SRI SUBBARAMA DIKSHITAR AND HIS CONTRIBUTIONS

Dr. T. S. Ramakrishnan

1. Sri Subbarama Dikshitar, the author of the most famous and monumental work on music, "Sangita Sampradaya Pradarsini", was one of the greatest and most reputed of scholars and Vaggeyakaras who flourished during the latter half of last century (19th Century), the immediate post-"Musical Trinity" period. He was acclaimed to be the best versed in and the greatest authority on the true and genuine system of "Karnatic" (South Indian Classical) music, as propounded in "Chaturdandi Prakasika" of Venkatamakhi and which system was strictly adhered to and practised by the Dikshitars from Sri Ramaswami Dikshitar onwards and the "Chaturdandi Prakasika" which was preserved in the family in secret custody as a family heir-loom. Sri Subbarama Dikshitar was the adopted son (sveekara putra) of Sri Baluswami Dikshitar who was the third son of Sri Ramaswami Dikshitar and second younger brother of Sri Muthuswami Dikshitar. It is well known that it was this Sri Baluswami Dikshitar who introduced the use of violin (a Western Instrument) for the first time in Karnatic Music.

2. Sri Subbarama Dikshitar (Sarman : Balasubrahmanya) was born at Tiruvarur in the year 1839 to his parents Sivarama Iyer and Annapoorniammal as their second son. The first son was Ramaswami Iyer who later became a famous musician and Vainika at Tiruvarur. Annapoorniammal was the second daughter of Sri Baluswami Dikshitar. Sri Baluswami Dikshitar left Tiruvarur along with his immediate elder brother, Sri Chinnaswami Dikshitar, in search of livelihood after the death of his father, Sri Ramaswami Dikshitar, in 1817. He lost his brother during their brief stay at Madurai, and finally settled at Ettiapuram, about the year 1820, as the Samsthana Vidwan of music among the learned assembly, in the court of His Highness Sri Venkateswara Ettappa Maharaja I (1761–1839), who was himself a musician and composer. Their Highnesses Raja Jagadvira Rama Ettappa Maharajas, all of them musicians and composers themselves, were great patrons of learning in general and music in particular. During the whole

of last century their court was a great centre of learning, a regular "Vidyanagar", so to say, on the model of the court at Tanjore, developed under the rule of the Naik and Maharashtra Kings, who had, in their turn copied the pattern from the Vijayanagara Kings, (the Southern Courts improving after the fall of Vijayanagar). The greatest scholars and musicians of the period gathered round the court of their Highnesses the Maharajas of Ettiapuram.

3. His Highness Sri Venkateswara Ettappa Maharaja I soon celebrated the second marriage of Sri Baluswami Dikshitar. This marriage, by a mere chance, was attended by Sri Muthuswami Dikshitar, who had earlier left Tiruvarur in search of his brother after their separation and after learning about the death of his brother Sri Chinnaswami Dikshitar at Madurai. Sri Muthuswami Dikshitar arrived at Ettiapuram only on the previous day, in time, to be present at the marriage of his brother Sri Baluswami Dikshitar. Sri Muthuswami Dikshitar after the marriage returned back to Tiruvarur leaving his first wife at Ettiapuram to help the new couple. Sri Muthuswami Dikshitar's second visit to Ettiapuram was in the year 1835, to attend on invitation, the marriage of Sri Kumara Ettendra, the eldest son of His Highness Sri Venkateswara Ettappa Maharaja I. Sri Muthuswami Dikshitar could not return to Tiruvarur and passed away a few months later in the same year 1835 at Ettiapuram itself. Sri Kumara Ettendra became Raja of Ettiapuram, being the eldest son of His Highness Sri Venkateswara Ettappa Maharaja I. In the year 1844, Sri Baluswami Dikshitar took Subbarama Dikshitar, then a child of five years, to Ettiapuram to teach him music and give him proper education. Among the Maharajas of Ettiapuram, His Highness Sri Kumara Ettappa Maharaja I was a scholar and expert in music having had already advanced training in the art under the tutelage of Sri Baluswami Dikshitar. He became a noted Vaggeyakara. He was also versed in other sastras including astrology. Brightest gems of scholars and musicians of the period adorned his court assembly. The young Sri Subbarama Dikshitar was presented to the Maharaja, who on scrutiny of the boy's horoscope, read in it great fame, renown, and an illustrious future. The Maharaja accordingly advised Sri Baluswami Dikshitar to take the boy as his adopted son describing him as a fit son, for the three

