"I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun; (but) where my bhaktas sing, there be I, Narada!"

Edited by

T.S. PARTHASARATHY

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## CONTENTS

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The 71st Madras Music Conference</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Official Report</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Advisory Committee Meetings</td>
<td>13</td>
</tr>
<tr>
<td>3.</td>
<td>The Sadas</td>
<td>47</td>
</tr>
<tr>
<td>4.</td>
<td>Problems in editing the Krti-s of Muddusvami Dikshita</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>N. Ramanathan</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Kamalamba Navavarana Kritis of Muthusvami Dikshita</td>
<td>97</td>
</tr>
<tr>
<td></td>
<td>T.S. Parthasarathy</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Abhinavagupta on Cha. ia Vritta and Dhruva</td>
<td>109</td>
</tr>
<tr>
<td></td>
<td>Subhadra Chaudhary</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>The Contribution of the Travancore royal family to performing arts</td>
<td>149</td>
</tr>
<tr>
<td></td>
<td>V.S. Sharma</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Padams and Short Lyrics in Dance</td>
<td>157</td>
</tr>
<tr>
<td></td>
<td>T.S.P.</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>The Lyrics of Annamacharya</td>
<td>166</td>
</tr>
<tr>
<td></td>
<td>William J. Jackson</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Book-Reviews</td>
<td>195</td>
</tr>
</tbody>
</table>
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THE 71st MADRAS MUSIC CONFERENCE

OFFICIAL REPORT

The Opening Day

14th December, 1997

The 71st Annual Conference of the Music Academy, Chennai, was held at the T.T.K. Auditorium in the premises of the Academy from 14th December 1997 to 1st January 1998.

The Conference was inaugurated by Her Excellency Justice M. Fathima Beevi, Governor of Tamil Nadu, at 6 P.M. on Sunday December 14, 1997.

The inaugural function began with an invocation song rendered by students of the Teachers' College of Music of the Academy.

The President of the Academy, Sri T.T. Vasu, welcomed the gathering and garlanded the chief guest Justice M. Fathima Beevi. Sri. Vasu, in his welcome address said:

Your Excellency Justice Fathima Beevi, Governor of Tamil Nadu, Vidwari M.S. Gopalakrishnan, Members of the Academy's Advisory Committee, Vidwans and Vidushis, distinguished invitees, ladies and gentlemen:

It is with great pleasure that I extend to all of you a hearty welcome to the inauguration of the 71st Annual Conference of this Academy. The fact that this institution has successfully completed 70 years of devoted service to the advancement of the art and science of music and
allied performing arts, bears testimony to the vision of the founding fathers of this Academy and the dedicated service of a succession of office-bearers for the past seven decades. We remember them with gratitude on this occasion.

One colourful personality who will be missed today is revered T. Sadasivam who had participated in every Academy function for so many decades. The Music Academy is one among the many institutions benefited by the concerts of Sangita Kalanidhi M.S. Subbulakshmi. We pray to Kanchi Paramacharya to bless her to brave this great loss.

I extend a warm welcome to Her Excellency Justice Fathima Beevi who so readily agreed to inaugurate this Conference despite heavy demands on her time. Her Excellency has many 'Firsts' to her credit. She is the first woman to be appointed as a Judge of the Supreme Court of India in 1989 and the first Muslim woman to hold that position in the Apex Court of any country in the world. She is the first woman Governor of the State of Tamil Nadu. In the meanwhile, she had held the posts of Chairperson of the Kerala Commission for Backward Classes and member of the National Human Rights Commission. She is a champion of women's rights in society and brings to bear upon her appointment long association with social work and betterment of women's welfare. We are indeed fortunate in having such a personality to inaugurate our Conference today.

I welcome Vidwan M.S. Gopalakrishnan who will shortly be elected as President of the Conference. Vidwan Gopalakrishnan's choice this year was widely welcomed by the music world for two reasons. Firstly, he deserved the honour in his own right as a doyen among our
contemporary violinists and secondly, it is 17 years since a violinist presided over this Conference and it was time that the instrument was again given the recognition it deserves. Popularly known as MSG, Gopalakrishnan was groomed by no less a person than the renowned Parur Sundaram Iyer, the patriarch of the Parur style in both Carnatic and Hindustani music. Intensive practice under the watchful eye of his father had its own reward and MSG was able to accompany, even in his eighth year, his distinguished mentor.

For over 50 years, MSG has been enthralling audiences in India and abroad with the 'Parur Bani' which he has polished further after considerable research and study. The nada emanating from his violin is unmistakable and one can instantly identify it. MSG is the recipient of numerous titles and awards, but the 'Sapthagiri Sangita Vidwan Mani' conferred by the Tyagaraja Trust at Tirupati recently was perhaps the precursor to the honour we are conferring on him today.

I am sure that with his deep knowledge of music and rich experience, MSG will conduct the proceedings of the Conference on sound lines and make it a success.

In addition to Vidwan Gopalakrishnan, we have decided to honour four eminent persons in the field of performing arts who include a musicologist, two musicians and a Bharata Natyam Guru. Prof. S.R. Janakiraman is a well known vocalist, teacher and musicologist who was, till recently, head of our research wing. He is the author of a number of books which were published by this Academy. He will be receiving the title of 'Sangita Kala Acharya' on the Sadas day on January 1, 1998.
The name of Vidwan T.H. Vinayakram, who will also be receiving the same title, has become synonymous with the Ghatam. He has made the humble claypot cross the seven seas and secure international recognition as a versatile musical instrument. He received the Grammy award in 1992 and is presently an Asthana Vidwan of the Kanchi Kamakoti Math.

Vidushi Dwaram Mangathayaru and Guru Kalanidhi Narayanan have been chosen to receive the T.T.K. Memorial Award. The former is the daughter of the violin maestro Dwaram Venkataswamy Naidu and the inheritor of his unique style. She made a mark as a staff artiste in the All India Radio.

Bharata Natyam Guru Kalanidhi Narayanan was trained in Bharata Natyam and Carnatic music by eminent teachers. She is now known as an extremely capable teacher of abhinaya in which field she has specialised. In addition to teaching many students in her school 'Abhinaya Sudha' Kalanidhi conducts workshops in India and abroad and numerous students are grateful to her for polishing their knowledge of Abhinaya.

There was a spurt in the activities of this Academy during 1997 as compared to previous years. The usual 10 great composers' days were celebrated which attracted a larger number of rasikas. A special series of Harikathas by five veterans in the field was held in March-April in memory of the late Harikatha Kesari V.S. Venkataramana Rao, under an endowment created by the Maruthi Bhakta Samajam Trust and it gave a fresh impetus to the art itself. Thanks to the Trust for this generous endowment, the series will be held every year in the future also.
The late E. Krishna Iyer, who was one of the Founder Secretaries of this Academy, was a dancer, critic, freedom fighter and reviver of Bharata Natyam. On the occasion of his birth centenary year in August, we arranged a dance festival of 14 recitals by doyens in Bharata Natyam and this was greatly appreciated by lovers of dance. Skycell Cellular Services were kind enough to sponsor this festival.

With sponsorship by Mr. Suresh Krishna of Sundram Fasteners, our 'Spirit of Youth' Festival was held in October in memory of Ambujam Krishna. Ten young and talented dancers and 30 musicians participated and the festival was an unqualified success. With this festival, we have so far given exposure to 100 young dancers and about 300 musicians, a gesture which was highly appreciated by the young artistes who participate every year.

It has always been our ambition to provide lifts for our auditorium to enable elder citizens to avoid climbing the starircase to balcony. But this dream could be realised only this year when the ICICI came forward with a benevolent grant, the highest ever received in the annals of this Academy. I am unable to find words to thank the Chairman and Directors of ICICI for this generosity. It was our plan to commission the two lifts in time for this inauguration, but the unprecedented downpour during the last month slowed down the work of the erectors. With the weather clearing up, we hope to see the lifts in position shortly.

While welcoming all of you again, I request Her Excellency to inaugurate this 71st Conference of our Academy.
INAUGURAL ADDRESS

Her Excellency Justice Fathima Beevi, delivered the inaugural address:

Thiru T.T. Vasu, President of the Music Academy, Distinguished Musicologists, Students and rasikas of Music, Ladies and Gentlemen,

In the midst of mechanisation and materialism of the modern society, there are people who try to assert their individualities and seek satisfaction in humanly accomplished feats. The phenomenon of cultural progress is an all important factor in the development process of any society. A nation is known outside for its art and culture.

India's cultural and intellectual achievements are common knowledge among the learned lot of the International community. After 1947, we set out to rediscover our heritage and restore our self-respect in which task the stalwarts of Indian music and dance contributed a lion's share. Owing to such exceptional contributions, our nation has been increasingly drawing global attention in the past 50 years.

Our foundation for the cultural unity of India is strong. Even during the foreign rule, our cultural heritage was as vibrant as ever. The fine arts of India remain as monuments of extraordinary human achievements by our ancestors, who preserved these priceless arts for the coming generations.

