpalambike Nitya Shuddha Atmike Mamava", in this series.

Neelotpalamba is portrayed as "Triloka Janani, Tribhuvana Mohini". This expression is indicative of the view that the creation of the worlds is illusory; loka and bhuvana mean the same – she is called both Janani and Mohini. She is the functional power and resident Delty of the Trailokya Chakra – hence, she is Triloka janani. She is the benefactor and confidante of Guruguha "Sad Guruguha Vishwasini". In Adwaita and Sri Vidya, the world is Maya. Recall the shloka in Gauda – Paada – Karika:

"Aadwante cha yannaasti vartamaane api tattatha:
vitatow sadrusha: santo, avitata : iva lakshita:
Satoji mayayaa janani: uchyate nantu tattvate
Tattvato jaayate yasya jaatam tasyahi jaayate"

The Bhagavad-Geeta states "naasato vidyate bhaavo, baabhaavo vidyate sata:" – meaning that the unreal cannot be born from the real and the real cannot originate from the unreal. "If Devi is real, how can the world emanate from Her ? She is beyond the unreal world – She is "Maya prapancha ateeta swaroopini". She is the one who blesses and protects devotees like Muchukunda. Muchukunda was the devotee – king who persuaded the celestial – emperor. Indra to part with the Tyagaraja – idol and he installed it at Tiruvaroor. Neelotpalamba grants boons – She is "Vara Dayini". Her true self is without attributes – She is "Niranjani". Remember the Upanishadic definition of the Ultimate Truth:

"Nishkalam nishkiyam shaantam, niravadhyam niranjanam".

She is not a mundane boon-granter. She grants both Aihika and Aamushmika boons. She is capable of granting "Saayujya" – the ultimate union with Brahma – She is "Saayujyaadi daayini", She is the embodiment of the ultimate "Satchitaananda Roopini". The Taittareeya upanishad says:

"Satyam gnanam anantam Brahma"
Note several similarities between the Dhyana Kritis of the Kamalamba - Navavarana and Neelotpalamba series. Kamalamba is “Sakala loka nayike”; Neelotpalamba is ‘Triloka Janani’. Kamalamba is “Bahu varade”; Neelotpalamba is “Varadayini”. Kamalamba is “Gatamayike”; Neelotpalamba is “Maya ateeya swaroopini”.

A pen-picture of Neelotpalamba, a Chaaya-Chitra is presented by Dikshitar, in the introductory composition. It is aptly tuned in the Raga Chhaya-Gowla. Esteemed members of the audience should note that some ancient Ragas like Mecha-Bowli, Shuddha-Bhoopala, Karnataka Shuddha Saveri, Ardra-Deshi, Mangala-Kaishiki, Samanta and Chhaya-Gowla, if in existence today, is only by virtue of Dikshitar’s compositions in those Ragas, but for which, they would have been lost to posterity, forever. This Kriti is also rightly set to Roopaka Tala; “Roopaka” can also be interpreted as that which gives a Roopa, that which presents a portrait.

Chhaya Gowla is a derivative of Mayamalava Gowla. It is proximate to and has nuances of Raga Saveri. The distinct feature of this Raga is the omission of the Swara in the Avarohana, which gives a cascading effect. The structure is:

AROHANA : SA-RI-GA-MA-PA-DHA-SA
AVAROHANA : SA-NI-DHA-PA-MA-GA-SA

Mention must be made that there is another Dikshitar Kriti in this Raga – “Saraswatya Bhagavatya Samrakshitoham”.

The Neelotpalamba Vibhakti series, it is evident, was composed only after the Kamalamba Navavarana series. It is established that the Kamalamba Navavarana series served as a model, a prototype for other series with the Vibhakti technique. The model shows that a series should comprise of a Dhyana Kriti, eight Vibhakti kritis in seriati form, a revert Vibhakti Kriti and a Mangala Kriti. The Abhayamba series does not have a revert Vibhakti Kriti, two Vibhakti Kritis and the Mangala Kriti. The Abhayamba series is missing in the Maduramba series, the first Vibhakti Kriti and the Mangala Kriti are missing in the Neelotpalamba series. This proves that some Dikshitar Kritis are yet to see the light of the day or are lost. For further details in this regard, I will hand over a monograph with an article “The Mystery of Missing Compositions”, written by me, which will substantiate my stand. When we have kritis like “Kamalamba...
samrakshatu", "Abhayamba jagadamba rakshatu" and "Madurambika Samrakshatu", why not a "Neelotpalamba Samrakshatu"? Alas, such a Kriti is yet unknown. We wonder, in which Raga was it?

The Dwiteeya Vibhakti Kriti is in Raga Reebgowla. The Raga is an object of some controversy. Neither Venkatamakhin nor Subbarama Dikshitar have referred to Raga Reetigowla. They have stated that Raga Nari Reeti Gowla is the 20th Melakarta. Tyagaraja's kriti in Raga Reetigowla are in a Raga which is a derivative of the 22nd Melakarta, with the Chatushruti Dhaivata Swara. There is a school, which equates Reetigowla and Nari Reeti Gowla Ragas and sing the Raga with Shuddha Dhaivata Swara. This is wrong, as Muttuswami Dikshitar was well conversant with Govindacharya's Raga system as can be seen from his references to Ragas like Hemavati, Shoolini and Natabhairavi. Curiously, there are no Kritis of Shyama Shastri in Raga Reetigowla. The rendition of "Ninnuvina Mangalada" in Reetigowla, forgetting the original Raga Padma Raga (a.k.a. Shuddha Dhaivata Abheri) is a blatant aberration, one of the several disasters to original Ragas. The Raga – Mudra used by the Dikshitar, in the Dwiteeya-Vibhakti kriti of the Neelotpalamba series is plain "Reetigowla". We accept it as a derivative of the 22nd Melakarta, with the Chatushruti Dhaivata Swara.

Like in the Kamalamba series, this song is also Atma-Bodhana. Dikshitar exhorts his mind to exhort the glories of Neelotpalamba – "Bhaja re re Chitta' She is the 'Antaranga Mahishi", the private and exclusive consort of Lord Tyagaraja, who performs the Vitanka – Natana in the streets of Tiruvaroor. Her form, Her moorthi is a composition of the three elements of the Moolakoota – Sat, Chit and Ananda (she was already referred to thus in the Dhyana kriti). Her body is the colour of dawn (Shoba-arunam) and Her feet are lotus – hued (pankaja-charana). She grants grace as knowledge of the Brahman, as Moola-Vidya. She is worshipped by the Creator, Brahma. As a ray of the resplendent sun called Shiva, she plays tricks (vinodakirana). She resides at Kamalanagara, Tiruvaroor. She is the white-light that illuminates the path of Guruguha (Guruguha marga reeti gowlineem) She demonstrates the greatness of Kamakala, the Ultimate union of Shiva and Shakti. She is pleased when worshipped with the Kaadi, Saadi and Haadi Mantras of Sri-Vidya. She blessed in times begone, Manu. She revels in listening to renditions of
Sama Gana (Sama Gana Shirah Kampineem). She destroys all sins (Akhila durita maha dhwamsineem). She is soft, Lalita with attractive breasts and hair (Komala Kucha Kacha paraangineem). She is Krishna's sister (Mukunda Sodari). She exists from time immemoral (Purani).

Let us pause for a moment to visualise the aesthetic beauty of Dikshitar's portrayal of Neelotpalamba. Her complexion is pinkish and the flower she holds is blue. What a contrast! Is it a case of pink and blue, I love you true?

The next composition is, like in the Kamalamba series, an assertion by Dikshitar that he has been bestowed with the grace and protected by Neelotpalamba? She, who grants the real peace called Nirvana, release from the cycle of births and deaths – "Nirvana nija sukha pradaya". She is worshipped by Subhramanya, the Lord of Valli (Valleesha Guruguha Poojitayaa). She is the great "Child Roopi Paradevata Bhagavati, Sri Raja Rajeshwari" flanked and worshipped by Lakshmi and Saraswati. She is light-red in complexion (Aarakta vama) and has lovely hands (Shobita Karaya). She has special interest in the welfare of her devotees in the kingdoms of Kashi, Kannada and Gowla. (Kaashi Kannada Gowla Deshadi Vasa dasa janaavana toshitaya). She is worshipped by Indra, Hayagreeva (or Brahma) and Vishnu (Vaasavaadi Vandita Vaageesha Vaasudeva aaraadhitaya).

Dikshitar provides two important pieces of information, in this Kriti.

(1) Devi (as Neelotpalamba) is worshipped and praised in the Shiva-Purana. The monograph, referred to earlier, has another dissertation “Shakta references in Karnatic Music”, which deals with the interaction and integration of the Shaivaite and Shakta schools of worship. This is an interesting revelation.

(2) Dikshitar refers to a form of dance – drama called “Halleesala”, which is extinct now. Neelotpalamba is said to like a presentation of this dance-drama. This provides information with regard to the contemporary cultural state, in vogue, in Dikshitar's time.
Karnatic Music is Bhava, Raga, Tala oriented – Bharata Sangeeta, Tyagaraja’s Kritis are Bhava – Pradhana and Shyama Shastri’s Laya-Pradhana. It is Dikshitar who is credited with the best exposition of Ragas; his kritis are Raga-Bhava laden. The genius of Dikshitar can be seen from the fact that he is the only composer to have handled both Devagandhara and kannada Gowla. Tyagarajophiles ask why did not Dikshitar compose in Karaharapriya? I ask, why did not Tyagraja compose in Devagandhara? It was an ancient Raga as evinced by the comments of Subbarama Dikshitar and the presence of the Sooladi “Hasugala Karava Dhwani” by Purandaradasa, set to Ragana Mattya Tala, in this Raga. The difference is very minute, as both Ragas are close in musical content.

Dikshitar’s Kritis in Devagandhara are (Panchashat peetha and Kayarohanesham). The old Raga Devagandhara had a Vakra Arohana “Sa, ri, Sa, ga, ga, ma, pa, dha, pa, ni, Sa”. As usual, for renditional convenience, this now has been abbreviated to “Sa, ga, ga, ma, pa, ni, Sa”. Venkatamakhi clearly says:

“Sampoorna Devagandhari shadja graha samanvitaa
Ridha vakra tad aroha, praatah Kaalah praeeeyate”

The Avarohana is complete. See distortions that have set in! Kannada Gowla has a Sampoorna Arohana and omits the Dhaivata and Rishabha Swaras in the Avarohana.

A case-study of allied Ragas! Listen to the Kannada Gowla, distinctly different from that of “Sogasu joola” or “Orajupa joochedi”

Atma bodhana (self-preaching), (Prapanna Vachana) – assertion of Divine protection – these are followed by a formal obeisance – Namaskara. Like Kamalambikayai namaste and Abhayambikayai namaste, we also have Neelotpalamkayal namaste.

Neelotpalamba has Her abode at Tiruvaroor – Mooladhara Kshetra She is the essence of the Moolamantra – the Shodashakshari. She removes “Shata”, natal ignorance, Moola Agnyana. Her consort burnt Kama to ashes – Devi Neelotpalamba gave him a firmless resurrection. She is worshipped by Kamala (lakshmi), Vaani (Saraswati) and Kamalesha (Vishnu). She is a smooth but big flow of (the water of) mercy (Karunaa Amruta Rasa Pravaahini). She desires unison with Shiva as
Kaameshwara. She likes the `Kowla' Upasana of Sri Vidya. She destroys the evils of Kali (Kali Kalmasha Nashini).

Kedaragowla, a Melakarta in Venkatamakhin's scheme, is one of the select 28 Ragas in which we have at least one composition by each member of the Karnatic Music Trinity. We have 13 Kritis by Tyagarajaswami, 4 by Dikshitar and 1 by Shyama Shastri, in this Raga. A vilambakala kriti with a very delectable Madhyama Kala passage in the Charana.

You would have noticed by now that the songs covered thus far were in the Ragas Chhayya Gowla, Reeti Gowla, Kannada Gowla and Kedara Gowla. The songs to follow are in the Ragas Gowla, Mayamalava Gowla, Poorva Gowla, Nari Reeti Gowla and Narayana Gowla. Thus, it is evident that all compositions of this series are tuned to Ragas with gowla in their nomenclature. Dikshitar has adopted the Nama-Mitra-Raga scheme of the Raga Varigeekarana system. Maharaja Shahji II has experimented with the same gowla Raga system in his opera “Pallaki seva Prabandha” but has not used Nari Reeti Gowla. Reference is there to a Raga called Shuddha Gowla. Further, Shahji has used these Ragas only for Viruttams, Shlokas and Darus – not for Kritis. The credit for composing a series of Kritis in Gowla Ragas goes to Shri Muttuswami Dikshitar.

Let us digress to analyse the Swara structures of the Ragas of the Neelotpalamba series, from the tabulation provided hereunder:

<table>
<thead>
<tr>
<th>RAGA</th>
<th>RISHABHA</th>
<th>GANDHARA</th>
<th>DHAIVATA</th>
<th>NISHADA</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHHAYAGOWLA</td>
<td>SHUDDHA</td>
<td>ANTARA</td>
<td>SHUDDHA</td>
<td>SHUDDHA</td>
</tr>
<tr>
<td>REETIGOWLA</td>
<td>CHATUSHRUTI</td>
<td>SADARANA</td>
<td>CHATUSHRUTI</td>
<td>KAISHIKI</td>
</tr>
<tr>
<td>KANNADA GOWLA</td>
<td>CHATUSHRUTI</td>
<td>SADARANA</td>
<td>CHATUSHRUTI</td>
<td>KAISHIKI</td>
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<tr>
<td>KEDARA GOWLA</td>
<td>CHATUSHRUTI</td>
<td>ANTARA</td>
<td>CHATUSHRUTI</td>
<td>KAISHIKI</td>
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<tr>
<td>GOWLA</td>
<td>SHUDDHA</td>
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<td>SHUDDHA</td>
<td>KAKALI</td>
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<tr>
<td>MAYAMALAVAGOWLA</td>
<td>SHUDDHA</td>
<td>ANTARA</td>
<td>SHUDDHA</td>
<td>KAKALI</td>
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<tr>
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<td>KAKALI</td>
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<tr>
<td>NARIREETI GOWLA</td>
<td>CHATUSHRUTI</td>
<td>SADARANA</td>
<td>SHUDDHA</td>
<td>KAISHIKI</td>
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<tr>
<td>NARAYANAGOWLA</td>
<td>CHATUSHRUTI</td>
<td>ANTARA</td>
<td>CHATUSHRUTI</td>
<td>KAISHIKI</td>
</tr>
</tbody>
</table>

The Poorvanga swaras show no finite pattern. The Uttaranga Swaras show some pattern – to the extent that one Swara cannot be repeated more than three times. The Vibhaktis regulate and govern the sequence of rendition, in which no liberties
can be taken. The missing Kriti should or could have been in a Raga with Shuddha Dhaivata and Kakali Nishada. We have three Ragas of the 15th Melakarta, one of the 20th Melakarta, two of the 22nd Melakarta two of the 28th Melakarta and one of the 29th Melakarta. None of these Ragas are Vivadi in nature. Hence, any Raga from the Indu and Ritu cycles are ruled out. There is no Raga from the second Melakarta Chakra. The Raga of the missing Kriti could be from this cycle – most probably as a derivative of the 9th Melakarta, Dhuni Bhinna Shadja. Dikshitar has excelled in his handling of Ragas like Mohana Nata, Shuddha Bhoopala and the real Udayaravichandrika. Hence, the supposed Shuddha Gowla could belong to this group.

Saveri is a scale, generally with Sa-Ri-Ma-Pa-Dha-Sa in the Arohana. Compare the Ragas Saveri, Shuddha Saveri and Kamataka Shuddha Saveri, to appreciate this. Dhanyashi is a scale with Sa-Ga-Ma-Pa-Ni-Sa as the ascendent. See Dhanyashi, Shuddha Dhanyashi and Maruva Dhanyashi. Mukhari is also a scale. However, a study of these Ragas shows that Gowla is not a scale. This has been studied in a paper called Gauda-Pada-Karika. The reason for choice of these nine Ragas with Gowla in their names, by Dikshitar is significant, about which, we will deal later. Adequate would it be, at this stage, to conclude that the mere presence of the word “Gowla” in the names of Ragas, the Nama-Mitratva, was not the basic reason for their choice by Dikshitar.

A true devotee should have absolute faith in his object of worship. He has to show, to demonstrate that his conviction is unshakable. In days bygone, this was done by “Paratva Prakatana” an expression that the devotee’s Ishta Devata is Supreme. The Upanishads and the Brahma Sootra also follow this method. Please recall the Upanishadic dictum “Sadeva Somyedamidamagra asceed ekam eva adwiteeyaana”. Dikshitar pronounces the Parvatva, the superiority of Neelotpalamba – “Neelotpalambikayah param na hi re”. He does not declare thus for the benefit of others, it is only for himself. Why?
1) As a Mumookshu, one seeking liberation, Dikshitar has total faith in Neelotpalamba, who bestows "Saalokaadi Mukti". This was stated in the Dhyana Kriti. It is a re-affirmation.

2) Neelotpalamba is worshipped by celestials like Indra "Surapati Sannuta Charana" and is thus superior.

3) She is the apparent and real cause of all matter. She is the sthoola and Sookshma Kaarana. Sthoola is macro and Sookshma micro cause.

4) Her abode is Kailasa; She is forever in union with Shiva.

5) She is the object of worship in accordance with the Kowla and Kula Margas of Sri Vidya and Herself is a practitioner of these methods of Yoga.

There is an erroneous view that all Kritis of Dikshitar are slow paced. As a Vainika, Dikshitar did favour rendition in Vilamba Kala. There are enough Madhyama Kala Sahityas composed by Dikshitar. Here is a racy-paced composition in Raga Gowla.

Dikshitar lived a life of self-abnegation, poverty, penury—one of Aparigraha. The common refrain in his Kritis is the craving to attain Mukti. He never sought for worldly pleasures. He prayed "Hiranmayeem Lakshmeem sadaa bhajami heena maanavaas hxayam tyajami" and not "ashwadayee cha..... siddhaye..... karotu me".

A similar trend is also seen in the Nava-Vidha Bhakti Kritis of Maharaja Swati Tirunal:

"Varada Pandaveyoddhava Akrooraadayo yena Parama Vipat ambudhi paaram gataa noonam Parama vaapureehe te padamapi krupaya te Para Chidaananda Shri Padmanabha Muraare Bhavati Vishwaso me bhavatum sadaa----"

The passage 'te pada' of Swati Tirunal does not signify the lotus feet of the Lord. It indicates the vedic sayig "Tad Vishmoh paramam padagum --- paramam padam".
If one cognizes the Paratva, the Supremacy of Brahman, if one has the yeaming for union, for aikya with Brahman, for Mumookhatva, he will also realise his dependency, his heenatva, his subservience to the Object of his faith, his inadequacy as a Jeeva – albeit in the transitory state as a Samsaari. The progress is steady - not necessarily rapid. Sayujya has several stages. Scholars opine that one of the early stages after identification of Brahman’s Paratva is the utter dependency of the Jiva – realisation that the Jeeva is a Dasa. This stage is tainted with Bheda-Bhava, an erroneous impression of diversity. Tyagaraja sang “Tava Dasoham, Tava Dasoham, Tava Dasoham Dasharathye”. I wish to cite a passage from one of Swati Tirunal Maharaja’s Kritis:

“Viditam aviditam va vihitam avihitam
Tadapi Pankajanabha tava sevaksham
Parama purusha nanu karma samastam
Bhavati samarpayanti”

In a similar vein, Dikshitar also proclaims that “Neelotpalaambikayuhstava dasosham”. Neelotpalamba is the co-born of Neelambara, Krishna. She is the Ardhaangini of Neelakantha. She is worshipped in the regions of Maya (Hardwar) Malwa (Malwa – Madhya Pradesh) and Gowla (Bengal – Bihar border). She is extolled by Indra and Maatanga Vadana (Ganesha) as well as by Mahadeva and Guruguha. She is the supposed cause of creation, sustenance and sublimation of the universe – “Mayamaya vishvotpatti sthithi laya kaaranaayaah”. Dikshitar uses a similar expression in a kriti in Raga Neelambari – “Bhuvanodaya prasaadini”. The first definition in the Brahma-Sootra is “Janmadyasya yada:”. The Taittareeya Upanishad says “Yado vaa, imani...........abhisamvishanti”. To that Mighty Power, I am but a Dasa!

The state of Daasya can lead to Bhakti. Daasya is a state of dualism (Dwalta), of Master and Servant. Bhakti is a state of qualified non-dualism (Vishishta Adwaita). Bhakti imparts true knowledge which culminates in Mukti (monoism-Adwaita).
Dikshitar is transformed as a Bhakta and offers his devotion to Neelotpalamba – “Neelotpalaambikayam bhaktim karomi”. Shiva, Her Consort, is Neelotpala Nayaka.
She wears blue coloured clothes “Neelaambaraa” and a garland of blue flowers “Neela pushpa maalavruta”. She is the prime object of praise by poets “Kavi jaonaadi modini”; also the object of intellectual contemplation of philosophers and
enlightened souls "Soori jana upasita". 'Soorijana' is misinterpreted by some as Devatas – to note that the word is not "Sura jana"; recall "Sadaa Pashyanti Soorayaha". Her radiance is similar to a throne of suns "Soorya Koti Prakashini"; not that much, there is more – She was the first object to shine with radiance and brilliance with an unsullied white colour. She is "Poorva Gowla Prakashini". She is Absolute knowledge "Vidya" and apparent ignorance "Avidya" as well.

Poorva Gowla is an ancient Raga, a derivative of the 29th Melakarta, Shankarabharanam. Its structure is

AROHANA : SA RI MA PAA DHA NI SA
AVAROHANA : SA NI DHA PA MA GA RI SA

It is characterised by the repetitive usage of the Vishesha Swara Prayoga SA GA RI GA SA. I do not wish to move in a tangential manner into day musicology but would request this audience to compare and contrast the Lakshana of Poorva Gowla with the proximate Raga, Kannada. The Kriti by Dikshitar is the only kriti in this Raga. It is an Ekaika Raga Kriti, but for which we would never know this Raga.

When delving on Reeti Gowla Raga earlier, I stressed the point that Reeti Gowla and Nari Reeti Gowla were different Ragas. This issue is resolved beyond all controversy by Dikshitar himself. Adequate guidance is available in the eighth composition of this series, wherein the correct Raga structure of Raga Nari Reeti Gowla is given. The Sahitya of the Anupallavi reads:

"Deena jana archi prabhanjana Reetigowrave
Deshika pradarshita chid roopini Nata Bhairave".

Thus, Dikshitar succinctly distinguishes and points out that Reeti Gowla and Nata Bhairavi are different. Nata Bhairavi is the Raga nomenclature in the Sampoorana Melakarta system, with which, we have pointed out earlier, the Dikshitar was familiar. Dikshitar's clue is such that Nari Reeti Gowla is different from Natabhairavi. Nari Reeti Gowla follows Reeti Gowla in the Poorvanga, the lower octavial half and is similar to Nata Bhairavi in the Uttaranga or higher part of the octave. Panchama is an unviolable swara. The lower half of the Arohana of Nari Reeti Gowla Raga is Sa-Ga-Ri-Ga-Ma, closely following Reetigowla. The upper half of the Arohana is Pa-Ni-
Dha-Ma-Ni-Ni-Sa. There is no panchama prayoga in the Arohana. The Dhaivata Swara is Shuddha Dhaivata. The Avarohana Sanchara is Sa-Ni-Dha-Ma-Ga-Ma-Pa-Ma-Ga-Ri-Sa. Note that in the Avarohana, the Panchama is tagged on to the lower portion. Hence, Nata Bhairavi is not equal to Nari Reeti Gowla, as wrongly preached by some musicians and musicologists. Nari Reeti Gowla is an Udbhaya Vakra, Arohana Panchama Varjita Raga, of the Chhayalaka type, encompassing nuances of both Reetigowla and Natabhairavi.