of last century their court was a great centre of learning, a regular "Vidyanagar", so to say, on the model of the court at Tanjore, developed under the rule of the Naik and Maharashtra Kings, who had, in their turn copied the pattern from the Vijayanagara Kings, (the Southern Courts improving after the fall of Vijayanagar). The greatest scholars and musicians of the period gathered round the court of their Highnesses the Maharajas of Ettiapuram.

3. His Highness Sri Venkateswara Ettappa Maharaja I soon celebrated the second marriage of Sri Baluswami Dikshitar. This marriage, by a mere chance, was attended by Sri Muthuswami Dikshitar, who had earlier left Tiruvarur in search of his brother after their separation and after learning about the death of his brother Sri Chinnaswami Dikshitar at Madurai. Sri Muthuswami Dikshitar arrived at Ettiapuram only on the previous day, in time, to be present at the marriage of his brother Sri Baluswami Dikshitar. Sri Muthuswami Dikshitar after the marriage returned back to Tiruvarur leaving his first wife at Ettiapuram to help the new couple. Sri Muthuswami Dikshitar's second visit to Ettiapuram was in the year 1835, to attend on invitation, the marriage of Sri Kumara Ettendra, the eldest son of His Highness Sri Venkateswara Ettappa Maharaja I. Sri Muthuswami Dikshitar could not return to Tiruvarur and passed away a few months later in the same year 1835 at Ettiapuram itself. Sri Kumara Ettendra became Raja of Ettiapuram, being the eldest son of His Highness Sri Venkateswara Ettappa Maharaja I. In the year 1844, Sri Baluswami Dikshitar took Subbarama Dikshitar, then a child of five years, to Ettiapuram to teach him music and give him proper education. Among the Maharajas of Ettiapuram, His Highness Sri Kumara Ettappa Maharaja I was a scholar and expert in music having had already advanced training in the art under the tutelage of Sri Baluswami Dikshitar. He became a noted Vaggeyakara. He was also versed in other sastras including astrology. Brightest gems of scholars and musicians of the period adorned his court assembly. The young Sri Subbarama Dikshitar was presented to the Maharaja, who on scrutiny of the boy's horoscope, read in it great fame, renown, and an illustrious future. The Maharaja accordingly advised Sri Baluswami Dikshitar to take the boy as his adopted son describing him as a fit son, for the three

Dikshitar brothers who had no male issue. As advised, in the year Plavanga (1848) when Sri Subbarama Dikshitar was about nine years old, the necessary ceremonies for adoption were performed and Sri Subbarama Dikshitar became thence forward the Sveekara Putra of Sri Baluswami Dikshitar. The boy was duly given Brahmopadesa and Vidyopadesa, and started learning Telugu and Sanskrit and music under his father Sri Baluswami Dikshitar. The boy proved to be a musical prodigy, and a genius, an ekasandha grāhi, in other studies as well. Sri Baluswami Dikshitar taught him in great detail the Lakshya and Lakshana of the science and art of music as propounded in "Chaturdandi Prakasika" of Venkatamakhi. Sri Subbarama Dikshitar very soon became an expert musician and a vainika. At the same time he was put under the tutelage of the greatest scholar of the time. Vilathikulam Krishnayamatya and within a short period Sri Subbarama Dikshitar became a scholar in Sanskrit and Telugu languages, mastering Kavya, Nataka and Alankara, and Telugu kavyas like Manucharitra, Vasucharitra, etc. with knowledge of Vyakarana and Chhandas. All the vidwans of the court assembly wondered and found in him Sri Muthuswami Dikshitar himself reborn. After the death of His Highness Sri Kumara Ettappa Maharaja I, his two younger brothers Sri Venkateswara Ettappa Maharaja II and Sri Muthuswami Ettappa Maharaja succeeded to the throne one after the other.

