A SHASHTIABDAPOORTI BOUQUET

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A compilation of some monographs and articles
by the author's sister
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KRISHNA ANUBHAVA OF HARIDASAS

PREFACE

In this era of mundane materialism, where living has been downgraded as existence, where survival of the fittest is the singular theme in a rat-race, is there need for spiritual or metaphysical contemplation or analysis? We are mute witnesses to events overtaking us at lightning pace. The very fact that supposed imponderables influence events in such a manner as to lead to unpredictable results, is adequate to permit acceptance of a theistic view that there is a force beyond human control. Intellectualism adopts abstract analysis and deems the ultimate as beyond human comprehension. The Upanishads describe the ultimate as:

"Yataa vacho nivartante, apraapya manasaa; saha

(Where words do not reach and are inadequate, It is unattainable by thought too). Our ancient seers reiterated that the Truth cannot be identified by any finite trait; It can be only negated as not this! Sa yesha neeti, teeyam Aatma agruhyc nahi gruhyate". Spinoza, a Dutch philosopher said, "Omnis determination negatioest" every determination is only a negation.

How can we perceive something that is absolutely abstract? There has to be some clue, some trait. We find a passage in the Chandogya Upanishad:

"Seeyam Daivtaikshata hanta Aham imas tisro Devata anena Jeevanaalmanaa anupravishya nama roope vyaakaravaan iti". The Abstract Force decided to manifest in many forms and hues and took many names and shapes. We do accept manifestation of the Supreme Truth.

The Theistic Bhakti oriented Schools adopted the Bhagavata Purana as the Kerb-stone of their spiritual edifice. This Purana speaks of 21 manifestations of Vishnu, of which ten are deemed important.

These manifestations are called Avatars. Recall the pledge in the Geeta, that "When Social conditions so warrant, I manifest myself". "Abhyuttaanam adharmasya tad aatmaanam sujaamyaham". Amongst these ten Avatars, the last one before our time was that of Krishna. His Avatar is called a poorna - avataara and there were frequent exhibitions of super-human prowess.

Who is this Krishna?
Jayatu jayatu Devo, Devaki nandanoyam
Jayatu jayatu Krushno urushni vamshah pradeepa;
Jayatu jayatu meghah shyamalah komalaangi
Jayatu jatuprithvi bhaara nasho Mukunda:

Krishna, the celestial child, is the son of Devaki and belongs to the
lineage of Vrushnis. He is of dark complexion and is attractive. He manifested
to reduce the burden of this earth.

Narayana Teertha states:

"Matsya koormaadi dasha mahima Avataara"

Krishna - Avatara is the foremost of the ten principal Avatars. It is
interesting to note that one of the sacred Dwadasha Namas - "Damodara", is
used only for Krishnaavataara.

Anubhava signifies esoteric or spiritual experience. Knowledge gained from
experience can never be false. Even in the case of the superimposition of the
serpent on the rope, knowledge of the serpent (gained from experience) is true;
it is the superimposition that is fallacious. If the experience gained by others is
studied, it will be a worthwhile proposition. Hence, it is advisable to know the
Anubhava undergone by others.

The Haridasas belong to a movement which has considerable social,
political and spiritual significance. This movement became extinct in the early
years of this century. The history of the Haridasas is entwined with the
evolution of Karnatic music. The person whom we regard as ‘pitamaha’ of
Karnatic Music, Purandara Dasa, was a Haridasa. Tyagarajswami sings the
glory of Haridasas:

"Hari Govinda Narahari Hari Rama Krishna eni
Varusuga naamamu Karuneyu Jeyusu
Haridasuni vedale, mucchata anandamaaye dayalo"!

"Naamamuto Hari dhyaanamu to
Manchi gaadamu to, memu daanamosanguchu
Haridaasuni vedale . . . . ."

Hence, the Krishna Anubhava of Haridasas is an apt subject.
The Vijayanagar Empire mixed religion and politics. The Raja Guru, Vidyaramya sat on the royal throne during the inauspicious Kuhoo-Yoga period, to thwart calamities, As religious tolerance was aplenty, Sri Pada Raja moved to Mulbagal, to be accessible to Hampi, whenever required. Madhwa pontiffs played politics to help the Dasa dynasty replace the Saluvas and Sungas as rulers of Vijayanagar. Vyasaraya, a Madhwa pontiff (1447-1539) had three disciples, of whom he made Krishnadeva Raya, the Emperor of Vijayanagar. He anointed another disciple Vadiraja as the Head of the Madhwa Mutt. The third was Purandarasa, who was made head of the Haridasa movement. This movement ostensibly was to spread the message of Bhakti and to keep the people united; but also used to gather intelligence, especially as the neighbouring Bahamani Sultanate coveted the hegemony of Vijayanagar and was in a perpetual state of preparedness to wage war on Vijayanagar. Purandarasa, was virtually Chief of intelligence till he fell foul of the king Achyuta Raya II around 1562. Purandaradasa retired and led a monastic life till his immolation on Paushya Amavasya day in 1565. Six months later, on Ashaada Amavasya, the Vijayanagar empire lay in ruins, having lost the battle of Talikota.

The orthodoxy looked down on the Haridasa movement. The intelligentia and orthodoxy joined to form the Vyasa Koota which detested the encouragement and support given by Vyasaraya to the Dasa - Koota, the name for the Haridasa movement. It is established that there were skirmishes between the Vyasa - koota and the Dasa Koota, as can be seen from the Devaranama - "Dasara nindisa beda" by Purandaradasa. The Haridasa movement survived such incidents and flourished despite the downfall of the Vijayanagar empire.

A Haridasa is not an ascetic or a monk - he is not a Sanyasi. He is permitted to live with a wife and with children. He takes the vow of "Aparigraha" of having no possessions and obtains his requirements through alms, through Unchavruthi. He cannot reside anywhere for long and has to move from place to place. It is more apt to call them as minstrels or bards. They had massive support of the masses. Haridasas had to be content with what they got through alms. Quoting Tennyson, their life was something thus :

"Under the greenwood tree
Who loves to lie with me;
And tune his merry note
Unto the sweet bird's throat;
Here shall be seen no enemy
But winter and rough weather,
Who doth ambition shun
And loves to lie in the sun
Seeking the food he eats
And pleased with what he gets....."
The Haridasas were the epitome of Bhakti. They were staunch worshippers of Vishnu, of whose forms, Krishna was the favourite. The outpourings of Haridasas, as musical compositions, are splendid. They visualised Krishna as a child, as a toddler, as their benefactor, as their companion, as the Ultimate goal. To study the Anubhava of Krishna, we have to single out three persons - the Vaishnavite Saint Vishnuchitta, the blind saint Soordas and Purandaradasa - all of them transformed themselves as Yashoda, the foster mother and recorded their experience as poems and as musical Compositions, full of devotional sublimity.

Reverting back to the observation that Krishna is the best of the Avataras - let us conjure up and imagine a scene where the baby Krishna is crying incessantly in a cradle. The crying does not stop, despite inducements from Gopis surrendering the cradle. They wonder why the child is crying non-stop. Yashoda arrives there and each Gopi tries to give a cause for the child’s crying. One Gopi attributes the crying to dampness (by virtue of his having dived into the deep seas - signifying Matayavatara). A second Gopi says that it is due to back-pain, as He had carried the heavy mountain Meru, on his back (Koormavatara). A third Gopi is convinced that it is due to a tooth ache, as He had carried the earth on his teeth (Varahavatara). Another Gopi chides them and says that it is all because of the fact that He is frightened by the ghastly form of the demon Hiranyakashyapu (Narasimha Avatara). All avatars are thus are thus covered.

This is our first presentation in Krishna Anubhava of the Haridasas. A composition of Purandaradasa in the Raga ‘Sooryakanta’:

**BARE GOPAMMA (SORRYAKANTA) (MISHRA CHAPU)**

The toddling child moves like a drunk elephant; thereafter graduates to stealing butter. Balakrisna revels in teasing Gopis. Recall the song by the famous poet, Subramania Bharati:

"Teerada vilayattu Pillai kannan teruvile pengalukku oyada tollai; tinnap pazham Koduppan ‘.

We have to restrict ourselves to the Compositions of Haridasas. A Gopi has had a ritual bath and is in a a state of Madi to perform Pooja. Krishna
comes at that stage and asks the Gopi to carry him. She declines. Krishna threatens to touch her and defile her Madi state. She begs of Him to spare her. She pleads “Please do not touch me. I will offer you inducements after the Pooja including Payasam. I have witnessed your strocious activities in the past. Have mercy on me and touch me not”. Muttu, in Kannada, means to touch - Muttadiro means respectfully, touch me not.

This scene is portrayed in a composition by the famous Kanakadasa. He was said to be of a low caste, a Billava shepherd and was not allowed to enter the Udi pi temple. He cried his heart out and Krishna, originally facing Eastwards, turned towards West to give Darshan to Kanakadasa, who saw him through nine holes. This can be still seen at Udi pi and the grill with nine holes is called Kanakana - kindi, Kanakadasa’s window. This has deep esoteric significance “Nava dware pure dehi hamse lataayate yati” - look inwards to look at the swan (Paramatma) sporting deep inside the city with nine gates (our shareera). Let us now visualise the scene of Krishna teasing the madi Gopi:

MUTTADIRO ENNANNU ANANDA BHAI RAVI
(MISHRA CHAPU - VILOMA)

The poet Kamban portrays a bovine scenario. Let there be a thousand calves and one cow. The Cow will find its calf and feed its calf. Similarly, let there be a thousand cows and one calf. The calf will make a bee-line only to its mother. This bovine relationship is something unique. Kamban says:

“Taai tannai ariyada Kanruillai; tan kandrai aayum ariyum ulagukku taayaagi aiya !” Devi is supposed to have such feelings towards Her Bhaktas - hence She is called “Gomali”. Some of you would have heard of the poet Neelakanta Shivan from Padmanabhapuram. He sang: “Karin Kuralaikkettu Kanindu varum pashvaip pol”. Words are inadequate to describe maternal instincts. Once, the day was done and darkness was falling from the wings of night like a feather wafted downwards by an eagle in its flight. There was no sign of Krishna and Yashoda was worried beyond endurance. She runs from house to house at Gokula and asks the ladies whether the have seen Krishna. She indicates marks of identification - that He wears a Peetambara, that He carries a flute in his hand, He sports scented sandal paste on his chest and so on, “Amma, nimme manegalalli namma Krishnane Kaneer”. “Mothers, perchance did you see my Krishna near your house?”
AMMA NIMMA MANEGALALLI (SAHANA) (ADI TALA)

Vishnuchitta was prudent. To avoid recurrence, he says: "Kalattu arishiyum aakki vaitten; Kanna nee nalai tottu kandrin pin pogel kolam sheidu inge iru" - I have a cooked a full dish of sweet rice for you Krushna, there is no need for you to go with the cow herds from tommorrow ; you can stay herelfitself. Vishnuchitta enjoyed the sound of Krishna's anklets - "todar changiligai Chalaar Pilaar ena toongu paduoli ezhuppa". Tulsidas enjoyed the sound of Rama's anklets: Thumak chalal Ramapachandra bajat Pajaniya" - was what he sang. Let us now see how Haridasas heard the anklets of Krishna.

BANDANENE RANGA (SHRI) (ADI TALA)

Parental joy knowns no bounds when the virtues and achievements of the children are praised. The Tamil Poet Tiruvalluvar says that the fullfilment of having given birth to a child is attained when encomiums are showered on the chillo, so feels every mother ; "Endra pozhudil peridu uvakkum tammaganaich chandron enak keettattai. Vishnuchitta says : "Enna nonbu nottraal kolo ivanaip petra vαιyirudaiyal ennum vaartai aedii vaikkum Irudikesha". Krushna was someone whom the vedas could not define. He is the most atomic amongst atoms and the biggest amongst the big. His qualities are beyond formal proof. Yashoda had seen the seven worlds when He opened his mouth ; "Taayike baayalli jagavella toro, jagadoddhaaraki namma udipi Shri Krishna". Yet, an innocent ignoramus, Yashoda gloated with glee when someone called her child as a gem amongst children :

"Nigamake silukada aganita mahimana magugala manikyana aadisidale Yashoda, Anor aneeyana mahato maheeyana Aprameyana aadisidale Yashoda ; Jagadoddharana aadisidale Yashoda"

When a reverse situation arises and people blame a child, maternal loyalty does not let the child down. Gopis did complain frequently about Krishna's pranks and misdeeds. Some can recall the Todi Raga Kriti by Venkatasubba Iyer, rendered excellently by the late Sangeeta Kalandidi Chembai Vaidyanantha Bhagavat. "Taiyallai Keladi undad paiyyanaippolave inda
vaiyagathil oru pillai ammamma naan kandadillai - Taye Yashoda undan aayar kulaatu uditta maayan Gopalakrishnan Cheyyum jalattaikkeladi Taye". Purandaradasa has composed a Devaranama in Raga Mohana with identical thematic content; "Mella mellane bandu jillena muddu bottu nillane odi poda kaliada buddhi hale, mella mellane bandene gopamma Kele". However, we choose a song by Vadiraja with a long list of complaints by Gopis:

**GOPI NINNA MAGANU BANDU (ATHANA) (ROOPAKA TALA)**

In view of time constraint we refrain from providing a composition of all of his Bala-leelas - but will provide some summarised versions:

"Pootani samharana banda, puruhoota vandya banda
Maatulana maaduhida Govinda bangaa
Nakraharanu banda, Chakradharanu banda
Akroora golida 'Trivikrama bandano"

The Sanskrit poet Vedanta Deshika, author of words like Yadavabhyudaya and Gopala Vimshati, marvels at the luck of Yamuna to witness Krishna's leelas:

"Yamalarjuna drushta balakelim", Yamuna Sakshika Yowvanam Yuvaanam" and "Vaaso-hrutva Dinakara suta Sannidhow vallaveenam leelasmero jayati lalitaam aastitah kunda shaakam". Krishna's deeds did include destruction of demoniac forces - Pootana, Shakata, Dhenuka, Baka, Kamsa and so on. The most dangerous episode was His subjugation of Kalinga, the poisonous serpent. Let us pause to hear what the Haridasas say about this incident:

**AADIDANO RANGA (ARABHI) (ADI TALA)**

If these aspects and occurrences relate to the suppression of evil force, Dushta Nigraha, the protection of benign entities, Shishta Paripalana is also seen in Krishna's story. The grant of the Akshaya-patra and the protection at the time of Vastraapaharanavas provided to Draupadi, are shining examples of Shishta-Paripalana. A fact seldom cognised, is that there are several Devaramas set to Khanda-Ata Tala. The song to be presented next, in this Tala, apart from having references to Shishta Paripalana vis-a-vis Draupadi,
provides a fitting answer to a question posed by Tyagaraja in the kriti Nagumomu Ganaleni, where he asks as to whether the distance between Vaikuntha and the earth is too great! No, answer the Haridasas. It is just one call away provided that your call is studded with unfailing faith!

ONDE KOOGALATE (KALYANI) (ATA TALA)

Inasmuch as Kama, Krodha, mada, moha, lobha and maatsarya are said to be Avagunas, there are six Sugunas as well - they being Vatsalya, Abhaya Pradhana, Aarti Nivarana, Audaarya, Agha Soshana and Pada - Daana. These desirable qualities are amply seen in Krishnavatara. The Rasa - Leela part symbolises companionship, Sakhya. The Nayaka - Nayika bhava and the Madhura bhakti of the Gopies was not emphasised by the Haridasas. The concept of Krishna, of the Haridasas, tallied with the Krishna portrayed in Harivamsha, not with the Bhagavata Purana. There is no reference to Radha, by Haridasas. Krishna is their master; alternatively a child. Haridasas admitted only Daasya and Vatsalya - they did not encourage Shringara Rasa. There are some exceptions to this rule, in the compositions of a few latter-day Haridasas. Yet, there are no erotic- oriented passages like Jayadevas:

"Shishyati Kaamapi, chumbati kaamapi, kaamapi ramayati raamam, pashyati sasmita chaaru taram aparaamaanu gachhati vamam",

or Sarangapani’s Padam

"Kriffchi kowgalinchina komali ne gaadu, indendu vacchitira, alada nee illu ee veethi gaadu, po po ra". The entire Krishna story is presented in three charanas of a composition of Jagannatha Dasa, also set to khanda Ata Tala.

KRISHNANA NODIRAI BATTI (BHAIRAVI) (KHANDA ATA)

The forms of Krishna dear to the Haridasas were two forms. Firstly, Krishna of the temple at Udipi. Madhwacharya is praised as the preceptor who installed the idol at Udipi. “Udipi Krishnana nilisidano”. The greatness of Udipi is sung thus:
"Soodhu nadiyu kande, Soorya prabhayu kande
Allidda Madhwa sarovara kande, madhwa matade ashta munigala kande
Prasiddha vaagiruva udipi Krishnana kande
Kandena Udipiya Krishnanaa, bhoomandalada olage uddhanda mohipana"

The second form of Krishna dear to Haridasas is the idol of Panduranga Vitthala at Pandharipura. The mysticism of this idol prevails, Haridasas sang thus:

Hinde Vitthala, munde Vitthala, hinde munde Purandara Vitthala
Edage Vitthala, balage Vitthalao edage balage Purandhara Vitthal

In one composition, we find a combined reference:

"Vishnu baro, Udipi Krishna baro, ishta moorti Purandara
Vitthala baro, Ranga baro, Panduranga baro, Ranga baro
Naasinga baro".

Krishna, to Haridasas, was Taraka, Poshaka and Bhogya. In piety, Krishna was more sacred than the Ganga. In celestialism, Krishna was more divine than Indra. In beauty he excelled Manmatha. For bravery, see his destruction of demoniac hordes:

**PAVANATVADI NODE (from) EE PARIYA SOBHAGAVA (SAVERI) (KHANDA CHAPU)**

Haridasas preached implicit faith in Krishna or Rama. Krishna becomes your saviour, if you trust Him. If you do not, He can verily even be the cause of your destruction so said Haridasas, with examples or case studies:

**VAMBIDA ARJUNANIGE (from) YAMANELYO KANENENDU (SHIVARANJANI) (ADI TALA)**

Haridasas considered their bodies as an abode for the Lord Krishna. Krishna was the dimunitised version of the Supreme Narayana. They did not desire to stay anywhere, where Krishna was not present. They entreated Krishna to grace their abodes, come to their homes. A composition of Sri Pada Raja:

The Haridasa movement continued even after the downfall of the Vijayanagar empire. Some notable Haridasas of the post-Talikota battle period are Gopala Vitthal, Chippagiri Venkata Dasa, Varadagopala Vitthala Dasa, Jagannatha Dasa, a lady called Helavanakatte Gimyama, Harpanahalli Sripada Dasa, Karjeegi Narayana Dasa, Lingsugur Yogindra Dasa and some others. This movement survived in a skeletal form upto about 1912 A.D. Nowadays, we have no real Haridasas; we have only descendants of Haridasas. Needless to say, none can equal Purandaradasa. Guru Vyasaraya himself said "Dasan endare Purandaradasaru". The sublime form of love or affection was Vatsalya, to Haridasas. They felt that nothing surpassed vatsalya. The fortune of the Gopis - to play with Him in their laps, to comb his hair, to deck Him with flowers, to threaten Him if he tries to misbehave, to perform Arati to remove the evil eye etc; - was the greatest fortune. This is beautifully portrayed by Purandaradasa:

\textbf{GOPIYA BHAGYAVIDU (BEHAG) (ADI TALA)}

A staunch Adwaitin, Madhusoodhana Saraswati confessed: "Poornendu sundara mukhad aravinda netrad, Krishnaat param kimapi tattvam aham na Jaane" - that there is no truth higher than Krishna. A poet wrote that the image of Krishna be before him during his last journey. * Adhara ahiha chaaru vamsanaa laal, makutaalambi mayoora pincha mala, Hari neela shilla vibhanga naala pratibha: Santu ma antimap prayaane". Tyagaraja sang "Samsarulaite emayya? Shikhi pinchaavatsmsudu eduta mundaga" - what is there to fear in the world if Krishna is in your heart? Swati Tirunal expounded His greatness as "Taapa saheya keertc bhava taapa vimochana moorte, divya hema makutaadi viraajuta, Padmanabha Hadhusoodhana Jaya Jaya".

These quotations give a comprehensive view of the Krishna Anubhava of Haridasas. Kulasekara Maharaja prescribed Krishna as the chemical to cure us of Bhava - Roga "Kim oushadaihi Klishyasi moodha durmate, niraamayam Krishna rasaayanam piha". Haridasas lamented human fraility - though born a human being duly equipped with a tongue to chant the name of Krishna, though you know that all accumulated sins can be destroyed by the utterance of Krishna's name " mere intonation of Krishna's name is the curative
(parihaara) for all problems (Kashta). How many persons are capable of setting aside their ego and capable of sincere chanting of Krishna's sacred name? Very few, indeed.

_**NARA JANMA BANDAGA (KARAHAKAPRIYA) (MISHRA CHAPU)**_

Pranams to Haridasas who had paripoorna Krishnaulu bhava!
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KRISHNA ANUBHAVA OF MUTTUSWAMI DIKSHITAR

Krishno rakshatuno jagat traya guruhu, Krishnam namasyaam ahaam Krishne naamara shatravo vinihataa, Krishnaaya tubhyam namaka Krishnaa deva samuttitam jagad idam, Krishnasya daasosmyaham Krishnaa deva samuttitam jagad idam, he Krishna rakshasva maam.

You would have noticed that Krishna was addressed in this shloka, in all eight case-endings, Vibhaktis. Credit should be singularly accorded to Muttuswami Dikshitar, for successful employment of the Vibhakti – technique in compositions of Karnatic music. Dikshitar has composed several series with the employment of the Vibhakti technique – the Tyagaraja, Kamalamba Navaavarna, Neelotpalamba, Abhayaamba, Guruguha and Rama Vibhakti series.

It is apt, therefore, to commence with a vibhakti-oriented shloka pertaining to Krishna.

At the outset, many may wonder about the linkage between Krishna and Muttuswami Dikshitar. Dikshitar was not an ardent, fervent or pronounced devotee of Krishna like Narayana Teertha, Oothakaadu Venkatasubba Iyer, precedent composer – devotees like Soordas, Meerabai, Andal or Purandaradasa. He was a staunch Adwaitin, a follower of the Sri-Vidya tantric system. In what way is a study of Dikshitars Krishna – Anubhava merited?

Tyagaraja and Shyama Shastri were contemporaries of Dikshitar and they collectively constitute the trinity of Karnatic Music. Barring two compositions, sixty eight of seventy compositions of Shyama Shastri are dedicated to Devi. The Ishta-Devata of Shyama Shastri was Devi – Kamakshi. Tyagaraja has composed a whole Geya-nataka, a musical-opera, "Nauka Charitra" on the Krishna theme and has composed about ten Kritis on Krishna, as well. Yet, Tyagarajaswami declared, "Tat tvam asi vaakyarthamu Rama neevanu para tattva meruga tarama" – Rama, you are the embodiment of the Supreme Truth and there is nothing greater than You. Undisputable that Lord Rama was Tyagaraja’s Ishta-Devata.

Tyagaraja has dedicated a few compositions to Shiva, Ganesha, Subramanya and Devi – notwithstanding which his devotion to Rama overshadows every other facet of his Bhakti.

Let us analyse the deity-orientation of Muttuswami Dikshitar, from his compositions:

| Compositions dedicated to Devi | 165 |
| Compositions dedicated to Shiva | 131 |
| Compositions dedicated to Subhramanya | 29 |
| Compositions dedicated to Vishnu | 26 |
| Compositions dedicated to Ganapathy | 24 |
| Compositions dedicated to Krishna | 18 |
| Compositions dedicated to Rama | 15 |
| Compositions dedicated to Saraswati | 10 |
| Compositions dedicated to Lakshmi | 6 |
| Compositions dedicated to Brahma | 1 |
| Compositions dedicated to Other deities | 14 |
Dikshitar was born, brought up and nurtured in the Shaivite Adwaitic tradition and was inducted into the esoteric tantric-cult of Sri-Vidya by his Guru, Chidambaranatha Yogi. This intellect may assent but the ingrained habits of a lifetime will manifest. Thus, the maximum output was Shiva-Devi oriented. Nearly 15% of Dikshitar's musical output was Vaishnavite oriented. Which other composer dedicated one composition to the creator Brahma? None. An in-depth study of Dikshitar's compositions will show that his reverence to all deities was sincere and his devotion fervent. Despite an inclination to Devi or Shiva, Dikshitar had no favourite God, no Ishta-Devata. His catholicism, his cosmopolitan pantheism is very evident. Further, a more balanced view of Krishna is discernable in Dikshitar's compositions. Krishna is a highly revered Divine Character but not extolled to the hyperbole by Dikshitar. Dikshitar's view is more impersonal and balanced. Also, there are several similar and some unique aspects of Dikshitar's spiritual experience of Krishna. Similarities relate to views expressed by composers and philosophers who preceded Dikshitar. Unique aspects are the output of the genius called Muttuswami Dikshitar. Hence, the experience of Dikshitar, his Krishna-Anubhava is worthy of study and analysis. We cannot judge whether by intent or coincidence, that Dikshitar composed eighteen Kritis on Krishna. Dikshitar has accepted, Krishna's role as the Deshika, the great Teacher, as the Gita-Acharya and perhaps intentionally limited the number of compositions to coincide with the eighteen Sargas of the Bhagavat-Geeta. This is a matter of co-incidence, conjecture. The eighteen Kritis of Dikshitar, for analytical purposes, are classified in a thematic manner, in this paper, as follows:

(1) Cheta Shri Balakrishnan
    (Raga: Dwijaavanti)
(2) Balakrishnan Bhavayaami
    (Raga: Gopikavasantam)
(3) Ananta Balakrishnam
    (Raga: Ishamanohari)
(4) Balagopala
    (Raga: Bhalravi)
(5) Govardhana Gireesham
    (Raga: Hindola)
(6) Muraharena Mukundena
    (Raga: Shuddha Mukhari)
(7) Sri Krishnam bhajare
    (Raga: Roopavali)
(8) Krishnaananda
    (Raga: Gowlipantu)
(9) Nanda Gopala
    (Raga: Yamuna Kalyani)
(10) Neelaangam Harim
    (Raga: Neelambari)
(11) Sri Venugopala
    (Raga: Kurinji)
(12) Sri Parthasarathi
    (Raga: Shuddha Dhanyashi)
(13) Sri Krishnam bhaja maanasa
    (Raga: Todi)
(14) Sarasa Dala
    (Raga: Khamas)
(15) Santanagopalacharishnam
    (Raga: Khamas)
(16) Rajagopalam
    (Raga: Mohanam)
(17) Sri Vidya Rajagopalam
    (Raga: Jagannohini)
(18) Sri Rajagopala
    (Raga: Saveri)
Close scrutiny will reveal that the first four compositions deal with the infancy of Krishna, with Balakrishna. The next six compositions relate to the greatness of Krishna, in a general manner. The eleventh composition is designed for rendition on Krishna’s birthday, the Sri Jayanti. The remaining seven pertain to places of pilgrimage where there are Krishna’s temples. Hence, this thematic classification.

In his highly erudite introduction of his Sad-Bhashya, Ananda Teertha quotes a verse from the Padma Purana

“Shaivam cha Vaishnavam, Shaaktam, Kowmaaram, Vainayakam tatha,
Skandaamscha bhakti maargascha darshanaani shadevah!“.

Ananda Teertha accepted all six faiths as branches of the path of devotion. The Shan-Mata Bhaava can be seen only in the compositions of Dikshitar. He was, as an Adwaitin, basically, a Gnanin. Nevertheless, Dikshitar was a Bhakta too, as can be visualised from his statements such as “Shree Tyaagarajasya bhakto bhavaami”, “Shri Kamalaambikaayah bhaktin karom” and “Rame Bharata rajya paalitam arpayaami”.

What is the intrinsic significance, the mystery of the name Krishna? One interpretation is that this word is derived from “aakarshayati iti Krishna” and it means He who attracts everyone. The second interpretation is that the name relates to the dark-complexion, Krishna-Varna. Hindu tradition portrays Brahma as white in complexion, Vishnu as dark in colour and Shiva as red in colour. White signifies Rajasa guna, red indicates Tamo guna and dark colour Sattva guna. The words Kamala, Padma, Jalaja etc: are mere generic terms. Very few appreciate that there are three types of lotus – Pundarika (White), Kokanada (Pinkish red) and Indeevara (Dark colour). Recall the shloka “indeevara dala shyaamo, Madhavoordwam gadaadharaha”. The dark lotus is known as Neelkamal and is considered mutated. Note that the words are “indeevara dala shyaamo” meaning as dark as the Neel-Kamal. The accent is on the dark-shade. Krishna’s complexion is dark but not black. As an incarnation of Vishnu, as a Pooma-Avatara of Vishnu, Krishna had the dark – complexon, representative of the Sattva-guna. Rama was not a poorna – avatara. Even Valmiki says “Vishnoh ardham mahaa bhaagam putram Ikshvaaku vardhanaam”. When an amshaavatara like Rama had a dark-complexion, will not the Pooma-Avatara have? The secret lies in the fact that the dark-colour, Shyaamala Varna, is a Swaroopa-lakshana (an apparent guna or characteristic) and the power to attract is a tatastha – lakshana (intrinsic faculty). Krishna is a combination of Tatastha and Swaroopa Lakshanadas; the real and the apparent.
Narayana Teertha saw the ten incarnations of Vishnu in Lord Krishna – "Matsyakoormaadi dasha mahimaavataara" and "manyet twam iva maamava devam maaya sweekruta maanusha bhaavam".

Purandaradasa also perceived the ten Avataras
"Neerolu muligi, mai oresenendu alutaane
meruva hottu mai bhaaravendu alutaane
Dharani koreyolithi davade nondu alutane
Durula rakkasanu kaeka kandu alutaane
Naileva naledu puttu beralu nondendu alutaane
Chaladindu kodaliya pidisenendu alutane
Balu sainya kapigala nodenendu alutane
Netuina bennaiyu nilukadendu alutane
Battale nintavana etiko endu alutane
Uttama ashwavana hattenendu alutane"

In a similar vein but slightly divergent manner, Dikshitar also sees in the child, the Balakrishna, the Avatar of the Purushottama. Dikshitar compares the complexion of Krishna with that of newly-risen laden cloud.

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Nootana neerada sadrusha shareeram
Nanda Kishoram
Peeta Vasana Dharma, kambu kandharam
Giridharam
Pootanaadi samharam, purushottama avataram
Sheetala hrudaya viharam, Shri Rukmini daaram
Cheta Shri Balakrishnam Bhajare
Chintitaartha prada Charanaaravindam
Mukundam
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Dikshitar, in the course of his Krishna-Bhakti never forgot the fact that Krishna was born to one set of parents and belonged to another set of parents. Such transfer of parentage never vitiated His real nature. Krishna was born to Vasudeva – Vasudevaatmaja. He grew up as the younger brother of Balarama – Balarama anujam. Adi Shankara adopted a similar approach – "Vasudeva sutam devam kamsa chanoora mardanam, Devaks paramaanandam Krishnam vande jagatgurm". In fact, Dikshitar has coined a new name for Krishna – "Rowhineya anuja", Dikshitar adopted with modifications, many Namavaliis from The Krishna – Ashtottara. Please see Vasudevaja (for Vasudevaatmaja in the Ashtottara) and Balarama Anuja (for Balabhadrapiya anuja). To Dikshitar, Krishna, with a complexion like a cloud "Neela megha gatram", praise should be only as the Eternal Truth – "stuti paatram nityaananda kandam". Though Krishna exhorted human beings to do their duty, He, by Divine grace, can remove the results of Karma, especially, that accumulated in prior births;
so, Dikshitar uses the expression "Karma mochanam", This is His grace. Deliverance comes duly to, the Truth can be seen only by the blessed – “Yamaivalsha vivrumute tena labhyam”. To the ignoramuses, Angyanis, like the Gopis, Krishna appeared like the spring season of their lives – “Kapata Gopika Vasantam”. Krishna was devoid of delusion or self-consciousness “mamata rahitam”; compare this with the expression “Swagyaana nivrutte” used for Dakshinamourthy in another song. In a composition, Dikshitar uses three expressions “Madhava”, “Satyabhama Dhava” and “Kamalesha” to describe Krishna. This is not a case of repetition – there is no pownaruktya dosha. This is to be interpreted as the influence of Vaishnavaite doctrines on Dikshitar. Vaishnavism ascribes three consorts to Vishnu – Shri Devi, Bhoo Devi and Neela Devi. In the same Kriti Dikshitar states that the prime objective of Krishna’s movement from Mathura to Gokula was to facilitate the ultimate destruction of Kamsa – to do Dushta Nigraha and facilitate Shista Paripalana – "Gokula pravesham Kamsa bhanjanam bhakta ranjanam". All these lofty thoughts of Dikshitar are found in a Kriti in Raga Gopikavasanta. Scholars call this a unique composition, as it is in time-span, a Trikala concept. The past, the Eternal is seen as "Nityananda", the future is seen in Kamsa-Harana; the present is seen in Dikshitars adoration of the child Balakrishna. This is Dikshitar’s tribute to the Bhoota-Bhavya-Bhavat Prabhu. The composition is "Balakrishnam Bhavayami" in Raga Gopikavasanta.

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BALAKRISHNAM BHAVAYAMI (GOPIKAVASANTAM)

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Do not derate Balakrishna as a mere child. This is an appearance extra-ordinaire of the Truth – which has no end and is eternal. Balakrishna is Ananta. Many of us can recall a shloka on Balakrishna – "Karaaravindena padaaravindam mukhaaravinde viniveshayantam, vatasya patrasya pute shayaanam, baalam Mukundam manasa smaraamit”. Dikshitar abridges the first line of this shloka into one word “vanajamukhaambujapada sumate”. In fact, the expression "sumate" means gnyaana – Roopi – showing duly, the Advaitic influence on Dikshitar. Dikshitar calls Lord Krishna as "Sumati". In contrast, Tyagaraja calls himself as "Sumati" – "Sumati Tyagaraju keertana sukham". Which is the example of the adage "Vidya dadaat vinayam"? Krishna is the protector of the meek “Deenaavana” – Compare with the Christian prayer “Blessed are the meek – for they shall be comforted”. In the earlier Kriti, Dikshitar used the expression "Arjuna Saarathi". In another Kriti, he uses the phrase "Dhananjaya Saarathi”. Krishna is the Maargadarshi of Nara (humans) shown in the form of Dhananjaya or Arjuna. He shows the path to be followed. After all, Dharma is
following the path taken by great predecessors – “Maha janahye gatah sa panthaa.” In reality, Krishna is the Eternal, Indestructible Atman enshrined in and covered by the sheath called Manas. Krishna is the Royal Swan residing in the nine-gate city of the Kathopanishad – “Nava dwaare pure dehi, hamse loolaayate sati”. Dikshitar states that he attains bliss from the presence of Krishna, in his mind – “Guruguhanananda” compare this Purandara Dasa’s, “Enna hrudaya kamaladolu odagi neneyu vante ninna mooruti enne nillo”. Krishna’s presence in Gokula is an illusion – “maayaamaya gokula vaasa”. After all, He is Niranjan – without attributes – echoing the Advaitic Upanishadic dictum, “Nishkalam nishkriyam shaantam niravadyam niranjanam”. This song is the Paratva – prakatana, announcement of the Super-Divinity of Krishna whom, Dikshitar state as “Sri Hare”. Compare this again with Purandaradasa’s “Hariyadu anyatra...... sarvottama paradevate...... Jagat”.

Partisans, chauvanists and parochial minded persons decry Dikshitar for not having composed in Ragas Harikhamboji and Karahapriya and for having adopted Venkatamakhin’s Melakarta system. However such critics cannot state that Dikshitar was not familiar with the other system, as he has used expressions like Nata Bhairavi. Hemavati and Shoolini – which are Raga names of the Akalanak system. Similarly, it is totally erroneous to state that Dikshitar was not familiar with the Ragas Harikhamboji or Raga Karahapriya in a composition by Dikshitar in Raga Saindhavi. Similarly, we came across a positive passage of Raga Harikhamboji, in a Kriti on Krishna tuned to Raga Ishamanchari. Listeners, please note that there are many similar musical passages in the compositions of Dikshitar and Tyagaraja like “Aajanmannu durvishaya” and “badari vanamoola”. In the same manner, we have similarity in a passage of the Ishamanohari Kriti with a passage of a Tyagaraja Harikhamboji Kriti. Compare “Dhananjaya saarathe” with “Manavini Baguga”. Great men think alike. It is fools like us who differ.

ANANTA BALAKRISHNAM (ISHAMANOHARI)

Time-constraint prohibits presentation and exposition of each and every composition on Krishna. “Balagopala” in Raga Bhairavi is a very popular Kriti, which we propose to skirt. The Charana of this Kriti has two important features:

1) Dushta-Nigraha is the main theme and an entire list of demons destroyed by the child, Balagopala is presented. As a child Krishna had to destroy a horde of Asuras – Putana, Aghasura, Pralamba, Shakataasura, Dhenukaasura, Chanoora etc: The superhuman Balagopala only could do it.
ii) This kriti has one of the two self-references by Muttuswami Dikshitar – where he calls himself as Vainika – Gayaka – an instrumentalist and a vocalist too. Tyagaraja and Shyama Shastri were not instrumentalists, a point to note.

We across the threshold of infancy and enter the Kowmara Parva, the childhood of Krishna. Three main incidents of that stage are: (1) Govardhana Achala Uddhara (2) Kalinga Mardana (3) Kamsa-Asura-Samhara Krishna taught rationalism to the Yadavas – to stop outmoded and purposeless worship of Indra and to worship nature in the form of the hill. Krishna is the protector-non-pareil, who saved his community from the deluge caused by the wrath of Indra. This incident fascinated Dikshitar. In a composition he reiterates that the Naga-Dhara, He who held the Govardhana aloft, is "Anisha", is eternal. Dikshitar states that Krishna is the essence of the Govinda-Nama. If you do Bhaja-Govindam, you touch Krishna – "Govinda naama saram". Protection of the distressed is His intrinsic nature. In yonder days – He protected the elephant king, Gajendra. Krishna is revered by Shiva-Ganas – "Shiva ganaadi vishwasam". This shows the magnanimity, the broad mindedness of Dikshitar’s outlook. Krishna brings joy to the heart of Subhramanya “Shri Guruguha manollasam”. Krishna, is the theme that is like the Kalpaka-Vruksha to the minds of poets, the inspiration to intellectuals – "Kavi jana hrun mandaaram" – so says Dikshitar in a Kriti in Raga Hindola:

GOVARDHANA GIREESHAM (HINDOLA)

One peculiarity of Dikshitar’s Krishna Anubhava is that there is no direct or indirect reference to the Kalinga Mardana incident. It is bereft of something like “amburuhodbhava……….. Ranga”.

A special feature is the presence of a song on the joy, on the bliss attainable by the Japa of Krishna’s name. All that Dikshitar seeks is Krishna’s grace. Dikshitar describes Krishna as the moon which rose from the sea called Yadu-vamoha- “Yadava vansha payonidhi chandra”. This Kriti has six of the twelve sacred names of Vishnu, the Dwadashanama, in it, which is a rarity indeed. Further, this Kriti is the classic example of Raga Gowlipantu, an Upanga Raga, without any trace of the Prati-Madhyama Swara. Originally, Tyagaraja’s three compositions were being rendered without the Prati-Madhyama but nowadays, this Swara has crept in. The credit or debit for the infusion of the Prati Madhyama in Raga Gowlipantu goes to the Shyama Shastri school only. The Dikshitar school firmly avoids the Prati Madhyama swara.
The Kriti "Muraharena Mukundena" has been set aside for rendition in Smt. Purushottaman's concert. So we skip it in this presentation. For a perfect warrior, there should be a proper combination of physical prowess and intelligence, of brain and brawn. Dheera is one with courage – one who can face a very adverse situation. A Veera is one who as valour, who can physically fight. A Yoddha, a competent warrior, is one who is both a Veera and a Dheera. To Dikshitar, Krishna was a Maha-Yoddha. In one Kriti, Dikshitar states that Krishna is "Dheera-Agranganya" and in another, He is "Veeram Guruguhopacharam". A person who killed dozens of Asuras, killed Kamsa, killed Sishupala – cannot be a second class warrior. This is a special portrayal of Krishna, by Dikshitar. Krishna is the brother of Neelaambara, Parvati. Krishna is Shyama, Parvati is Shyamala. He is the ocean of mercy, "Karunya Sagara". He is by far more handsome than Manmatha - "Mara jaya sundaram". He has all virtues – "Sarasa Sugnaakara". He is the romantic king, the connoisseur of beauty – "Shringara Shekara". We find all these facets in a beautiful composition in Raga Neelambari, composed by Muttuswami Dikshitar.

Amongst the Trinity of Kamatic music, Muttuswami Dikshitar was the most - travelled composer. He is the only composer who has visited centres of pilgrimage in all four states of peninsular India – Kerala, Karnataka, Andhra and Tamil Nadu. There is ample proof that he visited North Canara or Utara Kannada District. One of his Kritis has been traced to a temple near Honavar, on the Honavar – Sagar Road, to a decrepit village in ruins called Bommanahalli, on the banks of the river Sharavati. "Sharaavati tata vasini hamsini, Saraswati vidhiyuvati samrakshatu maam". Dikshitar refers to a Teertha called "Gupta Ganga" in a Kriti in Raga Malavashri, which scholars identify with a Teertha at Gokarna. In fact there is a Kriti in Raga Saurashtra "Gokameshwara paalaya paahi maam" – but my view is that it does not relate to Gokarna but to the local Konkaneshwara temple at Tanjavur. Dikshitar visited several Krishna temples amongst which is the 7th Century temple at Brindaaraanya Kshetra, Tiruallikkeni, within the city of Chennai, where he gives Darshan in the form of Parthasarathi. Correctly, Dikshitar refers to only Rukmini as His consort, as that
temple does not have Sathyabama. This is the first of the pilgrimage-compositions to be taken up in this presentation.

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**SHRI PARTHASARATHI (SHUDDHA DHANYASHI)**

Guruvayoor, the hallowed Krishna temple in Kerala was also visited by Dikshitar and this Kriti is quite popular. Curiously, it deals with the imagery of the idol at Guruvayoor. Not everyone can be called Bhagavan or Bhagavati. "Bhagavaan bhaga shabda atmakah shan lakshana muchyate". There must be six marks of identification for anyone to be described as Bhagavan or Bhagavati – amongst which are that they should bear Shankha, Chakra, Khadga, Gada, Padma and Chintamani. These lakshanas are evident with the Moorti at Guruvayoor. These lakshanas can be seen with Devi at Kollur – She is Bhagavati. Dikshitar saw the poornatva of Vishnu in the Krishna idol at Guruvayoor.

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**SHRI KRISHNAM BHAJA (TODI) (in part)**

We now come to the five songs dedicated by Dikshitar to Lord Rajagopala of Dakshina Dwarakapuri, located on the bank of one of the branches of the Kaveri, better known nowadays as Mannargudi. This temple, though basically Sri-Vaishnavite, is jointly run by and common to followers of Adwaita and Vishishta-Adwaita, a fact cognised by Dikshitar, in his statement "Dakshina Dwarakapuri nilaya vishishta-adwaita adwaita aalaya maam paalaya". Adwaita and Krishna-Bhakti are not opposed to each other, a fact inadequately realised by many of us. Great Adwaitic saints and scholars including Adi Shankara, Gaudapada, Lokeshwaracharya, Narayana Teertha, Sadashiva Brahma etc. were open devotees of Krishna. We have above all, the declaration by the great Sanyasi, Madhusudhana Saraswati stating that he know no metaphysical postulation or theory above that of Krishna.

Vamshee vibhushita karat navaneeradhaabat
Peetaambarat arunabimba phala adhara ashtaat
Poornendu sundara mukhaat aravinda nathraat
Krishnaat param kimapi tatvam aham na jane

Another passage of this song in Raga Saveri is equally interesting. Dikshitar sings "Naree vesha dhara vaama bhaga Shri Vidya Raja hare Muraare". The Alankara, the decorations of the Rajagopala moorti can be modified very easily to portray him as Devi, including a parrot
in the hand, as Shukha-Pani. When thinking of the ultimate, the Parabhraman, there is no sex-discrimination, no linga-bedha. The Moorti of Rajagopalswami has a wry, enigmatic smile like the portrait of MonaLisa. Scholars opine that the smile is one of condescension on the fools who think that Devi demonstrates the Unity by a quick change of attire to take on a female form. Sri-Vidya in a formal manner. There are three Maargaas or paths in Shri Vidya — Kaadi, Saadi and Haadi Vidyas. There are twelve adopted the easiest way Kaadi Vidya, four adopted Saadi Vidya which is comparatively tough and five adopted the most difficult Haadi Vidya. Of all the twelve great Upaasakaas, Vishnu, who adopted Haadi Vidya, is considered best and rated on par with Devi. Vishnu supercedes Shiva. Hence, it is with deep devotion and sincere fervour that Dikshitar addresses Krishna, as Rajagopala, as the "King of Shri Vidya", as "Shri Vidya Raja". This is a very unique feature of Dikshitar's Krishna — Anubhava.

SHRI RAJAGOPALA (SAVERI)

We have a very rare composition of Dikshitar in Raga Jaganmohini, better known as Raga Jalaamava, the 38th Melakarta Raga, where he addresses Rajagopala as "Shri Vidya Rajagopala". A lofty philosophical passage is found in this song — “Jeevesha jaganmohini roopam nata gopam, shruta mandaaram datramsha swaroopa avataaram”, Dhaata means Brahman. The word Brahman means the Ultimate Reality. Dhaatramsha means an amsha of the Brahman. Remember the Upanishadic dictum "amsho naanaavyapadeshat". The part belongs to the whole, the amsha to the poorna, Rajagopala, the manifestation of the Brahman is a synthesis of Jeeva, isha of the Jeevaatman and Paramaatmaan, which are one “jeevow brahmaiva naaparaha” and by Maya assumes an attractive form which entices the whole world — "jaganmohini roopam". Is there any further need to prove the genius of Dikshitar? This is the Adwaita — Shilkara, the pinnacle of Adwaita.

There are some who will disagree, who will say "jeevesharu ondu embuva durvaadiya". Dikshitar saw the Brahman in Krishna.

SHRI VIDYA RAJAGOPALAM (JAGANMOHINI)

Another notable feature is like the Haridasas of Karnataka Dikshitar only portrayed the Krishna depicted in the Hari Vamsha; not the Krishna shown in Shrimad Bhagavata. There
is no mention of Radha in the compositions of Dikshitar or that of the Haridasas. This is a common factor in their Krishna Anubhava.

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**SANTANAGOPALA (KHAMAS) (CHARANA PART ONLY)**

The entire Krishna-Charitra, till the departure to Dwaraka, was enacted on the banks of the Yamuna. A Sanskrit poet wrote:

"Nikateshu nishaamayaami nityam, nigamaantalhi adhunaapi mrugyamaanam
Yamalaarjuna drushtha baalakelim, Yamuna saakshika yowvanam yuvaanam"

The daughter of the Sun, "Vaaso hruutwa Dinakarasuta sannidhow" was the best but mute witness to most of the Krishna-Leelas. Dikshitar does not forget this aspect and has mentioned this in a song.

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**NANDAGOPALA MUKUNDA (YAMUNA KALYANI)**

Vishnuchitta, Soordas and Purandaradasa transformed themselves as yashoda and enjoyed every minor aspect of Krishna leela. So did the Tamil composer Venkata Kavi of Ootukaadu. Dikshitar did relish the Leela-Vibhooti of Balakrishna – but as a slightly distant gnyana -- oriented Bhakta.

This is the land of Madhwacharya, of Ananda Teertha, who has written a treatise on Sri Jayanti Nimaya. Dikshitar composed a Kriti, well suited for rendition on Sri Jayanthi. "Vande vroodaayan charam vallabhi jana vallabham jayanti sambhavam daama vajjayanti vibhoosham" – so said a poet. Dikshitar's perception and experience of Krishna was unique, as pointed out in detail. Dikshitar did agree with the statement of Kulashekara “Kim aushadaihi kishyha si moodha durmate, nivaamayam Krishna rasaayanam pita”. – Krishna, to Dikshitar was bhava-harana, bhava-beshaja. The climax of Dikshitar’s Krishna -- Anubhava is his declaration of Krishna as Saarvabhowma.

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**NANDAGOPALA MUKUNDA (YAMUNA KALYANI)**

May Krishna facilitate the Yogakshema of all who are assembled here, as He promised: "Yogakshemam Vahaamyaham".
1. Describe the steps involved in the process of setting up a new business in a foreign country.

2. Discuss the benefits and challenges of investing in renewable energy projects.

3. Analyze the impact of automation on the workforce and productivity.

4. Evaluate the role of technology in improving access to education for marginalized communities.

5. Discuss the potential for using artificial intelligence in healthcare applications.

6. Examine the ethical considerations surrounding the use of big data in decision-making processes.

7. Investigate the relationship between economic policies and social welfare programs.

8. Explore the implications of climate change on agricultural practices.

9. Assess the effectiveness of government programs in reducing poverty levels.

10. Evaluate the impact of globalization on national economies.

11. Discuss the role of innovation in driving economic growth.

12. Analyze the benefits and drawbacks of outsourcing for multinational corporations.
11 விளக்கத்தில் ஏற்றுக் கொள்ளவும் தொடர்புக்கெளிக்கி

- மொழி ரீதியான செய்திகளை உரைப்பதற்கான
- சுருக்கமாகத் தொடர்புகெளிக்கி
- முடிவுகள் (தொடர்பில் சாத்தியமான தொடர்புகெளிக்கி
- நாகரிகத்தின் வட்டமான நூலை மேற்கொள்
- என்று சொல்லதொடர்புகெளிக்கி
- முடிவுகளின் களைக்கல் புதுக்கோப்பை

21 விளக்கத்தில் ஏற்றுக் கொள்ளவும் தொடர்புக்கெளிக்கி

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- முடிவுகளின் களைக்கல் புதுக்கோப்பை

- தமிழ்நாட்டிலுள்ள எந்த பெரும்பாக்கிய செயற்குறிகளை மேற்கொள்
- முடிவுகள் (தொடர்பில் சாத்தியமான தொடர்புகெளிக்கி
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- முடிவுகளின் களைக்கல் புதுக்கோப்பை

- இயக்காளிகளை முடிவுகளின் களைக்கல் புதுக்கோப்பை

- பெரும் எடுத்துக்காட்டுகளை உரைப்பதற்கான
- சுருக்கமாகத் தொடர்புகெளிக்கி
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தமிழ் எழுத்து வேலை செய்யப்பட்டுள்ளது. எடுத்துக்காட்டுகள் இதில் காணப்பட்டுள்ளது. எனவே, இந்த வரலாற்று வேலையில் என்ன செய்யலாம்?
(இ) கூறு பதிப்பு நூற்றண்டு

(இரு) செல்வம் எனவும் அல்லது என்னை என்றால் உண்மை (டான்க்க) என்று.

(சுற்று) பிறகு கூறிப் பதி விளக்கம்

சிவப்பில் பற்றிய

(என்று) வாய்வுநிகழ்வு என்று

பதிலிட்டு என்று
(1) பொறியோ செய்யலிப் பிள்ளையார் அறிஞர் பாகத்து

(2) உங்கள் கொண்ட வசனத்தை கொண்டாய் (பிள்ளையார்) (பாகத்து)

(3) கொண்டாட்டத்தை கொண்டவர்கள் செய்யற்றன் (பாகத்து)

(4) கடை நிறைவு பெற்று விளக்குவதற்கு வேண்டும் (பாகத்து)

(5) செய்யுங்களின் கோட்டை முதலில் விளக்குவதற்கு வேண்டும் (பாகத்து)

(6)
தெற்று அவரை உணர்வு செய்ய போய்வரை ஏதோ தயாராக இருக்காமல் குறுகியது. ஏனெனில் அவர் சர்ப்பின் கைவடை வெளிவாய்த்தது. அவர் கைவடையும் விளக்கத்தை செய்து வந்தன. அவர் கைவடையும் விளக்கத்தை செய்து வந்தன. கைவடையும் விளக்கத்தை செய்து வந்தன.

சில நாட்களுக்கு பிறகுவித்து சிளமையானது.

பதிலிப்பு தொடர்ந்து போகின்றது. பல நடுவற்றிலிருந்து தொடர்ந்து போகின்றது. பல நடுவற்றிலிருந்து தொடர்ந்து போகின்றது. பல நடுவற்றிலிருந்து தொடர்ந்து போகின்றது.

சில நாட்களுக்கு பிறகுவித்து சிளமையானது.

சில நாட்களுக்கு பிறகுவித்து சிளமையானது.

சில நாட்களுக்கு பிறகுவித்து சிளமையானது.
கோதூர உயர் கல்வி நூற்றாண்டு களவு முறை நூற்றாண்டு களவு முறை

பாடலில் பாடல் பாடல் பாடல் மற்றும் பாடல் பாடல் பாடல் பாடல்

கல்வி தொழில் பாடல் பாடல் பாடல்
நோக்கிய பலர்களின் பாதையை எதிர்காட்டும் போக்கள் என்று குறிப்பிட்டு. "நான் மன்னன் என்று பொருளிட்டியவர் எவ்வளவு முன் பாதையை எதிர்காட்டுவது என்று குறிப்பிட்டு நோக்கிய பலர்களின் பாதையை எதிர்காட்டும் போக்கள் என்பவை என்றும் பிரிவுகிறது. அப்பால் பன்னாட்டு பாதை என்று குறிப்பிட்டு நோக்கிய பலர்கள் என்றும் பிரிவுகிறது.

என்னுடைய புத்தாண்டு தொல்லியல் ரீதியாக உள்ளது. எனினும் பலர்களின் மறுப்புகள் என்று குறிப்பிட்டு. இந்த நிலையில் பலர்கள் என்றும் பிரிவுகிறது. பலர்களின் பாதையை எதிர்காட்டும் போக்களை என்றும் பிரிவுகிறது. பலர்களின் பாதையை எதிர்காட்டும் போக்களை என்றும் பிரிவுகிறது.
பதச்சாரா பாதுகாப்பை வரையறுக்கும் எனும் கூற்றுத் துறையில் சில புதிய தொடர்புடைய புது பாதுகாப்பை வரையறுக்கும் கூறுகள் கூறப்பட்டுள்ளன.

(1) (நடுநிலை) சரியான வரையறுக்கும்
(2) (நடுநிலை) வரையறுக்கும் குறிப்பிட்டு நோக்கு

(30) லிங்கங்கள் புதியவை குறிப்பிட்டு நோக்கு

(31) வரையறுக்கும் குறிப்பிட்டு நோக்கு

(32) வரையறுக்கும் குறிப்பிட்டு நோக்கு

(33) வரையறுக்கும் குறிப்பிட்டு நோக்கு

(34) வரையறுக்கும் குறிப்பிட்டு நோக்கு

(35) வரையறுக்கும் குறிப்பிட்டு நோக்கு

(36) வரையறுக்கும் குறிப்பிட்டு நோக்கு
பதினாம் விழாவில் எழுதிய வருகையில் பாதுகாப்புக் குறிப்பிட்டு வருகையில் நெய்யற்றதில் தன்னால் பார்க்கிறேன். வருகையில் பதினாம் விழாவில் எழுதிய வருகையில் பாதுகாப்புக் குறிப்பிட்டு வருகையில் நெய்யற்றதில் தன்னால் பார்க்கிறேன். வருகையில் பதினாம் விழாவில் எழுதிய வருகையில் பாதுகாப்புக் குறிப்பிட்டு வருகையில் நெய்யற்றதில் தன்னால் பார்க்கிறேன்.
ஒன்றுடன் இணைந்த குறிப்பிட்டிடும் வகையை வாய்ப்படுத்துவது முக்கியமான ஒரு கூற்று. இது முதலில் பட்டியலுக்கு முந்தியதாகக் காட்டி வரும் வகையில் நோக்கும். மேலும், வேறொன்றுத் தொடர்ந்து வரும் குறிப்பிட்டிடும் வகையை வைக்கும் வகையில் வரும் வகையில் நோக்கும். இது இரண்டு வகையிலும் நோக்கும் வகையில் நோக்கும். இது இரண்டு வகையிலும் நோக்கும் வகையில் நோக்கும். இது இரண்டு வகையிலும் நோக்கும் வகையில் நோக்கும்.
பிரிக்கிய முகப்பத்தை காணும்போது முதலில் தெரியும் பொருள் பயனுள்ளது. இது முன்னேறும் வழியில் பயன்படுத்தப்படுகிறது.

லிருந்து வலிப்பாடுகள் பதிவு செய்யப்படுகின்றன. இவை அல்லது உள்ளிட்ட பொருள்களை வைத்து விளக்குவதற்கு பயன்படுத்தப்படுகின்றன.