In the Kriti in Raga Nari Reeti Gowla, Dikshitar describes Devi as “Deena jana arthi prabhanjana reeti gowrave” – as One praised for elimination of the sufferings of the meek. Neelotpalamba is the form of Chidananda shown by spiritual gurus – “Deshika Pradarshita Chidroopini”. She grants Bliss to Atmans – makes them enjoy Bliss – “Aanandaatmaanubhave” She is the ocean of the nectar of knowledge – “Gnana Sudha Aamave”. Creation and destruction are sports for Her – “Sankaipa vikalpa aatmaka chitta vrutti jaale”, reiterated in this sthithi layaadi kaale”. Kamalamba is described as “Kamalapura Sadana”, “Kamalanagara Viharini” and “Kamalanagara Vinodini”. Neelotpalamba is “Sri Nagara Nayika” – the queen of Tiruvaroor. In the Reetigowla Kriti, Neelotpalamba was called “Tyagaraja Antarangaam” – the consort of Tyagaraja. In the Nari Reeti Gowla Kriti, Neelotpalamba is called the beloved, the Premikaa, the Preyasi of Lord Tyagaraja – “Vitanka Tyagaraja mohita vichitra leele”. Why, Shiv also worships Her – “She is shankara Sannuta Bala”. She loves music – “Gaana lole”.

As stated earlier, the Adwaitin, the Sri-Vidya Upasaka, Dikshitar turns out to be a Gnanin, in this Kriti, as seen from expressions like “Deshika Pradarshita Chidroopini” and “Aananda Aatmaanubhave”. Dark-blue is the colour of Sattva—Guna. Thus, the Introductory phrase or Upaadhi ascribed to Neelotpalamba “Shuddha Aatmike” is fully justified. I was fortunate to learn the authentic version of Nari Reeti Gowla from my Guru Sangeeta Kalacharya Mahadeva Bhagavatar, a disciple of the Late Sangeeta Kalanidhi Vedanta Bhagavatar, belonging to the direct Dikshitar Shishya Parampara and I present the same:
Devi, as Neelotpalamba, is omniscient, omnipotent and everlasting – Her presence, Her cycle of activity, Her praise, Her dominance has no beginning, has no end. Hence, the practice is to revert to the Prathaama Vibhakti, to the Karta Kaaraka from the Sambhodana. This method is in vogue in the 'Antaadi's of Tamil language. Hence, there is an additional Kriti at the end, which is called the revert Vibhakti kriti. This is in Raga Narayanagowla.

Narayanagowla is a very difficult Raga. It is a Ghana Raga of the Dwiteeya Ghana Panchama group. Tradition holds that one of the finest exponents of this Raga, was Veenai Kuppaier, a direct disciple of Tyagarajaswami and author of a lovely Varnam in that Raga. The Teevra prayoga of the Rishabha Swara distinguishes Narayanagowla from Sorathi and Kedaragowla. Dikshitar’s Kriti in Raga Narayanagowla “Sree Ramam Ravi Kulaabdhi Somam” was Immortalised by fine renditions by stalwarts like Maha Vaidyanatha Iyer, Dr. Semmangudi Srinivasa Iyer, Sangeeta Kalanidhi Chitoor Subramania Pillai and others. Guruguhanjali at Madras had the fortune to listen to the late Dr. Doreswamy Iengar play this Kriti over a time span of 45 minutes, holding an audience of about 500 people spell bound and in pin-drop silence. The effect was such that the percussion maestro, Umayalpuram Shivaraman declined to play the Taniavarthanam when offered and instead, requested Dr. Doreswamy Iengar to play a few more avuttis of swaras. Very few, however, are aware of another Dikshitar Kriti in this Raga. This is the last of the Neelotpalamba series.

Let us pause to summarise salient facets of the kritis of the Neelotpalamba series. There are several unique features:

1) The Neelotpalamba vibhakti Kritis are ostensibly antecedent to and modelled after the Kamalamba Navavarana Kritis. These cannot be called Avarana Kritis as the Avaranas of the Sri-Chakra are not referred to in these Kritis.

2) They are all tuned to Gowla Ragas – a unique feature which is not found in any other compendium of Kritis.
3) Most of the series of Avarana and Vibhakti Kritis composed by Dikshitar have at least one Kriti in a Prati-Madhyama Raga. Kamalamba and Abhajamba series have kalyani, Maduramba series has Deshi Simha Rava, Tyagaraja series has Saranga, Rama Vibhakti series has Dhamavati and Jyotiswaroopini. The Neelotpalamba series has no Prati-Madhyama Raga.

4) Another unique feature in the Neelotpalamba vibhakti series is that only Melakarta and Upanga Ragas are used. There is no Bhashanga Raga. All other Vibhakti series have a Bhashanga Raga. Bhashanga Ragas dominate the Navagraha Kriti series.

5) The laya structure of this series is plain and simple, lacking the grandeur and complications of the Kritis of the Kamalamba series with heavy compositions set to Khanda Ata, 2 Kalai Mishra Jhampa, 2 Kalai Tishra Triputa and so on. The Talas used are Roopaka, Adi and Mishra Chapu.

6) If the 4/3/2 permutation was used in the Raga scales of the Kamalamba series, it has been used in the Tala choice in the Neelotpalamba vibhakti series. Like the laghu-nyasa of the Rudra Prashna of Krishna Yajurveda, the Neelotpalamba series appears to be a laghu nyasa for the Kamalamba series.

7) In Sahitya, there are several similarities and parallels in expressional terms, with the Kamalamba series.

8) Rare Ragas like Chhaya Gowla, Poorva Gowla have been used.

9) There is ground to construe that one song of this series is missing.

The last Kriti is noteworthy for some expressions. Neelotpalamba destroys ignorance. "Moola Agnayana harana nipuni". The best boon she grants is release from the bondage of birth and death - "Bhava roga harana nipuna tara vara dayini". She imparts knowledge of the Truth. She is the mother of Guruguha. Can a mother watch her child suffer?
“Oozh vinayal en vazhvu paaazhaaga un tiruvillach, chammatamo, veezhvadu unaraadu vllaiyaadum magavait taai vedikkal partadundo” – says Papanasam Sivan. All that Dikshitar wishes, is Mukti. He ends this series appropriately with the words “Bhukti Mukti acchitam vilayatu”. Recall Bharturahari’s last words in the Vairagya Shataka”

"Maata medini..... mahimaa leeye parabhrammani".

Dikshitar is a composer non-pareil. He would not have arbitrarily chosen the Ragas of the Neelotpalamba Vibhakti series. The most important factor to be cognised and to be realised in the choice of the Ragas for this series. The basis is not merely the name of the Raga – not merely because the Ragas have ‘Gowla’ in their names. There is a great hidden secret in Dikshitar’s choice of Ragas. All the Ragas chosen for the Neelotpalamba Vibhakti series are Nishada – Graha Ragas, which also have ‘Gowla’ in their names. The Katha – Paatra is Neelotpalamba, whose name starts with the alphabet ‘Ni’. Hence, importance was given to Ragas which are Nishadagraha, where the starting Swara can be ‘Ni’. Ladies and gentleman, you will please appreciate this master – stroke. It is just one of the several examples that constitute the genius called Muttuswami Dikshitar.

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THE ESOTERIC, SPIRITUAL AND MUSICOLOGICAL SIGNIFICANCE OF
THE KAMALAMBA NAVAVARNA KRITIS

COMPOSED BY
MUTTUSWAMI DIKSHITAR

PAPER PRESENTED AT
LECTURE - DEMONSTRATION
BY V. V. SRIVATSA

AEGIS: DOMBIVLI FINE ARTS, DOMBIVLI
DATE: 4th NOVEMBER 1989
NADA YOGA

Music, amongst all fine arts, as the greatest potential to uplift human thought from mundane planes to emotive heights where absorption in the Spirit's own ineffable essence is possible. Music, as a derivation of the Sama-Veda has philosophical and metaphysical links:

(अष्टगीतिवाक्षिणे श्रवणं रसोहातो विलक्षणः)

(Bharata-Natyashastra)

Knowledge of music leads to liberation; mental absorption produced by music leads to identity with the Higher Self, to Advaita.

(पूजितात्मिकानी विशेषं: लोकसंसारभूषणोऽसंवेदनतः निमित्तं नरः)

(Yajnavalkya Smriti III-5)

(तन्त्र-श्रीतः प्रत्योद्धात्तुदीविनेतरः)

(Vijnana-Bhairava-Tantra)

ADVATTA

Advaita or non-dualism, propounded by Adi Shankara, is based on the following tenets:

a) Brahman, the Truth, exists as the substratum of everything; is never subordinate and is without an equal or a second.

(सत्त्वं सर्वदेश्वयमानमचात्माकोविविधं सिद्धितः)

b) The ephemeral universe of names and forms is a result of ignorance (Avidya), caused by superimposition (Adhyasa) of the unreal on the real - akin to a rope being mistaken for a serpent.

c) The lower self (Jiva) and the Higher Self (Brahman) are identical. Discrimination caused by Avidya leads to the Jivan erroneously imagining individuality and suffering in the whirlpool of birth, death and transmigration.

(अन्तः जीवाः अकार्यं जीवाः)
The solution lies in the combined effort of natural inquisitiveness (Jignasa), enquiry (Vichara), teachings and precedents (Upadesha) and the desire for liberation (Mumukshatva), which impart knowledge leading to self-realisation - 'That thou art' तत्त्वज्ञानिः

Three paths were available, for liberation; the path of righteous duty (Karma-Marga), the path of devotion (Bhakti-Marga) and the path of selfrealisation (Jnana-Marga). Advaita is linked to Jnana-Marga.

**JNANA-MARGA**

- Brahman is Truth, Knowledge and infinity. 
  ब्रह्म प्रायज्ज्ञेयं सत्यं ज्ञानं शिरस्यां (Taittariya-Upanishad 2.1)

- Those who understand the formless Brahman, are free from misery.  ये एवं इति दुर्मुखोऽभिज्ञं अस्वशुभं अस्वशुभं (Shvetashvatara Upanishad 3.10)

- The way to transcend the cycle of births and dears is by knowing Him, who shines like the Sun beyond all darkness. 
  येवदागे संसारं सहस्राणां आदिक्लिय्ययं तक्षयः परस्सतः । 
  लोकसंगीत पाण्डुलिपिं सर्वदुर्वलां अर्थस्थितिः अर्थविदं नाविना: देशः विधते स विद्याया ।
  (Purushasookta)

The Jnana-Marga admitted both Mantrika (Utterance of Mantras) and Taantrika (symbolic ritualism). Mantrika relates to resonance of sound and Taantrika to action. Philosophy or Vedanta and metaphysics or Adhyatma-Vidya have links with both groups. Conventionally, Mantrika is called the rightist-group (Dakshinatya Sampradaya or Dakshina-Marga) while Taantrika is called the leftist-group (Vaama-Marga).
In Vedanta, Brahman is considered to be the cause of birth, sustenance and dissolution of the Universe. This is true only from the empirical standpoint (Vyavahaara). From the absolute standpoint (Paaramarthika Bhava), the Universe is superimposed on the Brahman.

That which was non-existent at the beginning and will not exist at the end is necessarily non-existent in between. If the Universe had to be created (initially non-existent) and will dissolve (at the end), it is unreal.

Things can take birth only from what is already born. Brahman, the Everlasting One, was never born. How can the Universe be born of Him? The birth of the Universe is seen only due to Adidya or Maya.

VAMA-MARGA

In Vama-Marga, Brahman, is attributeless and indefinable, like in the Dakshina Marga. Yet, he is considered as 'Nishkala Prakasha Siva', a source of illumination. This Nishkala-Siva has an inherent potential, a Shakti, in Him, which in no way, is different from Him, like the sun's rays being no different from the sun. This potency or potentiality, inherent in the Brahman, is called Vimarsa-Shakti. If the sun's rays be reflected by a mirror; we see a spot of light. The reflection is untrue, the source is true. It is Maya that causes the reflection, the illusion. There is no superimposition in Vama-Marga - this being the fundamental difference.

Inward contemplation leads to one-ness, self-realisation, to equation between Shiva and Shakti, to self-realisation:

- अभावतः योज्यन्युज्यस्तुः अर्हणप्रत्ययः
- उर्द्धं ब्रह्मसत्त्वं स्वरूपं हृ?
'I am Brahman Himself'. When a person looks at his own reflection in a mirror, he knows that it is he who is reflected. The Vimarsa-Shakti, or Devi, acts as a pure mirror, reflecting the Nishkala Siva.

If the Brahman, the Nishkala-Siva, is Sad-Chit-Ananda, Devi is the epicentral force, Chit and is hence known as Chid-Shakti or Chid-Roopini. The Chid-Shakti is the cause of a lower potential, jada-shakti, which creates the Prapancha, or apparent universe. When the apparent universe, like a reflection, is construed as distinct or separate from the source, it is untrue - it is known as the Avidya Prapancha; when it is identified with the source in a non-dualistic (Advaitic) manner, it is known as Vidya-Prapancha. The art of such knowledge is Akhand-daakara-Vritti or Sri Vidya.

The union of the illuminating source (Prakasha) and its inherent potentiality is known as Kama-Kala. The 'Kama-Kala' concept is the kerb-stone of Sri-Vidya.

**SRI-VIDYA**

In Sanskrit, the first alphabet is 'A'-Arand in sequential order, the last alphabet is 'Ha' of 'H' It is the combination of 'A' and 'Ha' that leads to "Aham" or "I" ness, to the self. Siva is represented by the Akshara or alphabet "A". "Ha" is known as the Vimarsa-Lipi. Devi is known as "Hrimkara Beejakara" or one with "Ha" as the root. The union of Siva-Shakti, 'Kama-Kala', leads to the self or the Self, to 'Aha'. The unified form the Shiva-Shakti is represented graphically by a spot, called the Maha-bindu.

This union can be static, contracting or expanding. The illuminating unitary entity comprises of two hues - white (called Shiva or Chaitanya) and red (Aruna) (called Shakti or Maya). If at any instant, Maya predominates, the universe expands, such expansion resulting in temporary-diversity. If Chaitanya predominates, the universe contracts, leading to absolute unity. When interaction equalise, there is no universe; that state is Nirvishesha-Kaivalya. The epicentral spot, comprising of Chaitanya and Maya, with blending of two hues into one is called Mishra-Bindu.
In the Shakta from of worship, this graphic representation of the Mishra-Bindu was developed further into what is known as the 'Sri-Chakra'. Sri-Chakra worship is integral to Sri-Vidya.

**SRI-CHAKRA WORSHIP**

The graphic representation of a Sri-Chakra shows a complex structure, comprising of triangular, circular and rectangular patterns.

The significance of the Sri-Chakra is explained hereunder:

The outer-structure of the Yantra called Sri-Chakra is a square. Tradition holds that the dimensions should be East-West and North-South, 48 units each, the unit being the Deva-angula or Divine-inch. The Sri-Chakra comprises of 96 integral structures, 48 in each direction. The classification of these structures, in Sastra, are as follows:

| Stu | 6 |
| To  | 6 |
| Me  | 5 |
| Ka  | 3 |
| nga | 3 |
| Va  | 4 |
| Ivi | 3 |
| Stu | 6 |
| Te  | 6 |
| Ti  | 6 |

48 (in each direction)

The outer periphery shows three lines of the four squares, acting as perimeter-lines. The outer line is white in colour, the middle red and the innermost line, yellow, in colour.
The outer white line symbolically represent the ten Siddhis or faculties needed for absolute realisation, called the Animaadi-Siddhis. The ten Siddhis are: Anima (atomic stature), Laghima (Weightlessness), Mahima (Expansiveness), Ishitva (Presence everywhere), Vashitva (Power of attraction), Praakaamya (Will power), Bhukti (Power to consume), Iccha (Desire-fulfilment), Praapti (Attainment) and Sarva-Kaama (All encompassing equanimity).

The middle red-line is representative of the eight directions and the eight manifestations of Shakti (Brahmi, Maaheshwari, Kowmari, Vaishnavi, Vaarahi, Maahendri, Chamundi and Mahalakshmi). These eight incarnations of Shakti occupy the eight Cardinal directions, in Shakti tradition.

The inner yellow line symbolises the ten Mudra-Shaktis of the Tantrik rituals. Mudra is a representation, a demonstration. The ten Mudra-Shaktis are:

- Sarvavidravini
- Sarvaakarshini
- Sarvavasankari
- Sarvonmaadini
- Sarvasamksholinini
- Sarvakhechari
- Sarvabeeja
- Sarvayoni
- Sarvatrikhanda

These three peripheral lines are collectively known as Bhoo-pura and the areas enclosed by these lines are called, in Tantric parlance, as the Trailokya-Mohana-Chakra.

The next inward step is to the circular area where sixteen petals of a lotus are seen, representing sixteen Kalas, or sixteen arts, they being: Buddhi-Akarshani, Ahankara-Akarshini, Shabda-Akarshini, Sparsha-Akarshini, Roopa-Akarshini, Smriti-Akarshini, Gandha-Akarshini, Chitta-Akarshini, Dhairy-Akarshini, Smriti-Akarshini, Nama-Akarshini, Beeja-Akarshini, Atma-Akarshini, Amruta-Akarshini, Sharira-Akarshini and Guptayogini. This area is known as the Sarvasha-Paripooraka Chakra. The faculties and arts will have to be suppressed and sublimated when emotively moving inwards. All attractions or Akarshanas will have to be overcome.

The third step is to the area where eight petals of a lotus are present - symbolising the Ashta-Moortis (Bhairava etc.) and more than that, the eight Shaktis
grouped collectively as Ananga-Kusumaadi-Ashtashakti, they being - Ananga-kusuma, Anangamekhala, Anagamadana, Anagamadanaatura, Anangarekha, Anangavegini, Anaga-Ankusha and Ananga-Malini. The sthula or material sector is transcended here, having overpowered or subjugated all attractions earlier. Hence, the prefix 'Ananga' (without body) to all votive forces prevalent in this area, which is known as the Sarva-Samkshobana Chakra.

We now move into a maze. The next inner area has fourteen triangles. This symbolises the Universe, traditionally comprising of fourteen-worlds, the - Chaturdas^\textsuperscript{h} Bhuvana. The Shaktis or forces in this region called Sarva-Sowbhagya Chakra are Sarvasamkshobini, Sarva-Vidrani, Sarvaakurshini, Sarvaahaldini, Sarva-sammohini, Sarva-sthambini, Sarva-jrumbini, Sarva-vashankari, Sarvomaadini, Sarvaartha-sadini, Sarva-sampatti-poorani, Sarva-mantra-maya & Sarva-dvandva-kshyamkari. The names clearly indicate extra-material benefits such as sarva-dvandva-kshyamkari - the removal of all conflicts.

Moving inwards, we now come to an area with ten triangles. These symbolise the ten manifestations or incarnations of Vishnu. We come closer to the Truth, by approaching the manifestations. This area is called the Bohir-dashaara - Chakra-meaning the outer ten triangles. The forces or Shaktis operative here are:


It is from here, it seems, that "we move to Eternity". Note the reference to overcoming death!

The next inner area has also ten triangles and is known as the Antardashara Chakra or the inner-ten-triangle area. In Tantric terms, this area symbolises, latent heat 'Vahni'. Fire or Agni, in Hinduism and in Tantric-Cult is known as the 'Great Purifier' - 'Paavaka'. Hence, our custom of consigning the mortal
remains to the greatest purifier. When purified, knowledge dawns. The Shaktis operating in this area are Sarvagna, Sarvashakti, Sarva-Aishwarya-prada, Sarva-gnana-mayi, Sarva-vyadhi-nivarani, Sarva-adhara-swāroopa, Sarva-paapa-hara, Sarva-Ananda-mayi, Sarva-raksha-swāroopini and Sarvepsita-phala-prada.

The seventh step is into the area with eight triangles known appropriately as the Ashta-Ara Chakra or the Sarva-Roga-Hara Chakra. This area symbolises Mano-gnana and other potentialities. The Swaroopa of Ishvara, Kameshwara, is seen here, in eight forms. The eight Shaktis operating here are Vashini, Kameshi, Modini, Vimala, Aruna, Jayini, Sarveshwari and Kowlini.

The penultimate area has one triangle with three lines, with the epicentre enshrined in it. The three lines of the triangle represent the three basic attributes, the Trigunas Sattva, Rajas and Tamas. This triangular Chakra is called Sarva-Siddhi-Prada Chakra and the Shaktis present here are Kameshwari, Vajreshwari and Bhagamalini.

The ninth or last step is to the epicentre, the Mishra-Bindu. Liberation is attained when the epicentre is reached. This is the Ultimate, the Truth.

The Sri-Chakra is the presentation of inward introspective movement to the Truth by means of symbols. The term ‘Sri-Chakra’ is of such wide import in the philosophy of Sri Vidya, that for the initiated, the mere hearing of the word evokes a spontaneous rush of esoteric ideas. A minor-Upanishad, the Bhavanopanishad, instructs about the identity of the Sri-Chakra. The verses of “Riks” of the Bhavanopanished-āre-sacrosanct to followers or Upasakas of the Sri-Vidya philosophy.

MUTTUSWAMI DIKSHITAR

The Trinity of Karnatic Music represent the three paths leading to liberation. Syama-Sastri, who devoted all his life to the worship of Kamakshi, was a Karma-Yogi. Tyagaraja, who extolled Rama as a personalised God, an Ishta-Devata, was a Bhakta. Muttuswami Dikshitar, with his impersonal reverence, was the Jnanin. All three were Smartha-Brahmins who subscribed to Advaita.
Rameswami Dikshitar, the father of Muttuswami Dikshitar, was initiated by Chidambaram-Natha Yogi into the Sri-Vidya cult. He sent his son, Muttuswami Dikshitar, with Chidambaranatha Yoga of Kashi, to be initiated and to learn in depth, the Tantric-cult called 'Sri-Vidya Upasana. Dikshitar was essentially a Devi-Bhakta, quite in consonance with the professed Sri-Vidya cult and his compositions amply reflect tenets and truths of Sri-Vidya.

Muttuswami Dikshitar eminently succeeded in combining the glory of Advaita and the tenets of Tantric Shastra. He undertook the truly challenging task of packing a host of important philosophical and esoteric concepts within the small framework of a Kriti. The profoundly learned scholar that he was, he succeeded by resorting to the aphoristic style of composition.

NAVAVARNA KRITIS BY DIKSHITAR

Navavarna Kritis indicate a compendium of nine songs. Sometimes, an invocatory-composition (Dhyana-Kriti) and one of benediction (Mangla-Kriti) are added on, making the total eleven. Yet, the group of compositions is still called Navavarna.

Dikshitar composed five sets of Navavarna Kritis:

1. Siva-Navavarna dedicated to Lord Tyagaraja of Tiruvarur.
2. Nilotpalamba-Navavarna dedicated to Devi Nilotpalamba at Tiruvarur.
4. Abhayamba-Navavarna dedicated to Devi Abhayamba at Mayuram.
5. Rama-Navavarna dedicated to Lord Rama.
Divergent views are held in respect of the Rama-Navavarna. Some hold the view that these Kritis were composed at different times and that only one song 'Sri Ramam' (Narayanagowla) has a specific reference to the Darbhashya-Kshetra at Tirupullani. Others hold the view that all songs were composed in succession, after Dikshitar's meeting with the redoubtable Upanishad-Brahman at Kanchipuram. It is an undisputed fact that Muttuswami Dikshitar set to music, the 'Rama-Ashtapadi' composed by Upanishad Barahman. Perhaps, Upanishad Brahman must have inspired Dikshitar to compose the Rama-Navavarna. Some songs of this group 'Ramachandram Bhavayami' (Vasanta) and 'Ramachandraya Namaste' (Todi) are famous; some rare compositions 'Ramachandrena Samrakshitoham' (Manji) belong to this group.

The unique feature of the Nilotpalamba-Navavarna series is that these nine songs are composed in 'Mitra-Ragas' of the Gowla-series. These compositions are in Ragas Mayamalava Gowla, Kedara Gowla, Nari Riti Gowla, Kannada Gowla, Narayana Gowla, Chhaya-Gowla, Poorva Gowla, Ritigowla and Gowla. This indeed, is an unsurpassed feat by any other composer.

Three of the Navavarna-series are dedicated to Divinities enshrined in the hallowed temple at Tiruvarur; they being the Shiva-Navavarna, the Nilotpalamba Navavarna and the Kamalamba Navavarna series. The Shiva-Navavarna and Kamalamba-Navavarna series have eleven compositions each, including a Dhyana-Kriti and a Mangala-kriti.