4. Sri Subbarama Dikshitar, even in his teens, became a Vaggeyakara and began composing music. In his seventeeth year Sri Subbarama Dikshitar composed a Tana Varna in Darbar Raga as his first composition. He played and sang this piece before His Highness Sri Venkateswara Ettappa Maharaja II and in the presence of the court vidwans and musicians. The high structural pattern of music, both Dhatu and Mathu, of the Varna made the assembly wonder whether his father, Sri Baluswami Dikshitar, now old and confined to his home, had composed the piece for his son to give a surprise to the assembly. When they were assured by Sri Baluswami Dikshitar that the piece was really composed by his son Sri Subbarama Dikshitar, the Maharaja wanted to test his skill. The Maharaja accordingly asked him to compose a Jatiswara in Yamunakalyani raga and in Adi tala, satisfying some specific structural pattern, and have it ready

for rendering within an hour. Sri Subbarama Dikshitar accomplished the feat and finished this second composition, well within the time given and to the entire satisfaction of the Maharaja and others. When Sri Baluswami Dikshitar came to know of the incident and heard the piece sung he was greatly pleased at his son's ability and genius. Sri Baluswami Dikshitar died in the year 1858 at the ripe old age of 73 years, and His Highness Sri Venkateswara Ettappa Maharaja II appointed the 19 year old Sri Subbarama Dikshitar as the Samsthana Vidvan of Ettiapuram Court in his father's place.

5. In the year 1861, at the age of 21, Sri Subbarama Dikshitar composed the now famous kriti "Sankaracharyam" in Sankarabharana Raga and a Tana Varna in Kasiramakriya Raga, both in praise of the then Jagadguru His Holiness Sri Sankaracharya of Kanchi Kamakoti (Kumbakonam) Math. He went to Kumbhakonam and rendered the two pieces in the august presence of His Holiness Sri Sankaracharya and other Vidvans and musicians who had gathered in the math. All admired the two highly scholarly compositions and congratulated Sri Subbarama Dikshitar. His Holiness Sri Sankaracharya was so much pleased that he at once presented with his blessings to Sri Subbarama Dikshitar an ancient manuscript, till then kept in secret custody in the math, containing all the Lakshana and Lakshya Gitas and Prabandhas and other compositions of the famous Venkatamakhi. It was thus that Sri Subbarama Dikshitar came into possession of the complete set of the Lakshana Gitas and Tanas of Sri Venkatamakhi.

6. Sri Subbarama Dikshitar continued to compose several forms of music like Kritis, Tana Varnas, Chowka Varnas, Pada Varnas, Ragamalikas, etc. All were scholarly and of a high standard satisfying strictly all the structural rules, both Sahitya and Music enhancing mutually their Artha Bhava and Raga Bhava. The Sahityas were rich in beautiful prosodial features and in several passages the svaraksharas themselves made up the Sahitya abundantly. Though not in his earlier compositions, in his later compositions he adopted "Guruguha" as his signature in his Sahityas, the same ankita as that of Sri Muthuswami Dikshitar. He was also the author of a literary work, namely, a Tamil prose translation of the great "Andhra Maha Bharata"

of Kavitrayam. It was printed and published in the Samsthana Press by His Highnes Sri Kumara Ettappa Maharaja II. He also set music to the Padas in 'Valli Bharatam', a Tamil nataka. After the brothers their Highnesses Sri Venkateswara Ettappa Maharaja II, Sri Muthuswamy Ettappa Maharaja, Sri Kumara Ettappa Maharaja II, son of the latter, Sri Venkateswara Ettappa Maharaja III, son of Sri Kumara Ettappa Maharaja II, came to the throne in 1899 and Sri Subbarama Dikshitar continued to adorn the court.