We have a rich tradition of music and dance which flourished by virtue of their strength and richness. The ageless creation of our ancestors were not made for decoration; they were objects which expressed faith on their daily life. The people who sang songs were
also farmers and artisans. Music belonged to the common man and it still does. The various performing arts were meant for instruction. Through these art forms, the great seers of the past conveyed the message of truth and compassion. The message was meant for all human beings. The present day atmosphere is the most appropriate in this regard. The music and dance that adorned the temples and royal courts have come to the auditorium.

The Government is taking all positive steps to foster and develop our music, dance and other performing arts in order to revive and sustain our glorious heritage and instill the goodness of aesthetics in the common man's mind.

Unlike in the West where no one's childhood passes without lessons on music and dance, our country does not have a large following. Both the performing artistes and the avid artlovers comprise a meagre percentage of our massive population. There is no need to elaborate on the response for classical music and dance in India. As in any other fields in which India have excelled, it is only the small percentage of our people who have made our classical fine arts on par with any of their counterparts abroad. Our classical music and dance, which were preserved by our ancestors in their pristine purity and were passed on to us in full splendour, should be popularised among the growing youngsters.

Our music and dance have not been static. They have undergone many changes in the interest of the people. Any society which cannot change in accordance with the changing time is soulless. The changes in our fine arts, in course of time, are significant.
The era of acoustic instruments and non-existence of amplification systems and recording facilities have vanished. I happen to see electric and electronic instruments in Carnatic music concerts and special light effects and sound effects in Bharatanatyam recitals. We, the people of India, are enterprising intellectuals who do not shy away from necessary changes. We have a penchant for experiments and innovative changes in all spheres of life. The simple mind of the average Indian loves to enjoy all things beautiful on earth.

In the promotion of our fine arts, society has a duty to encourage them at the same time to see that the proper standard is maintained. The institutions which teach these artforms should be patronised. The Sabhas where concerts are given may also be centres of learning of music and dance. Music appreciation classes to introduce our children to classical tradition can be made part of school curriculum.

Let this December Festival of Music be an opportunity for young talents to emerge. A new generation of performers as well as composers would be a healthy sign for future. Music Academy has been doing useful work in this regard providing chances to youngsters. Programme-wise the festival of music is a well balanced one. There should be variety in the recitals too. Efforts should be made to see that there is no repetition of songs or even ‘ragas’ during the festival which is simultaneously conducted by various organisations. There are numerous ‘ragas’ and compositions’ let the artlovers of this region be beneficiary to a varied presentation of music.

It is gratifying to learn that the Music Academy has a library of rare books and manuscripts. Music and dance must have an audio/video
library, preferably in Chennai. Students and scholars must have easy access to audiotracks and videotapes of their choice; let it start with Carnatic Music and Bharatanatyam. The Music Academy has the required establishment and devoted rasikas as office bearers and members. I am sure the Academy can install one such library to ensure the safe preservation of priceless renditions of our music and dance.

I convey my best wishes to the Music Academy for continued service to the cause of our cultural heritage.

With these words, I inaugurate the 71st Annual Conference of the Music Academy.

**ELECTION OF THE PRESIDENT**

Vidwan M.S. Gopalakrishnan was duly elected as the President of the 71st Conference and he delivered the following presidential address:

Your Excellency the Governor of Tamil Nadu, Sri. T.T. Vasu, president of the Music Academy, distinguished invitees, Vidwans, and Vidushis, ladies and gentlemen.

I am grateful to the Music Academy for giving me the honour of presiding over its 71st Annual Conference to commence from tomorrow.

On this sacred occasion, I dedicate this honour to my revered father and Guru, the Violin Wizard Parur A. Sundaram Iyer, with whose blessings I have reached the position I now occupy in the music field. My father made me practice assiduously from my sixth year in both the Karnatic and Hindustani styles. He was himself a master of Hindustani music and had accompanied veteran vocalists like Pandit Vishnu Digamber Paluskar of the Gandharva Maha Vidyalaya of Bombay as early as 1905.
Intensive practice for more than 10 hours a day, with total dedication, coupled with the blessings of my father, enabled me to perform even when I was eight and accompany my father in his solo concerts.

My father was a Nada Yogin and believed that Nada Yoga was worship of God. He insisted on my practising with the Tambura alone to attain svara suddha or purity of Svaras. A mastery over svara sthanas is important while playing and can be described as the ultimate perfection in music.

Every note played with svara suddha, with total reverence, involvement and stress on the nuances of ragas, tonal shades varying intensity and depth, and authentic raga sancharas should be offered as a humble offering at the feet of Goddess Sarasvati. Such mental perception and understanding automatically lead to immense creativity. Only then Bhava Sangita, which is the very crux of Karnatic music, emerges.

The Trinity - Tyagaraja, Dikshitar and Syama Sastri - and later Svati Tirunal Maharaja - and still later other composers enriched the foundation of Karnatic music by their kritis and outpouring of Bhakti. In violin practice, the complete harmony of bowing and fingering techniques can achieve tonal perfection which is nadopasana.

At this juncture I would like to mention that my father Sri Parur Sundaram Iyer, by constant research on fingering and bowing methods, evolved the unique 'Parur' style, which is being propagated and popularised by me.

The unique feature of this style is its adaptability to play effortlessly in all octaves, playing a Varna on a single string and different types of Tanam-bowing. All these have been adopted by me to suit
both Karnatic and Hindusthani styles of music with an attempt aimed at maximum perfection during the past 55 years of service in the field of music. Even as I look down memory lane, it is a striking fact that one can display remarkable prowess and capacity in a solo performance to bring our his originality. The full vidvat and the power of strenuous practice can be displayed and fully exploited only in a solo-concert. It is however necessary that accompanying other artistes helps a performer (a violinist) to improve his power of judgement, understanding, his timings and also spontaneously to express himself in a different style of presentation.

The accompanist, at his best, reflects the mood of the main artiste whom he accompanies.

My father used to say that 'every accompanist must be 10 times as fast as the main artiste in every presentation'. Every concert must be a sincere effort, output of a harmonious team-work. Such a concert undoubtedly becomes a 'great success'.

Stretching further, listening is yet another method of improving and updating oneself to give his best. Such listening in rapt attention helps to understand and absorb some of the best expressions which had hitherto gone unnoticed. This certainly, improves the quality of expression. Experience coupled with practice and Aashirvad of the Guru helps one is judging the audience. In fact, with experience, the performer can effortlessly satisfy any type of audience. By constantly listening and performing with the Guru, a student quickly learns how to tackle tough situations on the concert-platform. It is here that experience teaches and guides in item-selection, or even in restricting or extending the concert-duration.
It is my personal and sincere wish that every performer must aim for an 'original' contribution to music. It is at this point, one transcends from learning to thinking and contributing. In other words, every performer must aim to create an original style.

At this point, I wish to congratulate the Music Academy for their yeoman services in the field of music. It would be wonderful if they can build a studio and record each artiste in the field in which he has specialised, to make such recordings easily accessible to the public and interested students of music. If this can be affordable at almost low-fee subsidised costs, then this can fully help in the promotion and propagation of classical Karnatic music all over the world.

In all humility I agreed to preside over this conference and I appeal to all members of the Advisory Committee, Vidwans, Vidushis and others to assist and guide me in conducting the proceedings successfully.

VOTE OF THANKS

Ms. Maithreyi Ramadurai, Secretary of the Academy, proposed a vote of thanks.

CONFERENCE SOUVENIR

The Souvenir which was brought out on the occasion contained an account of the Music Academy from its inception, its activities and the following articles:

- Violinist Par Excellence: T.S. Parthasarathy
- Violin - The Versatile Instrument: Parur A. Sundaram Iyer
The 71st Annual Conference of The Music Academy and the morning sessions of the Advisory Committee commenced with the president-elect of this year's conference, Vidwan Sri. M.S. Gopalakrishnan in the Chair. The session opened with the devotional rendering of Abhirami Anthadi by Smt. Sowmini Krishnan and group. Sri. M.S. Venkataraman, Convenor of the morning sessions introduced the major events of this year's conference proceedings.

The first paper presentation was by Dr. S.A.K. Durga, musician and musicologist, on Sirkazhi Moovar with special reference to Sri Arunachala Kavirayar's contribution. Arunachala Kavi was one of the earliest composers of Sangita Nataka (musical opera) and musical forms such as Keertanas and Darus; Dr. Durga, who highlighted the unique features of Rama Natakam of Arunachala Kavi, said that the poet had composed it mainly as a Keertana or song of praise to be rendered by Bhagavatas, rather than to be used for enactment as a drama, an idea which has been mentioned in the poet's own words.

Dr. Durga's paper dealt further with a critical study on the choice of the ragas to depict the different sentiments in the musical play; Arunachala Kavirayar used rakti ragas for the keertanas and darus which were part of the opera format. Sanchari oriented rakti ragas were more used in this opera than the scale oriented ones.