The literary genius of Dikshitar, apart from the 'Bhasha-Gowrava' or dignity of language is well seen in these Navavarna-Kritis. He imposed unto himself, the rigorous restrictions of Grammar, of Vyakarana, in these compositions. He meticulously followed the Vibhakti-Paddhati, the order of the case-endings, adopting the Karta, Karma, Karana, Sampradana, Apadana etc. Vibhaktis. This can be illustrated easily by the declensions used in the Kamalamba-Series.
The ninth song was a completion of reversion to the Prathama, the first Vibhakti.

9) Sri Kamalamba Jayati

Dikshitar was not merely a Nada-Yogi and Nada-Jyoti, he was a Vyakarana Pandita too. Amongst the Trinity, such achievement was only by Dikshitar.

To attain the Dhyeya (the Goal, the Ultimate), one starts with Yoga (effort), gets Bhoga (results, fruits) and transcends the Karmic-limits to reach the Goal. Kamalamba represents the Yoga-facets of Devi while Nilotpalamba symbolises the Bhuga-facets. The Lakshya, the Dhyeya is Siva (Tyagaraja). There are other shrines in South India with shrines symbolising the Yoga-Bhoga facets of Devi. At Tiruvidaimaludur, Mookamba symbolises one facet and Brrihad-Kuchamba the other, the Dhyeya there being Siva (Mahalinga Moorthy).

KAMLAMBABA NAVAVARNA KRITIS

The Kamalamba-series is the most famous, popular and musicology-enriched one of all the Navavarna series. This paper dwells on the literary, esoteric, spiritual and musicological aspects of these compositions. Our aim is not to provide a mundane translation - our object is analysis.
CHOICE OF RAGAS FOR KAMALAMBA NAVAVARNA KRITIS

A superficial examination shows nothing surprising or spectacular. The Ragas used are generally Rakta-ragas like Kalyani, Shankarabharanam, Ananda-Bhairavi, Khamboji, Sahana, Bhairavi etc. There should be some underlying reason for the choice of the Ragas for these compositions. We cannot underestimate the musical genius of Muttuswami Dikshitar.

Dikshitar implicitly followed the Venkatamakhi-Sampradaya. Hence, to evaluate his choice, we have to adopt norms adopted by this tradition only. A chart analysing the basic-data of the Ragas chosen is appended to this paper, duly considering characteristics of the constituent Swaras, the type of Raga (Melakarta, Dhashanga, Upanga) and the Swara-Prasthara of the Arohana and Avarohana of these Ragas.

In the Venkatamakhi-tradition, Bhairavi and Anandabhairavi were treated as Upanga Ragas. It is only later that they were classified as Dhashanga Ragas, necessitated by the usage of the Chatushruti-Dhaivata. For purpose of our analysis, we will treat them as Upanga Ragas.

The Dhyana-Kriti is in Todi, a Melakarta. Karaharapriya was not included in the Venkatamakhi-scheme. There is no known composition of Dikshitar in Karaharapriya. The twenty-second Melakarta was Sri Raga, in which the Mangala-Kriti in composed. The Dhyana Kriti and the Mangala Kriti were in Melakarta Ragas. As the epitome of Sri - Vidyā it was quite apt that the Mangala - Kriti was set to Sri Raga. Of the nine Navavarna Kritis, the under-mentioned important aspects emerge from research:

a) The choice of the Ragas were thus:

i) Two Melakarta Ragas (Kalyani, Shankarabharanam)

ii) Three Upanga Ragas (Sahana, Bhairavi & Anandabhairavi)
iii) Four Bhashanga Ragas (Khamboji, Punnagavarali, Ghanta and Ahiri)

b) The Swara-structure-sequential-change of Ragas had quite some significance.

i) From Anandabhairavi to Kalyani meant a change of Gandhara, Madhyama and Nishada.

ii) From Kalyani to Sankarabharanam meant only a change of Madhyama.

iii) From Shankarabharanam to Khamboji meant an addition of a Nishada.

iv) From Khamboji to Bhairavi meant removal of the additional Nishada, addition of a Dhaivata and change of Gandhara.

v) From Bhairavi to Punnagavarali meant removal of the additional Ohaivata and introduction of a Rishabha.

vi) The next song shows change in Gandhara and Ohaivata after removal of the additional Rishabha.

vii) Ghanta indicates addition of Rishabha and Ohaivata with change in Gandhara.

viii) The last change is extremely complex. It basically indicates addition of Gandhara and Nishada.

Dikshitar's mastery can be seen if we use Todi as the base. Then we find this analysis:

- On two occasions, in successive songs, he has changed only one swara.
- On three occasions, he has changed two swaras.
- On four occasions, he has changed three swaras.

c) The swara-sequential-change has been pendulous, especially after the third Navavarna.
d) We have one Raga with two Nishada Swaras
   - We have one Raga with two Dhaivata Swaras
   - We have one Raga with two Rishabha Swaras
   - We have one Raga with two Rishabha and two Dhaivata Swaras
   - We have one Raga with two Rishabha, two Gandhara, two Dhaivata
     and two Nishada Swaras.

Dikshitar excelled by choosing Dwi-Swara Ragas. Musical genius apart, this
indicative of the Shiva-Shakti Bindu concept and the preponderance
of Dwi-Swara Ragas is a natural and brilliant choice.

e) The switch-over from Kalyani to Shankrabharanam is a masterstroke.
   Kalyani is said to be the mirror-image of Shankrabharanam, caused
   by the change of the Madhyama. Remember the reference to the sun
   being reflected by the mirror, in the Sri-Vidya passage? A Dikshitar
came to the object from the mirror image. Once having come, you don't
go back to reflections or images again. Hence, no more Prati-Madhyama
Ragas were used. A masterstroke, indeed!

f) He has used one Nishadantya Raga - usually sung in Madhyama Shruti.

g) He has used two Ubhaya Vakra Ragas.
   He has used one Trai Vakra Raga.

h) He has used one Chayalaka Raga - Ghanta - which has the nuances
   of both Bhairavi and Dhanyashi.

i) He has used only four Chakras - Veda, Netra, Bana and Rudra. This
   corresponds to the four groups in the Sri-Chakra-square, circular, trian-
gular and spot. (Chaturanga, Vyuha, Ara or Kona and Bindu).

It is amply clear that Dikshitar adopted a scheme in his choice, July infusing
significant musicological content in his choice.
DHYANA KRITI: KAMALAMBIKE TODI

If Brahman is comparable to the Sun, the dispeller of darkness (ignorance), it is apt that Devi in a Yogic stance—is compared to the Lotus. Kamala, or the lotus, blossoms naturally with sunrise and folds at sunset. The lotus has always had a place of pride in Indian culture, ethos and literature. Kamala-Amba or the Lotus-Lady or Lotus-Mother signifies natural blossoming to Divine Light. Brahma is also seated on a lotus and is engaged in incessant creation. Dikshitar extolls Kamalamba as One worshipped by Kamalasana (Brahma). Reference is made to the Teertha-festival on the banks of the lotus-tank, Kamalalaya. It is an auspicious start. The Siya-Navavarna also commences with a similar festival-song. The lotus-tank has its boundaries but Her Grace is limitless, like the Ocean. 'Arnava' means ocean and Devi is called Karunar-nava, the Ocean of Mercy. The five primordial elements, earth, water, heat, wind and space are but rays emanating from Her— as the cause of Prapancha, as Maya, these elements are ascribed to her. Yet, she is beyond Maya—'Gata-mayike'. Devi destroyed demoniac hordes in the form of Chandika. She grants boons, is 'Bahu-Varade'. Thus, she carries out destruction of evil (Dushta-Nigraha) and preservation of good (Bahu-Varade). Her raiment is crimson, Her feet are of the hue of lotus - Kamala-Pade.

She is the patron, a connoisseur of good music - "Sangeetha-Rasike". She bestows the ability to compose verse - "Su-kavitava-pradayike". The combination of Sahitya and Sangeetha is worth notice. In another song, Dikshitar describes Saraswati Devi's breasts as Sahitya and Sangeetha. The veiled comparison with Saraswati is fortified further by the term "Kara-vidruta-shuke" - one who has a parrot in the hand.

Dikshitar excells himself in the expression "Ashrute-kalpa-latike". He personifies Devi as the Kalpaka-creeper. Kalpaka is the mythical celestial tree that grants all wishes. The use of the word 'Latike' implies that Shiva is the Kalpaka-tree and devi is the Creeper entwining him. This single word captures the entire
effeminate beauty and grace, indicative of the poetic and literary felicity of Dikshitar. The term 'Kalpalatika' also conveys a subtle Tantric concept. The Bhavanopanishad, the basic Upanishad for Sri-Vidya, says in the eighth verse that resolutions of the mind are like the Kalpaka-tree and the mental field from which such trees grow are akin to a Kalpaka-garden:

Thus, Dikshitar commends meditation on this symbolic relationship and to understand this identity. The Kalpaka-tree can grant boons, fulfill desires but cannot lead to liberation. Devi is capable of both; as Maya, she grants ephemeral boons; as Vimarsha-Shakti she leads you to salvation. Dikshitar conveys this by the expression 'Vikale Bara-Mukti-dana-nipune'. She is the refuge for this life and for life beyond too. Devi or Maya, is the cause of the world of things (Artha) and sound (Shabda). She is described as:

Thus, Dikshitar describes Devi in this song as the sound of, the manifestation of the alphabets 'A', 'ka', 'cha', 'ta', 'ta' etc. (each of which head a series) and as one enshrined in Sadashiva, 'Sadashiva Antahkarane'.

The aspirant, Dikshitar, impelled to attain liberation, prays to Devi to grant knowledge and liberation too. One fact that should not escape our attention is that Dikshitar calls Devi as 'Shive' - "Shiva herself". This is of great importance, as will be substantiated later.
THE FIRST NAVAVARNA: KAMALAMBA SAMRAKSHATUMAM

The term 'Avarana' is difficult to translate into English. 'Avarana' really means to conceal. When the aim is to attain true knowledge, the Reality, what is there to be concealed? The effort is introspective, inward. The Brahman and the Jivan are identical. The Brahman-Jivan is enshrined in the innermost sanctum. Hence, 'Avarana' means 'that which conceals'. The Brahman-Jivan is concealed by the Corpus, the body, the Deha, the Kalevara. One can now grasp the real significance of Dikshitar's prayer in the Dhyana-Shloka to grant "Vikalebar-Mukti", liberation without the Corpus. The human frame can be compared to the structure of the Sri-Chakra. The Bhoo-pura perimeter lines indicate the outermost anatomical covers - skin, flesh and bone. This is the ephemeral cover, the 'Avarana' of the Jiva. The Shaktis are the experiences of the sensory organs - which impart pain and pleasure.

Having prayed to Kamalamba, Dikshitar has no qualms in declaring himself as one protected by Her - 'Kamalamba Samrakshatu mam'. She is enshrined in the deepest portion of his heart, located in the centre of the (lotus-like) city of his heart - "Hruti-kamala-nagara-pusineem". A delectable expression!

Upanishads describe the human body as the city with nine gates - the 'Navadwara-Puri'.

\[\text{नवद्वार पुरे देवीं, करो देवायाम अधिष्ठे मद्दिता} \\
\text{वर्षीं सरस्वती धार्मिक शक्तिकार्य आस्तिक जीता} \]

(Shvetashvatara Upanishad 3.18)

There is a 'Hamsa' sporting in the centre of the city with nine-gates. The centre is the lotus-like heart. Just as water does not wet a swan, the 'Avarana' does not sully the swan inside the nine-gated city. One can now visualise the import of the term 'Parama-Hamsa', used to describe noble or great souls.

In the Dhyana-Kriti, there was indirect reference to Saraswati. In this song, Dikshitar describes Devi as One who has in Herself, the attributes (Ananda-Bodha-Sukha) of Kamalaja-Lakshmi (Kamalaja Ananda Bodha Sukhi). If Shiva
is Sat Chit-Ananda. Shakti, the Chid-Roopini, is certainly Chidananda. Shiva is also known as Bhairava. Hence, the choice of the Raga, Ananda-Bhairavi, for the first song.

Dikshitar’s poetic genius comes to the fore in this song, in the expression, ‘Kanta-tara-panjara-Shuki’. Kanta-Tara is the Pranava Shabda, AUM. Shiva is Pranavaakara. If the Pranava is a cage, Kamalamba is the parrot in that cage. Dikshitar has used a similar expression in “Kanjadalaayatakshi” (Kamala Manohari): अमर रंग अंजन शुक्री!

Compare the old Sanskrit word 'Panjara', for a cage, with the present-day ‘Pinjara’ for a cage, in Hindi.

Dikshitar expounds the concepts of the Sri-Chakra in detail. Kamalamba presides over this Chakra, the Trilokhya-Mohana Chakra. She is the cause and controller of the Siddhis commencing with Anima. The Shaktis enshrined in this Chakra are collectively known as 'Prakta-Yogini', which expression is used by Dikshitar. He is absolutely faithful to the Sri-Chakra tenets. Devi has brains, beauty and brawn too. As a knowledgeable person who knows the Vedas and Puranas 'Nigama Puranaadi Samvedini', he refers to Her intellect. Her beauty is referred to by means of the expression 'Tripurasundari'. As 'Mahishasura-Adi-Mardini', She is a great warrior too. Seldom do we encounter such poetic beauty.

THE SECOND NAVAVARNA KRIT: KAMALAMBAMBHAJARE

One should practice what one preaches. Dr, preach unto oneself what one ought to practice. Self-preaching is a step to self-realisation. It is well known that the nature of the mind, when debased, is attachment to sensory pleasures. The same mind, when controlled, when ameliorated, becomes the medium for intuiling the Brahman. Mind alone is the cause for bondage or liberation:

मन्तर तर अकुश्यार्थं कारणं रक्षे गौरविण्यरे।
A seeker of spiritual upliftment should lift himself only by his efforts - one's own self, or mind, is the best friend and worst foe too.

The mind has to be directed to the right path. In this song, Dikshitar tells his mind to meditate incessantly on Kamalamba - "Bhaja Re".

In Sri-Chakra worship, the first Avarana relates to the conscious state, the Jagruta-Avastha. The second Avarana relates to the Swapna-Avastha or Sushupta-Avastha, states of dream or semi-consciousness. As long as one dreams, the experience in true; when the dream ends, realisation dawns that what was dreamt is untrue. Hence, Dikshitar uses the term 'Kalpita Maya Karyam tyajare' - the imagined things I forsake.

In the first two songs, Dikshitar refers to Saraswati and Lakshmi. In this song, he refers to Devi being attended to by, being superior to Lakshmi and Saraswati. This is the first portrayal in the Raja-Rajeshwari concept (attended to by Lakshmi & Saraswati) which is continued to the end. Dikshitar describes Devi as One installed in 'Kumalaapura' - the term having a dual meaning. Tiruvurur is known by that name; the refrain in regard to the 'lotus of his heart' is thus repeated.

The Chakra of the second Avarana, the Sarvasha-Paripooraka-Chakra is duly referred to by Dikshitar. He also cites the Shaktis present starting from Kaman- karshini - collectively called Gupta Yogini. Expression such as sweet-talk - (Mrudu-gadana), Beautiful teeth (Kamaneeya-Radana) and lotus-hued face (Kama-la-Vadana) all relate to the soft-features or characteristics of Devi. It is for this reason that Devi is called Lalita. Dikshitar composed a whole series of songs called "Lalitopakhyana".

In Devi-worship, Lalita-Sahasranama, Lalita-Trishati etc. are important. Destruction of evil is referred to in this song by reference to the slaying of Bhandasura.
We cited a passage from the Upanishads earlier, referring to the swan sporting inside the nine-gate-city. In this Kriti, Dikshitar refers to Devi as "Hamsini". This term can have two connotations - firstly, as one worshipped by Paramahamsas, liberated souls; secondly as the royal she-swan. The Mumukshatva, the intense desire for liberation, that Dikshitar had, is seen from the term "Nirvana nija sukha pradayineem"; it is only freedom from bondage of birth and death that is the real comfort.

In the Todi Kriti, Dikshitar used a rare poetic expression for space or Akasha, it being 'Viyata' - in "Viyatnadi Pancha Kirane". In this Kriti he uses a rarer word, "Dorvi", for earth. Some can misconstrue repetitiveness on Dikshitar's part, in references to the Pancha-Bhootas. Such misconception is only indicative of ignorance. In Sri-Vidya, the combination of elements takes place in a set manner, called Panchikarana, which will be explained later. Panchikarana results in fifteen permutations or combinations. The fifteen letters of Devi's Mantra - the Panchadasakshari represent each combination. Devi being above all, the Truth stems from the sixteenth letter, leading to the Maha-Shodasa-Akshari Mantra. Hence, Panchikarana is alluded to by repetitive reference - each time starting with a different element.

The Panchadasakshari Mantra starts with the letter 'Ka', according to the Kaadi school of Sri-Vidya, to which Dikshitar belonged. The Kaadi school is considered to be the best from in which Srividya reigns supreme:

श्री विषैलेखि सन्तानमात्र कादि मान्यते यदा ।

(Lalita Trishati)

The Lalita-Trishati has three hundred names of Devi, constructed in the sequential order of the Kaadi Mantra, in fifteen parts of twenty each, corresponding to the Panchadasakshari. Note that the Trishati starts with "Kakaara roopa Kalyani". In the preceding Kriti, Dikshitar referred to "Nitya Kameshwari". Each combination of the elements in the Panchikarana is called Tanmatra. Devi is represented in these fifteen tanmatras, as she pervades them (Vyapaka-
vyapya), by fifteen Shaktis called Nityas, starting from Kameshwari and ending with Chitra.

Devi pervades these fifteen Nityas too and is called the sixteenth Kootastha Maha Nitya. The time-cycle is represented by these fifteen Nityas. They are also known as "Tithis" in Sri-Vidya, representing the fifteen lunar phases. Day-times of the fifteen Tithis have Prakasha Siva and night -times have Vinnarsa Shakti. The Universe, time, all result from the 'Aikya' of Shiva-Shakti. Devi transcends the fifteen Nityas, she is the Maha-Nitya, the real Nitya, the Eternal One. Hence, the expression "Nitya Kalyani" by Dikshitar - an expression with exceptional significances, leading to the choice of Raga Kalyani.

One can perceive the Aikya concept even in the expression 'Paramashiva-Kaminiem'.

Musicologists opine that in Sarvoswara Gamaka Varika Ragas, there is no particular swara or swaras which signurally can characterise that Raga. Kalyani is a Sarvoswara Gamaka Varika Raga. If all swaras are on par, then the percentage-usage should be around 14% each. I have analysed 29 songs in Kalyani Raga, for this purpose, taking nineteen compositions of Tyagarajaswami, six of Dikshitar and four of Syama Sastri. The percentage-usage of the totals of all the songs for the three composers is tabulated below:

<table>
<thead>
<tr>
<th>Composer</th>
<th>Sa</th>
<th>Ri</th>
<th>Ga</th>
<th>Ma</th>
<th>Pa</th>
<th>Dha</th>
<th>Ni</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tyagaraja</td>
<td>19.3</td>
<td>14.3</td>
<td>12.7</td>
<td>9.6</td>
<td>15.8</td>
<td>15.3</td>
<td>13.0</td>
<td>100%</td>
</tr>
<tr>
<td>Dikshitar</td>
<td>17.9</td>
<td>14.5</td>
<td>16.2</td>
<td>8.2</td>
<td>15.3</td>
<td>15.3</td>
<td>12.6</td>
<td>100%</td>
</tr>
<tr>
<td>Syama Sastri</td>
<td>16.4</td>
<td>15.5</td>
<td>17.3</td>
<td>11.0</td>
<td>16.2</td>
<td>13.6</td>
<td>10.0</td>
<td>100%</td>
</tr>
</tbody>
</table>

In Tyagarajaswami's kriti Sa is used for about 20%, while Pa follows suit, followed further by Dha Ri Ga in the descending order. In Syama Sastri's compositions, Ga has the highest frequency with Sa and Pa following suit; the frequency of Ni being less than Tyagaraja and Ma being more than Tyagaraja.
Dikshitar's handling of this Raga is a synthesis of the systems adopted by Tyagaraja and Syama Sastri. Dikshitar's use of Ri, Pa and Ni are close to that of Tyagaraja. Like Tyagaraja, he uses the Shadja to the maximum and has used Ga to a great extent, like Syama Sastri. The use of the Prati-Madhyama is the lowest, in Dikshitar's Kritis. It is surprising to note that the Prati-Madhyama, the only note that distinguishes Kalyani from its counterpart, Shankarabharanam, is least frequently used, having less than 10% occurrence, on the average.

Histograms of Dikshitar's kritis show that each composition has a distinct pattern - indicative of the composer's creative abilities. The Prati-Madhyama appears least in the Navavarna Kriti "Komalambam Bhajare" (less than 6%), Hence, it is evident that it is this Navavarna Kriti that is the best representation of Dikshitar's concept of the Raga Kalyani.

THE THIRD NAVAVARNA : SHRI KAMALAMBKAYA KATAAKSHITOHAM

In the first Kriti, Dikshitar sought refuge in Kamalamba. In the second, he primes his mind on Her. In this Kriti, he declares him blessed by Her - "Kataakshithoham". It is in the third step, the third Avarana, that the material world is transcended, as stated earlier. The emphasis therefore dwells on the term "Ananga" (without a body), reminiscent of Dikshitar's prayer in the Dhyana-Kriti, "Vikalebara Kaivalya Mukti" (Liberation without the body). Accordingly, the eight forces operating here bear the Prefix 'Ananga' in their names, starting with Ananga-Kusuma. This is duly referred to by Dikshitar, who also extolls Devi as one worshipped by Ananga - "Anangadi Upaasitaya". Here Ananga means Manmatha, Cupid. Manmatha - became a martyr for the sake of Shiva-Shakti Aikya - he gave up his life, rather his corporeal frame. How can he be ignored? Of the twelve great practitioners of the Sri-Vidya, four (Durvasa, Manmatha, Manu and Lopamudra), practiced Kaadi-Vidya. Durvasa was referred to in the Kalyani Navavarna. Manmatha is referred to in this Kriti and Manu in the next. Hence, it is proved that Dikshitar belonged to the Kaadi-Vidya group. The role of Manmatha in bringing about the Shiva-Shakti union has been immortalised by Kalidasa in his Kavya "Kumarasambhava".
The word 'Aruna' means light red colour. In the Dhyana Kriti, Dikshitar calls Devi as 'Aruna'. The term stands for Virmarsa-Shakti and the Bhavanopanishad states in the 29th verse that redness is the subject of deliberation:

रोहिण्यं नित्यं नरकंत्र बिमलाः

Commenting on this verse, Bhaskatycharya states that this 'redness' is the object of meditation and worship:

स्नमाचित देवता मोरकर लक्ष्मिनारदिक्षित्विमलाः
लोकलिंगाकरणेश्वराः उपसर्वत्रिकांतं श्रवनं

The 'redness' indicates Her pervasiveness of the Universe:

क्षितश्राण अरुणमूर्त सकारात रथरूप अणां

(Lalita Sahasranama - 12)

The Dhyana-Shloka of the Panchodasi Mantra Starts with:

अरुणं सलकारं लर्दसंसरितरं

The third Avarana heralds the dawn of the Divine Day. Hence, everything is light-red in colour here. This Samkhshobini Chakra is Aruna-Varna and Dikshitar refers to it. This song is better known for the Madhyama-Kala passages. The passage after the Anupalliavi, "Shoka Hara Chatura" is lilting. Scholars hold that the second Madhyama-Kala passage "Anangadi Upasitaya" with the ascending swaras Sa-ga-ri-ga-ma-pa-dha-ni-Sa and decending after touching the Tarasthayi Gandharva to the Mandarasthayi Nishada is the best rendition of Raga Shankarabharanam. Scholars also praise the passage Sa-sa-ma-ga-pa-ma-pa in 'Anantakoti Anda' of this kriti.

From the literary point, the akshara-sankhya adopted in this kriti by Dikshitar, especially in the Anupallavi passages "Paakashaasanaadi Sakala" is wonderful. This kriti has ample musicological, spiritual and poetic contents.

THE FOURTH NAVAVARNA : KAMALAMBIKAYAI

In the Sri-Charka, Sector No.4 is where we perceive triangular constructions. This sector is dedicated to a great devotee of Sri-Vidya, Manu and is called Manukona. The fourteen triangles represent the fourteen worlds of the Universe.
The Aruna-Varna indicate Devi's pervasiveness of the Universe. Here, we come across the fourteen worlds of the Universe. The pervasiveness of Devi is followed by perception. Hence, the use of the fourth Vibhakti leading to obeisance. Dikshitar uses the word "Namasthe", to pay his obeisance.