7. Sri Subbarama Dikshitar became most famous and attained the peak of his glory when he published the "Sangita Sampradaya Pradarsini" the greatest and most valuable treatise on music ever written, revealing for the first time Venkatamakhi's system of music in all its details for the benefit of the music world and for posterity, kept in close custody till then. Venkatamakhi describes his "Chaturdandi Prakasika" as the cream obtained after churning the vast ocean of widely scattered knowledge of music in the various treatises from ancient times. If so, we can assert that Sri Subbarama Dikshitar churned the cream further—into butter and melted it into pure ghee and presented for immediate and easy consumption of the music world in the delicious form of his "Sangita Sampradaya Pradarsini" and his "Bala Siksha" later. The circumstances under which the valuable work came to be published now needs detailed mention.

8. The publication of "Sangita Sampradaya Pradarsini" was entirely due to the efforts of Mr. A. M. Chinnaswami Mudaliar, M.A., Chief Secretary, Budget Manager in the Government Secretariat. Musicians and music loving public owe a deep debt of gratitude to Mr. Mudaliar for his exertions and munificence in this direction. An account of his labours and sacrifices were given by me in the Music Conference of 1967. It was in the year 1885 that Mr. Mudaliar started with an ambition to collect all available knowledge, both Lakshya and Lakshana, of Hindu Music from genuine sources, sparing no effort and caring little for costs. His three main objects were: (i) to make the occidentals familiar with Hindu Music, and hence to publish the material in European Staff Notation; (ii) to enable musicians to learn music at sight like a language from a book contain-

ing written music; and (iii) to preserve for posterity all the available and authentic versions of compositions of great composers of Hindu Music and the Hindu science of the art of music. To achieve the great ambition of his life, Mr. Mudaliar spared no pains and never minded the expenses involved. As a first step he managed to collect about 800 kritis of the great Tyagaraja from his sishya Sri Krishnaswami Bhagavatar of Walajapet. He established his own printing press under the supervision of his brother Mr. Annaswami Mudaliar and began publishing his collections in monthly periodicals under the title "Oriental Music in European Notation". After having published about 40 compositions Mr. Mudaliar developed a desire to get at the compositions of Sri Muthuswami Dikshitar, who was known to have followed the authentic tradition of Karnatic Music of Venkatamakhi. Accordingly Mr. Mudaliar managed to contact Sri Subbarama Dikshitar through a letter to Sri Venkata Rao, Manager of Court of Wards at Ettiapuram in the year 1890. Sri Subbarama Dikshitar in response went to Madras and met Mr. Mudaliar, who suspended publication of his monthly journal during the next 4 or 5 years and studied Venkatamakhi's system of music and learnt all the details of Gamakas, etc. from Sri Subbarama Dikshitar, whom Mr. Mudaliar now considered as his senior and highly revered Guru. Sri Subbarama Dikshitar in his turn got himself familiar with Staff Notation and they together devised and coined various signs and symbols for Gamakas and other factors with the object of printing Hindu Music in Staff Notation. It was during this period of stay in Madras that Sri Subbarama Dikshitar composed the now famous Kriti 'Parthasarathi ni' in Yedukula Kambhoji Raga and two Ragamalikas in honour of the Venkatagiri Maharaja and the Vizianagaram Maharaja. Since Mr. Mudaliar developed an eye trouble and sustained heavy financial loss and also had to retire from service in 1898 and as Sri Subbarama Dikshitar also developed some sickness their activities had to be suspended for some time. Sri Subbarama Dikshitar returned to Ettiapuram. But one year later in the year 1899 the Coronation of Raja Jagadvira Rama Venkateswara Ettappa Maharaja III took place in Ettiapuram. Mr. Mudaliar attended the Coronation on invitation and approached the new Maharaja and told him all the labours and sacrifices undergone by him and requested for help