Sri. S. Rajam, member of the Advisory Committee and Sri. M.S. Gopalakrishnan, the President-elect, made their observations on the
paper. The second lecture of the morning session was on "Navavidha Bhakti" of Sri Svati Tirunal. Attaining Atmajnana or intellect of the Self is the aim of every human life, through Bhakti or devotion to the ultimate. This is the keynote to Jeevanmukti or self-renunciation, according to Hindu thought. Total surrender of the self to the Supreme is the final solution of Atmavichara. The soul reaching the ultimate bliss through the nine types of devotion (Navavidha Bhakti) as mentioned in the Bhagavata Purana has found full expression in Navaratnamalika compositions of the royal patron, composer Maharaja Sri Svati Tirunal; "Padmanabha Dasa", as the signature denotes, the Travancore Royalty's utter submission to Lord Padmanabha; the scholarly compositions of the Maharaja contain Bhasha gowravam, Prasa and other beauties of music and musical grammar - said Sri. V.V. Srivatsa, member of the advisory committee who presented a lecture-demonstration on the Nava Vidha Bhakti of Sri Svati Tirunal.


16th December, 1997

Vidushi Smt. R. Vedavalli's Devagananjali group of students rendered Tiruppavai Pasurangal.

Under the Nachimuthu Gounder Rukmini Ammal Endowment, Sri N. Arumugam Oduvar from Vadapalani, gave a talk and demonstration on the Sol (word) and Isai Vilakkam (musical explanation) in Sirkazhi
Moovar compositions under the title, 'Moovar Tevaram', dealing with information on the period, songs composed, the Sthalas or holy places glorified and the Pann employed in each composition, accompanied with the rendering of certain pieces. Sri Oduvar explained his own point of research on this topic with regard to the sol (word) and its linking to the musical structure. He said in singing of the compositions of Moovar (Sambandhar, Navukkarasar and Sundarar), the word is important; the repetition of certain words as done in the singing method of certain practices is against the tradition of Tevaram rendering. The Oduvar further supplemented his talk with several examples of Moovar Tevaram set in different Panns, with mention of the corresponding Carnatic ragas, certain typical sangatis of Pann employed highlighting the Artha and Raga bhava link, the different Talas used, all of which lead to the importance of the link between Sol and Isai approach in these compositions.

Sri. B.M. Sundaram, musicologist and member of the advisory committee while making his observations on this talk, stressed the point that repetition of words in the singing pattern of Tevaram was an authentic practice, mainly because these pure Bhakti-oriented compositions are jewels adorning the divinities; Manana or meditation by repetition is but a practice of our religious culture and hence this repetitive aspect of Tevaram singing is one of great value not only from religious point of view but more from their musical value; the Panns contribute the major basic structure for our Carnatic music system. Sri Sundaram further said although the speaker had expressed his original thought in this direction, his reference to singing of Ragas like Navaraoj (Pann - Piyandaikkandaram) the employment of the lower
Panchama in the sangati filling the word (Vidamundakanda) was very apt.

Under Sri Ramanarayana Sarma Memorial Endowment, Vidwan Sri S. Rajam, a member of the advisory committee, gave a lecture-demonstration on Post Trinity Composers - focussing on Patnam Subramania Iyer; and his compositions. He was assisted by T.V. Sundaravalli, Vijayalakshmi Subramaniam, Padma Rangarajan and T.V. Ramprasad in the rendering of the compositions.

Sri. S. Rajam gave a brief account of the life of Patnam Subramania Iyer (1842-1902), as verified from the magazine Silpasri (1939) and explained the salient features of his kritis. He said, the composer who was also known as Chinna Tyagayya was well known for employment of adukku svara pattern. Bruga, ravai jatis; solid sangatis, with ghana naya aspected and filled with raga bhava and saukhyam in his kritis. Simple words, colloquial Teulgu, good Varnamettu, speciality of Sahitya, gripping structure, and appealing chittasvara sections were still other major nuances that enhanced the beauty of Patnam Subramania Iyer's compositions. He was in charge of singing Kattalai at the Periakoil of Thanjavur. Panchanadeesa, Ennathu, Sri Raghuvara, Samayamide and Endukiitu Chapalamu, were the compositions which were rendered. Mention was made about well known disciples of Patnam Subramania Iyer like Poochi Iyengar and others.

Sri M.S. Gopalakrishnan complimented the speaker and observed that more of the rare kritis of Patnam Subramania Iyer could be published in book form for posterity. At this point, it is to be noted that certain compositions of Patnam Subramania Iyer had been published
by The Music Academy under the title Rare Compositions, edited by Sangita Kalanidhi Mudicondan Sri Venkatarama Iyer and Vidwan B. Krishnamurthi, as early as in 1958-1959.

In today’s senior composers’ series Smt. Suguna Purshottaman rendered compositions of Sri Ramaswamy Sivan and Sri Maha Vaidyanatha Sivan, assisted by Meera Sivaramakrishnan on the violin and Tanjore R. Kumar on the mridangam.

17th December 1997

The morning session commenced with the rendering of the kritis of Sri Purandaradasa by Madhuradhvani group led by T. Subhashini.

Sri. S. Janakiraman gave the first lecture demonstration on the "South Indian Bhajana Paddhati". At the outset, the speaker, a disciple of Pudukkottai Sri. Gopalakrishna Bhagavatar, well known exponent of Bhajana, dwelt on the Vedic as well as several textual references of well-known preceptors on the importance of the Divine Name and Nama Sankirtana (chanting of the Name); Enumerating the propagators of the Nama Siddhanta of different regions, Sri. Janakiraman mentioned the names of those from the South - Sri Bodhendra, Sri Sridhara Ayyaval, Marudanallur Sri Sadguru Swamigal and Sri Tyagaraja; Among these, Marudanallur Sri Sadguru Swamigal travelled widely all over Bharata Varsha and introduced a format for Bhajana tradition that contains compositions in different languages; this was mainly due to the Bhashajnanam (knowledge of languages) of Sri Swamigal. This Paddhati that is followed uptill today is almost one hundred and eighty years old as devised by Sri Swamigal. This pattern
was further embellished by Pudukkottai Sri Gopalkrishna Bhagavatar, Sri Kodandarama Swami and Sri Narasimha Swami; further, with nuances of musical and devotional touches; glorifying the greatness of Sri Sadguru Swamigal, the speaker referred to the valuable work of this preceptor - Bhakti Dhwanta Bhaskaram in which the guru has answered innumerable queries of a devotee, with apt explanations on Bhakti and Mukti.

The speaker explained the actual format of Bhajana Sampradaya singing - that begins with Todayam (with five compositions on Jayanti, Saranagati and Mangalam that include two of Annamacharya kritis). After the Todayam, compositions of Abhang, Ashtapadi, Tarangam, the Bhava laden kritis of Bhadrachala Ramdas, Dasa paddas, the Vedantic outpourings of Sri Sadasiva Brahmendra, Gopalkrishna Bharati, Tulsidas and Kabirdas take place, and concludes with Puja - in the Vaidika krama, the different upacharas, including the Nritiya and Sangita services, Mantra pushpam, Sarva bhasha kirtanas and winding up with Dhyana on deities (Narasimha, Venkatesa, Panduranga and finally Lakshmi). At this point, Mee. Su. Krishnier, a versatile composer whose composition on Garuda (Bhaja Vinata Tanayam) was referred as one sung in the Bhajan format. Divya Nama Kirtanas, mainly of Saint Tyagaraja after Deepa Aavahana (as devised by Sri Kosala Bhamma adopted by Sri Sadguru Swamigal), followed by Dipa Samarohanam and ending with Dolotsavam, Lali and Sayanotsavam were described with examples from the format, sung by the speaker.

Dr. Pappu Venugopala Rao, member, advisory committee, mentioned that the nine-fold types of devotion was the source for the evolution of Bhakti approach of human, paving the way for every
artistic pursuit towards the road to salvation, instrumental in effecting the liberation of the self.

Smt. Swarnalatha Subramaniam, gave a lecture demonstration on the Chamundeswari Navavarana Kritis of Harikesanallur Muthiah Bhagavathar, a great composer and musician, who has composed in different languages like Tamil, Telugu, Sanskrit and Kannada. Similar to the Navavarana kritis of Sri Muthusvami Dikshitar, Muthiah Bhagavatatar composed the Navavarana on Devi Chamundeswari, apart from Ashottara kritis on Devi and Siva, which are well known.

Each Navavarana kriti praises the glory of Devi in each form as the presiding deity of every avarana. These compositions begin with a Stuti in praise of Sri Ganesa (Svamaakarshana) and concludes with a Mangalam. This Navavarananam is one long piece continuously. The speaker demonstrated the composition and described the chakras, Raga and form of Devi as extolled in the composition.