Some apparent contradictions are reconciled. Dikshitar describes Devi as 'Hima-giri-Tanuja' (daughter of Himavan) and at the same time calls her 'Aja' (The unborn). Her birth or incarnation is only apparent, is unreal; She is really unborn.

The Shaktis in the earlier Navavarna were lead by Ananga-Kusuma. The effects should be felt here. Hence, references to betel with camphor 'Karpoora-Veetika', 'Kunkumaadi Lepa', smearing of sandal and Kum-Kum etc. In the Kalyani Navavarna, Dikshitar uses the expression 'Madhupa Vijaya Veni' to describe Devi's tresses. Dikshitar uses a novel expression "Chikura Vijita Neela Ghana" ('Darker than the clouds) in this Kriti. Poetic beauty indeed!

Devi is called "Chidanada Poorna ghanam" - one who is the full embodiment of knowledge and bliss - equating her with the Brahman.

From the Tantric point of view, the collective expression for Shaktis in vogue here is Sampradaya-Yogini. This is referred to by Dikshitar. He praises Her as one who upholds the path taken by him. "Guruguha Sampradaya Antahkarana".

From the literary point of view, Dikshitar pulls a coup. The words "Sakala Sowbhagya daayaka amboja charana" mean the lotus-feet that grant prosperity. The combination of the words "daayaka" and "amboja" when singing, leads to utterance as Kamboja - which is the Raga Mudra for this song. We recall similar expressions or combinations in Kritis like "Kamakshi" (Bilahari) and "Parimala Ranganatham" (Hamir Kalyani).

This song has a lilting tune, notwithstanding the heavy laya aspect. As usual, the Madhyamakala passages are the best. The use of the Kakali-Nishada is very limited - thereby preserving the pristine purity of Karnatic Music.
Realisation is attained that there is nothing greater than Kamalamba. The sector is the Bahir-dashaara-Chakra, the outer area with ten triangles. This is the beginning of the inner sanctum. Divine manifestations stop here. The ten triangles symbolically represent the ten incarnations of Vishnu. Dikshitar observes in the eighth Navavarna, that these ten incarnations stemmed from the ten nails of Devi's fingers.

Having stated that Devi is Supreme, Dikshitar goes about substantiating it. He describes Devi as the cause of birth or manifestation of Shri Kantha (Rudra), Vishnu and Virinchi (Brahma). She is worshipped by Lakshmi, Saraswati and Parvati. Note that Kamalamba is said to be superior to Parvati (i.e.) superior to all manifestations.

The expression "Abheda Nitya Suddha Buddha Mukta Satchidananda Maya Parama Advaitaspoorthe" is a highly philosophical one. The indivisibility from Shiva is conveyed by the word 'Abheda'. The eternal nature is expressed by the word 'Nitya'. The unsullied character of the Truth is presented through the word 'Suddha'. This is the essence of Advaita Siddantha in one sentence. The Supreme One has no beginning, no middle or no end - that is why it is the Truth.

Please recall the earlier reference from the Gaudapada-Karika. Dikshitar uses the word "Adi-Madhya-Anta-Rahita". The expression "Aprameya" shows that Truth is beyond material proof. Devi is the cause of the ten types of sounds, the "Dashadhvani". In another kriti in Gamakakriya, Dikshitar calls Devi as "Dasha Gamakakriye".

From the Tantric point, Dikshitar refers to the Kula-Marga and the Kowlika-marga of worship, which involves suppression of the sensory organs. The Shaktis are collectively called Kulotteerna Yoginis -those who have' passed out of the Kula-Marga-test.
From the musical point, it interesting to note that the Pallavi starts with Tara-Snahaja and the Anupallavi with the Panchama; Surprisingly, the Charana starts with the Anya-Swara, Chatushruti Dhaivata. The concluding Madhyama-Kala passages span from the Mandara Dhaivata to the Tarasthayi Madhyama. The shorter and earlier passage after the Anupallavi is a compact one.

Dikshitar's kritis are known for the Raga-Bhava. We find the Raga Bhairvai is presented with all its majestic facets and inherent beauty in this Navavarna composition.

THE SIXTH NAVAVARNA KRITI: KAMALAMBIKAYAH

If a devotee is blessed by Kamalamba, if he declares Her as Supreme, he then is the real Bhakta. Dikshitar re-asserst that he is a true devotee. Ancient traditions required such assertions to be repeated thrice over, as can be seen from the three-time-repetition of "Shantih,shantih,shatihii". Dikshitar does so, in the third, sixth and seventh Navavarna Kritis.

The expression used here for the dark-tresses is 'Punnaga varali vijita veni', meaning draker than that of elephants and bees. A new expression, indeed!

The four Astras (weapons) Devi holds are - Pasha, Ankusha, Bana and Dhanus. In the Shankarabharana Kriti, he refers to the bow and arrow by the term "Dhanur Bana Karaya"). In this kriti, he refers to the other two 'Pasha Ankusha Paanya'. The other two Astras are also-referred to in the Anupallavi.

We note that Dikshitar continues with the expression 'Sangita-Rasika', which he used in the Dhyana-Kriti too.

This sector is the inner-sector with ten triangles. The Antar-Dashara-Chakra. Everything is like fire here - it purifies. This Chakra is called Sarva-Raksha- kara-Chakra and the group of Yoginis here are called Nigarbha-Yoginis.
Dikshitar refers to the 'Kundalini' Shakti of the Tantra Cult. The Kundalini-Mantra has fifty letters. Hence, there are fifty + Shakti-Peethas, fifty places of worship of Devi as per the Shakti Cult. Those Peethas were places where fragments of Sati's dismembered body fell. Some important Shakti-Peethas are Kashi, Kendara, Kanyakubja, Ujjain, Omkara, Hardwar, Brindavana, Kamaroopa, Rahula, Amaresha, Kanchi and Tripura. Bombay’s Mahalakshi temple is also considered as a Shakti-Peetha.

Why did Dikshitar chose a Nishadantya Raga for this composition? Perhaps, to provide some aesthetic-contrast.

**THE SEVENTH NAVAVARNA: SRI KAMALAMBIKAAYAM**

The earlier expression "Kalpa-Lathika" is enlarged to "Kalpa-Vatika" in this kriti. "Vatika" means garden. This echoes the passage cited earlier, from the Bhavanopanishad. Similarly, the earlier expression "Viyatadi Pancha bhoota kirane" is modified to "Akasha-adi-kiranaayam".

Devi's resplendent countenance is compared to the full-moon. Please recall "Reaka-shashii-vadane" from a Kamla Manohari composition.

Devi is described as playing the Veena, in this song.

The best expression is "Hreenkara-taru-marjayam" - the flower blossoming from the tree called Hreenkara. Her form corresponds to the Hreenkara, explained earlier.

Devi is said to have three forms - gross, subtle and casual. This is also referred to in a Nilotpalamba-kriti.

From the spiritual point of view, the term 'Siva-Atma-Anubhagini' has significance. She meditates on Herself. This is the pinnacle of Advaita.
Musically, this is a lovely song. As usual, the Madhyama-Kala passage is brilliant. The essence of the Raga Sahana is well seen in the fast-passage "Hreem-kareshwaryam Gowryam" with the swara-structure Saa-ni-dha-dha-pa-pa-maa-pa-ma-ga-ma-ri-ga-ri-sa.

The Tantric details such as this Chakra being the Sarva-Roga-Hara-Chakra and the Rahasya Yoginis have been referred to by Dikshitar.

One is however surprised by the fact that in this composition, in a Karuna-Rasa Raga, there is no sahitya like "Karunamove" or "Daya-sudha-sagara", which were used in earlier kritis.

THE EIGHTH NAVAVARNA : SHRI KAMALAMBIKE AVAVA

It is in this composition that Dikshitar's philosophical, literary and musical genius is seen at its best.

We referred to the four Astras held by Devi. In Tantra-rituals, worship to these Astras is performed at the eighth Avarna. Dikshitar explains their significance, in allegorical terms. The mind is the bow. Creation involves action. Action results in sound. From the Vimarsa-Shakti came the Sabdha-Brahman. The five elements sprang from the Sabdha-Brahman. They combined amongst themselves to create the Universe, by a process called Panchikarana. Panchikarana is the combination of half of one element with one-eight of the other four. The inherent quality or Guna of each element is called 'Tanmatra'. The five Tanmatras become the arrows. Desires have to be suppressed - they have to be 'roped-in'. Desires and their suppression are represented by the rope - the 'Pasha'. Hatred or aversion is also undesirable and have to be checked - represented by the 'Ankusha'. When all material forces are checked, the spirit rises.

The spirit has now reached the threshold of liberation. The next step is Unity between the self and the Self. Nothing can stop the unison anymore - it can be heralded. Heralding or announcement of an occurrence is best done by the
gong of a bell - a practice common to Hinduism and Christianity. The gong of a bell is "Ghanta rava" - the Raga chosen for this song.

Devi is 'Akhanda-eka-rasa-pravahe' in this song. Dikshitar had termed Her as 'Akhanda-eka-rasa-poorne' in an earlier composition. The parrots referred to in the Dhyana-Kriti continue here too 'Kara-druta-shuka'.

Ghanta or Ghantarava is a Chaayalaka Raga - having the nuances of both Bhairavi and Dhanyashi. When Ma-ga-ri-sa comes in the Avarohana passages, we can discern the strains of Dhanyashi. With the union of the self and Self or Shiva and Shakti, imminently to take place, it is very apt that a Raga resulting from the fusion of two other Ragas is used. Dikshitar, indeed, was a genius!

Tantric details have been mentioned in this kriti.

THE NINTH NAVAVARNA : SRI KAMALAMBA JAYATI

Progress is from the gross to the subtle, from a lower intellectual niveau to the highest one. The real significance of the term 'Avarna' is revealed by Dikshitar in the ninth composition. We would be correct in interpreting 'Avarna' as 'veiled-revelation'. In this kriti, Dikshitar takes us to Sumeru, the pinnacle of Sri-Vidya. He portrays nine appearances of the Devi in this song. An appearance or revelation is known as 'Prasanna'. Dikshitar moves from the innermost to the outermost though-strata.

Dikshitar's mind is absorbed in deep contemplation of Kamalamba. The sur-passingly resplendent Divine Mother is enshrined in the temple of thoughts, Chintamani. Within this temple, at the focus of the Sri-Chakra, at the Bindu, called Sripura, she is seated with Shiva-Kameshwara. This is the first view of 'Prasanna'.

Dikshitar uses the term Raja-Rajeshwari for the first time in this composition. He perceives Her, in the second appearance, seated on the Sarva-Anandamaya Chakra, being worshipped by the boar incarnation of Vishnu.
Devi, who is immanent in all Para and Apara things, who imparts lustre to the Sun, Moon and fire, who dispels the three sorrows causing fear, is seen in Her third Prasanna, worshipped by Indra and other Divinities.

In Her next appearance, Dikshitar contemplates on Her as the embodiment of wisdom, duly worshipped by Lakshmi, Vishnu and Brahma.

In the fifth appearance she is seen as the Supreme Deity, the Para-Devate, worshipped by Vama and other Shaktis.

She now assumes the form of Mantras, in the sixth appearance, Kaadi, Haadi and Saadi Mantras, which was recited by twelve great devotees.

As the embodiment of happiness, with the resplendence of the Brahman, She is seen as the mother of Guru-guha - whose mind is filled with love towards Her in the form of devotion. The maternal concept is the seventh one.

As One who imparts apparent names and forms (Nama-Roopa Vimarsini), as Brahman who does so to distinguish between Avidya and Vidya, I see her in the eight appearance.

She is totally impartial towards every sentient creature and awards pain or pleasure proportionate to merit or de-merit (Saamarasya Nidarshini). She displays the Kaama-Kala too. This is the ninth appearance.

Dikshitar concludes this Kriti with a prayer that his mind be totally absorbed in Devi. When there is total absorption, identity is attained. Dualism vanishes. What is left behind is Shoonya - emptiness. Ahiri is a Raga which leaves behind a hollow, empty feeling. It stirs up emotions, not necessarily in a sympathetic strain. There is an element of pathos in this Raga. This Raga was considered as inappropriate for material prosperity and it singing was not encouraged by elders. It gives a certain repulsive feeling, wherefore the allergy. Spiritual progress and material prosperity cannot go in tandem. Dikshitar has chosen
this complex Raga for his last Navavarna. Divergent views are held in respect of Ahiri Raga's identity - whether derived from the 8th, 14th or 20th Melakarta Raga. It defies rational analysis. Perhaps, the right musical medium to suit the supra-spiritual content.

Mention must be made of the twelve great Sri-Vidya devotees. Dikshitar belonged to the Kaadi Vidya (Mantra starting with Ka) school. Four of these twelve practiced Kaadi Vidya - Durvasa, Manmatha, Manu and Lopamudra. Five devotees practiced Haadi-Vidya, they being Rudra, Vishnu, Agslyna, Surya and Kubera. The remaining three practiced Saadi-Vidya - they were Shannukha, Chandra and Nandi.

From the literary point of analysis, there are many notable expressions in this composition such as:

- **Sringara Rasa Kadamba** - Conglomeration of all sweetness
- **Pavaka** - That which purifies, fire.
- **Bhikara** - Fear causing.

The outer limit of meditation is on the Bindu alone and this is called Kama-Kala-Dhyanana. The concluding Madhyamakata of this composition reflects the unity of Prakasha and Vimarsha.

- **Brahma-maya-prakashini, Nama-roopa vimarshini**
- **Kama-Kaia-pradarshini, samarasya nidarshini.**

A fitting climax to a series of nine sophisticated compositions.

**MANGALA KRITI: SHRI KAMALAMBKE**

It is in this Kriti that Dikshitar addresses Devi directly as Lalita. The details are not that important. However, the term 'Side-Aside' is striking. Devi is
a combination of black and white. Her intrinsic colour is white; Her shadow is dark. What an artistic portrayal!

Devi enjoys Bliss arising from practice of Rajayoga. One term, 'Sakhambari', stirs up memories. Devi was called Sakhambari because she brought down vegetables from Heaven, once when absolute drought had dried up the earth.

Dikshitar ends this song with the hallowed Sri-Vidya name of Maha-Tripurasundari.

The main stress is on the word "Shive" - a term he used in the Dhyana Shloka. Tradition holds that Dikshitar shed his mortal-coils after uttering thrice, the words 'Shive Pahi' - which words are used in this composition.

**RASABHAVA IN NAVAVARNA KRITIS**

One school attributes Nava Rasas to the nine Kritis as follows:-

1. Ananda Bhairavi Kriti - Harsha or Hasya Rasa
2. Kalyani Kriti - Sringara Rasa
3. Shankarabharana Kriti - Shanta Rasa
4. Khamboji Kriti - Roudra Rasa
5. Bhairavi Kriti - Vira Rasa
6. Punnagavarali Kriti - Bhayonaka Rasa
7. Sahana Kriti - Karuna Rasa
8. Ghantareva Kriti - Adhutha Rasa
9. Ahiri Kriti - Vibhatasa Rasa

This analysis is far-fetched and not easily acceptable. The verve of the Khamboji song does not necessarily lend itself to Roudra Rasa. The sequence of starting from Sringara and ending with Shanta Rasa is not followed. This analysis is not convincing.

The predominant mood is of impersonal devotion - Shanta Rasa, which pervades all compositions.
LAYABHAVA IN NAVAVARNA KRITIS

Dikshitar has used a multiplicity of Talas, they being Triputa, Chatushra Triputa (Adi), Roopuka, Ato, Mishra Jhomba, Roopoka, Triputa, Chatushra Triputa and Roopaka Tala, in a seriatim order.

Special reference has to be made of the Ata-Tala Kriti in Khamboji. There is another mighty composition of Dikshitar, in the same Raga, set to the same Ata Talo "Kashi Vishweshwaraayye". This shows that the use of Ata-Tala in Khamboji importance, as there is no kriti in Khanda Ata Tala composed by Tyagarajaswami.

The Roopaka Tala Kritis are set to two-kalai, another speciality. Dikshitar used several Talas to infuse rhythmic variety in the Navavarna Kritis.

EPILOGUE

The Kamalamba Navavarna Kritis have a lot of spiritual, esoteric and musicological significance. These Kritis but represent a fraction of Dikshitar's prodigious output. The tenets of Sri-Vidya are faithfully followed by him, in these compositions. The contents in certain places may appear to be complex to those unfamiliar with or un-initiated into Sri-Vidya. Dikshitar, the saint, the Jnanin, followed the Jnana-Marga, the intellectual path. Some effort is called for, to understand, analyse or appreciate these compositions. The object of this paper is to present the substance, the philosophical and esoteric contents of these compositions, to those who will take the effort to understand. Hence, the need for introductory passages on Advaita, Sri-Vidya and Sri-Chakra worship.

Rudra and Vishnu were Sri-Vidya Upasakas. In Sri-Vidya, there is no discrimination between Vaishnavism and Saivism. At the Nanganallur Raja Rajeshwari temple, one priest is a Smartha and another a Vaishnava. Sri-Vidya is not merely symbolic of the Shiva-Shakti unity, it represents unity of Vaishnavism and Saivism. Tantric influence is dominant, wherefore Sri-Vidya is considered
as Vama-Achara (leftist tradition) as opposed to Vaidika-Dharma which is Daakshinaatya (Rightist-oriented). Worship in Keralite temples is Tantric in nature and is not considered heretic. Some undesirable elements like the 'Makara Panchama' infiltrated Tantric Cults. The worship in Keralite temples and the Srividya practiced by Dikshitar are devoid of these undesirables, they are termed Sattvika Tantra. Dikshitar-baiting is not a pastime; it is a passion for some ignorami. An upcountry-critic, who appears to have congenital animosity to Dikshitar, comparable with Appayya Dikshitar's anti-Vaishnavism, has overlooked, in a convenient manner that the Sattvika Sri-Vidya practiced by Dikshitar eschewed Makara-Panchama. He criticises, his credentials notwithstanding, Dikshitar for having adopted Vama-Achara. Dikshitar was initiated by Chidambaranatha Yogi into the Sri-Vidya Cult. He chose to be poor in his own Dharma, than to be rich in another Dharma, in accordance with the doctrine:

\[ \text{स्वधर्मी लिखनं स्वेदः स्वधर्मी कर्यावतः} \] (Bhagavat-Gita)

In his Navagraha-Kriti, 'Chandram Bhaja', Dikshitar refers to Chandra as 'Venkatesha Nayanam Viranmano Jananam'. This critic takes umbrage on this score. Why not he criticise the expression "Ra Ra Phanishayana Ravi Jaladiya Nayana" used by another composer? Dikshitar was a staunch Advaitin; he never wavered "Dwaitamu Sukha, Advaitamu Sukhama", like other composers. Dikshitar never prayed to God to cure his brother of illness or for his brother's long life. Dikshitar lost his brother Chinnaswami Dikshitar, at a young age and bore the tragedy with fortitude.

Dikshitar is criticised for having not composed in Raga Karaharapriya. Has Syama Shastri composed in Karaharapriya? Why condemn Dikshitar alone?

"Are not comparisons odious?"

Whenever Dikshitar refers to a subtle esoteric concept in a mystic manner, he invariably leaves clues that can be picked by discerning students. He mostly uses technical phraseology exclusive to the science or an appropriate synonym, depending on what is best suited to the situation. Alas, this is misinterpreted as outlandishness!
Dr. V. Raghavan writes:

"Such is the work, such is the high quality of the art of Dikshitar, a scholar and master, a versatile genius. Like the title Vainika-gayakō, he gave himself, another is found in one of his compositions in Baulī, "Pandita-Tara", meaning 'more scholarly than others'. This offers us the key to an understanding of another dimension of Dikshitar's work and art. I have observed that when a musician grows in knowledge and maturity, steadiness and reflectiveness, he begins to develop a greater interest in Dikshitar's Kirtanas."

This paper is a humble tribute to the versatility of Dikshitar.
SHRINGARA RASA ANUBHAVA IN COMPOSITIONS OF TYAGARAJA

by Dr. V.V. SRIVATSA

Karnatic Music is a synthesis of Bhava, Raga and Tala. The Bhava facet encompasses emotive expression. Experience of emotions is called Rasa-Anubhava. Bharata, in Natya-Shastra refers to eight Rasas - Shringara, Veera, Karunya, Adhutha, Haasya, Bhayaanaka, Vibhatsa and Roudra, omitting Shanta Rasa - the mental state of equanimity or quietude. However, Abhinavagupta, a commentator of Bharata's Natya Shastra, strongly advocated the inclusion and supremacy of Shanta Rasa, only after inclusion of which the Nava-Rasa, as conclusively proved in a Shloka of the Rama-Karnaamruta:

"Shringaaram kshitinandini viharane veeram dhanur bhanjane
karanumyam bali bhojane adhutha rasam sindhow giristhaapanape
Haasyam Shoopanakhaa mukhe bhayavaham veebhatsam anyaamukhe
Roudram Ravanamardanam muni janeh shaantam vapuh paatunaha;"

Bhakti or devotion permits room for emotions. Bhakti is a compendium of Rasas, not a Rasa by itself. The study of Rasa-Anubhava in Bhakti is nothing new. We have at our disposal, the topical analysis and concordance of the Bhagavata-Purana by Bopadeva, through his works titled Bhagavata-Mukta Phala and Hanileela. The Rasa-oriented elaboration of Bhakti reached the zenith at the hands of Roopa Goswamin, in his works, "Bhakti Rasamruta Sindhu" and "Ujvalaneealami". We must mention the contribution of the Vaghela king, Vishwanatha Simha, in similar lines, for the propagation of Rama-Bhakti.

Bhakti is not an amorphous jelly. Bhakti is one of the three yogas to attain salvation and is equated with gnana-yoga and karma-yoga. Gnana-yoga purifies and hones the Intellect; Karma-yoga purifies and consolidates will power; Bhakti-yoga fine tunes emotions. Note that the three mental functions are intellect, will and emotion. In the states of absolute maturity, these three yogas merge into one another. The best example of such a state of maturity is Narada, who is a case of three-in-one, who is a Gnan, Yogi and a Bhakta par-excellence. Narada is the author of Bhakti-Sutra, a collection of aphorisms, which thoroughly analyse Bhakti and allied Rasa-Anubhavas. In Sutra No.82, Narada defines manifestations of Bhakti and cites eleven forms:

(1) Guna-Maahatmya Aasakti (Love of God's Divine qualities)
(2) Roopa-Aasakti (Love of this enchanting beauty)
(3) Pooja-Aasakti (Love of Lord's worship)
(4) Smaranam - Aasakti (Love of remembrance and association)
(5) Daasya - Aasakti (Love of service to Lord)
(6) Sakhya - Aasakti (Love of His companionship/friendship)
(7) Vaatsalya - Aasakti (Love of the Lord as a Child)
(8) Kaanta - Aasakti (Love of the Lord as a Husband)
(9) Aatma - Nivedana - Aasakti (Love of self-surrender to the Lord)
(10) Tanmayataa - Aasakti (Love of absolute absorption in Him)
(11) Parama-Viraha-Aasakti (Love of the state of separation from Him)

Bhakti with multiple manifestations, is a many splendid - thing, like the April rose that grows in the early spring; it is the golden crown that makes a man a king. Bhakti, Divine Love, is not a monolith. It has some stages, which are lucidly defined by Narada in twentyfour Sutras. The incipient or nascent stage is Gauna-Bhakti, where there exists difference between the worshipper and the Worshipped to a significant extent. The next stage is Raagaanugabhakti, characterised by an attachment which cannot be succinctly defined.
The second-stage is a pre-maturity stage. These two stages are combined to be called Aparaabhakti. Aparaabhakti is the lower strata of the strata of Devotion. A highly advanced stage, the third, is called Ekanta - Bhakti - a stage where all apparent objects cease to matter to the worshipper and the only object that matters is the object of worship, a state which supervenes upon the fulfilment of duties on the novitiate, when Divine grace will be bestowed on the worshipper. Recall the fervent plea by Purandaradasa, "Shrikaanta enagishtu daya mado, ninna ekaantadaii bhajisuva sowbhagyayi". The last stage is Raga-Bhakti, when Divine Illumination is imminent and inevitable. The third and fourth stages are jointly termed as Paraabhakti.