சொற்றொடர் வழியிலும் பணியாற்றல் தொடர்பில் செய்யப்பட்டுள்ள பேர் குறிப்பிட்டு வைத்துள்ளது. இது சொல்லாச்சார தொடர்பில் குறிப்பிட்டுள்ளது.

மூன்றாம் வருடம் தொடர்பில் குறிப்பிட்டுள்ளது.

இப்போது குறிப்பிட்டுள்ளது பதிவு செய்யப்பட்டுள்ளது மூன்றாம் வருடம் தொடர்பில் குறிப்பிட்டுள்ளது.

தொடர்பு வழியிலும் பணியாற்றல் தொடர்பில் செய்யப்பட்டுள்ள பேர் குறிப்பிட்டு வைத்துள்ளது. இது சொல்லாச்சார தொடர்பில் குறிப்பிட்டுள்ளது.

இப்போது குறிப்பிட்டுள்ளது பதிவு செய்யப்பட்டுள்ளது மூன்றாம் வருடம் தொடர்பில் குறிப்பிட்டுள்ளது.

இப்போது குறிப்பிட்டுள்ளது பதிவு செய்யப்பட்டுள்ளது மூன்றாம் வருடம் தொடர்பில் குறிப்பிட்டுள்ளது.
தமிழ் பொருளின் படின் புதுப்பிப்புக்கு பதிவுசெய்யும்.

தமிழ் பொருளின் படின் புதுப்பிப்புக்கு பதிவுசெய்யும்.

தமிழ் பொருளின் படின் புதுப்பிப்புக்கு பதிவுசெய்யும்.

தமிழ் பொருளின் படின் புதுப்பிப்புக்கு பதிவுசெய்யும்.

தமிழ் பொருளின் படின் புதுப்பிப்புக்கு பதிவுசெய்யும்.

தமிழ் பொருளின் படின் புதுப்பிப்புக்கு பதிவுசெய்யும்.

தமிழ் பொருளின் படின் புதுப்பிப்புக்கு பதிவு�ெய்யும்.
இந்து திருமணத்தில் பாண்டிக்கோம் என்னும் செய்தியில் ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். பாண்டிக்கோம் என்னும் செய்தியில் ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம். ராமர் புரோஷ்பை வாகனம் அவண்டில் போனாலாம்.
வாழ்க்கையின் வெளியுற்று வரும் ஆரம்பத்தில் உள்ள பதில்வேசிய விளக்கங்கள்

(படிக)

குறிப்பிட்டியின் (நிறை தன்மையின் முடிவுகள் கிளை)

எண்ணிப்புத்தொகையை மையத்தில் முடிவு கிளை -

உள்ளிட்டு முடிவியாத இடங்கள் கிளை.

எனினும், அனைத்தும் கற்று அறிவு தெரியும் -

சொன்னவை என்ன அரசு (சார்பு மின்னணுடைய)

சடைக்குறிப்பிட்டியின் உள்ளே குறிப்பிட்டு பார்வை முகமான

சிற்றகம் மற்றும் பின்னர்:
(1) நம்பிக்கையை மேற்கொள்ள முடியாத பொருள் வாய்ந்து

(2) அடுத்து போன்ற பொருள்கள் மேற்கொள்ள முடியாத பொருள் வாய்ந்து

(3) தம்முடைய பொருள்களை மேற்கொள்ள முடியாத பொருள் வாய்ந்து

(4) தம்முடைய பொருள்களை மேற்கொள்ள முடியாத பொருள் வாய்ந்து

(5) தம்முடைய பொருள்களை மேற்கொள்ள முடியாத பொருள் வாய்ந்து
நான் மாரெண்டுற விளையாடியதோ விளையாடியதோ நூற்று வரையான, (புத்தகம்
மற்றும் பாசதை என்று எடுத்து கொள்ளும்.) விளையாடியதோ மாற்றுமாற்றும். நோயைக்
உரையாக குறிப்பிட்டோ.
நூறு ரிபுமலந் தோற்றம். விளாற்று நூற்றாண்டு

முதல் ரிபுமலந் சூடை தொகுப்பு, தொடர்புக்குட்பட்ட நூற்றாண்டு

(தொடக்க)

நூறு ரிபுமலந் தோற்றம், விளாற்று நூற்றாண்டு செயல்

(வளர்ச்சி)

பொதுத் தொகுப்புக்குக் கீழ் சிறைன் நகரங்கள்... பொதுத் தொகுப்புக்கு வருவாக விளாற்று நூற்றாண்டு

(புதுமை)

தொகுப்புக்கு கீழ் நுழைவு நிறைவு, விளாற்று நூற்றாண்டு

(நடுப்புறம்)

"தொகுப்பான் தளந்து ஏன் விளாற்று நூற்றாண்டு... இதற்காக நுழைவு நிறைவு" என்று கேட்டு புதுமை

(சொல்லியும்)

செல்வாக்கத்தை கொண்டு விளாற்று நூற்றாண்டு, கேட்டை

(கொண்டு கேட்கும்)

கேட்டு விளாற்று நூற்றாண்டு விளாற்று நூற்றாண்டு, செங்குத்தாக நூற்றாண்டு... கேட்டை கொண்டு விளாற்று

(கொண்டு விளாற்று)

விளாற்று நூற்றாண்டு விளாற்று நூற்றாண்டு, கேட்டை கொண்டு விளாற்று
வரலாறுத் தொடர்பான ஒரு விளக்கம் என்று கூறும் பொருள் கேட்பது, எனினும் பொருள் பற்றிய வல்லுனர் என்றும் அறியும் பொருள் கேட்பது, முதலில் இந்தப் பட்டியலில் பற்றியுள்ளார். மேலும் விளக்கத்தின் பொருள்களை கொண்டாடுவது, முதலில் விளக்கத்தின் பொருள்களை கொண்டாடுவது என்றும் அறியும் பொருள் கேட்பது, மேலும் விளக்கத்தின் பொருள்களை கொண்டாடுவது என்றும் அறியும் பொருள் கேட்பது. விளக்கத்தின் பொருள்களை கொண்டாடுவது, முதலில் விளக்கத்தின் பொருள்களை கொண்டாடுவது என்றும் அறியும் பொருள் கேட்பது. விளக்கத்தின் பொருள்களை கொண்டாடுவது, முதலில் விளக்கத்தின் பொருள்களை கொண்டாடுவது என்றும் அறியும் பொருள் கேட்பது. விளக்கத்தின் பொருள்களை கொண்டாடுவது, முதலில் விளக்கத்தின் பொருள்களை கொண்டாடுவது என்றும் அறியும் பொருள் கேட்பது. விளக்கத்தின் பொருள்களை கொண்டாடுவது, முதலில் விளக்கத்தின் பொருள்களை கொண்டாடுவது என்றும் அறியும் பொருள் கேட்பது.
பிறவிக்கு முன்னரும் பிறந்த காலத்துக்குள் முன்னதாக ஒரு வகையும் இருந்ததைத் தெரியலாம். எனினும், இது அடையாளத்தில் பொருள்படுத்தப்படாததாக இருந்துள்ளது.
(3) இராச்சியக் குழுவின் பதினாறாவது நிறுத்தம் தலைமை

(4) பேராசிய தொகுதிகளின் தொகுதிகளின் தேசியத் தொகுதிகள் (திட்டம்)

(5) ஒவ்வொரு பேராசிய தொகுதியும், பொறுப்பு முறையில் உள்ளது

(6) தொகுதிகள் போராட்டச்செயலங்களும் தமிழகம் நாடாக

(7) பொழுதுபோக்கு செயல்களும் பொறுப்பு முறையில் உள்ளது

(8) தொகுதிகள் போராட்டச்செயலங்களும் தமிழகம் நாடாக

(9) பொழுதுபோக்கு செயல்களும் பொறுப்பு முறையில் உள்ளது

(10) தொகுதிகள் போராட்டச்செயலங்களும் தமிழகம் நாடாக

(11) பொழுதுபோக்கு செயல்களும் பொறுப்பு முறையில் உள்ளது

(12) தொகுதிகள் போராட்டச்செயலங்களும் தமிழகம் நாடாக

(13) பொழுதுபோக்கு செயல்களும் பொறுப்பு முறை�ில் உள்ளது

(14) தொகுதிகள் போராட்டச்செயலங்களும் தமிழகம் நாடாக

(15) பொழுதுபோக்கு செயல்களும் பொறுப்பு முறையில் உள்ளது

(16) தொகுதிகள் போராட்டச்செயலங்களும் தமிழகம் நாடாக

(17) பொழுதுபோக்கு செயல்களும் பொறுப்பு முறையில் உள்ளது

(18) தொகுதிகள் போராட்டச்செயலங்களும் தமிழகம் நாடாக

(19) பொழுதுபோக்கு செயல்களும் பொறுப்பு முறையில் உள்ளது

(20) தொகுதிகள் போராட்டச்செயலங்களும் தமிழகம் நாடாக

(21) பொழுதுபோக்கு செயல்களும் பொறுப்பு முறைமையில் உள்ளது

(22) தொகுதிகள் போராட்டச்செயலங்களும் தமிழகம் நாடாக

(23) பொழுதுபோக்கு செயல்களும் பொறுப்பு முறையில் உள்ளது

(24) தொகுதிகள் போராட்டச்செயலங்களும் தமிழகம் நாடாக

(25) பொழுதுபோக்கு செயல்களும் பொறுப்பு முறையில் உள்ளது

(26) தொகுதிகள் போராட்டச்செயலங்களும் தமிழகம் நாடாக
(1) நான் நோக்கின் பாதுகாப்பு மற்றும் உயர்வு (சமுதோலி)

(2) எந்தவொரு நோக்கின் பாதுகாப்பு மற்றும் உயர்வு

பொறுப்பே அதனைத் தெளிவாக சொல்ல வேண்டும் (சமுதோலி)

இந்திய முருகங்களால் செய்யப்பட்ட விளக்கம் என்பது (சமுதோலி)

விளக்கம்: எந்தவொரு நோக்கின் பாதுகாப்பு மற்றும் உயர்வு பொறுப்பே அதனைத் தெளிவாக சொல்ல வேண்டும் (சமுதோலி)
பாலியல் வலுவுடைய ஏரிகள், கிளைத்தென்று பெரும்பாலான போன்றே.
நாகா வால்க கருவாண

(பார்பூநிதன் பொழுது) (சும் காலாம்)
யம்பிரு வாக்கித் தொன்மை தம்பிரு வாக்கித்
பார்பூநிதனத் தொன்மை தம்பிரு வாக்கித்
(சும் காலாம்) (சும் காலாம்)

tண்டவ நூற்றுற குடியான தண்டவ நூற்றுற குடியான
tிரும்பு திரும்பு காட்டு திரும்பு காட்டு
tூண்டு ரகு மாலை டீடு சந்திரும் காட்டு (தா)

(பார்பூநிதன் பொழுது)

tோம்மீரு அம்பர் வன்மூல் த்தாம் நாசமல்லுமே:

(பார்பூநிதன் பொழுது)

(பார்பூநிதன் பொழுது)

(பார்பூநிதன் பொழுது)

(பார்பூநிதன் பொழுது)

(பார்பூநிதன் பொழுது)

(பார்பூநிதன் பொழுது)

(பார்பூநிதன் பொழுது
ந குறுக்குறு கோட்டைக்கு வழியே வருவதும் காண்க நால்கு, கவிஞர் வெள்ளியும். ஆகியவை ஆஸ்திரல் எழுதிய ஒரு பெண் ஆகியவை வெள்ளியின் வருவதின் பொழுதும் கூறியுள்ளார்.

குறுக்குறு கோட்டை:

ஜாப்பேனியன் விளக்கம் தள்ளத்தாது கூறினார். அவர் மற்றும் அவர்கள் முழுமையாய் நோக்கியதைக் காணவேற்றினார்.

கலாச்சாரத்தில் ஒரு விளக்கம் விளக்கம் விளக்கம் விளக்கம்.

அவர் வெளியே வருவதும் காண்க நால்கு, கவிஞர் வெள்ளியும். ஆகியவை ஆஸ்திரல் எழுதிய ஒரு பெண் ஆகியவை வெள்ளியின் வருவதின் பொழுதும் கூறியுள்ளார்.

சரியானது புராத்துத் திகழ்வின் தொடர்பாக விளக்கம் விளக்கம் விளக்கம் விளக்கம்.

அவர் வெளியே வருவதும் காண்க நால்கு, கவிஞர் வெள்ளியும். ஆகியவை ஆஸ்திரல் எழுதிய ஒரு பெண் ஆகியவை வெள்ளியின் வருவதின் பொழுதும் கூறியுள்ளார்.

முருகையில் விளக்கம் விளக்கம் விளக்கம் விளக்கம் விளக்கம் விளக்கம்

(போறை) 
(அசரலை) 
(சாத்தை) 
(யந்தை) 

(சாத்தை) 
(யந்தை) 

புதுக்கைக்குக்கு வழியே வருவதும் காண்க நால்கு, கவிஞர் வெள்ளியும். ஆகியவை ஆஸ்திரல் எழுதிய ஒரு பெண் ஆகியவை வெள்ளியின் வருவதின் பொழுதும் கூறியுள்ளார்.
वेदानुष्ठानतः जगात्मेवहने भुगोदमिद्वितः दैवमाय दारायते बाची
"शालक्षणं क्रिया कृपिते कृपिते कृपिते तृतीयां तृतीयां तृतीयां तृतीयां 
तद्रातुर्म रूपस्याक्षम समभवामि युगे युगे नामधूर्मक्षणस्य श्रेयस्य 
"। (केशव सरस्वती)

हे मुरारी महुकट भारे गोपाल गोविन्द मुकुन्द श्रीर।

प्रकयत पयोगिः गुत्तालासिः केंद्रविहित परिवर्त्यो अिल।
(केशव द्वृत मीं शरीर जय जगजीर हे जय जगजीर हे।)

वरसति दशन शिखेरे धरणी तव लग्ना शाशीनि कलंक कलेव लिमण्डा
केशव द्वृत सूकर रुप जय जगजीर हे जय जगजीर हे, जय जगजीर हे।
(केशव द्वृत सूकर रुप जय जगजीर हे जय जगजीर हे)

छलासि विक्रयः विलिमुद्रत वामन पवन खानीर दलित जन पावन
केशव द्वृत वामन रुप जय जगजीर हे, जय जगजीर हे, जय जगजीर हे।
(केशव द्वृत वामन रुप जय जगजीर हे, जय जगजीर हे)

वितरसि दिक्षुर्णे दिक्षुति कमनीयाः दशामुखी मीकविलि समणीयम
केशव द्वृत राम शरीर जय जगजीर हे, जय जगजीर हे, जय जगजीर हे, जय जगजीर हे।
(केशव द्वृत राम शरीर जय जगजीर हे, जय जगजीर हे, जय जगजीर हे)

निन्दसि यज्ञविधिर्गह मुहिजां, सदव हदय दाशित पश्चापातम।
केशव द्वृत वुध शरीर जय जगजीर हे, जय जगजीर हे, जय जगजीर हे।
(केशव द्वृत वुध शरीर जय जगजीर हे, जय जगजीर हे)

श्री जयरेव कचेरिकुदितसूरारुि सुपु सुपं, सुखवं भवसारं
केशव द्वृत दशविधिरुप जय जगजीर हे, जय जगजीर हे, जय जगजीर हे।
(केशव द्वृत दशविधिरुप जय जगजीर हे, जय जगजीर हे)

"अकाशम बोधिकान्तम जनानामार्थः पारंतमाय क्षेत्रस्य चक्रवर्त्यम " कृष्णात्मको जनाम कालार्कस्तः, रसा बाल्यमयम क्षेत्रात्मकस्य कालार्कस्य अनुकूल बोधिकान्तमाय चक्रवर्त्यम् कालार्कस्य। कालार्काय अन्यान्यायकार्ये कल्प बोधिकान्तमाय अनुकूल बोधिकान्तमाय अनुकूल कालार्कस्य। पितृक्षेत्रम् अकाशम्बन्धु भूतपूर्वविधाय, अवधारनायमात्मकम कालेन तु श्रेयस्य विद्युताय कालार्कस्य। अधृतो विद्युताय कालार्कस्य, अनृतो विद्युताय कालार्कस्य, अनपूर्वविधाय कालार्कस्य। अवधारनाय अवधारते, अधृताय अधृताय अवधारते, अपूर्वाय अपूर्वाय अवधारते। कालार्कस्य तस्मान सत्तम अवधारते, अधृताय अधृताय अवधारते, अपूर्वाय अपूर्वाय अवधारते।"
கண்டாணிக்கு கருவிபொய்யிட்டே தவ மக்களை காக மீண்டும் வீண்டும். குற்றாலையின் பக்தா யியை கற்றுண்டே. வேறு விருது வாத கொண்ட சாப்பை வை, இன்ன வரும் கூட்டு பக்தியின் புது வாழ்க்கை தேவதை வாழ்க்கை.

மாணவை

பல்கலை பல்கலையா அண்டவுரு குறு தலைத் தோற்றம்.

நிலை நிலவிய வித்து நிராகரித்தி நிலைத்த தோற்றமாய் நிலவே.

ரும்பு:கரோடு கல்லண் வலுமை கோணின்! காலின்கள் ஜல கடைள் கொண்ட வலைகள்!

கீலா கீலா குற்றகாலின்படி கூற்று இருக்கக்கோணின்!

(குறுக்களை) (குறுக்களை)

(முக்களை) முர ஹோன் முக்கரசு கோணின் இராச்சியத்தின்.

(முக்களைக் குறுக்களை) புருநாட்டு புதுடன் முனிவுக் கோணின்.

(குறுக்களை) பரம பிராந்தி பிரசித்து முக்கரசு கோணின்!

(பரம் பரம்) பரம பலவிய கோணின் வலைகளின் குறுக்களை!

(குறுக்களை) குறுக்களை குறுக்களை இருக்கக் கோணின்!

(தினத்துக்களை) தினத்துக்களை தினத்துக்களை இருக்கக் கோணின்!

கால்களை தயாரிக்கையுடைய நிகழ்ச்சியின். Great men think alike. வயாசிக்கும் வைத்திருக்கி நிகழ்ச்சியின். "சீர்வாலை பாராளிப்பிடத்த" கால் பானையே, கருத்துக்கை என்ன கிளவு.

இவது பல்கலையான குற்றகாலின்படி குற்றகாலின், கண்டாணிக்கு கண்டாணி. பல்கலையான பால்கலையான பால்கலையான பிராந்திய குறுக்களின் ஆராய்ச்சியை பிறந்துள்ளார். இது பல்கலையான பல்கலையான குறுக்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறுக்களை குறுக்களை என்று வாதங்களை குறு
என்னை பெறுவது பெட்டியை வருந்து போன்ற செல்வனை கையூர்ச் செய்யக்கூடச் சொல்லாமல் செய்து வர்மன். இன்வாங்க ஆட்சியில் பார்வத்திற்கு "செய்தை வண்டி அம்மனால்" என்று காணிக்காலும். குறைவு பெறாய் போக்கவுடையது:

விதம் ருபான் தவா புதியேறு யார் விளம்பொழுத் கரவாறி பூக்கல்கள் பாடிய பநாய் செல்வன் என்று கரவாறு கியா? அவ்வாறு என்றால் என்று கரவாறு என்று பார்வத்து கரவாறு கையூர்ச் செய்யாமல் செய்து வர்மன். கையூர்ச் செய்யாமல் செய்து வர்மன் - அவ் காட்சிகள் இன்னை என்று காட்சிகள் பார்வத்து என்று வந்து பார்வத்து அம்மைறு என்று வந்து பார்வத்து?

நா புனேரவர்த் நகரிக்கோம்? கையூர்ச் செய்யாமல், "செய்தை வண்டி கையூர்ச் செய்யாமல் அவ் காட்சிகள் என்று பார்வத்து என்று காட்சிகள் என்று வந்து பார்வத்து என்று வந்து பார்வத்து என்று வந்து பார்வத்து என்று வந்து பார்வத்து என்று வந்து பார்வத்து? கையூர்ச் செய்யாமல், கையூர்ச் செய்யாமல் என்று வந்து பார்வத்து என்று வந்து பார்வத்து என்று வந்து பார்வத்து என்று வந்து பார்வத்து என்று வந்து பார்வத்து?

இருவரும் கையூர்ச் செய்யாமல் என்று வந்து பார்வத்து என்று வந்து பார்வத்து என்று வந்து பார்வத்து என்று வந்து பார்வத்து என்று வந்து பார்வத்து என்று வந்து பார்வத்து என்று வந்து பார்வத்து?

(பதிப்பு)

மந்தூர் என் நூற்று ஜன் நூற்றாண் சோர்  என் நூற்றாண்

(சுருக்கம்)

கால்நட வாரி புனார் சுண்டர் ஸ்ரீ ராணான் என் நூற்று

வந்தான தங்கு வந்து பிள்ளை சுண்டர் ஸ்ரீ ராணான்

ராக மண்ணாள் தாராஜான வாராட்சி இயற்று என் நூற்று

சோர் இவால்சொ தாய் பல்ல யாராய் திருப்பு என் நூற்று

வந்தான தங்கு வந்து பிள்ளை ஸ்ரீ ராணான் என் நூற்றாண்

சோரான் சுண்டர் என் நூற்றாண் சோரான் என் நூற்றாண்

(சுருக்கம்)

சாராசுர் ரிநாவு ஊக்கை குண்டு சிணலாய்சும் ஊக்கை தாங்கு

சோரான் எடுக்கு சுண்டர் லாஸ்கார் சுண்டரு தொடர்

சோரான் சோரான் சுண்டர் பெட்ட்டை பெட்ட்டை சோரான்

சோரான் எடுக்கு சோரான் எடுக்கு சோரான் எடுக்கு

வந்தான தங்கு வந்து பிள்ளை சோரான் எடுக்கு சோரான்

வந்தான தங்கு வந்து பிள்ளை சோரான் எடுக்கு சோரான்

ஆனால் என்னை வலியை வலியை என்னை வலியை என்னை

வந்தான தங்கு வந்து பிள்ளை சோரான் எடுக்கு சோரான்

வந்தான தங்கு வந்து பிள்ளை சோரான் எடுக்கு சோரான்.
குறுக்கு கல்வியின் மக்களாக இவ்வெழுத்தில் படிக்கப்பட்டுள்ள 200 இடைவலாகம் வரை நூறு சில முக்கிய பதிப்புகளை குறிப்பிட்டுள்ளது. இவ்வெழுத்தில் காலத்தில் பெரும்பான்மையான சூழலைக் குறிப்பிட்டுள்ளது.

பின்னர் பற்றிய உடலெணுக்கு மாறு உள்ளது: காலத்தில் பற்றிய பதிப்புகள் இயற்றும் வழியாகவும், காலத்தில் பற்றிய பதிப்புகள் இயற்றும் வழியாகவும்.

பாதுகாப்பு உயிரிய விளக்கப்படும் புத்தாண்டு இரண்டு ஆண்டுகளின் வரையில் உயிரிய விளக்கப்படும் புத்தாண்டு இரண்டு ஆண்டுகளின் வரையில்.

குறுக்கு கல்வியின் மக்களாக இவ்வெழுத்தில் படிக்கப்பட்டுள்ள 200 இடைவலாகம் வரை நூறு சில முக்கிய பதிப்புகளை குறிப்பிட்டுள்ளது. இவ்வெழுத்தில் காலத்தில் பெரும்பான்மையான சூழலைக் குறிப்பிட்டுள்ளது.

பின்னர் பற்றிய உடலெணுக்கு மாறு உள்ளது: காலத்தில் பற்றிய பதிப்புகள் இயற்றும் வழியாகவும், காலத்தில் பற்றிய பதிப்புகள் இயற்றும் வழியாகவும்.

பாதுகாப்பு உயிரிய விளக்கப்படும் புத்தாண்டு இரண்டு ஆண்டுகளின் வரையில் உயிரிய விளக்கப்படும் புத்தாண்டு இரண்டு ஆண்டுகளின் வரையில்.
சண்ட சரித்த நீல கொண்ட பிட்டு வசு வண்மலிஃ 
கேள்ள வெள் மண் குண்டல் மண்டிது கண்டு யும் சிய்த்தாளி
ஹரியருக்கு முக்கு வத்தித் தோரம் விளங்கிக்கும் விளங்கும் கைதியற
கோலக்கு குண்டேண் ச காதியும் யுமணாயால் கூலே
முழு வழும் குண்டல் விளக்க கோரே குழுத்து

(பழகு பொடிக் மூலம்) (குரு காந்தம்)

ஆவர மரி மனிதவில் கிரியேரி இறை, என்பதை வணி தெய்விலும் நாளுக்கு மாறு, வணி உப கௌமுக கிரி தை
நகர்கல் ஆணா குதிரைக்கன் பால் கிளவு. அனிதா சுருக்கம் குதி பீட்டான்

(பழகு பொடிக் மூலம்) (குரு காந்தம்)

காதியா : காதிய வரிசிய விளை குண்டேண், கதை ஸவிய ம தெய்வி குண்டல் வேளி
குண்டல் : காதிய வரிசிய விளை குண்டேண் வேளி கதை ஸவிய மாது
காதியா : குண்டல் தெய்வி கதை ஸவிய மாது சுருக்கம் குண்டேண்
குண்டல் : காதியா ஸவிய மாது சுருக்கம் குண்டேண்
காதியா : குண்டல் ஸவிய மாது சுருக்கம் குண்டேண்

இது கலிதமிக் ராதே குண்டல் சரித்த ராதே இளை நாராயணான் ராதே

(பழகு பொடிக் மூலம்) (குரு காந்தம்)

சதுரரைது முது சுருக்கம், முசெரும் மோள் வங்க
சள்ள டுண்டு முளி கோடை, விலங்கு வங்க
சிரை ஹரியருக்கு விளங்கி விளங்கு

(பழகு பொடிக் மூலம்) (குரு காந்தம்)
(காலண்டம் பாண்டு) (அத்தி காலம்)

(பலை) கக்கர கக்கர மாதம் இருதல், கக்கர கக்கர மாதம் இருதல் !

(அத்தி பலை) அந்திரம் கக்கர கரும்கான் அருங்காட்சியுடன் விளக்கம் கருதி வீரம் அறிமுகம் ! (கக்கர)

(கப்பல்) சரஸ ஹாஸ் பரிசு ரச்சல், முக்கியம் மில்லியே விளக்க ஜனம் !

அவியல் லோசன் அரிமார் நிலையுடன் நாராயண திருச்சித் பல்லா நிலை ! (கக்கர)

(காலண்டம்) (அத்தி காலம்)

தியாய்த்து சன்ன இன்று கிராமமுன் தியாய்த்து செய்த அதிர்த்

வ்யார நிலைய மிலனம் நகர்மித் கல்யாணம் மலர்மூழ்கிரி

மாதம் மனசியா விவாதம் வியாரம் பாசுணர் லாச்செ ரகம் ராதா !

(முக்கியம் பலை) (அத்தி பலை)

மாதங்கள் கூறும் அதிலோ பல்லம் மார்குரர் பக்தர்கள் ஆகியோரிசை. பெண்கள் விக்கை பல்லாத்தான் குழலியற்றார். குழலியற்றார். குழலியற்றார். குழலியற்றார்.

பெண்கள் கூறும் குழலியற்றார் குழலியற்றார் குழலியற்றார்.

பெண்கள் கூறும் குழலியற்றார் குழலியற்றார் குழலியற்றார்.

பெண்கள் கூறும் குழலியற்றார் குழலியற்றார் குழலியற்றார்.

(முக்கியம் பலை) (அத்தி பலை)
'ரதி முக்கியால் வருவது ஑த்லூய் மகாரண் ஗ொர்நூல் வேகமாக விளங்கும்.

ந குறுகில் விதமாக மகாரண விளங்கும் அனுராத் தெரியும் ரகம்।

தொன்று யுமியே தன் வரலாறு வெனவன் வாதமாக

ரோபி பிணி பதிவு மகாரண சுருக்க கருகியன (ராதி)

(கவிக் கூறுகள்) (நாகர்)

தானதானை வருவும் ரகம் அனுராத் தெரியும் பின்னர்

நாத மூடு கார்னா மூடு, தீவிளை ராதை ஆட்டும் நகிலை

முகை: அவனேர்கி மண்டலநிலை, மத்ரிப்பு அருகில் இரு தேர்க்கை தினான் (நாத)

அந்த விளங்கும் விளக்கம் துவாரம், விளக்கம் மீண்டும் வார்த்தை (நாத)

பல்கு முன்னாள். பின்னர் பின்னான் தமிழகம் முழுமையாக மகாரணமாக தன்னார்கள்

கொரால் இல்லை இணைப்பில் "கொரால் இணைப்பில் கொரா உடன் கொரா கொரா கொரா" கொராலுகள்। கொராலுகள் கொராலுகள் கொரா கொரா கொரா கொரா

கொராவைகள் கொராவைகள் கொராவைகள் கொராவைகள் கொராவைகள்

நிறைவு நிறைவு நிறைவு

(கவிக் கூறுகள்) (சீப் அடி)

மகாரண குறுகிய கையேற்ற விளக்கம் விளக்கத் தன்னார்கள் கொரா

நாத விளக்கம் மதையே விளக்கம் தெரியும் நாத நாத

அவனேர்கியேற்ற விளக்கம் விளக்கம் தெரியும் அவனேர்கியேற்ற விளக்கம் தெரியும்

(கவிக் கூறுகள்) (சீப் அடி)

மகாரண குறுகிய கையேற்ற விளக்கம் விளக்கத் தன்னார்கள் கொரா

நாத விளக்கம் மதையே விளக்கம் தெரியும் நாத நாத
(பாஸ் என் பாசு) (சாத்த என் காணு)

(பாஸ்) செவிலிருந்து இரு ஓபிகைகள் கொண்டு வண்ணம் அழிக்காயம் முக்கை

(சாத்த) ராஜித் ரச ரசிக் ரச ரச லல, ரச முருகி மாற்ற ரச லல

துணை ரச பூ ரா பவள புவள அகிலனூர் ரச

குலகில் உள்ள ஒரு பௌத்த கூட்டம் மையசேரியாக அலிமாத்த பாடல் கேது

பயண நடன பொருள் வருவாய் பாடல் பொருள் வருவாய்

பிரித்து புத்தத்துறையில் அருங்கள் புத்தத்துறையில் புத்தத்துறையில் பாடல் கேது

சோகமாகப் பாடல் பாடல் பாடல் பாடல் பாடல்

லங்கா இவரி இல்லியே சவுதல் சவுதல் சவுதல் சவுதல்

நீலகிரி புத்தத்துறையில் புத்தத்துறையில் புத்தத்துறையில் பாடல் கேது

பொருள் வருவாய் பாடல் பொருள் வருவாய்

சோகமாகப் பாடல் பாடல் பாடல் பாடல் பாடல்

பொருள் வருவாய் பாடல் பொருள் வருவாய்

சோகமாகப் பாடல் பாடல் பாடல் பாடல் பாடல்

பொருள் வருவாய் பாடல் பொருள் வருவாய்

சோகமாகப் பாடல் பாடல் பாடல் பாடல் பாடல்

பொருள் வருவாய் பாடல் பொருள் வருவாய்

சோகமாகப் பாடல் பாடல் பாடல் பாடல் பாடல்

பொருள் வருவாய் பாடல் பொருள் வருவாய்

சோகமாகப் பாடல்
காதல் வன்னிக வண்ண முதல் பாக வர் ஜல் தர சமிரா
பாக ஹாட்க பர்கிள வெண்ட மணி ருதர ஜெந்த பால் செய்ய குரு 
கிடுக முக்தை மூவே கதவேயாகிய இல்லோ கூட்டா இட விவாहாடே॥

( பெண் பாக குமாரேஷி) (ஏழு நாள்)

(பஞ்சை) 

(கி.பெ. முந்தை) (பெண் லத்தியா, பாக தித்தியா, 
பாக குமாரேஷி பாக கிடோசி பாக உங்கள்)

(பஞ்சை) 

கையார் லக்காலர் தலையோர் அந்தா
கையார் பாக தித்தியா கையார்
கையார் மனிதத் தலையோர்
(பஞ்சை)

கி.பெ.உங்கள் "சிரீ சூரையே, யார்கள்?"கள்ளுந்தான. அகாதமி பாக தித்தியா 
தலையோரே கையார் பாக குமாரேஷி கையார் பாக தித்தியா 
கையார் பாக குமாரேஷி பாக உங்கள். பாக குமாரேஷி பாக தித்தியா
கையார் பாக தித்தியா கையார் பாக உங்கள். 

சந்த சூரைக்குத் தலையோர் சிரீலிங்க ராதியே
வாராவியே சூரை சோடா வாராவியே பாக தலையோர்
சிரீ விஜயகிருஷ்ண பாக தலையோர் சோடா வாராவியே பாக தலையோர்॥
GAUDA PADA KARIKA.
- DR.V.V.SRIVATSA.

"Gauda Pada Karika", a name to conjure with, is reminiscent of the magnum opus by Gowlapada, the preceptor of Govinda Bhagavan Pada, whose disciple was Adi Shankara. This article is not a synthesis of semantics; not a dissertation in metaphysics. The object is to highlight some forgotten musicological facets.

"Gienda" and "Gowla" are terms with identical import. Muttuswami Dikshitar uses the word "Gowla". Reference to land in his Neelotpalambha Vashibali Kritis indicates that "Gowla" signifies a region in India, a territory. Dikshitar uses the terms "Kashi Kannada Gowla Desha" and "Maya Madava Gowla Desha". However, in literature and musicology, we frequently come across the term "Gaudi". Gauda was a region different from Anga, Vanga, and Kalinga. These were kingdoms or fiefdoms, when our country was balkanised into 56 nations. Anga refers to Assam, and Kalinga to Orissa and north-coastal Andhra Pradesh. Recall that "Kalingapatnam" is at the confluence of the Vennakaduva River with the Bay of Bengal, near Srikakulam. "Vanga" is Bengal but covers the territory of Bangladesh and coastal districts like 24 Parganas and Midnapore. "Gauda" refers to the region covered by the districts of Murshidabad, Malda, Birbhum, Bankura, Purulia and extends north-west past Asansol upto the banks of the Damodar. "Simha-Bhoomi" or Singhbhum was the western limit of Gauda-Desa.

Many Ragas refer to regions or kingdoms. Names of Ragas like Khamboji (from Khamboj), Yaman-Kalyani (from Yemen), Gandhara-Panchama (from Gandhar), Sindho-Bhairavi (from Sind). Saurashtra and Malavi (from Malwa) are suggestive of regions where these Ragas originated. Many Ragas carry the prefix 'Gaudi' or 'Gowla' and these are as follows:

01. GAUDA
02. GAUDA - GANDHARI
03. GAUDA - KAISHIKA
04. GAUDA - KAISHIKA - MADHYAMA
05. GAUDA - KRIYA
06. GAUDA - KRITI
07. GAUDA - MALAVA
08. GAUDA - PANCHAMA
09. GAUDA - MAJHARI
10. GAUDA - SARANGA
11. GAUDI - PANTU
12. GAUDA - RAJA
13. GOWLA
14. GOWLA - CHANDRIKA
15. GOWLA - GANDHARI
16. GOWLA - PANTUVARALI
17. GOWLA - MALAVI
References to the Ragas Gauda, Gauda - Kaishika, Gauda - Kaishika - Madhyama, Gauda - Kriiti and Gauda - Panchama are found in the Sangita Ramakara. Narada's Sangita Makaranda cites Gauda only, while Raga - Vibodha mentions Gauda - Kriiti. One of the six primary Ragas cited in the Hamsa - Vhata is Gauda - Malava. Brihada - dharani - parva refers to a Raga called Gauda - Raja. Gauda - Gandhara is cited by Sri. C.R. Srinivasa Aiyangar in his notes on the Ramayana. Many of these Ragas are ancient, Prechilna Ragas.

Copper plates found within the Tirupati temple precincts carrying compositions of Talapakkam Ammankaila, refer to the Raga 'Gaudi Pantu'. Many abbreviations in nomenclature have taken place. Scholars have concluded that 'Gauda' is the earlier name for 'Cowla' and that 'Cauda' and 'Gaudi Pantu' and Cowla Panto' are identical. Cowla a derivative of the present day 15th Melakarta Raga. Gondhara - Raga. The unique feature of this Raga is the presence of Rishabha swara of frequency 256/243. It is therefore a characteristic feature not found in all Ragas of this group, with similar names.

We note, with interest, that there are Ragas named Gauda - Gandhara, Gauda - Panchama, Gauda - Kaishika and Gauda - Kaishika - Madhyama. Maya - Malava - Gowia, as in vogue, permits usage only of the Drv - Shruti Madhyama, of frequency 10/15. The arithmetical frequency of Ekadanta Rishabha is 1.0535 and Drv - Shruti Madhyama is 1.0667. We may surmise, by conformance that Gauda - Gandhara admitted Eka - Shruti Madhyama, Anara Gandhara and Shuddha Madhyama, distinguishing it from Gondhara by the admittance of the Gandhara Shruti in the Ardhana or ascending scale. The omission of the Dhaivata is the difference from Maya Malava Gowia.

Panchama should be a scale skipping the Gandhara and the Madhyama Swaras in the ascent. Ostensibly and obviously, the Raga Gauda - Kaishika allowed the Kaishiki Nishada swara. Consonances can reveal issues of the Kaishiki Nishada during the rendition of the Padam 'Krishnavandana' by some senior artists. Such usage was not unknown: it does render the Raga as a Bhushanga, by infusion of an extraneous Swara. Gauda - Kaishika should have been a Bhushanga Raga. Gauda - Kaishika - Madhyama could have been a Raga skipping the Pandhama with the Kaishiki Nishada as a Raga with the reduced Kaishiki Nishada and the Gaudi-Tiara Madhyama of frequency 27/20. Note that the reduced Gudi Pantu has nuances of the Tiara - Madhyama.

Gondhara - Pantu is one of the 28 Ragas common to the composition of the Karnatic Music Trinity. One vexatious issue in respect of this Raga is the employment of the Prati - Madhyama Swara. As mentioned earlier, the Tiara - Madhyama may substitute the Shuddha Madhyama Swara, the frequencies being 1.35 and 1.33. Logically, there is no scope for the Prati Madhyama with frequency of 1.4062. Pristine versions of Dikshitar's composition "Krishnavandana" and some versions of Tyagaraja's "Tera tevanga randan" used only the Tiara - Madhyama swara.
Later day compositions Padams and Javalis imbibed the Prati-Madhyama swara. Subbara Dikshitar deems Govli Pantu devoid of Prati-Madhyama swara. The superimposition of the Prati-Madhyama in Govli Pantu Raga is a case similar to the Kakali Nishada swara in Raga Khamas. Reference may be made to the anthology of Purandara Dasa’s compositions (Udipi Edition, Vol. III, page 14) where there is specific reference to Raga Gowla - Pantuvarali. In this Raga, the Prati-Madhyama is used. There is no licence for performers to use Prati-Madhyama in Raga Govli Pantu. The Prefix 'Gowla' or 'Gauda' does cannot identity of musical genre. Presently we find Gaula - Gandhari as a derivative of the 68th Mela, Jyotiswaroopini with the scale s-r-g-m-p-d-S ......... S n d p m g r s. Some render Gaula Panchama in the scale s-r-m-p-n-S ....... S n p m g r s as a derivative of the 21st Mela, Keeravani. Gauda Sarang, popular in Hindusthani Music, is a derivative of Raga Kalyani. Above all, we have Gauda - Mallar, famous for Muthiah Bhagavatar’s “Saarasamukhi” as a derivative of Raga Shankarabharanam, with the scale s-r-m-p-d-S .......S-n-d-m-g-r-s. The prefix 'Gowla' or 'Gauda' does not indicate commonality of Melakarta.

We have Muttuswami Dikshitar’s “Neeloopalamba Vibhakti” Kritis in nine Gowla Ragas. A similar example, to a lesser scale, is seen in Shahji’s Pallaki Prabandha. Melakarta classification apart, there is no common feature in the swara-scales of these Gowla Ragas. Scholars opine that terms like “Dhanyasi”, “Saveri” and “Mukhari” signify swara scales. “Dhanyasi” indicates s-g-m-p-n-S in the Arohana and “Saveri” s-r-m-p-d-S in the ascent. There is no tangible resolution to the scale - significance of the term 'Gauda' or 'Gowla'.

Lastly, we must examine the Raga Gauda - Malava. Hamsa-Vilasa is a work which originated in the 18th century and mentions this as one of the six primary Ragas. Is Gauda-Malava identical with Malava - Gaula? Added to this, is the riddle as to when Malava - Gowla became Maya - Malava - Gowla.

Thus, 'Gauda - Pada - Karika', the object of usage of the word 'Gauda' is food for thought and matter for research.
RAGALAKSHANA IN KARNATIC MUSIC:
RAGAVARGEEKARANA
RAGA MANOHARI

By
V. V. SRIVATSA

AEGIS: BHAKTA RASIKA RANJANI SABHA,
ANUSHAKTINAGAR, BOMBAY.
RAGALAKSHANA IN KARNATIC MUSIC : RAGAVARGEEKARANA
RAGAMANOHARI

1. INTRODUCTION

After saluting Saraswati Devi, who symbolises all creativity and knowledge, we can observe that "Knowledge" is a term which defies description in a concise or capsulated manner. Knowledge is three-fold, Samgnana (Inborn knowledge), Vignana (Analytical Knowledge) and Pragnana (Practical knowledge) and the power to translate knowledge into tangible terms is also three types—Sankaipa, Prakaipa and Upakaipa. Telepathy apart, transmission of knowledge is by means of sounds and the knowledge of sounds, 'Nada-Yoga' is said to lead us to bliss. Music is a culmination and combination of sounds in such a manner that audio-satisfaction and aesthetic pleasure are attained when and in listening. Human beings are endowed with the faculty to distinguish and discriminate, called Viveka, while animals and reptiles merely react to sound.

In Karnatic Music, the conceptual and theoretical aspects constitute "Lakshana" while the performing and pedagogical aspects come under "Lakshya". Equal importance is accorded to both these aspects. It would be apt, on this occasion, if we examined both aspects.

2. EVOLUTION OF RAGAS

Audible sounds, Ahata Nada, were classified into twenty two groups called 'Shrutis', which word was derived from the root 'Shru'-to hear. Kallinatha defined 'Shruti' as an audible sound, totally free from resonance and devoid of tonal characteristics. Abhinavagupta calls a 'Swara' as the sound produced by striking a vibrating string at a point, or Sthana, which resonates and is sweet to the ear. Though both 'Shruti' and 'Swara' have finite positions in the audibility-range, the fundamental difference between the two appears to be the lack of resonance in the former.
We shall, at this stage, pose the philosopher's question: "Which come first? The seed or the fruit? The egg or the Chicken? Shruti or Swara?"

Sarngadeva states:

स्रुतिः स्वरः स्रुतिः रागवर्गास्मिन् वर्गो धेरवर्तवादी निषेधो इति सापने।

This verse affords ample scope for interpretation that Swaras stemmed from Shruti. The verb 'Syrh' is indicative of a natural occurence. The precise relationship between 'Shruti' and 'Swara' is akin to the manifestation of objects existing in darkness by means of a lamp, Swaras being manifested by Shruti, according to Kallinatha.

A Raga is a melodic concept, a pleasing sound, created and ornamented by the progressive and constructive use of fundamental musical notes, seven in number, called Swaras. The combinations and permutations of Swaras, in ascending or descending order and in regular or irregular patterns, produces melodies pleasant to the ears called 'Ragas'. The multiplicity of permutations and combinations results in several Ragas. Hence, the need for classification of Ragas.

3. CLASSIFICATION OF RAGAS : RAGAVARGEEKARANA

Ragavargeekaranā, the classification of Rages of Karnatic music, comprises of three methods:

i) SWARA BASED CLASSIFICATION
ii) ALAPANA BASED CLASSIFICATION
iii) OTHER CLASSIFICATION

There are eight sub-divisions of the Swara-based classification and three each in Alapana-based and other classifications, thereby totalling fourteen.

a) SWARA BASED CLASSIFICATION

i) Meleekarta, Upana and Bhashanga Ragas

In Karnatic Music, the Swaras Shadjha (sa) and Pan-chama (pa) have fixed pitch-levels and are invariable Swaras. Apart from the two Madhyama - Swaras, in this system, we have twelve variable Swaras, comprising of three each, of:
- Rishabha (Ri) (Suddha, Chatushruti and Shadshruti)
- Gandhara (Ga) (Suddha, Sadharana and Antara)
- Dhaivata (Dha) (Suddha, Chatushruti and Shadshruti)
- Nishada (Ni) (Suddha, Kaishiki and Kakali)

If we examine the combination of Ri and Ga swaras, we can discern that theoretically speaking, nine combinations are not used on account of disharmonious and inequitable pitch-difference. The six combinations in vogue form the framework of the cycles of Ragas called Melakarta Chakras.

- In Melakarta Chakra No.1 the combination is Sudha Ri and Sudha Ga.
- In Melakarta Chakra No.2, the combination is Sudha Ri and Sadharana Ga.
- In Melakarta Chakra No.3, the combination is Suddha Ri and Antara Ga.
- In Melakarta Chakra No.4, the combination is Chatushruti Ri and Sadharana Ga.
- In Melakarta Chakra No.5, the combination is Chatushruti Ri and Antara Ga.
- In Melakarta Chakra No.6, the combination is Shadshruti Ri and Antara Ga.

We note, once again, that it is the Rishabha-Gandhara combination that is the basis for the Chakras. A similar exercise is then conducted with the combination of Dhaivata (Dha) and Nishada (Ni), to form the constituent Ragas of each Chakra.

- in Raga No.1 of each Chakra, the combination is Suddha Dha and Suddha Ni.
- In Raga No.2 of each Chakra, the combination is Suddha Dha and Kaishiki Ni.
- In Raga No.3 of each Chakra, the combination is Suddha Dha and Kakali Ni.
- In Raga No.4 of each Chakra, the combination is Chatushruti Dha and Kaishiki Ni.
- In Raga No.5 of each Chakra, the combination is Chatushruti Dha and Kakali Ni.
- In Raga No.6 of each Chakra, the combination is Shadshruti Dha and Kakali Ni.
We thus have from the twelve variable Swaras, six Ragas in each cycle. If Suddha-Madhyama (Ma) is added we have thirty-six Suddha-Madhyama or Poorvanga Ragas and if Prati-Madhyama is added, we get thirty six Prati-Madhyama or Uttaranga Ragas. Thus, we get seventy-two Melakarta Ragas.

A Melakarta Raga is one in which all seven Swaras are present in the proper sequence both in the ascent (Arohana) and descent (Avarohana) of Swaras. An Upanga Raga is a subordinate derivation from the Melakartas Raga, in which the Swaras need not necessarily be in the same sequence as the Melakarta. In an Upanga Raga, all seven Swaras need not be present but the Swaras should be the same as in the parent-Melakarta Raga. A Bhashanga Raga is one in which a Swara extraneous to the Melakarta is infused to impart melodic grace and list.

Example:

Melakarta Raga - Harikhamboji
Upanga Raga - Khamas
Bhashanga Raga - Khamboji

II) Sampoorna and Varja Ragas

A Sampoorna Raga is one in which all seven swaras are used in the Arohana and the Avarohana. Hence, there are per-se, Sampoorna Melakarta Ragas, Sampoorna Upanga Ragas and Sampoorna Bhashanga Ragas.

A Varja Raga is one in which one or more of the Swaras are not used. If five swaras are present both in the Arohana and Avarohana it is an Audava Raga and if six, a Shadava Raga. In Varja Ragas,
the classification based on the numbers of Swaras in the Arohana and Avarohana are as follows:

<table>
<thead>
<tr>
<th>Arohana</th>
<th>Avarohana</th>
</tr>
</thead>
<tbody>
<tr>
<td>i) Sampoorna</td>
<td>Shadava</td>
</tr>
<tr>
<td>ii) Sampoorna</td>
<td>Audava</td>
</tr>
<tr>
<td>iii) Audava</td>
<td>Sampoorna</td>
</tr>
<tr>
<td>iv) Shadava</td>
<td>Sampoorna</td>
</tr>
<tr>
<td>v) Audava</td>
<td>Audava</td>
</tr>
<tr>
<td>vi) Audava</td>
<td>Shadava</td>
</tr>
<tr>
<td>vii) Shadava</td>
<td>Audava</td>
</tr>
<tr>
<td>viii) Shadava</td>
<td>Shadava</td>
</tr>
</tbody>
</table>

iii) **Karma and Vakra Ragas**

If all the Swaras are in proper sequence in both the Arohana and the Avarohana, it is 'Krama' Raga. If the sequence is irregular as result of a jump or a reversion in the swara-sequence, it is 'Vakra' Raga. If reversion takes place in both the Arohana and the Avarohana, it is an Ubhaya-Vakra Raga.

Examples:

- Varka Raga — Khamas, Ananda Bhairavi
- Ubhaya Vakra Raga — Nilambari

iv) **Swarantya Ragas**

All Ragas need not necessarily commence at the lower (Madhya Sthayi) Shadja and end at the higher (Tara Sthayi) Shadja.

- **Nishadantya Ragas** are those which and at the Swara 'Ni'
  Examples: Nadanamakriya, Punnagaravali.

- **Dhaivatantya Ragas** are those which end at the Swara 'Dha'
  Example: Kurunji.

- **Panchamantya Ragas** are Ragas which end at the Swara 'Pa'
  Example: Navaro/c.
v) Swarabaddha Vargeekarana

Ragas could be classified on the basis of commonality of Swaras such as Graha, Nyasa, Jiva or Amsa Swaras. It would be too onerous to explain at this juncture, the function of each type of Swara referred to hereabove. However, we illustrate this classification by means of an example given hereunder:

- Ragas with Rishabha (Ri) as Nyasa: Sahana, Kedaragowla.
- Ragas with Gandhara (Ga) as Nyasa: Sankarabharanam, Yadukula-Khamboji.
- Ragas with Madyama (Ma) as Nyasa: Natakurinji.
- Ragas with Panchama (Pa) as Nyasa: Kalyani, Ananda Bhairavi.
- Ragas with Dhaivata (Dha) as Nyasa: Khamboji Athana.
- Ragas with Nishada (Ni) as Nyasa: Hamsadhvani.

Similar classification can be done on the basis of Arsha, Amsa and Jiva Swaras.

vi) Sancharabaddha Vargeekarana

As stated earlier, the proper sequence of Swaras in Arohana and Avarohana results in a Krama-Raga. If Swaras have also to be rendered in the same, proper sequence, it is then called a Krama-Sanchara Raga. If however, the sequential order is altered to enhance the melodic content or 'Rakit', in any Raga, such Ragas are not Krama-Sanchara Ragas.

Eg. Pa Ni Sa Dha Pa in Raga Dhanyah (Ni omitted in the Avarohana)

vii) Swarakampana Vargeekarana

The beauty of a Raga is enhanced mainly by the combination of the Swara with the Gamaka (elaboration), as rendition of flat notes will be unmelodic. Ragas in which all Swaras can be sung with Kampita-Gamaka are called Muktaya or Sarvaswara Kampita Ragas and are also called Sarvaswara Gamaka Varika Ragas.

Example: Mohanam, Todi, Kalyani.
Ragas in which there is inherent limitation in the use of the Gamaka are known as Ardha-Kampita Ragas, an example being Kuntalavarali. Ragas in which flat-notes can be sung without Gamaka, without diminishing the essence or beauty called 'Ragabhava' are called Kampa-Vihina Ragas, two examples being Kadanakutoohalam and Sindhuramakriya.

vii) Swasthana Vishada Ragas

In some Ragas the nuances will not emerge by mere swara-rendition, necessitating the presentation of Gamakas, fine-tuned Shrutis and the Rakti-Prayogas, only after presentation of which could the characteristics of a Raga be identified.

Examples: Ahiri, Kanada, Begada, Saveri.

However, in some Ragas, the characteristics become evident no sooner a particular Swara is sounded. Such Ragas are called Swasthana-Vishada Ragas. We can note that the Swaras 'Ga' in Raga Mohana and 'Ni' in Raga Sriranjani result in these two Ragas being classified as Swasthana-Vishada Ragas.

b) ALPANA BASED CLASSIFICATIONS

1) Ghana, Naya (Rakti) and Deshiya Ragas.
   - Ragas whose characteristics come out best when singing rhythmic patterns called 'Tanams' are called Ghana Ragas.
     Examples: Gowla, Varali, Reetigowla.

2) Ragas in which characteristics come out equally well by exposition called Alpana end by singing at 'Tanams' are called Naya or Rakti Ragas.
   Examples: Todi, Bhairavi, Kalyani, Khamboji, Sankarabharanam.

3) Ragas in which the inherent beauty comes out only by means of a limited Alapana and in which there is a touch of folk-music are called Deshiya Ragas.
   Examples: Jhonjhuti, Pharaz, Kanada, Bihag.
li) Vishada, Ardha Vishada and Alpa Ragas

- Ragas which afford ample expositional scope by means of an Alopana are called Vishada Ragas.
  Examples: Saveri, Bhairavi, Sankarabharanam, Todi etc.

- Ragas whose Alapanas have to be limited but in which the nuance is best brought out by a passage in medium-tempo, a Madhyama-Kala passage are known as Ardha-Vishada Ragas.
  Examples: Surattit, Mandhari.

- Ragas whose Alapanas have to be very short are called Alpa Ragas.
  Example: Garudadhvani, Kadanakutoohalam.

There are some Ragas which are extremely difficult to portray by means of an Alapana. Such Ragas are best understood by means of the rendition of a composition or Kruti, some examples being Dilipaka, Devamrutavarshini and Sudhatarangini.

iii) SUDDHA, CHAYALAKA AND SANKEERNA RAGAS

Matanga, the great musicologist and author of 'Brihaddeshi', propounded this classification by means of the observation:

शुद्ध: चायालक मोक्ता संधीर्णाच तथ्यांः

- Ragas in which the 'Komal' and 'Tivra' versions of any Swara will not have concurrent presence and in which no Swara will tend to show a Shruti higher or lower than the normal level are called Suddha Ragas.
  Examples: Mayamalavagowla, Mohanam, Madhyamavati.
- Ragas in whose rendition, traces or reflections of other Ragas are found are called 'Chayaloka' Ragas.

  Traces of Chakrawakam are seen when rendering Sourashtra.

  Traces of Kalyani are seen when rendering Saranga.

- Sankeerna or Mishra Ragas are those based on a 'cocktail' concept, the mixture of two or more Ragas having been purposely done to increases the aesthetic content.

Examples:

- Traces of Sahana, Yadukula Khamboji and Kedara-gowla in Jujavanti.

- Traces of Dhanyashi, Punnagavarali and Bhairavi in Ghanta.

- Traces of Nata Bhairavi, Todi and Vakulabharanam in Ahiri.

c) OTHER CLASSIFICATIONS

i) GANA-KALA (Best Suited Time) VARGEEKARANA

Unlike other systems, Karnatic Music does not have restrictions of periods when Ragas could be rendered. However, the beauty of some Ragas comes out best at certain times. The classification of Ragas based on the best-suited expositional time is known as Gana-Kala Vargeekarana. Some particulars, in this regard, are given hereunder:

- Prabhat Ragas (Pre-Dawn) Bhopala, Bowli, Revagupti, Malayamarutam, Valaji and Deshakshi.

- Udaya Ragas (Sunrise) Kedara, Bilahari.

- Dinamana Ragas (Daytime) Saveri, Devamanohari, Dhanyashi, Asaveri.
- Uchchakala Ragas (Noon) Madhyamavati, Manirangu, Sri, Pushpaliatika, Brindawana-Saranga.
- Aparanna Ragas (Early Afternoon) Mukhari, Begada.
- Paschadaparanna Ragas (Late Afternoon) Charukeshi, Mararanjani.
- Godhulivāla Ragas (Pre-Sunset) Hemavati, Vasantha, Kalyani.
- Asthamanana Ragas (Sunset) Poorvikalyani, Natakurinji.
- Poorvaratntr Ragas (Early Night) Bhairov, Natabhairavi
- Ardhanentri Ragas (Midnight) Kedaragowla, Nilambari.

It is worthy of mention here that similar classification was in vogue in the Pann-System of Thevaram music, the groups being Pagaipann (Daytime), Irappan (Night) and Peduppan (All-time).

ii) Rasa-Bhava Vargeekarana

Music being highly emotive, certain moods come to the fore when certain Ragas are rendered. A classification based on moods produced is called Raga-Bhava Vargeekarana.