for achieving his life's ambition. He appealed to the Maharaja and said that, if it was not possible in Staff Notation, at least the compositions might be printed in Telugu script and that the Maharaja might help him by requesting Sri Subbarama Dikshitar to divulge all the secrets of Venkatamakhi's tradition of music and authentic versions of all the compositions of Sri Muthuswami Dikshitar and other famous composers. Appreciating this ambition of Mr. Mudaliar, the Maharaja requested Sri Subbarama Dikshitar to do the needful and take up the work, and promised to make available the press at his court (Vidya Vilasini Press) at Ettiapuram with all costs. Thus came to light the great and monumental work on music "Sangita Sampradaya Pradarsini", in Telugu script, in notation, using the signs and symbols devised by them earlier at Madras. The work was started on 21-12-'01 and published on 15-2-'04, Sad to say Mr. Mudaliar did not live long enough to see the work published.

9. Contents of "Sangita Sampradaya Pradarsini"

I. History of great musicians (Vaggeyakaras).

II. Musicology of Ancient Times (Pracheena Paddhati).

III. Modern Musicology (Adhunika Paddhati: Sangita Lakshana), detailing Venkatamakhi's system of music as propounded in his "Chaturdandi Prakasika".

IV. The symbols and signs of gamakas and duration of notes.

V. The 72 Raganga Ragas and their Janya ragas taken in their order and rank in accordance with the 72 Mela Scheme of Venkatamakhi for description of their Lakshana and giving the various compositions under their respective ragas. These compositions include (i) the Geetas, Tanas, Prabandhas of Venkatamakhi and other Pracheena Geetas; (ii) Authentic Versions of about 210 kritis of Sri Muthuswami Dikshitar; (iii) Several compositions of Sri Ramaswami Dikshitar, Sri Baluswami Dikshitar, Sri Kumara Ettappa Maharaja, Sri Subbarama Dikshitar, Sri Krishnaswamiah and others.

VI. An Appendix of Ragamalikas of Sri Ramaswami Dikshitar, Sri Muthuswami Dikshitar and Sri Subbarama Dikshitar. A further Appendix of the compositions of various other Vaggeyakaras who flourished about 250 years prior to this period.

10. *The "Balasiksha" (Primer).*

Next year in 1905, as requested by the Maharaja and other vidwans Sri Subbarama Dikshitar published his "Balasiksha" as a first step for beginners in music and as an introductory volume to the study of "Sangita Sampradaya Pradarsini", which work was found to be too advanced and hard for a beginner. In the "Balasiksha" Sri Subbarama Dikshitar has in great detail furnished:—(i) Correct technique of use of fingers in veena playing; (ii) Preleminary exercises including Pilliyar Geetas; (iii) Advanced Sanchari Geetas and technique of playing them on veena; (iv) Technique of playing Tanas on veena and Ghana Raga Chitta Tanas; (v) A set of 33 "Nottu Svara" Sahityas by Sri Muthuswami Dikshitar, and 11 easy Kritis of Sri Muthuswami Dikshitar (already furnished in Pradarsini); (vi) Tana Varnas, Chowka Varnas, Padas; and Kritis of Sri Syama Sastri and Sri Tyagaraja (27 Kritis from Mr. Chinnaswami Mudaliar's collections from Wallajapet) and other composers; (vii) Two Mangalams, one of them a Ragamalika by Sri Krishnaswamiah.

Sri Subbarama Dikshitar had planned to write and publish another treatise "Raga Rasa Manjari" containing the Lakshanas of all Raganga Ragas and their Janya Ragas in great detail, and also had promised to publish further volumes of about 100 kritis of Sri Syama Sastri, 500 padas of Kshetragna, and all the Wallajapet collections of the kritis of Sri Tyagaraja by Mr. Mudaliar and more compositions of Sri Muthuswami Dikshitar. The music loving public are not fortunate enough to have these books as Sri Subbarama Dikshitar did not live long enough to fulfill his promise and publish them.