Shankaracharya dwells at length at the Saadhana - Sampat (Wealth of action) Characterising a Bhakta. Ramanujacharya states that seven are the traits of a true Bhakta-viveka (discrimination), Vimoka (detachment), Abhyaasa (Practice), Kriya (good deeds), Kalyana (purity in thought and deed), Anvasaada (Cheerfulness) and Anudharsha (absence of excessive hilarity). Bhakti, thus, allows scope for many mental states and for variegated emotions. A Bhakta will certainly exhibit a multiplicity of emotions. Steady thoughts regulated by Shanta-Rasa are called Sthaayi Bhavas. Varying emotions are Sanchari Bhavas, classified into thirty-three groups - like Nirveda (despondency), Glani (fatigue), Shankha (suspicion), Asooya (jealousy), Mada (intoxication) and so on.

Shringara Rasa, basically, is appreciation of beauty. Such appreciation can be Aangika (through limbs), Vaachika (through words), Darshita (by sight) and Shrunva (through hearing). Shringara Rasa is such that Sanchari Bhavas dominate. When Sthaayi Bhavas take over Shringara Rasa is sublimated. Shringara Rasa is of three types:

1) **Saatwika** (Appreciation of beauty only for beauty's sake, without any self-interest)
2) **Raojasa** (A momentary or ephemeral surge, which fades away fast, usually on attaining some short-term self interest)
3) **Taamasa** (A state where carnal desires dominate and the Intellect is subservient to the organs).

It is totally erroneous to equate Shringara Rasa with erotica. Undeniably, there is an erotic element in Shringara Rasa but there is ample poise, grace and dignity in this Rasa, as well. Flie unto those who seek lust or passion only in Shringara Rasa - they only exhibit their depraved mental state. Is not a thing of beauty, a joy forever?

Shringara Rasa can be discerned in Bhava, in Bhakti. Tyagarajaswami, was a Bhakta and axiomatically, elements of Shringara Rasa can be discerned in his compositions. Shringara Rasa dominates the Kritis of his geya-Nataka, "Nowka Charitra". Nevertheless, we can perceive several strokes of Shringara Rasa in other compositions, as well. One scholar opines: "In the general run of his Kritis, Tyagaraja has not candidly portrayed Shringara Rasa anywhere, perhaps because he thought he had exhausted the quota in Nowka Charitram". If there ever could be a total terminology of inexactitude, it is this observation, reflective of the abnormal attitude and of inadequacy of appreciation of the real Tyagaraja. They are but pretenders, the Bakas and Bekas on the Paramananda Kamala.
The object of this presentation is to assess the element of Shringara Rasa in the compositions of Tyagaraja. Let us pause for a moment and reassure ourselves that there is no thematic incongruence; it is not a case of Ghalam Kadar and Gokulashthami. How can there be Shringara Rasa in the outpourings of a Bhakta, that too, when he was a Sanyasi? For Shringara Rasa, look to the Geeta-Govinda, the Ashtapadis of Jayadeva, a grihasta, a householder - so say some. Shringara Rasa dominates the compositions of Chaitanya Mahaprabhu, Roopa Goswami, staunch Adwaitins like Madhusudhana Saraswati and Narayana Teertha - all of whom were Sanyasins. Who said that Shringara Rasa was taboo to Sanyasins? Hereagain, misconceptions dominate. The Rasa-Anubha of Shringara Rasa by Sanyasi and intellectuals will be satvic in nature, while those of grihastas are prone to be Tamasic. Tyagaraja was a Sanyasi, after being a grihasta. Is he barred from Anubhava of Shringara Rasa? What is the "quota" the scholar (whose observation was cited earlier) refers to? Sattvika Shringara has no "quota" -- "quotas" come in only in Rajasic or Tamasic Shringara. One prime object of this presentation is to disprove the unwarranted comments of the pseudo-scholar.

The yardstick employed for evaluation of the Shringara Rasa content are the Aasaktis defined by Narada, enumerated earlier. Compositions with just a cursory or casual reference to the Shringara element are not counted; there should be a cognisable passage. Adopting this norm we have culled out about 90 compositions of Tyagaraja with a finite content of Shringara Rasa - this Rasa having been defined earlier, as well. The content and impact are profound in the Nowka Charitra group of songs, only nine of which are included. The break-up of our selection is:

<table>
<thead>
<tr>
<th>Kshetradana Kritis</th>
<th>02</th>
</tr>
</thead>
<tbody>
<tr>
<td>Divyanama Sankeetanas</td>
<td>19</td>
</tr>
<tr>
<td>Prahlada Bhakti Vijaya</td>
<td>07</td>
</tr>
<tr>
<td>Utsava Sampradaya</td>
<td>03</td>
</tr>
<tr>
<td>Total</td>
<td>31</td>
</tr>
</tbody>
</table>

The remaining 59 Kritis are from his general compositions. Ab-initio, quantitatively, the number of Shringara-Rasa oriented general Kritis surpasses the number found in Nowka Charitra.

We have not accorded much importance to Guna-Maahatmya and commence with Roopa Aasakti. The aesthetic qualities of Rama are "Roopamu, prataapamu, shara chaapamu, sallaapamu" (Ninnuvina) (Todi) - his bewitching beauty, his speech, his fame and the bow and arrows he holds. Leave mere mortals alone - even Seeta Devi found joy in seeing his beautiful form, "Soundaryamulo saktamu Seetammaku" (Lekhana) (Asavari). His dark-coloured countenance was attractive: "Shyaama sundaraaanga sakala shakbyu neevera" (Shyamasundaranga) (Dhanashri), "Ghana samama neela" (Janaki Ramana) (Shuddha Seemantini) and "Rama Pahi Meghashyama Pahi" (Kapi). The captivating beauty of Rama's face is the theme of a composition - "Muddu momu elaagu chelangeno" - "How did that face shine?", the reply to which is suggestively couched in the Raga, Sooryakaanta. Contrasts on the same theme are found in passages like "Raakaa Shashi Vadana" (Takka) and "Sukkala Raayani geru momu gala" (Pakkala Nilabadi) (Karaharapriya) - where Rama's facial beauty is equated with the moon. The overall corporeal beauty of Rama is enchanting - "Sundara tara deham" (Pantuvarali) "Neeraja nayana ghananeela sudruddadeha" (Vasudeva Varaguna) (Bilahari) "Marakataanga madi
The beauty of Rama's eyes is described in compositions like "Rara Seeta" (Hindola Vasanta), "Challaga Naato" (Vagavahini) and "Vannja Nayana" (Kedaragowla). The movement of hair, side-burns on the check is appreciated in passages like "Alakalla aadagagni" (Madhyamavati) and "Alakala muddunu tilakapu keerudu, galamuna shobillu kanakabhooshanamula" (Meru Samaana) (Mayamalava gowla); infact this composition in Raga Mayamalava gowla pictures an overall aesthetic concept of Rama's beauty. The dalliance, radiance, beauty of the clothes worn can be perceived in passages like "Kanakana ruchira, kanaka vasana ninnu" (Varali). The beauty stemming from jewels adorning Rama is described as, "Tejanilu navaratnapu divya bhooshana" (Raju vedala) (Todi), "Urumuna mutyapusarula chayamuto" (Nannu palampa) (Mohanat) and so on. The grandeur of Rama's royal visage is stated in compositions like "Koluvaliyunnaade" (Bhairavi) and "Koluvaliyunnaade" (Devagandhari).

Beauty can be visual, as shown; appreciation of audio-beauty is also integral to Shringara Rasa Anubhava. Next to Rama's personal beauty, comes the beauty of His speech. Valmiki wrote: "Smriti ponnaabhibhaashi, poorvaabhihashi priyamvadaha, smita poorvancha bhaashaate, mrudupoorvancha bhaashaate". Tyagaraja frequently mentions these qualities of Rama's speech. Rama is said to be "Mrudubahasha" (Jaya Jaya Shri Ragʰurama) (Gauri) "Mrudubahasha Nata Vībhēeshana" (Maruva Dhanyasī), "Mrudu subhasha" (Rama nee samana) (Kararahari) and "mellani maataalu" (Intanuchu) (Gundakiyya). We cannot overlook compositions like "Sudha maadhurya bhashana" (Sindhuramakriya), "Aadamodi galade" (Charukesī) and above all, "Maataadavemi naato" (Neelambari) - in which, Tyagaraja extolls Rama as the epitome of sweetness, "Maadhurya poorna aadhāraa". Tyagaraja yearns for Rama's company and for a one-to-one conversations, which he states, uplifts him to ethereal heights - "Eduredure joochi endugaa naa hrudayaani ento hitavulekā". Is this not portrayal of beauty? Is this not Shringara Rasa too?

We considered audio and visual beauty separately. Let us now delve to the combined or overall effect. Tyagaraja longs to see Rama with Seeta, seated on the golden throne and longs for Rama to speak to him: "Shungkinchukon cheeluventa ninnu gani........ manasu ranjilla balaka raada" (Rama Abhirama) (Dhanyasī). The term "Abhirama" signifies the intrinsic potentiality for attraction and is a delectable expression, also used in another composition "Rama Abhirama" (Darbar). It is not an easy task to describe Rama's beauty" evanirvalla varimpma dagune" (Ena Muddu) (Bindumalini). We shall digress a little at this stage. A passage in this Bindumalini Raga Kriti is "attameeda kanulaasaatka dasulu satta bhagavata vesulaili"; another is "entā vaaralaina gaani karna chinta aakraantuulainaru". The first passage laments as if to how voyeurs, women-chasers masquerade as devotees. The second states as to how people become prey to passion, lust, kama. This is adequate proof that Tyagaraja does distinguish between Rama and Sringara - which hypotheses is the kerstone of this document - much in divergence with the view of the learned scholar whose views were cited. Rama is the pinnacle of Shringara Rasa. He is "Seetamanohara Shingarashekara" (Rama Manohar); He is "Shringara Shekara Suravalree raja bhanga" (Maati Maaltik) (Mohanat). There is no banality in the Shringara Rasa Anubhava of Rama.
In Shringara Rasa, "Nakha-Shikha Varnama" - description of the beauty from the top to the toe, is an exotic feature. This is seen in Kritis like "Endu kowglindura" (Shuddha Deshi) and "Nee Rama Rama neekidili" (Saurashtra) and two other compositions, as well.

Another salient feature is the "nayaki - nayaka" bhava - where the devotee is deemed as a damsel desiring union with the ultimate Lord, her beloved. This Bhava influenced even Sufi-saints like Malik Muhammad Jayasi. Tyagaraja declares in the Sudha-Deshi Krut that he longs to be united with Rama and be hugged by him. He openly declares his love for Rama: "Rama, Shri Tyagaraja prema" (Chesinadella) (Todi). The entire spectrum of Tyagaraja's thoughts is enveloped by Rama "Ninne gani madi nenja jaala norula" (Marugelara) (Jayantashri). Tyagaraja declares his love for Rama in an unambiguous manner - "valachi bhaktimaargamutonu ninnu" (Chalamelara) (Margi Hindola) - I fell in love with you and developed it as devotion. Tyagaraja says that yoga to him is merely to love Rama - "yogamu neepai anuragaamu gaani" (Raara Seeta) (Hindola Vasantam); such a view is re-affirmed in "Vanaja nayanadani valachitva vaani manasu dayalede" (Kedaragowla); I fell in love with that lotus-eyed Lord but He seems to have no sympathy for me, says Tyagaraja. The Nayaki-Bhava is distinctly seen in the passage "Naa joopu nee joopu sanga jese jeyu, naa sukhamu evanki yeruga" (Rama Rama Ramachandra) (Ghanta), meaning that none can describe the bliss felt (by Tyagaraja) when his eyes met those of Rama.

We can note, with interest, the usage of the term "Praananatha" by Tyagaraja, to address the Lord, in compositions like "Praananatha Brova" (Shoolini) and Nannupalimpa (Mohana). As a Nayaki, Tyagaraja claims no exclusivity, though Rama is deemed to be "Oka maata, oka baana, oka patni gaaruudu". See the passage, "Cheliyaro naavale nathunaku galareme raaleedani jaali delisi" - Wonder it be the reason for His not appearing before me? (Dayaseyavaya) (Yadukula Khamboji). See what Tyagaraja is willing to do, if only Lord Rama appeears before him - "murgula ne natiyuntu muddu maatla delintu, sangetamvu vinupintu, saareku ne santoshintu" - I will sing and dance in His presence and seduce Him with sweet words (Vaddayundade) (Varali). Tyagaraja's Nayaki is as handsome (if not more) than Manmatha, "Kama vittuni kannu kaanti" (Teerunaa naaloni) (Saveri) and "Kama vittuni kannama chakkani Kalyanarama" (Nammina vaarini) (Bhairavi). In his Kaante-Aasakti, Tyagaraja feels the pangs of separation, as can be seen in the compositions, "Nannu Vidachi" (Reedigowla) and "(Ninnu bhaasi etla) (Balhamsa). Tyagaraja laments as to how long he should wait for Rama's arrival, watching the way he would come; how will the Nayaki pass time? Having surrendered herself body and soul, to Rama.

"Neeke manasichhi nenu Rama ne menani panchinaanu", "ennaliu nnu doo jocu Rama emani ne produ tarotu" (Kapi). Tyagaraja sought a permanent relationship with Rama - not a torrid affair; he sang "Patti viduvandadu na chey" and "Gattiga nannu chey patte dennetiko".

Despite his Nayaki bhava, Tyagaraja accorded primacy always to the Patta-Mahishi, Seeta Devi. This can be visualised in the passage, "kanikarambu kaligl Seetakantuni kanya manasu ranjilla baltemada madana janakudu" (Pahi Rama Rama) (Karaharapriya) and also from "ekantamuna Seeta sogorccchi jo kotta, kakasurudu cheyu cheekaaku salinch" (E Ramuni) (Vakulabharanam). A parentless maiden, with no support from relatives, can be constrained to choose her life-partner and accordingly carve out her path; "Talli nandri leni baala tanna naaru koru reeti". The Nayaki (Tyagaraja) felt destitute and chose Rama as her partner. (Chera raavademi) (Reetigowla). This Nayaki values chastity - absolute faith with the Nayaki is a must. A faithful Nayaki should not subject herself to the lecherous looks of loafer-like lovers (Kanulu takani) (Kalyana Vasanta).
There are unwanted and vested interests which can spoil a relationship of faith between the Nayaka and Nayaki, "aalu biddalalnu nammuru vaari kaachinchlu polalu kompala muncheru" (Evaru Teliya) (Punnagavarali). Rama does not reciprocate at once. The Nayaki suffers pangs of separation, "Rajvalochna raajito raaveni raa, jeevanamu neevaa raa" "sundaramoodi nayyandu daya raadu" (Inta taamasa) (Saveri). The Nayaki means thus: "you took the initiative of befriending me and talking to me and now you are absent; I have no intentions of leaving you", "paliki konnalipudu paluka kunte vidutu raa" (Sri Rama Rama) (Saveri). This Nayaki remains steadfast. "If you are not around, I will not wander but will wait for you"; "needu kentaku raaga aasa dasudai abu iter urige" (Indukaay yee) (Mukhari) This Nayaki deputes her sakhi (companion) to bring Rama over to her, the allegoric companion being the mind. (Chari todi) (Harikhamboji). The Tyagaraja Nayaki is subject to Viprabamba but never is a Khandita Nayaki. See this Bhava is the Kriti, "Idi neelku"(Punnagavarali).

The Utsava Sampradaya kritis provide a varied form of Shringara Rasa, dealing with Shringara - oriented acts like Nalangu, Laali etc. Examples include Nagumomu Galevari (Madhyamavati), Laali Yoogave (Neelambari), Laali laali yali (Harikhamboji) and Malle phoola panpumeeda (Ahir). There is a definite touch of Shringara Rasa, even in Prahlada Bhakti Vijaya, in compositions like "Ella kanukondunu" (Ghanta) Do we not find the "Sogusu" in Kritis of the Prahlada Bhakti vijaya like "Ennaga manasuraani" (Neelambari) and "Entanusu vamintune" (Saurashtra)?

As stated earlier, a different version, perhaps, the most commonly understood version of Shringara Rasa dominates the "Aadavaramma goodi" (Yadukulakhamboji) and "Eememo teliyaaga" (Saurashtra) which have only a limited content of Tamasic Shringara Rasa. Note passages like "Shrinnathu koluvamera chekula chekkiwilu nottuchunu maanana mowanuchu" in (E Nomu) (Punnagavarali), which describe cheek to cheek contact and "drinking of the lips". The contents of Kritis like "Perugu naalu" (Ghanta) and "Vedavaakya" (Mohana) have also traces of erotism. The vastra-apaharana is deftly dealt with by Tyagaraja. We have examples of Satvic Shringara Rasa in Kritis like "Gandhamu puyyuruga" (Punnagavarali) and "Guma guma gumayani" (Saurashtra).

Eroticism is ancillary and perhaps integral to Shringara Rasa but can never be Shringara Rasa in entity, unless one has a depraved mind. Tyagaraja distinguishes between Shringara Rasa and Kama. He describes Rama as "Gata Rama jana hrudayaarnava kalaadhaaruni" - the moon rising from the ocean of the minds of noble souls who have rid themselves of Kama (Re Manasa) (Todi). See another passage - "Kaamuni daasulu naa palukula vii kavalasinduta nade nayegada" (Rama Rama) (Nadanamakriya) - he denotes the slaves of sensory pleasures.

Tyagaraja distances himself from such persons "Rabi raju dasula vedaaienu" (Abhimanaamu) (Aandhal). Tyagaraja's approach to Shringara Rasa was three-fold, as per tradition and his concept of Shringara was not mere eroticism. Thus, it stands established that there is no superimposition of this writer's views on the views of Tyagaraja. The unwarranted remarks of the learned scholar, quoted earlier, fall flat. The concept of Shringara Rasa, of Tyagaraja is dignified, if not divine and encompasses emotive expressions, Aasakti like Roopa-Aasakti, Smarana Aasakti, Sakhyaa-Aasakti, Kaanta Aasakti and Parama Viraha Aasakti etc., which are the hallmarks of a great Bhakta. It is were not so, why do we have two kritis "Shri Rama Jayarama Shringara Rama", one each in Yadukula Khamboji and Madhyamavati. I commend unto that scholar, the fact that Rama, to Tyagaraja, was "Paripoorna Kaama".

The influence of Padams and Javalis has imparted an unwanted connotation of Shringara Rasa. The truth is different, as perceived in the compositions of Tyagaraja.
Music is perhaps, the best palliative, the best medium to transport us from the mundane to the spiritual plane. Music is the synthesis of sound, NADA.

Sound originates in the nerve-centre called Brahma-granthi, by the interaction of wind and fire or heat. The Sangita-Ratnakara refers to this fusion as:

\[
\text{अनंद: सुन्दरचरणे वै निविर्भ्रत संगीतं।}
\]

The alphabet 'Na' denotes wind and 'Da' heat. The combination is Na + Da or Nada. Our forefathers composed poetic hymns to a pre-set metre and these were called RIKS - the compilation of which came to be called the RIK-VEDA. When these were set to tune, we inherited the SAAMA-VEDA. The art and science of music was extracted from the SAAMA-VEDA, as per Bharata, the author of Natya-Shastra:

\[
\text{संविदमवै कला संविदाय विनिगति।}
\]

The esoteric methods of realisation were called 'Vidya's. Like Brahma-Vidya, Sri-Vidya etc. We come across Udgita-Vidya in the Chandogya-Upanishad. Udgita means the Pranava or the Omkara, the primeval sound 'Om'. The nectar of Nada is the basis of all Vedas, Puranas, Agamas and Shastras.

Tyagarajaswami's concept of Nada is identification with the form of his Ishta-Devata, Lord Rama. The seven basic notes, the swaras appear like the bells of the bow held by Rama; Ragas constitute the bow - "Vara Raagam Kodandamu"; the styles of rendition, Dura, Naya and Desh(i)ya are akin to the three strings of the bow. Above all, singing in devotion, has become a fortune - "Vadh Bhajana Bhagyaumaraa". We consider ourselves fortunate to present as the first composition of this programme, a kriti by Tyagarajaswami in the Ghana Raga, Aarabhi, in which the thoughts referred to are couched beautifully.

..2/-
A Raga is an aesthetically satisfactory combination of musical notes. Raga is the very soul of Karnatic Music. Each Raga has its individual identity and every artist is obliged to portray in ample audio-measure, the structure of each Raga, during rendition. Tyagarajaawami paints a picture, where each Raga incarnates as a dazzling damsel, dancing with tinkling bells:

"Raagambu manjulamagu avataaramulettalu manjiramu ghallani natinchu"

(KRITI - SRIPAPRIYA IN ATHANA)

He describes Ragas as beauties, as 'Sundarulu', in the famous Kriti in Jagannathini Raga, "Sobhillu Saptaswara".

Nada-Upasana is worship of Nada, worship through music. The object of existence is self-realisation and freedom from the cycle of births and deaths - a state called 'Jivanmukti'. Jivanmuktas are those who have attained this state. Such great, liberated souls are those who know the real meaning of Nada, Omkara and the Swaras, says Tyagarajaawami.

'RAAGA SUDHAARASA PAANAMU JESI' (ANUDIKA RAGA)

Chaos will prevail when orderliness is absent. When every facet of art is in its rightful place, harmony is achieved. The term in Sanskrit for harmony is 'laya', which term also denotes rhythm. Music, rather the music in our Bharata-dasha is composed of Bhava, Raga and Taala. Taala symbolises rhythm. Advocating the need to understand, to assimilate the fundamental aspects of music, Tyagarajaawami is critical of the incomplete performers who appear to derive pleasure in banging the mridanga, without understanding the varied patterns of percussion:

"Maddala taalagatulu teliyakaye mardinchuta sukhamaa"

Please note the use of the strong term 'mardana'. Tyagarajaawami declares
that knowledge of the Nada, practice of Nada or Nadapasaana, leads to salvation:

"Mulaadhaaraaja Naadameruguta mudamaku mokahamuraa"

SVARA RAGA SUDHA RASA YUTA (RAGA - SHANKARABHARANAM)

According to Tyagarajaswami, music is not merely the means to liberation or Mukti, it is Mukti itself. It bestows on the practitioner materialistic and metaphysical benefits. In the famous Sri-Raga Pancharatna Kriti, we come across a passage which means that Nadopaana increases longevity:

"Bhaava raaga layaadi sawkhyamulache chiraayuvul kaligi"

Knowledge of the science of music, practice and worship of music confers wealth, good conduct, grace of the Lord and above all, the bliss of union or one-ness with the Supreme Being.

SANGITA SHAASTRA GHANAMU SAAROdPYA (RAGA MUKHAARI)

In a kriti in Saaramati, Tyagarajaswami affirms that Nadopaana gains Jivanmukti for one:

"Sangeeta jnaana vireenaalakku mokhamu galada"

In a Devagandhari piece, Tyagaraja prays that he be blessed with the knowledge of music, so that he attains Jivanmukti, the ultimate teaching of the Bhagawad-Gita and the Upanishads.

The liberated souls, the Divinities, are practitioners of music. Tyagarajaswami refers to the delight derived by Shiva in playing the Veena:

"Veenaal Vaadana loludai Shiva" (MUKSHARUGALADA - SAARAMATI)

There is an old shloka describing the celestial symphony:
In a composition in Raga Begada, Tyagarajswami says that Divinities like Shiva, Vishnu and Brahma attained their exalted status only by Nadopasana, the constant worship of Nada.

In a composition in Raga Shankarabharana, Enduku Peddalavale, Tyagarajswami equates Nadopasana with all other metaphysical branches and declares that realisation of the tenets of music confers the same maximum bonum as Vedantic knowledge. Music is the easier path to bliss, Brahma andanda than knowledge:

"Bhurja Jamamulakau pani jnaaniyai baraguta mokhasurao
Sahaja bhaktito ragajnaana sahitudu muktuduran.

He echoes the doctrine of the Gita:

Nadarkovala jeevadhoota sahajayana samajyapadpachitra

Tyagarajswami beseeches his mind to immerse itself in Nadopasana, which is associated with the manipulations of the seven basic notes, the Swaras and the Ragas. Dharma, performance of duties, is adoption of the path followed by great personages:

When all Divinities have followed the path of Nadopasana, why reluctance to follow suit?