- Srinkara Rasa Ragas Sankarabharanam, Khamas, Surattī
- Veera Rasa Ragas Nata, Gambeernata, Devagandhari
- Karuna Rasa Ragas Sahana, Ahiri, Nandanamakriya
- Adbhuta Rasa Ragas Saranga, Bihag, Hamsanandi.
- Hasya Rasa Ragas Kuntalavarali, Vasantha
- Vibhatsa Rasa Ragas Subhapantavarali
- Roudra Rasa Ragas Athana, Arabhi
- Shanta Rasa Ragas Sama.

iii) Mitra-Pagas

Ragavali-Krama Mitra Ragas

In a Ragamalika, the switch-over from one Raga to another should be easy and musical, even aesthetic blending of the Ragas should be achieved. In such
cases, the Raga which follows is called a 'Mitra' Raga to the earlier one. Some well known sequences of Mitra Ragas are:

- Harikhamboji - Shanmukhapriya - Kalyani
  or - Begada - Mukhari - Mohanam

Nama-Mitra Ragas

Prasa-Mitra Ragas

Ragas whose names start with the same syllable can be classified as 'Nama-Mitra' Ragas, rather 'Prasa-Mitra' Ragas.

Examples:
- Kokiladhwani, Kokilapriya, Kokilavarali, Kokilaravam
- Punnagavarali, Punnagatodi, Punnagalalita

Anuprasa-Mitra Ragas

Ragas whose names end with the same syllable can be classified into groups. This classification was in vogue centuries back.

- GOWLA Group
  Gowla, Mayamalavagowla, Chhaya Gowla, Reetigowla, Kannada Gowla, Narayana Gowla, Kedaragowla, Poorvagowla Narireetigowla.

- PRIYA Group
  Kokilapriya, Rudrapriya, Bhavapriya, Rishabhapriya, Karaharapriya, Natakapriya, Shanmukhapriya, Rasikapriya, Bhaskarapriya etc...

- KHAMBOJI Group
  Harikhamboji, Khamboji, Yadukula Khamboji, Chanchukhamboji, Gummakhamboji, Kuntala Khamboji, Sajja Khamboji, Neela Khamboji.

- VARALI Group
  Punnagavarali, Vasantararali, Pratapavarali, Mohanavarali, Jalavarali, Kuntalavarali, Poorva Varali, Shivapantuvarali, Pantuvarali, Varali etc.
- **RANJANI Group**
  Janaranjani, Sri Ranjomi, Megharanjani, Shilaranjani, Ranjani, Karnaranjani, Guharanjani, Niranjani.

- **MANOHARI Group**
  Deva Manohari, Kamala Manohari, Gowri Manohari, Isa Manohari, Madhava Manohari, Saraswati Manohari, Jayamanohari, Budha Manohari, Rama Manohari, Manohari.

These are the various systems of classifying Ragas.

4. **RAGA MANOHARI**

It would be evident by now that the topic titled "Ragamanohari" seeks to deal with the Mitra Ragas, ten in number, whose names end with "Manohari". The term "Manohari" is indicative of something that captures, captivates, enraptures. The musical content of these Manohari Ragas, their aesthetic niveau, is such that they appeal to the listener. The sequence chosen hereabove, for these "Manohari" Ragas is such that a string of Ragas, a "Ragaratnamalika" is created, with adequate scope for blending the Rases and the musical content. Further, the sequence is a progression from the general to the special, from diversity to unity. Devamanohari, the first Raga, symbolises a generalised, a collective obeissance to all celestial powers, the Devas, after which we shall pass through passages in Ragas dedicated to other Deities like Kamala, Gouri, Shiva, Madhava, Saraswati etc. to conclude with an unqualified Manohari Raga. This sequence has a lot of esoteric significance, which the cogniscentsi can perceive without much ado. The reasons for naming a Raga after a particular Deity are perhaps, apocryphal and obscure. A potential objection to this sequence of presentation is that the Melakarta sequence is not adhered to. Pleasure in listening precedes numerological exactitude. I submit.

5. **DEVAMANOHARI**

कवर्षिि शाडवेशि सरो देििनोहिै छ
आिेिे व अिेिे धिेि: सवाहानिििै ||

Devamanohari is described by the Sangita Sampradaya Pradarshini as a Shadava Raga, devoid of the Gandhara Swara and with "vakra" or regression characteristics in both the Arohana and the Avarohana at the Swara "Dha". Regrettfully, there is a lack of unanimity on the swara structure of this Raga and four different views prevail in various musicological circles. These
views are summarised hereunder:

<table>
<thead>
<tr>
<th>View No.</th>
<th>Arohana</th>
<th>Avarohana</th>
</tr>
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<tbody>
<tr>
<td>No.1</td>
<td>Sa, Ri, Ma, Pa, Dha, Ni, Sa</td>
<td>Sa, Ni, Dha, Pa, Ma, Ri, Sa</td>
</tr>
<tr>
<td>No.2</td>
<td>Sa, Ri, Ma, Pa, Dha, Ni, Sa</td>
<td>Sa, Ni, Pa, Ma, Ri, Sa</td>
</tr>
<tr>
<td>No.3</td>
<td>Sa, Ri, Ma, Pa, Ni, Dha, Ni, Sa</td>
<td>Sa, Ni, Dha, Ni, Pa, Ma, Ri, Sa</td>
</tr>
<tr>
<td>No.4</td>
<td>Sa, Ri, Ma, Pa, Dha, Ni, Ra, Ma, Pa, Ni, Sa</td>
<td>Sa, Ni, Dha, Ni, Pa, Ma, Ri, Sa</td>
</tr>
</tbody>
</table>

If Devamanohari is a Shadava Raga, acceptance of view No.2 is precluded, as the Avarohana is Audava. The fourth view does not conform to the vakra structure generally accepted. The other views hold good.

Extensive use of the Nyasa and Jiva Swara, the Nishada, in this Bhashanga Raga imparts grace, lilt or "Ranjakatva" to this Raga. Since the shruti of this Nishada gets boosted a little beyond normal level, this becomes a Bhashanga Raga. It is the absence of the Gandhara Swara that distinguishes Devamanohari from Durbar. Venkatanakhin has composed a Lakshya-Geeta in Dhruva-Roopaka Tala and Subbarama Dikshitar has contributed a sanchari in Mattya Tala.

Another reason for choosing Devamanohari first is that the only varnam amongst the Manohari Ragas is in Devamanohari. Tyagarajaswami has composed three kritis, "Kula Biradu Brochhukonnu", "Kanna Tandri Napai" and the famous song "Evarikai Avataram".

"Evarikaiyavataram" is a unique composition, belonging to the exclusive genre of a dozen. "Samaksha Prashna Kritis" composed by Tyagarajaswami. Particulars with respect to other songs are given in an annexure. Several beautiful and detectable phrases such as Epudaina, Maharaja, Vedavarnoceyanow, Melmyaga, Modasadhana, Patucharita and Muniraja embellish the sahitya of this song. "Modasadhana" means a paradise of joy, highly reminiscent of the Upanishadic term "Satchitananda". "Patucharita" in this song, does not reflect the cursory or casual meaning of clever or smart and Rama is portrayed as the foremost amongst warriors and heroes. The heart and core of this kriti is the question as to who is the Blessed Person who brought about the incarnation of Narayana as Rama.
In the Valmiki Ramayana, Brahma is portrayed as the motivator for Rama's incarnation. Driven to despair by the cruelty perpetrated by Ravana, the Devas turned to Brahma for solution, who after deep deliberation divined that Ravana was not immune to destruction by a mere mortal, a Manava. Brahma and Shiva had granted several boons consequent to which, they could not be Ravana's destroyer. Valmiki states that at the Putrakameshti performed by Dasaratha, Brahma were invisibly present and entreated Vishnu to incarnate as Dasaratha's son, when Vishnu came to accept His Havirbhaga.

In the Kamba Ramayana, Brahma and Shiva plead helplessness, after which the Devas collectively approached Vishnu, who promised his supplicants that he would incarnate. A problem emerges as Dasharatha had three wives symbolic of Fortune, Modesty and Fame (Sri, Hri, Kirti), which was resolved when Vishnu directed Adisesha, Chakra and Shanka to be born as Lakshmana, Bharata and Shatruighna. Were the Devas, collectively speaking, the blessed ones who brought about the Incarnation as Rama?

In Tulsidas' Ramacharitmanas, we find that Narada, conceited after his victory over Kama who was deputed by Indra to destroy Narada's penance is smitten by lust and the desire to win the hand of Swayamprabha, a princess created by Vishnu from his yogic prowess. Narada asks Vishnu to bestow on him, a beautiful form and Vishnu deciding to teach him a lesson, gave him a monkey's face. Swayamprabha chooses Vishnu, who came in disguise. Realising what happened, Narada cursed Vishnu that he will be separated from his wife and will be surrounded by monkeys, In fulfillment of which, Vishnu incarnated as Rama. Was Narada, the Blessed one?

Manu and his wife Shataroopa performed penance and sought the birth of a son (as a boon), who would be identical in all respects, to Vishnu. Since this was impossible, Vishnu blessed them that He will be born as their son, when they manifest as Dasharatha and Kousalya. Were they, the Blessed ones responsible for Ramavatara?

Above all, was the incarnation in compliance of His own promise that He will do so whenever Dharma was endangerd?
Tyagarajaswami by calling himself as a pseudo-Muniraja draws an analogy with the real Muniraja, Janaka; Janaka offered Sita to Rama and Tyagarja offers his Bhakti. In "Kulabirudu", we perceive the companionship or Sakhyabhava between Tyagaraja and Lord Rama, when the former chides the latter that family tradition does not matter, whilst performance does.

Muthswami Dikshitar has composed three kritis in Devamanohari, they being "Mahadevana" (Adi Taia), "Tripurasundari" (Adi Taia) and "Bharati Maddishana" (Roopaka Taia). In the charana of "Bharati Maddishana", Dikshitar shows his mettle in Sanskrit idiom, when he uses the Akshara ल (lia) as the Prasa-yati in every line. Dikshitar declares Saraswati to be superior to Hari, Hara, Ganesha and Kumara, reminiscent of the passage "Nitrantaram Bhakta" in his composition "Veenapustaka" in Raga Vagavahini.

Devamanohari was a Raga widely used in Tevaram and Tiruppugazh. Other popular songs in Devamanohari are "Neekala Na", "Palukavademi" with a racy chittaswaram passage and "Yarukkutan Teriyum", the last being a composition of Gopalakrishna Bharati.

6. **KAMALA MANOHARI**

Kamalamanohari is a Shadava, Shadjagraha, Rishabha Varja, Aroha Dhaivata Varja Raga.

Tradition is that this Raga was developed by the Venkatamakhin School. Dikshitar's Mudra for this Raga was "Manohari" and not "Kamala Manohari"; perhaps, as a result of the popularity of Dikshitar's composition "Kanchadalayatakshi", this Raga came to be known as Kamala Manohari, resultant from an expression in that song. The chittaswaram passage in "Kanchadalayatakshi" is given in the Sangita-Sampradaya Pradarshini and is not a latter day appendage. Another fine kriti by Dikshitar is "Sankaram Abhirami".

Venkatamakhin's followers consider this Raga to be an Upanga Raga affiliated to the 33rd Melakarta, Gangatarangini, a vivadhi Mala with Shadshruti Rishabha. The absence of this Rishabha in Kamala Manohari removes the Vivadhi trait. Why then the need to consider this Raga as a derivative of a Vivadhi Melakarta? The Swara structure is such that this can be an Upanga Raga of the 27th Melakarta, Sarasangi. In Kamalamanohari, the Swaras (Antara Gandhara, Suddha Medhyama, Suddha Dhaivata, Kakali Nishada) are similar with those in the Mayamalavagowla group. Hence, the apparent but incorrect similarity with Raga Jaganmohini. Jaganmohini has "Suddha Rishabha in the Avarohana group. The beauty of Kamala Manohari lies in the Antara Gandharam.
Kamala Manahori was used in Thevaram and Tiruppuzah. Tyagarajaswami has composed a short kriti "Nee Muddu Momu", rarely heard in concerts.

7. GOWRI MANOHARI

Students of horary astrology are aware of system called Gouri Panchanga and of the auspicious periods every day, when mortals would be blessed by the grace of Gouri. The Raga to be played at such periods is "Gauri Velavali"

रागो वेदाञ्वितीयो आसोहे मानिवर्जितः
धैवत्तुपुं संचुकः: प्रातः काले प्रणीयते॥

Gouri Velavali is a Dhaivata Graha Raga, without Gandhara or Nishada In the Arohana and is to be sung in the morning. The structure of Gouri Velavalli would be

\[
\begin{align*}
\text{Arohana } & \quad \text{Sa, Ri, Ma, Ma, Pa, Dha, Dha, Sa} \\
\text{Avasohana} & \quad \text{Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa}.
\end{align*}
\]

Gouri Manohari is referred to by Vara Siva Yogi of Kollegal, a contemporary of Purandaradasa, in his "Battees Raga" scheme. Vara Siva Yogi set to music the sayings or vachanas of Saint Basaveshwara. I cannot forget the rendition of a vachana "Maya Beda Kella Beda" in Gouri Manohari, by Shri Mallikarjun Mansur.

In Gouri Manohari, the Arohana was Sampoorna. The presence of chatashruti Rishabha is not conducive to Gouri Manohari being called as a morning raga. The Sampoorna Raga, Gouri Manohari, integrated into itself, the incomplete Gouri Velavalli and the revised swara structure is:

\[
\begin{align*}
\text{Arohana } & \quad \text{Sa, Ri, Ga, Sa, Ri, Ma, Pa, Dha, Ni, Sa} \\
\text{Avarchana} & \quad \text{Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa}.
\end{align*}
\]

Gouri Manohari emerges thus as a Sampoorna, Raganga, Dhaivata Graha Raga in the Raga Moorohana of which Ma and Dha give particular lilt or Visesha Ranjana. Sa, Ri, Ga, Ga, Sa, is a Visesha Prayoga. Similarity with Kirvani is noticed in passages such as "Ma, Pa, Ma, Ga, Ri, Sa": Though the kakali Nishada is a common factor between Kirvani and Gouri Manohari, the distinction of the Dhaivata should be noted.
In Gouri Velavali, we have a Lakshya Geeta and Tana by Venkatamakhin, a Sanchari in Chatushra Ata Tala by Subbarama Dikshitar and two kratis, "Kowmari Gouri Velavali" and "Parashakti" by Muthuswami Dikshitar. In Gouri Manohari, the most famous composition is Tyagarajaswami's "Guruleka Yetuvanti". The kriti "Brovasamaya" by Garbhapurivasa (Karur Dakshinamoorthy Sastri) is quite popular. I have heard Vellore Sambandamoorthy Achari render a Tiruppugazh "KariKuzhal Kariyamukham" in Gouri Manohari set to chatushra Dhruva Tala in Khanda Gati. Gouri Manohari used by Mysore Vasudevachar, Muthialah Bhagavator and other modern composers is a Sarvakalika Raga, though the best effect emerges when sung just after mid-day.

An Upanga Raga of Gouri Manohari, called Gouri Lalita is seldom heard. This Upanga Raga is devoid of 'Pa' and all other swaras are similar to the parent Raga.

8. ISA-MANOHA

Isa Manohari is a Sampoorna Bhashanga Raga, derived from the 28th Melakarta Raga, Harikhamboji. It becomes a Bhashanga Raga by virtue of the presence of Kakali Nishada in passages like Sa, Ni, Sa and Ri, Ni, Sa. In passages like Sa, Dha, Ni, Sa and Pa, Ni, Dha, Pa, Sa, Sa, we see a lot of Shadja Nyasa. Despite a high degree of sonic similarity with Raga Umabharanam, the narrow distinction lies in the fact that the gandhara is not used in the Avarohana in Umabharanam.

As usual, there is a Lakshya Geeta by Venkatamakhin and a MattyaTala Sanchari by Subbarama Dikshitar. Muthuswami Dikshitar has composed three kratis in Isa Manohari, they being "Sri Ganapathi" (Roopaka Tala), "Jagadisa Manohari" (Roopaka Tala) and Ananta Balakrishna (Adi Tala) Tyagarajaswami composed two kratis - "Sri Janaki Manohara" and the popular "Manasa Sri Ramachandrundi". This is one Raga where both Tyagarajaswami and Dikshitar have adopted similar patterns in their compositions especially prayogas like Ma, Ri, Sa. "Manasa Sri" is an Atmopa-desha song in which Tyagarajaswami preaches to his own mind, reminding us of the verse in the Bhagavat Gita that ones mind is his best friend and worst enemy too!

आलंकारसारणी बन्धु: आलंकारित्वपुराणः
The Anupallavi of this song gives scope for wide interpretation. Tyagaraswami advises his mind to constantly refer to the third and sixth chapters (Adhyaya) of Valmika Ramayana. Valmiki Ramayana is sarga based and not Adhyaya based, notwithstanding which, Kalluri Veerabhadra Shastri and T.S. Balakrishna Sastrigal opine that reference is to the third and sixth sargas of the Balakanda. K.V. Srinivasa Ayyanagar and Dr.V. Raghavan differ from the view stating that reference is to the third and sixth Adhyaya of the Adhyatma - Ramayana, in which the Avataras - Rahsaya of Rama and Sita are postulated. In the charana of this song, Tyagarajaswami states "Srushti, Pushthi, Nahstli says panulu", which can be compared with the text in the Taittariya.

The Upanishad commentary on the second Brahma-sutra.

9. MADHAVA MANOHARI

Madhava Manohari is a Bhashanga Raga of the 22nd 'Melakarta with a vakra-Sanchara in the Arohana at 'Dha' and in which 'Pa' is omitted in Avarohana. The scale is:

Arohana: Sa, Ri, Ga, Ma, Pa, Ni, Dha, Ni, Sa
Avarohana: Sa, Ni, Dha, Ma, Ga, Ri, Sa

The presence of Suddha Dhaivata in passages such as Ma, Pa, Dha, Ma, Ga, Sa and Maa, Dha, Ma, Ga, Ri, Sa renders this as a Bhashanga Raga. In this Raga, the swara Ma gives the grace and is the Jiva and Nyasa Swara.

As is customary, there is a Lakshya Gita "Katidati Kamakapadi" by Venkatamakhim and a Sanchari in Mattya Tal by Subbarama Dikshitar. The solitary kriti in this Raga is "Mahalakshmi Kuranaras Lahari", by Muthuswami Dikshitar. This song, belonging to a select group of songs on Lakshmi (such as Varalakshmi Bhaja, Sri Varalakshmi and Mangaladevataya) is embellished by superb phrases such as "VedaNute", Shivashite" "Manasavirajite", "Mahadevavishvasini" and "Manonmani" Dikshitar equates Lakshmi with Devi by means of the expression "Shivasahite".
10. SARASWATI MANOHARI

Saraswati Manohari is a Bhashanga Raga in which the Panchama is omitted in the Arohana and there is vakra in the Avarohana at the swara "Ri".

The swara scale is:

Arohana: Sa, Ri, Ga, Ma, Dha, Dha, Ni, Sa
Avarohana: Sa, No, Dha, Pa, Ma, Ga, Ma, Ri, Sa

In this Raga, Dhaivata is the Jiva Swara and that which imparts Ranjakatva. The Shruti level of 'Ni' drops slightly in Sancharas such as Dha, Ni, Pa, wherefore it is a Bhashanga Raga. Swara Sancharas such as: Sa, Ri, Ga, Ma, Dha, Pa, Ma, Dha, Sa and Ma, Da. Dha, Sa are sung in this Raga. In fact Subbarama Dikshitar eschews the use of Dha, Ni, Sa. Controversy dogs the genesis of this Raga, one school opining that this is a Bhashanga Raga belonging to the 28th Melakarta, while another school considers this is a Bhashanga Raga of the 29th Melakarta Raga. This Raga is deemed as Bhashanga by virtue of a drop in the shruti of the Swara 'Ni', wherefore it would be correct to construe that the drop is from the higher or kakali Nishada. It is advisable to treat this Raga as a Bhashanga of the 29th Melakarta, the view held by the Venkatamakin school. The Arohana Swaras of Saraswati Manohari and Malavi are identical. However, the Avarohana of Malavi is Sa, Ni, Pa, Ma, Ri, Sa, omitting the Dhaivata and Gandhara, while in Saraswati Manohari, the Prayoga Ma, Ga, Ma, Ri, Sa is a characteristic feature of the Avarohana.

In Dikshitar's Kriti "Saraswati Manohari", we see distinct but distant nuances of Raga Kannada, strengthening thereby, the classification under the 29th Melakarta. This view is upheld by the Tilialsthanam School's doyen, Sri S. Parthasarthi. In "Enthavedu Kondu" by Thagarajaswami, passages like "Chinta teorchuda" and "Sattamatrama" are reflective of Sankarabharanam. The song "Enthavedu" belonging to the select group of Samaksha - Prashna Kritis has Tyagaraja describing Lord Rama as his inner-soul.
or "Antaratma". A perfect, Advaitic concept indeed.

11. JAYAMANOHARI

An intermediate Bhashanga Raga of the 22nd Melakarta, having marked resemblance with Abhogi and Sri Ranjani, Jayamanohari is considered to be a Raga created by Tyagarajaswami. There is no reference to this Raga in the Sangita Sampradaya pradarshini. The Swara Scale is:

Arohana  Sa, Ri, Ga, Ma, Dha, Sa
Avarohana  Sa, Ni, Dha, Ma, Ga, Ri, Sa

The resemblance with Abhogi is in the ascent and with Sri Ranjani in the descent. The similarity with Sri Ranjani is more pronounced by means of the Nishada. All three compositions in this Raga are by Tyagarajaswami, they being "Nee Bhakti" Bhagya", "Sri Ramya Chittalankara" and "Yagnadulu Sukha Manuvariki" Tyagaraja-swami appears to have adopted a quasi-heretical attitude in his compositions in this Raga. In "Nee Bhakti" he says that adherence to vedic ritualism results in sorrows:

"Vedokthambow Karmamu Vethagnigu Gathaagathamow"

Yagnas are complicated ceremonials conducted by esoteric coterie of sacerdotal specialists. A study of "Yagnadulu" reveals that Tyagaraja swami does not condemn ritualism in toto, but is against their performance without control of the senses. This song, verily, is an echo of a verse in the Mundaka Upanishad.

पठला होते अन्तुद्रा वाकारार्
अवसादशोकतमारं देययु करम्
एतत्रोयो श्रेष्ठमिन्निद्वी भूता
जरायामां ते पुनरेवायी याति॥

I venture an English translation of this verse;

Perishable indeed are the fruits of these sacrifices
The eighteen, in which, are expressed inferior work,
The ingnorami who approve them as superior
Go again to old age and thence on the death.
In translating, I have used "Ignoramus", entirely in consonance with the expression "Suganana Daridra Paramparulu" used by Tyagarajaswami in "Yagnadulu Sukha". Sankaracharya makes a succinct distinction between Karmic and intellectual rituals and says that the realisation of the Unconditional Self, Brahman, by the conditioned self, Jiva, is a yagna or sacrifice. Mahadev Desai states that Yogis make sacrifices to Him, for Him and of Him. Jaya Manohari appears to be a medium of musical expression of high philosophical thought.

12. **BUDHAMANOHARI**

This is a modern Raga devoid of reference in antiquated texts. This Raga is a creation of the modern composer, Sri Muthalai Bhagavatar and is a derivative of the 29th Malakarta Raga, Sankarabharanam. This Raga calls for some effort and skill, both in comprehension and rendition. Perhaps, since this is a Raga that would please the learned men, it was called "Budha Manohari". Please recall the expression "Budhamanohari" used by Tyagarajaswami in "Bhuvanidasa".

Surprisingly, this is a "topless" Raga, since the swaras 'Dha' and 'Ni' are absent in both the Arohana and the Avarohana.

The Swara scale for this Raga is:

Arohana: Sa, Ri, Ga, Ma, Ga, Pa, Sa

Avarohana: Sa, Pa, Ma, Ga, Ri, Sa

This Raga is best appreciated by listening to the composition of Sri Muthalai Bhagavatar, "Samayamide" and "Kameshebaddha".

13. **RAMAMANOHARI**

The fifty second Melakarta Raga and the only "Manohari" Raga with the Prati-Madhyama is known as Rama Manohari. The scale, in the Asampoorna Melakarta scheme is:

Arohana: Sa, Ri, Ga, Ma, Pa, Dha, Ni, Dha, Sa

Avarohana: Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa.

The Shloka for Rama Manohari is:

रमामोहनही पूर्णां सर्वकालेभु गीते।

It is a sampoorna, Sarvaswara gamaka-varika Rakti Raga with Ri, Ma, and Ni as the Jiva Swaras. Unless the Prati Madhyama is adequately emphasised, there could be some sonic similarity with Malayamarutam, Rishabha and Nishada are distinctly Kampita swaras. The use of the Pratyahata gamaka amplifies the inherent beauty of this Raga. Madhyama, Panchama for long duration, Shadja, Panchama, Nishada and in rare cases, Madhyama are
the Graha Swaras. This is one of the Tristhayl Ragas, which can be sung in three octaves. There are several specialised swara-prayogas in this Raga, which is also a Sarvakalika Raga. Surprisingly, this is not a Moorchana Raga and no melas can be created by Graha Bedha.

Apart from the usual Lakshya Geeta by Venkatamakhim, in Jhampa Tala and the Sanchari in Triputa Tala by Subbarama Dikshitar, we have three compositions by Muthuswami Dikshitar, "Sringara Shaktyayudha", "Swaramyaham" and "Mantangi Sri Raja Rajeshwari". It is a Navagraha-Kirtana dedicated to Rahu, in which fine expressions like:


dharnam khalidam kalyanam karnam grahanidharnam

have been used by Dikshitar.

Rationalisation of the Arohana Swaras to Sa, Ri, Ga, Ma, Pa, Dha, Ni, Sa, results in Ramapriya, the 52nd Melakarta in the Samporna Melakarta scheme. The difference between Ramapriya and Rama Manohari is minimal and too fine. Tyagarajaswami has accepted this distinction though and has composed "Seetha Manohara" in Rama Manohari and "Sandehamunu Deerapavaya" in Ramapriya. In Ramapriya, we have some noteworthy compositions such as "Parulunu Veda" by Tiruvottiyoor Tyagayyar, "Samî Radu" by Koteeswara Ayyar and above all, the extremely popular "Korina Vara Mosagu" by Patnam Subbramanya Ayyar.

There are two Janya-Ragas of this Melakarta, they being "Gnaana-moorthi" in which the Nishada is omitted in both the Arohana and Avarohana and Raga "Kankînâlankâri" in which the Rishabha and Dhaivata are omitted in the ascent, the descent being full scale.

14. MANOHARI

Manohari, a derivative of the 22nd Melakarta, Kharaharaprliya, is also a Raga created by Tyagarajaswami. The Swara-Scale is

Arohana Sa, Ri, Ga, Ma, Pa, Dha, Sa
Avarohana Sa, Dha, Pa, Ma, Ga, Ri, Sa.
The singular composition in this Raga, the song "Paritapamu Gani Yadina", is traditionally believed to be the very last composition of Tyagarajaswami. On the Nirvana day, the Bakula Panchami, Ayyarval is said to have first sung "Shyamasundaranga" in Dhanyashi as re-affirmation of his faith in Rama, his Ishta-Devata and thereafter sang extempore, "Paramatmudu" in Vagadeeshwari, followed by this song in Manohari. Professor Sambamoorthy points out that Tyagarajaswami saw Rama, in person, twice (Ela Nee Daya and Bhavanuta) and saw Rama in his dream twice (Giripai Nela and Paritapamu). The scene portrayed in this song is that of Rama and Sita alone in a golden boat in the river Sarayu, with Sita recommending Tyagaraja's case for release from mortal sufferings. Rama promises deliverance in ten days' time, which Ayyarval reminds him of in "Paritapamu".

Manohari is the essence of pathos and the pallavi of this song rouses plaintive feelings, nearly drenching listeners in distress. It is a wonder as to how Tyagarajaswami could create such a moving Raga in the last moments of his life. There lies his greatness. Perhaps, this is the reason why "Paritapamu" is the first and last composition in Manohari.

15. ANALYSIS OF MANOHARI RAGAS

Let us briefly, apply the Ragavargeekarana norms to these Manohari Ragas and examine the results:

a) The Majority are Bhashanga Ragas, only two Melakartas and two upanga Ragas are there in ten Manohari Ragas.

b) Suddha Madhyama dominates - Prati-Madhyama is used only in Rama Manohari.

c) We have two Sampoorna Melakartas, one Sampoorna Bhashanga Raga, the remaining being varja Ragas.

d) Three Manohari Ragas have 'Vakra' or regressive swara characteristics. Most Ragas are krama Ragas.

e) Apart from the two Melakarta Manohari Ragas, the remaining Ragas present a chequered pattern:

<table>
<thead>
<tr>
<th>RAGA</th>
<th>AROHANA</th>
<th>AVAROHANA</th>
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<tr>
<td>Kamala Manohari</td>
<td>Audava</td>
<td>Shadava</td>
</tr>
<tr>
<td>Madhava Manohari</td>
<td>Sampoorna</td>
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</tbody>
</table>
f) Four Manohari Ragas, belong to the 22nd Melakarta, one the 23rd Melakarta, one is an upanga, of the 27th Melakarta one belongs to the 28th Melakarta group, two to the 29th Melakarta and the only Prati Madhyama Manohari Raga is the 52nd Melakarta Raga. We can notice that the Melakarta range from 22nd Raga to the 29th Raga predominates.

g) Chatushruti Rishabha is present in all Manohari Ragas excepting Rama Manohari (Suddha Rishabha) and Kamala Manohari (Rishabha Varja)

The Ragas are fairly equally divided between Antara Gandhara and Sadharana Gandhara, the score being five and four respectively. Devamanohari does not have Gandhara prayoga.

Eight of the Manohari Ragas have Chatushruti Dhaivata, the exceptions being Budha Manohari (Varja) and Kamala Manohari (Suddha Dhaivata).

Isa Manohari has both Nishadas and Budha Manohari none. The other eight Ragas are equally divided between Kaishiki and Kakali Nishada

This is a striking feature. The use of Chatushruti Rishabha and Chatushruti Dhaivata appear to play a role, appear to be a common link in these Manohari Ragas.

f) All are Sarvakalika Ragas, when viewed in a broad perspective

g) Many Manohari Ragas have shravana Samya (similar-sounding) Ragas with subtle differences. I furnish the Shravana-Samya Ragas in brackets:

<table>
<thead>
<tr>
<th>RAGA</th>
<th>AROHANA</th>
<th>AVAROHANA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jaya Manohari</td>
<td>Audava</td>
<td>Shadava</td>
</tr>
<tr>
<td>Budha Manohari</td>
<td>Audava</td>
<td>Audava</td>
</tr>
<tr>
<td>Deva Manohari</td>
<td>Shadava</td>
<td>Shadava</td>
</tr>
<tr>
<td>Manohari</td>
<td>Shadava</td>
<td>Shadava</td>
</tr>
</tbody>
</table>

Deva Manohari (Durbar), Kamala Manohari (Jaganmohini), Gouri Manohari (Kirvani), Isa Manohari (Umabharanam), Saraswati Manohari (Malavi) and Manohari (Suddha Bangala).
16. INFERENCE

The Manohari Ragas are Sarvakalika Dhashanga - dominated Ragas with predominance of Chaturshruti Rishabha and Chatushruti Dhailvata. Madhyama is strong in some Manohari Ragas. These were Ragas, in which Ranjakatva or grace came mainly from Ri, Ma and Dha. These Ragas do leave impressions on our minds but lack the grandeur of Vishada Ragas like Todi or Kalyani or Sankarabharanam. From the Alapana point of view, the Manohari Ragas have limitations. Similarity is not merely in name; there are similarities in the Swara-structure as well. Perhaps, the Manohari Ragas were semi-classical Ragas, light on the ears. They are worthy of the suffix 'Manohari'.

The nominative dedications, by name, to various Deities, does not show any clear pattern though there is some relevance. I pointed out the astrological link in Gouri Manohari, Deva Manohari, close to Darbar, could signify the congregation of celestial powers and is perhaps, the inspiration for the question posed by Tyagarajaswami in "Evarikal Avataranam". Muthuswami Dikshitar very aptly dedicated the song in Madhava Manohari to Lakshmi, the beloved of Madhava. In the sequence of presentation, I adopted the pattern of starting with a Sarva Deva Namaskara Raga Deva Manohari and ended with simple Manohari, a Raga rendered by Ayyarval just prior to his Nirvana. The intermediate order follows Kamala - Gouri - Isa etc., which has a musical and musicological significance. Please recall "Kamala Gouri Vageeshwari - Garudadhwaja - Shiva", the order of obeisance adopted by Tyagarajaswami in his song "Vidulaku Mrrokkedaa". Perhaps, this aspect warrants deeper research.

Apart from these ten Manohari Ragas presented, there are two more Ragas, Amba Manohari and Lalita Manohari. Nothing is known, even about the Swara-structure, of Amba Manohari and it is merely but regretably, a name only, Lalita Manohari is a derivative of the 22nd Melakarta, with Rishabha Varja in Arohana and Dhailvata Varja in the Avarohana. I have not come across compositions or textual references, in and of this Raga. Hence, their exclusion.

17. EPILOGUE

It is fashion nowadays, in certain circles, to decry Karnatic Music in toto. The evolution of Karnatic Music was systematic and not accidental. Musicologists classify this evolution into four periods:

a) Primary and Formative Period - ca 2000 B.C. to 500 A.D.
b) Expository and Expansive period - ca 501 A.D. to 1300 A.D.

c) Reconciliatory and revaluative period - ca. 1301 A.D. to 1750 A.D.

d) Creative and Interpretative period - ca. 1751 A.D. onwards.

The cycle of creation and interpretation, this period starting with the advent of the Trinity, should continue and prosper. It has become essential and incumbent, in present days, to repeatedly substantiate that Karnatic Music is system-based and system-oriented. The worthiness of this paper is related to the object of substantiation, at least to some small measure.
LIST OF SAMAKSHA-PRASHNA KRITIS BY TYAGARAJASWAMI

Etula Brotuvo (Chakravakam), Evarani Ninnayinchirrira (Devamruta-varshini), Evarura Ninnuvina (Mohanam), Evarimata (Khamboji) Ethavunara (Kalyani), Eianidayaradu (Athana), Elavataramethu (Mukhari), Evarikai Avataram (Devamanohari), Endundi (Darbar), Enthavedukondu (Sarasvati Manohari), Enduku Nirdaya (Harikhamboji), and Enduku Dayaradu (Todi).

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ACKNOWLEDGEMENTS

5. Deepak Sharma, Bombay.
RAGALAKSHANA IN CARNATIC MUSIC:
THE GRANDEUR OF TODI

PAPER PRESENTED AT LECTURE-DEMONSTRATION
ON 25th MARCH 1987
BY
V. V. SRIVATSA

AEGIS: NATIONAL CENTRE FOR THE PERFORMING ARTS
BOMBAY
1. **INTRODUCTION**

In our country, culture is an ingrained idiosyncrasy which was assimilated over the course of generations, paramparas, into existential life, the Yatharth Jivana. Our country is Bharath, which name is symbolic of Bhava (substance), 'aga (attraction) and Tala (rhythm). Classical Indian music is a culmination of Bhava, Raga and Tala. Muttuswami Dikshitar has used expressions such as:

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श्राव नाम तात्त महिलाः
श्राव श्राव तात्त विश्वासिली
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2. **WHAT IS A RAGA**:

A raga is a melodic concept, a pleasing sound created and ornamented by the progressive and constructive use of fundamental musical notes called Swaras. Swaras are seven in number - Sa, ri, ga, ma, pa, dha and ni. These seven swaras form the basic scale. There are and can be only seven notes or swaras in any music, in any sound that we can hear. The humming, strumming or blowing of these swaras in ascending or descending order, in permutations and in regular or irregular combinations produce a melody, pleasant to the ears, which is called Raga. Aesthetic pleasure in listening is directly interrelated to the melodic content of music. Unmelodic music can never be pleasing to the ears.

Govinda Dikshitā describes a Raga, in "Sangita Sudha", as a combination of Swaras that brings about an emotional upsurge filling the ears and minds with an infinite form, devoid of verbal expression, invisible to the eyes, yet manifesting as a musical principle in the mind of the musician, with minute "kalapramanas" lying within the realm of Manodharma and as an aesthetic potentiality endowed with the power of progression. Raga, verily, is the soul of our music.

The sequence of Swaras, in permutation and combination, had to be regulated for melodic maintenance or amelioration. All musical sequences should conform to some concepts and regulations. The classification of such concepts results in a multiplicity of Ragas, to which identity is imparted by means of a name.

3. **EVOLUTION OF RAGAS**:

The seven swaras were ascribed in the primeval days to sounds produced by birds and beasts such as the bull, the goat, the elephant, the peacock and the nightingale. Swaras could have originated from birds and beasts but their combination and permutation are too complex to be learnt from the bees and birds. The combination of swaras in a particular pattern, might have theoretically existed, which the listeners might have been unaware of. It is safer to construe that Ragas were discovered than created.
discoveries were achievements, indeed. The cycle of creativity or of discovery, has been continuous. Ramaswami Dikshitar discovered the Raga Hamsadhvani, while Ragas like Suposhini, Rasali, Maruva-Dhanyashi, Karnataka- Behag were created by Tyagarajawami. In the recent past, the Raga "Kadana-kutoohalam" was created by Patriam Subramania Ayyar, while exotic Ragas like Saranga-Mallar, Guhamanohari, Niroshta etc. were brought forth by Muthiah Bhagavathar.

4. RAGALAKSHANA IN CARNATIC MUSIC:

Classical music is a system which was synthesised, codified and classified centuries ago. Such classification of Ragas is called Ragalakshana and the first reference thereto is seen in Bharath's "Natya Shastra."

We find passages on Ragalakshana in Matanga's "Brihaddeshi", in Narada's "Sangita Makaranda", in Sarangadeva's "Sangita Ratnakara", in Govinda Dikshita's "Sangita Sadha" and in Venkataramanakrishan's "Chaturdandi Prakashika". Perhaps, Matanga and Narada preceded the era when classical music came to be known as Carnatic Music. Nevertheless, one traces the origins of Ragalakshana to their works.

Ragalakshana is dealt with, in depth, in "Chaturdandi Prakashika", in King Tulajaji's "Sangita Saramrutha" and in Subbarama Dikshitar's "Sangita Sampdaya Pradarshini".

5. Classical music, is closely associated with Sanskrit, a language known for terminological exactitude. In Sanskrit, each word, each term, has a specific and distinct meaning and significance. For example, "Pramana" means proof and "Prameya" means that which is proved. "Lakshana" denotes the inherent qualities, while "Lakshya" means the goal to be attained with the inherent qualities. For Ragas, "Lakshana" signifies the essential, natural and inherent traits of a melody and "Lakshya", the exposition or presentation thereof. Another way of clarifying these terms would be that the theoretical and musicological aspects of a Raga are covered by "Lakshana" and that the pedagogic and performing aspects come under "Lakshya".

Lakshana and Lakshya are equally important, in Carnatic Music. A complete musician is one who is well versed in both facets. One recalls the tribute paid by Konerirajapuram Vaidyanatha Ayyar, to Ramanathapuram Srinivasa Iyengar, describing the latter as a Lakshana-Lakshya vidwan.

6. NORMS FOR EVALUATING RAGA-LAKSHANA:

In the evaluation of the inherent characteristics or Lakshana of a Raga, about forty criteria have to be considered. It would be an onerous task to examine each criterion. The main criteria, condensed to ten, are:

1) Is the Raga a Melakarta (main scale) or Janya Raga (subordinate scale)?
2) Is the Raga a Moorchana - creating Raga or an Amoorchana Raga?
3) Are there any Anya (extraneous) swaras in the Raga?
4) Which are the swaras used in the Arohana (ascending scale) and in the Avrohana (descending scale)?
5) Which is the Jiva (most important) Swara of the Raga and which are the Raga-chhaya (reflective of the nuances) Swaras of the Raga?
6) To what extent could Gamakas (elongation) be used with Swaras of a Raga?

7) Which are the Graha or Arsha (from which rendition can start) Swaras?

8) Which is the Amsa-Swara (steady, on which one can dwell for a long time)?

9) Which are the Nyasa (terminal swara in a flight of swaras) Swaras?

10) Does the Raga allow singing of Swaras in specialised forms such as Janta and Thatu types?

7. CLASSIFICATION OF RAGAS IN CARNATIC MUSIC:

In Carnatic Music, three methods are in vogue in the classification of Ragas.

(a) **Method-I**

- "Margi" Ragas are those which were traditionally taught, essentially demonstrative of "Lakshana" criteria.
- "Deshi" Ragas are those of folk-origin.

(b) **Method-II**

This method is but a partial modification of the earlier method.
- "Deora" Ragas are Lakshana-based Ragas which are difficult to render.
- "Naya" Ragas are Ragas which can be easily sung.
- "Deshiya" Ragas are those derived from folk-music.

(c) **Method-III**

- Ragas with all seven swaras are called "Sampoorna".
- Ragas with six swaras only are called "Shadava".
- Ragas with five swaras only are called "Audava".

The Swara-based classification of Ragas was very much in vogue even before Venkatamakhin and Govinda Dikshita. At the time of Vara-Siva Yogi or Kollegal, a sixteenth-century contemporary of Purandaradasa, the system of thirty-two Swara-based classification of Ragas was well-known as "Battees-Raga" and was used in tuning the sayings (Vachanas) of Saint Basaveswara. In the seventeenth and early part of the eighteenth century, Venkatamakhin and Govinda Dikshita formulated respectively the Asampoorna (Incomplete) scheme of Melakarta Ragas and the Sampoorna (Complete) scheme of Melakarta Ragas, which are used nowadays and as per which, the division of Ragas was into-

- Melakarta Ragas (Main scales)
- Upanga Ragas (Subordinate scales)
- Bhashanga Ragas (Hybrid scales)
An Upanga Raga has the same scale as its parent Raga, though not necessarily in the same sequence. A Bhashanga Raga is one in which Swaras extraneous to the parent Raga are used to impart melodic grace and lift.

8. EXPOSITION OF RAGAS:

Music, in the formative stages, concentrated more on the classifications and rules of Ragas. Later, accent was laid on the exposition of the Ragas, to show the vitality, the grace and the nuances. This exposition, called the 'Alaap' or the 'Alapana', was without words. The infusion of words and thereby, 'Bhava' (substance) came later, which development was in four stages, known as the 'Chaturdandi' or the four pillars. These four forms of classical music (with words) were the Tnayam, the Gitam, the Prabhandham and the Kriti. The Kriti or Kirtana came to be only when Raga and Bhava got synchronised with Rhythm (Tala).

The characteristics and the beauty of a Raga can be revealed by:

- "Alapana" (singing of the Raga without words)
- "Kriti" (singing of a song)
- "Swaraprasthara" (singing Swaras of a Raga in melodic patterns)

9. RULES FOR ALAPANA OF A RAGA:

Alapana of any Raga should be in accordance with six rules called 'Angas'.

The six rules are:

- Akshiptika
- Raga Vardhini
- Vidari
- Sthayi
- Vartini
- Mutthayi

The revelation of a Raga at the commencement of an Alapana is called Akshiptika and is also known as 'Eduppu'. Listeners should be able to identify the Raga no sooner a performer starts the Alapana. Raga-Vardhini and Vidari pertain to the development of the Ragas. Sthayi is an important and pleasant phase of the Alapana, where the development is systematic, orderly and artistic. 'Vartini' relates to return or descent and 'Muthayi' means an embellished finish. I state these facts only to substantiate that guidelines were prescribed long back, for Alapana, which alas! are seldom observed.
10. TODI THE MELAKARTA RAGA:

Todi, an ancient Raga is the eighth Melakarta-Raga in the scheme of seventy-two Melakarta (main-scale) Ragas. The seventy-two Melakarta Ragas are grouped into twelve "Chakras" (cycles) of six Ragas each, of which the second is the Netra Chakra. "Netra" means the 'eye'. Todi is the second Raga of this Chakra and is akin to the right eye. In Venkatamakhin's scheme it is called Jana Todi, while in the Kadapayadi scheme, it is called Hanuma-Todi. Though the prefixes "Jana" and "Hanuma" were primarily used for an alphabetic count in Sanskrit, it was not without significance. 'Jana' indicated that this Raga was for and of the masses, while the reference to Hanuman symbolised the devotional fervour that could be generated by renditions of or in this Raga. Perhaps, Todi is the first Melakarta Raga that grips the attention of listeners.

11. RAGALAKSHANA: STRUCTURE OF TODI RAGA

Todi is a complete, "Sampoorna" Melakarta Raga, with all seven swaras in proper order in both the Arohana (ascent) and the Avarohana (descent). It is a Moorchana-Karaka Raga devoid of any Anya Swaras. The swaras constituting this Raga, other than Shadja (Sa) and Panchama (Pa) are:

- Ri - Suddha Rishabha
- Ga - Sadharana Gandhara
- Ma - Suddha Madhyama
- Dha - Suddha Dhaivata
- Ni - Kaisiki Nishada.

Ga, Ma and Dha are the Raga Chhayya Swaras of Todi.
Ga, Ma, Pa, Dha and Ni are the Nyasa Swaras of Todi.
All Swaras can be taken as Graha or Arsha Swaras, in Todi.
Madhyama can be treated as the Amsa Swara.

Gamaka abounds in this Raga and Todi is called Sarva Swara Gamaka Varika Raga, as all swaras can be sung with Kampita Gamaka.

Janta Swaras like GaGa, MaMa, DhaDha
MaMa, DhaDha, NiNi
DhaDha, NiNi, SaSa can be sung in Todi.

Thatu Swaras that can be sung in Todi are:
Ni Ga Ri Ni/Dha Ni Ri Ni Dha Ma/and Ga Ma Ni Dha Ma Ga Ri Sa/

Some Visesha or special Prayogas, which reflect the beauty of this Raga are:

Dha Ni Sa Dha/Ri Sa Dha/

Todi is a Tristhayi Raga, a Raga which can be sung in three octaves.
12. **Musicological Origin of Todi**

Sama Veda is the first Moorchana of our system. By Graha-Bedha, other Mooranchanas were formed, in which Shadja-Grama was formed, from Tarasthayi Shadja to Madhyasthayi Rishabha (i.e.)

Sa, Ni, Dha, Pa, Ma, Ga, Ri

Todi is the Rishabha Moorchana of the Shadja Grama. In this process, if Ri, Ga, Ma, Dha and Ni of Todi are taken respectively as the Shadja and Bhli of Todi, the strains of Kalyani, Harkambhoji, Nata Bhairavi, Sankarabharanam and Karaharapriya, in that order.

This is too vast a subject for discussion here. Suffice would it be, if one takes into cognizance the origin of Todi, as the Rishabha Moorchana of the Shadja Grama.

13. **Sonographic Analysis of Todi**

Mere rendition of the seven swaras without any Gamaka, does not produce a Raga, in the real sense. It is the fusion of Gamaka with the Swaras that makes the beauty inherent in a Raga.

Sonographic analysis of Ragas can be done in a geometrical pattern, to portray the scope of exposition of each Raga.

A Kampa-Vilina (low oscillatory Gamaka level) Raga like Abhogi gives a Triangular shape, indicative of limitations in exposition and development. Room is there only at the bottom. Add 'Ni' to Abhogi and room is made at the top. Yet restrictions prevail in SriRanjini Raga, which is the second sonographic depiction.

An irregular contour like Nilambari produces an asymmetrical pattern. Hence, the difficulty in rendition. This is the third picture. The lilt of this Raga is in the smooth descent. See the sonograph of SriRaga. Extra space or pockets are created indicative of expansive scope. This is characteristic of Ghana Ragas.

Todi, a Sampoorna Raga has a symmetrical pattern like a pandal or temple-tower. Todi has perfectly symmetrical tetrachords.

14. **Compositions in Todi Raga**:

I venture to soften the initial theoretical introduction by means of compositions rendered by eminent musicians.

The repertoire in Todi is very large, right from Gitam or Varnam, to Padam and Tillana. I have compiled a fairly exhaustive list in this brochure, and trust that this list would be useful to readers.

The first reference, needless to say, is to the Lakshya-Gita in Todi, composed by Venkatamakhi, "Arre Raja Raja Gita", the authentic notational version of which is available in the "Sangita Sompradaya Pradarshini". This Gita is set to Jhampa-Tala.
Amongst Tana Varnas, the masterpiece is the Ata-Tala Varna, "Kanakangi", composed by Pallavi Gopala Ayyar and dating back to the pre-Trinity period. The delectable Swarajati Composed by Shyama Shastri, "Rave Himagiri Kumari", deserves the place of pride, in this category. Muttuswami Dikshitar has composed a Chowka-Kala, Adi-Tala, Varna in Todi, "Roopamu Joochi". There is a Varnam composed by Palaghat Parameshwara Bhagavathar, which is not in wide circulation. The recent Adi-Tala Varna by Patnam Subramania Ayyar, "Era Napai", is well known and liked. However, the rarest Varna is a Swarakshara or a Swarasthana Varna by Ramaswami Dikshitar, "Sarigani Dani". "Sarigani Dani" means "she is not proper", the words being identical to the swaras Sa, Ri, Ga, Ni, Dha, Ni.

Coming to Kritis in Todi Raga, I refer to a pre-Trinity period composition by Pallavi Gopala Ayyar, in which you could discern the pristine purity of Todi Raga, the song being "Amba Nadu Vinnappamu".

15 TODI RAGA AND THE TRINITY :

Todi was a Raga favoured by the Trinity of Carnatic Music. Tyagaraja has composed twenty-six songs and Muthuswami Dikshitar, nine songs. Dikshitar's nine songs in one raga is a rarity. Apart from the famous Swarajati, Shyama Shastri has to his credit, three kritis, all of which are superb. Let us look at the manner the Trinity did handle Todi Raga and examine their compositions:

a) Tyagarajaswami: Apart from the quantitative magnitude of his compositions, a little known and less appreciated fact is that he has virtually used all swaras of Todi to start his compositions with (i.e.) many swaras as Arsha swaras. Examples are:

- Dasharathe Ni Runamu - Starts on Mandarasthayi Dha.
- Aaragimpave Kadhethera Rada
- Karunajoodavanama Brindavana Lola
- Kaddanivariki
- Chesinadella Marachitivo Koti Nadulu
- Emi jesite emi Datsukovalena
- Ni Daya Ravale
- Kolava Maragada

This is an unparalleled feat.

To crown this achievement, we find the Kriti "Endu Daginado" to be a capsule containing Todi Raga. In the Pallavi itself, we have passages set to Vilamba Kala (slow tempo), Madhyama Kala (medium tempo) and Durita Kala (fast tempo) and the tune-span covers three octaves, Mandara, Madhya and Tara Sthayis. This creativity is non-pareil.
The Pallavi of the song, "Varidhi Neeku" is such that one gets the impression that a garland of sangatis was woven. It would be time-consuming to discuss at this juncture the Bhavas of Tyagaraja’s kritis in Todi. I venture to refer to "Emi Jesiteppemi", one of the finest compositions of Tyagaraja, and its rendition by Sri Ariyakudi Ramanuja Iyengar.

b) Muttuswami Dikshitar: The most popular kriti by Dikshitar, in Todi is "Sri Krishnam Bhaja Manasa", dedicated to Lord Krishna of Guruvayoor. In "Sri Subrahmanyo", one is thrilled by the use of the elongated Ga in the Charana, as well as by the Madhyamakala passage starting with "Shatayuh Prada". "Daksnayani" reflects the quintessence of the Raga. Above all, we have the superbly structured kirti "Kamalambike", from the Navavarna series.

c) Shyama Shastri: The three compositions of Shyama Shastri in Todi are "Ninne Namminanu" "Kiarunanidhi Ilalo" and "Emani Migula Varnintu", the last of which is rarely heard.

16. POST-TRINITY COMPOSITIONS IN TODI:

a) Swati Tirunal: Apart from the popular "Sarasijanabha Murare", we have "Mandarakara" in Triputa Tala, "Pankajaksha Tava" in Rupaka Tala and the Utsava Prabandha composition "Pankajakshanam" in Manipravala. This Manipravala song is prefaced by a lovely verse or padya, which I take leave to present.

b) Other composers: Since I have furnished a compendium of songs in the annexure, I restrict myself to citing a few outstanding compositions such as "Amba Nannu Brova" by Anaya, "Meena Lochani" by Muthaiah Bhagavatar, "Sri Venkatesam" by Poochi Srinivasa Iyengar and "Karthikeya Gangeya" by Sri Papanasam Sivan. Todi has remained vibrant and vivante, despite the passage of time, which would be evinced from this modern composition.

17. RASA-BHAVA IN TODI

Some persons are of the view that Todi Raga brings out only Karuna Rasa. This view may be valid for Ragas like Sahana but compositions in Todi are reflective of Navarasas, I submit, to substantiate which I give these examples:

- Munnu Ravana (Tyagaraja) - Veera Rasa (Valour)
- Enduku Daya Radu (Tyagaraja) - Karuna Rasa (Sympathy)
- Koti Nadulu (Tyagaraja) - Adbhuta Rasa (Wonder)
- Chesinadella (Tyagaraja) - Hasya Rasa (Humour)
- Enu Baradeyo (Purandaradasa) - Vibhatsa Rasa (Revulsion)
- Era Napai (Pathnam Subramanya Ayyar) - Roudra Rasa (Anger)
- Dasharate (Tyagaraja) - Shanta Rasa (Beatitude)
- Roopamu Joocchi (Dikshitar) - Sringara Rasa (Beauty)

The majestic scene of Rama, seated on a throne, bow in hand, etched by Tyagaraja in the song "Koluva Maragada" is unforgetable. This is a unique song, in which one experiences several Rasas and Asaktis.
Adequate emphasis must be laid on clarity of diction, when singing compositions in languages other than one's mother-tongue. Performing artists should render compositions only after grasping the meaning and import of every word in the song that they intend singing. The crime of mispronunciation is called verbicide. In "Koluvamargada", Tyagarajaswami beseeches Lord Rama to have some milk, with the words, "Akali Teera Palaragimpave". We come across names like Venkappa, Thimmappa and Murugappa - but verbicide in the passage mentioned produces a new name "Akali Teerapa". I leave it to this court to decide whether this offence is culpable verbicide amounting to murder.

"Koluvamargada" is a collosus amongst compositions in Todi Raga and deserves special treatment.

18. RHYTHMIC STRUCTURE OF COMPOSITIONS IN TODI RAGA:

This presentation would be incomplete if the rhythmic aspects are not examined. Tyagarajaswami has used seven talas in his compositions - Adi, Deshadi, Roopaka, Chapu, Jhampa, Tishra Laghu and Tripota Talas. Pallavi Gopala Ayyar's Varnam, referred to earlier, is in Ata Tala. Subbarama Dikshitar has composed a Sanchari-Gita in Mattya Tala. I am not aware of any composition in Dhruba Tala. Could anyone enlighten me? Muttuswami Dikshitar has used Adi, Chapu and Roopaka Talas and the grandeur of Vilamba Kala (slow movement) is seen in most of his compositions. The majority of Tyagarajaswami's songs are set to Madhyama-Kala (Medium Tempo). This led to a view that only slow or medium movements suited Todi Raga. The past master in laya that he was, Shyama Shastri, disproved this view by means of his song "Karunanidhi Ilalo", in fast tempo, in Adi Tala with Tishra Nadai.

19. INSTRUMENTAL RENDITIONS IN TODI:

a) String Instruments: Violinists and Vainikas revel in renditions of Todi Raga. The hypnotic spell cast by Veena Seshanna of Mysore, by melodic and rhythmic patterns, is remembered even now. Many asikas swear by Dwaram Venkatashwami Naidu's version of "Munnu Ravana", in Todi, which he played on the violin.

b) Wind Instruments: Nagaswara Vidwans scaled unprecedented heights when playing Todi Raga. A rasika once asked me as to why flautists were lukewarm to playing Todi Raga. I was unable to satisfy him instantaneously but venture to do so now, before this august gathering Sarngadeva, while describing Alapanai of Todi on the flute, states that a two-stage approach is necessary; firstly, with ma as the sthayi note and oscillating Panchama, the third note in slow tempo and the fourth in Vilamba after which the playing of the first Svasthana in Todi has a pause or halt on the Swara Ma. The second svasthana starts from ma, the sthayi note and ranges between the two panchama swaras, with Sanchara going as far as the sthayi Swara. The third and fourth svasthanas include the ascent up to the sixth swara and the descent to the Graha Swara. Much effort is called for, in this exercise, which perhaps, manifests as reluctance.