11. *The Compositions of Sri Subbarama Dikshitar.*

Sri Subbarama Dikshitar has composed Sancharis for all the Raganga and Janya Ragas set to Tala; 8 Tana Varnas; 1 Jatiswara; 1 Swarajati; 2 Chowka Varnas; 1 Pada Varna; 1 Pada; 3 Darus; 1 Swarasthana Pada; 11 Kritis; and 10 Ragamalikas.
Detailed list of these compositions:—

1. Emani Pogadudune: Daru (ode): Raga-Paraju. (In honour of Rao Bahadur Sri K. Jagannadham Chetty Garu, Secretary to the Maharaja of Ettiapuram).

2. Emamma nanu: Kriti: Raga-Maruva.

3. Mannaru ranga deva : Kriti : Raga-Nagagandhari.

4. Sarekunitu : Chowka Varna : Raga-Anandabhairavi. (One of the 3 compositions, composed at the request of and in honour of His Highness Sri Muthuswami Ettappa Maharaja ; suitable for dance recitals).

5. Samini : Kriti : Raga-Bhairavi.

6. Sri Sivaramasramulanu : Kriti : Raga-Bhairavi. (In praise of Yatindra Sri Sivaramasramulu : A Telugu Brahmin, born at Lakshmipuram of Ramnad, was a disciple of Marudanallur Swami ; became very learned in Bhakti Marga and Bhagavata Sampradaya Kirtanas, Ashtapadi, Dravida Ramayana Kirtanas, and a great scholar in Sanskrit and a composer in music. He became a Yati in his 20th year, went round all Kshetras and finally settled at Yagneswara Ghatta in Tiruvarur, and composed Kirtanas in Telugu and Sanskrit, and became famous when he wrote a book "Nija Bhajana Sukha Paddhati" which was published in Madras. He died in Tiruvarur in his 70th year (1897).

7. Sarakanana Sambhava : Kriti : Raga – Sriranjani.

8. Intamodi yelara : Tana Varna : Raga – Darbar. (Sri Subbarama Dikshitar's first composition, when he was in his 17th year ; in praise of Kankagiri Kartikeya).

9. Varijakshi : Tana Varna : Raga – Sahana. (composed at about same age : also in praise of Kartikeya).

10. Sri Rajadhiraja sannuta : Tana Varna : Raga – Balahamsa. (In honour of His Highness Sri Bhaskara Setupati, Raja of Ramnad).

11. Sarasagresara : Daru (ode) : Raga–Natanarayni. (In honour and praise of Sri Narayanaswami Pandian, Zamindar of Periyar).

12. Sami Yentani : Chowka Varna : Raga – Surati. (The second composition of the 3 composed at the request of and in honour of His Highness Sri Muthuswami Ettappa Maharaja : suitable for dance recitals). See 4 above.

13. Parthasarathini : Kriti : Raga – Edukulakambhoji.

14. Sri Rajeevakshadi: Tana Varna: Raga – Edukulakambhoji. (In praise of Sivagiri Balasubrahmanya and at the request of and in honour of Sri Raja Varaguna Rama Sangili Virappa Pandian, Zamindar of Sivagiri).

15. Srikarudani: Daru (ode): Raga – Edukulakambhoji. (In praise and honour of Sri Raja Varaguna Rama Sangili Virappa Pandian, Zamindar of Sivagiri).

16. Sri Maharajasrita: Tana Varna: Raga – Atana. (In honour of Sri Venkateswara Ettendra Pandian, paternal uncle of His Highness Sri Venkateswara Ettappa Maharaja of Ettiapuram).

17. Sri Raja Raja Raja Mana: Tana Varna: Raga–Atana. (In honour of His Highness Sri Venkateswara Ettappa Maharaja—with same Sahitya as that of the Tana Varna in Poornachandrika Raga composed earlier.) See No. 25.

18. Tripurasundari: Kriti: Raga – Natakuranji. (In praise of Sri Meenakshi, Deity in Madurai).

19. Entanine: Pada Varna: Raga – Kamas. (In praise of Sri Tyagarajaswami: the presiding deity of Tiruvarur and suitable for Dance recitals).

20. Mamohalahari: Swarajati: Raga – Kamas. (In praise of "Kazhukachala Velavar" and in honour of His Highness Sri Kumara Ettappa Maharaja; structure pattern closely follows that of the famous Swarajati "E mandayana" in Huseni raga by Adippiah; Sahitya is in Tamil set by Katigai Namachivayappulavar of Ettiapuram).