Nadralolludai Brahananda (Kalyana Vasantha)
Apart from references found in "Encore Kahaanubnaavulu", Tyagarajawami pays tribute to great musicians and musicologists in a Mayaa-maalavasowla kriti, "Vidulsku Mrokkedaa". The list includes medieval musicologists like Sarnagadeva and Someshwara. Tyagarajaawami acknowledges the profound influence, the musicological treatise, "Swaraaronava", had on him. Gita means Music. The term "Sanyak" means to cause. Sanyak and Gita combine to form the word Sangita - this really denotes the art of composition. This distinction is proclaimed by Tyagaraja in a well-known composition in Raga Suratti. Yet, the Omnibus term Sangita encompasses both spheres in present-day parlance.

GEETARTHAMU SANGITAMANDALAM (RAGA SURATTI)

Musicological references are found, in a passing manner, in some compositions by Muthuswami Dikshitar, such as 'Shajra Re Re' (Kalyani), 'Chandrahlokaram' (Maarga-Hindolam), 'Sri Dooam Gurga' (Sri Ranjani) and 'Panchaanath Peetharaopini' (Karnataka Devagandhari).

The genius of Tyagarajawami can be perceived clearly in the large number of songs composed by him on Nadopasana. Perhaps, he is the only composer to do so. These compositions cover every aspect of the science of the art and of the art of the science, including musical concepts, musical criticism, the method to practice music and the like. Nadopasana, to Tyagarajawami, was a Sadhana. Nadopasana was to him, a Yoga and a Siddhi, a path and its goal. This really, is the inspiration for the thematic choice. This presentation shall end appropriately with a modern composition dedicated to Tyagarajawami.

TYAGARAJA MAHAAGURUH (POORUI KALYANI - ADYAPAKA TALA)
The compendium of composition of Tyāgarājāswāmin, known as Tyāgopanishad, is considered as an incarnation of Maharishi Vālmiki, by the cogniscenti and the devout. Vālmiki was a poet and Ayyarval was a composer. A composer has to observe poetic and musicological regulations in his creative activity. The influence of Vālmiki, or Tyāgarājāswāmin, is profound and significant, as can be visualised from the eightieth Charana of "Jagadānandakaraka" (Nāta):

"त कृति विना मैथि कृत गरिरा "

Rāma is described as One whose story was narrated by Vālmiki. Another tribute to Vālmiki, by Tyāgarājāswāmin, is evident in the Kriti "Nama Nama Raghavāya", in the expression "सति पातिर्भ अदुर फलते "

Tyāgarājāswāmin has followed Vālmiki's footsteps to a great extent. Nevertheless, the complete Rāma-Bhakta that he was, Ayyarval was drawn liberally from other recensions of the Ramāyana, the assessment of which is the object of this article. Let us examine similarities between Vālmiki and Tyāgarājāswāmin.

Vālmiki wrote:

रामार रामेश रामेशर श्रामवाम अतिरंkte फलम;
श्रामवाम उगवे अधेरे लाई रामेशर श्रामवाम सनत्रै।

The joy of a common citizen of the Sāketa-republic, conveyed in Vālmiki's Shloka, is echoed by Ayyarval in
Composition in Mukhāri —

"Kārubāru Sēyuvaru galarē nivale Sāketanagarini" almighty refers to Sita having chided Rama with the statement that her father, the king of Mithila, got a woman in the garb of a man, for a son-in-law:

"2हि भामातर ग्राम्य निशिं गुरुप ग्रिः"

Ayyarvāl subtly refers to this incident in "Rāmachandrar Neddāya" (Surati) through the statement:

"Ada danna Rosamo, Alanādu Pasamo"

In an Asāverī - Raga piece "E panike", Ayyarvāl states:

"Vālmikādi munulu narulu ninna varinchari"

The expression "Vālmikādi", meaning Vālmiki and others, is proof enough of the influence of other savants who sang the Glory of Rāma. Tyāgarjyavāl stated in the song cited above, that the appointed service of his life was to sing Rāma's glory. Perhaps, inspiration came from a similar passage in "Anargha Rāgharā" by Murāri:

In our examination of extra- Vālmiki references, we shall not delve on incidents from "Prahlāda Bhakta Vijaya" or "Naukū Chaurtra", which refer to the Bhāgarata - Purāṇa. We shall limit ourselves to characters in the Rāmāyana.

Tyāgarjyāswāmi cites instances like Bharata...
wig advised to stop waving the fan [Nāthimātā] (Devātkriyā), or Rama, seated on a throne watching damsels dance [Palukukonda] savarrasa as Kenneth and Rama sailing with Sita in a golden cat [Varitapamuru] (Manohari). Though extra-Valmiki in nature, these scenes can be credited to the creativity and imagination of Apparāvalī.

The fundamental concept with respect to Rama differed from Valmiki's views. To Valmiki, Rama was a steadfast, honest person with all desirable attributes.

"ehāṃ kṣaṇāḥ saṁsthā kṣaṇākāḥ ṣāntānāḥ!"

And divinity was limited - "विभगार्थिः महवाणाः " In a song "Sarvākṣhamā Sākṣatārāma" (Rāgopanjara), Tyāgarājaswāmi states that Rāma was worshipped by Vishnu himself.

"Ramāpāli vandhyā Pavrātpara".

The Divine Trinity of Brahma, Vishnu and Rudra congregated to praise Rama, "Mummoorthulu gumigoodi pogade" (Alhānā), as per Tyāgarājaswāmi.

In "Daya Seyavayya" (Yadukula-Kambhoji), we see an incident alien to the Valmiki-Ramāyana. Many tigers were present at Sita's Swāyamvara, but the Prince of Ayodhya was not to be seen. Sita had prayed to Devi to bestow Rama as her consort and Rāma's absence depressed Sita. A maid reassured Sita that Rāma would come and Sita's joy knew no bounds:

"Kṣiti Nāthula ragayu Sammali lēka
Sī Sākṣetapati rādēyana vacchunanina"
The Rāmānandīya school preceding Ayyaravāl's era, comprised of stalwarts like Rāmānanda, Tulasidas, Kabiridas et al had accepted the authenticity of the contents of non-Valmiki epics like the Ādiyatma-Rāmāyana, Ananda-Rāmāyana and Adbhuta-Rāmāyana. Religious compilations like the Agastya-Sambita, Rāma-Gīthā and Rāma-Sahasranāmā were popularised by this sect. It is evident that Ayyaraval was influenced by this school of thought.

Rāvana is known as ten-headed demon but Ayyaraval refers to him, in two songs, as a hundred-headed demon:

"Mukhābjamunā  Sañtha-mukhārī jopo" [Ramāramana Rama] (Sankarākhāranam)
"Sañthavadanadānjāsara  Jaladharaṇīlī" [Sri Janakatanaya] (Kalakantiti)

Rāvana is described as hundred headed, in the Adbhuta-Rāmāyana. In this song, Ayyaraval refers to the supply of pāyasya to Sītā, by Indra, during her imprisonment at Lanka. In the popular piece "Mā Tānaki" (Kambhoji), Swami speaks of the real form of Sītā being left behind in Agni and of only a Māya form having followed Rāvana.

"Māyākāramuni ciśki chentanyundi dānakari ventane chani"

This is adopted from the Ananda-Rāmāyana.

Ayyaraval regards Anjaneya as an incarnation of Ganesha, as can be perceived from his song "Sri Gananātham Bhajeyam" (Kanakōngi), where he says:
"Aī Aṇamāśāntyār  Svāhā"
Irasidas has called Anjaneya as "स्वतंत्र श्रीरं" (Remover of obstacles) and this influenced TyāgarājaSwāmī.

In "Ee Mēnu galigi" (Varāli), Ayyarval refers to someone in the form of a leech, as a result of an ascetic's curse and his liberation on hearing Rama's name. Ānārī - Ramayana is devoid of this occurrence. In "Kalala ierchina" (Deepaka), reference is made to a saint called Sūgili who wanted to eat sesame (til) cakes. Surprisingly, Swami refers to the lord of Death, praising Rāma: "వైష్ణవం ప్రతి శివా నిపాడం

"Pālaya Sri Raghuvēra" (Aurangzeb),

Yama was in the entourage of celestials who praised Rama or his slaying Rāvana. Vedanta-Desika, in the Raghuvēra, Gadhya, refers to Yama's presence with the delectable word "Pitrapati". One does not know as to when Yama sang in praise of Rāma.

In "Indudakinādo" (Todi), TyāgarājaSwāmī supplants the sal-trees by palm-trees in the scene where Vāli fights Sugreeva. In "Anjāyamū Sēyakura" (Kāpi) Ayyarval, in a permissible anachronism, refers to a Pandava - Drohi.

"Pudamini Pāndava Drohini DharmaPutrudu brovaga"

Some scholars interpret this Drohi as Ashwattama, while Tillaisthamam Narasimha Bhapavatar refers to Chitravata, a Gandhara - both being extra-Vālmīki references.
Ayyarval remonstrates with Rāma, in "Emiccoorulku" (Sāranga) that were he (Bhadrasāla) Ramadas and not Tyagaraja, Sītā would have begged Rama to rescue

"Rāmadāsuvalme naite Sītābhāma madalinchum neete"

Iyyarval refers to Rāmadās in "Keerarasagāra" (Devagandhāri) and "Kaligīyante" (Keervāni) as well. Ramadas, in a composition "Ecalunnādō" (Nātakurinji) attributes the rescue of Draupadi and the redemption of Durvāsa to

Fāmā!

"Panchāli sabhalōna chhongamondinā gani
Vanchana lekanu valuvichhina Tandri"

Tyagaraja, influenced by Ramadas, has adopted extra-
Valmiki references. In Bāgāyanagya (chandrayogti),
 ramana gets carried away as if Rāma is preaching the
Bhagavadī - Geelula

In the popular Kritis "Manasē Sri Rāmachandram"
(Tsamalohari), Ayyarval states in the Anupallari:

"Nunu bruttanu putlna. Mounikritamou
Moodumāvadhhyāyamuna jochuko"

His self-advice, is to read the third and sixth "Adhyāya"s
(chapters) of the Rāmāyana. The Valmiki-Rāmāyana is
Kāndā-based, not Adhyāya based. Though Kalluri
Veerabhadra Shastry refers to the third and the sixth
Sargās of the Bālakānda of Vālmiki Rāmāyana;
nothing meritorious or exceptional is found in these Sargas. The reference, obviously, is to the third and sixth chapters of the Adhyātma - Rāmāyana, where the divinity of Rāma and Sītā are described. This establishes, beyond all doubt, extrā-Valmiki influence on Tyāgarājaswāmi.

Ayyarval chose the best from all versions and lucidly portrayed characters and incidents in "Tyagōpanishad," which like:

flows majestically, like a river into the sea, into the ocean called Rama. Extrā-Valmiki references could be construed as tributaries of the river called Tyagōpanishad.
நிலையூடு குளைப்பு மேளிப்பு அலிபரந்தற்போல மன்னரார்

நேரஆர்வத்தே திருநூறு அமுதூர் அரியார் தூன்றுதலிலை

நடையாறன் புதிது சந்திரவு கிறித்து மீது முளையாிலை கூடாது கூடாது

(வெளியில் தூன்றுதல்) முடிவு படிப்பாக புதிது சந்திரவு

ராமசான் நேர்கையில் நேர்கையில் நேர்கையில் நேர்கையில் நேர்கையில்

என்று தந்தீருந்து.
பெரும்பாலான முழு தலை முகம்புகள், ஒன்றுக்கொண்டு போனவுடன், அவையியலையும் பாறைக்கும் அம்மூச்சியில் தொடர்புடைய பல்வேறு வகையிலும் வைக்கும் முகம்புகளும் உட்கைய நோய் நடந்தால், முகம்புகளின் குறுக்கு பொருளை இருந்து விளக்கத்தில் நேரடியாக விளக்கம் மையில் பெயர்ப்பிடும்.

இச்செய்திகளின் மூலம், பரமாறும் மையன் நோய் நேரடியாக விளக்கத்தில் நேரடியாக விளக்கம் மையில் பெயர்ப்பிடும்.
அனுராதங்கள் ஆணின் சுதந்திர பரிமாறையை எழுதிய குறிப்பிட்டு கொள்ளப்பட்டது. குறிப்பிட்டு பொன்ற காலத்தில் என்னை மேற்கிலும் மேற்குத் தொடர்புகளை அறிமுகப்படுத்தியது. இது மூன்று வருடங்கள் முதல் வருடங்களே மேற்கில் தொடர்பு கூடியது. பொன்ற காலத்தில் என்று போன்று, பொன்ற காலத்தில் என்று போன்று பெருமளவு மாட்டியுள்ளது. வருடங்களுக்கு முன்னர் என்று போன்று, வருடங்களுக்கு முன்னர் என்று போன்று பெருமளவு மாட்டியுள்ளது. மேற்குத் தொடர்பு கூடியது என்று போன்று, மேற்குத் தொடர்பு கூடியது என்று போன்று பெருமளவு மாட்டியுள்ளது.
தற்கொண்ட முழுமையுடன் மன்னரும் மலர்ச் சிறு வளை கொள்வதின நிலைகளை முன்னேற்றி விளக்கும் வழியாக அவர்கள் தனக்கு கையெழுத்து செய்யும் வரலாற்றின் மேல் பற்றிய வரலாற்றின் முக்கியத்துவம் குறிப்பிடுகிறது.

பெரும்பானையில் பொறுப்பு தமிழில் வெளியிட்டுள்ளது.

(4)
சாத்தல் குரங்கக்குரையில் இந்தப்படி அறிமுகம் குறிக்கப்பட்டது:

(பிரிவுகள்)

(குறிப்பிட்டு வரிசை வரைந்து, இந்தக் குறிப்பிட்டு வரைந்து, ஹோட்டல்

பில்லா கரை பார்க்கிறது. நடந்து காண்பிக்கிறது, நிமிடக் காலத்தில் பிள்ளையாருக் பார்க்கிறது. பாடல் இவ்வாறு குறிக்கப்பட்டது?

படிவுகள் காட்டு வருகின்றன. "புகை நீன் போன்றே, இன்னோட்டு நீங்க உடையே பாடல் இவ்வாறு குறிக்கப்பட்டது?

(குறிப்பிட்டு வரிசை வரைந்து, இந்தக் குறிப்பிட்டு வரைந்து, ஹோட்டல்

"பிள்ளையாரு காட்டு வருகின்றன. இவ்வாறு குறிக்கப்பட்டது? " பொன்ற பாடல் இவ்வாறு குறிக்கப்பட்டது?

(குறிப்பிட்டு வரிசை வரைந்து, இந்தக் குறிப்பிட்டு வரைந்து, ஹோட்டல்

"வெறும் தோற்ற வாத்து" என்று காண்பிக்கும் பாடல். இவ்வாறு குறிக்கப்பட்டது.

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சுருக்கம் (முனை)

சுருக்கம்: விளையாட்டு வருடங்கள் இருந்தால் வருடங்களின் மத்தியில், காலத்தின் ஏற்படுத்தம் கூட்டுதல் முழு காலத்திற்கான பாடல் போன்றே நேரடையும் கொண்டு சொல்லப்பட்டுள்ளது. பின்னர், சூன்றகாலத்தின் போது "காதல் இருந்த வருடங்கள் ஏற்படுத்தும் அத்தோற்றங்கள் மற்றும் ஆங்கிலத்தின் ஏற்படுத்தம் கூட்டுதல் முழு காலத்திற்கான பாடல் போன்றே நேரடையும் கொண்டு சொல்லப்பட்டுள்ளது. பின்னர், சூன்றகாலத்தின் போது "காதல் இருந்த வருடங்கள் ஏற்படுத்தும் அத்தோற்றங்கள் மற்றும் ஆங்கிலத்தின் ஏற்படுத்தம் கூட்டுதல் முழு காலத்திற்கான பாடல் போன்றே நேரடையும் கொண்டு சொல்லப்பட்டுள்ளது.

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சிவப்பு முடிவுகள், சிறந்த வெளியைக் கொண்டு வந்தேன். இவ்வுருவில் நடந்த வீட்டில் குளிர் என்றும், போருடன் கமசை என்றும், அவளுடைய வெளியில் கொடுக்கும் பொருட்களை ஒரு முன்னூட்டலாம். இது ஒரு குளிர் டைட்புள்ளிய வெளியை கொண்டு வந்தேன். இது ஒரு குளிர் டைட்புள்ளிய வெளியை கொண்டு வந்தேன்.
பார்வை - விலக்கம் (வருடம்)

1. வெளியச்செயல் சிக்கலாக பார்வை நோக்கம். அதிக நீர், தாது,
   உரிய மலர், உதவியாளர், மார்க்கர், மருத்துவர் போன்ற
   மருத்துவர் மதிப்பு வழங்குவதற்கு காரணமான வருடாகவிருக்கும்.
2. பார்வை வருடம் பயணத்தின் போது விலக்கம் ஊற்றுகொள்கிறது. பார்வை
   வெளியச்செயல் அதிகாரிகளுக்கு வெளியாய் வந்து வரும் வருடம் பார்வை
   வருடம் வருடம் விலக்கம் ஊற்றுகொள்கிறது. பார்வை வெளி வருடம் பார்வை
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   வெளியச்செயல் வருடம் விலக்கம் ஊற்றுகொள்கிறது. பார்வை
தமிழ் நாளில் வாழ்க்கையில் பல வகை விளையாடும் காலங்கள் மற்றும் பலும் வழிகாட்டப்பட்டுள்ளது. மேலும் கூறும் போது அதிக விளையாட்டுகள் உள்ளது. பல வகைகளில் விளையாடும் போது அது குறிப்பிட்டுள்ளது. மேலும் இந்த படைப்புகள் குறிப்பிட்டு நடைபெறுகிறது. முன்னர் பள்ளியில் இயந்த போது பல்வேறு விளையாட்டுகள் நடைபெறுகிறது. மேலும் பள்ளியின் கலைகளுக்கும் மேலும் பொருள்களும் பல்வேறு விளையாட்டுகள் நடைபெறுகிறது. மேலும் பள்ளியின் கலைகளுக்கும் மேலும் பொருள்களும் பல்வேறு விளையாட்டுகள் நடைபெறுகிறது. 

என்று இந்த படைப்புகள் பலத்து போது நடைபெறுகிறது. மேலும் பள்ளியில் இயந்த போது பல்வேறு விளையாட்டுகள் நடைபெறுகிறது. மேலும் பள்ளியின் கலைகளுக்கும் மேலும் பொருள்களும் பல்வேறு விளையாட்டுகள் நடைபெறுகிறது. மேலும் பள்ளியின் கலைகளுக்கும் மேலும் பொருள்களும் பல்வேறு விளையாட்டுகள் நடைபெறுகிறது.
APOORVIKA
(A COMPRENDIUM OF RARE COMPOSITIONS IN KARNATIC MUSIC)

PAPER PRESENTED BY:
V. V. SRIVATSA

AEGIS: BHAKTA RASIK RAJNI SABHA,
ANUSHAKTI NAGAR, BOMBAY
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PREFACE

The Highest Truth, the Ultimate is immutable and transcendental. The term, 'transcendental' signifies something brought about by cognition. In Kantian philosophy, transcendental cognition is called a 'priori knowledge - meaning something which has to be experienced. Knowledge comes, apart from native intelligence or intuition, from experience, as well. Memories of pain and pleasure, agony and ecstasy, fear and fun, stemming from experience, cannot be erased from the mental plane. Non-dualism or Adwaita, holds that manifestations are unreal superimpositions, used only to facilitate perception. The Bhagavat Gita says so, in Chapter VII, dealing with experience - Vignana Yoga:

अत्यन्त मात्रिविधानं वल्लोत्तरं वेदाबधिशः
परं भावेन्तृजालालको समाप्तिगच्छसुगुरुगरु

Unless we experience something, we shall not realise it.

MUSIC: AN ART OR A SCIENCE?

The embodiment, the manifestation of the primordial sound Nada, is called Gita. Gita is the process of sound production. Harmony in sound-production leads to Music. In Sanskrit, 'Samyak' means, to create. To create Gita is Samyak + Gita, that is Sangita. Music, an art par excellence, is also considered a science. Vedic thought distinguished between the fourteen sciences - 'Vidyas' and sixty four arts - 'Kalas'. Music or Sangita was known as 'Gandharva Vidya' and as 'Sangita Kala'. The Indian concept of Music was that it had two aspects - one spiritual aspect and the other, aesthetic. Science relates to intellect
and art, to emotion; there are no characteristic commonalities between science and art. Science is impersonal and universal; art is personal and individual - with ample scope for originality. 'Lakshana' is the science content of music and 'Lakshya', the art of music. Lakshana is for codification and standardisation, while Lakshya is the soul of the art. Music is fundamentally an art, using scientific systems.

Prof. R. Srinivasan observes:

"Indian music satisfies the heart and mind and goes deeper down into realms where emotion and intellect coalesce with intuition. Its appeal is primarily to emotion, it sublimates emotions into impersonal experiences where dualities merge into a great synthesis, where joy and sorrow merge into ineffable bliss". Spiritualism and music go in tandem.

KARANATIC MUSIC TRADITION

The Lalita-Sahasranama starts with the alphabet 'ka', with the Nama 'kakaara-roopa - Kalyant'. Ka is the first consonant. Musical codification follows the 'Katapayaadi' system. If you think of a geographical region between two 'Ka's, it is Karnataka. In ancient tradition, the first ka alluded to River Krishna as the Northern boundary, with the second 'ka' signifying the River Kaveri as the Southern limit. While the Northern boundary has remained static, the Souther limit nowadays extends to Kanyakumari, the confluence of seas - the territory still remaining Karnataka. Music in vogue in this territory is Karnatic Music.

Indian musico-musicological tradition dates back to the Vedic period. Recorded bifurcation of the Indian system into the Uttaradhiya (Northern) and Daakshinaatya (Southern) or into Hindustani and Karnatic systems dates only to the 13th Century A.D. Namamatyay, Vidyaranya, Somanatha, Ahobila, Venkatamakhin, Tulajaji and Govindacharya are Lakshana-Kartas of the Karnatic tradition. Karnatic music was well insulated from exposure to Islamic influence. Hence, the pristine purity of Indian tradition is best seen in Karnatic Music. The tripods on which
the Karnatic system is based on Bhava, Raga and Tala.

The term 'Bhava' encompasses Sangita-Bhava and Sahitya Bhava. Sangita Bhava signifies the scope of musical expansion, like Sangatis, Neraval, Kalpana Swaras etc; while Sahitya-Bhava relates to the thematic content of compositions. Matanga defines a Raga as a combination of sounds beautified by notes which thrills hearts of listeners. A Raga is an aesthetically satisfactory combination of notes, Swaras. Swaras are based on pitch, Shruti. Tala is 'laya' - harmony in rhythm. Karnatic tradition holds Shruti as the mother and Laya as the father.

"शृंति मा ताता मह लिंगम"

Godhead, perceived as Devi, is described as - one who enjoys Bhava, Raga and Tala. Bhava is the life of a Raga and a Raga rendered without appropriate Bhava will only be a medley of sounds. A Raga's effect is best seen when particular phrases are emphasised. The total framework is set to a rhythm - Laya. Karnatic Music is a combination of Bhave, Raga and Tala, of Bhe → Re → Ta, it is the music of Bharata.

The trinity of Karnatic composers is identified with these aspects. Bhave is best seen in Tyageraja's compositions, the tonal effects of Rages are best visualised in Dikshitar's compositions; rhythmical excellence pervades Shyama Shastri's compositions.

APOORVIKA

Music, shown as an art, covers a large time-span. Karnatic Music covers a span of six centuries. We should review our musical heritage-comprising of popular and rare compositions. This presentation is devoted to the rare - sector - compositions with rare thematic content, with rare Bhava, in rare Ragas and set to rare rhythmic patterns. Since it is composed of rare components, the title, 'APOORVIKA'.
Akin to the sixteen ritualistic offerings during worship The Shudoshopachar, we have chosen, sixteen compositions for presentation in 'Apoorvika'. Factors influencing the choice of these compositions are as follows:

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We have also sought to cover a wide range of Rasas - Bhakti, Roudra, Sringara, Vira, Shanta and Shoka Rasas.