20. TODI IN ANCIENT LITERATURE:

Todi Raga has a remarkable historical background, supported by the existence of a strong textual tradition. This Raga is mentioned in ancient treatises on classical music.
Sarngadeva of the thirteenth century gives the Lakshana of Todi, in *Sangita Ratnakara*, as follows:

"विकालीमध्यमोद्धरतः बाइक्रो श्रवणीष्ठः।
न्यायनिःसायामयतास्ति महामहोद्धरतः।।
सहयोगादिकात्र व्यस्तास्ति कथयेनशुमाः।।
समेत वनवास अन्नवाचार्यत्वकारिणी॥

In the *Sangita-Sudha*, Ma is said to be the Amsa, Nyasa and Graha Swara of Todi Raga:

अनूः शाइववालवचन वामसृणीच सामवसम!।
यहजाता गणन्धरात्म उपनामाग्रहसृणीमाः॥
तोडी नाभि प्रक्षिप्तोऽच्छेदकानां हर्षे निधृतः॥

The description of Todi in the "Ragavibodha" conforms to the present-day version with the characteristic Kampita Gamaka:

तोडीमेंहे स्तायात्काक्षिकिनोच्च शुद्ध लक्षियमाः।
तोडी प्रमुखवा रागा अङ्गकायामुक्तवेद्याशान॥

The version in "Sangrahachoodamani" is similar to this Shloka. The Aumapatani has a one-line reference to Todi:

सानिद्यम मानवित्सा गला तोडी निधृतः॥

However, the "Brihaddeshi" and the "Sangitasaramruta" make no mention of todi, by name.

21. VISUAL IMAGES OF TODI:

From the abstract and audio, we now come to visuals. Visual depiction of a Raga is not prevalent in South India. Many are aware, I presume, of the Raga-Ragini miniature paintings, in Hindusthani music. Somanatha, in "Raga-Vibodha", describes Todi Raga thus:

"A girl, green in colour, dressed in dull-coloured clothes, decorating herself frugally, lives in the forests, playing the flute and possessing a pet-deer - this is the image of Todi."

Somanatha, again, describes Turushka-Todi as:

"A chaste woman with a big hair-knot, white in colour, wearing a long blue dress, chanting the name of her lover, whose absence she is unable to bear, with beads in her hand."
Damodara Mishra's image of Todi is:
"A woman, shining in white colour as a dew of jasmine flower, covering her body with camphor and sandal paste, one hand on the Veena and the other playing with a deer."

22. VENKATAMAKHIN'S VIEWS ON TODI:

Venkatamakhin has branded Todi as an "Authra Raga", a raga imported from the North. Many scholars oppose this view and even Subbarama Dikshtar accepts Venkatamakhin's view with reservations. Professor Sambamoorthy has pointed out that there were accepted musical formats and passages like "Matta Kokilam", in Todi, which were sung in bygone eras. There are several passages in Todi Raga, in the music of Kathakali and Yakshagana, ancient classical and folk dances from the deep South. The equivalent of a Janaka-Raga in Thevaram music was "Pann" and a Jamya Raga was called "Palai". Abraham Pandithar asserts that the Todi-Raga-Scale is "Sevvazhi-palai". Todi was in vogue in the South, several centuries back and it is incorrect to construe Todi as an imported Raga.

Difference of opinion prevails on another observation made by Venkatamakhin:-

Todi is a Raga to be rendered only in the evenings. Todi has been defined as a morning-Raga by Lochana Kavi, in "Raga-Tarangini". Upanga Ragas of Todi like Asaveri and Dhanyashi are considered to be forenoon-Ragas. Todi, a Poorvanga-Raga, precedes in the sequence of classification, Upanga Ragas of the 22nd Melakarta, like Shree, Manirangu and Madhyamavati - which are considered to be Uccha-Kala (Mid-day) Ragas. Venkatamakhin's views lack support.

23. RECENSIONS OF TODI RAGA:

When at Madras sometime back, I met an American lady, who was studying Kavuthuvams of Bharathanatyam. Kavuthuvams, with complex laya patterns such as Mattapana, Kottari and Takkari Talas, is too complex a subject, known only to a few Nagaswara Vidwans and Nattuvanars. Our culture has gone Westward ho! What would be the American perception on Todi? Perhaps, "I like your toddy (Todi), boody heady stuff."

The normal swara-scale in Todi without the swara Pa, results in a Raga which is called Suddha-Todi. There are two known kritis in Suddha Todi, seldom heard in concerts and they are "Matanga Kanyam" by Sri Jayachamaraja Wodeyar and "Gana Lola Nannu Brovu" by Venkatamarayana Charulu. Other recensions of Todi are Chaya Todi, Marga Todi and Turushka Todi. In Turushka Todi, a samporna upanga Raga, dha and ni are stressed while ga becomes an Alpa (leadable) swara. The prefix or epithet "Turushka" is indicative of links with Turkey. In this Raga, Ma is used as the Graha, Nyasa and Amsa swaras and this Raga is to be sung at midnight. Arobila and Sargadeva refer to Chaya Todi, in which Raga, the swaras Ri and Pa are eschewed. Marga Todi is without the swara Pa but is different from Suddha Todi as Sa is the Nyasa and Ma the Amsa Swara and as the moorchana starts with Dha. Marga Todi is a morning raga.
In the absence of unanimity of views, I refrain from discussing the structure of Deshiya-Todi. Tyagarajaswami is said to have composed his first song, "Namo Namo Raghavaya" in this Raga. Musicologists integrate this Raga into the main Raga, as a result of which four compositions of Tyagarajaswami in this Raga are added to twenty-six in the main Raga, taking the tally to thirty pieces.

By sheer coincidence, the consecration of the Gopuram at Sri Rangam took place this morning. It would, therefore, be in the fitness of things if we recalled Tyagarajaswami's SriRangam Pancharatna Kriti in Deshiya Todi.

24. TODI AND FAMILY PLANNING

A doyen of the Marathi cultural world and connossieur of fine arts once observed about the emergency in 1975 as follows:-

"In these days of despondency, when the emergency pervades public life, one sought to overcome the depression through spiritual solace. As a Hindu, I had some habits, one of which was to read passages from the Bhagavat-Gita, which habit I thought, would soothe my emotions. Alas! I discovered that the emergency did not spare the Bhagavat-Gita too! When I opened this book, the first thing that I noticed was that the Gita starts with the words "Sanjay Uvacha" - Sanjay says."

If analogous liberty is permitted, Family Planning seems to have subdued Todi Raga. Mayainalavagowla, Harikhamboji and Sankarabharanam have about forty to fifty Upanga and Bhashanga Ragas each, while poor Todi has less than ten! Nagavarali, Asaveri, Punnagavarali and Dhanayshi are Upanga Ragas of the Todi family. Amritavahini, Sudhaseemanthini and Sindhu Bhairavi are derivatives of Todi. A small but happy family!

25. RENOWN/PERFORMERS OF TODI RAGA

a) Todi Seetharamaiah, who rendered this Raga for eight days at the court of King Serfoji in Tanjore, without repeating any sanchara of swaras. Anyone game for a repeat session?

b) Nagaswara Vidwan, Tirumarugal Natesan, whose adopted son was Rajaratnam Pillai.

c) The famous flautist, Sarabha Shastri.

d) Ariyakudi Ramanuja Iyengar, whose repertoire included more than forty songs in Todi Raga alone.

e) Above all, Nagaswara-Chakravarti Sri Rajaratnam Pillai, who played Todi Raga at a temple festival from 8.30 p.m. to 3.30 a.m. Todi was Rajaratnam and Rajaratnam was todi.

26. ANECDOTES AND INCIDENTS RELATING TO TODI

a) Maha Vaidyanatha Ayyar, Patnam Subramania Ayyar and Kunnakkudi Krishna Ayyar congregated at the coronation of Bhaskara Setupati
of Ramnad and rendered in their separate concerts, in their own inimitable styles, the Pallavi "Jaya Jaya Ravikula Raja, Vijaya Raghunatha Sri Bhaskara Swami" in Todi Raga, to Jhampa Tala, Ateetha Griha, at 3/4 count. All three performances were superb. At the end of the concerts, Vaidyanatha Ayyar stated that the art of Pallavi-expression was Krishna Ayyar’s forte, whilst the art of embellishment was that of Patnam Subramania Ayyar. Krishna Ayyar reciprocated stating that none could come near Vaidyanatha Ayyar in Alapana. People heard these sincere but mutual compliments with great rapture.

b) At a concert in Knapattu in Chettinad, Sarabha Shastri played an enthralling alapana of Todi Raga, on the flute. After listening to Shastri, Tirumarugal Natesan exclaimed whether he or any other artist would venture to play Todi Raga again!

c) An ailing Ramanathapuram Srinivasa Iyengar, with a fractured leg, resisted surgery. He prayed to Lord Venkatesa of Tirupati to cure him, his prayer being in the form of two songs, the first of which was "Sri Venkatesam" in Todi and the second "Saragunapalimpa" in Kedara Gowla.

27. DEVARANAMAS IN TODI RAGA:

There is no authentic notational record of Devaranamas composed by Purandaradasa. "Dasara Kritigalu", a book published sixty years back, gives five Devaranamas in Todi, all of which have been included in the list in the annexe of the brochure.

28. PALLAVIS IN TODI RAGA:

Well known Pallavis in Todi Raga are "Meenakshi Mamadurai" and "Velavane Ninadu" in Adi Tala, "Vennai Tinna Chinna", in Triputa Tala and the difficult Pallavi "Mamaramum Nizhalum", in which the first half of the Tala-Avrutti is set to Khandam and the second half to Tishram. Smt. D.K. Pattammal has given a rendition of this complicated Pallavi.

29. PADAMS AND JAVALIS IN TODI:

The earliest Padam in Todi dates to the pre-Trinity era, by Gatikai Mooku Pulavar, in Tamil, titled "Aadiyaramba Kalviyile" and is given in notation by Subbarama Dikshitar. Other Padams in Tamil are "Ella Arumaigalum" by Ghanam Krishna Ayyar and the famous "Taye Yaashoda" by Oothukadu Venkatassubba Ayyar. In Telugu, we have a Javali by Pattabhiramaih, "Palimi Ela", which is occasionally sung by Smt. T. Brinda. Chinnaiah, the eldest of the Tanjore-quartet, has composed two Javalis in Todi, "Mosajesene" in Adi Tala and a Swarasthana-Javali, "Dani Sari Samani", in Mishra Chapu Tala. I am not aware of any Padam in Todi by Khetrayya or Sarangapani of Karvet Nagar and would be indebted to anyone who could enlighten me on this score.

30. TILLANAS IN TODI:

Traditionally, only two Tillanas are sung in Todi. Kunnakkudi Krishna Ayyar composed the "Kamba-Ramayana Tillana", in which, passages from the Kamba Ramayana have been used in the Charana. The composer of the second Tillana was Ramanathapuram Srinivasa Iyengar, which was sung often by Sri Ariyakudi Ramanuja Iyengar.
EPILOGUE

It would be evident that I have ventured to present an Eka-Raga Cutcheri in Todi, starting from a Varnam, upto a Padam or Tillana. Songs in Sanskrit, Telugu, Kannada and Malayalam were rendered by eminent artists from all states where Carnatic Music is practiced. Curiously, no mangalam is sung in Todi, although there are mangalams in Asaveri and Dhanyashi, its Upanga Ragas. I cannot present a mangalam, as I appeal to the Todi-Devata not to rest and continue to inspire us forever.
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<td>TITLE OF COMPOSITION</td>
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<td>63.</td>
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<td>64.</td>
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<td>65.</td>
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<td>66.</td>
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<td>Ella Arumaigalum</td>
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<td>Tillana</td>
<td>Deem Deem Tanana</td>
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<td>87.</td>
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<td>Deem Tare Dare</td>
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<td>Ramanathapuram Srinivasa Iyengar</td>
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<td>Muthaiah Bhagavat</td>
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THE SPLENDOUR OF SHANKARABHARANAM

PAPER PRESENTED AT LECTURE-DEMONSTRATION

BY

V. V. SRIVATSA

AEGIS: SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA
VENUE: SHANMUKHANANDA HALL, BOMBAY-400 022
DATE: 13TH MARCH 1988
This shloka, the first in Sarngadeva's 'Sangita-Ratnakara', indicates figuratively, the salient features of the system of classical music. The figure of speech employed in this verse is Samasokti, in which qualifying words are used with a dual, with a primary and a secondary meaning. Thus, this verse has to be interpreted both in etymological and musicological terms.

The word "Shrutipada" is indicative of the derivation of classical music from the Sama-Veda. The Supreme Being is self-luminous and cannot be conceived by any mental modification; the self-luminosity is suggested by means of the words "Swayam Rajate". Akasha (space), the foremost of the five creative elements, normally in an unmodified state, becomes manifest as the primordial sound, Nada. Sarngadeva's genius and greatness is evident in his usage of the term "Nadatanum", signifying that he worships Shankara embodied in the form of Nada. The word Shankara can be bifurcated into "Sham-Kara", or the cause of comfort. Music is a cause of comfort since aesthetic pleasure is derived from listening to it. Shankara is Music and Music is Shankara.

Thagarajswami echoes this phrase, in a verbatim manner, in his composition in Raga Chittaranjani:-

In the "Sangita Makaranda", Narada States:-
Cogniscenti of Sanskrit are enraptured by the expressions 'Lokasankaram' and 'Lokamanoharam', in this Shloka.

2) ESTOTERIC SIGNIFICANCE OF SHANKARABHARANA

A popular verse from the Lalitopakhyana states that the Universe constitutes the limbs of Shiva; all speech, His voice; and that the moon and the stars are his decorative ornaments.

अहार्या कुरुक शक्स सत्रिकं लघुविभुजर /
अहार्या चंद्रावास्ति तत समादरिलोहितं धीर /

'Aharya' or 'Abharana' mean adornments or embellishments. Embellishments essentially enhance the elementary ethos and are not easily expendible elements. Swaras are the embellishments of a Raga. 'Shankarabharana' literally means, the embellishments of Shankara.

It should be apt, at this stage, to quote from the "Rasakowmudi"

अहार्यासंगमेऽस्तुस्वरार्क्षस्वरारिकाः सुशिरिणिः /
शर्मश्च तत्रति सुपरिसप्तिरितिरिभालिते अहार्य श्रुताविश्वासः //

The Raga Shankarabharana, has all seven Swaras as its ornaments or embellishments. The embodiment of music, Lord Shankara, has also seven 'Abharanas' or ornaments. A parallel can be drawn between the ornaments of Sangita and Shilpa-Shastra:

<table>
<thead>
<tr>
<th>Raga Shankarabharana</th>
<th>Abharana of Shankara - Moorti</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara : Sa</td>
<td>Akshara Sa : Sarpa (Snake)</td>
</tr>
<tr>
<td>Swara : Ri</td>
<td>Akshara Ru : Rudraksha (Beads)</td>
</tr>
<tr>
<td>Swara : Ga</td>
<td>Akshara Ga : Ganga (River)</td>
</tr>
<tr>
<td>Swara : Ma</td>
<td>Akshora Mru : Mruga (Deer)</td>
</tr>
<tr>
<td>Swara : Pa</td>
<td>Akshara Pu : Pushpa (Flower)</td>
</tr>
<tr>
<td>Swara : Dha</td>
<td>Akshara Da : Damaruka (Kettledrum)</td>
</tr>
<tr>
<td>Swara : Ni</td>
<td>Akshara Ni : Nishakara (Moon)</td>
</tr>
</tbody>
</table>
The esoteric progression from the unleashing of the poisonous Kunda- 
lini to Nectar or Eternity (symbolised by the moon) is highly subtle. 
Rudraksha symbolises materialistic connections (Dhatu - Sambandha), 
which is washed off by the holy Ganga, after which the self races past 
mortality (Mru indicates death) like the fleet-footed deer to reach a 
state of realisation or self-fragrance like the flower, whereafter the 
barrier of duality (symbolised by the two faced drum) is transcended 
to attain Eternity or the Moon. Shankarabharana or the ornaments of 
Shankara is metaphysics through symbols.

3) SIGNIFICANCE OF THE RAGA SHANKARABHARANAM

There is a lot of quinarial significance in the worship of Shankara and 
even the Maha-mantra "Nama: Shivayah" has five Aksharas.

Main-Scale or Melakarta Ragas are classified into twelve groups of six 
Ragas each and each Raga-group is called a Chakra. The fifth Chakra 
is the Bana-Chakra and Shankarabharanam is the fifth Raga of the fifth 
Chakra. Perhaps, it is the quinarial significance that gave this Raga the 
name "Shankarabharnam". Indeed, a fit medium to sing the Glory of 
Shankara.

4) PRE-EMINENT POSITION OF RAGA SHANKARABHARANAM AMONG 
COMMON RAGAS IN COMPOSITIONS BY THE TRINITY

The compositions of the Trinity, in the current era, serve as beacon- 
lights to wayfarers and exponents of Karnatic Music. A little-known 
and unappreciated fact is that there are only twentyseven Ragas in 
Karnatic Music, in which there are compositions by the Trinity. A list 
of such Ragas is appended to this brochure, which list was compiled 
by me. In these twentyseven Ragas, Tyagarajaswami has composed 298 
kritis, Muthuswami Dikshitar 123 and Shyama Shastri, 64 kritis. With 
some marginal approximation, the creative output of these three 
composers, in common Ragas, assumes a ratio of 4:2:1 respectively.

These twentyseven Ragas include Melakarta, Upanga and Bhashanga 
Ragas. Rakti Ragas top the list and Ghana Ragas come lower down. 
This evaluation, based on the measures of commonality is a barometer 
for the popularity of and the aesthetic pleasure derived from listening 
to a Raga. Todi tops the table, Shankarabharanam has the second 
position, followed sequentially by Kalyani, Bhairavi, Saveri, Madhyama-
vati and Arabhi. The order of preference or of priority adopted by the 
Trinity is perhaps, indicative of the popularity of these Ragas.

Some scholars opine that the Madhyama Swara is indicative of a generic 
change and that the Prati-Madhyama version is the effiminate form of
the Suddha-Madhyama Raga. Kalyani is the Prati-Madhyama version of Shankarabharanam, though not a mirror-image. Of all pairs of Suddha-Madhyama and Prati-Madhyama Ragas, Shankarabharanam and Kalyani are the best and find successive positions in the list. Maya- malavagowla-Pantuvarali are a distant second, if at all and Kiravani- Simhendra-Madhyamam or Harikambhoji-Vachaspati come further down in the ratings. Natabhairavi is not as popular as Shanmukhapriya and Bhavapiya is less popular than Todi.

Thus, the Raga Shankarabharanam has a unique distinction.

5) STRUCTURE OF RAGA SHANKARABHARANAM

Shankarabharanam, as now in vogue, is a complete, "Sampoorna" Melakarta Raga with all seven swaras in the proper order in both the Arohana (ascent) and the Avarohana (descent) and the Swaras constituting this Raga, other than the Shadja (Sa) and the Panchama (Pa) are:

Ri - Chatushruti Rishabha
Ga - Antara Gandhara
Ma - Suddha Madhyama
Dha - Chatushruti Dhaivata
Ni - Kakali Nishada

This Sarva-Swara-Gamaka-Varika Rakti Raga is devoid of any Anya (extraneous) Swaras. This Raganga Raga is noted for the extensive use of Shadja and is one of the limited Melakarta Ragas with perfectly symmetrical tetrachords; the Poorvanga and the Uttaranga being identical.

6) MUSICOLOGICAL ORIGIN OF RAGA SHANKARABHARANAM

Sama Veda is the earliest Moorchana of our system and other Moor- chanas were formed by Graha-Bedha, amongst which was the Shadja-Grama (ie) from Tarasthayi Shadja to Madhyasthayi Rishabha

Sa, Ni, Dha, Pa, Ma, Ga, Ri

Shankarabharanam is the Nishada - Moorchana of this Shadja-Grama and was known in ancient times as "Ranjani", ere the present name was conferred.
7) EVOLUTION OF RAGA SHANKARABHARANAM

Shankarabharana was an ancient-Raga and was called a "Poorva-Prasiddha" (known earlier) Raga by Sarngadeva:-

शंकराभरनोऽरूपं यवस्तरति प्रसिद्धाः //
श्रीलि कुशालिका नाग्री श्राम्परीतिः क्षररति //

त्वाच प्रवेंद्रमङ्काभिमुखेऽमा अतिनाय कृत्यानन्ति-नत्रोति //
अकुलशरणायाम प्रसिद्धार्य अहंते सागराष्ट्री //

Eight Ragas, starting from Shankarabharanam, are said to have been prevalent event before Sarngadeva's era. However, it cannot be concluded or gainsaid that this Raga, as in known today, remained unchanged in the passage of time.

In the "Swara Mela Kalamdhi" Ramamatya classifies Shankarabharanam as a derivative of Shri-Raga:-

श्रीलि भवेष हैैरी जैँरः शण्यारिः रुद्ध भैरवी //
क्षरार्य नारायण श्रीलि श्रीरा महारायणी //

Interestingly, Ragas nowadays identified as close to Shankarabharanam such as Shuddha Vasanta, Poorva-Gowla and Narayani are classified by Ramamatya under the 'Saranga-Nata' group.

In the "Sangita Makaranda", Narada adopts a different classification:

कैरणोदिकै च सम्परी चारैरी च तथेषु च //
बहुवृत्तं सम्परी शुष्का भ्रमणस्नथार //
A study of Ramamatya’s work shows that Shankarabharanam did belong to the group with Suddha Shadja, Madhyama and Panchama Swaras, with Panchashruti Rishabha and Dhaivata, with Chyuta-Madhyama Gandhara and Chyuta-Shadja Nishada. One notes with interest, the stress on the use of the higher Gandhara and Nishada.

The “Rasakowmudi” written by Srikantha, a disciple of Pundarika Vittala, who in turn was a disciple of Purandaradasa, takes a different view:

श्रवण सत्सरसा मुख्य लिंगहर षार्मध्यसोऽ/ 
पतन्ध्री गच्छ केरिमेंव: श्रीकविन्दु भुजे। //

वेळाविली तना पुन्यचालनाराणा स्वरी। / 
अनुक्रार भरणाभाषा भक्ष्यसम्मातेः हिंद //

It would be onerous to cite other references. However, a brief summary is presented hereunder:

<table>
<thead>
<tr>
<th></th>
<th>As per Rasakowmudi</th>
<th>As per Sangita Ratnakara</th>
<th>As per Swara Mela Kalanidhi</th>
<th>As per Sangita Chandrodaya</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graha Swara</td>
<td>Sa</td>
<td>Sa</td>
<td>Sa</td>
<td>Sa</td>
</tr>
<tr>
<td>Amsha Swara</td>
<td>Sa</td>
<td>Sa</td>
<td>Sa</td>
<td>Sa</td>
</tr>
<tr>
<td>Nyasa Swara</td>
<td>Sa</td>
<td>Sa</td>
<td>Nil</td>
<td>Sa</td>
</tr>
<tr>
<td>Varja Swara</td>
<td>Nil</td>
<td>Sunrise</td>
<td>-</td>
<td>Sunrise</td>
</tr>
<tr>
<td>Time</td>
<td>Sunrise</td>
<td>Mudrita</td>
<td>Differs from Natanarayani</td>
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<tr>
<td>Special Remarks</td>
<td>Gana</td>
<td>Raga Mela under Sri Kedara Mela</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>as much as Ga = Ma</td>
<td>and with Gamakas</td>
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</tbody>
</table>

It is observed that the extensive use of the Shadja as Graha, Amsha and Nyasa Swaras is agreed to. No wonder, the Rasakowmudi describes Shankarabharanam Raga as:

“अकुल श्लोके अग्नि प्रज्ञाप्रमैतेथरुः” //
The correct and current structure emerges in Govinda's Sangraha-Choodamani

One school did hold the view that Shankarabharanam was a Sampoorna-Shadava Raga, omitting the Nishadha Swara in the descent. It was pointed out that from the points of view of aesthetics (Ranjakatva) and practice (Prayoga), Sa dha pa in the Avarohana is preferred. Note the words "तुलकतनाते भेद्यते तातिकिता का अर्थविशा लित" in the above referred to shloka, which set at rest, any controversy over the construction of this Raga.

It is evident that this Raga was evolved over a long period to reach its present format and structure.

b) ANALYSIS OF RAGA SHANKARABHARANAM BY RAGALAKSHANA NORMS

a) Melakarta Raga - Shankarabharanam is the 29th Melakarta Raga in the 72 Melakarta Raga series.

b) Moorchanakaraka Raga - Shankarabharanam is a Moorchanakaraka Raga. By Graha Bedha, the Ri, Ga, Ma, Pa and Dha Moorcanas of this Raga will result respectively in Karaharapriya, Todli, Kalyani, Harikambhoji and Natabhairavi.

c) Anya Swaras - None

d) Varja Swaras - None
e) **Arohana and Avarohana** - Complete with all seven Swaras

f) **Graha Swaras** - Sa, Ri, Ga, Ma, Pa

g) **Raga-Chayya Swaras** - All Swaras

h) **Jiya Swaras** - Ga Ma Pa Ni

i) **Specialised Swara Forms** - Thatu Swaras and Janta Swaras possible

j) **Visesha Prayogas** - Are there such as Sa, Ni, Pa

k) **Use of Gamakas** - Extensively possible

i) Rishaba and Dhaivata can appear as both Deergha or Kampita Swaras.

ii) Gamakas such as Nokku, Odukkal and Avarohana Jaru widely used.

m) **Scope of exposition** - Is a Vishada Raga, with wide scope

n) **Time for singing** - Is a Sarvakalika raga

**9) SONOGRAPHIC ANALYSIS OF RAGA SHANKARABHARANAM**

The expositional scope of each Raga can be visualised from the graphic of sonographic pattern of each Raga. An Audava Raga like Abhogi presents an inverted cone pattern indicative of limitations in exposition and development. Scope is limited to the lower half of the octave, despite Abhogi being a tristhayi Raga. Add 'Ni' to Abhogi and we get Raga Sri Ranjani, with better scope. An assymetrical pattern shown by a Raga like Nilambari is indicative of renditional difficulties. The lilt of this Raga is seen in the smooth descent.

The sonograph of Sri Raga shows the creation of extra space by the Vakra-Swaras, enhancing the expositional scope, which feature is noticed in other Ghana Ragas like Gowla and Varali.

Few Rakti Raga which are Melakartas too, present symmetrical patterns and a structure like a tower or a pandal. Such Ragas have
symmetrical tetrachords, examples being Mayamalavagowla, Todi and Shankarabharanam. These Ragas have wide expository scope.

ALAPANA OF RAGA SHANKARABHARANAM

The characteristics and beauty of any Raga are best revealed by Alapana (Rendition of the Raga without words), Kritis (Singing of songs with words) and Swaraprastharas (singing of Swaras in a melodic pattern). The Akshiptika or Eduppu of a Raga should be in such a manner that listeners would be able to identify the Raga no sooner the Alapana starts. In Shankarabharanam, where the delicate nuances are reflected by all swaras, the conventional commencement with the Shadja can be dispensed with: the effective sounding of 'Ma Ga' at the beginning can adequately indicate this Raga's characteristics. Shankarabharanam is one of the few Ragas with marked but variegated Akshiptika-patterns.

COMPOSITIONS IN RAGA SHANKARABHARANAM : GEETAMS

Geetas were composed to illustrate the nuances or "Lakshanas" of the Raga and were set to a stiff rhythmic pattern, so as to bring about harmony between Raga and Taal. The earliest authenticated Geeta in Shankarabharanam is 'Ripu Bala Khandanure' by Venkatamakhin, set to Mattya Taal. A lakshana Geeta by Govinda-charya 'Aa Re Re Kosala Deshadhipa', set to Triputa Taal, is available in the notational form in Sangraha-Choodamani. Surprisingly, one comes across an allotropic modification of Venkatamakhin's Geeta, in the same Mattya Taal, commencing with the same words; Venkatamakhin's Geeta, dedicated to Lord Kumbheshwara and the modified version, dedicated to Lord Rama, both start with the Swaras' Ri, Ga, Ma, Pa, Dha, Pa, Pa, Ma, Ga'. The rarest of Geetams is 'Aa Re Dasharatha Raja Nandana', set to Simhanandana Taal.

The Lakshana of this Raga can be will perceived also, in a Sanchari composed by Subbarama Dikshitar, also set to Mattya Taal.

PADAVARNAMS AND THANAVARNAMS IN RAGA SHANKARABHARANAM

In a Pada-varna, words or Sahitya or Matu is provided for all passages in the Poorvanga and Uttaranga of a Varnam, including the Mutthayi and Charana Swaras, unlike a Thana Varna where Sahitya is formulated only in the Pallavi, Anupallavi and Charana. "Samiki Sari Yevvare" (Adi Taal) is a Pada Varna in Raga Shanka-
Mention could also be made of the Ashta-Ragamalika Pada-Varnam "Pannagendra Shayana" (Roopaka Tala) composed by Swati Tirunal which uses Shankarabharanam as its basic Raga. The Telugu version of this varna "Pannagadreesha Shankarabharama Veniy" is also in vogue.

Most of the Pada Varnas are set to slow-tempo or Vilamba Kala. Exceptions to this rule include a Pada Varna in Shankarabharanam "Manavi Chekona Rada" (Adi Tala) which is set to "Madhyama-Kala or medium tempo. "Ra Rape Seyagara" is a Thana Varna in Ata-Tala, in this Raga, composed by Ramaswami Dikshitar. Veena Kuppaiyer's Thana Varna "Samini Ninn Kori" (Adi Tala) is widely performed now a days. We have a Thana Varna by Swati Tirunal in Khanda Ata Tala and in Manipravala, with the title "Indumukhi" Nevertheless, the piece-de-resistance amongst Thana Varnas is Swati Tirunal's Ata-Tala varna "Chalamela Chesara". The Pallavi of this varna starts with a Visesha-Sanchara 'Sa Ni Pa'; the Mutthayi Swara passage ends with a 'Mukuta' or crowning passage set to the Shrotovaho pattern, the Charana starts with a Swark-shara; the third Ettukkattai swara-passage is marked by a very dynamic and delectable use of the Panchama as the Nyasa Swara. These features apart, the last Ettukkattai passage has glimpses of Western Music in its tuning. Palghat Parameshwara Bhagavatar has composed a Varna, which is not every much in vogue.

PRE-TRINITY COMPOSITIONS IN RAGA SHANKARABHARANAM

Apart from Devaranamas of Purandara Dasa and Thevaram or Divyaprabandha songs, we come across an Ata-Tala Kriti, "Sri Hari Pada Teeerthame", by a composer of the sixteenth century, Tallapakkam Chinnayya. A contemporaneous composer who was more famous was none other than Narayana Teertha, whose Taranga, "Sri Vasudeva Prabho" is sung in Shankarabharanam, set to Mishra Chapu Tala. Tradition holds that the 12th Ashtapadi of Jayadeva, "Pashyati Dishi Dishi" be sung in Shankarabharanam to Trinuta Tala. We are also aware of a composition of Margadarshi Sesa Ayyangar, "Vande Govindarajan" (Adi Tala). The present recensions or renditions of two Anamacharya-Kritis, "Annida Na Palidi" and "Tandana Ahi" (both Adi Tala) are in Shankarabharanam.

There are two outstanding, compositions of Krishnawami Ayya in Shankarabharanam. The first kriti is "Sharade Sadashraye" (Tishra Eka) and the second and better Kriti is "Shankarabharana Shankha Chakra Dharaa Shankarabhrrana Shayana Shankara" (Eka Tala), with a superb Sahitya structure, Ayya addresses Vishnu with the appellation "Shankara", the cause of comfort. A heavyweight, seven charana composition by Ramaswami Dikshitar, "Shambho Jagadisha Pahimam" (Adi Tala) is also marked for its Sahitya par-excellence,
especially in passages such as:

"अभिनवगुप्त अल्कबरस्तद्वरामभवी दीवकामसुन्दरिस्वर श्रीव" and "लक्ष्मीश्वर श्रीवर्मन्तर नदी ज्योतिष्य निरुक्त".

Pallavi Gopala Aiyer's Kriti "Elagu Daya Vacchura" is a sweet and simple composition, in which the Divine Grace of Shankara is sought, which was popularised by the polished rendition thereof by Shri Musiri Subramania Aiyer.

TREATMENT OF SHANKARABHARANAM BY THE TRINITY

We have fortytwo compositions by the Trinity in this Raga, duly excluding thirty-five nottu-swara passages by Sri Muthuswami Dikshitar.

A histogram-analysis of compositions by the Trinity can be conducted. We can take a span of two octaves in the Tristhayi range—from Mandara Panchama to Tarasthayi Panchama and calculate the frequency of occurrence of each Swara, to illustrate their treatment of the Raga. An interesting pattern emerges from this analysis.

In Tyagarajaswami's compositions, we perceive the preponderance of the Panchama and higher Shadja in compositions such as "Eduta Nilachite", "Sundareshwaruni", "Manasu Swadhina" and "Paripalaya". The swara Ga is prominent in Kritis like "Emi Neramu", "Swara Raga Sudha", "Varalika Gana" and "Gatamoha". The songs "I Varaku" and "Vallagadanka" are noted for the rare emphasis of the Nishadha Swara. The Tarasthayi Rishabha Swara is well emphasised in the song "Vishnuvahana". Coming to the octave-span or spread, we can observe the following, with respect to Tyagaraja Kritis:

i) Songs spread over two octaves : Mariyada, Sitapat, Rama Sita Rama and Vishnuvahana.

ii) Songs marginally extending to the second octave : Manasu Swadine, Buddhi Radhu, Sundareshwaruni & Eduta Nilachide.
iii) Songs without Mandarasthayi Notes: Sitapati, Shambhoshiva & Pahi Rama

iv) Songs extending to Mandarasthayi: Emi Neramu, Swara Raga, Vallagadanaka & Evidhamulaina

v) Songs with a high occurrence of Tarasthayi Swaras: Vishnu Vahana, Paripalaya & Endukichalamu

vi) Songs with beautiful pyramid-like histogrammatic structures: Emi Neramu, Sri Raghu Vara.

The Swaras that pre-eminently occur in the rendition of Dikshitar's kritis are Pa and the higher Sa. Examples are Akshayalinga, Dakshinamoorthe, Nagalingam, Sadashivam and Sundareswaraya. In the kriti "Gurumoorthy", the Swara Ga dominates. Examining the Octave-span or spread, we observe as follows:

i) Songs with preponderance of higher Swaras: Sadashivam, Nagalingam.

ii) Songs extending towards Mandarasthayi: Akshayalinga

iii) Songs with equal distribution of Swaras: Dakshinamoorthe, Sri Kamalamukkaya.

In Shyama Shastri's two compositions, Sa, Pa and Higher Sa account for 42% of the swaras. In devi meenanetri, we notice a rather unequal distribution of notes, with a tendency to stress the power octave notes.

A summary of this analysis would read as given hereunder:

<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>Tyagarajaswami</td>
<td>20.0</td>
</tr>
<tr>
<td>Dikshitar</td>
<td>20.0</td>
</tr>
<tr>
<td>Shyama Shastri</td>
<td>20.7</td>
</tr>
<tr>
<td>COMPOSER</td>
<td>PERCENTAGE OCCURRENCE OF LOWER NOTES OF MAOHYASTHAYI OCTAVE</td>
</tr>
<tr>
<td>-------------------</td>
<td>-------------------------------------------------------------</td>
</tr>
<tr>
<td>Tyagarajaswami</td>
<td>49.6%</td>
</tr>
<tr>
<td>Dikshitar</td>
<td>43.3%</td>
</tr>
<tr>
<td>Shyama Shastri</td>
<td>48.5%</td>
</tr>
</tbody>
</table>

This analysis shows that Tyagarajaswami and Shyama Shastri prefer the lower half of the Madhyasthayi, while Dikshitar favours a uniform distribution. Shyama Shastri appears to choose the Madhyasthayi with extensions to the Mandharasthayi. Dikshitar prefers the Madhyasthayi with extensions to the Tarasthayi. Tyagarajaswami's compositions cover all three Sthayis.

15) **COMPOSITIONS OF TYAGARAJASWAMI IN SHANKARABHARANAM**

The colossal and prodigious output of Tyagarajaswami is striking to the extent that these compositions are spread over all classifications; Regular Kritis, Kshetradana Kritis, Divyanama Sankeertanas, Prahlada Bhakti-Vijaya and Utsava-Sampadaya. Surprisingly, there are no compositions in Nowka-Charaiitra, in this Raga.

It would be too onerous to dwell in detail, on the Bhavas of Tyagarajaswami's Kritis. We shall highlight some special features. In "Vallagadanaka", he names witnesses who were saved earlier by Divine Grace, which is highly reminiscent of a Shloka of Kulashekara Alwar in the "Mukundamala". In this song, the expression "Sthambhamunanu Darumarugu" is an echo of Purandarada's "Tarala Prahladage Kambadindali Ninda" (Onde Koogalate - Kalyani). The essence and importance of Satsanga is brought out in "Buddhi Radu". The expression "Anni Neevanuchy Yenchina Vaniki Ashrama Bhemulela" in the song "Manasu Swadhina" amounts to a condemnation of ritualistic formality, when there is no control of the mind. In "Varalila Canalola", Tyagarajaswami weaves a a delicate pattern combining the Avataras of Rama and Krishna. In "Enduku I Chalamu" he appears to be a Nayakl pondering over the identity of the other woman who poisoned her Beloved's mind. "Mariyada Cadura" is a Nindastuti, as is "Eduta Nilachide". One, however is surprised by the use of the unpardiamentary word "Harami" in "Edutaniilachide".
In terms of Bhava, Tyagarajaswami's compositions cover a very wide range; this variety is not seen in Todi too.

16) COMPOSITIONS OF MUTHUSWAMI DIKSHITAR IN SHANKARABHARANAM

Eight of Dikshitar's eleven Kritis in Shankarabharanam are dedicated to Shiva, indicative of the fact that this Raga is an apt medium for praising Shankara. These songs are Akshayalinga, Brihadeeshwaraya, Dakshinamoorthe, Gurumoorthi, Nagalingam, Sadashivam, Sundareswaraya and Tarakeshwara. While two are dedicated to Devi, the last song "Pavanatmapalam" is a rare piece in praise of Hanuman. The sobriety and serenity of the Mouna-Guru, Shiva, seated under the golden-hued Vata-Vruksha is brilliantly portrayed in "Dakshinamoorthe". Expressions such as "Sadhu Janopete Shankara Navaneetha" in Akshayalinga Vibho indicate Dikshitar's realisation of Shiva as the Supreme Being. Even etymologically, this is an excellent expression. Musicologists can notice the structural similarities of passages in "Sri Kamalambikaya" of Dikshitar and "Emi Neramu" of Tyagarajaswami. The madhyama-kala passage, "Anangadyupasitaya" in "Sri Kamalambikaya" is effervescent champagne, if this Raga be an intoxicant.

17) COMPOSITIONS OF SHYAMA SHASTRI IN SHANKARABHARANAM

The two established compositions in this Raga, "Saroja Dala" and "Devi Meenanetri" belong to the famous Navaratna-Malika group. In fact, the Navaratna-Malika series starts with 'Saroja Dala', which also serves as a medium for Shyama Shastri to affirm his implicit faith in Devi by the expression "Nee Padambujamule Sada Nammina", akin to "Ni Pada-pankajamulo Sthiramani Nammiti" in his Ahiri Kriti.

The other song, 'Devi Meenanetri' has a near-twin Navaratnamalika Kriti, "Devi Ni Pada Sarasa" in Kambhoji. Both Kritis start with the same words and nearly the same swaras. Shyama Shastri uses "Pa Ma Ma Ga Ga Ma Ma" in Shankarabharanam and "Pa Dha Ma Ma Ga Ga Pa Dha Dha Sa" in Kambhoji, to make a succinct distinction between the two Ragas. The grandeur, splendour and serenity (Vishrantha) is very well perceived in the passage "Bali Neevegati Chala Nammina", in the Kriti "Devi Meenanetri".

18) SUMMATION

Tyagarajaswami judiciously combined Bhava-exposition with Raga-development by means of a string of sangatis. His compositions are characterised by both simple and complex structures. Dikshitar stresses
Raga-revelation, with a Vilamba-Kala Pallavi, a suitable Anupallavi, a dynamic Madhyama-Kala and a Charana with a small passage with Tarasthayi Swaras. Shyama Shastri adopts both techniques in "Devi Meenaneti". There are sangatis aplenty in the Pallavi and Raga-Bhava dominates the Charana. Perhaps, the creativity or genius of the Trinity reached the zenith in their compositions in Raga Shankarabharanam.

19) POST-TRINITY COMPOSITIONS IN SHANKARABHARANAM

a) SWATI-TIRUNAL

Of the three compositions which are known, the first, "Kalaye Parvati natham", dedicated to Sthanunatha of Suchindra has distinguished sahitya-passages such as :

हुँरा विकल्पित शंकरा 'नुनु रक्षारी अक्षुण्ण' /

Swati Tirunal describes the adornments of Shankara, the "Shankarabharana". The second kriti describing the cosmic dance of Shiva, 'Nrutyati Nrutyati Shambhashivo", is outstanding for the thrice repeated use of the Sollukattu சொல்லுக்கட்டு in the Pallavi itself. The third composition "Rajivaksha Baro" is the only composition of Swati Tirunal in Kannada.

b) OTHER COMPOSERS

Post-trinity composers toiled and ventured to compose masterpieces in this Raga and there are several outstanding compositions. The first song worthy of reference is "Nannu Karuninchi" by Subbaraya Shastri, Veena Kuppayar's "Bagu Miraganu" has a racy chittaswaram passage and many vidwans have revelled in the 'Neraval' of the passage 'I lavanyam' of this song. The song "Mahima Teliya Tarama" by Anayya was quite popular some decades back. Another kriti by Anayya, "Intanuchu Vinnavindune" is also well-known. A Daru in Mishra-Chapu by Shahji Maharaja is one of the better known compositions from his Pallaki-Prabandha. "Adiya Pada" and "Nandan Charitram" by Gopala Krishna Bharati, "Anmai Janki Vandale" and "Ivanai Yaro Enru" by Arunachala Kavi and "Nannu Karuninchi Brova" by Karur Dakshinamoorthi Aiyer are superb kritis. Kumara Eddappa composed a song "Ashta Yoga Prabhava" (Roopka Tala) while the great Subbarama - Dikshitar composed three songs - "Parashakti Parakele" (Roopaka Tala), "Shri Shalivateesha Nayike" (Roopaka Tala) and his magnum-opus, "Shankaracharyam" (Adi Tala). The last song, verily, is a towering composition.
among compositions in this Raga. Vidwans continue to render gratifying versions of this composition, which is well-known for substance-laden passages such as "Paramadwaltta Sthapana", and "Paramagnana Lata" and for the graphic descriptions of Danda, Kashaya and Kamandala. Harikeshanallur Muthalai Bhagavat has composed five kritis. Reference should be made to the expression :

मश्तक दार्शक नदुरा वरङ्गक भहित त्येख संज्ञल पुक्त

in the song "Gangadhara": Two compositions of Papanasam Sivan are widely sung. Amongst modern compositions, "Shri Chandrashekara Yatindram" is an outstanding kriti.

This list will remain inadequate and incomplete if reference is not made to "Muthukumaraiyane" by Ramaswami Sivan and to "Tookkiya Tiruvadi" by Suddananda B. Listeners can recall with nostalgia, the highly emotive rendition of "Ettanayo Piravi" from "Tookkiya Tiruvadi" by the illustrious musician, Smt. D.K. Pattammal.

20) RHYTHMIC STRUCTURE OF COMPOSITIONS IN SHANKARABHARANAM

The compendium of songs in this brochure will substantiate that composers have used a wide variety of Talas, thereby imparting a chequered laya-bhaa or rhythmic structure to this Raga. Talas used include Simhanandana, Mattya, Roopaka, Triputa, Adi, Madhyadi, Deshadi, Chapu, Khanda Triputa, and Khanda Ata. Dikshitar's Nottu-Swara Sahityas are set to Chatushra-Eka or Tishra-Eka Talas. Dikshitar's kritis are set to slow-tempo (Vilamba Kala) while the majority of songs are set to medium-tempo (Madhyama Kala) The Tiruppugazh "Kadimodi" is sung in Tishra-Nadal. Shankarabharanam retains its splendour in all three kalas. The variegated tempo and the variety of Talas are reflective of the splendid of this Raga.

21) SPECIALISED SOLLUKKATTU SAHIYTA IN COMPOSITIONS IN SHANKARABHARANAM

The double-edged use of Sollukkattu-swaras is a specialised art, where
the Sollukkattu Swaras convey a finite meaning, as well. The best examples of this are found in the Kriti "Adiyapada" by Gopalakrishna Bharati, in Shankarabharanam.

a) Example No.1:
"Saalokadi Padaviyum Tandum Tandum" Tandum-Tandum is a Sollukkattu which also means, "I give".

b) Example No.2
"Nandi Maddalam Podavum Tagum Tagum"
The Sollukkattu Tagum-Tagum also means "befitting" (the Occasion)

c) Example No.3
"Tiruchitrambalattaanum Taam Taam Enru"
Taam - Taam conveys "He Himself".
Such a song is seen only in Shankarabharanam.

22) SPECIALISED YATI-PRASA USAGE IN SHANKARABHARANAM COMPOSITIONS

a) The Madhyamakala passage "Daksha Shikshana" is excellent, duly combining the Kshakara Prasa with the Nnakara Anuprasa.

b) The Shrotovaho-Yati is best illustrated by means of a passage from the composition "Buddhi Raadu".

- Amruta Paanamu
- Vaagamruta Paanamu
- Bhaktula Vaagamruto Panamu

c) Swarakshara Passages :-

i) PaPa in "Papajadi Marudu" - Varnam "Chalamola"

ii) - Sada in "Sadashruta Kalpaka"
   - Pada in "Padambuja Bhava"
   - Pada in "Padadi samyuta"
   - Sada in "Sadashiva Satchitananda"

All four Swarakshara passages cited above, are from the Madhya-makala - passage of "Akshayalinga Vibho". I have not come across such a feature in any other song. Such is the splendour of Shankarabharanam:

iii) Soochita Swarakshara : Sada in "Sadashivam Upasmahe".
In the "Sangita Makaranda", Narada lays down norms for Rasa-Bhava or Rasa-Swaadana, in terms of Pullinga (Masculine), Strilinga (Feminine) and Napumsaka Linga (Neuter Gender) Ragas, as stated herebelow:

\[
\text{सलोकात्से न वर्षों परिविकरे} / \\
\text{विषमं व्यवहरं लघुकस्य भविष्यन्ते} / \\
\text{अन्यायों र त्रायसं श्रीसं श्राप्यन्तां}.
\]

Anger (Roudra), Valour (Vira,) Wonder (Adbhuta) were emotions to be derived from masculine Ragas; Beauty (Shringara), Humour (Haasya) and Sympathy (Karuna) from feminine Ragas; Fright (Bhayaanaka), Repulsiveness (Bibhsa) and Tranquillity (Shanta) from Neuter Ragas.

Narada classifies Shankarabharana as a Neuter Gender Raga:

\[
\text{हृदयोंसे र दलदलीलें स्मृतिः स्मृतिः} / \\
\text{बुलवाने समस्तों मातश्रमाण्यम्}.
\]

A shloka in Rasakowmudi says:

\[
\text{मात्र अभिरह्ने वर्षों घटकया नरेरः} / \\
\text{क्षेस्य दूरे वर्तमाने द्वितीयां मुद्रित्यमिमी विनियम:}.
\]

Ragas to be rendered at sunrise were those which could create vira and Adbhuta rasas. Shankarabharanam was a raga to be sung at sunrise. Inferentially, this Raga lent itself to the creation of Vira and Adbhuta Rasas.

The Sangrahachoodamani Says:

\[
\text{श्रीस्मृतभ्रमे भुजं सन्तानं संभवन्त:} / \\
\text{अधिकारदेह वर्तकोनों स्मृतिः भविष्यमिरा}.
\]
A Raga with vigorous or 'Roudra' swaras has to be masculine. Kshetrayya and others composed many Padams in this Raga. Hence, it can be construed that over the centuries, Shankarabharanam underwent a metamorphosis and assumed a stature of generating virtually, all the nine Rasas.

This is substantiated by the undernoted examples:

1) "Aa Re Kosala Deshadhipa" - Govindacharya - Vira Rasa (Valour)
2) "Ripu Bala Khandanure" - Venkatamakhin - Roudra Rasa (Anger)
3) "Emi Neramu" - Tyagaraja - Karuna Rasa (Sympathy)
4) "Ivaragu Juchinadi" - Tyagaraja - Haasya Rasa (Humour)
5) "Iko Namma Swami" - Purandaradasa - Adbhuta Rasa (Wonder)
6) "Dakshinaamoorthe" - Dikshitar - Shanta Rasa (Tranquility)
7) "Evvade Vaadu" - Kshetrayya - Shringara Rasa (Beauty)

24) SHANKARABHRAM IN ANCIENT TAMIL MUSIC

In the renditions of Thevaram or Prabhandham, the term 'Pann' signified a Sampoorna-Raga; 'Panniyam', a shadava Raga, 'Tiram', an - Audava Raga and 'Tirattiram' a Swarantara-Raga. In this system, there were twentyfour 'Panns', of which Pazhampanchuram, identical with Shankarabharanam was one. Panns were grouped as Day-time (Pagalpann), Night-time (Irappann) and general (All-time) Panns. Pazhampanchuram or Shankarabharanam was considered as a day-time Pann. Compare this with Narada's shloka in the 'Sangita-Makaranda'.

Please note the word "Visheshatah" which implies that the best effect emerged when sung in the morning. There was no bar to singing this Raga at other times. The Lakshana-Shloka by Venkatamakhin says:

that Shankarabharanam is a Raga fit to be rendered in the evenings. Thus, it became a Sarvakalika, or an all-time Raga.
Many famous Thevarams and Prabandhams were set to tune in Pazhampanchuram alias Shankarabharanam. Thevaram-music was based on the harp or the Yazh, which was basically set to the tune called Tiruttandagam, equivalent to Harikambhoji. If the Madhyama string to the Yazh was used as the Adhara Shadja one hears Shankarabharanam. Some of the well-known Prabandhams and Thevarams traditionally sung in Shankarabharanam are:

1) "Maayakkoottaa" (Nammazhwar) (Tiruvaimozhi)
2) "Aalaneezhaluganda" (Gnanasambandhar)
3) "Parashu paaniyar" (Gananasambandhar)
4) "Uttrumai Servadu" (Gnanasambandhar)
5) "Talaiye Ni Vanangal" (Appar)
6) "Battimaliyum Adimaiyum" (Sundaramoorthi Nayanar)

25) SHANKARABHRANAM IN ANCIENT SANSKRIT LITERATURE

Shankarabharanam has a remarkable historical background, supported by the existence of a strong textual tradition. This Raga is mentioned in ancient treatises in classical music such as 'Sangita Ratnakara', 'Sangita Makaranda', 'Sangita Samaya-Sara', 'Brihaddeshi', 'Swara-Mela-Kalanidhi and several other works of literature.

We have, in earlier passages, cited such references. However, we furnish two supplementary references hereunder:

\[
\text{महानंधनाचित्तेऽहुँ स्वालं नवनिरुपनं} \\
\text{समयं प्रसीधं शास्त्रं रत्नसिद्धिं} \\
\text{-(Swara - Mela Kalanidhi)}
\]

\[
\text{चालनस्त्रेण अवलं व्यस्तं भावचंकरश्रवशलादा} \\
\text{-(Sangita - Ratnakara)}
\]

The passage in which Sarngadeva declared Shankarabharanam as a "Poorva-Prasiddha Mela" or as a Raga well-known even before his time, was furnished earlier in this brochure. This Raga, indeed, has a hoary and ancient historical background.
26) DEVARANAMAS IN SHANKARABHRANAM

A collection of Devaranamas published nearly sixty years back, "Hari-dasa Kirtana Tarangini" lists out thirtyfour Devaranames in Shankarabharanam. Shankarabharanam was counted among the sixteen Sudha-Madhyaama Melas Ragas of the Battees-Mela scheme, which was in vogue in the sixteenth century A.D. Needless to say that the output of Devaranamas is interrelated to the popularity of a Raga. I have not come across any other Raga with thirtyfour Devaranamas or more.

Some famous Devaranamas in this Raga are "Deva Banda Namma Swami Bandage" and "Iko Namma Swami". Shri Mysoore Doresam reinsted for his fine rendition of a Devaranama "Pagadirels Ranga" is Shankarabharanam, full of flageolet notes. It is unfortunate nowadays that such a lovely Devaranama is rendered in Ragas other than Shankarabharanam.

27) PALLAVIS IN SHANKARABHRANAM

As Shankarabharanam is a Vishadha-Rakti Raga, the beauty inherent or latent is brought out equally well in the singing of musico-rhythmic patterns called Thanams and in Alpana. Hence, this Raga has been a favourite Raga of Vidwans, for presenting Ragam, Tanam & Pallavi, as it permits wide delineation.

Some popular Pallavis are "Sharavanabhava Guhane" and "Mahima Teliya Tarama". Shankarabharanam was the base, the prime Raga, of the Chatur-Raga Pallavi "Shankarabharanami Azhaittodi Vadi Kalyani Darbarukku" evolved by the famous Kunrakkudi Krishna Aiyer.

28) PADAMS IN SHANKARABHRANAM

The Padams and Javalis in this Raga are so popular, so famous, that one construes that this is a Raga highly suited for the expression of Shringara Rasa. The fact that Kshetrayya used this Raga, in the early seventeenth century, in the pre-trinity period, shows that it was accepted as a Raga for the expression of Shringara Rasa. The most famous Padam in this Raga is "Evvade Vaadu Nanu Pavvalinchina Vela" by Kshetrayya. In this Pada, there is something splendid in the inquisition by the Nayaki about the impudent intruder. "Pavvalinch" is a lovely word, made lovelier in this Pada by a fine combination of Chaste Sangatis and Sumptuous Gamakas. The word 'Ravva' in "Ravvajesi Poye' subtly conveys disrepute or commotion; the Nayaki demonstrates that all people in the street one having fun at her expense! Apart from
this masterpiece, we have another Pada composed by Kshetrayya, "Challa Nayani".

Muvvalur Sabapati Aiyer, the composer of the famous "Rajagopalaeswami Padams" such as Joodare (Sahana) and "Emataladina" (Yadukula Kambhoji) has to his credit, "Daarijoochi" is Shankarabharanam, which is the epitome of Shringara Rasa. It ranks almost on par with "Evvade Vadu". "Maname Bhooshanamu" is another popular Pada in this Raga. Surprisingly, the structures of these three Padams show a high degree of similarity. Two famous Tamil Padams in this Raga are "Nalla Nalla Nilavu" by Ghanam Krishna Aiyer and "Manadariyamal" by Muthutandavar, both set to Adi Tala.

29) TILLANAS IN SHANKARABHARANAM

Even though it is said that there are a few Tillanas in the Mysore tradition, three Tillanas are in vogue nowadays, of which "Natru Deem Deem" by Srirangam Rangaswami Nattuvanar shines as fair as a star, when only one, is shining in the sky.

30) SHANKARABHARANAM IN OTHER MUSICAL SYSTEMS

The basic Raga of the Hindustani system, akin to Mayamalavagowla in Karnatic Music, is Bilawal, which is nothing other than Shankarabharanam. Vidwans who have heard a variation called "Alay Bilawal" would have noted the striking similarity of that Raga with Bilahari, a derivative of Shankarabharanam. Perhaps, 'Bilahari', the name itself, is a modification of Bilawal. Tradition holds that "Bilawal" is a Raga that originated from Veraval in Saurashtra. Hence, it is not surprising to note that the first satisfactory reference to Shankarabharanam, in textual tradition, is found in the "Rasakowmudi" by Srikantha, who had settled down in Saurashtra under the patronage of Kind Shattrushalya, better known as Chattarsal.

Shankarabharanam is the major-scale in Western Music. All basic notes Do, Re, Mi etc. tune to this Raga. Ancient Greek and Church music had pieces which sounded exactly like our Shankarabharanam. Since this Raga is the major-scale in Western Music, we have, in Karnatic Music, the tune called 'English Note', which was popular whenever rendered by the late Sri Madurai Mani Aiyer.

31) THE SHANKARABHARANAM FAMILY

Ragas deemed to be derivatives of Shankarabharanam, in the 'Sangraha-choodamani' are as follows:-

Each Raga has its own identity and most of these are popular and famous too.

Some other Ragas accredited to this family are Desakshi, Sindhu-Mandari, Kokilabhushanam, Nilambari, Sama and Saraswati Manohari.

Seldom does one find a Melakarta Raga with such a wide spectrum and range of popular and famous derivatives.

A well-knit and famous family!