Sri. T.S. Parthasarathy, while speaking on this lecture demonstration, mentioned the importance of Mantra Sastra as contained in the Navavarana compositions, and referred to the Navavarana kritis of Oothukkdadu Sri Venkatasubbier and Sri Muthusvami Dikshitar.

During the morning session, the live concert recording of Kunnakkudi Sri. Vaidyanathan at the Academy Festival '95 (by Sri Akshaya), was released by Hon'ble Justice Sri. K.S. Bhaktavatsalam, Vice Chairman, Central Administrative Tribunal. Sri. T.T. Vasu, President of The Music Academy, received the first copy. Sangita Kalanidhi Sri. M. Balamuralikrishna spoke on this occasion.
In today's senior composer's series, Vidwan Sri. P.S. Narayanaswamy, rendered rare compositions of different composers accompanied by Sikkil A. Bhaskaran on the Violin and Mannargudi Sri. A. Eswaran on the Mridangam.

18th December, 1997

The morning session commenced with Tevaram rendering by Hamsavahini group. The kritis of Vina Kuppier on Sri Kalahastisa was the first lecture demonstration by Smt. Gomati Viswanathan. She gave a brief sketch of the life and musical achievements of Vina Kuppier (1798-1860), (disciple of Sri Tyagaraja). He was also known as Vina Kuppier, Narayanagaula Kuppier and Gana Chakravarti. Pointing out the svaraakshara beauties, gripping chittaswara sections of the compositions of this composer, the speaker said they contained Bhava, essence of the raga, high ideas and were gamaka oriented. A composer of several Varnams and kritis, Kuppier's favourite deity was Sri Venugopala and he employed the signature 'Gopaladasa'. Of the two Pancharatna kritis of Vina Kuppier - namely on Sri Venkatesa and Sri Kalahastisa, the speaker explained those on the latter and the compositions were demonstrated by Sri. Balakrishnan, Radhika Ravi Sankar and R. Vijayalakshmi. The kritis rendered were Birana (Hamsadhvani), Nannu Brova (Sama), Samaganalola (Bhairavi), Sevintamu (Sahana), Koniyadina (Kambhoji).

The second lecture demonstration was presented by Sri. S.R. Janakiraman on the contribution of Tamil composers of 18th Century to Carnatic music, with special mention to Sri Papavinasa Mudaliar. While giving a brief account of the time and date of the composer,
Janakiraman quoted Dr. Sita, Prof. M. Arunachalam and Somasundara Desikar. He contented that the mention of Ekoji's name in the Kumbhesar Kuravanji of Papavinasa Mudaliar (published by the son of Sri. U. Ve. Swaminatha Iyer) that the composer belonged to the middle of the 17th century A.D. Papavinasa Mudaliar was an outstanding scholar of his times and a dance master too. He was fully conversant with the Saivite tradition, temple rituals, and Puranic legends. His compositions, the speaker said, were called Padams, rather than kirtanas, as they contained rich patterns of emotion filled Sahitya allowing vast scope for Bhava abhinaya in Bharatanatyam recitals. They are set mostly as Nindastuti or scornful praise of the Lord. The Speaker recalled that Tiruvarur Jnanam and Kamalam, Bharatanatyam exponents, were the descendants of the disciples of Papavinasa Mudaliar. Highlighting the beauties of metre and Sahitya, diction, of these compositions, three of the pieces (Nadamadi Tirinda - Kambhoji, Perum Nalla Tyagar - Pantuvarali and Umakku Priti Varacheyya - Huseni) were sung by the speaker. However the speaker differed from the popular view of the nomenclature, with regard to the raga of Perum Nalla, which he would prefer to call as Ramakriya or Kamavardhani.

Vidwan B. Krishnamurthi, Member of the Advisory Committee, who made observations on the talk, gave the view that the composition Perum Nalla was sung in Purvi Kalyani, according to the school of Sangita Kalanidhi Mudicondan Sri Venkatarama Iyer, and that the beauty of maintaining the Patantara tradition was the best method of preservation of such authentic musical treasures.
In the senior composers' series, Trichy J. Venkatraman gave a special Pallavi recital, accompanied by T. Rukmini on Violin and R. Ramesh on Mridangam.

19th December, 1997

Uma Sundaram Group rendered devotional songs on Devi. The first lecture demonstration was given by Sangita Kalanidhi Mani Krishnaswami and Sri. S. Rajaram, Director of Kalakshetra, on the Dvadasanama Kritis of Mysore Vasudevacharya.

The minds of the glorious composers were bent truly and totally on seeking the ultimate path of Mukti, said Sri. Rajaram, while narrating an anecdote at the very end of Mysore Sri Vasudevacharya's life, who breathed his last, listening to his favourite kрити "Pahi Krishna Vasudeva Dehi Sadgatim" (Behag), one among his Dvadasanama compositions. Highlighting the specialities of Mysore Vasudevacharya's compositions, Smt. Mani Krishnaswami, mentioned his skill to compose spontaneously with deep knowledge of the language (Sanskrit and Telugu), the eloquence, the ease and interesting compound phrases; chittasvaras are still another speciality of these compositions. The Dvadasanama kirtanas of Vasudevacharya, are based on the twenty four manifestations of the all-pervading Lord Vishnu. Trivikramamaham (Yadukulakambhoji), Upendramasrayami (Khamas), Pahi Krishna (Behag), Manasa Vachasa (Begada), Purushottama (Saveri) and few other compositions were demonstrated.

Sri. S.R. Janakiraman, member of the Advisory committee, supplemented the talk with the observation that Mysore Sri Vasudevacharya
was a disciple of Patnam Subramania Iyer; his madhyama kala sahityas had the grandeur of Sri Muthusvami Dikshitar.

As part of the morning proceedings, two publications were released; Raga Lakshana III compiled and edited by Prof. S.R. Janakiraman, a publication of The Music Academy and Tyagaraja Gita by Sri Mallikarjuna Rao. Sri T.T. Vasu, President of The Music Academy, released the Academy publication and the first copy was received by Sri M.S. Gopalakrishnan. A copy was presented to Sri. S.R. Janakiraman. Tyagaraja Gita was a publication of All India Vishnu Sahasranama Federation, released by Sri. T.T. Vasu and the first copy was received by Sri. S.D. Prabhakara Rao.

In the senior composers' series Tirukkarugavoor Srinivasaraghavan gave a recital accompanied by Dvaram Smt. Mangathayaru (on Violin) and Sri E.M. Panchapagesan (on Mridangam).

20th December, 1997


The first paper presentation was on Pada Varnams and Tana Varnams by Padma Veeraraghavan who mentioned some of the characteristic features of the varnam as compositions of the Carnatic musical repertoire. The Pallavi, Anupallavi and Charana sections, the ettukkadai svara set up of the Tana Varnams sung in the concert
platform and the Dhatu (Svara) and Matu (Sahitya) content of the Pada Varnams used in Bharatanatyam performances, to highlight the different aspects of Nritta and abhinaya involved in the art form, were explained with suitable examples. Daru was also based on the Varnam format and used in dance and operas, to announce the entry of characters (Patra Pravesika Daru) containing jatis, sahityas and svara sections much suited for dance presentations. A Daru in Kapi by Harikesanallur Muthiah Bhagavatar was demonstrated. Tana and Pada Varnams of Ponniyin Pillai, Svati Tirunal, Mudicondan Venkatarama Iyer, Poochi Iyengar and Vina Kuppier were sung.

Smt. R. Vedavalli, member of the Advisory Committee, stressed the importance of varnams in Carnatic musical repertoire as meant for culturing the voice to achieve the accuracies and intricacies of our musical style. Leisure to work intensely on Varnam compositions was a must for students of Carnatic music, as it would help in the singing of Tanam in Ragam, Tanam, Pallavi she added.

Under the Brinda Varadarajan Endowment, the second lecture demonstration was by Sri T.S. Parthasarathy on "Sri Tyagaraja and Sangita Sastra". He was assisted by Dr. Premeeela Gurumurthi, from the University of Chennai who rendered several compositions to highlight the theme of the talk.

Sri. Parthasarathy said that among the innumerable composers in Karnatic music Tyagaraja appeared to be the only one who had studied Sangita Sastra in great depth and had composed more than a dozen kritis on the various aspects of musical theory. According to the Walajapet version of Tyagaraja's life, he is stated to have secured from the house of Vina Kalajasti Ayya manuscripts of the Sangita Ratnakara,
Naradiyam and similar works and made a thorough study of the theory of music. Some of his kritis are based on the slokas from these works and read like Telugu translations of the Sanskrit original. For example, the kriti 'Nadatanumanisam' in Chittaranjani is based on 'Brahma granthija', the very first sloka of Sangita Ratnakara. The kritis 'Sobhillu' in Jaganmohini and 'Nadopasanache' in Begada are also based on slokas in the same work.