**FIRST COMPOSITION: SRI GURUGUHAMOORTE (RAGA UDAYARAVI CHANDRIKA)**

This Kriti is one of the first - series of compositions composed by Muthuswami Dikshitar - the Ashta - Vibhakti Kritis, eight in number, commencing with 'Sri Nathadi Guruguho Jayati' (Mayamalava Gowla). This composition, the last of this series is an obeissance to the preceptor, the Guru, Dikshitar expounds Advaita - Siddhanta, the doctrine of mono-theism, so lucidly in this composition, that philosophers are amazed. The thematic content, Sahitya - Bhava, of this song is sublime.

A teacher, a guide, a Guru is one who opens an acolyte's eyes to material and spiritual realities, says, Adi-Shankara:

अज्ञातसारिणिः शब्दः शब्दावलीचिह्नितः स्वरुपार्थिवः रश्मिः 'ि

चाहुः अज्ञातसारिणिः शब्दः शब्दावलीचिह्नितं स्वरुपार्थिवं अज्ञातसारिणीं शब्दं

Graphic and allegoric descriptions of the Guru, in this song, are indeed delectable. Yoga, the effort to attain a goal, is taught by the
Guru. Ignorance, like darkness, is to be dispelled by illumination. At the start of the Yoga, this illumination is soft, not profound. The Guru sheds soft-white-light, in illustrative terms, like the moon. The moon reflects sun's rays and the Guru reflects rays of the Brahman. Please recall the passage from the Taittariya Upanishad.

Dikshitar refers to the Guru's reflection of the Truth by the term:

While Yoga is the effort to seek release from ephemeral limitations, Bhoga is enjoyment which ensnares one in material traps. Bhoga has to be experienced to know its unreality - without which the superiority of Yoga is not seen. Yoga and Bhoga pervade in tandem. The Guru imparts in a concurrent manner, both Bhoga and Yoga.

The Guru is a great researcher into Vedic truths, one who has practised Agama, Karmic duties, to perfection. Note usage of the term 'Anusandhana' (Research).

The Guru is the embodiment of bliss, 'Ananda - Rakti', yet, totally detached, 'Virakta', whose contact with the world is like water on a lotus leaf.

The beauty of this composition is seen from the fact that Dikshitar deals with dualistic details in the Anupallavi, like Yoga and Bhoga, Chandrika and Prakasha, Rakti and Virakti in the Anupallavi, while in the Charana, he deals only with Adwaitic, non-dualistic factors.

The Guru does not distinguish between the lower self (Jiva) and the Higher Self (Brahman); between Atman, the Truth, Iowara. Its' Manifestation and the lower self, Jiva:

Dikshitar
Dikshitar echoes Shankaracharya's commentary on the BrahmaSutras, in this song, in respect of the four pre-requisite qualifications needed to attain knowledge of the Truth.

Dikshitar gives us a glimpse of the Ultimate - Truth of Sri-Vidya, integral to Adwaita, by reference to the terms अद्वितीय (Red) and तीर्थ (white) in the Charana - Pravrutti of the Guru. If pure white light is broken into spectral colours, one end of the spectrum will be red. The truth is integration of the red into white.

Dikshitar's literary and philosophical genius is seen in the expression आदर्श उद्धा रूढ़ि विस्तृतिकर संगीत मे

On an Amavasya, the Sun and Moon rise at the same time. Amavasya is that precise moment when the Sun and Moon are in the same line, when viewed from the Earth. In Amavasya there is integration, only one entity (the Sun - Moon is not seen), only one Truth, only Adwaita. This is the pinnacle of Adwaita! No composer has matched this expression, indicative of the intellectual and philosophical felicity of Dikshitar.

What is there in a name? In Karnatic Music we have the same name for different Ragas. Some examples are:

- Bhoopala (with Sadharana Gandhara) (9th Mela group)
- Bhoopala (with Antara Gandhara) (8th Mela group)
- Kalavati (Janya of the 16th Mela)
- Kalavati (31st Melakarta in Venkatamakhin's scheme)

Similarly we have two versions of the Raga Udaya Ravichandrika.
Tyagarajaswami's composition 'Entra Nerchina' in Raga Suddha Dhanyasi. Many hold Suddha-Dhanyasi of this song to be identical with the Raga Udaya Ravi Chandrika. Dhanyasi, Saveri, Bhairavi are Swara-Scales—the scale for Dhanyasi being Sa-ga-ma-pa-ni-sa. If this scale is used either in the 20th or 22nd Melakarta Raga, we will get the Raga used in the song 'Enta Nerchina'. It will be proper to give this Raga, the suffix 'Dhanyasi'. In Tyagaraja's scheme, Suddha-Dhanyasi is a derivative of the 20th Melakarta Raga. In Venkatamakhin's scheme, the same Raga is got by using the Dhanyasi scale in the 22nd Melakarta Raga. Dikshitar distinguishes between 'Suddha Dhanyasi' Raga and 'Udaya Ravi Chandrika' Raga. Suddha-Dhanyasi is seen in Dikshitars' "Subhramanyena Rakshitoham", a popular composition, where in the Raga-Mudra passage, he uses the words "Krittikaa Suta Shuddha Dhanyena".

Which Raga, is the correct Udaya-Ravi-Chandrika? The Lakshana-Shloka of Raga Dhuni-Bhinna-Shadja, the 9th Melakarta, is given below:

\[ \text{Prathame Yame' signifies that this is a Raga to be sung at or just before day-break, that it is an Udaya Raga. If we apply the Dhanyasi scale (Sa-ga-ma-pa-ni-sa) to this Raga, we get a Raga, an Upanga Raga, which is aptly called Udaya Ravi-Chandrika. However, it will have the Kakali Nishada from the 9th Melakarta and not the Kaisiki Nishada of the 20th or 22nd Melakarta. The real Raga is one with the Kakali Nishada, not the superimposition on Suddha Dhanyasi.} \]

The theme of Dikshitar's composition is the Brahman, the topic is Brahma-Vichara. Dikshitar refers to 'Su-Muhurto' 'good-time' in this song. The best Muhurta for Brahma-Vichara is the Brahma-Muhurta, just before day-break. The Raga to be rendered then has to be an Udaya Raga. This Raga is Udaya Ravi Chandrika, the correct one, with the Kakali Nishada, used by Dikshitar in this composition.
Need there be further proof to establish the musical genius of Muthuswami Dikshitar?

SECOND COMPOSITION: KRISHNANDA MUKUNDA (RAGA GOWLIPANTU)

The Krishna Cult is indigenous and not alien to Advaita. Surdas, Mirabai, Jayadeva and Chaitanya Mahaprabhu were great Krishna-Bhaktas. Even a staunch Saivite, like Lilashuka, wrote:

श्रीकथयः न रक्त्यु पत्र विचारणीयः
प्रजातिरि अपयता क्षितिः तथामः
चोली अस्वाद मलाती हुँदुतावलिपंतं
स्वेदनां सेरलिः तोपवं विच्छेदताः

(Though born a Saivite devoted to ceaseless incantation of Shiva's Panchakshari, my mind dwells only on Krishna)

Madhusudhana Saraswati, a pontiff of the Kamakoti-Peetha and a great Adwaitin who dealt in great detail with Nirakara-Vada, concluded his commentary with the observation that there is nothing greater than Krishna:

कुर्वल्लं गुडङ्गर गुडङ्गलर्व अस्विर्लं गोष्टलर्
कुर्नावल्लं विज्ञापितलं अर्थं न जानेद्व

Sadashiva Brahmanda, another staunch Adwaitin, composed pieces like "Broohi Mukundeti", "Bhajere Gopalam", "Kreedati Vanamali" and "Gayati Vanamali" - which are well known.

Dikshitar belonged to this tradition. He was a Krishna-Bhakta too, though he had no 'Ishta-Devata' like Tyagaraja and Shyama Shastri.

Here again, Dikshitars' literary ability is to the fore. He uses the expression 'Trishna' (to rhyme with Krishna) to signify desires akin to a mirage. The Gopikas had no desires. One recalls the Rasa-Lila passage from the Bhagavata-Purana. The incarnation of Krishna, a
Poorna-Avatara, is deemed as the ultimate Vaishnavite Form - Vasudeva. In the passage 'Yamalarjuna Bhanjana', of this song, we find an echo of Vedanta Desika's Gopala-Vimshati.

Krishna is described as the Moon which arose from the sea of the Yadava race:

If Rama is Ramachandra, Ravi Kula Soma, Krishna is also Krishna-Chandra. Here again, we are reminded of Vedanta Desika's magnum-opus titled 'Yadavabhyudaya'. In the Raga-Mudra passage 'Gowri-Paantha', Dikshitar alludes to Shiva, Gouri's consort. Above all, Dikshitar's stress on the 'Keshava' name in this song, reminds us of the Bhagavata-dictum:

Gowlipantu is a Raga which was handled by the Trinity-Tyagaraja, Shyama Shastri and Muthuswami Dikshitar. We have four compositions by Tyagaraja - 'Mosa Pogu', 'Enta Papinlaidi', 'Rama Ramakrishna' and the popular 'Tora Teyagarada'; and three by Shyama Shastri - 'Nannu Brovarada', Purahara Jayo' and 'Tarunam Idamma', all set to Mishra Chapu Tala, in Gowlipantu Raga. This is the solitary composition by Dikshitar.

Gowla and Gowlipantu are both derivatives of Raga Mayamalava - Gowla. Gowla and Gowlipantu have identical notes in the ascending scale, the Arohana, they being:

Sa-ri-ma-pa-ni-sa

The descending scale of Gowla Raga is

Sa-ni-pa-ma-ri-ga-ma-ri-sa

The Gandhara-Vakra is noticeable in the Avarohana. It is the prayoga 'ri-ga-ma-ri-sa', that imparts Ranjakatva to Gowla.
Gowlipantu's Avarehana scale is:

Sa-ni-pa-ma-ga-ri-sa.

The Gandhara-Vakra is not implemented. The basic feature is Gowlipantu is the advent of the Prati-Madhyama in the Sanchara:

The drop from the pitch of Suddha Dhatvata 1.562 to the level of Suddha Madhyama, 1.333 is too steep - where Prati-Madhyama with a level of 1.406 is used instead. The use of the Prati-Madhyama in this Sanchara, echoes for a fleeting moment, Raga Pantuvarali, the Prati-Madhyama counterpart of Mayamalava-Gowla. Hence, the name, Gowli-Pantu.

All schools deem Gowlipantu as a Bhashanga Raga. An extraneous, Anya-swara has to be present, in a Bhashanga Raga. What is the judicious limit for usage? The usage is pronounced in Tyagarajaswami's 'Terateeyaga Rada' and in Shyama Shastri's 'Tarunam Idamma'. In the Lakshana-Gita by Venkatamakhin, we find limited usage - only once in the Dhriva part and once in Javadi. We discern liberal usage in a Mattya - Tala Sanchari composed later, by Subbarama Dikshitar. Hence, the emphasis on Prati-Madhyama seems to be a latter-day development.

Dikshitar's Kriti in Raga Gowlipantu has only one passage with pronounced Prati-Madhyama usage. He has adhered to the old school of thought. Hence, the uniqueness, in musical terms, of this composition.

The Lakshana - Shloka of this Raga is:

\[\text{Note the words 'Giyate Gayakottamaihi' - this is a Raga to be rendered by exponents!}\]
THIRD COMPOSITION : ATLA BALUKUDU (RAGA ATHANA)

Athana is an attractive and fascinating Raga which is not adequately appreciated. It is a Deshiya Raga, a Raga with a folk-music origin. It is a liberated, democratic Raga. Free use of Swaras is seen in this Bhashanga - Raga. The same Swaras appear in different forms. The Gandhara sounds as Sadharana Gandhara in some prayogas and as Antara Gandhara on other occasions. Occasionally, the Gandhara does not touch the Antara Gandhara level and ends as a Kampita Swara. Once again, the Dhaivata, a Deergha - Swara in both the Arohana and the Avarohana, touches the Kaisiki Nishada level, on some occasions. The Gamaka - form called 'Vali' is best seen in the Deergha Swaras - Gandhara and Nishada, while the Gamaka 'Jaru' is seen in between the two Nishada Swaras used.

The free use of the Kaisiki Nishada and the Kakali Nishada characterises this Raga. Which of these Nishada Swaras is important, which is integral? If Kaisiki Nishada is considered integral and Kakali Nishada as extraneous, this Raga will be a derivative of the 28th Melakarta Raga. If Kakali Nishada is taken as integral, this Raga will be a derivative of the 29th Melakarta Raga. This is a disputed matter. The doyen, Subbarama Dikshitar points out that Dhaivata, the Jiva Swara, is always used in a manner proximate to the Kaisiki Nishada, wherefor, the Kaisiki Nishada should be considered as the Integral Swara. Subbarama Dikshitar upholds Venkatamakhin's classification under the 28th Melakarta scheme.

Subbarama Dikshitar declares, "The usage of many Swaras in many manners, in this Raga, renders it fit to be considered as a Sampoorna Raga rather than as a Bhashanga Raga".

Playing this Raga on the Veena is an art. When plucking for the Gandhara, one has to pull the string at Panchashruti Rishabha Sthana and then slowly descend to Rishabha. In case of playing the Dhaivata, once again the Panchashruti Dhaivata Sthana has to be used. Subbarama Dikshitar's views on this being treated as a Sampoorna - Raga are found in the Lakshana Shloka itself.
One great feature is the liberation - in a spiritual sense too! Some consider it as originating from Harikbhamboji, the 28th Melakarta; some others consider it as a derivative of Shankarabharanam, the 29th Melakarta. Athana is Raga with derivative potentials of Hari and Shankara. It is a Raga symbolising the unity of Hari and Hara, Shankara and Narayana. A great Raga indeed!

The essential Rasas generated in rendition of Athana are Roudra Rasa and Vira Rasa. Swati Tirunal has used this Raga elegantly in portraying Sringara with Roudra, in the Padam 'Valapu Tala Vashama'. Swati Tirumal's Kriti, "Sri Kumara Nagara" is nowadays popular. The Atha-Tala Varna 'Sri Sri Maharaja Shruta' composed by Subbarama Dikshitar is seldom heard. Other unheard compositions include 'Sri Raja Raja' by Subbarama Dikshitar, 'Sarasa Dala Netra' by Kumara Edappa Maharaja and 'Paiaya Parameshwari' by Krishnaswami Ayya. Dikshitar composed two songs in this Raga - "Tyagarajo Virajo" belonging to the Siva-Navavarna series, sung occasionally by Seshagopalan and the Navagraha - Kriti, "Brihaspate". Dikshitar has used many Bhashanga Ragas in the Navagraha series, will he by-pass such an important Bhashanga Raga? Never. Iyagarajaswami's output in this Raga, to say the least, is prodigious. Of ten of his compositions in Athana,


"Mummurtulu" and "Kattu Jesi" are occasionally heard.

The remaining three "Sripapriya", "Bhajana Seya" and "Atla Balukudu" are rarely heard.

"Atla Balukudu" reflects the anger and disappointment in Tyagarajaswami's mood. The composer pleads helplessness at the unpredictability of Rama - who Tyagaraja says, is capable of both
rocking the cradle and of pinching the child therein. Rama can punish wrong-doers (Dushta-Nigraha) by destroying them and grant longevity to good persons (Shishta-Paripalana). Which way will he go, in respect of me? - Tyagaraja wonders. However, Rama, all-knowing, all-pervasive, knows what is best. So, it will be prudent to surrender unto Him. Tyagaraja delcares Rama as the dividend for devotees, as Bhakta-Bhagadheya. This composition relates to the doctrine of Surrender to Divine Grace, better known as the 'Saranagati Tatva'.

Musical grace, filigree-nuances, Sangita Bhava apart, this composition also portrays the grandeur of Viiamba-Kaia, of slow-tempo.

FOURTH COMPOSITION : DELACHINAVAARU (RAGA DHANYASHI)

Dhanyashi, as mentioned earlier, is not a mere Raga - it is a musical scale. When this scale is applied to different Melakarta Ragas, different Ragas are extracted. Thus, we have Dhanyashi, Suddha Dhanyashi, Maruva-Dhanyashi etc: The term 'Dhanyashi' is normally synonymous with the derivative of an Upanga Raga of the 8th Melakarta Raga.

Differences of opinion are the bane of Karnatic Music. Each school of thought insists that its views are right. For example, Venkatamakhin takes a tangential stand that Dhanyashi is a Bhashanga-Raga of the 20th Melakarta Raga, Natabhairavi, with Suddha-Rishbha as the Anya-Swara in it. Subbarama Dikshitar, in all fairness, disagrees with Venkatamakhin’s views and favours classification as an Upanga Raga of the 8th Melakarta.

This is an ancient Raga with several textual references:

इध्यायशीर्मूर्द्वः प्रोक्त: मातेदंरी धादित्वकिर्मि:
केशरिकी कलित्वतिष्कुद्याद धनंजयी द दुप्पृजितका

(SANGITA MAKARANDA)
References are also found in the Swara-Mela Kalanidhi and Sangita-Chandrodaya as well as some more in the Sangita-Ratnakara. Curiously, the Sangita-Ratnakara lists only Rishabha as the Varja Swara in the Arohana! It would then be a Shadava - (Arohana) Raga!

This Tristhayi Raga permits the use of both Deergha and Kampita forms for the Jiva Swaras - Gandhara and Nishada. One can dwell long in Sanchara with Panchama as the Nyasa Swara. Some delectable Swara-Prayogas are:

ni - sa - pa - ni - ma - pa - a Rakti Prayoga and
pa - ni - sa - dha - pa - a Visesha Prayoga

This Raga is a Moorchanakaraka Raga - its Nishada Moorchana by Graha Bedha will be Salaga - Bhairavi. This Raga is considered 'Mangalakara' or auspicious and the basic Rasa generated is Bhakti-Rasa or devotion. This Raga is widely used in dance, dramas, in rendition of Shlokas, Vruttas and Padyas. A compendium of compositions in this Raga is furnished as an Appendix. Dhanyashi, verily, is a legacy of the past.
Annasami Shastri, the grand-son of the illustrious Shyama-Shastri composed just twelve songs - all of which are held in high esteem by the congresqlenti. 'Dalachinavaru' is one of these twelve, composed in Raga Dhanyashi.

FIFTH COMPOSITION: ONDE - KOOGALATE (RAGA KALYANI)

The present day state of Karnataka is the land between the Krishna and the Kaveri, yet a part of the geographical boundaries of the Karnataka conceived in the term, Karnatic Music. The contribution of Kannadiga - composers has been profound and prolific, most significant amongst them being that by the Haridasa lineage. Haridasas were the best examples of combining Bhakti and Sangita, devotion and music. Right from Narahari Teertha onwards, we have a Haridasa-Parampara, comprising of Sripadaraya (1422-1488), Vyasaraya (1447-1539), Sangita-Pitamaha Purandaradasa (1484-1564), Raghavendra Swami (1600-1671), Vijaya Dasa (1673-1735), Gopaladasa (1721-1762) and Jagannatha Dasa (1728-1800). Indeed, it is a pity that this lineage terminated two centuries ago. Tyagarajaswami's respect for the Haridasas is well-known, as can be seen in the Kriti "Haridaasulu Vedale".

Tyagaraja, in his Abheri-Raga Kriti, "Nagumomu Ganaleni", composed a passage in the Charana:

"Kagha Raajuniyaanadi vinivega chandale
Gagananikilaku bahudooram baninado".

Did the king of the birds, Garuda, come (carrying you) at great speed only to show the infinite distance between the Earth and your abode, the Vaikunta? Reference here, is to the episode of Gajendra-Moksha.

The answer to this question posed by Tyagarajaswami can be found in a Devaranama composed by Sri Purandaradasa. Vaikunta, the Abode of the Lord, was not remote for Purandaradasa. It was only one call away - "Onde Koogalate", which is "Koopidu Dooram in Tamil."
Kulashekara Maharaja, author of 'Mukundamala' conducts a mock-trial, holding the Lord capable of saving his devotees but guilty of discrimination towards him. He summons six witnesses to testify that the Lord appeared to protect them, no sooner they beckoned Him once - the six witnesses being Prahlada, Vibhishana, Gajendra, Draupadi, Ahalya and Dhruva.

A similar theme is found in Purandaradasa's Devaranama. His expression "Tarala Prahlaadage Kambadindali Ninda" reminds us of the fortune of that pillar, which 'gave birth' to the Lord, the expression used by Vedanta Desika being

Purandaradasa needs no praise - no introduction. He is the "Pitamah", the Grand Sire of Karnatic Music. There are in vogue, at least twenty-six Devaranamas, set to Khanda-Ata Tala. Shyama Shastri has composed a Varna 'Sami Rammanave' (Anandabhairavi) in Khanda-Ata and a Mangala-Kriti, 'Shankari Shankari' (Kalyani), set to this Tala. Muthuswami Dikshitar composed three Kanda-ATA Tala Kritis in Khamboji Raga alone - "Kamalaambikaayai" (Navavarna), "Kashi Vishveshvaraaye" and "Sri Valmikalingam". This linkage between Khamboji and Khanda Ata Tala is inexplicable. The fourth Kriti, in Raga Pharaz, is the Navagraha Kriti, "Sri Shukra Bhagavantam".

Surprisingly, we do not find any Kriti, composed by Tyagarajaswami in Ata Tala. A paradox, indeed!

Karnataka contributed through other composers like Kanakadasa and in recent times, through Seshamma, Sadashiva Rao, Lingappa, Mysore Vasudevachar and even Kuvempu. Really speaking, Muthaiah Bhagavatula belongs to Mysore. The lofty thematic content and the laya-structure motivate the inclusion, the choice of 'Onde Koogalate' in the Apoorvika-Series.
SIXTH COMPOSITION : NAAYEDA VANCHANA (RAGA NABHOMANI)

The Govindacharya - school consider Nabhomani Raga to be a Janya Raga of the 49th Melakarta Raga, Navaneetham. This school, which adopted the Sampoorna - Melakarta scheme, could not accept Asampoorna Ragas as Melakarta Ragas. Tyagarajaswami followed this school. The Venkatamakhin school, who accept Asampoorna - Melas called Nabhomani as the 40th Melakarta Raga. As usual, theoretical divergence amongst schools.

We have to refer to texts to reconcile such matters. A Shloka says:

The Arohana will be:

sa - ga - ri - ma - pa - dha - pa - ni - Sa

The Avarohana will be:

Sa - ni - dha - pa - ma - ga - ri - sa.

Yet Govindacharya himself says in a Shloka:

The constituent Swaras are: Suddha Rishabha, Suddha Gandhara, Prati-Madhyama, Panchama, Chatushruti Dhaivata and Kaisiki Nishada. The Vakra-Sanchara, referred to in the earlier Shloka, was Anathema in a Melakarta Raga. Hence, the Krama-Mela-Karta was Navaneetham, an afterthought - Raga. Note the words नटारण्यार्तत्व, which means Nabhomani and the final name नटारण्यार्तत्व in this Shloka. However, since Vakra-Sanchara is permitted in Navbhomani as a Janya Raga, we find the prayoga:

sa - ri - ga - ri - ma - ga - ri

in the Gita 'Aa re jaya jaya' composed by Govindacharya.
The Swara — structure shows this to be a Vivaadhi-Raga or a Vivadhi-Melakarta, as the case may be. Muthuswami Dikshitar composed a Kriti in Mishra Chapu Tala, in Nabhomani, titled 'Nabhomani'. This appears to be more a Lakshana — Kriti in the 72 — Melakarta scheme. The real kriti in this Raga, is 'Nayeda Vanchana' by Tyagarajaswami.

Vatsalya — Bhava is integral to Bhakti-Dhara. Vatsalya is the love for a child. One can remember the Vaishnavite saint Periazhwar and Surdas — who construed themselves to be Yashoda and expressed their outpourings for Krishna, their child. Purandaradasa also had the same experience. What about a child's innocent, divine love for its parents? We find this in this Nabhomani Kriti by Tyagaraja.

Tyagaraja narrates the woes he faced with his relatives in respect of his devotion to Rama. Tyagaraja affirms his attachment and calls himself as Rama's child. As parents will not chide a child beyond a point, Tyagaraja pleads to Rama against discrimination.

This composition is reflective of the Marjaala Nyaya Theory of Saranagati Tattva. Marjaala means a cat. As a mother-cat will inevitably carry its kitten to safety, the Lord will tend his flock. A rare theme, indeed!