32) ANECDOTES RELATING TO RAGA SHANKARABHARANAM

a) By the time Muthuswami Dikshitar arrived at Shiva's temple at Keezh-Velur (Kivaloor), the priest had shut the doors of the sanctum-sanctorum and was preparing to leave. When requested by Dikshitar in a very polite and humble manner, to relent for a few minutes so that he could have "Darshan" of the Lord, the priest is said to have derisively answered, "The Lord is not going to run away and you can see him tommorrow". Broken-hearted though, Dikshitar did not give up and his feelings manifested as a song "Akshaya Linga Vibho", in which he was praising Lord Shiva with epithets such as Guruguha Tata", "Gunatita", "Sadhu, Janopete" etc. When Dikshitar sang "Shankara Navanita", the doors burst open and the Lord revealed himself to his ardent devotee.

"Akshaya Linga Vibho" is to the Dikshitar school, what "Teratiyaga Rada" is to the Tyagarajophiles.

b) When the Ettayapuram Maharaja asked Subbarama Dikshitar to perform in the presence of the Pontiff, H.H. Shri Mahadeva Saraswati, Subbarama Dikshitar was in a quandry as to what to sing. Divine Grace led him to compose the famous song "Shankaracharyam Smaramyahan" in Shankarabharanam. Apart from the Pontiff, a direct disciple of Muthuswami Dikshitar, Tirukkadaiyur Bharati, was present in the audience when Subbarama Dikshitar presented his magnum-opus in the Raga Shankarabharanam.
c) Tirukkovikkaval Krishna Aiyer was scheduled to perform at Pudukkotai and the percussionist Dakshinamoorti Pillai did not turn up. Without the least concern, Krishna Aiyer turned his violin and began his performance. After a few Kritis, he took up Shankarabharanam for detailed exposition, the alapana, followed by the Pallavi "Mahima Taliya Tarama". Krishna Aiyer concentrated on the bass part and also sang when playing it. His deep sonorous voice blended wonderfully with the rich and reverberant tone of the fourth (mandara) string of the violin. The audience listened in pin-drop silence. Krishna Aiyer established that day, by means of a Shankarabharanam Pallavi, that he could give a splendid performance without a percussionist's support.

d) Shankarabharanam Raga, at one stage, became a commodity in the musical market at Tanjavur, which could be pledged or mortgaged and redeemed by an eminent Vidwan who was in penury. We do not dilate any further on this incident in view of the contradictory opinions.

e) Madras was the venue of a famous musical contest between Maha Vaidyanatha Aiyer and a Vidwan called Venu. Venu was a powerful singer and adept in the intricacies of the laya-system, like his master, Masilamani Mudaliar. Venu challenged Vaidyanatha Aiyer to face a contest with him, which was accepted. On the appointed day, crowds gathered at Nattu Pillaiar Koil Street at George Town. Venu had prepared Pallavis, bristling with all types of intricacies in Rakti Ragas like Todi, Bhairavi, Kambhoji, Shankarabharanam and Kalyani. His plan was to forestall Vaidyanatha Aiyer by giving him the option of singing the Raga first (thinking that he would attempt only major Ragas) so that when his turn come, he could stupefy Vaidyanatha Aiyer by the release of the prepared intricate Pallavis.

Venu suggested that Vaidyanatha Aiyer begin and the latter started to sing the Raga Shankarabharanam. The fiddle-accompanist Venkoba Rao, read something in the move by Venu and cued the Raga Narayanagowla to Vaidyanatha Aiyer. Narayana Gowla is an Upanga of the neighbouring Melakarta Harikambhoji and as Vaidyanatha Aiyer had not, in the first few notes, nailed down the Raga Shankarabharanam, he switched over to Narayana Gowla with ease. Venu lost, as he did not know the structure of the Raga Narayana Gowla.

3) RENOWNED PERFORMERS OF THE RAGA SHANKARABHARANAM

a) Tanjore Narasayya of the Tanjavur Samasthanam.
b) Ariyakudi Ramanuja Iyengar, with his wide repertoire of songs in this Raga.

c) Dwaram Venkataswami Naidu, remembered for his sweet and crisp rendition of 'Manasu Swadhina'.

d) Tiruvezhimalai Brothers, for their version of 'Swararagasudha' on the Nadaswaram.

e) Flute Mahalingam, with his occasional but brilliant flashes.

f) Chembai Vaidyanatha Bhagavat with "Eduta Nilachita".

34) EPILOGUE

Shankarabharanam is the king of Ragas. It is a legacy from ancient times, the output of the Trinity in this Raga is monumental. This Raga has remained vibrant and vivante even unto this day. In the 'Sangita Samprodaya Pradarshini', Subbarama Dikshitar states that his predecessors considered that this Raga is the best amongst all Ragas. This Raga has both "Gambheerya" manly grace and "Soundarya", effeminite charm. One recalls that Shiva is Ardhanareeshwara, the "Madirukkum-paadiyan". Shankarabharanam is a Raga by Shiva, for Shiva and of Shiva such is its splendour!
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4. Sri N. Moohen, Bombay.
Respected Vidwans and Vidushist

I recall an event over thirty years back, a convocation ceremony of the Hindi Prachar Sabha which was presided over by Babu Jagjivan Ram when he addressed the audience as “Devils and Devatas”. Degree recipients were introduced by their names and Babulji had heard enough of names of Gods and Goddesses. We do not have Manus, Churnis or Lallus in South India. I perceive in this audience, connoisseurs and congniscenti of Karnatic Music, I take the liberty to address you thus, with due respect.

This programme, which is a command performance, is dedicated to the memory of my friend, philosopher, Gurubandhu and Gotabandhu the late Sangita Kalanidhii D.K. Jayaraman. I have had the privilege of his presenting my compositions, year after year, at the Music Academy. A personal bereavement that very morning, prohibited my attending DKJ’s concert at the Academy, on the 23rd December 1990. He broke the tradition and did not present my Kriti in Raga Darbari, though fully prepared. Perhaps premonition he is no more amongst us to present my compositions. The blow was softened when his ardent disciples presented this Darbari Kriti in the Academy premises, sometime after his death. So, when his disciples demand this lec-dem and also choose the topic, I am indebted that much to fulfill their wish. This is the cause, the genesis of this presentation.

Research can be dual in nature—digging out old in new or seeking something new in old. Old in the new, known as pristine purity, has value in Karnatic Music. What is new now, may turn old in time to come; or what is said to be new may really be old, like some "rediscovered Ragas".

Raga Begada is not new but is not antiquated too. Early musical treatises like Sangita-Ratnakara, Sangita Makaranda and Swara-Mela-Kalanidhi have no reference to Raga Begada. After a long span when only ten or twelve Melakarta Ragas were classified, when the parental, the Janaka Raga, of Begada, Shankarabharanam, was itself considered as a Janya Raga, there came the Battees or thirty-two Melakarta Raga scheme, an evolution of the erudite Lingayat Saint, Vara Shiva Yogi of Kollegal—when Shankarabharanam was upgraded rightly as a Melakarta Raga. Indications are available that Begada existed in the sixteenth century-as a Kshetragana Pada and a Devaramana of Purandaradasa are sung in Begada. The authenticity of these tunes can be being questioned, compounded by the complexities of present—day Pandits tuning Devaramanas in Hamsadhwani and Raskapiyi. Raga Begada is referred to in the Chaturandali Prakashika and Sangraha Choodamani, both dating to the early eighteenth century. Begada is one of the twenty-eight Ragas in which we have compositions of all members of the Karnatic Musical Trinity. Subbarama Dikshitar’s Sampadnya-Padaashthil, published towards the end of the last century, has an expansive exposition of Raga Begada.

Begada is a popular Raga—though not as popular as Todli, Kalyani, Karaharapriya, Khamboli, Shankarabharanam or Shanmukhapriya. It is a Bhashang Raga derived from Shankarabharanam. The Ranjakatva or aesthetic beauty of a Raga, is increased by the introduction of a Swara extraneous to the parental scale. Bhashang Ragas derived from Shankarabharanam are noted mainly for the prayoga or use of the Kaishiki-Nishada. A slight drop in the Shruti level of the Nishada Swara, is seen in Bhashang Ragas stemming from Shankarabharanam, like Saraswati Manohari, Poorna Chandrika and Navroze—giving the impression of the Kaishiki-Nishada. Other Bhashang Ragas derived from
Bhankarabhanam like Bilahari, Begada, Devagandhari, Kedara and Neelambari are characterised by the pronounced usage of the Kaishiki Nishada.

Begada is neither a Sankeerna nor a Vishada Raga. Scope for delineation in Alapana is adequate but not ample. The nuances of Begada are best heard when the fine-tuned Gamakas and special Rakti-Swara-Prayogas are sounded. Erudite scholars have called Begada as a Gamaka-Shruti-Prayoga-Vishada Raga-similar to Ragas like Kanada, Saveri, Ahiri etc.

The bane, the curse of Karnatic Music is the divergence of views expressed by different schools. In his Lakshana-Shloka, Venkatamakhin describes Begada as:

This means that the ascending scale, the Arohana, does not have the Rishabha Swara. We note that in the Lakshana-Geetha composed in Begada, by Venkatamakhin, the Dhaivata Swara is used only in the descending scale or Avarohana. This Geetha, "Chaturanga Parasankula", is set to Roopaka-Dhruva Tala. Does this imply that the Arohana is Sa-ga-ri-ga-ma-pa-ni-Sa? This is not the conceptual structure of the Raga Begada we know. Govindacharya presents a different picture of Raga Begada:

The ascending scale or Arohanas is complete but structured in a Vakra Gali, a zig-zag manner. No school denies that the Avarohana is complete and in a seriatim order. We do find Prayogas like "pa-dha-ni-Sa" and "ni-dha-ni-Sa" in some compositions in Raga Begada. If we strictly follow the prescription of Govindacharya, the Arohana-Scale will be:

"Sa-ga-ri-ga-ma-pa-dha-pa-Sa"

Perhaps, a latter-day compromise, to accommodate Swara-Prayogas referred to, was such, that the Arohana scale of Begada became:

"Sa-ga-ri-ga-ma-pa-dha-pa-Sa"

Both Arohana scales are accepted. Dikshitar's school follows the second scale.
The reversion of Vakra at the Gandhara Swara, is a hallmark of Begada. The "pa-dha-pa-Sa" Vakra, reminds us of Raga Poornachandrakha has this "pa-dha-pa-Sa" usage but does not have the Gandhara coming down to the Rishabha in the Arohana. Poorvi-Kalyani is a Prati-Madhya Raga with a similar scale. Ananda Bhairavi is highly structurally similar. Take Ragas with mere "Pa-dha-Sa" in the Arohana, like Bilahari and Mohanam. All these Ragas are well suited for expression of Ananda, Bhakti, Shanta and Shringara Rasas. Does the Swara-Prayoga, "Pa-dha-pa-Sa" have any inter-relation with Ananda Rasa Anubhava? This is food for thought, matter for research.

Lakshana-Geethams and Varnams are compositions in which the beauty of Ragas comes out very vividly. Tyagarajaswami did not use the Khanda-Ata Tala. Dikshitar used it in four kritis—curiously, three in Raga Khamboji. Shyama Shastri has created two pieces in this Tala: a Mangala Kriti in Kalyani, "Shankari Shankari" and a rare Varnam in Ananda Bhairavi, "Sami Rammanave". We come across a list of fifteen Varnams in Khanda-Ata Tala, in a book called "Varn-Manjari". The toughest Varnam, in Bhairavi, in this Tala, was composed by Pacchimiriyam Adiyappalah, who was reluctant to take on Pallavi Gopala Ayyar as a disciple. Gopala Ayyar took such reluctance as an insult and demonstrated his Sangita and Laya Gnana by composing Khanda-Ata Tala Varnams like "Vanajaksha" in Kalyani and "Kamakangi" in Todi. The Khanda-Ata Tala Varnam we propose to present, obviously in Raga Begada, is a rare composition of Patnam Subramanya Ayyar which we accord priority over the Adi-Tala Varnams in Begada. "Intachalamu" and "Dayanidhi".

Brahmanaspati is a Rig-Vedic God, equated with Ganesha, for which reason, this worship is considered to be older than worship of Shiva too! We find a scene in the Tulsi-Ramayan, where Parvati and Parameshwara perform Ganapathi-Pooja before their marriage! Tantric rituals apart, even Vaishnavism accepts Ganesha Vandana. Note the words, "Hari-Agnya", "will of Hari, in this regard, in a Devaranama in Raga Gambheera-Nattai (JHALAK)

We are in Tamil Nadu and Tamil literature abounds in obeissance to Ganesha:
It will be doubly-fitting to commence this presentation with a Tamil Kriti, in Begada, on Ganesha. Dikshitar's "Vallabha Naayakasaya" is well known and Vijaya Vittal Das's Kannada composition "Gajavadana Paaliso" is lesser known. Least known is the fact that the Melathur Bhagavatha Mela commenced with a Ganesha Stuti in Begada, "Sanapathi Vacche joodare, bhaktito meegula". We opt for a Tamil composition.

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**Srivatsa Sings**

Some Vidwans do subscribe to the adage "Aravam Adhwanam, Telugu Tetta, Kannada Kasturiya". One of the biggest political blunders committed in our country was its division on a linguistic basis. Kaveri water does not come nowadays. No sign of Krishna water, as yet. Perhaps, a vidwan should render "Krishna Nee Begane baro" standing in knee-deep water, to hasten the process. Tyagarajaswami, Dikshitar and Shyama Sastri, were, as composers, bi-lingual or even multi-lingual. Music knows no language barriers. We therefore, disagree with the Sanketa of such Vidwans. Goodwill is needed nowadays. Goodwill, in Western culture, is expressed by a hand-shake. The life-long inseparable companionship between a man and a woman starts with the holding-of-hands with "Paati-Grahana". We seek the Lord's aid at least allegorically, by trying to hold to His hand. See Shankaracharya's Karavalkambha-Stotra "Lakshmi-Nrusinha------Karaavalkambham". Purandaradasa pleads to the Lord to forgive his sins and to hold his hand (JHALAK). This theme has caught the attention of Tyagayya, who has used this theme as the topic for a composition in Raga Manjari (JHALAK). The doctrine of surrender, Saranagati Tatva, tells us to hold on to the Lord as a monkey's child would cling to its mother. Saiva Siddhantins call this Markata Nyaya as "Sikkena-Pidittal". Tyagarajaswami has used this theme in a Kriti in Raga Begada, rendered in Adi-Tala, Tishra Nadai.

Controversies abound over the use of Tishra-Nada Tala by the Trinity. Tradition holds that Shyama Sastri composed the Saver Kilili, "Shankal Shanakuru" in this Tala-Rendition of the Kalyani Kriti, "Bhaama Varalicchi" in Tishra Nadai is incorrect as per traditionists. There is no controversy about Dikshitar. Ask a critic-Dikshitar was a slow coach who did not know the use of Tishra Nadai Adi Tala. Tyagarajaswami's Kriti "Rama Nee Vanda" in Kalyani and "Noradamani Vedalina" in Pantuvarali got entangled in Tishra Nadai, as modifications by a current day coyen and by Bharatanatyam ballet-producers respectively.

Vedavalli ji, how do Iyengars call Rasam in Tamil? रासम्

Vedavalli ji, how do Iyengars call Tayir-Sadan? ताइयर सदान

Iyengar-baiting is a favourite pastime of a fraternity. Alas,

Vedavalli ji and I are Iyengars, who participate, with pleasure, in this presentation dedicated to a liberal, liberated Smartha. This catholicity, does not appear to have percolated to the generation after Jayaraman. Shiva-Vishnu discrimination is a legacy of the Cholas:
Kalidasa did not differentiate: [\( \text{Kalidasa} \) did not differentiate]

Bhartruhari did not distinguish: [\( \text{Bhartruhari} \) did not distinguish]

Mallinatha saw no distinctively: [\( \text{Mallinatha} \) saw no distinctively]

Peyazhwar of Mylapore did no differentiate: [\( \text{Peyazhwar} \) of Mylapore did no differentiate]

Tyagarajaswami did not differentiate between Shiva and Vishnu, as can be seen from the composition:

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R. VEDAVALLI & SRIVATS SING GEETIGA NANNU (TYAGARAJA)

Rationalism and inquiry are essential and welcome even in philosophy and metaphysics. The Shrutis, the Upanishadas, are known for the question-answer system. One Upanishad is called Prashnopanishad, the "question-Upanishad". Questioning is permitted even in Karnatic Music (JHALAK). Questioning or self-questioning, should be introspective-it will arouse the paramatman residing in you. "Olagu nodi—Dharma" (JHALAK) says Purandaradasa. Introspection will show that there is a superior Force beyond us—call it what you may. The thousand-hooded holder of the Earth, Sesa, is unable to predict events—what can a Pattar called Seshan predict? We need Divine Grace, that little bit of luck. The Upanishadas say:

Prasada, means Divine Grace not Pongal or Dhadiyodanam. We can, with humility, implore bestowal of Divine Grace on us especially with or through the Mother. Remember Ramdas "Nannu Brovamani Cheppava"? Mazhavai Chidambara Bharati, the composer of this century, has used this topic as the theme for a composition in Raga Begada. Jayaraman used to render many Tamil songs in his concerts, including "Maa mayura meendhili eri va" in Bilahari, by Chidambara Bharati. It will be appropriate to include in this repertoire, a Tamil composition of Chidambara Bharati, at this juncture:

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R. VEDAVALLI SINGS KARUNAITTANDENNAI (MAZHAVAI CB)

Think of a calf amidst a hundred cows. The calf will make a beeline to its mother-cow. Imagine just one cow in the midst of a hundred calves. The cow will permit only its calf to come near and to feed. This unique bovine affection, this cow-calf relationship had kindled the felicity of many poets including Kambar:
This bondage between a child and mother is divine. Perhaps, this is the motivation to call the Universal Mother as Go-Matl.

Suppression of Shakti was one of the many achievements of Shankaracharya. He curbed the destructive potential of Kali, at great risk to his life and converted her to Kamakshi of the Kamakoti Peetha. Shankaracharya consecrated and canalised the Roudra Shakti of Devi into an ear-ornament, the Tatanka, which is adorned by Devi Akhilandeshwari as “Maata” - as 'mother'. This Kriti, which is the Lalita-Sahasranama in miniature form, is well known for dictional dignity, for Bhasha Gowrava. Dr. V. Raghavan used to adore this Dikshitar Kriti, which is an apt example of the Venkatamakhin Sampradaya of Begada Raga.

R. VEDAVALLI & SRIVATSA

In a recent publication, we come across a composition of Annamacharya. "Itarulaku Neenu", in Raga Begada. A padam of Kshetrayya "Yaal Padare", is sung in Begada. While the authenticity of Annamacharya's kriti can be questioned, the veracity of the Padam cannot be questioned - as this Padam comes from the Dhanammat school - which is integral to the ninth schedule of Karnatic Music's constitution. Does this mean that Begada was in vogue, in the sixteenth century? A manuscript - proven composition of the great Margadarshi Sesa Iyengar, in Begada "Paahimam Sri Raghu Nayaka" is indicative that Begada was in use in the seventeenth century. A near-contemporary of Sesa Iyengar, Vijaya Vitthala Dasa (1637-1735) composed in Begada. The Trinity composed songs in Begada. Raga Begada appears to have been in use in the early part of the seventeenth century. What about the preceding period, the era of Purandara Dasa, the latter half of the sixteenth century? There is no reference to Raga Begada, in the Rasakowmudi, written by Srikantha, a disciple of a disciple of Purandaradasa, in the early seventeenth century. Begada is not used in the "Krishna Leela Tarangini" of Narayana Teertha-early seventeenth century. Yet, traditionally, we have a Devaranama in Begada, thus rendered and noted about sixty years back. We must give the benefit of doubt and assume that Begada was in vogue in Purandaradasa's time. This Devaranama, with unique Swara-Prayogas, shows amply that Begada is a derivative of Shankarabharanam. The musical content of this Devaranama, by itself, merits inclusion in this presentation.

R. VEDAVALLI & SRIVATSA

The use of the Ragamudra is a technique associated with Muthuswami Dikshitar. Many examples can be cited. (JHALAK). Shyama Shastri used it only in his Bhairavi and Kalyani compositions. A pretentious-patron or pseudo-pandit contradicted the popular view that Tyagayyarval never used this method, by pointing out a Kriti supposedly in Todi Raga, "Sani Toditeve". This was too much to bear for an intelligent spectator, who rose and rebuked the patron sarcastically, stating that Tyagaraja had used the Patron's name before the Rega-Mudra, meaning that he was Shani.
Mulhuswami Dikshitar apart, Muthiah Bhagavatam has composed Navarathna Kritis and his composition dedicated to Shani, "Chaayaadevi priyatalamayam, samarameen sa vinayam", is in Begada. Is Begada "Shaniikki pidiccha Raga"?

Begada Raga is not so simple. The swaras giving Ranjaka are the Madhyama and the Nishada. In some Prayaogas like Ga-pa Ma-Pa or Ma-Pa, the Madhyama tends to move to a Shruti level which is neither Suddha Madhyama or Prati Madhyama. It sounds something in between, like Govindacharya's Prayantara Madhyama. Madhyama, in Begada, manifests in many ways, as a many splendoured Swara and is a unique as the Saveri Madhyama or the Varali Madhyama. In some prayogas like "Pa NiSa-dha-pa", "Ni Sa-dhaa-Ni Sa", the Nishada sounds somewhere between the Kashi!i; and Kakali Nishadas, Begada is a complex Raga.

Theoretically called a Sarvakalika Raga, one which can be rendered at any time of the day, elders felt that the effect is best if sung in the afternoon, around 3:30 pm. The Raga before Begada, in the Kalakrama cycle was Mukhari to be sung around 2:00 or 2:30 pm. Some learned Vidwans have rendered Mukhari and Begada, in succession, as contrasts, with striking effect. I recall a concert at the Academy in 1963, when Sangita Kalandhri Smt. D.K. Pattammal achieved this excellent effect by rendering Begada (Bhakthi Charitra) and Mukhari (Eppudu Kripa) in succession. As a Begada artiste, Smt. Pattammal is known for her rendition of Tyagaraja's "Neenendu Vedagudura", with stress on the Gandhara and for Dikshitar's "Tyagayyraja Namasthe". We opt for the Dikshitar Kriti because of the super-linguistic skill seen in that song in the Chitraswara passage. Deep consideration will show that the end of the Swara-passage means move (gama) to the Lord's feet (pada) be there nemly (pa) (sa) and give all fruits of Karma (Parityaga). A recorded rendition of this song, by my Guru:

RECORDERED PLAY: TYAGARAYA NAMASTHE

Tyagarajaswami's prolific output in Begada is monumental and his nine compositions are called Navaratnas. These kritis, Bhava, apart, cover a wide laya-framework too. In what is considered to be his best Kriti in Begada, Tyagayyrayal dwell on the theme of practice. "Upasana" of "musical devotion", nada. The Vishnu-Purana says that music is an aspect of the Lord's form.

Tyagarajaswami has composed many songs on Nadopasana, like Naada: Sudha Rasam, Raaga-Sudha Rasa, Swara Raaga Sudha, Geethakannu, Sangita-Sutra Gnanamu etc: In this Begada Kriti, the sound of the "Madhyama" Swara at the commencement of the song makes all the difference, as is the case with the Kriti "Neenendu Vedagudura". Vainika-Vidwans know the intricacies of the Madhyama Swara, in Begada Raga. Shiva was, is a great Vainika. The grace, the full someness of Begada is seen best in the Vilambakala, or slow-tempo, of this Kriti:
Vocalists, especially "Kanakku"-based cost accountants apart, percussionists and instrumentalists know the "added value" of Swaras. Many recall Mani Ayyar's accompaniment to Ariyakudi, when he virtually played "Endaro Mahanubhavulu" on the Mridanga. The Shruti-Suddhi of the mridanga-vidwan, Narayanaswami Appa was such, that vocalists tuned their voices to the Mridanga-Shruti; not vice-versa as practiced nowadays. Their high calibre was such that they were independent they were "Swatantrulu", an expression or term used by Ayyarval in the song we just heard. This term is an object or subject of interpretation. Does "Swatantrulu" refer to Swatantra leaders like Rajaji, Masani or N.G. Ranga? Even Brahma, Vishnu and Mahesha have their Srishti, Sthithi and Samhara Dharma to perform and are not independent. "Swatantrulu". A commentator of nowadays has interpreted "Swatantrulu" as those who are not bound by anyone's orders.

The Saint-poet-philosopher, Vedanta Desika, is called "Sarvatantra-Swatantra". He was a conservative Sanatanist, not an independent who rebelled against all Tantras or tenets. The term "Swatantra" means self-practitioners; those who realise the Truth by practice. "Nadopasana" means practice of Nada. It is with humility and regret that I have to convey disagreement with such obtuse interpretations.

The easiest way to salvation in Kali-Yuga is by chanting the Lord's name. Rama-Nama, a synthesis of the Shiva-Panchakshari and of the Narayana Ashtakshari, chanted knowingly or unknowingly, leads to Deliverance. Take Valmiki's case. The alphabet 'Ra' comes from Narayana Mantra and 'Ma' comes from Shiva Mantra to form "Rama". Think of a Japa-practitioner, who incessantly repeated Rama-Nama, even when in prison. Tyagarajrajaswami proclaims him as a "Bharagatha-Agresara", ranking him along with Narada, Prahlada and Parasara, in a Keervani-Kriti. Ayyarval extolls the Taraka-Nama, associating this great Bhakta with it, in a Devagandhari-Raga Kriti. What we extoll? Taraka-Rama from Andramuri? This great devotee, a disciple of Ramananda or Kabili, declares that he has unravelled the mystery "Marmamu Delisina" by repeated chant. He calls Rama-Nama the real mantra. I would also shout "RaamNaam Satya Hai" but for the solemnity of this occasion. This Bhakta, Bhadrachala Ramsad, expresses this view in a Kriti rendered in Begada, which we now present.

Rama, the Maryada - Purushottama, the epitome of virtue, was the source of attraction and inspiration to all to Paamarmas and Panditas. Does Rama nowadays belong to a particular party? A vidwan who rendered "Ramachandram Bhavayami" corrected the imbalance by singing "Kurunakthi Ilalo". Nowadays he may have to sing "Nannu brovu Jaya Lalita". The inspiration, Rama was a pleasing-subject "Manohara". Visual Arts and performing Arts are both line arts. There is a distinct relation between painting and music - as was shown at the N.C.P.A. in a Jugalbandhi between Bhimsen Joshi and M.F. Hussain. We have the Raga-Ragini paintings of the Jaipui and
Kanga Schools, relating to Hindustani music. This relationship was not emphasised in Karnatic-Music, though not totally neglected. Ragas are associated with colours. Pre-dawn Ragas like Revanagupti and Bowli are ink-blue or blue-green. Bhoopalam is considered grey, while Malavagowla sung at sunrise is whitish. Bilahari sung as the Sun emerges is pinkish, Saveri as the sun rises reddish. Shadow-effects dominate in succeeding Ragas like Dhanyahi, Todli and Vasani. Mid-day Ragas like Madhyamavati indicate the stilled but restful atmosphere - light brown in colour. Thereafter, torture by oppressive heat, dark brown in colour, Mukhari. When the breeze sets in, the time for Begada, the landscape is yellow. Afterwards greenish-hued Ragas like Charukesi, Mara Ranjani - followed by pre-sunset golden hues of Hemavati, pink of Kalyani, bluish-pink of Poorvi- Kalyani, light blue of Bhairavi and finally, deep blue of Neelambari.

My curiosity was aroused by an expression "Kanaka Suruchira NiJa Vasana" in a Begada Kriti. Kanaka in Sanskrit, relates to gold. Begada is associated with yellow colour. However, the colour of Kanakambara flower is orangish. Why has the composer not used the term "peeta-Vasana" but used "Kanaka - Vasana"? Does it signify yellow colour? Did he purposely choose Begada as the Raga?

Some Ragas were carried to distant climes by Ambassadors. When Hamsadhvani was sung in Andhra, the audience called it Revanagupti without Dhaivata and with Kakali Nishada. Kumarapatiya was not initially popular in Kerala - in Noorani Parameshwara Bhagavata's time. Nowadays, it is quite popular, thanks to "Ayyappan Songs". Begada, was perhaps carried to Kerala, by ambassadors like Vadivelu. The expression on "Kanaka Vasana" we debated on, is found in a Begada - Kriti of Swati Tirunal. The quick-slide from Tarasthayi Gandhara to Madhyasthayi Rishabha in the Pallavi of this Kriti, gives it a punch, an effervescence, a lift.

SRIVATSA SINGS "KARUNAKARA" (SWATI TIRUNAL)

Does one perform to please or please to perform? All cannot be pleased sometimes we have to adopt hard options. Shyama Shastri has composed one Varanam and two Kritis, all in Adi Tala, in Begada Raga. The kritis are "Kamakshi Nato Vada" and "Samai Ninna". We have, from this school, Subbhaaya Shastri's "Shankari Neevani", a delectable composition. We have had four kritis in Adi-Tala. Interaction with Madam Director of the DJK Foundation resulted in her reluctance to inclusion of "Dayankthe" or "Shankari Neevani", since most disciples know these compositions. I do not know "Samai Ninna". However, priority, at this stage, has to be accorded to a composer associated with this Raga, at the cost of exclusion of the Shyama Shastri school. This composer rendered Begada at the Mysore Daha for eight hours and enraptured the audience. Mysore Sadasiva Rao gave him the title, "Begada Subramanya Ayyar". Patnam Subramanya Ayyar has composed two lovely songs in Begada Raga. This Raga belongs to his school. Many have mistaken a composition by his disciple, Poochi Srinivasa Iyengai, "Anuddhantumu Kavu Kayya", as Subramanya Ayyar's creation. Begada is a "Daro-Hara" of this school, therefore, we opt for a Roopaka - Tala Kriti of Patnam Subramanya Ayyar.

R. VEDAVALLI SINGS "MANASUNA NERA" (PATNAM S. IYER)
The simplest of Gamakas, "Nokku" dominates prayogas in Begada and is associated with the two Nishada - Swaras Padams and Javali are Gamaka oriented compositions. Dealing with the antiquity, we referred to Kshetrayya - Pada in Begada. As stated earlier, the Rasaharana of this Raga is suited for depiction of Ananda, Shanta, Bhakti and Srngara Rasas. A Padam in Begada, now:

**R VEDAVALLI SINGS**

"YAALA PADARE"

Tamil Nadu is a federation comprising of Pandya, Chera, Chola, Nadu, Kongu and Tondai Nadus. Proverbs have that scholars were plenty in Tondai Nadu. There were many musical centres in Tondai Mandalam like Karvettakur, Veppagunta, Tirumali, Walajapet, Chittoor and of course, Kanctapuranam (which includes Damai and Vengudi). Dharmapuri lies between Tondai and Kongu Nadu but shows more affinity towards Tondai-Nadu cultural ethos, with a distinct Andhra-Tamilian cultural fusion. This presentation might have been heavy to some of you. Most may be eager to move out. This presentation is nearing its conclusion, so do not walk out now. It will not befit you. "Idli neeku maniyada ga" - a Javali by Dharmapuri Subbarayar

**R VEDAVALLI & SRIVATSA SING**

"IDI NEEKU" (DSI)

Statistical analysis of swara prayoga in the compositions by the Trinity shows that Madhyama dominates followed by Panchama, Nishada Dhaivata and Gandhara. The least-occurring swara is Rishabha. Venkatamanikin may be obscure but is not wrong. Begada allows exposition by Alapana and Tana singing. Many Pallavis in this Raga were popular. Hence, Begada is a Naya or a Rakti-Raga.

Patnam Subramanya Ayyar apart, some well-known musicians are associated with this Raga. "Intachalum" by Sri Semmangudi, in his heydays, was popular. Lalgudi Jayaraman, who has composed in this Raga, invariably presents a classical, satisfying rendition of Begada. Some associate Ramnad Krishnan with this Raga. I must mention Smt. Pattammal's rendition of "Innam Paramukham" ol Duraiswami Kavirayar in cent-per-cent Nayana Pillai style. My tribute to Jayaraman is both musical and reverential - my offering on this occasion being the Pillaiyar - Kriti presented at the commencement of this presentation.

Cutchori - Paddhati has a proverb - "Aadli Nattal, Begada meegada, Anthya Soratti". Begada is best rendered in the middle of a concert. "Meegada" also means - handed over to you. Vedavalli and I have done our best to present, to hand over Begada to you, despite numerous constraints. Thanks for your presence.

**Sri N.D. Venkataraman**

"LAMU MATHALA SISHOKAS"

"PADA SORATTI"
RAGA BEGADA

Ragas of Karnatic Music are said to have had a genesis, an evolution, subsequent metamorphosis and eventual standardisation. There are select Ragas of none-too-ancient origin and with high popularity in current times. Some are meteoric—they rise fast and disappear too. If there be a Raga with distinct and unique musical features and immense popularity, it should be deemed as a phenomenon. Raga Begada, sans doubt, is a phenomenon.

It would perhaps be unjust to state that this Raga was in its incipient stages in the sixteenth century, despite stray epigraphic or musicological evidence. Finite proof of existence in the Pre-Trinity era is found in a composition of Margadarshi Sesha Iyengar.

As one of the select twenty-eight Ragas in which we have at least one composition by each member of the Trinity, the establishment of this raga by the eighteenth century is incontrovertible. Surprisingly, the popularity of Raga Begada did not merely sustain—it underwent geometric progression. By the advent of the twentieth century it had occupied a place of pride.

References to Raga Begada found in recent works like “Mahabharatha Choodamani”, “Sangeetha Sara Sangrahamu”, “Sangeetha Kalamichi”, “Gayaka Siddhanjanimi”, “Guna Vidya Pradarshini”, “Sangeetha Swara Prastara Sagaram”, “Karunamruta Sagaram” and “Sangeetha Chandrika”—are adequate testimony to its immense popularity.

Two distinct features are the hall-marks of the Raga Begada. Firstly, the Ubhaya – Vakra Sanchara in the Arohana or the ascent. The norm given in the Sangraham Choodamani confirms to the current version Sa-ga-ri-gaa-maa-pa-dha-pa-sa. Secondly, we find the unique Nishada swara which is neither a Kaishiki nor a Kakali Nishada. The use of the Nishada swara, especially in sancharas like “Ri-ni-dha-pa” or “ni-ni-dha-pa” is bewitching. It gives this Raga a haunting lilt.

It is undeniable that the Trinity were enchanted by this Raga. Compositions by Tyagarajaswami include “Nadopasana”, “Bhaktumi Charitramu”, “Lokavama Chaturu”, “Neevera kula dhanamu”, “Sundari nanmandarilo” and “Gattiganu Namnu”. The construction of the Kriti “Bhaktumi Charitramu” is unique, with an Ateeta starst of the Anupallavi and a madhyama-kala rendition of the Charana. Some scholars opine that the Tishra-Nadai renditions of “Rama nee vaadu” and “Sandehamu” in Raga Kalyani, are aberrations. However, there is no difference of opinion in respect of the Begada Kriti “Gattiganu Namnu”, rendered in Tishra Nadai. Thus Tishra-Nadai Adi Tala was not alien to Tyagaraja’s school. Compare this with the majestic show-paced movement found in “Nadopasana”. Raga Begada suits all musical-paces. It is not per-se, a Raga only for a nacy-pace, often mistermed as vegada.

Muttuswami Dikshitar has offered a quartet of compositions, amongst which “Vallabha Nayakasya” and “Tyagarajaya Namaste” are outstanding. “Shri Matah Shiva” has a great esoteric and metaphysical content embellished with a lilting tune. “Madhuraambi Raayah” is a very sober composition.
We have an Adi-Tala Varna by Shyama Shastri, in which we can find several delectable permutation of "pa-ma-ga-ni". Shyama Shastri's "Kamaakshi naato vanda" has several pristine sangeetas now virtually lost to posterity.

Post-trinity composers continued to enhance the repertoires in Begada. Swati-Tirtha's "Karunakara" is an outstanding composition. Patnam Subramanya Ayyar's Varnam apart - his compositions "Manastuna nera" and "Abhimanamendu" are famous. His disciple Ramanathapuram Srinivasa Iyengar's "Anudinamunu" is equally famous. Mention must be made of compositions such as Vaiyapuri Duraiswami Kaviyar's "Innam paraamukham", Mazhayai Chidambaram Bharati's "Karunai tandennai" and Ramaswami Shivan's "Kadaikkann vaitti".

Begada indeed, is a beguiling, bewitching and beautiful Raga.
ANECDOTES RELATING TO RAGA BEGADA

- Patnam Subhramanya Ayyar is said to have rendered this Raga for eight hours, in two sessions. He was so much identified with this Raga that he was known as Begada Subhramanya Ayyar.

- He rendered, in the marathon presentation of this Raga, his own Kriti, "Abhimamamendu". In one session, naraival and swara – prathara centered around "Abhimamam" (self-respect) and in the next session around "Anna vastra" (food and clothing). A pukish sense of humour indeed!

- Though a Sarvakalika Raga, many consider late afternoon (Ca. 16:00 Hrs) as the best time to render this Raga. However, the gayaki-tradition allows evening rendering of this Raga.

- Two groups of Nagaswara Vidwans were playing at a wedding in Mayuram. One group, from Chidambaram, emphasised the Kaishiki Nishada in rendition. The other group, in its exhibition of innovativeness, emphasised the Kakali Nishada, in rendition. The second group was from Sempommaar Kovil. Such was the healthy competition, in days bygone.

- In the Tiruppanandal Mutt, Raga Begada is given a place of honour. Tiruttandagam is always rendered only in Raga Begada. (Information given by Dr.S.A.K. Durga)

- Sambasivashastri Shastri of Vizianagaram was well-known for his lucid renditions of Raga Begada, on the Veena.

- There is a proverb – "Aadi Nattai, antya Soratti, Begada mee gada". It is advisable to sing Nattai at start and Soratti at the end, but Begada can be rendered whenever desired !.
SUMMARY OF PROCEEDINGS OF RAGA-ANUBHAAVA
HELD ON 16.01.2000

RAGA BEGADA

1. Dr. Srivatsa (Introduction and historical background)

Begada is a Raga with unique, if not exclusive, Madhyama and Nishada Swaras. The Madhyama Swara is of the Pratyantara Madhyama level. The Nishada Swaras sound in between the Kaishiki and Kakali Nishada swaras. This Raga also permits on a selective basis, the Kaishiki and Kakali Nishada swaras. This is a Raga of the genre like Sahana, Saver, and Anandabhairavi – liked primarily for the Ranjakaitya. The dual-vakra sanchara in the Arohana is the main characteristic of this Raga. Though the sanchara “pa-dha-pa-Sa” is common to Ragas like Ananda Bhairavi, Poorvi Kalyani and Poorna Chandrika, the extent of accentuation varies. The glide from the poorvanga to the uttaranga is harmonious.

Ancient treatises do not refer to Raga Begada. The earliest established reference is in the Rang Mahal copper plates – referring to a composition of Annamacharya. A Deviranama of Purandaradasa, “Harive Sarvottama” is still rendered in an archaic form with “sa-ni-ga-ma-pa” sanchara too – perhaps indicative of its existence in the sixteenth century. We have a Padam “Yuala badare” by Kshetragnya. A composition of Margadarshi Sesha Ayyangar establishes its presence in the pre-trinity period. Raga Begada belongs to a select group of Ragas in which we have at least one composition by each member of the Trinity. This a Raga which provides Hasya, Shrungari and Adhutha Rasa-Anubhavas. The present day version of this Raga conforms to that given in the Sangraha-Choodamani.

2. Sangeeta Kalanjithi B. Rajam Iyer (Allied Ragas)

The “pa-dha-pa-Sa” commonality with other Ragas is a congruible factor, yet only to a limited extent. Shri Rajam Iyer cited the emphatic-variance of this Sanchara between Begada and Poorna Chandrika. The swaroopa-lakshanas of these Ragas are different.

The Proximate Raga to Begada, if at all, is Raga Kannada. Shri Rajam Iyer showed renditional similarities found in Dikshitar’s compositions “Shri Mathrubhootam” (Begada) and “Shri Mathrubhootam” (Kannada). Yet, the supposed proximity is distant.

The unique Madhyama and Nishada swaras found in Raga Begada make it a very special and unique Raga. Really, there is not much ground to define any Raga as allied to Raga Begada.

3. Smt. R. Vedavalli (Vishesha Prayogas)

The uniqueness of Raga Begada can be visualised from a number of Vishesha Prayogas, which may not per-se, adhere to the canonical musicological norm and yet can be used without any aesthetic aberration. Referring to such Vishesha Prayogas
found in Varnams of this Raga, she cited “dha-ni-Sa” in “Intachala”, “sa-ga-ma” in “Marachitylunde” and the phrases “sa-ri-ga-ma” and “pa-dha-ni-Sa” in “Inda priyamukha” by Tiruvirroor Ayyasami Nattuvanar, which occur both in the Anupallavi and Charana passages. The Kriti “Nadopasana” had vishesha-prayogas like “sa-ga-ma” (Vedoddharu) and “ma-ga-ri-ma-pa” (Vishwamella), as well as “Sa-ga-ma-ri-Sa” (Vaarulu). She stated that “Sa-ga-ma” was also found in the Kriti “Shri Mautahi” and “Sa-ga-ma-ri-Sa” also found in the Padam “Yana-Badare”. Citing the lucid oscillation of the Rishaba Swara at “mariyaada” in the Javali “Idi Neeku”, she deemed it as a special phrase. Smt. Vedavalli also demonstrated some vishesha-prayogas in tana rendition.

4. Smt. Rama Ravi (Gamakas and Anuswaras)

Sama is a Raga which accommodates a variety of Gamakas and Anuswaras, duly enhancing the aesthetic beauty. The Rishabha, Madhyama and Nishada Swaras aligned well with Kampita Gamaka. She cited this through a passage “ni-dha-pa” in the Kriti “Tyagarajaya Namaste”. Citing the passage “Narayana Vidulu”, she established usage of itra Jaaru. Another gamaka example cited was “Yogeshwara Manasa Yukta Vadana”.

Delving on Swasthana - gamakas, she showed how that gamakas ultimately indicate swara-swasthana. She showed that the pratyangara madhyama of this Raga is at a pitch level of 27/20, instead of the conventional level of 4/3. She cited several examples of Anuswaras, found in Varnams including “ni-ma” and “pa-ma-dha-pa-Sa-ni-ri-Sa”. She also dwelt on gamakas resultant from deflection when playing the Veena.

5. Smt. Prema Hariharan (Compositions)

The repertoire found in this Raga was beautiful. There are two Khanda-Ata Tala Varnams and two Adi Tala Varnams, each of which is a masterpiece. Commenting on conceptual differences, she cited that Dikshitar and Shyama Shastri preferred essays into the Tara-Sthayi, which was not the case with Tyagaraja. “Nadopasana” was indeed a unique tribute by Tyagaraja, in this Raga. This Raga was favourite of Post-Trinity composers too, like Ramaswami Shivan, Swati Tirunal and Patnam Subhramanya Ayyar. Adducing the Shringara aspect found in this Raga, she cited the example of the Tamil Padam “Yarakkadilum”. She also rendered passages of a composition by Papanasani Shivan.

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RECORD OF PROCEEDINGS ON RAGA REETIGOWLA

I. (HISTORICAL BACKGROUND AND INTRODUCTION) – DR. SRIVATSA

Ancient musical treatises like Sangeeta Makaranda and Sangeeta Samaya Sara do not have any reference to Raga Reetigowla. Sarangadeva refers to Reetigowla, as a Praak Prasiddha Deshiya Raga – a recently emerged Raga of his times – 13th Century A.D. Govinda Deekshita, mentions in detail, particulars of this Raga, in the “Sangeeta Sudha”, as usual, attributing all his observations to his predecessor, Vidyaranya. Characteristics of this Raga, including Aksheeptika, Raga Vardhani, Vidaari, Sthayis, Vardiini and Nyaasa are furnished by Govinda Deekshita.

Ramaamaatya’s observations in the “Swara Mela Kalanidhi” are worthy of notice. This Raga’s integral swaras are said to be Shuddha Madhyama, Panchama, Panchashruti Dhaivata, Kaishiki Nishada, Dwishruti Rishabha and Komala-Sadharaana Gandhara. Somanatha’s “Raga Vibhodha classifies Reetigowla as a derivative of the Bhairavi Mela. In the Chaturdandi Prakashika, Venkatamakshin standardises the Rishabha Swara as Panchashruti but deems the Dhaivata Swara as Shuddha Dhaivata. Ahobila advocates a Shadava Sampoorana structure, in the “Sangeeta Parijaata”, while Tulajaji visualises Reetigowla as a sampoorna Raga.

Govindacharya maintains the sampoorna characteristics but mentions Vakrasancharas in both the Arohana and the Avarohana, making this an Ubhaya-Vakra Raga. Recent musicologists like K.V.Srinivasa Iyengar, author of “Gana Bhaskararh” and Namaduni Panditar, author of “Swara Prasthara Sagara” generally follow the concept given by Govindacharya but eschew firmly, usage of the Panchama Swara in the Arohana.

Thus, Reetigowla is a Raga that dates back to about the 13th Century A.D. and has undergone structural and conceptual changes until modern times.

The consensus view on the structure of this Raga is supportive of the Arohana-Panchama-Varjya advocated by Srinivasa Iyengar and Namaduni Panditar, being:

Arohana : sa-ga-ri-ga-ma-ri-ma-ri-ni-Sa
Avarohana : Sa-nil-da-ma-ga-ma-da-ma-ga-ri-sa

The constituent Swaras are Chatushruti Rishabha, Sadharana Gandhara, Shuddha Madhyama, Panchama, Chatushruti / Shuddha Dhaivata Swaras and Kaishiki Nishada.

II. (MELODIC INDIVIDUALITY, GAMAKAS AND ORNAMENTATION IN RAGA REETIGOWLA) – DR. SHRIRAM PARASURAM

Reetigowla is proximate to some Ragas – especially Anandabhairavi. The similarity in the Poorvanga is striking. Concurring with views expressed by Dr. Srinivasa that the Panchama swara is one with Alpatwa, Dr. Shriram Parasuram pointed out that Anandabhairavi has a stronger Panchama swara. However, the usage of Panchama Swara in Reetigowla is not restricted. The hallmark of this Raga is the presence of Janta Swaras – especially ga-ga-ma, ni-nil-Sa and ma-ga-ga-ma. This feature distinguishes Reetigowla from other Ragas. A mark of identification is “ma-pan-ma-
...2...

ga-ri-sa” in this Raga. Passages like “sa-ga-ri-ga-ma” have to be carefully rendered, when singing this Raga. Delectable phrases are found in the Ata-Tala-Vama “Vanajaksha”, in this Raga and Dr. Shriram Parasuram played excerpts on the Violin.

Gamaka, Dr. Shriram Parasuram, is highly oriented to factors like the laya, the Rasa-Bhava and the tune of the composition. Disagreeing with the classification of Gamakas into ten types, he stated that the scope of potential and ornamentation was endless. Nevertheless, an overdose of Gamakas mars aesthetic beauty. Gamakas can only enhance aesthetics and should not be counter-productive. This Raga was not conducive to protracted or long-drawn Gamakas, as it was ideally suited to the medium-tempo. Gamakas should not eclipse the identity of the constituent Swaras. [The best suited Gamaka for Reetigowla is the Sphurita type with limited scope]. Dr. Shriram Parasuram rendered vocally, some examples.

III. (MANODHARMA IN RAGA REETIGOWLA) – SMT. SEETA RAJAN

Agreeing with views expressed by preceding participants, Smt. Seeta Rajan stated that the Alapana of this Raga could be done to a reasonable extent only. Expansive delineation will result in repetitive phrases, which is avoidable. The attempt should be to highlight the normal nuances and special passages of this Raga. Aesthetic upgradation is possible, despite proximity to other Ragas. If one bears in mind, the role of each swara in the structural confederacy and the best-possible sequencing, the result will indeed be audio-satisfactory. Agreeing with the observation of Dr. Srivatsa that no swara is deergha – kampita, Smt. Seeta Rajan stated that this by itself, is reason to adhere to structural fidelity and to limit the use of Gamakas.

Neraval aspect was more composition-oriented and there was need for clarity in expression. The Valkratva allowed conditioned the swara-patterns. Swara-rendition should enhance the audio-satisfaction obtained. The scope for swara-rendition was adequate but indulgence in an overdose was not recommended. Mel-Kala or rapid-fire-paced swara patterns warranted care. Madhyama-Kala passages in compositions warranted care, in Swara-rendition.

Smt. Seeta Rajan said that the main feature of Manodharma, in Raga Reetigowla, was the wide scope available for rendition of Tanas. She demonstrated with some swara-prasthara passages and also rendered a brief but polished Tana passage.

IV. (COMPOSITIONS IN RAGA REETIGOWLA) – DR. SRIVATSA

The copper-plates found in the Tirupati temple do not show the existence of any composition of Anamacharya in Raga Reetigowla. Some Devaranamas have been traditionally rendered in Raga Reetigowla, which are only indicators but not conclusive evidence. “Vare Namma” and “Taamboolava kollu” are two Devaranamas rendered for many years in Raga Reetigowla. Musicians from Karnataka render “Katha Shravana maado” in this Raga.
The six compositions by Tyagaraja in this Raga afford a kaleidoscopic aesthetic view, as they present multiple Rasas and laya patterns. "Cheraraavademi", "Raagaratnamalikache", "Nannu Vidichi" and "Dwaitam Sukhama" are well-known and often-heard. "Badaliga Deera" and "Bale Balendu" are infrequently heard but are not rare compositions. "Jo jo Rama" is a lullaby by Tyagaraja, seldom heard.

The solitary composition by Muttuswami Dikshitar belongs to the Neelotpalamba Vibhakti series and is a rare composition. The presence of Shyama Shastri’s "Ninnuvina Marigalada" in this Raga is perhaps, due to modification and metamorphosis. The original version is said to have been tuned in Abheri with Shuddha Dhaivata.

The composition, most often heard, is undoubtedly. Subbaraya Shastri’s "Janani Ninnuvina". Swati Tirunal’s "Paripaalaya maam" is a popular song with performers. "Tatvan Ariya" by Papanasam Sivan, and "Guruvayoor appane" by Ambujam Krishna are frequently rendered. "Sadguru Swamiki" of Ramanathapuram Shrinivasa Iyengar, very popular a few decades back, is fading out. Other compositions in Raga Reetigowla include "Brundaayana Nilaya" by Oothukaadu Kavi, "Arul surandu" by Lakshmana Pillai, "Ninne Namml"”, ascribed to Mayuram Vishwanatha Shastri, and "Abhayam Arul" by Periasami Thooran. There are two compositions of Shri G.N. Balasubramaniam and one by Mysore Vasudevachar. There is a trilogy of compositions by Muthalah Bhagavatar, amongst which “Angaraka Mangala moorte” is from Bhagavatar’s Navagraha series.

Veenai Kuppalyer’s Tana Varna “Vanajaksha”, in this Raga, is fair as a star, when only one is shining in the sky. The scope for Padams and Javalis is limited. We do have in Reetigowla, a Padam by Kshetragnya and a Javali by Pattabhiramalah.

V. (ISSUE OF DOMINANT DHAIVATA SWARA) - ALL PARTICIPANTS

All participants agreed that Chatushruti Dhaivata was the dominant Dhaivata swara. No view was expressed on the consequential classification under a Melakarta Raga.
RAGA REETIGOWLA

- by Dr. Srivatsa

Unlike the structural similarity discernable in Ragas with suffixes like “Saveri” or “Dhanyashi”, no commonality in structure is detectable in Ragas which end with “Gowla”. The term “Gowla” remains a mystery. It is neither “Gowra” (meaning white in colour) or “Gowda” (originating in the Gowla Desha). From the nomenclature, it is evident that Reetigowla belongs to the genre of Gowla Ragas.

Sarngadeva refers to Reetigowla but calls it “folk-oriented”. All other musicologists have termed Reetigowla as a Raaganga Raga. The majority view is that folk or light-classical versions emerge from major Ragas and that no folk Raga gets polished and upgraded as a Raaganga Raga. Is this Raga an exception, if Sarngadeva’s statement is correct? Nevertheless, Reetigowla did undergo periodic changes and modifications, it appears so.

Musicologists both of the past and present, have held divergent views. Tulajaji, Shahji and Govindacharya opined that all seven swaras were present in the Arohana and the Avarohana. Discordant views were expressed by Venkatamakhin and Ahobila. Venkatamakhin avoided the Dhaivata in the Arohana while Ahobila discarded the Panchama in the Avarohana. Recent musicologists favour omitting the Panchama in the Arohana. There is still no structural finality in respect of Raga Reetigowla. However, there is convergence of views, to a great extent, towards the scale:

Arohana : sa-ga-r-ga-ma-ni-ni-Sa
Avarohana : Sa-ni-dha-ma-ga-ma-pa-dha-ma-ga-ni-sa

A staunch adherent of the Venkatamakhi tradition, Subbarama Dikshitar, was objective enough to reject the deletion of the Dhaivata in the Arohana and to accept the deletion of the Panchama, also in the Arohana. He enforced Ubhaya-Vakratwa and prescribed the scale.

Arohana : sa-ga-ni-r-ga-ma-ni-dha-ma-ni-Sa
Avarohana : Sa-ni-dha-ma-ga-ma-pa-ma-ga-ni-sa

Though out of way, this prescription appears to be plausible and aesthetically satisfactory.

The structural swara-confederacy, if looked into deeply, reveals some interesting data. Jeeva Swaras are four – Gandhara, Madhyama, Dhaivata and Nishada. However they have no exceptional individuality like Varali-Madhyma, Begada-Nishada or Bhoopala-Gandhara. They combine effectively, to present distinct nuances of Raga Reetigowla. The Madhyama gets de-railed as a Raga-Chhayya swara, when compared to the other three swaras. Surprisingly, Madhyama is the best Nyasa Swara for this Raga, the only other Swara being the Shadja. Rishabha as the Nyasa Swara has to be avoided – the others are not commended. The Panchama Swara plays a dual but not dubious role. It has no innate strength and is limited by Alpatwa. Yet, in numerical or statistical analysis like in histograms, you find that the Panchama is widely used. Once upon a time, there was a totally Panchama-Varjitra version of Reetigowla, now not in vogue. The Rishabha appears like a poor churchmouse, in certain select swara-phrases.
The co-operative, collective effort of the Swaras in this Raga, is delectable. Aesthetics reaches high levels when taatu and jenta prayogas are heard. Vishesha prayogas include, inter-se, “sa-ga-ga-ma”, “ma-ga-ga-ma”, “dha-pa-ni-dha-pa-ni-dha-dha” and “dha-pa-ga-ni-sa”. Some sancharas sound well only in some ranges; such as “ni-pa-ni-ni”, “pa-ni-ni-5a” or “ni-pa-ni-5a” – are satisfactory only in the Mandhara Styayi. We have a passage in the Aa-Tala-Varna of this Raga, “pa-dha-dha-ma-ga-ga” which sounds more like “pa-ni-dha-ma-ga-ga”, raising the bogey of false notes. Care and caution have to be exercised in passages like “sa-ga-ri-ga-ma” and “pa-dha-pa-ma-pa” in order to ensure that it does not sound like Anandabhairavi. Flat Swaras are called for; the Gandhara in Reetigowla is weak, in comparative terms. Anandabhairavi and Reetigowla are close but divergent cousins. Try the Mandhara sthayi below Nishada in Anandabhairavi – you are bound to land in Reetigowla.

No swara in Reetigowla assumes a Deergha-Kampita form. The use of Gamakas is limited-only Sphurita types shine. Surprisingly, despite these factors, the Raga Reetigowla affords a wide renditional range from Mandhara Panchama to Taarashtraayi Panchama a range of two full octaves – which is very welcome.

Reetigowla is best suited for medium-tempo. It gives vast scope for playing of madhyama-kaala by Vainikas and rendition of Taana. Venkatamakhi included Reetigowla in his list of eight Ghana Ragas. Some others include Reetigowla in the second list of Ghana Ragas – the Dwiteeya Ghana Panchaka. Reetigowla, indeed, is a Rakti Raga.

It is a heavily Bhava-oriented Raga, not easy to handle. The value is definitely enhanced when the Sahitya is also sublime. It is well suited for Tana Varnas and Kritis but not so much for Padams and Javalis. Rasa-Anubhava-wise, Reetigowla admits Karuna and Shanta Rasas and is indeed unsuited for Shringara Rasa. The view that this is an evening Raga is not easily acceptable – it is a Sarvakaalika Raga.

The Varna by Veena Kuppalaiyer is outstanding indeed. The repertoire available in this Raga shows that it is the domain, the realm of Tyagarajaswami – from both the Bhava and Raga aspects.