In several kritis like 'Vidulaku' in Mayamalavagaula, Tyagaraja gives lists of musicians and musicologists, some of whom being mythological and the others historical like Bharatamuni, Sarngadeva, Matanga and Somesvara. He traces the source of Nada, Svara and Raga and spells out the lakshanas of a kriti in the song 'Sogasuga' in Sriranjani. The speaker concluded by stating that if these kritis were arranged in their logical order they read like a treatise on music.

Sri Parthasarathy said that it was in the kriti 'Sangita sastra jnanamu' that Tyagaraja emphasized that a knowledge of the science of music was essential for one to attain 'sarupya'. But mere dry knowledge of theory would not produce the result and musical knowledge should be combined with the story of Rama containing the essence of the nine rasas.

The speaker concluded by stating that the kriti 'Sripapriya' in Atana epitomized Tyagaraja's views on music which, in this song, he called as 'Sangitopasana'. To Tyagaraja, 'ragas assumed beautiful forms and danced with jingling anklets'.

Dr. Pappu Venugopala Rao said Tyagaraja was an ideal composer; his kritis were unique and unparallelled in quality and content.
knowledge of Sastra, grammar and nuances of musical details were glorified through the compositions of this composer, he said.

In the senior composers' series, Sri. T.K. Govinda Rao rendered the compositions of Sri Purandara Dasa accompanied by Sri. V. Tyagarajan on the Violin and Umayalpuram Sri. K. Sivaraman on the Mridangam.

21st December, 1997

Devotional hymns of Sri Vedanta Desika in Tamil were rendered by students trained by Sri. P.T. Seshadri from Sri Ahobila Math Oriental Higher Secondary School, Chennai.

The first lecture demonstration was by Smt. Vijayalakshmi Subramaniam on "Sri. G.N. Balasubramaniam as a composer". While speaking of the salient features of the compositions, the speaker said that G.N.B. was described as one who fulfilled the various virtues of true a composer; Manodharma approach in Sangita, employment of lucid style of Sahitya.

Madhyama Kala, innovation of new ragas, svaraakshara beauties chittasvara set up, total melodic rapport of music and the text, absolute command over lakshana and lakshya aspects of G.N.B.'s compositions were dealt with and supplemented with suitable illustrations from some of his kritis.

Sri. M.S. Sadasivam, member of the Advisory committee, said that there were many compositions of Sri. G.N.B. which were yet to be published.
The next demonstration was by Umayalpuram Sri. K. Sivaraman on Gati Bhedam - 'Its importance, mastery and his own approach to the subject, in the field of Mridangam playing'. Sri. Sivaraman was accompanied by Papanasam Sri. Ashok Ramani (Vocal), Sri. Nagarajan and Neyveli Sri. Narayanan, disciples of Sri. Sivaraman.

At the outset Sri. Sivaraman explained through vocal demonstration (by Ashok Ramani) and recitation of the Sol (by himself), the idea of Sruti Bhedam and Gati Bhedam. He said, Gati, in Sanskrit and Nadai in Tamil are identical words meaning the same. Based on a tala set up, the gati development had to be done methodically in stages. He recited the different syllables to denote different gatis in a particular tala frame.

Mastering the five gatis (Chatusra, Tisra, Misra, Khanda and Sankirna) in Adi Tala set up, gave an in-depth skill to handle the innumerable other tala structures. The speaker said that the Mridangam accompanist should have enormous sense for spontaneity and reflex action while playing. Khanda gati in Adi tala on Chatusram format and finishing with a Mora (in Khanda gati) were demonstrated. Sivaraman also demonstrated Misram and Sankirnam and said that, while achieving these complex combinations, the "Saukhyam" concept of playing should be remembered. Earlier, he mentioned the importance of the clarity of the Sol in recitation as well as in playing and dwelt on the nuances of accompanying that he had experienced in his career.

Prof. Trichy Sankaran while making his observations on the talk endorsed the views of the speaker on the aspect of gati and highlighted the specialities of his mentor Palani Subramania Pillai. He
demonstrated the permutation and combination of Misram, according to Palani school; setting up of Tisram in slow tempo was a speciality of Palani Subramania Pillai, which Sankaran demonstrated in recitation.

In the senior composers' series, Mayuram Viswanatha Sastri's compositions were rendered by Sri T.P. Vaidyanathan accompanied by Sri. Dvaram Satyanarayana Rao on the Violin and Madirimangalam Sri. Swaminathan on the Mridangam.

22nd December 1997

The morning's proceedings began with the rendering of Chidambaresa Stavam by Skanda Gana Mandali, led by Kausalya Sivakumar. The music for this rendering composed by Vidwan Vaigal Sri. Gnanaskandan, contained ragas with five svaras, set in Khanda Nadai to suit the Panchakshara Mahima described in the devotional rendering.

The first lecture demonstration was by N. Ramani (Flute) and Sri. M. Chandrasekharan (Violin) highlighting the techniques of their instruments, with emphasis on blending the two instruments with each other.

Sangita Kalanidhi Sri. N. Ramani cited names of flautists of the past who had Violin as accompaniment and mentioned that Palladam Sanjiva Rao, the flute maestro used to have harmonium for accompaniment. To establish the different sancharas during the rendering of a composition (e.g., "Chinna Nadena") or raga elaborations (Sankarabharanam and Todi) certain approaches in rendering of higher
range sangatis that are difficult to be played in the flute, are represented in the pattern of the Violin approach, the speaker said. The different ranges that could be played on Violin were demonstrated correspondingly on the flute; examples of playing in Mandrasthayi were demonstrated. Similarly certain impossible sancharas in flute in the lower octaves, were best suited to be played in the higher tones to coincide with the Violin to bring about much more synthesis in the rendering of both the instruments. "Sakhi Prana sakhudu" (Javali) was played to show the handling of a composition in Madhyma sruti. "Chandrasekharaa Isa" (Sindhubhairavi) was yet another piece played in the long flute with different ranges of sangatis blending both the instruments in unison.

Sri. M. Chandrasekharan endorsed the views of N. Ramani, Sri. M.S. Gopalakrishnan complimented the speakers and stressed of a base solid technique in handling of instruments and said that while the flute could bring about fine ravai jatis of playing, the violin gave predominance to gamakas.

The second lecture demonstration was a dance presentation - 'Syama Leela' by Padmini Dorairajan, depicting sentiments of bhakti and Srngara as contained in several compositions of different well known composers.

In the senior composers' series, Sangita Kalanidhi Tanjore Sri. K.P. Sivanandam and Smt. Sarada Sivanandam gave a veena recital accompanied by Sangita Kalanidhi Sri. T.K. Murthy on the Mridangam.
The morning session commenced with the rendering of songs of Sri Tayumanavar by Kalaivani Maadar Nala Sangam group.

The first presentation of the morning was given by Smt. H.S. Anasuya, on stringed instruments of Ethiopia. After giving an account of the historical background and description of plucked and bowed instruments of Ethiopia (classified under chordophones), the speaker explained the features of Bagenna (bowed) and Krar (Plucked) and Masenko (plucked). It was mentioned that while Bagenna is tuned to suit the finger movement of the player, Krar is tuned to the pitch of the flute which in turn coincides with the pitch of the singer. Masenko is tuned to the pitch of the vocalist. Some of these instruments were played to illustrate the talk along with playing of excerpts from recording of experts in these instruments.

Dr. S.A.K. Durga, member of the advisory committee, expressed her views on the information given in the talk; she mentioned about the scientific approach of a jeeva like usage on the bridge of Bagenna to produce a buzzing sound, the two other types of Masenko and the different melodic phrases brought out through these instruments. The melodic scale of this musical system was given specific names.

The second talk and demonstration was by Valayapettai Sri. Krishnan (assisted by T.V. Sundaravalli) on Tiruezhukootirukkai. Among the four types of poetic forms, Chitrakavi is one which finds a place in Tamil texts on Alankara Sastra like Dandi Alankaram and Maran alankaram. The speaker mentioned the varieties of Chitrakavi among which Ezhukootirukkai was one; Tiruezhukootirukkai of Tirujnana
Sambandar was authentic literature for Chitrakavi. The Ezhukootirukkai (the seven divisions) belonged to one among the 96 Prabandha varieties. To depict this is in the design of a Ratha (chariot) was a tradition followed in this poetic format. Four of the well known writings of this variety of literature (Sri Sambandhar - Sirkazhi, Tirumangai Azhwar - Kudantai, Nakkirar - Madurai and Arunagirinatha - Swamimalai) were referred as the oldest and authentic ones.

Filling up the squares in the formation of a ratha with the songs mentioning the different numbers, was the method of approach in Rathabandha; The Ezhukootirukkai of Arunagirinatha was a little different from those of the other three composers. The songs of Ezhukootirukkai were set in Asiriappa and sung in Vyazhakkurinjippattam (Raga Saurashtra). It was pointed out that only Vannachcharabham Sri Dandapani Swamigal of the last century, had composed Ezhukootirukkai as well as eight, nine and ten Kootrirukkai compositions. The song from Ezhukkootirukkai by Tirumangai Azhwar on Kudantai Sri Sarngapani was demonstrated.