SEVENTH COMPOSITION : ENTANUSU SAIRINDU (RAGA-YADUKULAKHAMBOJI)

What is there in a name? A rose is a rose. An old Raga, with its grandeur, remains so, whatever be its name. Khamboji, is perhaps indicative of origins in Khamboja Desha. Khamboji is Cambodia — was one of the series of 56 states that were integral to Bharata-Varsha. The culture, the music of Khamboja is not alien to Indian ethos. This Raga is not ordinary Khamboji. The royal family of Thailand has links to the Raghu-Kula and the 'Atulya-teja' Bhumipala rules over 'Ayodhya'. We are unable to establish any links between Yadukula and Khamboji Desha, except a feeble one from this Raga's name.
Some old books refer to Eru-Kula Khamboji. What is Eru Kula? This Raga is frequently used in Kathakali but is called Yadukula Kaamodari. Which assumes importance - the Yadukula or the Khamboji angle? Nevertheless, its ancient origins, its usage in the grand-old days is proved by Yadukulakhamboji being the Sevvazhi-Pann of the Thevaram music. The Thevaram by Tirugnama Sambandar 'Tondaranju Kaliru' was emotively rendered, on occasions, by the late Sangita Kalanidhi S. Ramanathan.

Like Shanmukhapriya, this Raga was preserved and fostered by Oduvars and Nadaswara Vidwans. I still recall its rendition by Nadaswara Vidwans, in a Tiruppayagazh set to Mishra-Chapu, at the end of the procession during Brahmothsavas of the well-known Kandar Kottam of Madras. This Raga, technically is a Sarvakalika Raga, one which can be rendered at all times; yet, the appeal, the effect is a maximum, when rendered or played late at night. You can now imagine the thrill of listening to this Raga at about 3 a.m., when the procession returns to the temple!

This is an Eka - Anya Swara Bhashanga Raga. Like Khamboji, the Kakali Nishada is sounded in some Sancharas, to add Ranjakatva - say, in passages like:

\[
\text{Sa - ni - pa - da - sa.}
\]

The advent of the Anya - Swara is limited and is not stressed in the manner it is done in Khamboji. What is the need therefore? The nuances of a Raga are best seen in the Raga - Chayya - Swaras. In the Arohana, Madhyama and Dhaivata are the Raga-Chayya Swaras, while in the Avarohana, the Kaisiki Nishada, Chatushruti Rishabha and Antara Gandhara are Raga - Chayya Swaras. All Swaras reflect the serenity, the sobriety of this Raga, somewhere or the other. This, verily, is a composite - integrated - republican Raga. The Madhyama Swara plays a dominant role - not a dormant role. Many do not realise that in: ma-pa-dha-Sa-pa,
the Madhyama, as a Kampita - Swara is sounded at hyper-pitch, while in sa - ri - ma - ma, the Madhyama speaks at a hypo-pitch, lesser than normal. The Panchama and Shadja provide for the use of the Gamaka 'Jaru' in liberal measure. Indeed, this Raga fascinates the listener.

The repertoires available is wide-ranging and well-known. Shyama Sastri's Swara-Jati, 'Kamakshi' is superb. The Varnam in Ata-Tala, 'Padareti' by Patnam Subramania Ayyar is splendid. 'Divakara - Tanujam' is a Navagraha - Kriti by Dikshitar, in this Raga. Normally, rendition does not go beyond the Antara-Gandhara in the Tara-Sthayi. Yet, we find in these three compositions, passages extending unto the Tarasthayi Madhyama. These three compositions are unique. 'Tyagarajam Bhajare' by Dikshitar is seldom heard, but is a landmark - song in Dikshitar's life - it is a lovely song. The Dikshitar school has another delectable composition 'Paarthasaarrathini' by Subbaraama Dikshitar, dedicated to the Triplicane temple. What about Marimuthu Pillai's 'Kalait-tookki' - a favourite item in Bharata natyam? Listeners cannot forget the Padams 'Upamugana' and 'Emaataalladha' - the latter composed by the redoubtable Muvvalur Sabhapati Ayyar. All facts of this Raga have appealed to Tyagarajaswami. We know of the Kriti 'Adigaadu Bhajana' and Etaavuna Nermchitivo. Both compositions have a 'Mandana - Hina', a 'Khandana' element; the latter, in fact, is a Vyangya - Kriti, a Nindaa-Stuti, a Samaksha - Prashna Kriti - a Kriti in which a question is directly posed to Lord Rama.

The commencement of the Utsava - Sampradaya is with the composition 'Hechcharikka Ra Ra'! Musiri Subramania Ayyar will always be remembered for his rendition of 'Paahi Ramachandra Raghava'.

This Raga is meant to portray Bhakti Rasa and Karuna Rasa. Rama is the subject of thought of intellectuals (Muni-Chintaneeya). Tyagarajas poetic - prowess is seen in this song. The expression 'Kavi-Raja' signifies Valmiki and Janayu. Rama is the Creator of the Creator (Raja-Januka). He is a Protector (Naga-raja-dhara). He is worshipped by the Destroyer (Tyagaraja - Nuta). Sanskrit scholars enjoy the 'Vi' Prasa and 'Ja' Anuprasa passages in the Charana of this song. Yet,
Rama is stone-hearted, says Tyagarajaswami. The Karuna-Rasa-Bhava is best seen, in this Raga, when Tyagarajaswami bemoans that Rama will not show any clemency, however much he implores Him to do so. The rare piece embodying those sentiments in Yadukula-Khamboji Raga, is 'Entanusu Salindu', by Tyaparajaswami.

EIGHTH COMPOSITION: EPPUDU KRUPAGALGUNO (RAGA: MUKHARI)

Karuna cannot be dissociated from Shoka. Compassion and pathos go in tandem. Life is a mixture of joy and sorrow. When we think of sorrow, we are reminded of the Deshiya Raga, Mukhari— which was the medium of expression of sorrow, even under catastrophic conditions. Mukhari, like Dhanyashi or Saveri, is basically a swara-scale. We have a Raga, Suddha-Mukhari, as a derivative of Kanakambari, the 1st Melakarta Raga, we have a Desha-Mukhari, as a derivative of the 25th Melakarta, Maara-Ranjani Raga. Rama-amatya, the author of 'Swara Mela Kalanidhi', refers to these Ragas.

In the Venkatamakhin Scheme, we have a Dhashanga Raga of the 20th Melakarta called Mukhari, with the Swara-scale:

Arohana sa - ri - ma - pa - dha - Sa
Avarohana Sa - ni - dha - pa - ma - ga - ri - Sa

This Mukhari, well-known in present times too, sounds similar to the Dhairavi-group of Ragas. Hence, its classification in the 20th Melakarta-scheme appears to be justified.

We revolve always in diversity rather than in unity. Hence, Govindacharya's scheme includes in the 22nd Melakarta scheme, this Raga with the twist or Vakra-Samchara in the Arohana, the scale being:

Unfortunately, textual tradition does not resolve this problem.

Note that this Shloka explicitly eschews the use of the Nishada in the Arohana.

Note the 'Vakra' in both the Arohana and Avarohana. Modern prayoga is more in consonance with Govindacharya’s version.

Karuna-Rasa continues if the Bhakta has still not been favoured with Divine Grace. The 'Markata - Nyaya' and 'Marjala - Nyaya' of the Saranagati Tattva are known to students of philosophy. God, the Good-Shepherd, will tend his flock, like a cat cared for her kitten. This is the cat-theory, 'Marjala-Nyaya'. The other school insists that some effort from our side is needed, to attain salvation. We must cling to God like a baby - monkey clings on to its mother. This is 'Markata-Nyaya', the monkey-theory. The devotee clings to the Lord like the monkey, has surrendered totally to him - "Talli, tandri, guru, devavam neeveeyani" (you are my mother, father, teacher and God) (Recall: "Tvamehinata cha pita"). Yet the scion of the solar race, the 'Inakula-Tilaka' shows no comparison. When will be show Grace?

"Eppudu Krupa galyano Inakula - Tilaka!"

This is the theme of a comparison in Raga Mukhari. The Composer belongs to the direct Shishya-Parampara of Tyagarajaswami. He was one of the 'Pancha-ratna', one of the five great disciples of Manambuchavadi Venkatasubba Ayyar, a direct disciple of Tyagarajaswami (Four others were Maha Vaidyanatha Ayyar, Flute Sharabha Shastri, Tegadri - the grandson of the 'Pancha-ratna' Gundu Venkatappa).
He trained 'Pancha-ratna,' five great disciples - they being Ramanathapuram (Poochi) Srinivasa lyengar, Mysore Vasudevachar, Tiger Varadachariar, M.S. Ramaswamy lyer and Kakinada Krishnaswamy Ayya. His compositions reflect the glory and style of his Parama Guru, Tyagarajaswami. In fact, it is stated that if the Mudra used by him is substituted by 'Tyagaraja,' all his compositions will pass muster as Tyagaraja's compositions.

His hundred compositions include Varnas - both pada and tana - kritis, javalis and tillanas. Think of kritis like 'Ninnu joochi' (Saurashtra), 'Ni padamule' (Bhairavi), 'Marivere' (Shanmukhapriya), 'Paridaana minchite' (Bilahari), 'Anudinamunu' (Bogada) etc.; We will remember the great Patnam Subramania lyer.

Tyagarajaswami's kritis 'Ksheenamai', 'Elaavataara', 'Entaninne', 'Karubaru' and 'Chintinsu' are well known. Other Kritis by Ayyarval in Mukhari 'Dalachinandade', 'Muripamo Kalige' & 'Sarasiruha - aana' are less known. Shyama Shastri's 'Palimpavamma' is rarer than Dikshitar's 'Paahimaam Ratnachala'. Subbaraya Shastri's 'Emaa ninne' is well-known. Thematic continuity and rarity apart, it augurs well that the Mukhari Kriti, 'Epudu Krupa' by Patnam Subramania Ayyar finds its rightful place in Apoorvika series.

**NINTH COMPOSITION : NINNUVINA MARIGALADA (SUDDHA ABHERI)**

The duality, the diversity caused by classification of Ragas, especially those belonging to the 20th Melakarta and the 22nd Melakarta Ragas appears to be beyond a solution. Venkatamakhin writes

अकांशी सवधः पुण्यस्निग्धाहारोऽनेन्द्रित

Abheri is an Upanga Raga of the 20th Melakarta, with a full scale Avarohana but a truncated ascent:

Sa - ma - ya - ma - pa - pa - Sa - Sa
The Shloka does not show that Rishabha or Dhaivata are Varja-Swaras in the Arohana. It is important that Abheri, as a derivative of the 20th Melakarta, has the Suddha - Dhaivata. Muthuswami Dikshitar has not followed implicitly the pa-pa Sa-Sa scheme, in his Kriti "Veenabheri", in the passage 'Vinodini', where the Swara - structure is pa-ma-dha-pa-ma.

Even Govindacharya classifies Abheri as a derivative of the 20th Melakarta.

See the : Sa-ga-ma-pa-ni-Sa in the Arohana. Nevertheless, in both schemes, the Suddha-Dhaivata is to be used in the Avarohana. There is no place for the Chatushruti Dhaivata in the Raga Abheri.

The Abheri, as presently seen in Tyagarajasami's Kriti "Nagumomu Ganaioni" is not the real Abheri. The Chatushruti Dhaivata is used, as a derivative of the 22nd Melakarta Raga. This is modern Abheri, is a corrupted version of Abheri. The real Abheri is the Abheri of the 20th Mela, with Suddha Dhaivata.

The redoubtable Syama Shastri asserts his absolute faith in Devi in a Composition 'Nimmuvina Marigalada', with the fond words :

'Naa madile neeve gatiyani nammiti'  
(In my mind, Devi, you alone are my sanctuary)

Syama Shastri has surrendered himself to Devi, in toto, to such an extent that he says that there is no mentor for him but Devi. Syama Shastri's 'Utsukata', impatience, is seen, in the words 'Paraaku - Seyakarradu', in this song.
The Raga of this song has undergone an allotropic modification. Nowadays, this song is rendered in Ritigowla and not in Abheri. Yet, the pristine purity of the original composition, in Raga Abheri, with Suddha-Dhaivata only was conserved and preserved for posterity by the late Sangita Kalanidhi Mudikondan Venkatarama Ayyar. This real version would have been lost, but for his efforts. Hence, the real version of this Kriti is a rare one. The Raga Abheri, with Suddha Dhaivata, is a rare one. The thematic content of this song is also rare. A befitting inclusion in the 'Apoorvika' pantheon.

TENTH COMPOSITION: NEELANGAM HARIM (RAGA-NEELAMBARI)

Jim Corbett dealt with quadruped man-eaters. There are cannibalistic Ragas in Karnatic music. There are several pairs of Ragas with identical or near-identical Swara structures, derived from different Melakartas. An example is Natanarayani and Sama - both have survived. Another case is Bilahari and Shaila-Desakshi. The popularity of Bilahari has eclipsed the existence of Shaila - Desakshi. Perhaps, Bilahari ate-up the other Raga? A third example is Neelambari and Samanta. Neelambari has negated Samanta. The copper-plates at Tirupati substantiate Samanta's use in the Annamacharya-era. Samanta is an Upanga Raga of the 36th Melakarta, with a striking similarity to Neelambari, a Bhashanga derivative of the 29th Melakarta. Neelambari is a popular Deshiya Raga, well-known in the use of lullaby-songs. We have one composition of Tyagarajaswami 'Sattileni' and one of Dikshitar 'Pranastaarthiharaaya' in Raga Samanta. The popularity of and preference for Neelambari is discernible in the output of Ayyarval and Dikshitar. 'Uyyaluga', 'Neke Daya' and 'Matadavomi' are Kritis by Tyagarajaswami. While 'Amba Neelayatakshi' by Dikshitar is well-known, two other compositions by him, 'Siddheeshwaraaya' and 'Neelangam Harim' are rare. Very few are aware that there is a Shyama Shastri composition in this Raga, 'Brovavamma'. Neelambari is one of the select Ragas handled by the trinity.
The composition 'Neelangam Harim,' is an edifice for the Bhasha-
Gourava, the dignity of literary language, of Muthuswami Dikshitar.
Brevity bars detailed description thereof.

Khanda-Eka is a Tala handled only by Muthuswami Dikshitar. This
has a structure distinct from Jhampa-Tala. Very few realise the mastery
of Muthuswami Dikshitar, over laya. Laya, generally means Shyama
Sastri. However, Shyama Sastri has not composed in Khanda-Eka Tala.
Dikshitar has nine-gems, 'Navaratnas', set to this Tala

1) Sri Dakshinamoorthim (Athana)
2) Sringaaraadhi (Dhavalanga)
3) Panchabhuta (Kiranavalli)
4) Navaratna Malinim (Gamakakriya)
5) Veenapustaka (Vegavahini)
6) Sri Dum Durge (Sri Ranjani)
7) Sri Kamalambike (Sri Raga)
8) Hariharaputram (Vasanta)
9) Neelangam Harim (Neelambari)

The Raga-Tala combination motivates the selection of this Dikshitar-
Kriti in the 'Apoorvika' scheme.

ELEVENTH COMPOSITION : PARAATPARA TAVA (RAGA: SHANKARBHARANAM)

Shankarabharanam is the Raga of Shankara, for Shankara. Any tribute,
especially a musical offering, to Shankara, in Shankarabhara Raga
has an innate charm, has importance. The cumulative output by the
Trinity in this Raga is forty two compositions. Over two hundred com-
positions are in vogue, in this Raga.
It will be too onerous to touch the Raga-Lakshana aspects.

The thematic content of this song deals with the 'Padaaravinda' (Lotus Feet) of Shiva. It narrates several instances from the Shiva-Purana such as Markandeya and Kaśi-Samhara, Daksha-Yagna Damana, Amra-Phala-Pradana to Ganesha, worship by Rama, worship of the feet of Natraja by Patanjali and Vyagrapada and so on. The prasa-scheme in this song is noteworthy.

'Paratpara', 'Chara charandi', 'Paraadi', 'Parasharandi', Purari', 'Parichara', 'Pura', 'Chirayu', 'Kirata', 'Virata', 'Kharari' and so on. The two Madhyama Kala passages have a lot of thematic content.

Muthuswami Dikshitar is said to have composed one Kriti in Khanda-Roopaka Tala. This Kriti is now rendered in Khanda-Chapu. The choice of 'Paraatpara' in Shankarabharana Raga is primarily due to the fact that it has been composed to Khanda-Roopaka Tala - perhaps, the only Kriti that it has composed to Khanda-Roopaka Tala - perhaps the only Kriti in this Tala. The lyrical cum rhytmical structure is totally in accordance with the Vilambakala pattern of the Dikshitar-Sampradaaya. Khanda-Roopaka Tala apart, this song is set to two-kalais for Vilambakala movement, which makes it a rare composition. The Tishra-finale in the second Madhyama Kala passage shows rhythemic felicity. A worthy inclusion in the 'Apoorvika' series.

TWELFTH COMPOSITION : UNNAI MARAVAAMAL (RAGA – AMRITAVARSHAHI)

Tolerance is a duty, not a concession. Integration cannot be attained without tolerance. Indian culture, in recent times, has been enriched by the contribution of Christian artists and scholars. One of the profound scholars of Sanskrit, in recent times was Prof. Mundassery, who was a Christian. There are a fortunate few who have listened to or have witnessed dance-depictions of 'Christu-Bhagavatam' in Sanskrit. The language hold the literate spell-bound.
Karnatic Music has been enriched by contributions from Christian scholars. We owe a deep debt to Abraham Panditar and Chinnaswamy Mudaliar, both Christians. The Tamil compositions of Vedanayagam Pillai are integral to the Karnatic Music compendium now in vogue.

His Kriti in Hindolam 'Karunalaya Nidhiye' is well known. The passage:

'Sarva Vedha Vinoda Karana'

shows Pillai's views on the integration of all religions and religious thought. In no composition, do we find religious comparison. Vedanayagam Pillai was a noble soul. Listeners revel in D.K. Jayaraman's rendition of 'Ninaippadu Eppodu Nenje' in Nadanamakriya, which is a composition of Vedanayagam Pillai.

Amritavarshini is a miraculous - Raga. Dikshitar's Ananda Amrutaakarshini is very popular, while his other piece 'Himagiri Kumari' is seldom heard. Muthalaih Bhagavatar 'Sudha Mayee' is a must for all - debutants of Karnatic Music. We have a rare composition of Vendanayagam Pillai in Amrutavarshini Raga.

This Kirti is a 'prayer to a non-denominational God' to grant peace and equanimity - not to be elated in prosperity and to despond in adversity. Above all, it is a fervent appeal to the Lord to grant a simple boon - the boon of remembrance forever - of the Lord, our God. A song with lofty ideals, in a lifting Raga with a limited repertoir, composed by a noble secularist.

THIRTEENTH COMPOSITION : LAALI LAALI (PILOO RAGA)

Muthuswami Dikshitar introduced a number of North Indian Ragas into Karnatic Music. The term 'North Indian' is perhaps more apt than 'Hindusthani'. Some consider this as a positive contribution. A critic, notorious for his congenital animosity towards Dikshitar, is hyper-
critical in analysis to such an extent that he attributes this to the limitations in Dikshitar's knowledge. Perhaps, this critic knows more than Muthuswami Dikshitar.

Piloo is a folk-melody, a Deshiya Raga, which is well known and employed in Hindusthani Music. This Raga, however, was not alien to Karnatic Music. A book published sixty years back shows some Devaranamas of Purandara Dosa in Piloo Raga. We cannot vouchsafe that the present-day musical rescessions of Devaranamas were composed in the same tunes by Purandara Dasa. The contrary cannot be proved either. We have to give the benefit of doubt, in these cases. Perhaps, our erudite critic will opine that Purandara Dasa also borrowed from Hindusthani Music to cover up his lack of talent!

If Shyama Shastri has a 'Navaratna Malika' to his credit, we have a compendium of nine compositions by Purandara Dasa also called 'Navaratna-Malika'. If there is an Utsava Sampradaya by Tyagaraja-Swami, few realise that there are similar precedent compositions by Purandaradasa - from Suprabhata to Shayana - examples:

'Elayya Belagayittu' (Bowlı)
'Taambulavu kollu' (Ritigowla)
'Ollano Hari' (Hari khamboji)
'Pavalisu Paramatmane' (Madhyamavati)

Tyagaraja's Laali compositions in Neelambari and Haribhamboji are known. Purandara Dasas Laali in Raga Piloo is unknown, is rare.

Any Karnatic composition in Piloo, an old Deshiya Raga, is indeed a rare composition.
FOURTEENTH COMPOSITION: TARUNEEGYAN (RAGA DWIJAVANTI)

Karnatic Music is well-developed system. In the classification of Ragas, Raga-Vargeekarana, we have norms:

When rendering Sourashtra, some passages sound like Chakravaka. When rendering Saranga, some passages are similar to Kalyani.

Ragas which show 'shadows' (chanya) of other Ragas are 'Chaayalaka'. Sankeerna Ragas are really Mishra - Ragas. Elements of two or more Ragas are combined to bring about or enhance audio-aesthetic-beauty, Ranjakatva. Such Ragas are Sankeerna Ragas. Take Ahiri - it has elements of Todi, Vakulabharana and Natabhairavi in it - yet it is unique by itsle. Ahiri is a Sankeerna Raga. Ghanta Raga has nuances of Dhan-yashi and Punmagavarali in it. It is also a Sankeerna Raga. Similarly, Raga Dwijavanti has elements of Kedaragowla, Sahana and Yadukula-Khamboji to make it a Sankeerna Raga.

Is this, by any means, a Raga borrowed from 'Hindusthani' music?

Manipravala Kritis are those with multiple-language passages in it. Dikshitar has composed two Kritis. Some of Tyagarajaswami's compositions are really Manipravala in content. Take 'Eiani Dayaradu' (Athana) The Pallavi is in Telegu, the Ampallavi in Sanskrit, the Charana - a mixture of both. Swati Tirunal has composed Padams in Telegu, in Sanskrit and also Manipravala Padams. Our choice dwells on a Manipravala Padam in Dwijavanti.

FIFTEENTH COMPOSITION: RAA RAMMANNI (DIHG)!

Andhra Pradesh is a bastion of Karnatic Music, from Annamayya's time to Arudra's era. The coastal districts, collectively called Circars have had several centres where Karnatic Music was taught, propagated, composed and conserved - like Draksharama, Ghanti, Vijayawada,
Vizianagaram, Bhimoshwaram, Rajahmundry and Samalkot.

The composers from Samalkot were devotees of Venkatesha of Tirupati. They have composed Kritis, padams and Javalis. We may choose a Javali by Bhayankarachari of Samalkot.

The Bihag - scale or Raga - concept is not alien to Karnatic Music. Tyagaraja's 'Nenedu Vedakudrum' was composed in Karnatic-Bihag and not in Harikhamboji, as rendered nowadays. The Prati-Madhyama element has to be stressed. The 'Bihag' Raga, now in vogue, is an input from alien sources, which has now been assimilated in the Karnatic mainstream.

'Vagaladi', 'Saramaina' and 'Enduku I Chala' are Padams and Javalis in Bihag Raga, which are well known. We opt for a less-known Javali in this Raga, composed by Bhayankarachar of Samalkot.

SIXTEENTH COMPOSITION : GOWRI NAYAKA KANADA)

A Tillana is a Laya - oriented composition. Laya is the last aspect of Bhava - Raga - Tala.

Rare Talas cannot be overlooked. The Simhanandana - Tala is one of the longest Talas (128 Aksharas por Avrutti) in the Laya System of Karnatic Music. As its name indicates, it has the grace of the gait of the Mrugendra, the Lord of the jungle, the lion.

Some Gitams are there in this Tala. We have, however, a Tillana in Raga Kanada.

This Tillana is composed by none other than Maha Vaidyanatha Ayuyar. We include it, rarity and rhythmic structure apart, as a tribute to the composer.
Kanada is a Raga with which a series can conclude. We choose it as the medium for the last presentation in 'Apoorvika'.

**EPILOGUE**

Like the Shodasha - Upachara in ritual worship, we chose sixteen rare offerings. Music is a mode of worship. We pray that our offerings befit this occasion.

**Compositions in Dhanyashi**

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Pallavi Seshayyar