Muttuswami Dikshitar may have composed only one Kriti – which has however, very significant value. Muttuswami Dikshitar distinguished between Reetigowla and Narireetigowla. The Mudra found in the Kriti of Raga Reetigowla is “Reetigourave’. In the Narireeti Gowla Kriti he uses both “Reetigourave and Nata Bhairave” – to show that Narireeti Gowla is like Reetigowla in the Poorvanga and like Matabhairavi in the Uttaranga. There is no doubt that the Dhaivata Swara in Narireeti Gowla is the Shuddha Dhaivata. If Reetigowla also has the same Swara, there will be no distinction. Yet, Muttuswami Dikshitar has distinguished – so Reetigowla is dominated by the Chatushruti Dhaivata. Attempts to unify Reetigowla and Nari Reeti Gowla and to render Reetigowla with Shuddha Dhaivata are unwarranted and counter-productive.

Shyama Shastri’s composition in Reetigowla appears to be a case of musical aberration, duly migrating from Shuddha-Dhaivata-Abheri. Subbaraya Shastri’s “Janani Ninuvina” is indeed, the piece-de-resistance. Antecedent composers have also used Reetigowla.
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Going down memory lane, we tend to identify Shri K.V. Narayanaswami with the Ata-Tala-Varna, Shri Semmangudi with "Dwaitamu Sukhama", Shri G.N. Balasubhramanyam with "Paripaalaya", Alathur Brothers with "Chera raavademi" and Shri Mudikondan Venkatarama Iyer with a Ragam-Tanam-Pallavi recorded and conserved by Akashavaani.

Reetigowla is superficially beautiful, audio-satisfactory and attractive but holds, like the earth, some unravelled mysteries like the Poorvanga-Uttaranga transition. Don't we like the earth? So, we also like the lovely Raga called Reetigowla!
India is a land where we seek unity in diversity. We are said to have had a unified system of music for many centuries, till the irreversible bifurcation that took place in the late 14th Century, culminating in two diverse systems - the Uttraadheeya (Hindustani) and the Daakshinaatya (Karnataka) systems of music. Despite the division, aesthetic exchanges took place till about the early part of the 17th Century, which is in contrast with the virtually insulated state now in vogue. This is the best-suited background for the study of the evolution of the Raga Hameer Kalyani and its adoption in the Karnataka fold.

Paidala Gurumoorthy Shastri, a musicologist of the 18th Century mentions the fact that several Bhashanga Ragas were ancient and that they had a folk-music-base. According to him, Raga Bhairavi is more than 1250 years old and the dwi-Dhaivata presence is attributed to a folk-origin. Mention must be made of the fact that six of the twentyone Panns of Tamil Isai were Bhashanga Ragas of a finite Deshieeya type. Gurumoorthi Shastri refers to 27 Bhashanga Ragas in Karnataka Sangeeta, which, we venture to classify into four groups:

(A) **BHASHANGA RAGAS THAT EXISTED PRIOR TO 1200 A.D.**

(1) Bhairavi
(2) Neelambari
(3) Saurashtra
(4) Khamboji
(5) Yaru-kula Khamboji
(6) Devagandhari
(7) Punnaagavarali
(8) Deshaakshi
(9) Saindhav.

(B) **BHASHANGA RAGAS ASCRIBED TO THE PERIOD 1200 A.D. - 1600 A.D.**

(10) Ananda Bhairavi
(11) Mukhari
(12) Athana
(13) Reetigowla
(14) Bilahari
(15) Saranga
(16) Ushani
(17) Kanada

(C) **BHASHANGA RAGAS OF RECENT ORIGIN (AFTER 1600 A.D.)**

(18) Asaaveri
(19) Khamas
(20) Manji
(21) Ishamanohari
(22) Chintamani
(23) Abheri.

(D) **BHASHANGA RAGAS ADOPTED FROM NORTH INDIA**

(24) Hameer Kalyani
(25) Kapli
(26) Jhenjhubli
(27) Bihag

There are some more Bhashanga Ragas - like Navroze, which we do not mention, as it will lead to topical digression.

Let us examine now, the group of Dwi-Madhyama Ragas in vogue in Karnataka Music - like, Margadeshi, Ramkali, Saranga, Bihag, Yamuna Kalyani and Hameer Kalyani. The key to analysis is to ascertain the dominance of which Madhyama Swara - the Shuddha...
Madhyama or the Prati Madhyama. In Ramakali and Margadeshi, the Shuddha Madhyama is prominent and it is the Prati-Madhyama that is the extraneous Swara. The inverse is the case with Bihag, Saranga, Yamuna Kalyani and Hameer Kalyani, where the Prati-Madhyama Swara dominates. It is interesting to note that these Dwi-Madhyama Bhashanga Ragas have a folk-origin.

There is no reference to the Raga Hameer Kalyani in ancient classics like the Sangeeta Makaranda, Sangeeta Ratnakara, Swara Mela Kalanidhi or Sad Raga Chandrodaya. The first reference is seen in a brief Shloka, the 165th Shloka of the second Adhaaya of the "Rasakowmudi" by Shrikaanta, reading thus:

"Eeshad bhedo budhaihi proktaha kalyaanakhya Hameerayoho"

This verse refers to the difference between Kalyani and Hameer, well perceived by the cogniscenti and refers to the usage of the Shuddha-Madhyama Swara, in passages like ga-ma-ga-ri-sa. Hameer (not then called Hameer Kalyani) was deemed to be and Ubhaya Vakra Raga, with this structure:

AROHANA : sa-pa-ma-pa-dha-ni-Sa
AVAROHANA : Sa-nil-dha-pa-ma-ga-ma-ga-ri-sa

This structure is virtually extinct, nowadays. The date of the Rasakowmudi is firmly established as 1575 A.D. Hence, Hameer was an established Raga by that time, belonging to the Kalyani group. We can, at this stage, surmise that Hameer originated somewhere around end of the 15th Century A.D. or in the beginning of the 16th Century A.D. The absence of reference to this Raga in the Rang Mahal copper plates, compositions of Annamacharya and traditional tunes of Devaranamas, leads to the above inference, as well as to the conclusion that this Raga was unknown in the Karnataka system till 1600 A.D. Kalyani, Yamuna Kalyani and Saranga were well known. Sri Pada Raja is said to have branded Kalyani as an 'Autra' Raga and is said to have discouraged its rendition, for its "Turushka" origins.

Hameer is also called Hamveer - a fact substantiated and reinforced by the Raga-Midra used by Sri Muttuswami Dikshitar. There lies a remote, desolate village, on the banks of the Banaskanta, in the Mewar region of Rajasthan called Hameerpur. It lies between Chittorgarh and Udaipur. This is a village which belonged to bards and minstrels called "Raasso's. The Raassos created musical compositions to inspire the Rajput warriors; they were competent poets of the "Aashukavi" type. Most of the compositions abound with Veera Rasa and Adbhuta Rasa - the Raga Hameer or Hamveer suits these purpose. One famous bard, musician of this village was Hamveer Raasso - whose poignant and graphic depictions of the battle of Haldighat still survive. Hamveer Raasso was a contemporary of Rana Pratap and has praised the latter's bravery. This Raga is said to be a creation of Hamveer Raasso and is said to be named after him. There is Chronological concurrence, as the time was the early part of the 16th Century. Hence, Raga Hamveer or Hameer could be of Rajasthani origin, adopted later into Karnataka music.
The acceptance of this Raga into the Kamataka fold by the era of the Trinity is well-established. We have two compositions by Tyagaraja and three by Muttuswami Dikshitar, in this Raga. Though there is no composition by Shyama Shastri, we have one by his son, Subbaraya Shastri. Curiously, the Sangeeta Sampradaya Pradarshini, written just after the time of the Trinity, deems Hamveer Kalyani as a Dwi-Madhyama, Shadja-Graha, Sampooma, Bhashanga Raga. The prime-difference between proximate Saranga and Hamveer is that the swara-sanchara "ri-ga-ma-ri-sa" has to be stressed in Raga Saranga and has to be assiduously avoided in Raga Hameer Kalyani. One pathaantara of a Tyagaraja Kriti in Raga Saranga provides a clue. The rendition of the passage "Vaahineesha ripu nuta" in the Kriti "Ehi Trijagadeesha" with usage of "ni-sa-ga-ma-ga-ri-sa" show the proximity and overlapping features of Ragas Saranga and Hameer. Yet, Saranga exudes Shanta Rasa and Hameer produces Roudra - this is the greatness of Rasanubhava in Karnataka music.

Delving into the repertoire in this Raga, we should first discern the traditional rendition of Jayadeva’s "Pravisha Raaadhie Maadhava sameepam iha” by Bauls and Odissi dancers. "Manamuleda" by Tyagaraja is a ninda-stuti, brimming with Roudra Rasa. "Nee daasuda" by Tyagaraja tends more towards Adbhuta Rasa. Muttuswami Dikshitar has composed two kritis with the same Pallavi, "Parimala Ranganatham bhaje ham veera nutam". One is a complete Kriti with tri-sthayi passages while the second is a samashti-charana Kriti with emphasis on the poorvanga passages. If one listens to Dikshitar's "Pura hara nandana ripu kula bhanjana" in this Raga, he will tend to mistake it for a perfect Dhrupad-type composition. Subbaraya Shastri's "Venkata Shaila Vihara" is well known, combining Shanta and Adbhuta Rasas. "Gangeya Vasana" by Swati Tirunal is a lifting composition - following the Dikshitar tradition. Mention must be made of a lovely composition by Namakkal Narasimha Iyengar "Radha naapai daya leda" in this Raga. Conventionally, Kamakadasa’s Devaranama "Durjana Sanga" and a Tiruppavai composition of Andal "Too mani maadattu" are rendered in Raga Hameer Kalyani. There are compositions by contemporary composers like Dr. Balamurali Krishna and Prof. T.R. Subramaniam.

Hameer or Hamveer Kalyani is a Raga to be rendered with some degree of caution. Performers must remember that there are some inherent and intrinsic limitations:

i) In Avarohana passages it is always "ri-ga-ma-ri-sa" in Saranga and "ga-ma-ga-ri-sa" in Hameer Kalyani.

ii) In Saranga, Rishabha and Dhaivata act as perfect Samvadi swaras in passages like "ri-ri-sa-pa-ma" and "dha-dha-pa-ma". Hameer allows "sa-pa-ma-pa" but never "ri-ri-sa-pa-ma-pa". Gandhara is not a Nyasa swara in Saranga but is one in Hameer.

iii) In Saranga, sanchara beyond Tara-sthayi Gandhara or below Mandara-sthayi Nishada is not permitted. There is no such limitation in Hameer Kalyani.

iv) The Chatushruti Dhaivata Is a Kampita Swara in Saranga and a Deergha Swara in Hameer.
Aesthetic aberrations occur if these norms are flouted. The Kriti "Edo teriyamal pocchude", supposedly in Hamveer Kalyani, is rendered sans regulation by one school and sounds more like Raga Saranga.

The scope of Alapana, without repetitive phrases, in Raga Hamveer Kalyani is limited. It is a Raga with a distinct nuance and is not a Chhayalaka or a Sankeerna Raga. Hameer or Hamveer Kalyani is a Hrusva, Dwi-Madhyama, Desheeya, Bhashanga Raga. Curiously, the Hameer or Hamveer Kalyani of the current Karnataka system is closer to Raga Kedar of the Hindusthani system; Raga Hameer of the Hindusthani system is closer to Raga Yamuna Kalyani of the Karnataka system. Was there a metamorphosis in the process of transfer from the Northern to the Southern system? Or was an erroneous nomenclature used? This mystery has to be unravelled - is a matter for research.
Ananda’ symbolises Bliss and Bhairavi could be synonymous with something that could be awesome. Ananda Bhairavi can superficially seem to be a paradox, as these two facets cannot go in tandem. The word “Bhairavi” is only a generic nomenclature. There is virtual unanimity on the fact that the aesthetic effects of Raga Anandhabhairavi are blissful and ethereal. This is a Raga which is extremely popular in classical, demi-classical and folk idioms.

Aesthetic assessment, in Karnatic Music, is criteria-based and not arbitrary.

“Ranjayati manasaamsiti raagaste dasha lakshana Bhavanti to Mutangaadyai prapitaastati cha kramaat”

Ananda Bhairavi is one of the select Ragas that fulfills all criteria. Thus, it is one of the foremost Rakti Ragas.

Ananda Bhairavi is of indeterminate antiquity. Here is an example of on-going metamorphosis, it cannot be deemed that this Raga originated from folk-music. Textual references indicate that in days bygone, this was an Upanga Raga affiliated to the 20th Melakarta, Natabhairavi. The enhancement of aesthetic – value, Ranjakatva, was facilitated by the acceptance and absorption of a swara alien to the parental scale, wherefore this Raga became a Bhashanga Raga. The dominance of the naturalised and accepted Swara was such that some musicologists contemplated re-classification. This Raga has two visages, two images. The first is a straight – jacketed classical version and the second is a version with a salient folklore factor.

The Antara – Gandhara is another extraneous Swara that was accepted in this Raga and its admittance did not in any manner, dimmitute the aesthetic value. The process of aesthetic – amelioration even led to acceptance of the Kakali Nishada Swara, in this Raga. Such is the capacity of acceptance of extraneous elements and their eventual integration, as well.

The change or development of this Raga has not been merely by means of an addition of an alien Swara but has been fundamental and structural. Shahji wrote “allika sandharborenumga vacchunu” meaning that this Raga does not exhibit a regular arrangement of Swaras. Shahji emphasised the fact that the passages “sa-ri-ga-ma” and “pa-dha-ni-sa” are not allowed in this Raga.

We summarise hereunder, the multiple structures postulated by various musicologists:

1) VENKATAMAKHI (ANUBHANDA OF CHATURDANDI PRAKAASHIKA)

“Arohe tu rishabhham tyaktwa dhavakram cha samaashritaa Sampoornaam sagrahopeta bhaved Ananda Bhairavi”.

Arohana : sa-ga-ma-pa-dha-pa-ni-sa
Avarohana : Sa-ni-dha-pa-ma-ga-ri-sa”.

ANANDA BHAIIRAVI
Divergence in view is primarily in respect of the ascending order of Swaras, the Arohana-structure. Venkatamakhin omits ‘ri’ in the Arohana and accepts vakra at the Dhaivata. Subbarama Dikshitar allows dwi-vakra in the Arohana, accepts the sanchara ‘Sa-ni-Sa’ but disallows “dha-ni-Sa”. Govindacharya projects Vakra in the Arohama at Gandhara and accepts dwi-vakra Arohana; he allows “pa-ni-Sa”. These differences are surreal but not conflicting. We can pause to ponder – whatever be the Arohana – structure, Ananda Bhairavi is Ananda Bhairavi, as a rose is a rose.

Subbarama Dikshitar provides reference that about one hundred seventy years before his time, the second Dhaivata-swara was admitted into this Raga. Nevertheless he brands it as ‘Panchashruti Dhaivata’.

This Raga was nourished and cherished in folk-music. It was accepted duly as a Deesheeya Raga, in our system. Assuming that there is no musical aberration, the presence of Kshetragnyas’s Pada, “managiramu rede” and Bhadrachala Ramdas’ composition, “paluke bangarannaavena” show that this Raga did exist much before the era of the Trinity. Devaranamas of Purandaradasa such as “Rama nama payasage” and “hodi nagaari mele” are rendered in Raga Anandabhairavi. The musical structure of “hodi nagari” is unique in that all anya-swaras are used. Kanakadasa’s “muttadiro ennannu” is in this Raga. Another pre-trinity composition remaining unsullied unto today is “Nee madi challaga” by Kavi Mattinaaottaya.

Ananda Bhairavi is one of the twenty eight Ragas of Karnatic Music in which we have compositions by each Trinitarian. Three compositions of Tyagaraja – “Neeke teliyakapote” “Ksheerasagura vihara” and a Divyanama-Sankeertana “Rama Rama nee vaanam” are widely accepted. A fourth one, of recent emergence, “Nee balanam” is not adequately authenticated. Shyama Shastri’s prolific output in Raga Anandabhairavi is well known and
accepted, if not magnified to such an extent that some call this Raga as "Kuttagai" or exclusive, to Shyama Shastri, which is incorrect. "Marivere", "O Jagadamba", and "Himachala Tanaya" are very popular and frequently rendered; "Pahi Shri Giri Raja Sute" is occasionally rendered. The Varnam in Ata-Tala "Samini Rammanave", the Kritis "Mahilo Amba" and "Aa dinamuni" are unheard of. The cumulative score of Shyama Shastri, in this Raga, is seven. A fact seldom and hardly appreciated is that there are seven compositions by Muttuswami Dikshitar, as well, in this Raga. "Kamalaamba Samrakshatu", "Maanasa Ouruguha", and "Tyagaraja Yoga" are famous and rendered frequently. Seldom do we get to hear "Aanandeshwarena" or "Dandanyadhapanam". The very rare pieces are the lovely "Paundavate namaste" and "Abhyaamba nayaka".

Veenni Kuppaiyer's Ata-Tala Varna, "Sami nimma", is rarely heard and is limited to the Semmangudi school Post-trinity composers like Swati Tirunal, Irayiannan Thampi, Sadashiva Rao, Mysore Vasudevachar, Papansam Shivan, G.N. Balasubramaniam and other have composed in this Raga. We have a lovely tillana in this Raga by Tanjavur Shankara Iyer, rendered emotively by the peerless Smt. D.K. Pattammal.

Ananda Bhairavi is one of the select five Ragas which have a Navavarna and Navaratnamalika composition (others are Shankatbharana, Khamboji, Kalyani and Ahiri). The esoteric cum metaphysical lyrical content of three of Dikshitar's compositions are so lofty, that mere comprehension of the contents of these compositions can present a picture of Bliss. The Taittareeya Upanishad says "eeshant aanandamavam aatmanam upasankramya" - know that the Truth is Bliss. Verily, this Raga is a blissful path leading to the Truth.

The greatness, magnificence of Anandabhairavi can be stated as "Anandabhairavi vaibhavam – asmadjanasukha pradam – rakti raga yoga vaibhavam, raga yoga vaibhavam, yoga vaibhavam, vaibhavam, bhavan, vami". The glory of Anandabhairavi shall confer benefits on us; it is a great Rakti Raga; it attracts listeners, has great spiritual content, is majestic, is one Raga for the future too; it is characterised by the Vashatkaara - Vam - a traya (akshari) swara Raga. The "sa-pa-Sa" Sanchara can be effectively used only in very few Ragas, of which Ananda Bhairavi is one.

Let us examine the "pa-dha-pa-Sa" sanchara, involving the Chatushruti Dhavata. We can see this Sanchara also in Poorvi Kalyani and Begada. These three Ragas do generate a feeling of Ananda, when heard. What is the mystery behind this? This is matter for research, a subject for in-depth study.

Ananda Bhairavi is a classical example of a folk-oriented Raga scaling the pinnacle of classicism.
RAGANUBHAVA – RAGA ANANDABHAIRAVI

SUMMARY OF PROCEEDINGS HELD ON 15TH NOVEMBER 1999

DR. V. V. SRIVATS(A (INTRODUCTION AND HISTORICAL BACKGROUND)

The Raga Anandabhairavi is of indeterminate origin and has existed from medieval periods, in the folk-tradition. This Raga is not referred to in texts like Sangeeta Makaranda, Sangeeta Ratnakara, Swaramela Kalami or Raga Vihoda. There is no reference in the main-text of Chaturdandi Prakashiika but a reference is found in the supplementary-passage, Anubandha. In “Raga Lakshana”, Shahji states that “Bhairavi is the mela for Anandabhairavi” and not that Anandabhairavi is a derivative of Bhairavi. This, perhaps, is indicative of the fact that Raga Anandabhairavi was very much in vogue in folklore and that the observation by Shahji was an off-shoot of an attempt to classify this Raga in the classical system.

Though structural variances can be discerned in the views expressed by musicologists, it is obvious that this Raga underwent manifold changes, in course of time. There was no uniformity, in conceptual terms, even amongst the members of the Karnatic Music Trinity. Originally, the Tyagaraja tradition avoided the Antara Gandhara Swara, though nowadays used in Tyagaraja Kritis. The Dikshitar school strictly avoids the Swara. The Antara Gandhara’s presence in compositions by Shyama Shastri is profound.

The uniqueness of this Raga is that it appears to have a Poorvanga and an Uttaranga – ostensibly independent but interconnected by an unseen aesthetic thread. This is also visualised in the “sa-pa-Sa” prayoga found in two compositions of this Raga. Madhyama and Gandhara on one side and Nishada and Shadja on another side, function as jeeva and nyasa Swaras of Raga Anandabhairavi.

Citing examples of compositions, it is well-established that Raga Anandabhairavi was a musical force to reckon with, even in the pre-trinity period.

SHRI O.V. SUBRAMANIAM

The repertoires available in Raga Anandabhairavi is unique and specialised. It ranges from deft-touches of Ranjakatva to heavy musical passages. The trinity of Karnatic Music revelled in compositions in this Raga. Two compositions worthy of mention are “Neeke Teliyaka” by Tyagaraja and “Tyagaraja Yoga” by Dikshitar. “Marivere Gati” by Shyama Shastri is a masterpiece. Reference was made to Ramanathapuram Srinivasa Iyengar’s Kriti “Sad Bhaktiyi”.

Shri O.V. Subramanian rendered selected passages from the compositions, “Neeke Teliyakapote”, “Marivere gati” and “Sadbhaktiyu galgajesi”.

SMT. GEETA BENNET

Smt. Bennett recalled some tips taught to her, in her formative years, by her parent-cum-teacher, the redoubtable Dr. S. Ramanathan. A passage taught by Dr. Ramanathan to identify Raga Anandabhairavi, initially sounded archaic, the value of which was well comprehended in course of progression of her musical knowledge. She cited special sancharas of swaras
found in the Geeta of Raga Anandabhairavi, “Kamala Sutochana”, including the sanhara “Sa-ni-dha-ni-Sa”.

Concurring with the view expressed earlier that this Raga had two distinct musical halves, she identified the intrinsic inter-relationship between the madhyama-gandhara and panchama-dhaivata swaras. She mentioned the speciality of Swara-sthana that a Vainika should appreciate, when playing this Raga. She stated that ornamentation stemmed from swara-sequencing and Anuswaras while gamakas regulated the Rasanubhava. An overdose of gamakas was not welcome. Nevertheless, fragmentary felicity though fine, was only a part of an integral whole, the effect of which was merely aesthetic - excellence. This was the guideline adopted by great composers including the Trinity, she said.

Anandabhairavi has been a subject of bio-research, she mentioned. The importance of this Raga cannot be over exaggerated. Smt. Bennett opined that the dominance of the Anya-Swara Dhaivata was so great the it obliterated the presence of the supposedly original Dhaivata Swara. It is logical to construe Raga Anandabhairavi as a derivative of Karaharpriya, on this ground, in her view.

DR. SRIRAM PARASURAM

Dharma means to stride an established path. The structure of the Raga is inviolable and any creative aspect had to be within the structural frame work of the Raga. In this Raga, there was adequate scope for creativity, though the patterns to be adopted were fairly finite. Dr. Sriram Parasuram expressed the view that creativity is best seen in the proper sequencing of swara-phrases. He also mentioned that the inherent nature of a Raga did influence the renditional speed, which factor also conditioned phrase-sequencing. He demonstrated some patterns of sequencing. This was creativity at a macro-level.

Delving to the micro-level, Dr. Parasuram stated that the proficiency of a performer is best visualised in handling of the sub-phrases. The brevity of the sub-phrases were such that care had to be exercised during rendition of a particular Raga and only the optimum-applicability should prevail. Sub-phrases have commonality with phrases of other Ragas. Hence, creativity should manifest with due diligence and care. He identified, on the basis of sub-phrases, about sixteen proximate and allied Ragas, in respect of Raga Anandabhairavi.

Dr. Sriram Parasuram presented some special sub-phrases.

SHRI T.P. VAIDYANATHAN

Dealing with allied Ragas, Shri Vaidyanathan chose Reetigowla, Bhairavi and Huseni as the Ragas allied closest to Raga Anandabhairavi. He compared and contrasted Anandabhairavi and Reetigowla, by rendition. He mentioned that the limitation of mandarasthayi movement in Raga Anandabhairavi into Raga Reetigowla. As regards Huseni, the greater element of flexibility in that Raga distinguished it from Raga Anandabhairavi. Movements like “ma-pa-dha-ni-Sa” possible in Huseni were not permitted in Raga Anandabhairavi. Also the Rasanubhava of Huseni varied saliently from Anandabhairavi, though they were proximate Ragas.
Apropos Bhairavi and Anandabhairavi, there were finite boundaries and distinctions. The Dhaivata in Bhairavi kept that Raga in a class apart. Many swara prayogas of Raga Bhairavi were inapplicable in Raga Anandabhairavi. The alliance was distant and conditioned.

Shri Vaidyanathan rendered a rare composition of Mysore Sadashiva rao, in Raga Anandabhairavi.
ANCEDOTES IN ANANDABHAIRAVI

Tyagarajaswami attended a show by folk-musicians at Tiruvaiyaru and was very pleased at their rendition of Raga Anandabhairavi. After the show, the lead musician prostrated before Tyagarajaswami and sought a boon. He requested the saint-bard not to compose any more in Raga Anandabhairavi, which was granted. This incident is attributed as the cause for the limited output of Tyagarajaswami in this Raga.

Muttuswami Dikshitar’s first composition “Sri Naathaadi” in Raga Mayamalawagowla is a long winding prosodic piece with delectable Anuloma-Viloma swara patterns. His brothers Baluswami and Chinnaswami were with him, when the first composition was rendered. They were surprised at the fact that there was only one Charana in the Kriti and expressed their views. Muttuswami Dikshitar provides an answer to their question/doubt, in his second Kriti, “Mamasa Guruguha” in Raga Anandabhairavi, in the passage “matva tadeka charanaam”.

A fact, hardly appreciated is that the uniqueness of Dikshitar’s output is seen from his uni-charana compositions.

The equivalent of “Nidhi Chala Sukhama” or “Heena maanavaashrayam tyajami” is seen in a swara-sahitya passage of Shyama Shastri’s composition in Raga Anandabhairavi, where he condemns ill-behaved, pompous persons of power as “Dushprabhu”. Thus, “O Jagadamba” is the “Nidhi-Chala sukham” of the Shyama Shastri tradition.

A musician with his entourage, was passing by a well planned and laid-out village located between Mannargudi and Kumbakonam. Residents of this village requested the musician to stop and have darshan of Lord Santanarama, enshrined in a temple of that village. The musician, Ramanathapuram Srinivasa Iyengar disembarked and was enchanted by the idol of Santanarama. His devotion manifested as a beautiful Kriti in Raga Anandabhairavi, “Sadbhaktiyu galga jesi”. This incident took place at Yamunaambapuri, now known as Nidamangalam.

The most widely travelled composers are Purandaradasa and Dikshitar. During one of his travels in the Navalgund – Gadag sector, Purandaradasa saw a fort. The big-drum (Nagaara – murshub) was sounded as a time-signal. Purandaradasa perceived that the drum was proclaiming the omnipresence of Vishnu “I prithiviyo vyapaka - maahiba Srippati Purandara Vithulanle paramendu”. This lofty concept can be seen in a Devaranama, “Hodi Nagari mele”, rendered in Raga Anandabhairavi.

The Paramacharya of Kanchi was moved to tears when he heard the passage “avayava trayaya” in the Dikshitar Kriti, “Anandeshwarena”, in Raga Anandabhairavi – with lofty Adwaitic concepts. As a mark of respect to Dikshitar, the Paramacharya ordained that the composition should not be rendered in concerts and should be sung only in a temple, in a shrine of Dikshitar, or in the presence of a Sanyasi. This directive is being followed by everyone. Such is the greatness of a Dikshitar Kriti in Raga Anandabhairavi.
QUESTIONS ON RAGA ANANDABHAIRAVI

1. To which Melakarta group does Anandabhairavi belong to?
   Ans: 20th Melakarta (Natabhairavi)

2. What is unique about the swara pattern in the Arohana?
   Ans: Ubbaya Vakra Sanchara

3. Which is the primary Anya-Swara that makes Ananda Bhairavi a Bhashanga Raga?
   Ans: Chatushruti (Pancharashtri) Diha Vata

4. In which Kriti of this Raga do we find denigration of the haughty powerful persons?
   Ans: O Jagadamba

5. Which composition in Raga Anandabhairavi relates to the Nidamangalam temple?
   Ans: Sadbhaktiyu Galgajesi

6. Which is the popular Tarangam by Narayana Teertha customarily rendered in Raga Anandabhairavi?
   Ans: Nanda Nandana Gopala

7. In how many Kritis of Shyama Shastri in this Raga do we have Swara Sahitya passages?
   Ans: Three

8. Which Raga is most proximate to Raga Anandabhairavi?
   Ans: Reetigowla

9. Which composition was popularised by renditions of Sangita Kalanidhi Chittoor Subramania Pillai?
   Ans: Mathura Nagarilo

10. The 'Sa-Ra-Sa' Sanchara occur in the Kriti "Pahi Shri Giriraja Sute" by Shyama Shastri. Which other Kriti has a similar passage?
    Ans: "Dandayudhapanim" (Dikshitar)
11. WHICH SYSTEM OF DANCE ADOPTED RAGA ANANDABHAIRAVI TO A GREAT EXTENT?
   ANS: KUCHIPUDI

12. THE TYAGARAJA KRITI “KSHEERASAGARA” IN THIS RAGA BELONGS TO WHICH GROUP?
   ANS: UTSAVA SAMPRADAYA

13. TO WHICH GROUP DOES THE SHYAMA SHASTRI KRITI MARIVERE BELONG TO?
   ANS: NAVARATNAMALIKA

14. TO WHICH GROUP DOES THE KRITI “KAMALAMBA SAMRAKSHATU MAAM” BELONG TO?
   ANS: KAMALAMBA NAVAAVARANA

15. NAME THE TALA TO WHICH A VARNA BY SHYAMA SHASTRI IN RAGA ANANDABHAIRAVI IS SET TO
   ANS: ATA TALA (KHANDA ATA TALA)

16. ANECDOTES RELATE “MANASA GURUGUHA” A COMPOSITION BY DIKSHITAR TO THE STRUCTURE OF HIS COMPOSITIONS. WHAT UNIQUE FEATURE OF DIKSHITARS KRITIS IS RELATED TO THIS COMPOSITION?
   ANS: UNI (OR SINGLE) CHARANA STRUCTURE

17. WHICH SWARA IS THE JEEVA SWARA OF THIS RAGA?
   ANS: MA, GA, NI, OR SA.

18. NAME A KRITI ON SUBHRAMANYA COMPOSED BY PAPANASAM SIVAN, IN THIS RAGA.
   ANS: SINGARAVELAVAN

19. WHICH IS THE POPULAR DEVARANAMA IN THIS RAGA?
   ANS: RAMANAMA PAYASAKE

20. IN WHICH KRITI OF THIS RAGA DO YOU FIND USAGE OF SHROTOVAHO AND GOPUCCHA YATIS?
   ANS: TYAGARAJA YOGA VAIBHAVAM
RAGA SAHANA

The origin of Raga Sahana, highly popular in the contemporary classical music scenario, is rather obscure. There is no reference to this Raga in works like the Sangeeta Makaranda or the Sangeeta Ratnakara, much less, even in the Rasakowmudi (Ca.1560 A.D). Govindacharya has defined the structure of this Raga, which indeed, was in vogue during the period of the Trinity.

The hallmark of this Raga is the unique Gandhara Swara, which can neither be classified as Sadharana Gandhara or Antara Gandhara. This has resulted in divergent classifications – with some considering Sahana as a derivative of the 28th Melakarta Raga and others treating it as a derivative of the 22nd Melakarta Raga.

Sahana is identified substantially with Karuna Rasa and most of the compositions have a sympathetic strain. Rasanubhava apart, it is a very popular Raga used in Viruttams, rendition of Padyas Choomikas and Ragamalikas. Sahana offers ample felicity for permutative renditions of Swara passages, wherefore, performers revel in swara-patterns characterised by constructive manodharma.

The Swaras constituting this Raga, apart from the Gandhara are Chatushruti Rishabha, Shuddha Madhyama, Panchama, Chatushruti Dhaivata and Kaishiki Nishada. The ascent (Arohana) and descent (Avarohana) have Vakra-Sancharas of Swaras. Theoreticians cite Sahana as one of the examples to cite the premium – value of aesthetic satisfaction (Ranjakatva) in Udbhaya-vakra Ragas.

The repertoire in this Raga is fairly large – about 80-85 compositions. We have Tana Varnas in Adi and Khanda Ata Talas, including one by Subbarama Dikshitar. Pre-trinity composers have used this Raga. Of the ten compositions of Tyagaraja – “Giripal Nela konna”, “Ee Vasudha”, “Raghupate Rama”, “Vandanamu Raghunandana” and “Emanathiechevo” are very popular. Classicism is discernable at its pinnacle in Muttuswami Dikshitar’s compositions like “Shri Kamalambikaayam”, “Abhayaambayam” and “Eeshanaadi Shivaakara”. There is no composition by Shyama Shastri, in this Raga, which deficiency is made good by Annaswami Shastri’s composition “Inkeverunnaaru”.

Amongst post-trinity compositions, Patnam Subramania Iyer’s “Rama Ikanannu brova” is outstanding, as also are some compositions of Papanasam Shivan.

There are many popular Padams in Sahana like “Joodare aadinaadiche”, “Mogaduchu pilachide”, “Moratoppu” and “Ini enna pexchu”. The mystery of the first Padam, ascribed to Kshetragnya, in this Raga, is not satisfactorily explicable.
Another salient feature is the "Mitatva" aspect of this Raga. Alapana, Gamakas, Swara-prasthara has to be limited, yet not very brief. Hence, its universal appeal.

Amongst anecdotes, the first pertains to the promise made by Lord Rama to Tyagarajaswami, assuring deliverance from human bondage in ten days' time. This is mentioned in the Kriti "Giripai Nelakonna". The next one relates to the unforgettable rendition of this Raga by nagaswara vidwans of Chidambaram – who used the opening lines of Ramaswami Dikshitar's composition "Vaashi Vaashi" – for the Pallavi part of their Ragam, Tanam and Pallavi. In days bygone, this Raga had a place of pride in the presentations of the danceuse, Mylapore Gowri Ammal. In recent times, we have the observations of N.E.Purushottaman, who wrote that he wished to shed his mortal coils (so that he hears no more) after listening to a rendition of "Vandanamu Raghunandana" by Smt. D.K. Pattammal.

Sahana is a highly emotive Raga offering an ethereal level of Rasanubhava.
SUMMARY OF PROCEEDINGS ON 22ND SEPTEMBER 1999

RAGA SAHANA

INTRODUCTION:
Sahana is a highly emotive Raga with contours of Karuna and Shanta Rasas. It is not referred to in medieval musicological texts but became one of the popular Ragas prior to the age of the Trinity. The district but variant Gandhara Swara is the characteristic of this Raga. The effective combination of Gamakas with Swaras generates the Rasa Anubhava. Used widely in Ragamalikas, Viruttams etc, it is a highly popular Raga with performers mainly because of the affordable felicity in Swara singing. Many composers have presented masterpieces in this Raga. The repertoire is sizable.

- (Dr. V. V. Srivatsa)

HISTORICAL / MUSICOLOGICAL ORIGINS OF RAGA SAHANA:
The moorchana pattern culminating in the Raga Sahana were demonstrated. Agreeing with the introductory remarks, Sahana was first mentioned as a derivative of the Khamboji Mela by Paidala Gurumoorthy Shastri. The use of the Raga-Mudra technique by Dikshitar leads to the possibility of the name of this Raga having been Shana. The Gandhara Swara was termed as "Trishanku Gandhara" – which in reality was above the Sadharana Gandhara and below the Antara Gandhara. The Gandhara primarily appeared only in some sancharas and cannot be deemed as freely - used. Most favour the Antara Gandhara while few use the Sadharana Gandhara. The Ubhaya-Vakratva enhances aesthetics, which was demonstrated.

- (Dr. S. R. Janakiraman)

MANODHARMA SCOPE IN RAGA SAHANA:
There is no standardisation of finite prescription, through there is ample scope. The accent should delve on the avoidance of repetitive phrases. A pen-picture, in comparative terms, was presented, using Raga Mandhari. Inasmuch as Raga Ghanta was deemed an allotropic modification of Raga Dhanyashi, Sahana's modification leads to Raga Dwijaavanti.

- (Prof. T. R. Subramaniam)
USE OF GAMAKAS IN RAGA SAHANA

There are many special passages with unique swara patterns, even in the Adi Tala Varna, demonstrated duly. Several delectable swara passages are seen in the Kamalamba Navavarna kriti. The combination of the Gamakas, ascending / descending Jaaru is so facile with the Swaras, which results in the Karuna Rasanubhava. There have been renditions exclusively with Sadharana Gandhara only, which is no way, has devalued aesthetics.

- (Vidwan N. Ravikiran)

COMPOSITIONS IN RAGA SAHANA

Abundant, a favourite of several composers, many of which were individually cited. Using Graha-Swara as the yard-stick, the Raga afforded quite a variety. Special mention was made of a composition of Muthiah Bhagavat with the Madhyama as the Graha Swara. Modern composers have maintained the precedent purity and values. Many Padams in this Raga are popular, most of which were referred to. There appears to be no Tillana in this Raga.

- (Vidushi Smt. Seeta Rajan)

ALLIED RAGAS

The most proximate Raga, obviously is Dwijavanti. It is not merely the musical format that defines allied Ragas. Due weightage should be given to Ragas with similar swaraprayogas. Examples cited included passages from Ragas like Malavi, Begada, Kanada and Vedaghospariya.

- (Smt. Suguna Varadachari)
BRAIN TEASERS

SAHITYA

1) In which composition is Krishna referred to as “Rowhineya Anuja”?
2) In which composition is Devi described as being worshipped by Sanskrit – “Geervana Vandita”
3) In which kriti is the unparliamentary word “harami” used?

BHAVA

1) Identify the composition in Raga Khamboji which amounts to a Nindastuti, composed by Tyagaraja.
2) In which Kriti is the most-effective Nayaki Bhava of Tyagaraja seen?
3) Identify a Kriti of Dikshitar in which he prays for liberation.

RAGA

1) What is an Ekaika Raga Kriti?
2) Which Raga is absolutely exclusive to Shyama Shastri?
3) How many “Manohari” Ragas are there?

TALA

1) How many Kritis in Khamboji Raga are set to Khanda Ata Tala?
2) Other than compositions by Muttuswami Dikshitar, how many kritis are there set to Khanda Eka Tala?
3) Who was the master – composer of Sooladis?

LOCATIONS

1) How many kritis on Devi Meenakshi of Madurai have been rendered by Shyama Shastri?
2) Name the Srirangam Pancharatna kritis of Muttuswami Dikshitar.
3) Identify the four shrines, to which, Tyagaraja, Dikshitar and Shyama Shastri – all three have dedicated compositions.

PARAMPARA

1) Which great teacher is said to have produced “Pancharatnas” – five great disciples?
2) Apart from Walajapet, Umayalpuram and Lalgudi branches – there was one more Tyagaraja parampara. Identify it.
3) Who was the direct guru of Mysore Vasudevachar?
ANSWERS TO BRAIN TEASERS

SAHITYA
1. “Siddhivinayakam” (Raga Chamara) by Muttuswami Dikshitar
2. “Parvati Ninu” (Raga Kalkada) by Shyama Shastri.
3. “Edutanilachite” (Raga Shankarabharana) by Tyagaraja

BHAVA
1. “Mari Mari ninne”
2. “Kanulu Daakani” (Kalyanasanta)
3. “Guruguhaaya” (Raga Sama)

RAGA
1. An Ekaika Raga Kriti is an only Kriti in that Raga.
2. Chintamani
3. Twelve

TALA
1. Three
2. Three, one each by three composers
3. Purandaradasa

LOCATIONS
1. Nine – the “Navaratnamalika” series.
2. Ranganayakam (Nayaki), Shri Ranganaathaaya (Dhanyashi), Rangapura Vihara (Brundavana Saranga), Shri Ranganatham (Poorna Chandrika) and Shri Bhargavi (Mangala Kaishiki).
3. (a) Devi Kamakshi (Kanchipuram)
   (b) Shri Varadaraja (Kanchipuram)
   (c) Devi Dharmasamvartdhani (Tiruvaliyaru)
   (d) Devi Neelayataahshi (Nagapatanam)

PARAMPARA
1. Maanambacchavadi Venkatasubba Iyer
   (Disciples were Maha Vaidyanatha Iyer, Sharabha Shastri, Patnam Subramania Iyer, Fiddle Venkoba Rao and Tyagaraja [grandson of Saint Tyagaraja]).
2. Tillaisthanara Parampara
3. Patnam Subramania Iyer.
QUIZ ON RAGA VARALI

1. WHAT IS THE SIGNIFICANCE OF THE WORD “VARALI”? 

2. NAME FIVE MITRA RAGAS WITH THE SUFFIX “VARALI” OF WHICH ATLEAST TWO SHOULD BE SHUDDHA MADHYAMA RAGAS.

3. VARALI IS ONE OF THE SELECT RAGAS IN WHICH YOU HAVE COMPOSITIONS BY EACH MEMBER OF THE KARNATIC MUSIC TRINITY (. ) HOW MANY SUCH SELECT RAGAS ARE THERE ?

4. IS THE RAGA VARALI AS IN VOGUE TODAY A MELAKARTA OR AN UPANGA RAGA?

5. GIVE THE SEQUENTIAL NUMBER OF VARALI IN THE PRATHAMA GHANA PANCHAKA

6. WHY IS VARALI CALLED A GHANA RAGA?

7. WHAT IS THE UNIQUENESS OF VARALI AS A GHANA RAGA?

8. WHO IS THE AUTHOR OF A LAKSHANA GEETA IN RAGA VARALI?

9. IS THERE A VARNAM IN RAGA VARALI?

10. IS THERE A TALA COMMON TO THE COMPOSITIONS OF THE TRINITY? IF SO IDENTIFY THE SAME.

11. IN WHICH COMPOSITION OF THIS RAGA IS RAMA DESCRIBED AS WEARING A GARLAND OF BEADS?

12. WHOSE CONQUESTS ARE GLORIFIED IN A KRITI OF THIS RAGA?

13. WHAT IS THE UNIQUENESS OF THE KRITI “LAMBODARAYA” BY DIKSHITAR IN THIS RAGA?

14. WHICH KRITI OF THIS RAGA BELONGS TO THE PRAHLADA BHAKTI VIJAYA SERIES?
15. WHICH SWARA PRASTARA OF THE TARA-STHAYI IS A VISHESHA PRAYOGA?

16. NAME A KRITI BY SHYAMA SHASTRI IN THIS RAGA

17. NAME THE TIRUPPAVAI VERSE IN THIS RAGA POPULARISED BY SHRI ARiyAKUDI RAMANUJA IYENGAR

18. WHICH IS THE DOMINANT RASA EXperienced IN THIS RAGA?

19. WHICH POPULAR SONG IN THIS RAGA RELATES TO THE PILGRIM CENTRE PALANI?

20. NAME A PADAM IN THIS RAGA.

****
ANSWERS TO QUIZ ON RAGA VARALI

1. BEE


3. 28

4. UP ANGA

5. 4

6. It gives adequate scope for rendition of Tanas.

7. It is the only prati-madhyama Ghana Raga.

8. VENKATAMAKHI / TULAJA


10. Mishra Chapu.

11. “Kanakana Ruchira”

12. Devi Meenakshi


14. “Eti janma”

15. “Sa pa ma gaa ri”

16. “Kamakshi”

17. Azhimazhaik Kanna

18. Karuna Rasa

19. “Kaa Vaa Vaa” – Papanasam Sivan

20. VALAPU DASA
QUIZ ON RAGA REETIGOWLA

1) IS REETIGOWLA A SHADJAGRAMA RAGA?
Ans NO

2) WHAT IS THE SPECIAL STATUS CONFERRED BY RAMAMATYA ON THIS RAGA?
Ans HE SAID THAT REETIGOWLA IS A "MADHYAMA RAGA" – CAPABLE OF ALAPANA TO SOME EXTENT.

3) WHAT IS THE SPECIAL COMMENT BY VENKATAMAKHI ABOUT THIS RAGA?
Ans HE SAID THAT THIS RAGA WAS IDEALLY SUITTED FOR RENDITION IN THE EVENINGS.

4) IS THIS A DERIVATIVE OF THE 20TH MELAKARTA
Ans COIN BE CONSIDERED AND HAS BEEN CONSIDERED SO.

5) WHO IS THE COMPOSER OF THE ATA TALA VARNA IN THIS RAGA?
Ans VEENAI KUPPAIYER

6) IDENTIFY THE JEEVA SWARAS OF THIS RAGA
Ans GANDHARA, MADHYAMA, DHAIVATA AND NISHADA

7) IS THIS A GHANA RAGA?
Ans YES

8) WHICH SWARA IS BEST SUITED FOR NYASA IN THIS RAGA
Ans MADHYAMA

9) IS THERE A LULLABY TYPE COMPOSITION IN THIS RAGA
Ans YES – ONE BY TYAGARAJA.

10) IN WHICH COMPOSITIONS DO WE HAVE A REFERENCE TO VIBHISHANA BEING CONFERRED RULERSHIP OF LANKA.
Ans "BADALIGA DEERA" BY TYAGARAJA.

11) WHICH IS THE NAYIKA-BHAVA ORIENTED COMPOSITION IN THIS RAGA
Ans "CHERA RAAVADEMI" BY TYAGARAJA.
12) NAME A COMPOSITION IN THIS RAGA DEDICATED TO GANESHA
Ans "TATTVAM ARYA" BY PAPANASAM SHIVAN.
13) IS THERE ANY DIKSHITAR KRITI IN THIS RAGA
Ans YES, ONE – "NEELOTPALAAMBAAM"
14) WHICH KRITI OF SHYAMA SHASTRI HAS MIGRATED TO THIS RAGA?
Ans "NINNUVINA MARIGALADA"
15) WHICH COMPOSITION IN THIS RAGA IS IN PRAISE OF SAINT TYAGARAJA
Ans "SADGURU SWAMIKI" BY RANJANATHAPURAM SRINIVASA IYENGAR.
16) WHERE IN THIS RAGA DO WE FIND REFERENCE TO A GARLAND OF RAGAS.
Ans IN THE KRITI "RAGARATNA" BY TYAGARAJA.
17) WHICH IS THE POPULAR KRITI OF SWATI TIRUNAI
Ans "PARIPAALAYAMAAM"
18) IDENTIFY A COMPOSITION IN THIS RAGA BY A LADY COMPOSER.
Ans "GURUVAYOORAPPANE" BY AMBUJAM KRISHNA
19) IS THERE ANY PADAM OR JAVALI IN REETIGOWLA
Ans YES – ONE EACH.
20) IS THERE CONCEPTUAL / EQUIVALENT TO "VITAMUSEYAVE" IN THIS RAGA?
Ans YES – "TAAMBULAVA KOLU" BY PURANDARA DASA.
QUIZ ON RAGA BEGADA

1. NAME THE AUTHOR OF A LAKSHANA GEETA IN RAGA BEGADA.

2. IS THERE A VARNA SET TO KHANDA-ATA TALA IN RAGA BEGADA?

3. WHO IS THE COMPOSER OF THE VARNA “DAYAANIDHE MAMAVA” IN THIS RAGA?

4. WHAT IS THE COMMON FACTOR AMONGST RAGAS ANANDA BHAI RAVI, POORVI KALYANI AND BEGADA?

5. WHICH KRITI IN THIS RAGA EXTOLLS THE VIRTUES OF DEVOTEES?

6. WHAT IS THE CORRECT SIGNIFICANCE OF THE EXPRESSION “SWATANTRA” IN THE KRITI “NADOPASANA” BY TYAGARAJA?

7. WHICH COMPOSER HAS DEDICATED A SONG IN THIS RAGA TO DEVI MEENAKSHI OF MADURAI?

8. A COMPOSITION IN THIS RAGA DEDICATED TO LORD MURUGA OF VAIPURi VERY POPULAR SOME DECADES BACK, VIRTUALLY EXTINCT NOW – NAME THE COMPOSER.

9. IS THERE A COMPOSITION BELONGING TO A NAVA-VIDHA BHAKTI SERIES IN THIS RAGA?

10. IN WHICH KRITI DO WE GET A REFERENCE ABOUT EIGHT TYPES OF YOGAS?

11. WHICH IS THE FAMOUS KRITI IN THIS RAGA DEDICATED TO GANESHA?

12. IN WHICH KRITI DO WE COME ACROSS THE DELECTABLE SANCHARA “GAA RI SA NI DHA PA MA GA RI”?
13. WHAT IS THE UNIQUE FEATURE FOUND IN THE COMPOSITION "KAMAKSHI NAATO"?

14. IS THERE ANY KRITI IN THIS RAGA SET TO CHATUSHRA TRIPUTA TALA TISHRA NADAI?

15. NAME A COMPOSITION BY MAZHAVAI SUBBARAMA BHAGAVATAR IN THIS RAGA

16. THE NAME OF A FAMOUS COMPOSER—MUSICIAN IS LINKED TO THIS RAGA: IDENTIFY HIM.

17. NAME THE COMPOSITION OF THE DISCIPLE OF THE COMPOSER—MUSICIAN OF THE PREVIOUS QUESTION WHICH IS VERY POPULAR

18. A POPULAR PALLAVI USUALLY RENDERED IN THIS RAGA STARTS WITH THE WORDS "SANKATA HARANA" — COMPLETE THE SAHITYA OF THIS PALLAVI

19. WHO IS THE AUTHOR OF THE COMPOSITION (PADAM) "YAALA BADARE"?

20. WHO COMPOSED THE JAVALI "IDI NEEDU MARIYAADAGAA"?

*****
ANSWERS TO QUIZ ON RAGA BEGADA

Q1. VENKATAMAKHI

Q2. There are two Varnas set to Khanda-Ata Tala. “Marachitlunde” (Patnam Subhramanya Iyer) and “Inda Priyanukha” (Tiruvarur Ayyaswami Nattuvanar)

Q3. Shyama Shastri

Q4. The sanchara “pa-dha-pa-Sa”

Q5. “Bhaktuni Charitramu” (Tyagaraja)

Q6. Self-practicioner

Q7. Muttuswami Dikshitar

Q8. Vaiyapuri Duraiswami Kavirayar.

Q9. Yes (by Swati Tirunal)

Q10. “Shri Matah Shiva” (Muttuswami Dikshitar)

Q11. Vallabha Nayakasya

Q12. “Karunakara Mamava” (Swati Tirunal)


Q14. Yes ; “Gattiganu Naunu” (Tyagaraja)

Q15. None

Q16. Patnam Subhramaaya Iyer.

Q17. “Anudinamvi” (Ramanathapuram Srinivasa iyengar)

Q18. “Tirupati Venkata Ramana”.

Q19. Kshetraguya

Q20. Dharmapuri Subbaraya Aiyer.

****
1. Both systems have been pitch levels on their basic scales.

2. Both systems have names and solfa name for the seven pitch levels.

<table>
<thead>
<tr>
<th>WESTERN</th>
<th>KARNATIC</th>
<th>WESTERN</th>
<th>KARNA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonic</td>
<td>Shadja</td>
<td>Do</td>
<td>Sa</td>
</tr>
<tr>
<td>Supertonic</td>
<td>Rishabha</td>
<td>Re</td>
<td>Ri</td>
</tr>
<tr>
<td>Mediant</td>
<td>Gandhara</td>
<td>Mi</td>
<td>Ga</td>
</tr>
<tr>
<td>Sub-dominant</td>
<td>Madhyama</td>
<td>Pa</td>
<td>Ma</td>
</tr>
<tr>
<td>Dominant</td>
<td>Panchama</td>
<td>Sol</td>
<td>Pa</td>
</tr>
<tr>
<td>Sub-mediant</td>
<td>Dhaivata</td>
<td>La</td>
<td>Dha</td>
</tr>
<tr>
<td>Leading Note</td>
<td>Nishadha</td>
<td>Ti</td>
<td>Ni</td>
</tr>
</tbody>
</table>

3. In both systems, the seven pitch levels are expanded into twelve notes.

4. Both systems have scale-variations based on notes that they take:
   a. In Karnatic Music, they have sharp and flats.
   b. In Western Music, the scales vary with the key-signatures.

5. Both systems have the concept of modulation or change of the basic key:
   a. This is a regular feature in Western Music.
   b. Limited to some Rgas in Karnatic Music.

6. The trimal and quadra (three and four) beats are common to both systems.

7. The concept of syncopation 3+4 (7) beats can be found in the rhythm patterns of both systems.

8. Similar music forms are found in both systems:
<table>
<thead>
<tr>
<th>WESTERN</th>
<th>KARNATIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Binary</td>
<td>Pallavi and Charana</td>
</tr>
<tr>
<td>Ternary</td>
<td>Pallavi, Anupallavi &amp; Charant</td>
</tr>
</tbody>
</table>

9. Historically viewed, both systems originate religious music.

10. Both systems are integral parts of rituals related to religious worship.

11. Keyboard instruments are used in both systems.

12. Both systems permit interculturalism in music.
உணர்த்தப்பட்ட கைத்திருப்பானவை நூற்றாண்டு

சுருக்கியார்: நாதன் சி. சிவா நேயத்தியன்

சூர்யசாதி புத்தாண்டு ஆண்டு 26.3.2000 அன்று

பாசாருள் மறைந்து சுற்றிக் பற்றியுள்ளிடையே

அதிகாரியாளர் சிவா
யுத் ஹூர்லியாதேஸ்: ச. வியரின் ஆகத்து இந்துவம்

வெளி சுருக்கக்கானம் புதுவனியாகச் செய்துள்ளார். குறிப்பேது காரணத்துப் புதிதயாகவும் என்று கூறுவதில் உரைவு கூறுவதில். சுருக்கம் கூறுவதில் புதுவனியாகச் செய்துள்ளார்.

யோதினாஷ் கை து தோல்க்கா சீர்வாத சுற்றாதுப் பெருமுறை

யோதினாஷ் கை து தோல்க்கா சீர்வாத சுற்றாது

 Allowed use may not exceed 595 characters.
BIOSPHERE, IONOSPHERE, STRATOSPHERE அவற்றை நூற்றாண்டுகள் பழக்கம் செய்ய வேண்டும் என்று தவறை. என்றாலும் வேண்டும் தோற்றமும் பயிற்சிக்கும் போது, எங்கு உள்ளே. கண்டாலோ இல்லையானது: பார் பொருத்திய பார்வை விளக்கம் பதிவுகளுக்கேற்றது.

குரு பதிக்கிற புது - SPOT - ACTIVITY என்ற குறுங்களில் செவ்வடிகள் கொள்ளவும் நூற்றாண்டுகளில் என்று. இதை மறுக்க அது கவனிக்க வேதியியல் நூற்றாண்டுகளும் பற்றியுள்ளது. மேலும் மூல்முறையில் பெரும் பார்வை விளக்கம் பதிவு பதிக்கவும் பார்வை விளக்கம் கொள்ளவும் காரணமாக என்கிறது. தொடர்புடைய விளக்கத் புரோக்கப்பட்டுள்ள குறிப்பிட்டுதலாக.

புது. புது. மண்டல மெலர்மங்கள் காய மூலம் ஆராய்ச்சி செய்ய வேண்டும். எனினும் விளக்கத் புரோக்கப்பட்டுள்ள குறிப்பிட்டுதலாக.

ய விளக்கத் புரோக்கப்பட்டுள்ள குறிப்பிட்டுதலாக. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே. குருக்களுக்கு வெளியில் நூற்றாண்டுகள் பயிற்சிக்கும் போது, எங்கு உள்ளே.
நாஞ்சீனவுலகு, கதை ஏற்பாட்டின் நிகழ்வுகள் காட்சியாக மேல்பிட்டு. மேலும் காணிக்கப்படும்: அரசு நாவல் வாழ்க்கை அடையாள வருடமான போர்ச்சைப்படுத்துகிறது. அவைகளை வெளியில் கூறுவதற்கு முன்பு பதியப்பட்டுள்ளன. இது முதலில் விளக்கும். குறிப்பிட்டுள்ளது, செய்தி படித்திருப்பதை விளக்கும். தொடர்பில் நாவல் வாழ்க்கை வழியான விளக்கம் மற்றும் விளக்கம் செய்யும் வருமானது வசதியாக விளக்கப்பட்டுள்ளது. செய்தி படித்திருப்பதை விளக்கும். தொடர்பில் நாவல் வாழ்க்கை வழியான விளக்கம் மற்றும் விளக்கம் செய்யும் வருமானது வசதியாக விளக்கப்பட்டுள்ளது. அவை குறிப்பிட்டுள்ளது, பெரும்பாலான தொடர்பில் விளக்கம் மற்றும் விளக்கம் செய்யும் வருமானது வசதியாக விளக்கப்பட்டுள்ளது.
பிறந்தது மாதிரியைக் கேட்கும் நோய்வாதியாக வரும் போது, அல்லது குறைந்த ரீதியாக இடவேற்றும்போது, வெள்ளை பூச்சியின் தடைகளை, வெள்ளையாக இடவேற்றும்போது, வெள்ளை-பூச்சியால் மீது கால்களை கூர்பெற்றும் கால்களை கூர்பெற்றும் கால்களை கூர்பெற்றும். இது எளியான "பூச்சிய் நோய்வாதியைக் கூர்பெற்றும்" வரும் போது, பூச்சியை கூர்பெற்றும் கால்களை கூர்பெற்றும், பூச்சியை கூர்பெற்றும், பூச்சியை கூர்பெற்றும், பூச்சியை கூர்பெற்றும், பூச்சியை கூர்பெற்றும், பூச்சியை கூர்பெற்றும்.