Sri B.M. Sundaram, member of the advisory committee, praised that the greatness and grandeur of Tamil Isai as we heard from such illustrative as Chandappavalapperuman; Sri Sundaram also referred to some Muslim poets who had composed similar compositions.

As part of the morning session, the audio and video cassettes produced by The Gramophone Company of India (H.M.V.) of the live concert of Sangita Kalanidhi Smt. M.S. Subbulakshmi held under the auspices of Swaralaya (New Delhi) on the occasion of her receiving the Puraskaram from this institution, was released. Sri. T.T. Vasu,
President of The Music Academy welcomed the gathering, Sri. R. Venkataraman, Former President of India, released the audio and video cassettes. Sri. G.K. Moopanar received the first copies of the cassettes. Sri. N. Krishnaswamy Reddiar and Sri. G.K. Moopanar spoke on the occasion. The Gramophone Company, in this connection, handed over a sum of Rupees Five Lakhs to Sri Mahalakshmi Matrubhuteswarar Trust, for the construction of Kanchi Maha Swamigal Mani Mantapam. Sri. Ananth Vaidyanathan of H.M.V. proposed a vote of thanks.

In the senior composers concert, Prema Hariharan rendered compositions of Tamil composers accompanied by Lalgudi R. Rajalakshmi on the violin. Tanjavur S. Subramaniam on the Mridangam and K.S. Rangachari on the Kanjira.

24th December 1997

The Tarangams of Sri Narayana Tirtha by Vijaya Hariharan group was the opening devotional rendering of today's morning's proceedings.

The first lecture demonstration was by Smt. Rajalakshmi Santhanam on the Dasakuta composers, other than Sri Purandaradasa. The speaker initially traced the meaning of the word Dasakuta referred as those who are followers of Hari and the existence of the term from the time of Purandaradasa; She also referred to the difference between Dasakuta (singing minstrels) and Vyasakuta (preachers of textual philosophy). The Dasas were followers of the Dvaita school of philosophy. Several works, the reference to various Dasakuta composers and the teachings of these composers were touched upon; the contribution of the Dasakuta composers to language and literature, the combination of music and
poetry as contained in these compositions, the names of different Dasakuta composers, their date and time, and their signatures were mentioned. The doctrine of Dualism, the Harinama prasamsa, the depth of Bhakti cult as preached by these singing minstrels, were explained. The variety of metres used in the compositions, the different sentiments expressed therein were discussed and suitable compositions of some of the Dasakuta composers were sung. Rajalakshmi was assisted vocally by Radha Santanam.

Sri. R.K. Srikantan, made his observations on the talk and the different principles preached by the Dasakuta composers on aspects of life and devotion; however, Sri. Srikantan raised his concern over the raga schemes, especially of Hindustani system adopted often for rendering of the Dasakuta kritis; he said that this was difficulty to be faced due to lack of a prescribed notation for the compositions by the Dasakuta composers themselves.

The second lecture demonstration was on dance by Leela Samson, on centering the dance attitudes, which dealt with the various aspects of physical and mental balancing to achieve a complete control over the performance - oriented approach of every dancer. To illustrate her talk, Leela presented a group of students who demonstrated certain exercises for the toning up of the body prior to a dance session. Examples of group and individual participation with regard to extending of energy, space and spirit were also demonstrated.

Smt. Lakshmi Viswanathan, Bharatanatyam artiste said, that although a tranquil mind and trained physique were essential features of a dancer, the inner glow of feeling produced out of experiences of life
was also most crucial factor in enhancing the performance of a dancer, especially in the rendering of Bhava abhinaya.

In the senior composers' series, Sangita Kalanidhi Nedunuri Krishna Murthy gave a vocal recital accompanied by Sriram Parasuram on the Violin, Guruvayur Dorai on the Mridangam and V. Suresh on the Ghatam.

25th December 1997

The morning's session commenced with the rendering of devotional hymns of various composers by the students of Kalapeetam. Scenes of visual clippings of Mahatma Gandhi at Sabarmati Ashram were shown along with the rendering, in remembrance of fifty years of India's freedom.

The first lecture demonstration was given by Vidwan Lalgudi Sri. G. Jayaraman on the Lalgudi Pancharatnam of Sri Tyagaraja. The speaker, at the outset, traced the references from works of Sekkizhar and Navukkarasar, to the antiquity of the holy place Lalgudi - Sri Tapastirtha Nagara (Tirut Tavatturai). The sishya parampara of Lalgudi Rama Iyer (1807-1867), a direct disciple of Tyagaraja and the great, great grandfather of the speaker, was mentioned, the Pancharatna kritis on Lalgudi were said to have been composed by the saint singer at the request of Lalgudi Rama Iyer, the speaker said. At this point, Sri. Jayaraman traced the musical career of Lalgudi Rama Iyer, that started in 1817 when he was sent to Tyagaraja for musical training. Rama Iyer's contemporaries like Vina Kuppier and others were referred to. The Royal patron Mummadi Sri Krishnaraja Wodeyar of Mysore
honoured this musician and made him an asthana vidwan at the Mysore court. The speaker then elaborated on every kriti of the Lalgudi Pancharatnam (Isa Pahimam, Lalite Sri Pravruddhe, Mahita Pravruddha, Gati Neevani, Deva Sri Tapastirtha) and highlighted their lyrical excellence, the usage of grammatical nuances of language like Prasa, the eduppu of the sahityas, the raga and artha bhava as contained in each kriti, with vocal rendering of every ratna of the Pancharatna compositions. The specialities of the composition - Mahita Pravruddha as a shining example was referred with regard to its exquisite quality resembling the Tevaram format of singing. The employment of choice words resembling the pattern used by Sri Syama Sastri like Talli, other usages like Svarakshara, some of the svarasthanas appropriately used to correspond to the meaning of the word like Gati in Gati Neevyani, to denote the musical embellishment of the lyrics, were explained.

Sri. Jayaraman was assisted by Vijayalakshmi, Lalita Krishnan, S.P. Ramh, Padma Shankar (Violin), Vittal Ramamurthy (Violin) and J. Vaidyanathan (Mridangam).

Sri. C.V. Narasimhan made his observations on the lecture and mentioned the greatness of the Lalgudi musical lineage as direct disciples of the parampara of Sri Tyagaraja.

The release of two publications formed part of the morning proceedings; one was "Aesthetic and scientific values in Carnatic Music" by Vidya Sankar, member of the advisory committee. Sri. T.T. Vasu, President of the Music Academy released the book, a publication of Parampara and the first copy was received by Smt. Annapurni, daughter of Sangita Kalanidhi T.L. Venkatarama Iyer, a former
President of the Music Academy, to whom the book had been dedicated. Lalgudi Sri. G. Jayaraman, Vice President of Parampara, made his observations on the publication. The second publication was an alphabetical index of musical compositions in audio cassettes by M.B. Vedavalli and M.B. Sriman Narayan. Smt. M.B. Vedavalli explained the purpose of the publication and Sri. M.S. Gopalakrishnan, President of this year's Conference handed over the first copy to Sri. T.T. Vasu, Sri. S.R. Janakiraman, member of the advisory committee complimented the effort.

In today's senior composers' series - 'Bharata Swatantra Kuravanji' by Smt. Brinda Varadarajan, musicologist, was presented as a dance drama by Smt. Vidya Bhavani Suresh.

26th December, 1997

Today's morning session commenced with Krishna Ganam rendering by Mangalam Mani group.

Under M. Ganesa Iyer Birth Centenary Memorial Endowment, Sri. Sami Dandapani gave a talk and demonstration on the chandam format in Tiruppugazh; he was assisted by Champa Kumar, Geetha Kuppan and Kamali Kumar in vocal rendering. Sri Sami Dandapani, a student of late Dr. S. Ramanathan (musician and musicologist), pointed out the characteristic features of the Tiruppugazh compositions. He briefly traced the life sketch of Arunagirinatha and his works like Tiruppugazh, Kandar Antadi, Kandar Alankaram, Podu Tirupathigangal on different deities have also been composed by Arunagiri.
At the outset, the speaker referred to the Chandam format introduced by Tirujnana Sambandar, as a forerunner for this type. The basic eight Chandam formats with regard to Tiruppugazh hymns were mentioned along with the identification of Chandakkuzhippu; The 'thongal' (consisting of six aksharas) which is the special feature of every Tiruppugazh hymn, was emphasised. Vannappa could be taken as one of the varieties of Kalippa. To demonstrate different chandams, Tiruppugazh compositions, Nilayana, Paadi Madi and Karanamadaga were sung. The speaker referred to a 'Tiruppugazh Madiyal Vittaganagi', which does not have a 'Thongal'.