21. Sri Vallipate: Kriti: Raga – Nagaswaravali. (In praise of Sri Gridhradri Kumaraswami: Sahitya set in the Dhatu of the Kriti "Sri Pate" in Nagaswarali raga composed by Sri Tyagaraja. The Raga Nagaswarali is not in the Venkatamakhi's list. Sri Subbarama Dikshitar has appended a beautiful Chittaswara at the end of the Kriti).

22. Sankaracharyam: Kriti: Raga – Sankarabharana. (One of the two compositions rendered in praise of and sung in presence of His Holiness Jagadguru Sri Sankaracharya of Kumbhakonam Math).

23. Parasakti: Kriti: Raga – Sankarabharana.

24. Indendu vacchitira: Pada: Raga – Begada. (In honour of His Highness Sri Venkateswara Ettappa Maharaja).

25. Sri Raja Raja Raja Mana : Tana Varna : Raga – Poornachandrika. (In honour of His Highness Sri Venkateswara Ettappa Maharaja and as requested by him, the same sahitya was set later in Raga – Atana). See No. 17.

26. Sri Kanchi Kamakoti : Tana Varna : Raga – Kasiramakriya. (The second composition in praise of and rendered in presence of His Holiness Sri Jagadguru Sankaracharya of Kumbhakonam Math). See No. 22.

27. Kantimati : Kriti : Raga – Kalyani.

28. Parikkanni : Svarasthana Pada : Raga – Kalyani. (In Tamil Sahitya in honour of His Highness the Maharaja of Ettiapuram. The Sahityas supplied by the Samsthana Vidwan, Sri Narayanasamiah. In "Sangita Sampradaya Pradarsini" we have one other Svarasthana Pada in Telugu composed by Sri Ramaswami Dikshitar).

29. Sa da pa ma ga : Jatisvara : Raga – Yamunakalyani. (This is Sri Subbarama Dikshitar's sceeond composition, composed by him in his 17th year).

30. Priyamu Nayame : Ragamalika of 10 Ragas in praise of Venkatagiri Pati.

31. Vedukato : Ragamalika of 5 Ragas one leading to the next with svara sahityas at the end in reverse order : In praise of Rajagopala.

32. Garavamu Ganna : Ragamalika of 9 Ragas similar in structure to the above : In praise of Lord Kartikeya, and in honour of His Highnes Sri Bhaskara Sethupati, Raja of Ramnad.

33. Nisarilerani : Ragamalika of 9 Ragas similar in structure to the above : in praise of Sri Padmanabha (Abjanabha) of Trivandrum and in honour of His Highness Sri Rama Varma Trivadi Kulasekhara, Maharaja of Travancore.

34. Kaminchina : Ragamalika in 32 Ragas similar in structure to the above with an additional feature, in praise of Sri Parthasarathi and in honour of His Highness Sri Ananda Gajapati, Maharaja of Vizianagaram.

35. Vanitaro: A ragamalika of 4 Ragas : Originally composed by Ponniah of Tanjore, sishya of Sri Muthuswami Dikshitar ; words revised and improved by Sri Subbarama Dikshitar at the request of Raja of Venkata Giri and Mr. V. Ramachandra Rao Avl.

36. Valapumiri : Ragamalika of 4 Ragas in praise of Sri Ramachandra.

37. Endukurara : Navaratna Ragamalika of 9 Ragas ; One of the three compositions composed at the request of and in honour of His Highness Sri Muthuswami Ettappa Maharaja ; suitable for dance recitals. The other two are Chowka Varnas - See Nos. 4 and 12 above.

38. Manadodinangi : Ragamalika of 6 Ragas with Tamil Sahitya, in praise of Kazhugumalai Kandan, and in honour of His Highness Muthuswami Ettendra.