ஜூலியர் செயல் வாய்ந்து வரும் போது "சாய்வுகள்" எனப்படும் "சாய்வுகள்" என்பது, சாய்வுகள் என்பது, சாய்வுகள் என்பது. சாய்வுகளை கூர்பெற்றும் கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும்.

ஜூலியர் செயல் வாய்ந்து வரும் போது "சாய்வுகள்" என்பது, சாய்வுகள் என்பது, சாய்வுகள் என்பது. சாய்வுகளை கூர்பெற்றும் கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும்.

ஜூலியர் செயல் வாய்ந்து வரும் போது "சாய்வுகள்" என்பது, சாய்வுகள் என்பது, சாய்வுகள் என்பது. சாய்வுகளை கூர்பெற்றும் கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும்.

ஜூலியர் செயல் வாய்ந்து வரும் போது "சாய்வுகள்" என்பது, சாய்வுகள் என்பது, சாய்வுகள் என்பது. சாய்வுகளை கூர்பெற்றும் கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும்.

ஜூலியர் செயல் வாய்ந்து வரும் போது "சாய்வுகள்" என்பது, சா�்வுகள் என்பது, சாய்வுகள் என்பது. சாய்வுகளை கூர்பெற்றும் கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும், கால்களை கூர்பெற்றும்.
இதில் குறிப்பிட்டிய கலப்புகளை தகவல். இன்னொன்றாக பெரும்பால் குறிப்பிட்டுள்ளது.

(வெளிப்புறச் சிற்றுலக்கள், காப்பு, கொண்டு கொள்ளத் தீர்மானிக்கும் முறை, குறிப்பிட்டிய செயற்பாடுகள், தோற்ற வரற்றும் குறிப்பிட்டோர், குறிப்பிட்டுள்ள முறை, குறிப்பிட்டுள்ள தீர்மானிக்க வரற்றும் பாதிப்புகள், குறிப்பிட்டுள்ள கூறாகும்).

(வெளிப்புறச் சிற்றுலக்கள், காப்பு, கொண்டு கொள்ளத் தீர்மானிக்கும் முறை, குறிப்பிட்டிய செயற்பாடுகள், தோற்ற வரற்றும் குறிப்பிட்டோர், குறிப்பிட்டுள்ள முறை, குறிப்பிட்டுள்ள தீர்மானிக்க வரற்றும் பாதிப்புகள், குறிப்பிட்டுள்ள கூறாகும்.)

REFRACTIVE INDEX வெளிப்புறச் சிற்றுலக்கள் காப்பு, கொண்டு கொள்ளத் தீர்மானிக்கும் முறை, குறிப்பிட்டுள்ள செயற்பாடுகள், தோற்ற வரற்றும் குறிப்பிட்டோர், குறிப்பிட்டுள்ள முறை, குறிப்பிட்டுள்ள தீர்மானிக்க வரற்றும் பாதிப்புகள், குறிப்பிட்டுள்ள கூறாகும்.
He controls blood pressure, as per Astrological texts. If he "enrages" simultaneously, beautiful scenarios. "Carelessly and Vulgarly Decorated" Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness. BALANCING and CLEAN carelessness. Carelessly and Vulgarly Decorated looks beautiful. He is always a BALANCING and CLEAN carefulness.
BUDHA REPRESENTS BRAIN AND KUJA BRAWN. புத்தர் புதைக்குரிய சிற்றுறுத்தை பெருமாளுக்குப் பொருளாக உள்ளது. புதை மற்றும் குஜா விளக்கமும் இணைந்து வேண்டும். 'சுருக்க பிரிவு' என்பது காண்பது. BUDHA REPRESENTS BRAIN AND KUJA BRAWN. புதையில் புதைக்குரிய சிற்றுறுத்தை பெருமாளுக்குப் பொருளாக உள்ளது. புதை மற்றும் குஜா விளக்கமும் இணைந்து வேண்டும். 'சுருக்க பிரிவு' என்பது காண்பது.
புத்த கிறிஸ்துமஸ், தல புத்தகங்கள். பதிப்பு. கலந்து விளக்கத்தில் காண வணங்கு நெடுகின்றது. கூறுவரைப்படும் மூலக் கருத்தில் நூற்றண்டுகள் காணிக்க கரையுடைய சூட்டிருக்கும் இடையே என்றும் குறிப்பிடுகின்றது. உடன் மண்டலமும் முற்பாடாக கூறிக்கொள்ளும் உதவிகளுள் காண்டது. இதனையும் விளக்கம் கொண்டு காண்டு விளக்கத்தில் வடுகிறார். அவர்களும் விளக்கம் கொண்டு காண்டு விளக்கத்தில் வடுகிறார்கள். உடன் வாழ்விடமும், வாழ்ப்பாடு முற்பாடாக கூறிக்கொள்ளும் உதவிகளுள் காண்டது. இதனையும் விளக்கம் கொண்டு காண்டு விளக்கத்தில் வடுகிறார். அவர்களும் விளக்கம் கொண்டு காண்டு விளக்கத்தில் வடுகிறார்கள். உடன் வாழ்விடமும், வாழ்ப்பாடு முற்பாடாக கூறிக்கொள்ளும் உதவிகளுள் காண்டது. இதனையும் விளக்கம் கொண்டு காண்டு விளக்கத்தில் வடுகிறார். அவர்களும் விளக்கம் கொண்டு காண்டு விளக்கத்தில் வடுகிறார்கள். உடன் வாழ்விடமும், வாழ்ப்பாடு முற்பாடாக கூறிக்கொள்ளும் உதவிகளுள் காண்டது. இதனையும் விளக்கத்தில் வெள்ளி வழக்காக வடுகிறார். அவர்களும் விளக்கத்தில் வெள்ளி வழக்காக வடுகிறார்கள்.
Shani is the greatest democrat. A galaxy of meteors and comets
and...
அஞ்சிய
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இந்துக் கல்விகள் நடவடிக்கை பொருள்

குரையும் கொண்டங்கள், வசதியான கொண்டங்கள், வசதியான பொருள்

புதுக்கை பதிக்கை, உருவகை, பதிக்கைகள் மற்றும் படைப்பைகள், குறிப்பிட்டு, குறிப்பிட்டு

புதுக்கை புதுக்கை, புதுக்கைகள், புதுக்கை

சுரு, புதுக்கை, குறிப்பிட்டு, புதுக்கையானது எந்தவுடன், குறிப்பிட்டு, சுரு

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சுரு, புதுக்கை, (நான் இந்த கொண்டங்கள் கையாளியே)

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5.7, 9, குரையும் கொண்டங்கள், 7, புதுக்கை, 3.7, 10, புதுக்கை, 7
Sūrya

Navagraha Kosha
MAŃGALA (KUJA)
BUDHA

Navagraha Kosha
BRHASPATI
ŚANI

Navagraha Kosha
THE PHILOSOPHY OF LIFE: KARMA YOGA

Mr. Srivatsa

The eternal truths, the laws of physical and human nature which are embodied and intertwined in the Bhagavad-Gita will, forever, remain the subject of study so long as humanity lasts on this globe and struggles to reach perfection. If the teachings of the Gita elate the human mind, amidst the trials and tribulations, the troubles and turmoils of everyday life, of this ephemeral existence enabling a person to lead a better, fuller and purer life, the fact that divergent views may be held on the ultimate metaphysical principles, need not deter us from putting the teachings of the Gita into practice. It is the practical life of a man that determines his goodness & not his knowledge of the philosophical subtleties which justify his conduct. Knowledge of Ultimate Reality no doubt illumines the mind which pulls the reins action and determines the course of conduct but if one is aware of his duties & does discharge them dispassionately, he acquires as much merit as a person who does the same thing with the full consciousness of the underlying reasons as to why it is a duty. This, in essence, is Karma Yoga, the great lesson which the Bhagavad Gita imparts to everyone, be he a genius or a common man.

The Bhagavad-Gita contains such a multitude of aspects that can be looked at from various standpoints of human psychology, cosmolocy, ethics, metaphysics or religion. The Bhagavad-Gita is not a didactic treatise, it is a song, a narrative of questions and answers in which discussion proceeds from topic to topic till it reaches its culmination when the student (Arjuna) is convinced that his salvation lay in doing his duties unattachedly and disinterestedly, without caring for the outward results. In the Bhagavad-Gita, we are taught that our lower self is to be lifted by the higher self and not annihilated.

The Bhagavad-Gita recommends three remedies: What keeps us low in the existential scale is excessive attachment to sensuous objects, frustration in not obtaining the fruits of action, the non-fulfilment of desires and a lack of discriminative intellect; to discriminate between the real and the ephemeral. To overcome these lacunae and to uplift one's own self, it is essential to acquire a sense of non-attachment to sensuous objects even when experiencing them (Anasakti), renunciation of desires to enjoy the fruits of action (Karmaphalayoga), intellect to distinguish the real from the ephemeral (Nitya-Anitya-Vastu-Vivoka) and an equilibrium of mental faculties (Yoga).

The Chandogya Upanishad states:

"वो वेश्वर महात्मन् सत्सवं सुदृढः स्वमावेश विविधतत्वम् इति भूमानं भवनि विव्वतसम् इति।"

(The Brahman is Bliss – the infinite we must desire to understand.)

To attain the Brahman, the Bhagavad-Gita, in Chapter III, States:

"लोके तितिय विभिन्न विभिन्न पुरा प्रकटा महत। ज्ञानयोगेन ताहनानं कोदिशेषो रोकितसम॥"

(In this world, a two-fold way of life was taught of yore - that of knowledge for men of contemplation and that of work (Karma) for men of action)

Thus, the way of life for men of action, is work. This, verily, is Karma-Yoga.

The word “Karma” is derived from the Sanskrit verb “Kri” – to do. Technically, this word, also means the effect of actions. In connection with metaphysics, it sometimes means “the effects of which our past actions were the causes. In Karma-Yoga, the word “Karma” simply connotes work/action. Action, in Karma-Yoga is the means to the end; self-realisation. The entrance to the Oracle at Delphi bore the inscription -

"Man, know thyself."

This, certainly is Oriental influence on Hellenistic thought. Pleasure is not the goal but self-realisation. Pleasure, happiness are relative and not infinite, not everlasting—they end some time, somewhere. Self-realisation is attained from the experience one under-
All movements in society, all actions we visualise, are but manifestations of “Karma”, of action. Our “Karma” determines what we deserve and assimilate. We alone, are responsible for what we are and we do have the power to make ourselves what we wish to be. “Karma” is often confused with the result of past-actions. Even praying for granted that whatever we are now is the result of past actions, the future, nevertheless, will depend on the present actions. If action, if “Karma”, then, is but a natural phenomenon, the fundamental question arises: “What is the use in doing work, if everyone works in some pre-determined way?” Natural situations are manifest in the senses. Senses manifest as motives. Men work with various motives—some for name, some for fame, many for money, few for power. The means adopted could be dubious. Money can be amassed by cheating others, detaching wrong methods; what purpose is served by resorting to pseudo-philanthropy? Pleasures are not permanent. Pleasure-based motives, therefore, are negative manifestations. As stated earlier all work should be channelled to kindle the inherent knowledge. Natural causes affect the senses but mind controls the senses. Indulgence in pleasure-based motives is hypocrisy and one who deludes himself thus is a hypocrite. The Bhagavad-Gita states:—

"अभयं कर्माणि मनोऽस्मि य आस्ते समस्ता स्वरुपम्।
इत्यथाविधे विद्याभाषा विन्यासाः स उच्चाते॥"

He who works just for work’s sake, performs “Karma”. He who is unsullied by pleasure, or even pain, he who is the salt of the earth in every clime, he who works just to gain the experience and knowledge, is the superior man. The Bhagavad-Gita states so, in the verse:—

"विशेषतः कार्याणि मनसा विनम्यायतेभवन।
कर्मोऽन्यकार्यस्ता स विन्यासते॥"

The Isa-Upanishad (or Isavasya Upanishad) in fact, emphasises that one should stay for a hundred years, doing his “Karma” or duties.

Chapter II of the Bhagavad-Gita deals elaborately with Sankhya philosophy. According to Sankhya

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The attempts of the seeker to fix his mind on one channel of thinking through a scheme in which he deliberately superimposes some noble idea upon comparatively ignoble idea, is, Upasana.

— H. H. Swami Chinmayananda
philosophy. Nature is composed of three forces; Sattva, Rajas and Tamas. These are seen in the physical world as what we may call equilibrium-activity and inactivity. Tamas is termed as inactivity. Rajas is activity with positive and negative traits, say attraction and repulsion, creativity and negation. Sattva is the equilibrium of the other two forces. In every man, we can perceive an admixture of these forces. In active people Rajas predominates, in inactive, Tamas and in balanced, Sattva. Karma-Yoga has to deal with this aspect. Human society is a graded conglomeration, a graded organisation. Natural forces influence morality and duty. Standards of morality and duty vary in various parts of the world. The attempt to evolve a universal standard of morality is continuing unabated, from times immemorial. What is right unto one, may be wrong unto another. All great teachers have said that evil should not be resisted. If evil elements in society are not resisted, there would be no order, only chaos. Practice of such non-resistance would lead to disaster, decay and destruction. Thus, good and evil are rendered relative. Karma-Yoga seeks to state that duty, irrespective of nature, is to be performed. Did not Krishna call Arjuna a pseudo-intellectual and a hypocrite for refusing to do his duty as a warrior (viz.) annihilate his foes?

"अपनी स्वतं-स्वेत्तवं प्रमादाःश्रं भायेम्।

Karma Yoga tries to amplify this cycle of nature, in simplistic terms:--

सत्यं-कृत्व विपश्यन् एवं विद्यासंवल्लोऽस्मात्।

A cycle of nature is sought to be defined, All creatures originate from food; food is produced from rain. rain is the effect of sacrifice (detached performance of duties), sacrifice from the acts thereof (duties). Two acts of sacrifice, the duties, are taught in the Vedas, the Veda from the Supreme One. The Vedas therefore centre round the sacrifice.

As per the Bhagavad-Gita, this cycle, this circle, should rotate in a clockwise direction. Thus was the natural wheel set in motion both for individuals singularly and for society, collectively. The Bhagavad-Gita calls him a vain man, one who does not follow the cycle but indulges in sensuous pleasures.

Commenting on this cycle, Sri Aurobindo Ghose the great savant declares. "Even in this passage itself, without the illumining interpretation afterwards given to it in the fourth chapter, we have already an indication of a wider sense where it is stated that sacrifice is born from work, work from Brahman, Brahman from Akshara and theretofore, the all-pervading Brahman is established in the sacrifice. The connecting logic of 'therefore' and the repetition of the word 'Brahman' is significant, for it shows clearly that it is the Brahman from which all work is born has to be understood with an eye not so much to the current Vedic teaching, in which it means the Veda, as to a symbolic sense in which the creative word is identical with the all-pervading Brahman."

"केवल बूढ़ेदेव इविद ब्रह्मातार्षम्।

Various interpretations are given to the words Brahman and Akshara. Sankaracharya takes the former to mean Veda and the latter, the Absolute. Ramanujacharya, with the Sesa-Sheshi and Kshetra, Kshotragnya theories of Visistadwaita interprets Brahman as the body and Akshara as the soul. Some commentators have denoted 'Prakriti' as 'Brahman'

Duties, morality are variable, not static standards. The element of evil, mentioned earlier, persists. Lord Buddha, a Tyagaraja (King of Sacrifice), preached that only good should be done and not evil. Jesus Christ wanted to return good for evil. Jainism, states that since all deeds are tainted by an element of evil, one should desist from 'Karma'. Bahubali, seeing the futility of deeds, took the Kayotsarga, pose, where no 'Karma' is performed, the body as self-sustaining. The Bhagavad-Gita takes a divergent view:

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The aspirants are like shells in the sea and the true Teacher the drop of rain. Their thirst is Satisfied with the single drop sweet water, what shall they do with the saline water of Ocean?

Satisfy with the single drop sweet water, what shall they do with the saline water of Ocean?

-Kabir.
Yogi wanted to be illumined any further, he should go to a butcher (a Vyadha) of a particular town, who could teach him things higher than what she knew.

The Yogi's arrogance was shocked but not abated. Doubting as to what he could learn from a butcher, he, nevertheless, proceeded to meet him. History repeated itself. The vyadha (the butcher) was busy in his shop whereas he went home to serve his aged parents. At last, when free from his domestic chores, he turned to the yogi. The yogi asked him intricate questions on the soul, which the vyadha (butcher) answered in the form of a sermon, known as the vyadha-Geetha (of the Mahabharatha) the vyadha-Geetha contains one of the highest flights of vedanta the yogi felt humiliated and astonished and asked the butcher as to why he was entombed in a butcher's body, yeathough with such superior knowledge. The vyadha answers, "No duty, is ugly, no duty impure. Circumstances and environment deigned me thus; I do only my duty to my parents and society. I know no yoga & all the little knowledge I have was gained only from the discharge of my duties." Such is the greatness of Karma - yoga, the efficacy of karma-Gnana.

Where unto a Yogi? Even the Supreme one bows to a Karma-Yogi. In Maharashtra, everyone knows the story of Pundalik. Lord Krishna, as Vishal, revealed his divine form to Pundalik, who was pressed in serving his aged, infirm, parents. Pundalik continued to serve his parents and asked the Lord Vithoba to stand/wait on a brick until he was free. The Lord bowed to Pundalik's filial devotion. The temple at Pandharpur is at the very spot where Pundalik placed the brick. In the Bhagavad-Gita, the Lord stated:

The parable of the Dharma-Vyadha is often quoted in this regard. A Yogi, after performing severe penance & having acquired super-natural powers, was engrossed in deep meditation under a tree, when he was disturbed by leaves falling from above, resulant from a skirmish between a crow and a crane. The Yogi was annoyed and his power was such, that one look at the crane by him rendered the crane lifeless. He was pleased with his prowess, his Yogic powers. Whilst loading the life of a mendicant, this Yogi went to a house seeking alms. The lady of the house was pre-occupied with ministrations to her ailing husband and kept the Yogi waiting. When at last, she came with the offering to the Yogi, the Yogi lost his patience. Ere the Yogi could translate his thoughts into a temper, the chaste lady asked him, "Do not overestimate your prowess, for I am neither a crow nor a crane." The Yogi was baffled at her telepathic analysis. The lady stated that she had devotedly served her parents before marriage and her husband faithfully thereafter – that was all the Yoga that she practiced. As a result of her devotion to duty, her Karma-Yoga, she was able to read the thoughts of the Yogi. She suggested that in case the

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The affection which one has towards his family, if the same be given to the teacher, no one can stand in his way to self-realisation

– Kabir
not work, leading ultimately to confusion and destruction).

Duty, Karma, has been spelt out. The above-quoted verses define "Dharma". 'Dharma', thus, is the emulation of the good-deeds done by Great Persons. It would not be out of context here to quote Yudhishtira's precise answer in the Yaksha-Prasna that 'Dharma' is only to follow the path of Great Predecessors.

"महायज्ञ रेतो यद्य न च अत्यः। "

"Lastly, what is the effect, the bondage of karma? To what extent karma - bondage? Good and evil are relative, are man-made. In God's creations good conforms to the laws of nature and evil runs contrary thereto. This distinction is sought to be made, in the upanishads, by means of the words 'सूक्त' and 'अंकुर', 'चरम्' and 'अंकुर'. Why then quite often, does a 'good man' also suffer, for no fault of his? For, apart from individual karma, there is the collective karma of society too. Lokamanya Tilak, in his Gita-Rahasya, says, 'A family a community, a nation or even the whole universe cannot escape, suffering from the consequences of their actions in the same way as an individual cannot do so; and in as much as every human being is born in some family, some community, or some country, it has to some extent, to suffer on account of the actions not only of itself but also of the community and society to which it belongs. But as one has to refer ordinarily to actions of a particular Individual, the divisions of karma in the theory of the Effects of Karma have been primarily made by reference to a single individual." Shaw Desmond has commented in detail, on this subject, in his book. "Re-incarnation for every man". Paul Brunton has also subscribed to this view. The Karmichaws govern the rise and fall of nations, though being of a very complex nature, they take long time in producing effects.

The vexatious question of free-will vs. determinism also comes to the foro. Since this article is on Karma-yoga and not Karma-Vada, this question falls outside the purview of this article. Individualising once again, let us revert to the nature-cycle 'chakra' or wheel, shown earlier. For purposes of analogy, let us consider the circle shown as the outer-race of a "Karmic-bearing". The nature cycle, the collective-karma, constitutes the outer race; the individual-karma the inner race. For attaining harmony, the inner and outer-races, should operate synchronously. If the inner-racing operates synchronously, then things move in the right direction. If individual-karma is attuned to sensuous pleasures then there is no synchronism. The movement towards a synchronous state is "Nivritti" and to an a synchronous state "Pravritti". In loose-knit terms, Nivritti connotes detachment, leading to release, whilst Pravritti indicates attachment. In chapter IV of the Bhagavad-Gita, we come across a verse :-

"कर्मययोजय: यथेष्ठवक्षेत्रं च कर्मयः।
सवक्षेत्रस्वरूप मक्षिकेऽवबसा: कुसनर्मक्षेत्रः।"

(He who sees no work in work and work in no work, he is the wise one amongst men).

The interpretation given by Sankaracharya is that in the Atman, even when there seems to be action, there is really no action. Madhusudhana Saraswati employs a simile to make this meaning clear. A man in a moving boat knows that the motion of trees on the bank, in the opposite direction, is not real motion and he also knows that the boat, which appears to be at rest, is really moving. Ramanujacharya, followed by Vedanta Desika, have a different interpretation. To them, 'akarma' is atman. They hold that a wise man 'is one' who sees 'jnana' in 'karma' and its performance and sees 'karma' in 'jnana'. According to Tilak, the first 'akarma' means absence of bondage resulting from 'karma' and the second 'akarma', apparent inactivity. The first statement means that a man who acts 'with detachment' (Nivritti) is not bound. The second statement means that a man, even when he sits quiet 'without action', he is merely an actor. This is illustrated by the case of one who does not move even when his parents are being murdered. Such a person is held guilty, eventhough he is inactive.

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Knowing the self is being the self and being means existence - one's own existence - which now one denies any more than one 'dénies one's eyes, although one cannot see them

Ramana Maharishi
Lokamanya Tilak quotes the undernoted verse in support of his interpretation:

"नित्यनिर्विभ भूमैय प्रवृत्तिनवज्ञते।
प्रवृत्तिरस स्वरूपाय नित्यनिर्विभ अभिव्यक्तित।

An allegory from the Mundaka-Upanishad is generally cited to explain this viewpoint. Two birds, that are ever associated and have similar names, dwelled in the same tree. One of these eats the fruit of divergent tastes and the other looks on without eating. The 'Pippala' fruit is synonymous with the results of karma.

From Mundaka-Upanishad, it is stated that the bird of karma gives birth to the other bird of liberation.

The Bhagawad-Gita also states:

"दु:शिस्तन्त्र्यामः सतते मुःस्य संस्कृतिविभः
कृतं यत्र पद्ययशस्नीसमस्त भृतसम्बन्धिते पत्तोऽकः।।

The Supreme Self is not attained by one devoid of strength, nor through delusion, nor through knowledge unassociated with monasticism.

Some savants feel that external renunciation is essential. Even Kalidasa says:

"संप्रवेद्यमपि विद्वानाः प्रकृतियम् ।
पारस्यं भृतसम्बन्धिते नवन्यमाः।।

And, Pravritti states now Karmayogis, like Janaka got liberated by work alone.

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A journey of a thousand miles begins with a step.

Old Proverb
Abhinavagupta says that men of true wisdom and experience get liberated, whatever their Asrama is. Our Smritis state:

"तत्वावलिनिः सत्त्वस्वरूपः बुधितरिति सत्यसिद्धः अति च च।"

Badarayana, the founder-father of Vedantic philosophy, the author of the Bhagavad-Gita, of the Brahmasutra, has followed the time-honoured principle of leading a student from the lower truth to the higher truth. In Chapter II of the Bhagavad-Gita he declares:

"कर्मयेदमधिकरते परं प्रेयः कदाच।
(Work alone, thou art entitled to, not to its fruit)
"कर्मोऽयुहितः फलं न विज्ञतं भविष्यते।
(People of even mind give up the fruits of action)

This forms the Poorvakapaksha, the hypothesis of Karma-yoga. In Chapter III, he dwells in detail on the Sadhanas, the means, to attain Siddhi liberation, by Karma-yoga. He emphasises the need to duty for duty's sake and condemns inactivity. He clearly mentions that a Karma-yogi can attain self-realisation by Karma-yoga alone. In Chapter IV of the Bhagavad-Gita, he states:

"यथ वच समाधि यथ विषयसमनवाचित ।
साधनेन धारणाधिकारः परमतु युक्तः॥
(He whose undertakings are free from desire, him the wise men call a sage.)

This is the Uttarapaksha, or Amerapaksha, the inference. The supreme message, the substance of Karma-yoga, Gita's great contribution to religious thought and metaphysical analysis is, "NEVER DESIST FROM DOING YOUR DUTY; WHAT IS NEEDED IS RENUNCIATION IN WORK NOT RENUNCIATION OF WORK." Vyasa Badarayana, concludes the chapter on Karma-yoga by stating:

"अयस्मात् सत्यचरि विशुद्धः परमात्माः सत्यचयिताः
सत्यसिद्धः निवन्धे तेऽथ परमात्माः मयावत॥

Better it is to be in one's own law (duty) though imperfectly done, than in another's law, carried out perfectly.

The practical utilitarian value of Karma-yoga cannot be overemphasised. Practice of the karma-yogic tenets, in everyday life, facilitates the issue, degree of morality and persons official conduct, better management of Organisations and best tranquility in communities and in societies. Spinoza stated, "vincit, que se vincit," meaning he who conquers himself, conquers all. Like obedience is the art of governing Karma-yoga is the art of better personal and public management.

Commentators of the Bhagavad-Gita accept that liberation, self-realisation, can be attained through three paths, all leading to the same goal. They are the path of Knowledge, Gna-Marga, the path of devotion, Bhakti-Marga and the path of service, Karma-Marga.

Sankaracharya, the greatest of all commentators, is an exponent of the Gna-Marga. Ramonujacharya Madhvacharya, Nimbarka and Vallabha-charya espouse the cause of Bhakti-Marga. It was in Maharashtra, that the staunchest advocate of Karma-Marga, of Karma-yoga that great commentator of present days, Lokamanya Tilak was born. His views influenced another Karma-yogi, he was probably, the spiritual Guru of the father of our nation, Mahatma Gandhi. It is therefore a matter of gratification that Karma-yoga is accorded its rightful place in the Geeta-Gana-Yagna to be conducted at Khopoli, in Maharashtra, the land of Lokamanya.

"सत्यमेव विश्वासम् गणोद्योगः प्रथमचतुर्भुजः
पारंपरिकता विश्वासान्तरं गतिविषयस्मात्॥

Birth is the Consequence of Kama (Lust, desire). Death is the Consequence of Kala (time, the Lapse of time). The god of desire (Kama) was reduced to ashes by Siva. The god of time is Kala or Yama. He has subdued by Siva. So, one has to surrender to Siva (god) is one has to escape the Consequences of these two fatal forces. If between Kama and Kala, you take refuge in Rama then you can escape the rigour. For Rama is the Atma and Atma has no Kama and is unaffected by Kala.

Sri Sathyasai Baba
INTRODUCTION

Human beings are often described as rational animals or as sentient bipeds. Once the animal is human beings is satisfied by the provision of certain biological and psychological needs, the rational part, the sentient part gets an opportunity to rise to, evolve to higher intellectual cum spiritual levels.

Man does not live by bread alone. The inscription at the entrance to the Oracle at Delphi read, "Man, know thyself!". Some may be conversant with this oracular inscription; how many are aware of the upanishadic dictum "Tat tvam es?" - "That those art!". Man is not the master of all that he surveys - he has no control even to condition natural forces - as can be seen from the grim catastrophe of Gujarat. There are forces, perhaps eventually controlled by one Supreme Power - beyond human control. The inter-relation between humans and the Superhuman Power is the object of intellectual analysis; the subject that engages human thought when it rises to such an intellectual niveau.

The study of that inter-relation is generally called Philosophy. I would prefer using the word "Darshana", instead. Indian systems of philosophy developed not only as a result of intellectual speculation, but also from mystic intuition. In most of our systems, mysticism and analysis go in tandem. "Darshana" implies "seeing" - rather, careful scrutiny. The topics encompassing an Indian philosophical system or Darshana, can be generally classified into four categories: -

i) The natures and existence of a Supreme Power, of humanity and of the physical world and their relationship - this can be concisely called "Metaphysics".

ii) Identification of categories or units regarded as everlasting or ultimate; those with natural emergence and permanancy - this is known as "Ontology"

iii) Scriptural support of the salient and basic theories of a system of Philosophy - called in India as "Pramana" or proof.

iv) The goal of human existence, the Doctrine of Liberation or Salvation and the way of attaining Liberation or Salvation - called Mumukshatwa.

We have, at this stage, distinguish between the terms - Religion and Philosophy. A religion will have appendices like social conduct, morality and ritualistic observations. Philosophy is essentially dissociated from these three facets.
Divergent views and differential analysis have culminated in a multiplicity of Darshanas, or schools of philosophy. The greatness of Indian ethos is that it accommodates divergent, opposite or even mutually contradictory systems. The first point to be recognised is the trifurcation of philosophy in India into theistic, athestic and agnostic groups. Aasthika schools accept the existence, if not supremacy of a Superhuman Power, generally called God. Naasthika schools are those which deny the existence of God. Shoonyavaada neither accepts the existence of God nor denies such existence.

Theistic or Aasthika schools can be bifurcated further:

i) Schools which accept the authority of the Vedas.
ii) Schools which do not accept the authority of the Vedas.

Aasthika oriented schools, barring some, are epicentrically evolved with the "Presthaana-traye" scriptures - the Brahma-Sootras, the Bhagavad-Gita and the Upanishads at the nucleus. Upanishads are regarded as the quintessence of Vedic teaching; they constitute the last part of Vedic literature. The term "Vedanta" means end or essence of the Vedas and this is generally held synonymous with the Upanishads. Hence, the name "Vedanta" for Indian theistic philosophy.

We have to digress now into some high fundamental philosophy. The theistic thought that acknowledges God - need not per-se, accept attributes, if any, of God. That God is one without a second - "Sad eva somyedamidamagram eesid ekam eve adwiteeyaam" - is misinterpreted by persons of limited cognisance as one with attributes by virtue of erroneous cognition - Anirvachaneeya Khyaati. Conventional examples are the perception of the snake in the rope or silver in moonlight. Followers of this group believe that humans, who are none but the Truth in a transitory state (Samsaari) are enveloped by ignorance (Avidya). Liberation is when the Truth about Brahman, the Supreme One is realised through application of intelligence and "Gnana" - real knowledge is obtained. They are Gnane-Maargis.

Another group accepts the attributes of God and states that Liberation is spiritual union with God, which beyond efforts by the aspirant, requires Divine grace. They have firm faith in devotion or Bhakti and are known as Bhakti-Maargis.

Devotion or Faith is the kerb-stone for Bhakti Marga. Faith, it is said, can move mountains; can change destiny. A devotee has faith which is absolute, even in vissicitude. His faith may not be acceptable to others. In India, tolerance is a duty - not a concession. Respect of someone else's faith is virtually an ingrained habit. Bhakti-Marga has different types of faith. We find a Shloka in Padma Purana:
"Shaivamcha Veishnavam Shaaktam, Kowmaraem Veinayakam lateah.
Skandhamcha Bhekti Margescha Darsheneeni shadevahi".

The six paths of Bhakti Marga, the six Darshanas, the Shanmataas are Shaive (worship of Shiva), Vaishnave (worship of Vishnu), Shaakte (worship of Shakti), Kowmeera (worship of Kumara), Geenaapateye (worship of Ganapati) and Sowra (worship of Soorya). Of these, Sowra and Kowmaare are virtually extinct. Geenaapatye is limited to certain areas. Shaakta is practiced widely. Shaiva and Vaishnava cults have a larger following.

VAISHNAVISM

When our forefathers were deifying natural forces in the Rig Vedic period, Vishnu was a cognised entity; "Shanno Mitrah sham Varunaha, shanno bhavat Aryamae, shanno Indro Brutespatihi, shanno Vishnuthu Unukranehe, namo Brahmene". Vishnu was perceived, as Unukramah, the One with the great stride, as Trivikrama. The best depictions of Unukrama can be seen in Ellora and Pattadakal. Vishnu or Narayana was regarded as omnipresent, as One who pervades the Universe – "Vishwetahe paramam nityam, vishwam Naraeyanagum heim. Vishwemeventh purushah ted vishwam upajeevati". In course of time, Vishnu came to be regarded as the Ultimate Goal – "Ted Vishnoh paramep pedegum sadea pasthyent Soorayahe – Vishnor yet paramep padam".

The term "Vishnu" means all-pervading, Worship of Vishnu is Vaishnavism. The Panini Sootras extoll the greatness of Vishnu or Vasudeva. Inscriptions dating to the 3rd Century B.C., found at Kohandi in Gujarat and another set of edicts found at Nanaghat in Rajasthan dating to 1st Century B.C. show that the worship of Krishna and Balarama was prevalent in those areas over 2000 – 2300 years back. Those were the heydays of Buddhism; yet Vaishnavism was in vogue.

Vaishnavism, in the South, was of a different variety. Tolkaappiyam, dating atleast to 3rd Century B.C., has a verse:

"Maayon maye keedurai uleagemum
Cheyon maye meiverei uleagemum
Venden maye teempunal uleagemum
Verunan maye perumenal uleagemum"
A country was sub-divided on ecological lines. Forest-land (called Mullai or kaadu-urai) had Vishnu as the Guardian. Hilly tracts (called Kurinji or meiverai) had Subra mania as the Guardian. Cultivable flat-land, fertile agrarian land (called Marudam or teempunal) had Indra as the Guardian and seashore tracts (called Naidal or perumanal) had Varuna as the Guardian. The fifth group was desert land (called Paalai) had Soorya and Bhagavati as Guardians. The epic, Silappadigaram, by Ilango Adigaal, describes at length, the celebration of the Indra – festival at Kavaripoppattinam (now known as Poopumuaar), where the Kavari conjoins the sea. The Silappadigaram has passages on Vishnu, depicted as renditions of the Yadava tribe located near Madurai.

Krishna – worship was quite popular in the South India. The concept of Krishna’s consort, in South India, was not Rukmini, Sathyabama or Radha – but an ethnic South India girl called Pinnai or Nappinnai. The divine-damsel, Andal or Goda-Devi, has made reference to Nappinnai in her Tiruppaavai:-

"kottalar poonguzhel Nappinnai kongai mel"
- Sepenna menmuleich Chevvai sirumarungel Nappinnai nangeai tiruve tuzhil ezhe"

Vishnuchitta has also sung thus.

"Pinnai menaelenai Peril kidandeeneai".

Of course, Vishnuchitta, Parankusha and Parakala have referred to Rukmini, as well.

The point to be emphasised, at this stage, was that Vaishnavism was indigenous to ancient Dravidianism.

Freedom of philosophic thought and worship was permitted and practiced in days bygone. The Chera, Pandya and Pallava dynasties had some kings who were Shaivaite and some who were Vaishnavite.

All major philosophers barring Adi-Shankara, were all oriented towards Vaishnavism, despite differences in metaphysical concepts. They were, Ramanuja (1017 – 1137), Nimbranka (1217 – 1288), Meadhva (1238 – 1317), Vallabha (1479 – 1532) and Chaityanya (1485 – 1533). This fact is inadequately appreciated.
The Bhagavata-Purana refers to a special - Gopi liked by Krishna but does not mention Radha by name. In North Indian Vaishnavism, we can only find Radha - Krishna - not "Rukmini Sathyabameabhyam sahitam Krishnam aashraye". Radha has been referred to in the Brahma-Vaivarta Purana and the credit for Radha's attaining such exalted status can be ascribed to Vallabha. The Pushti-Marga saints and poets like Soordas, Narayandas and Keshevadas spread the Radha-Krishna cult, far and wide. It was taken up later by Chaitanya and made famous by Jayadeva, in the Geeta-Govinda. Geeta-Govinda came to peninsular India when Krishnadeva of Vijayanagar married a Kalinga Princess and with it came, Radha-Krishna worship. The fact of acceptance of Radha-Krishna in South India, by the 16th Century A.D. can be visualised from the Vachana of our Acharya Manavala Mahamuni, in a shloka:

"Radha sangahah nibhata manasah, Rajagopalam ide".

Mention has to be made of the saint Narsi-Mhta, of Gujarat, who preceded Vallabha. His faith was so firm - when informed of the death of his wife and children by small-pox, it is said that his reaction was: "bhaloon thayoon beaki jhanjaaal, sukhi bhajsoon Shri Gopal". (Thank God that I have been saved of unknown and residual domestic problems; I can now meditate on Shri Gopal at peace). It is Narsi Mehta who gave the humanitarian-stamp on Vaishnavism. He was the pioneer in establishing a castless Vaishnavite cult; perhaps a counterpart of Basavanna. Many of you have heard his hymn:

"Para duhka upakaar kare toye, pan abhimaan na aaye re
Sakal lok maa sahune vande, ninda na kare jaeni re
Vaach kaach man nischal raakha, paar jan kaaj na keli re
Vaishnav jan to ta kahiya, ja, peer paraayi jana ra".

It would be gross negligence if no reference is made to the Vaishnavism of the Madhva-Sampradaya. This group flourished from the 13th to the 18th Century and held sway over South India. We should not forget one of the tributes by Purandara Dasa to Madhvacharya:

"Vaishnava agraganyano, sanchitaagre punyano
Deva varenyano, dava sharanyano
Madhva shastrava rechisdano, sad Vaishnavara salehidana
Udipi Krishnana nilisidano, Shri Purandara Vilthalaga daasano
Entha balavantano, kurtiya sujaatano
Bharatiga kaantano, nithya Shreemanthano".
The Dasa-Koota, or Haridasa Sempradeya’s contribution to the integrity and unity of the nation cannot be overemphasised. The role of Purandara Dasa requires fundamental reassessment – based on the Kamalapur inscriptions and his own compositions. He was the Chief of Intelligence of the Vijayanagar empire and the Haridasa movement, under his stewardship was the solitary and singular factor that kept the populace alert and united. It is established that Purandara Dasa’s differences with Achyuta Raya III led to his “Praeyopaveshe” at Hampi on Pausha Amavasya of 1565 A.D. Exactly six months later, on Aashada Amavasya, the Bahamani Sultanate conquered the Vijayanagar empire, emerging victorious at the battle of Talikota. Anyone who has visited Hampi can appreciate the great betrayal. It is indeed, a matter of deep regret, that the Haridasa movement waned out about 150 years back and that nowadays we come across only dimunified remnants.

The Cholas were staunch Shaivaites and some kings like Prantaka III were fanatics. His persecution of Vaishnavites, which led to the exile of Ramanuja, is well known. It is the Southern part of Kamataka, the Hoysala domain, that provided shelter and refuge for the Vaishnavites-in-exile. Such nobility can never be forgotten; gratitude has to be expressed, even nowadays.

The conversion of Bitti Deva to Vishnuvardhana and the story of the noble queen Shantala Devi is a landmark in Vaishnavite history. Vaishnavism is historically associated with locations like Salagrama, Satyakala (Sattegal), Tirumukkoodalu Narsipur, Tondannoor and Melkote, of this region.

Ramanuja, our Acharya, must be viewed as the pioneer who gave a firm base to Vishishtaadwaita and to Vaishnavism. He was perhaps the brightest star in the Vaishnavite firmament. Yet, we should not forget the fact that both Vishishtadwaita and Vaishnavism existed before his time. Yamunecharya and Nathamuni were his predecessors. Vishishta-Adwaita philosophy dates back to the time of the Bodhyana-Vritti and the Pancharatra Agama, famous for the Gnaana_Keanda. In his commentary, the Bashya on Brahma-Sootras, Sankara is critical of the line of thought that was later called as Vishishtaadwaita. Ramanyjaacharye, formulated and formalised the Vishishtadwaita – based Bhakti-Marga, incorrectly dubbed as Shri-Vaishnavism. Ramanuja was a noble-soul who did not shirk sacrificing himself for the emancipation of humanity. Let us recall his prayer:

"Shruti shiresi videepta Brehmanih Shrinivase
Bhavatu meme parasmin shemushi bhaktiroopah"

He prays that all his knowledge be transformed into Bhakti. Similarly, God grant us Grace and Faith in Vaishnavism.
VISHNUCHITTA VAIBHAVA

In this ephemeral world, nothing remains static, nothing remains stagnant, as stagnancy leads to decay and decay, to destruction. Morality, spirituality, humane values and adherence to the prescribed path - Dharma change from time to time and follow a sinusoidal pattern - which is in this era, is said to be with diminishing amplitudes and longer durations. It is not a casual statement that Lord Krishna made in the Bhagawad - Gita:

"Yada yedahi dharmasya glanibhevati Bharatha
Abhyuttaanam adharmasya tad aatmaaneam srujaamyaham"

In the past, He used to incarnate, take Avataaras, Vibhava Roopas, for the amelioration of Dharma. It is said that in the Kali Yuga, there will be no incarnations until the Kalki - Avataar. We should cognise the correct interpretation of the words "aatmaanam srujaamyaham" - "I cause or create the appearance of an Aatman, a noble soul - who will appear on the earth to uplift Dharma". In Vishishtaadwaitic Vaishnavism, we have twelve saints, twelve apostles, who are regarded as incarnations sent by the Lord to uplift Dharma. They are called Azhwars. The title "Aazhwar" stems from the word "Aazh" - which means deep, implying thereby, that they were persons who had dived deep into the ocean of Bhakti and served to emancipate mankind through their thoughts, deeds, actions and preachings. These twelve Azhwars were and are regarded as incarnations of Shanka, Chakra, Gada, Saamga, Nandaka, Vanamala, Srivalsa, Kausthuba and also as those of Nityassoris (everlasting liberated residents of Vaikuntha) like Bhoomi Devi, Vishwaksena, Garuda and Kumuda. A noble concept indeed, emphasising the inseparable companions or servants also participate in the effort to save Dharma.

The Azhwars have narrated their spiritual experiences - from simplistic statements to hyper-mystical musings. The compendium of their sayings, their songs, comprising of four-thousand verses, is called "Naalaayira Divya Prabandha" or the "Divine Four thousand verses". The Ramanuja - Sampradaya accords to the Divya-Prebandha, a status comparable with, if not higher than that of the Upanishads and the Bhagavad-Gita. These verses also go by the name - "Dramidopanishad" or as the "Dravidian Upanishads". They are also regarded as the rendition of Vedas in Tamil - es can be seen from the expression - "Vedam Tamizh sheida Maaren".

As usual, we have been fed with apocryphal incidents, miraculous occurrences and hyperbolic inaccuracies that thwart an analytical appreciation of the greatness and the contribution of these great saints and savants of Vaishnavism. For example, tradition holds that the first four of these Azhwars were born and lived in the Dwapara Yuga - before the onset of the Kali Yuga. Almanacs state that the current year is 5102 of the Kali Yuga. This implies that these four Azhwars lived 3000 B.C. or earlier. There is a verse by Bhaktisaara, the fourth of the Azhwars, with the words:
"Ariyar Shanamar ayartaar Bauddhar
Shiriyar Shivappattar cheppil
Veriyaaya Madhavanai Malavenai Maayavanei etraadaar
Eenavar aadeel indru"

The Jains (Shamans) do not know, the Buddhists (Bauddhas) do not realise, the petty-minded Shaivaites will not state the truth — which is that those who do not sing the Glory of Madhava are indeed inferior mortals. How could have Bhaktisaara have used the words Bauddha or Shamana, if he lived 3000 B.C. or earlier? It is quite obvious that the Azhwaras belonged to the post-Buddha or post-Mahavir period only. This is one of several such anachronistic examples.

The impact of Buddhism to a great extent and that of Jainism to a lesser extent was so profound that Hinduism of those days — heavily oriented towards ritualistic observance and caste-oriented restrictions, Vamashrama, was virtually wiped off. Seers and saints of the post-Buddhist era wanted a more humane, more appealing facade for religion and they unhesitatingly opted in favour of Bhakti-Maarga, the path of devotion, which could be easily traversed by all faithful, rather than Gnaana-Marga, which was open only to hyper-intellectuals. This was the era of spiritual resurrection, an age to reach common-folk. This was the mission of the Shaivaite Nayanmaars and Vaishnavite Azhwaras — to spread the gospels of faith and love, to carry the message that God was not impersonal and to stress the fact that liberation was attainable by all living creatures. The Nayanmaars and the Azhwaras laid the foundation, on which philosophers like Shankara Ramanuja and Madhwa built the metaphysical edifices — only whereafter it heralded the renaissance of religion called Hinduism. This is the primary point to be appreciated in respect of the contribution by the Azhwaras. Let us pause to pense on what Manavala Mahamuni has sung, in this regard:

"Azhwaargal vaazhi arulliecheyal vaazhi"

Glory be unto the Azhwaras and to their graceful utterances.

Vishnuchitta, also known as Peñi Azhwar or Penazhwar, is one of the twelve Azhwaras. The chronology given in the Guru Parampara lists him as the eighth Azhwar in the pantheon of twelve Azhwaras. Both Vedanta Desika (in the Prabandhasara) and Manavala Mahamuni (in the Upadesharatnamala) agree to the chronology. However, there are some historical and etymological inconsistencies — which we shall ignore, for the present and duly accept the views given in the Guru Parampare.
Villi and Kantha were two brothers, tribal chieftains, living in the Southern tracts of the Western Ghats. Villi had a dream, in which Vishnu commanded him to clear the forests at the foot-hills and establish a new town. God also indicated the location of a treasure in a cave – which was guarded by a tiger. The younger brother, Kantha lost his life in acquiring the treasure but Villi overpowered the tiger, obtained the treasure and carried out the command of God. The new town established by Villi was named “Srī Villi Puttur” or as Puduvai. He also constructed the temple of Vata-patra-Shayee in the new town, on the Northern side. Hence, the presiding Deity of Srī Villiputtur was called Vada-perum-Kovil-Udaiyaan or as the Lord of the Northern Temple. An edict found in the side-wall of the Chektratazhwer shrine at Srivilliputtur relates to the establishment of the temple and the date of construction of the temple works out to 646 A.D.

Villi, the Chief, induced Brahmins from Chola Desa to come down and settle in Srivilliputtur and some Puras-Shika (fore-lock) Brahmin families did migrate to Srivilliputtur. Srivilliputtur prospered and the tribal chieftain accepted the suzerainty of the Pandya King. Peace and prosperity prevailed.

Mukunda Bhatta was a descendent of one of the families which had settled down at Srivilliputtur and he married a lady called Padmavalli. They begot a son who was named Vishnuchitta. Vishnuchitta was born on the Ekadashi day of the Shukla Paksha, in Mithuna Masa, under the constellation Swati. Since he belonged to the Bhatta family, he was known also as Bhattarpiraan.

The Guru Parampere states that the Pandya King who ruled during Vishnuchitta’s time was one Srī Vallabha. Pandyan epigraphics and edicts are unclear in respect of this Shri Vallabha. Even Vishnuchitta states that the Pandyan King’s name of his time was Meoran:

"Konnavil koorvel konodu Maaran ten kodal kon
Tennan kondaafum ten Tirumalirumcholei maleyi"

Maaran is a titular name held by many Pandyan Kings and this data is inadequate to identify the ruler. However, we have other clues provided by Vishnuchitta himself:

"Kurugeada mennareik koodu kaalekk Venkeenidaich
Chirukaal neriye pokku vikkum chelvan ponmalei"

This verse relates to the conversion of the Pandya King to Vaishnavism. Another verse of Vishnuchitta provides a vital clue:
“Mannar maruga maifetunen meerkkoru terin mei
Munnangu nindru mozhaei ezhuviitavan melei
Konnaivil koorvel konedu Maaran ten Koodarkkon
Tennen kondaadum ten Tirumalirum cholei maliye”

The Pandyan prince coveted the hand of princess Bhoo Sundari, a lady of the Ganga dynasty. Some North Indian kings opposed this alliance. The Ganga dynasty princes, brothers of Bhoo-sundari, supported the alliance and fought along with the Pandya forces to defeat the enemies. The support provided by the Ganga princes is referred to by Vishnuchitta as “maittunan” or brother-in-law. Scholars and epigraphists have analysed inscriptions found at Velvikudi end at Chinnemanoor. The eminent literateur, Shri M. Raghava Iyengar, has identified the four Maarans referred to in these inscriptions and states that the Ganga dynasty episode relates to Rajasimha alias Nedunchadha Maaran, whose period of rulership dates to 830 - 867 A.D.

Another edict found at Nanguneri states :

“Paraantakan parame Vaishnavan tean aagi nindrilanu
manineenmudi nilamannava Neounchadaiyan”

that in the seventeenth year of his reign, Nedunchadaiyan was converted to Vaishnavism, by Vishnuchitta. So, the conversion of the Pandyan king took place in 847 A.D. Vishnuchitta was his contemporary and was middle-aged, by then. Tradition and granthas hold that Vishnuchitta was born in the year Krodhana (of the Prebhavaadi Samvatsara scheme) on a Sunday. The details of bith tally when reckoned to the year 785 A.D. Nothing certain is known about Vishnuchitta’s longevity. However, some incidents from extraneous sources indicate that he lived for about 83 years, wherefore, Vishnuchitta’s period can be taken as 785 - 868 A.D.

We shall now delve to the issue of the conversion of the Pandyan king, to Vaishnavism. Nedunchadaiya Maaran used to go around the streets of Madurai at night, in disguise. Once, he met a saintly person, who told him thus :

“A wise man gathers the requisites for the night during day, for the four rainy months in the eight dry months and saves up the good deeds for after-life during his lifetime so that he can later, perceive the Truth.”
This kindled the curiosity of Maaran. He decided to hold a symposium of scholars and offered a substantial prize to whosoever can establish the Truth, by argument. The temple at Sri Villiputtur was to be renovated and funds were required. Vishnuchitta proceeded from Srivilliputtur to Medurai, won the contest and the confidence of the Pandyan king and donated the proceeds for renovation.

The shloka customarily rendered prior to recitation of verses rendered by Vishnuchitta is:

"Gurumukham anateedyam prahaveedan asheshan
Narapati pari kluptum shulkem aadaadu kamaha
Shwashuvam omara vandyem Ranganeethasya saakshaat
Dwjakula tilakam tem Vishnuchittam namami"

This shloka appears superficially to be funnily worded but has deep import. It means as follows:

This person was one who never learnt the Vedas from a Guru; yet he desired to win the debate and acquire the prize offered by the King. He is the father-in-law of Lord Ranganath, worshipped by all celestials. He is the jewel in the race of the twice-born; he is Vishnuchitta - whom I salute. It is ridiculous to construe a meaning that one who never formally learnt Vedas from a Guru is an ornament amongst Brahmins. The Shloka, in adoration of Vishnuchitta, cannot imply inadequacy of knowledge - or bravura to win a tough debate. 'Dwija' means twice born - meaning both Brahmins and birds. "Dwija-Kula Tilaka" means the jewel amongst birds - Garuda. Garuda is the embodiment of the Vedas. Recall Yamunacharya's expression "Vedatma Vihageshvara". Garuda, the embodiment of Vedas, does not need formal teaching by a Guru. Garuda incarnated as Vishnuchitta - hence he needed no formal education of the Vedas. This is the real meaning of the Shloka.

The Pandyan king was indeed impressed so much by Vishnuchitta, that he organised a procession with Vishnuchitta seated on the royal elephant. As the procession wound its way, Lord Naryayana along with Lakshmi, mounted on the Garuda gave Darshan to Vishnuchitta, who had faithfully carried out his command and established the supremacy of Vishnu. This incident is called "Paratva Nimayaa" and is re-enacted annually, at all major temples, on Vishnuchitta's birthday.

Vishnuchitta was so ecstatic that he just grabbed the bells on the royal elephant and heralded the presence of the Lord. It is for this reason that icons of Vishnuchitta have a pair of bells in the hand. Vishnuchitta was worried lest any evil-eye may fall on the Lord. Parental instincts motivated him to render a benediction on the Lord, beseeching timeless longevity for Lord Naryayana:
"Pallaandu pallaandu pallaayirattaandu, palakoti nooru aayiramum mallaanda tintol Manivamma, un shevadi shevvi tirukkaappu"

This group of twelve songs is called "Tiruppallaandu". The "Naalaayira Divya Prabhandha" comprises of 24 groups, which are classified into four major groups. The first major group commences with this "Tiruppallaandu". In fact the Naalaayira itself starts with Tiruppallaandu. Vaishnavites are advised to render the Tiruppallaandu at the climax of daily rituals. The second verse:

"Adiyomodum ninnodum pinivindi eeyiram pallaandu
Vadivaai nin vala maarbinil vaazhgindra mangaiyum pallaandu"

is the first indication of Vishishtadvaitic concept - relating to the inseparable and everlasting relationship between the Brahman and the Jivan.

Shaivaita anthology has also a Tiruppallaandu, sung by Sendanaar. The Shaivaita Tiruppallaandu was rendered when the chariot of Lord Natereja got bogged down in slush, in the streets of Chidambaram. It was rendered as ordained, with the specific purpose of lifting the chariot from entrapment. Vishnuchitta's Tiruppallaandu was a Nishkaama-Ashervachana, a selfless composition only in praise of the Lord. Such is the greatness of Vishnuchitta's Tiruppallaandu. The learned commentator, Shri. Periavaachhan Pillai opines that the Tiruppallaandu has the might to present in the hands of the reciting devotee, the entire paraloka - saadhana; like the proverbial hasta-aamalaka.

The second compendium of 473 verses are titled "Periazhwar Tirumozhi" and are verses rendered by Vishnuchitta. The famous Tamil poet Kamba, at the commencement of his epic, the vernacular Ramayana states:

"Taai tannai eriyada kandu illai, tan kandrei aayum ariyum". Imagine a scenario where there are a thousand calves and one cow only. The cow will only feed its calf. Imagine the reverse - where there are a thousand cows and one calf only; the calf will make a bee-line straight to its mother. Kamba says that such is the relationship between Baghwan end the Bhakta. This natural unsullied maternal instinct is divina, is the most sublime form of affection. There were only three devotees who were fortunate to mentally transform themselves as the mother and to visualise the Supreme One as their child. They became Abhinava-Yashodas. They were Soordas, Purandare Desa and Vishnuchitta. Needless to state that Vishnuchitta was the pioneer, as he preceded the other two.
Vishnuchitta narrates the birth of Keshava, Krishna, peculiarly under the Shravana star and the celebrations conducted all around. The next set of verses relate to a paadaadi kesh description of the child in the cradle. Another set pertains to the rocking of the cradle. We have to, at this juncture, cite Purandara Dasa's

"Shakateani Krishneyya ja ja. pralayadalli Vetapatresheyyaa ja jo Bheeshmaka, Narada deva gendharvaru Desharathe nandana Ramo jo jo jo jo endu Toogiddala Rangana, Yashode sagaredalli shayanena"

Though it may not be of much interest to Kannadigas, mention must be made of the fact that Vishnuchitta's verses, with this theme, are couched in a very special form of Tamil called Pillai-Tamizh. Expressions should be simple and colloquial, words common and the presentation should be audio-satisfactory – there should be laalita in the Kaavya. Also, ten stages of growth of the child must be mentioned, with sub-stages. Vishnuchitta dwells on the "Ambuli-parva", the stage when the child likes the moon in the sky – and says that the moon need not hide behind the clouds out of jealousy. In the "shengeerai-parva", the stage when the child attempts to stand up – Vishnuchitta wonders as to why the Creator of the Universe has to do so much "prayaasa". There are verses on the "Shappani-parva" – unsteady walk. Then comes the "Accho parva", where the actions of the toddler kindle the love of the onlooker. We move on to the "Appoochhi Parva" where the child hides himself, cannot be found and later appears with a shout "Poochhi", startling the searcher. Compare this with:

"Kaashi peetambare kaiyali kolalu pooshide Srigandhamayye amma; deshe deshada pushpa melaye darisida Vasudeva banda kaaneerane amma. 'amma ! nimma manegalalli namma Krishnana kaaneerane, emma, amma". The series of services are then narrated; bathing, dressing, bedecking with flowers, braiding hair etc. It would be onerous to go through each of these passages. Mention must be made that most of these verses are included in the "Nitya-Anusandhana" – verses that must be chanted daily, during pooja to the Lord. Vishnuchitta's version is fairly similar to:

"Gopiya bhaagayavidu, Shripati nea shishu noppiti nelulu iruvudu.
Kadu muddu Rangane todaye meattuta
Jadaye henedu hoo mudisi bege
Bidade muttina sederaleyanu
Sadagaridinde alankarishidavu"
Nitya nirmalanije neera neredu
Tandetti todaylu itu mole yutti
Muttru kottu balu bidandidaadisi
Arthayindelita toogidalu

Drishti taakinentu ittu vibhootiya
Thatteyolu alagaaratigala belegi
Thattina uppu bevu nivarisi
Tottulou ittu taa boogidalu

Madhava jo Madhusoodhana jo jo
Yadavaraaya Shri Rangane jo
Aadi mooruti nanma Purandara Vitthalana
Aadarindali tae toogidalu."