As part of the morning session, a book on Nattuvangam in three volumes authored by Smt. Kamala Rani of Kalakshetra was released by Sri. T.T. Vasu, President of The Music Academy and the first copy was received by Sri. M.S. Gopalakrishnan. Sri. T.S. Parthasarathy and Smt. Kamala Rani spoke about the publication.

The second lecture demonstration was a dance presentation by smt. Kalanidhi Narayanan on 'Rare Padams'. The speaker briefly touched upon the features of Padam as a composition and mentioned several composers of Padams. The sentiment of love as dealt by Muvvalur Sabhapatayya, Annamacharya and Kshetrayya, with the following examples - 'Vadiga Gopaluni' (Mohanam), 'Alukaga Kootami' (Bilahari) and 'Emani' (Anandabhairavi) respectively, in depiction.

Abhinaya was the soul of Bharatanatyam, said Sri. T.S. Parthasarathy, while making his observations on the lecture demonstration.
In today's senior composers' series, V. Subrahmanyam gave a vocal recital accompanied by V.V. Ravi on Violin and J. Vaidhyanathan on Mridangam.

27th December, 1997

The proceedings opened with Tiruppugazh rendering by Dharmapura Adhina Tevara Isai Kuzhu, trained by Sami Dandapani and led by Champa Kumar, accompanied by Krishna Subramaniam (Violin) and M.S. Varadan (Mridangam).

The first lecture demonstration under Nachimuthu Gounder Rukmani Ammal Charitable Trust in memory of K. Palani Gounder was given by Sri Srirama Bharati on "The music of Nalayira Divya Prabandham".

Alvargal Arulichcheyal or Nalayira Divya Prabandham was the gift of Sri Nathamuni (9th Century A.D.) and his sishya parampara. Devaganam, as the compilation of Alwar's works was referred to, was an offering in front of Lord Narayana in specific holy places like Srirangam, known an Arayar Sevai, in the form of a presentation of Iyal (lyric), Isai (music) and Natakam (Drama), as part of the different upacharas in the kainkarya of the Supreme. In this service, the devotee imagines the Lord as the only male (Eko Purushah Vishnuh) and all others were considered as females. The simplicity of the song format, and all the Tala set up of the Nalayira Divya Prabandham were within the reach of the common people said the speaker.

Nathamuni saw in the Divya Prabandham, the secret of yogic experience leading to an integrated mind. Certain compositions from Nalayira Divya Prabandham were demonstrated by Abhinaya. The
speaker referred to the well-known musician and Yogi V. V. Satagopan, his mentor. Demonstration of seven compositions of the Divya Prabandham formed part of the presentation.

Sri. T.S. Parthasarathy referred to Nathamuni as the first Acharya in Vaishnavism. The musical excellence of this preceptor as referred in Koilozhugu was mentioned with regard to the Devaganam of the Arayar as taught by Sri Nathamuni.

The next presentation was by Smt. Suguna Varadachari on the "Navaratnamalika" composition of Syama Sastri. The speaker gave details of the number of compositions on the different forms of Devi by Sastri (on Kamakshi - 39, Meenakshi - 9) and said that the nine compositions on Sri Meenakshi was known as Navaratnamalika of the composer. References to different publications (Prof. Sambamoorthy, Vidya Sankar, Sri Sundaram Iyer, Kriti Manimalai of Rangaramanuja Iyengar and earlier ones like Sangita Sarvaarththa Sangrahamu, Sangita siksha and others) mentioning the Navaratnamalika compositions of the composer, were referred to. The speaker gave the list of the seven out of the nine available compositions of Syama Sastri and highlighted the Sahitya, usage of notation as referred in the publications of Smt. Vidya Sankar (a direct disciple of the grandson of Syama Sastri) and a 1935 handwritten manuscript obtained from the family of the composer by Rita Rajan (musician in the faculty of Queen Mary's College). Smt. Suguna sang portions of the Navaratnamalika compositions and emphasised on the specialities of the different sangatis and the range of sancharas in each raga employed in the compositions.
Smt. Vidya Sankar, member of the advisory committee highlighted the employment of the different gatis in the compositions of Syama Sastri, the bhakti-laden quality and fine musical embellishments of these great compositions.

In the senior composers' series Vidwan B. Krishnamurthy rendered a vocal concert accompanied by T.K. Padmanabhan on Violin, Umayalpuram Mali on Mridangam and Mannargudi Raghavan on Kanjeera.

28th December 1997

Sunadam Group of disciples of Smt. Suguna Purshottaman rendered songs of Sri Sadasiva Brahmendra.

The first lecture demonstration by Smt. D. Vimala, on Tamil composers of 20th century - focussed on Mayuram Viswanatha Sastri, under the Nachimuthu Gounder Rukmini Ammal Endowment in memory of Rukmini Nachimuthy Gounder. Briefly touching upon the life and musical career of Mayuram Viswanatha Sastry, the speaker highlighted the salient features of certain compositions, Sarassadala (Svaraakshara set up) Kaavaai (Sangati oriented) Kadir Kama Kanda (based on the 18 Tamil letters) Maravaka, Selvattul (Thirukkural compositions) and a Kavadi chindu (folk melody) that were demonstrated. As ardent devotee of Lord Muruga, Sastri authored several compositions including Bharata Bhajan (composed at the time of India's Independence) and Tirukkural in Kirtana form. However, he became better known for his composition 'Jayati Jayati Bharatamata', the speaker said.
Dr. S.A.K. Durga mentioned the patriotic fervour of the composer. He was the only composer to set classical tunes for patriotic songs, she said. Sri. S.V. Parthasarathy, member of the advisory committee, stressed the popularisation of Viswanatha Sastri's kritis.

Under the Dr. V. Raghavan Shashtyabdapurti Endowment, Smt. Vyjayanthimala Bali gave a presentation on some rare compositions of the Thanjavur Quartette and the harmonious blend of music and dance in them. Three of the compositions of the Quartette - Guru Stuti (addressed to their mentor Sri Muthusvami Dikshitar), a Daru composition - ('Nee Sati' - Sriranjani), a part of the Varnam ('Sadaya') - to highlight the beauties of musical links of svara and sahitya, and a Mangalam composition ('Mangala Pradambulicchu') were depicted in dance. Smt. Vyjayanthimala sang and explained the nuances of musically oriented abhinaya and highlighted the union of the sahitya, artha, bhava and rasa as contained in each composition of the Thanjavur Quartette.

Sangita Kalanidhi Sri. K.P. Sivanandam, a direct descendent of the Thanjavur Quartette and one of the mentors of Smt. Vyjayanthimala, emphasised the link of music to dance as visualised by his ancestors. Sri. T.S. Parthasarathy suggested that a documentation of the rare repertoire of the Quartette by Vyjayanthimala be done for posterity.

In senior composers' series Vidwan T.V. Gopalakrishnan gave a special Pallavi recital accompanied by Usha Rajagopalan on Violin, T.V. Vasan on Mridangam, Tripunithura N. Radhakrishnan on Ghatam, G. Ramnath on Kanjeera and Srirangam Kannan on Morsing.
29th December 1997

Surmangal group led by Y.G. Sundar and Sri. S. Gopalaratnam, sang the devotional hymn of Hanuman Chalisa, tuned by the late P.S. Srinivasa Rao.

The first lecture demonstration was by Vidwan Sri. B. Krishnamurthy, member of the advisory committee, on the compositions of Pallavi Sesha Iyer, under the T.S. Sabhesa Iyer Endowment (Bodhaka Award), instituted by Sri. G.N. Dandapani, a disciple of Sabhesa Iyer.

A short sketch on the life and the musical career of Pallavi Sesha Iyer was given by B. Krishnamurthi; Pallavi Sesha Iyer wrote 300 compositions out of which one hundred and fifty songs have been traced, with the help of Prof. Sambamoorthy, from a handwritten copy of Pallavi Sesha Iyer, obtained from Manatattai Doraiswamy Iyer. By the efforts of Dr. V. Raghavan, former Secretary of the Music Academy, fifty songs of Pallavi Sesha Iyer were edited and published, assisted by Sri Krishnamurthi. The special features of the sahitya of Pallavi Sesha Iyer were highlighted as bhava-laden and deep bhakti-oriented, following the pattern of Tyagaraja, who was the guru of Neykarapatti Subbier, father of Pallavi Sesha Iyer. Much suited to the title 'Pallavi', Sesha Iyer was well-known for Pallavi singing; At this point, the speaker referred to his mentor Mudicondan Venkatarama Iyer who specified the features required for Pallavi, as having less of sahitya and more of kaarvai; This idea was predominant in Sesha Iyer's pallavi compositions. This composer was well known for Ateeta eduppu in his kritis; usage of Sampurna Mela ragas and sangati set
up similar to those employed by Tyagaraja (based on Sangraha Chudamani), the pattern of Arohana, Avarohanam method, possibility of Manodharma elaboration even in smaller ragas and the signature ‘Sesha’ were mentioned by the speaker. Taking examples of kritis in Sampurna raga (Inta Parakelara - Kharaharapriya), Vivadi raga (Dasaratha Bala - Kanakangi), rare raga (Entani - Suddha (Shadava raga - janyam from Simhendramadhyamam)) and a Tillana (Kanada) were demonstrated. M. Sarada, Shobhana, Megha and Misha, disciples of B. Krishnamurthy, also trainees with him under the R.F. Talent scheme of the Music Academy for promotion of young talents in repertoire and concert singing, assisted the speaker.