39. E Kanakambari : A Ragamalika of the 72 Raganga Ragas of the famous Sri Venkatamakhi, the first Chakra Ragas constitute tha Pallavi and the Anupallavi and the remaining eleven chakras, the eleven charanas. The Sahitya for the Ragamalika waa composed by Krishna Kavi.

THE DIKSHITARS

Sri Ramaswami Dikshitar (1735–1817).

(Learnt music first under Sri Veerabhadraiah of Tanjore Court and later Venkatamakhi's System from Sri Vaidyanatha Dikshitar of Madhyarjuna (one of Venkatamakhi's descendents) created Hamsadhvani Raga and composed 108 Ragatala Malika).

- Sri Muthuswami Dikshitar. (one of the "Musical Trinities" 1775 – born at Tiruvarur. 1835 – died at Ettiapuram.)
- Sri Chinnaswami Dikshitar. (Died about the year 1820 at Madura.)
- Sri Baluswami Dikshitar (1786–1859). (Court musician under the patronage of Their Highnesses Sri Venkateswara Ettappa I, Sri Kumara Ettappa I and Sri Venkateswara Ettappa II Maharajas.)
  - Sri Subbarama Dikshitar born in 1839. ——— adopted son: 1848. Court Musician at Ettiapuram from 1859 under the patronage of Their Highnesses Sri Venkateswara Ettappa Maharaja II, Sri Muthuswami Ettappa Maharaja, Sri Kumara Ettappa Maharaja II, and Sri Venkateswara Ettappa Maharaja III. Published the famous treatise on music, the "Sangita Sampradaya Pradarsini" in 1904 and the "Balasiksha" in 1906.

Sri Baluswami Dikshitar. (2nd marriage in eartly 1820s, attended by Sri Muthuswami Dikshitar.)

- Annapoorniamma (second daughter). (Husband: Sivaramiah).
  - Sri Ramasvamiah. (Musician and Vainika at Tiruvarur).
  - Sri Subbarama Dikshitar (born in 1839 at Tiruvarur. Sarman: Balasubrahmanya).

Sri Venkateswara Ettappa Maharaja I. (1761 – 1819).
(Sri Baluswami Dikshitar, Asthana Vidwan from about 1820).

Sri Kumara Ettappa Maharaja I.
(Marriage in 1835, attended by Sri Muthuswami Dikshitar, came to throne in 1839.)
(Sri Baluswami Dikshitar continued as Asthana Vidwan.
Sri Subbarama Dikshitar taken as adopted son in 1848 and learnt Telugu, Sanskrit, and music

Sri Venkateswara Ettappa Maharaja II
(Sri Baluswami Dikshitar continued as Asthana Vidwan upto 1859)
(Sri Subbarama Dikshitar appointed as Asthana Vidwan from 1859. In 1856 in 17th year: First Composition a Tanavarna in Darbar and second composition a Jatiswara in Yamunakalyani. In 1862: two compositions, a Kriti and a Tanavarna in Sankarabharana and Kasiramakriya respectively composed in praise of His Holiness Sri Jagadguru Sankaracharya and rendered before him in the Math and obtained Venkatamakhi's manuscript).

Sri Muthuswami Ettappa Maharaja.
(Sri Subbarama Dikshitar had advanced learning of Telugu under Vilattikulam Krishnaya Matya. 2 Chowka Varnas and 1 Navarathna Ragamalika composed in honour of Maharaja on request suitable for dance recitals).

Sri Kumara Ettappa Maharaja II
(Sri Subbarama Dikshitar translated into Tamil the great Andhra Maha Bharata by Kavitrayam and published by Court Press).

Sri Venkateswara Ettendra Pandian
(Tamil Varna in Athana raga composed.)

(Sri Venkateswara Ettappa Maharaja III
(Coronation in 1899 attended by Mr. A. M. Chinnaswami Mudaliar, M.A.)
(Sri Subbarama Dikshitar composed 2 Tana Varnas in Poornachandrika and Athana with same Sahitya in both and 1 Svarasthana Pada in Tamil.
"Sangita Sampradaya Pradarsini" published in 1904 and "Balasiksha" published in 1905.)