The flowers commended by Vishnuchitta for bedecking the Lord are Champaka, Mallika, Padiri, Kamala, Punnaga, Kurugatti, inuvaatchi and Karumugai, Purandara Dasa takes a divergent view:

"Kamala mallige jaaji sampige kedige, Vimala ghante pancha vaadyangal ittu, amala pancha baksha parama annagai ittu, Kamalanaabhanu Siri Tulasi illada pooje, Ollano Hari kollano".

The Bala-kreedas of Krishna extolled are stealing of butter leading the cows to grazing, playing of the flute, up to his lifting the Govardhana Giri to protect his kinsmen. There are ten verses dealing with complaints from Gopis, in the same mould like Vaadiraja’s presentation:

"Gopi ninna maganu bandu tasapisda makkalaro
Kopisavyaalave neene Bhoopati endu.
Kandavara maneyolidanu pundatanava maaduvudu
Makkalembuvaru dindatanava maadidanu
Arunodayadi banda tanuni ninage aliyanenda
Daralaaskhiyara priya Siri Hayavadana banda"

The most important factor in Vishnu-Chitta Vaibhava is that he was the foster-father of Andal or Goda Devi, whom he found in the Nandavana he was tending to. All that we know about Vishnuchitta, prior to the debate at the Pandya court was that he was engaged in pushpa-kainkarya to Lord Vatapatrashayee, the presiding deity of the Srivilliputtur temple.
Collating some passages of both Vishnuchitta and Andal, it seems that the discovery of the child must have taken place a few years before the Pandyan - Court - incident. Some scholars like Prativaadi Bhayankaram Annangaracharya say that the Lord willed and enacted the Pandyan-Court story only to reveal the greatness of Vishnuchitta to the world. This incident was a forerunner, a catalyst to facilitate further denouements like the Lord’s marriage with Andal. Further, as a childless middle-aged person, Vishnuchitta may have longed for the Lord to appear as his child. Bhagavan did heed Vishnuchitta’s wish - but in His own way. No mortal can have cent-per-cent fulfillment of wishes. So, the Lord granted Vishnuchitta, a baby, who was the incarnation of Bhooma Devi and later Himself became Vishnuchitta’s son-in-law. This is the inscrutable way of dispensation of justice by the Lord.

Vishnuchitta, at some stage of his life, perhaps pre-middle-age, had taken a long-pilgrimage, including several shrines in North India. His verses refer to 19 Divyadeshas; rather, 19 Kshetras are graced by his Mangalaashasana. Two of these nineteen are the mythical Ksheerasagara - “Tiruppaarkadal” and the ultimate destination, Vaikuntha. The remaining seventeen are the southernmost Kshetra Tirukkurugudi (Vamana Kshetra), Tirukkgoshiyoor (Ghostipura), Srivilliputtur, Tirumaalirumcholai (Azhagai Kovil), Sri Rangam, Tiruvallarai (Shweteadri), Tirup-demagar (Koviladi), Tirukkudandai (Kumbakonam), Tirukkannapuram (Krishna Mangala), Tiruvankatam (Tirupati), Ayodhya, Devaprayag, Badrinath, Salagrama(in Nepal), Muttra, Gokula and Dwaraka.

Some scholars hold the view that Mangalaasanas does not imply that the singer visited the shrines. To counter this preposterous argument, we have prof in his verses itself. Vishnuchitta says:

“Kadalinai kalangak kaduttizhi gangaik kandamenum katinagare” - which means that the roaring water of the Ganga at Devaprayag drowns the noise of the ocean. Anyone who has been to Devaprayag, will vouch for this - the noise and the current at the confluence of the Alakananda and the Mandakini at Devaprayag. Devaprayag is the last of five Prayagas in the Himalayas and it is only after the confluence at Devaprayag does the river get the name ‘Gange’ - until then, the names are Alakananda, Bhagirathi, Mandakini etc. In each of the eleven verses dedicated to Devaprayag, there is a laudatory reference to Ganga. Vishnuchitta calls this Kshetra as “Em Purudottaman irukkai” - the residence of Purushottama. The temple found at the Sangam at Devaprayag is that of Maryada Purushottama - Shri Rama. How can graphic and factual details (including description of adjoining forests) be so perfect, without a visit? Further, in one verse, he lists out all Kshetras he visited, in North India:
"Vadadisai Madurai Saligramam Veikuntam Tuvarai Ayoddhi, idamudai Badari idavega'yudaiya em Purudottaman irukki' – this means, in the North, there are the Kshetras Muttra, Saligrama, Dwarkas, Ayodhya, Badri, Devaprayag and above all – the ultimate Vaikuntha. This is a miniature travelogue. Vishnuchitta, perhaps, was the first of the twelve Azhwars to visit North Indian centres of pilgrimage. His predecessor Azhwars have not sung in praise of the above-cited Kshetras. Thus, he was a pioneer – he fostered national integration. The only question that arises is as to how Vishnuchitta did not visit any of the twentytwo Kshetras in Tondai Naadu – Pallava Desha, many of which were visited by earlier Azhwars.

The answer, perhaps, is that from Tiruvellarai, Vishnuchitta proceeded via Kongu Naadu – Salem and Dharmapuri to go via Chitoor, Chandragiri, to Tirupati. This proposition permits speculation that Vishnuchitta could have passed through or passed by the present-day location of Kempe Gowda's Benegaluru.

Vishnuchitta was not merely a Bhagawad-Bhakta but was a great Bhagavadha Bhakta too. He had great regard, it emerges from his verses, for a pious person called Selva Nambi, who was a resident of Ghoshtipura. In one verse, Vishnuchitta says "Naathanai Narasinganai navindrettuvaangal azhukkiya paada dhooli paduvadaal ivulagam bhagyam sheydade" – this world is blessed by the Pada-Dholi of Bhagavatas.

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Vishnuchitta was a large hearted, simple devotee, who had a philosophical bent of mind but he did not practice or preach mysticism. One of his concluding verses does deserve special reference:

"Panikkadalil pallikolaip pazhagavittu, odi vandu en manak kadalul vaazha valla maaya manaala Nambi, tanikkadale, taniochhudare, taniyulege endrendru-unakku idamaai irukka, ennai unakkurittu aakkinaye !". This means – Oh God, you are omnipresent, you pervade the entire Universe; you have a separate ocean as your resting place (Ksheerasagara), you have a separate world to reside (Vaikuntha), you have a separate plane to show your dazzling effulgence (Scorya Mandale) – yet, you chose to come and stay in the ocean of my heart and to grace me !. When the Lord resides in one's heart, ego vanishes and self-realisation is attained. Compare this with:

"Olage noodi nimma hokkuva Parabhrama Aliya beko hemma, tiliya beko Dharma
Iko nanma Swami, jagad Antaryaami".
Vishnuchitta was conferred the title "Periazhwar" "Dodda Azhwaru" subsequently, by Bhaktas. He was not the earliest Azhwar; nor is his output the biggest. His outpourings were personalised – there was no impersonal mysticism, normally expected of Yogis. He did not perform many miracles. He was content with the Nandavana Kainkarya. Why did he get the title "Periazhwar"?

(1) His service, Nandavana Kainkarya, was without any motive, it was Nishkaama Karma. So, he can be regarded as a Karma-Yogi.

(2) Even at the highest moment of glory, when the Pandya king paraded him on the royal elephant, his thoughts were directed towards the Lord only, as he sang the "Tiruppallandu". This shows that he was totally devoid of Ahamkara and that he had surrendered himself to the Lord. He was a perfect Prapanna-Jana.

(3) His heart can be called Nirmala-Hrudaya. His affection, Vaatsalya, towards the Lord was unsullied, unadulterated. His Bhagavad-Anubhava through Vaatsalya was full and finite, was Poornaanubhava. No other Azhwar was able to perceive the Lord in such a manner.

(4) He was the foster-father of another person who herself is regarded as an Azhwar. His foster daughter, Andal, got married to Ranganatha. So, he is considered by Pammaraas as the father-in-law of Ranganatha.

(5) Above all, his Paratva-Nimaya was perfect and complete. His faith in the supremacy of Vishnu was firm and unshakable:

*Aagama nigama puraanagelellavu
Yogi janagala pogalutire
Naaga shayana bhogi bhushana vandita
Bhagavalaara priya, Purandara Vitthala
Hanye sarvottama, Hanye paradevate
Hari sarva Vishwa mayam jagat*

Hence, he does deserve, in every manner, the Upaadhi, the title "Periazhwar" – as confirmed by Manavala Mahamuni in the Upadesharathamala.

This, ladies and gentlemen, is Vishnuchitta Vaibhava.
THE TIRUNEDUNTAANDAGAM OF TIRUMANGAI AZHWAR

Tirumangai Azhwar, also known as Parakala, may perhaps be regarded as the last of the Azhwaras, in chronological sequence but is certainly rated as one of the foremost of the Vaishnavite apostles, the Azhwaras, by virtue of his significant qualitative and quantitative contribution to the compendium of sacred hymns, the Naalayira Divya Prabandha. Academicians conduct a veritable run-off in respect of the highest contribution between Nammazhwar and Tirumangai Azhwar. While there is no difference in the output of Nammazhwar, pegged at 1296 verses, opinions differ in respect of Tirumangai Azhwar. Some scholars rate the output as 1414 verses, while the majority view is 1180, culminating in a difference of 234 verses. This difference is a result of divergent interpretations of regulations of Tamil grammar and poetry. Scholars of the minority consider this two lines — a couplet, as one verse and postulate that two of Tirumangai Azhwar's works have 77 ½ and 148 ½ verses respectively; in reality, each work has to be counted only as two long verses. This explains the discrepancy of 224 verses, which is merely in count and not in availability or authenticity. Nevertheless, the pre-eminence of Tirumangai Azhwar is not a matter of dispute.

Nammazhwar's four works are regarded as the vernacular rendition of the four Vedas. Tirumangai Azhwar's output is categorised as six works and these are venerated as the Shad-Angas, six-constituents of the Vedas. Some equate these six works with the six Siddhantas — Sankhya, Yoga, Nyaya, Valmikeshika, Poorna Mimaamsa and Vedanta or Utara Mimaamsa. The six works of Tirumangai Azhwar are Peria Tirumozi (1134 verses), Tiruvezhuukootirukkai (1 verse), Peria Tirumadal (1 verse), Shriya Tirumadal (1 verse), Tirukkuruntaandagam (20 verses) and Tiruneduntaandagam (30 verses).

Several factors motivate the choice of Tiruneduntaandagam. At the end of the Peria Tirumozi, Parakala expresses spiritual disdain through the expression that he feels like an "Astrangaraivan maram" — a tree on the banks of a river, which will be mercilessly washed away by the floods. In the "Tiruvezhuukootirukkai", he repents for usurious and sensual indulgence in his younger days and seeks the Lord's forgiveness, in vein. Venturing to do something radical, Parakala adopted the ancient (now defunct) ritual called Madal. Madal is a process where a man or a woman mounts a horse and runs palm-fronds and declares at the junction of four streets, his or her love for a particular person. If the concerned person does not respond favourably, the person who performed the Madal ritual has to either go away in exile or commit suicide. Apparent failure led to Parakala's pilgrimage to various shrines, where he cursed the Lord in his Vibhava form (idolatrous form) for not accepting his love. The Peria Tirumadal and the Shriya Tirumadal deal with this subject — with Parakala in a Nayaki Bhava. The Tirukkuruntaandagam sung later, served as a spiritual palliative or antidote to Parakala. It is only when he sang the Tiruneduntaandagam, the subject matter of this presentation, that God granted him Grace and liberation. Thus, the Tiruneduntaandagam is the most result — oriented rendition of Tirumangai Azhwar. At the conclusion of this work, Parakala explicitly declares that he is blessed; so, this proposition is not a surmise, it is a recorded declaration.

The Tiruneduntaandagam has thirty verses which can be separated into three groups. Ten verses are devoted to the Immanence and Omnipotence of the Lord. Ten portray the grief of the "mother" of Parakala Nayaki, whose daughter has left her home to seek her Master. Ten verses depict the state of the Nayaki's mind, her efforts to send messages and amissaries to her Beloved and her ultimate union with her Lord. The poetic, semantic and spiritual fusion of these different train of thought processes is so magnificent, that this work by Parakala is par-excellence.
Appar or Tirunavukkarasar, sang Tandagams in praise of Shiva in the "Tiruttandagam", which is a gem in the necklace of Shaivite sacred hymnal literature, in Tamil. Tandagem is a sophisticated form of poetry and has two forms. The smaller form called "Kuruntandagam" is made up of verses with four lines each, with an Akshara count of 16 per line. Praasa norms have to be observed. The bigger form called "Neduntuandagam" is composed of verses with eight lines each and a minimum Akshara count of 26 per line, with similar Praasa conditions. The smaller Taandagem is like a Chetushpadi and the bigger like the Ashtapadi. Paraankushe (Nammazhwar) Parakala and Bhaktisaara were the literateurs – devotees amongst the Azhwers and it is their output that matches, work-to-work, the renditions and creations of the Shaivite saints. The Tiruneduntaandagam of Tirumangai Azhwar matches the Tiruttaandagam of Tiruvanukkarasu. Hence, the importance.

It is said that while at Sri Rangam, Tirumangai Azhwar, rendered this composition during "Ekaanta" before Lord Ranganatha, who was so emotionally moved and pleased that he granted Azhwar any boon that he desired for. Tirumangai Azhwar sought permission to bring the idol of Nammazhwar from Azhwar Tirunagari to Sri Rangam and to conduct a twenty day festival when the Vedas and the Prabandhas of his predecessor Azhwas could be rendered, which boon, was duly granted. If this masterpiece, could emotionally stir Lord Ranganatha, it will have an impact on mortals who venture to understand.

In all Vaishnavite temples, even today, the twenty-one day Adhyayana Utsava starts with the recitation of the Tiruneduntaandagam on the Amavaasya day preceding Vaikuntha Ekaadashi. Such is the importance of this work.

The immanence, presence, of the Superhuman Power can be experienced – not seen. Recall the Vedic chant "Neelalo yada madhyasta vidhyulekhe iiva bhaasura; neenara shokkavattanvi peeta bassyatyanopopama tasyaad shiksaayaah medhye Paraamaatmae vyavasthitah". When we see a stroke of lighting, we undergo intense experience; yet we are unable to discern the points of start or end of the lightning. Experience of the Paramatma is similar. It is this imagery, this example, that is found at the commencement of the Tiruneduntaandagam – "Minnuruvai munnuruvil vedam naangai". One lamp, one deepa can be the source of luminescence for many other lamps that are subsequently lit. Similarly, Paramatma – that is knowledge personified, Gnaanamaya, is the primary lamp of knowledge that lit countless lamps. Parakala, by implication refers to the Upanishadic dictum:

"Yad aatma tatvai natu brahmaa tatvam, deepopeham aneka yuktah prapashyet – Ajam Dhruvam sarva tatvaih vishuddham; gnaatir Devaihi muchyate sarva paashow".

Parakala cells the Supreme One as "Vilakkoli", as "Deepa-prakasha". Let us mistakenly interpret this example as multiplicity, as dualism, as Vyashthi – Parakala clarifies forthwith "Tannuruvai ennuruvil mindra endai" – He who metamorphosed to the extent of appearing in my form – meaning thereby that He dwells in me. He is the Hamsa, the royal swan at the centre of the city with nine entrances – "Nava dwaara pura dehi hanme loyate saai" (Kathopanishad). Parakala’s wording is so subtle that the passage can be construed as superimposition of the Supreme form on me – paving the way for the redoubtable Sharanika Mimaamsa concept of Ramenuja, the kerb-stone of vishistaadwaita. The Supreme One is "pirappill", without birth and there is no question of its deaths "Irappadarke onnudu" – it is Aadi-madhyra-anta rahita. The relationship between the Panchabhootas and the Lord is that akin to the relationship between beads and a thread of gold – "punnuruvai mani uruvil bhootam aindaa". The
Lord is without peer, without comparison, without equal, like "Sadeva somyedamidamgra aseed akam eva adwiteeyaam". This reminds us of:

I muddu, i mukhavu, i tanuvina kaanti
I baana, i biliu, i bhaava, i neeti
I damma, i Seeta, i panda, i bhaagya
Yaava Devariga untu, mooru jagadolage

and also of

Avanige iva Rama, iva Rama
Avaniyolu bera roopa unthe
Lavamaaraddi asura janelaarra
Avaravar hodedaadi hataragi hoderu

The Lord our God, is omnipresent - he manifests "Paar" (Earth), Neer (Water), Eri (heat), kaal (wind) and Vishumbu (Space) - the Panchabhootas. He is the essence of all spiritual faith and thought - he appears as divergent religions - "Pal veru shamayumai parandu" - expanded into multiple forms and concepts. He appeared before us in three forms - one with a golden colour (Brahma), one with the colour of fire (Shiva) and one with the colour of the dark sea (Vishnu). Focus your faith on Him and Him alone - what is the need to tread ancillary and long-winding paths?

Bedida varagalu kodvalu taayi
Brahmana raani noduwanu
Aaduta paaduta eruta Basavana
Aanandadali nafaadaaduvana
Shikarava kandenu Purandara Vitthala
Har Narayana dhyeanadali.

The great Vishnu, "Nedu Maal" is "Sheyan" - one who has unlimited Shreyas, one with endless fame. Each name is reflective of some divine attribute - "Yaani naamaani gowmaani vikhyaatani mahaaatmanah". Even Adi Shankara said "Aasya jaananto chid viktaa mahatta Vishnoh sumatim bhajamahe". Yet, none can understand Him completely. None can expatiaste exhaustively or write thoroughly about him - "Katturaiya yaar ouvar kangirppaara?". If we wish to contemplate on Him, let us start with one attribute of His, says Parakala. Ha is "Tiruvadivu" - the abode of Tiru, Lakshmi. This is the recommended trait for dhyana.

Smarane kaayola Prahaadana rakshisidda
Durula Hiranyanu keratuseefida
Shreena Shurandara Vitthala raayana
Sruulikodeyana mutti bhaajisini
Har smerane maedo nirantara
Paragatika idu nirdhaara
He is the doyen amongst celestials - the Devaraaja - the Lord of Indra and Brahma. Like the creative aspect, the hymn of cosmic creation - "Purushassokta", where it is said "Paado esya vishwa bhootaani, tripaadasya annatam divi" - that what we can perceive is only a fourth of what was created - the other three parts are in eternity - we can see only a fraction of His Glory. "Yata vaacho nivartante, appraapya manasaah saha" - words do not reach Him and perhaps His full form is beyond the thought process. To simplify matters for us, He became the sound that is audiable - both as Tamil and as Sanskrit. "sentiratta Tamizh osai vadasholleagi". This primordial divine audio - manifestation is encapsulated in the Mantra. A mantra is that which uplifts your mind - "Manasaa traayati iti mantraha". Say you chosen Mantra and you will get to see Him - "mantirartaal maravaadu endrum vaazhudiyel vaazhaJaam"., says Parakala:

Sakala vedagiliga saaraventoha mantra
Mukti maargake mcola mantra
Bhakuti nesake orrarnai tanttonuva mantra
Sukha nihti Purandara Vilthalana maha mantra.

His cosmic form is not beyond perception. It can be seen by Yogis and Gnaanis. His Vyugha form can be seen with lesser effort. His Avataras are cognisable easily. Even that effort is not required. For the sake of His devotees, He has come down to the earth and has taken the simple Arccha form, as a Moorti, in locations or towns of His choice - "Taan uganda ureilam tan taal paadi". For the Bhakta, He has descended to the earth, like "Shi Vaikuntha viraktaaya, Swami Pushkarani jeta". Parakala suggests start with this simple prescription, with the potential of progressive upward movement.

Alagiri indali banda, Swami Anjanagiriyali ninda
Kola dosudthavaniyadu Chende
Namma Kundalaraya Mukunda
Tirupati Venkataramana
Ninagstaka baaraudu karuna.

Tirumangal Azhwar is undoubtedly, the widest travelled amongst the Azhwaras. He has sung in praise of 86 of the 108 holy shrines, Divya Deshas. Starting from Tiruppiriti in the Himalayas he has traversed right up to Tirukkurungudi in the South. It would be of interest to note that Kshetras which did not receive his praise are two in Chola Desha, ten in Pandya Desha, nine in Kerala and one in North India. Temples in Pandya and Kerala territories received more attention from Nammazhwar, which is to be noted.

Mumukshatwa is the desire, the craving for union that the Jeevatma has, in its pursuit for liberation. Recitation or chanting leads to concentration, partial perception. This blossoms into single-mindedness and later manifests as love. Such love is absolutely spiritual and not carnal. Tirumangal Azhwar now appears as a damsel, as Parakala Nayaki - who abandons her parents and leaves in search of her beloved Lord. Parakala Nayaki's mother laments the departure of her daughter. She used to wear only silken raiments here and she has now opted for sack cloth. She was fed on delicacies only here - she has decided to go and seek aims. She has to now subsist on tasteless fare and coarse grains: 

...
Shri Ramana sadaa smanisuvaraagii
Guruvina bahorantvaraagii
Karakare samsara neeguvaraagii
Purandara Vitthalane Sevipaaraagii
Raaugi tandira, bhihshake raagi tandira
Yogyaraagii bhogyaraagii bhaagyavantaaraagii neevu.

Most of these verses are oriented to the Bhooloka-Vaikuntha, Sri Rangam. The Nayaki’s mother weeps that her daughter asks passers-by the way to Sri Rangam. The Nayaki’s mental state is such that ail that she can think of is “Padumanaabhana paada peduma madhupavemba madhukaravitti — adu batuchennadu”.

The mother of the Nayaki narrates a parable, a story. The Nayaki once bought a talking-parrot, which unusually remained silent for a long time. No inducement could make the parrot talk. Surprisingly, one day, as the Nayaki started chanting Hari’s name, the parrot joined in and started talking. Enquiries were made to learn that the parrot lived in a house of a Bhakta in a suburb of Kanchipuram and that it was accustomed only to chanting the Lord’s names. The Nayaki was envious of the parrot but felt proud of this prized possession. The Nayaki said:

“Valartadanaal payam petren veruga andru medakkillyal kai kooppi vanangineale” —

it is indeed my fortune to have brought you up, Oh lovely parrot! I pay my respects to you, for thou art more noble than I. Have circumstances changed so drastically that my daughter has forgotten even this pet-parrot? So weeps the Mother. It would be apt, at this juncture, to cite a passage of Purandara Dasa’s composition:

“Eshtu vamisali naa i muddu eraginiye hotteyogigiru jagave nimibittu
Srishtisha Purandara Vitthalane nene nenedu
Muttu bhejisuveru neevi muddu eraginiye
Hari namadaraginiyu haamutide jagadi
Parama bhaagavatanu beleye bieuvu”.

Continuing in a similar vein, we come across a verse where the beauty of the Lord has been described in a delectable manner. The Lord is dark-hued, He is “Kaarravan”. However his eyes, mouth, palms and test are like a lotus – “Kannum vaayum kaattelemum adi inayum kamalavennam”. Many will recall the shloka “Karaavarindena, padaaravindem, mukhaaravinde viniveshayantam”. Muttuswami Dikshitar, the master-composer capsulated this concept into one word – padenayanaeekaaranale. The Mother of the Nayaki mentions the single-minded determination of her daughter to reach “Emberuman Tiruvarangam”, Lord’s Sri Rangam end in fact grudgingly acknowledges the steadfastness of her mind – “Iduvendro niiraiavzhindaar nirkuvaara.”
The Lord relents a bit on seeing the Nayaki's plight. He makes a brief appearance before her. Bewitched by His beauty, His resplendent countenance, the Nayaki had a glimpse of His face, his locks, his shoulder but bowed her head down out of natural reserve and timidity. She managed to see His feet. Doubts came to her mind as to whether the Person who appeared before her - "en munne nindraar" was her Lord or some other celestial Deity. Era her doubts were removed, He vanished. She repents for her vacillation, her indecision - "awannam avar nilaiyai kendum tozhi, avarai naam Dever endru anjinome". She tells her companion, her Sakhi, that her heart went into deep anguish and that she wished to cry out something like "Pogaedu iralo Range" - "Pulloorum kalva nce pegel". Faith has to be absolute, everlasting, implicit, open and unshakable. The slightest deficiency on any of these grounds will result only in failure; will never lead to success.

Contact had to be established with her Lord - but where is He? She beseeches birds, bees, insects to reveal unot her if they chanced to see her Lord. At this juncture, it would be appropriate to cite a Vachana of Akka Mahadevi:

"Chilipili endu oduva gigalire - neevu kaanire, neevu kaanire
Saravetti paaduva kogilagalira - neevu kaanire, neevu kaanire
Eragi bandaaduva tumbigalira - neevu kaanire, neevu kaanira
Kola nabadiyolu aeduda hamsagalira - neevu kaanire, neevu kaanira
Girigahvaradoledegaduva nevilugalira - neevu kaanire, neevu kaanira
Channamallikaarjuna nellihanendu ballade - neevu helire, neevu helira.

The Nayaki's Vipralamba Shringara is so agonising that she appears agitated; again to quote Akka Mahadevi, "Kalavalada mana tale kelagadudava" - like a tax-collector knocking door to door. Disclosing the identity of her Lord, the Nayaki sends a direct emissary - a bee. The Braamara Sandesha was a failure; the bee never returned nor did the Lord appear. The Nayaki did analytical introspection and realised that it was her arrogance and intemperate nature that led her to do the unwarranted "Mada! ritual and to the consequent failure. Even when in exile, when on pilgrimage, she felt no repentance and instead, heaped abuses on her Lord. The fault, she realised, lay with her:

Desha daa sha tirugnaanu, aasha baddhanaade Svaami
Daasanu naanallave, Jagadeesha Shreesha Srinivasa
Kandu janaga kele, enne antarangadaaseyannu
Antaramillade paalisu, Shrikantha Purandara Vitthala

Parakala Nayaki repents sincerely for her inadequacies and lapses and realises that sincerity in thought is by gar superior to long-winded pilgrimage:

"Sakala teertha yebraya maadidanta, nikhalu punyada phalevu
Bhakuti poovakavaagi bidadany dinadalli, prakata Purandara Vitthalana naamada
Smarana one saalade".

The Nayaki surrenders herself, body and soul, to the Lord - performs Saranaagati. Thereafter, a stork, a Baka, is sent as the second emissary - with the message that the Nayaki will patiently wait for His coming and that her faith will remain unshakable. The message is both positive and optimistic, centered around the supposition that the Lord will never let down a devotee who has surrendered unto Him (like Vibheeshana). Indeed, is not the Lord, a Bhaktavatsala?
"Bhaktavatsalamba birudu bakava
Yuktiyaali ninnanta Devara nee kaane
Mukteesha Purandara Vithahe Pandhariraya
Muyyaka muyyi teerittu, Jagadayya Vijaya saahaaya Pandhariraya*.

In contrast, Meerabai struck a highly pessimistic note, under a similar situation:

(mem to) agar chandan ki chitaa saajaoon
Apne haat jalea jaa Jogi.
Bhayi bhasam raakh ki dheri
Apne ang lagaa jaa Jogi.
Meera ren Prabhu Girdhar Naagar
Jot mein jot milaa jaa Jogi.
Mat jaa, mat jaa, mat jaa, jogi*.

Moved by compassion, the Lord appears and beckons the Nayaki. As the Nayaki, Tirumangai Azhwar leaves no doubt and states that the Lord did embrace her. She expresses her unbounded joy. However, at the conclusion, Azhwar clarifies that the entire episode is allegorical - how can there ever be any separation? Hinting that the Jeevaatma is forever associated with the Paramaatma, Tirumangai Azhwar declares that he obtained Divine Grace, without which liberation is impossible. Azhwar exclaims that "Nediyonai adi naayen ninaittite - a vile dog like me thought of His inestimable Person and He still granted me Grace! . In the very first verse, Azhwar mentions that the feet of the Lord are forever on his head and that he is protected. No ill willbefall anyone protected by the Lord, is the concluding statement of Tirumangai Azhwar, in the Tiruneduntaandagam. Kabir has said, in similar fashion:

"Jaako raakhai Saayyaan, mara sakai nahi n ki.
Baal na baanka kari sakai, jo jag viree hoi".

Literateurs and scholars of the Tamil language reta Tirumangai Azhwar as a prodigious poet, capable of several types of compositions. Tirumangai Azhwar was conferred the title "Naalu Kavip perumaal".

There is scant realisation in respect of the services rendered by Tirumangai Azhwar. He had a running feud with Buddhists and overcame them by argument, on many occasions. He stealthily removed gold idols from the Buddhist monastery at Nagappatinam and melted them to meet the renovation expenses of the Sri Rangam temple. Very few are aware of the fact that one of the perambulatory passages, Praakaara, of the Sri Rangam temple is named "Aalinaadan Chutu" after Tirumangai Azhwar. He was, in early days, a petty chieftain under the Chola king, in charge of a territory called "Aali Naadu" (stretch east of Seerkazhi running southwards upto Poopumuppeer). His infatuation for a woman called Kumudavalli had set a pre-condition that he should feed 1008 Vaishnavites daily. Misappropriating exchequer finances for this purpose, he suffered imprisonment (later in similar manner by Bhadrachala Ramdas). On becoming bankrupt, he took to thieving. His four assistants had funny names - Taaloodi (one who would blow away locks), Neermel nadappaan (one who could walk on water) Nizhalmidippaan (one who could stamp shadows), Purampukjuvan (one who can move sideways). In Vaishnava Panibheaasha, thieving is called as "Tirumangai Azhwar kainkaryam". Lord Narayana decided to save Tirumangai Azhwar and conducted a mock-wedding and a fake "encounter"; the Lord whispered the Ashtaakshar Mantra into Parakala’s ears and reformed him.
This incident continues to be re-enacted every year, at Tirunagari, the native place of Tirumangai Azhwar, during the annual festival. It is scheduled for the 5th of April, this year.

It is a matter of regret that not much tangible evidence is available, in respect of this apostle. There is a reference to the Pallava king Parameshwara Varma, by Tirumangai Azhwar, which means that he was at best, a contemporary a Parameshwara Varma or that he lived after his time. Tirumangai Azhwar has visited the temple at Tiruvallikkeni, which was built by the Pallavas in the 7th Century A.D – inscriptions on the temple walls prove this. There is no concrete evidence on the date of renovation of the Sri Rangam temple; however, indirect references found near the Venugopala / Andal shrines of the Sri Rangam temple in Vijayanager-era edicts, lead to an inference that renovation took place somewhere around 830 A.D. An inscription found at Rettai Tirupati, known earlier as Totaivillimangalam, dating to 844 A.D shows that the idol of Nammazhwar used to stop over there, in the Tamil month of Maashi, when returning from Sri Rangam after the Adiyyayana Utsava. Tirumangai Azhwar should have been alive, then. Hence, the era of Tirumangai Azhwar should have been the first part of the 9th Century A.D, extending to the latter half of the same century.

It is well established that towards the end of the 9th Century, social disintegration and political instability clouded peninsular India. The old hegemony faded out, being substituted by deficient and weak functionaries. The same fate overtook Shri-Vaishnavism. Tirumangai Azhwar is thus rated as the last of the Azhwars. Mere chronological seniority is not everything. Tirumangal Azhwar has a special niche in the Shri-Vaishnavite pantheon. Manavala Mamunum’s verse on Tirunagari is well known, where he says, “Is this not the place where Kaliyan (Tirumangai Azhwar) literally showed the spear and plucked the Ashtakshari from the Lord” – “Ettezhuttu parita idam”. Disciples of Vedanta Desika, praise their Acharya as “Kaliyan urai kudikonda karuttudaiyon” – one who bears in mind, the words of Tirumangai Azhwar. Seldom do we see a saint with such a chequered career. Tirumangai Azhwar was a chieftain, administrator, marauder, robber, social-worker, spiritualist, linguist, poet, a widely-travelled parson, warrior with guts, pragmatist and so on, all rolled into one. The quality of his compositions is so great, that it is said “Nanjukku irul kedi deepam, adangaa nedum piravi nanjugku nai amudam, Tamizha namnool tural anjuktu aarana searam, para shamaya panjukku analin pori, Parakalan panuvagalae” – meaning Parakala’s pronouncements are like a lamp that dispels the darkness of ignorance, nectar to the poison of endless births and deaths, the essence of the Vedas and like fire to the cotton called other religions. Saintliness is seen in him, in tandem with valour. Hence, some icons of Parakala hold the spear and shield – instead of the customary “Anjali” oriented pose. He was the last beacon, the last ray before spiritual darkness set in for some time – which was later dispelled only by the advent of the Bhaskara called Ramanuja. We should pay sincere tribute to Tirumangai Azhwar:

"Kalayaami kalichwamsam kavin loka Diwakaram
Yasyakopih prakaashopi anoidyam nihetam tamaha".

&&&&&
MYSTICISM OF MAARAN

The current era, Kali Kala, is much maligned – as it is the period when righteousness, Dharma, is at its lowest ebb. Devoid of observance of prescribed regulations, social order is said to be topsy-turvy:

"Hari smarana maaduvega kshayavaaguva Kaala
Parama paapigalige subheeksha kaala
Sthiravaada pativrataye pararu nindpaa kaala
Dharayariga jaaregata kondaaduva kaala.

Upakaaramaadidare apakarisuva kaala
Sakalavanu tilidavage durbeekshe kaala
Pa't sutaru embuvara nambalariyada kaala
Satayallavida bahu vipareeta kaala.

Dharmamaaduvege nimoolamaaguva kaala
Karma paatakarige bahu sowkhyae kaala
Nirmalaatmaa Sri Purandara Viththalana
Mamadolu bhajisalayeka kaalavaiyya

Satyavandarigdu kaalavalla
Dushtajanarigu subbeekshe kaala".

This is one side of the coin, a pessimistic analysis. There is ground for optimism, if you look at the other side, as stated in Chapter 12, Discourse 3, Verses 51 and 52, of Shrimad Bhaagavata:

"Kalirdosha nidha Rajan asthi eko mahaan gunaha
Keertanaa Deva Krishnasya mukta sangah param vrajet
Krite yad dhyayaeto Vishnum, Tretaayaam yajato makhaihi
Dwaapare paricharyaayaam kaloj tadwari keertanat".

The singular merit of the Kali period, which is the storehouse (Nidhi) of all evil, is that one secures release from all attachments merely by chanting the names and glories of Krishna and attains the Supreme – which facility was not available in earlier eras; in the Krita period one had to resort to absolute contemplation; in the Treta period one had to perform sacrifices and in the Dwapara period one had to adopt methods of formal worship.

The recommended means of liberation in the current era is the chanting of the Lord’s name, devotion to the Lord. Shrimad Bhagavata had predicted the scenario which would be in vogue in the Kali period, in Chapter 11, Discourse 3, Verses 38 - 40.

"Kritaadishu prajaa rajan Kalaac vicchanti sambhavam
Kalow khalu bhavishyanti Naarayana paraayanaaha
Kwachit Kwachit Mahaarejaa Dravideeshu cha bhoorishaha
Tamraparni nadi yatra Kritaamaala, Payaswini
Kaaveri cha mahaapunya prateechi cha Mahaanadi"
Oh king! even those who lived in the earlier eras, seek rebirth in the Kali period. In the Keli era, you will find only a limited number of devotees of Narayana, whose numbers will however be large, in the Dravida territory. They will be found on the banks of the rivers Tamraparni, the Kritamala, the Payaswini (Palar), the very sacred Kaveri end to the west, on the banks of the Mahanadi (Periyar).

Maaran, undoubtedly is the greatest Hari-Bhakta who was born on the banks of the Tamraparni, at Tirukkurugoor, now renamed as Azhwar – Tirunageri, after his advent. Kurugoor belonged to an area called Vazhudi-Nedu and was ruled by chieftains of the Velala caste. It was a part of Dakshina Pendya Desha end the chieftains were subservient to the Pandyan king. Tirukkurugoor was founded by a Chieftain called Kuruganaar, named so, for his short physical stature. Inscriptions, epigraphs and folktale clearly give the lineage of the Vazhudi Nedu Chieftains. The sixth generation after the founder had a chieftain called Chakrapeni, who is credited with having subjugated a brigand called Dundumaara. Seven generations preceding Maaran, our subject, are precisely defined.

CHAKRAPANI

| ACCHUTAMAARAN |
| SENTAAMARAIKKANNAR |
| SENKANNAR |
| PORKAARI MAARAR |
| KAARI |
| MAARAN SADAGOPAN |

Kaari married a lady from Tiruvanpettsaram near Negercoil and the couple were childless for a long time. Lord, Vishnu, Nambi of the hallowed temple of Tirukkurungudi blessed the couple and indicated that they would beget a son who would be a divine incarnation. Maaran was born to this couple.

A Sanskrit Shloka on his birth is as follows:

"Vaishaakhetu Vishaakaayaam Kurugaapuri Kaarijam
Paandyadeshe Kaor naadou Shetaanim Seinyabhem bhaje"

He was born like Buddha, on the full moon day of the month of Vaishaka, under the constellation Vishakha, in Pandya Deshe, as the incarnation of Vishwaksena – as "Seinyabha". 'Shatha' is a wind that gets into the human respiratory system end causes Avidya, ignorance. On birth, this child refused to inhale this Shatha and got angry when attacked by Shata. Hence, the name Shatha + Kopa = Shathakope which is corrupted into Sadagopa.
As usual, fables and tales emerge from this incident. This child is said to have done penance continuously for sixteen years without any sustenance by way of food or water, sitting under a tamarind tree! The word "Kalor adow" is also misinterpreted as "early in Kali era" to such an extent to say that Maaran was born on the forty-third day of the Kali era and regretted missing the presence of Lord Krishna on this earth by three days. This implies that Maaran’s period dates back by 5100 years – to Ca.3000 B.C. This pre-supposition is ridiculous as Maaran, in his compositions, has referred to Buddhism and Jainism:

"Ithingittita puranattheerum Shramanarum Shekkiyarum
Valindu vaadam saiveerum matrum num Deivamum aagi nindren"

Unlike the observation made by Bhaktisaara, quoted on an earlier occasion, Maaran is by far secular and tolerant – as can be seen from his statement that the Shaivalites, Jains, Buddhists and Vaishnavas all refer to a common God. Further, historical evidence relating to Vazhudi Nadu shows that the Valaala Chieftains ruled from the 6th Century A.D for about two hundred years. As a tenth generation progeny, from the founder, Maaran must have been born in the 8th Century. Tradition holds that Maaran was born in the year "Pramaadi". In the pantheon of Azhwar-saints, he is, in chronological sequence, the sixth Azhwar. He is said to have been born on a Friday. These factors tally to the year 739 A.D. There is no dispute over the fact that he lived, like Jesus and Adi Shankara, for 32 years only. Hence, the logical inference would be to construe Maaran’s period as 739 – 771 A.D.

In his compositions, Maaran has used the names Maaran Shatakopan (Sadagopan) and Kurugoor Shathakopan. It would be appropriate to disclose, at this stage, that Maaran is none else other than "Nammazhwar", who is highly venerated. Manavale Mahamuni ascribes the greatness of Shri Vaishnavism to the presence of "Namperumal, Nammazhwar, Nanjeayar and Nampillai – enbvavar avar tam etradaalai". In this cult, Maaran or Nammazhwar is second only to the Lord of Sri Ranga – The bhooioka vaikuntha – Namperumal – such is his greatness!

Nammazhwar’s contribution to the sacred – four – thousand "Naalaayira Divya Prabandha" is 1296 hymns out of 4000 hymns – accounting for nearly one-third of the compendium. Quantity apart, the quality factor also veers towards Nammazhwar. The maximum output and the highest quality are credited to Maaran – Nammazhwar.

There is a parable relating to Agastya and Vishwakarma having mutually cursed each other. Agastya cursed Vishwakarma for having been denied an opportunity to witness Shiva’s wedding with Parvati. Vishwakarma cursed that the language fostered by Agastya – Tamil – will never have the sanctity of the Vedas. Even today, scholars distinguish between classic and vernacular literature. When Agastya prayed to Vishnu for mitigation of Vishwakarma’s curse, the Lord said that there will come a day, when the Vedas would be rendered in Tamil, after which only, it will attain equal status with the Devabhasha, Sanskrit. Manavale Mahamuni extols the birth day of Nammazhwar as: "Eera Vaikashi Vishaakattin etratteppaar ariyap pegrindren – sheararum vedam Tamizh sheida meiyyan ezhi Kurugal Naathan avatarita naa" – the day the seer of Kurugoor, who rendered the Vedas in Tamil, was born. If Tulsides, Potana, Renganatha, Kamba, Venama and Ezhuttachhan be glorified for their vernacular versions of Itthaaseas and Puraanaas, should not Nammazhwar be praised for translating the Vedas?

...4...
His output is categorised under four titles - Tiruviruttam (essence of Rig Veda), Tiruvaashiriyam (essence of Yajur Veda), Peria Tiruvantaadi (essence of Atharvana Veda) and Tiruvaimozhi (essence of Saama Veda).

Hindu philosophy and metaphysics admits three forms of propositions; propositions based on Pratyaksha (ostensible and obvious evidence), those based on Pramaana (textual proof including the Vedas and the Upanishads) and those based on Anumaana – intuitive propositions. Nammazhwar has relied heavily on Pramaana and Anumaana. His intuitive statements are based on his spiritual experience and there is a lot of mysticism in it. He analyses each proposition pronounced and adduces in a convincing manner, the basis for his propositions. Hence, his works, rather, the mystic content in his works merit an in-depth study. Hence, this paper.

Tiruvaimozhi can be called his magnum-opus, comprising of 1102 verses. At the outset itself, he ventures into Aatma-Bhodhana, self-preaching on the immanence of the Superhuman Power. Who is That, that is omnipresent amongst the Pancha-Bhootas, the five elements-earth, water, heat, air and space?; Who is that who heads the Celestials?; Who is that who grants liberation? Oh mind, dwell on Him and Him alone. To Nammazhwar, tolerance was a duty, not a concession. He declared that both Saakaaravada (perception with form) and Niraakaaravaada (perception of the Formless Absolute) are equally true. Each person may adopt the perception that suits him. Thereafter, Nammazhwar exhorts all human beings to define liberation as their goal, for which, his first prescription is practical detachment. "Neer, numadu endrivai verudan maayttu, irai shermin uyirkku adan neer nirai illai", is what he says. If the mind gets rid of dual distinctions of "me" and "mine", there can be no better state. "Atradu petrenil petradu veedu uyir" - the moment detachment is established, the soul is already on the path of liberation.

"Vastu bittu nodi, swastadi marana maadi
Astawyasta adada samasta rode gudi
Mitti Gurudhyana kattu hoguvadene
Mitti Lakshmi Purandara Vitthaleshana dhyana"

Nammazhwar hastens to add that God is not unattainable or difficult; He is quite considerate and compassionate to His devotees. God's not Impersonal; He is highly personalised. His mystic vision then paints his concept of His Lord - He has eyes like those of the lotus, He bears the Chakra, He rides the great bird Garuda, He is known as Narayane. He, very much, is of the “Bhaktara salehuva" type. Nammazhwar then states that He is the storehouse of all Gunas, the abiding place of all attributes.

"Dhoreyatanadali noode, Dharanidevige ramana
Siriyanadali noode Shri kaantamu
Hiriyanadali noode Sarasijodhavanayya
Guruvatadali noode Jagad aadi Guru.
Paavenatvadali noode amara Ganga janaka
Devavatadali noode divijarodeya.
Levanyadali noode lokamohaka nayya
Aava chaityadali noode asuraantaka

...5...
I pariya sobhagava devarali naa kana
Gopi jana priya Gopaala gailada”.

God can be thought of; He can be given a form and worshipped; what matters is that you respond faith, in absolute terms and approach Him - He will respond. In a verse of the Peria Tiruvandaadi, Nammanzhwar says:

“Bhuviyum iru vishumbum nin akatta – nee yen
Shevijin vazhipugundu ennullaai – avvindri
Yean periyan, nee pariyai enbadai year arivaar?
Oon parugu nemiyaai ufu”.

Your abode is everywhere - this world, the sky, the naadir too. Does that mean you are Infinita? I hear your name, I saw your form and drew You into me, imprisoning you in my heart. Who can ever judge, in this state as to whether You are bigger or I am bigger than You? Is this not raminiscent of Purandara Dasa’s “Nimma bhaagya doddado, namma bhaagya doddado”.

“Mujhko bigaada tuna, tujhko basna nahin doonga
Jab tak na hatun main tujha hatne nahin doonga
Tu sabse bada aur main tujhse bi bada hoon
Thokar laagake main tera rasta pe khada hoon
Mera hataele Shyam main ba hat pe aada hoon
Thokar laagake main tera rasta pe khada hoon”

Nammanzhwar narrates later, the supposed first encounter or meeting between him and his Lord. “The Lord was not awesome or formidable. The lotus-eyed Lord came into my eyes and I behold only through His vision. Ha placed Himself in my forehead to regulate my thought and I can only think of Him. He came to my cranial crescent and I felt that I was absolutely protected by Him” - so said Nammanzhwar. Nammanzhwar describes this contact as athereel and calls his Lord as “Iniyar” - a sweet person. No wonder, Purandara Dasa sang, “Kellu sakkharo kolleero”.

Nammanzhwar clarifies further that God does not confer benedicitions on this Bhaktas with any inner motive. He does it out of natural instinct, Sahaja-Bhava - like a cow cares for its calf. At this junctura, I am compelled to quote verbatim, one of Nammanzhwar’s verses:

“CheJva Naarann andha choi keetattalum
Malum kanpami, naaduvan maayama
Allum naneagalum idai veedindri nalgi;
Ennai vidaan Nambi nambiyal”

The moment I hear the name “Cheluva Narayana”, my eyes are clouded with tears; I cannot but think day and night of Him. I am convinced that Ha will not let ma down. Compare this with:
“Jwara bandaagali, chali bandaagali
Marali marali matte neduguvaaagali
Hari Narayanaanenembe durita nivaarana nendu
Irulu hagalu ninna smaranan mariyadehe”.

Nammazhwar digresses to convey that the incarnations, the Avataras of the Lord were only for the welfare of mankind and that His Paratwa can also be seen in his Avataras. Maaran Sadagopan seemed to be in the constant company of sincere devotees of Narayana:

“Daanavanu maadinanu mownavanu taalida
Mahaa purusharthena manava neekki
Aanaa the bendhu Shri Purandara Vithalana
Dhyaanisuvuru odo goodi dayavaada tanaka”

Maaran subscribes also to the “Markata Nyaaya” – the monkey doctrine. This espouses that the devotee should cling to the Lord, the way a baby-monkey clings to its mother. As the mother jumps from tree to tree, to utlimata safety, the adherent Bhakta will also cross this ephemeral world to reach eternity. Azhwar declares “Unnai neen piditan, koll chikkanara” – I cling on to you tightly. Interestingly, Maaran distinguishes amongst the terms “Veedu” (Liberation), “Swarga” (Heaven) and “Naraka” (Hell), in the passage “sheermai koll veedu shuvarkkam narakeera”. Swarga or Naraka are as ephemeral as the earth and he does not want them. “Ksheene punya murtalokam vishanti” is the Sanskrit proverb meaning when the credit of good deeds get exhausted one is born again in the earth. To overcome the cycle of births and deaths, one has to seek “Veedu” liberation only. God grants liberation but an aspirant has to seek it – there is no system of reservation or automatic grant, says Nammazhwar.

Maaran enunciates clear-cut metaphysical views. He declares that the Lord Himself is the Paramaatma and that all Jeevatmaas are but His manifestation without separation or division. Maaran says, “Yaavayyum evanum taanai” – everything and everyone is but Him. This view is the foundation of the Sesha-Seshi Bhava, the Sharanaita Mimamsa theory subsequently established by Shri Ramanuja.

Emphasising that faith and devotion are superior to intellectual theorisation, Nammazhwar declares that even the Arocha-Moorti, the idols in places of worship, are adequate means to attain union with the Supreme One. Maaran’s catholicity and cosmopolitan outlook can be seen in the statement “Meykoll jothyodu aayinaan oru moovaraagyi mooorthy’’ – meaning that the True and Magnificent Light took the form of the Trinity – Brahma, Vishnu and Mahesh, or Har, Haara and Aya as he says.

Maaran was devoid of intellectual arrogance. He deemed himself to be the lowest servant of the Lord’s devotees, echoed later by Kulashekara Maharaja as:

“Majjanmanah phalam idam Madhu Kaithaba ara
Mat praarthaneeya mad anugraha este eva
Twed bhruyta, bhruyta, parichaaraka, bhruyta bhruyta
Bhruyasa bhruyta iti meam smera Likanetha”.

...6...

...7...
Nammazhwar refused to sing in praise of mortals.

"Shonnaal virodham idu, aagilum sholluvan kenmino, Ennaavil ini kavi yaan oruvakkum kodukki orn".

There will be opposition to this statement I make but I dare to say that I will not use my tongue to praise any Manava. I will sing only about Madhava. Compare this with Pillaiperumal Iyengar’s statement:

"Aranganaip paadina vaayaal matrunci kuranganaip paadien" or Muttuswami Dikshitar’s "Hiranmayeem Lakshmeem sada bhejami heena maanavaashrayam tyajaami". Similar sentiments have been expressed even by Purandaradasa:

*Genudatu porevudaka pogi pararannu; pencha
Baana same roopa neenendu pogale
Aane ninnaanille nante berandanelu
Gaana fruguva attinante totaluvuda
Eenu baradayo Brahma eshtu nirdayavo; Abhi –
Maanavanu toredu pararanuru beduvuda*.

Now, we have to come down from mountains of mysticism to terra firma, the earth. The place Melkote, intimately associated with Ramanuja, who stayed there for many years was not really sung in praise of by any of the Azhwaras. So, prima-facie, it was not a Divya-desha. As a token of gratitude for the sanctum, safety, support and affection received from the residents of Melkote, Ramanujaacharya later dedicated a verse from the Naalayira Divyaprabhandha, the sacred four thousand verses, to Melkote, to make it an "Abhimana Kshetra", on par with the Divya Deshes. The verse dedicated to Melkote is:

*Oru naayakamaai oda ulagudanaandavar
Karunaal kavamda kaaltar shidaigya paanaiyar
Peru naadu kaana immaiyilla picchai taam kolivar
Tirunaranan taell kaalam perach chintitu uyminor*.

It is this verse’s dedication to Melkote that led to the Moola-Moorti thara being named as Tirunarayana. This may be known to some but what is not appreciated widely, is the fact that this verse is a composition of Maaran Shatakopa.

Nammazhwar has firm faith in the doctrine of Divine Grace, without which nothing is achieved. He begs "grant me grace, I have come to worship you my Lord, I have no knowledge; I have practiced no austerities, I have done no penance too, all that I have is my devotion to you". Compare this with Purandara Dasa’s:

*Japa ondu ariyaru, tapa ondu ariyany
Upadesha illandena bedaa
Apsara mehima shri Purandara Vithatana
Upaaya endu nene manava Ranga*.
It is said that Maaran spent all his life time of 32 years under the tamarind tree at Azhwar - Tirunagari and that he did not undertake any pilgrimage. It is said that he acquired Divine Vision and was able to perceive Archa-Moortis at many other Kshetras, at distant places. Curiously, Maaran has sung in praise of 36 temples - of which five are in Chola Desha, 12 in Pandya Desha, 12 in Kerala, one in Tondai Nadu, 5 in Central and Northern India and the last being the heavenly Vaikuntha. Some of his descriptions are so precise that it is hard to believe that Maaran did not visit these shrines. His description of the crystal - clear water of the River Pampa, when describing the temple of Tiruvanvandoor (now called Tiruvaramundur) on the Northern bank of the river, is a sight worth seeing. Maaran sang "Deru neer Pampai vadepatai Tiruvanvandoor uralyum". Maaran has sung in praise of twelve of the thirteen shrines in Kerala - a feat worthy of cognisance. If Maaran did not visit these Keralite shrines in his lifetime, his idol, installed at Azhwar Tirunagari after his lifetime, did spend many years in these Keralite shrines, during the invasions of Malik Kafir's hordes in South India. Maaran does however say that unadulterated thought of God cleanses both the body and the soul. If so, what was the need for visits to holy places? Compare this with:

"Sakala teetha yaatrava madidanta
Nikhalu punyada phaleu
Bhakuti poovakavaagi bidadanu dinadolli
Prakata Purandara Viththalana namada smaranane onde saalede".

Nevertheless, there is unparalleled historic importance associated with Maaran's ten songs dedicated to the shrine at Kumbakonam. Opinions prevailed at some stage, that Maaran's compositions were not conducive to materialistic prosperity and that they led everyone away to the path of mysticism and liberation. They were deemed as undesirable. All palm-leaf manuscripts containing Maaran's hymns were collected and thrown into the river Tammapati. However, one palm-leaf did not sink into the waters and reached the opposite bank of the river. Someone who found that palm-leaf preserved it quietly without ado. That palm-leaf contained Maaran's verses on Kumbakonam. Taken away to Kumbakonam, these verses became mera local recitational fare. When a group of devotees from Kumbakonam visited Veeranarayanapura, they recited these verses. The great Acharya, Nathamuni, noticed the reference to a thousand hymns and requested the visitors to teach him the remaining hymns, which they confessed they did not know. Perseverence being the hall-mark of Nathamuni, he came down to Azhwar Tirunagiri and did penance. Maaran appeared as a vision and taught Nathamuni not only his remaining verses but revealed unto him, verses of other Azhwara too, which constituted the compendium of four thousand verses. The point to be appreciated is that but for eleven verses of Maaran, which miraculously survived pre-medicated destruction, the entire lot of four-thousand verses, the Neerayira Divya Prabandha, would have been lost to posterity forever.

Maaran's love for God transformed into love and he did sing many verses with the Nayaki Bhava. Brevity forbids detailed expatiation. However, we have verses which characterise Maaran, as Parankusha Nayaki, the demesel who abandons her parental abode to seek refuge with her beloved Lord, making the firm declaration that He was "unnum chor, parugum neeru, tinnum vatriilai" food, water, and betel leaves, thus signifying Taraka, Poshaka and Bhogya - essentially, nourishment and luxury. Such a Bhava, such attitude, is the pinnacle of mysticism. It is indeed a matter of regret that we appreciate such portrayals in Sufi poetry but are unaware of Maaran's mysticism.
The Mumukshatva, desire to attain liberation, of Maaran was so intense that he described God as the stick that supports his hapless soul – “Aavikku or patrakkombu”. In the concluding twenty verses of the Tiruvaimozhi, Maaran meticulously describes the ascent of the soul to Vaikuntha, culminating in his unambiguous declaration that he attained liberation, devoid of any desire – “avar atru veedu petra”. It is by virtue of this declaration, that his compositions are regarded as proof, Pramana. Hence, the Divya Prabandha is accorded a status not only par, but above that of the Vedas, in Shri Vaishnavism. This can be visualised from temple processions – where the Prabandha Ghoshti follows the Lord – still in search of Him. The Divya Prabandha inherited this exalted status primarily due to the mystic experiences of Maaran.

All compositions of Maaran are couched in the Antaadi or Antaakshari pattam, which is unique. The great Tamil poet, the Kavi-chakravarti, Kamban, has paid his tribute to Maaran in hundred verses called “Shatakopa Antaadi”, only after which, the Arangetram of his Ramayana took place.

If one follows the path shown by Maaran, he is bound to attain liberation and will reach the feet of the Lord. The greatest tribute to Maaran can be seen from the fact that the Paaduka of the Lord, placed on the heads of devotees in Vaishnavite temples, is called Shatakopa. Sri-Vaishnavism, without the mystic pronouncements of Maaran would only by an arid desert. Such is the greatness, the value, of the mysticism of Maaran!