Sri. S. Rajam, member of the advisory committee, while making his observations, highlighted the stamp of Tyagaraja as evident in the compositions of Pallavi Sesha Iyer.

In the second presentation, an illustrative talk was given on the songs composed for Harikatha Nirupanas by Tiruppayavanam Panchapagesa Sastri and Chitrakavi Sivarama Bhagavatara, Dr. Prameela Gurumurthi, from the University of Chennai. She explained at first the basic requisites of a Harikatha exponent and mentioned several performers of Harikatha who were also composers of great merit; The early training in Harikatha and unique features of the style of rendition of Tiruppayavanam Panchapagesa Sastri (1863-1924), known as 'Sastripaatu' were highlighted. Details of his scholarship, well-known accompanists who accompanied him and names of his disciples were given; Sastri was well-versed in Sanskrit, Telugu and Tamil, in which he composed several songs for the Nirupanas. Examples of his compositions - Vandanamu, Enta Sogasuga (description of Krishna in
Rukmini Kalyanam), the well known Nottusvara composition for the chariot's movement in Rukmini Kalyanam, Avataram Seididuveere (on similar lines to Arunachalakavi's composition) and Sapasyat Kausalyaa (popularised by Ariyakudi Ramanuja Iyengar), were sung. In the 19th century, the Maharashtrian exponent in Harikatha Chitra kavi Siva Rama Rao of Tanjore was well known for his mastery over this art form as well as a skillful composer. He learnt that art of Lavani singing from Lavani Venkatarao of the Tanjore Court which enabled him to compose spontaneously, earning him the title Chitra Kavi. Smt. Banni Bai, the speaker said, was the foremost disciple of Sivarama Bhagavatator. A song in the tune of a kavadi chindu by this composer was sung by the speaker.

Sri. T.S. Parthasarathy spoke at length on Panchapagesa Sastri. Sri. B.M. Sundaram, member, advisory committee, supplemented the talk by giving several facts about both the exponents of Harikatha; he mentioned that Pudukottai Dakshinamurthy for the first time played Mridangam for Tiruppazhanam Panchapagesa Sastri; The upagayakas are referred as 'Sadhaks'; Sri Sundaram also referred to Chitra Kavi's spontaneous exposition on Kumaraguruparar and Christian themes taught by him to the family of Abraham Panditar. He also said that the original handwritten copies of both these exponents were in his possession.

In today's senior composers' series students of the Music Department from University of Chennai presented the second part of Nandanar Charitram of Gopalakrishna Bharati.
Today's morning proceedings of the Advisory Committee began with devotional hymns on Lord Rama, rendered by Sruti Priya group.

The first talk was on mode, melody and rhythm in Western and Indian Classical music by Ms. A. Hubert from France, assisted by Raghunath Manet. The speaker at the outset, gave a short talk on sound production in both the systems, and the range between two beats, to establish the appropriate link of rhythm to melody. She mentioned the identity of notes in Greek music, signifying harmonic proportions to bring out the modes of melody based on particular series of notes. The speaker sang a German composition from the middle age based on melody and purity in mode. She also demonstrated the composition in two different methods of singing and stressed the concept of silence in the last word which was also present in the Indian musical system. This composition was based on text and ornamentation, she said. An 8th century song meant for Christmas based on repeated chord to repeat melody which was similar to raga elaboration of Carnatic system was sung. The next example was a Gregorian chant, demonstrated; the eight modes of melody present in this music were mentioned. Methods of breathing and controlling of fingering in Vocal and Veena techniques respectively were highlighted. Dr. N. Ramanathan from University of Madras gave his remarks on the lecture.

The next lecture demonstration, was by the President of this year's conference Sri. M.S. Gopalakrishnan assisted by his daughter Dr. M. Narmada on the techniques of Violin practice, bowing and fingering and Tanam playing.
The speaker referred to the past masters of Violin, the different methodologies of bowing techniques of different schools, and concept of taking long breath in vocal system which has its parallel in bowing technique. The efficacy of practice, the tristayi mode (in Arohana Avarohana pattern) of playing, exercises in Sankarabharanam, playing in Mandra sthayi were all explained and demonstrated; the speciality of the Parur school was highlighted. Sri. M.S. Gopalakrishnan played excerpts of Tanam.

Sri. C.V. Narasimhan, Chairman of the conference committee, emphasised the fact that the Violin could produce all that the voice could bring forth and added that Sri. M.S. Gopalakrishnan was an adept in playing on one string.


31st December 1997

The morning proceedings began with the rendering of Surdas Bhajans, by Temple City Raga group led by Sri. Gopalaratnam, as trained by Sri. Sunil Patro.

The first paper was on the Sulaadi Prabandhas of Sangita Kalanidhi Tanjore Sri. K. Ponniah Pillai, presented by his son Sangita Kalanidhi Sri. K.P. Sivanandam. Dr. Ritha Rajan, Head of the Music Department of Queen Mary's College, assisted him in rendering examples of
the compositions. The speaker traced the contribution of the Annamalai University in bringing out the compositions of Sulaadi, Gita and Prabandhas in Tamil. He briefly explained the salient features of the compositions and presented examples of them composed by his father K. Ponniah Pillai, like, Gitam (Mayamalavagula), Vaara Gitam (Natakurinji), Kaivaara Prabandham (Surati), Graha Prabandham, Mukta Pada Prabandham, Uma Tilakam etc., Illustrations of Sulaadi in different tempos and Tala jatis were given.

Sri. B.M. Sundaram, member of the advisory committee, mentioned the rich Tanjore musical heritage and complimented the speaker.

Dr. N. Ramanathan of the University of Madras, in the second lecture, gave an elucidation of the Graham aspect as contained in the chittasvara passages of Sri Muthusvami Dikshita. While dealing with the subject at length, the speaker traced the concept of Graha Svara to the murchana concept of the Ratnakara period, and later on, of Poluri Govinda Amatya's Raga Tala Chintamani. He stresses the fact that shifting the tonic need not have any reference to svara to svara. The position got changed with the advent of singing all music to one key definitely identified with the madhyasthayi shadja. The speaker gave an account of the kriti compositions of Sri Muthusvami Dikshita and some gita, prabandha etc., He referred to the two possible ways of singing the graha svara passages and illustrated his theory with particular reference to the passages in the kritis of Dikshita - Gunijanaadi (Gurjari) and Renukadevi (Kannada Bangala); The concept of Graha svaram, may, as the speaker added, not have any practical significance but surely had its utmost musicological significance with a historical background.
Sri. S.R. Janakiraman, while richly complimenting the speaker, through a possible suggestion said that the graha svara passage in Dikshitar Kritis could be of a highly practical value; he illustrated his point to graha svara passage in Revagupti and made it clear that this could suggest the scale of Hemavati, with the deletion of Panchama and Shadja.

In today's senior composers' series, Vidwan T.R. Subramaniam rendered compositions of contemporary composers accompanied by T. Rukmini on the violin and Bangalore V. Praveen on the Mridangam.

1st January, 1998

With Sri. M.S. Gopalakrishnan, the President of this year's conference in the Chair, the concluding morning session of the conference commenced with the rendering of songs in praise of deities in temples in and around Chennai. The singers were students of the Teachers' College of Music of The Music Academy, trained by Sangita Kalanidhi Sri. B. Rajam Iyer.

At the summing up of the morning sessions, Sri. M.S. Venkataraman, Convenor of the morning conference sessions, gave a brief report of the proceedings that took place during this year's conference and requested the members of the advisory committee to have an interactive panel discussion with members of the audience. Clarifications for queries on certain topics, discussion on certain lectures, remarks and suggestions in an overall account of the session were given by the members of the advisory committee, some members of the audience and finally by Sri. C.V. Narasimhan, Chairman of the Conference Committee who gave
the concluding speech. Sri. M.S. Gopalakrishnan, President of this year's conference thanked the President of the Academy, the conference committee members and the gathering.

Under the S.B.P.B.K. Sarvarayalugaru Endowment, a Harikatha performance in Sanskrit (Sundara Kandam) by Kum. B. Bharati was presented.

The Sadas (Convocation) of the 71st Annual Conference was held at the T.T.K. Auditorium at 5 P.M. on Thursday the 1st January, 1998 with Sangita Kalanidhi Semmangudi R. Srinivasa Iyer in the chair.

There was a distinguished gathering of members of the Academy, music lovers, musicians and scholars.

The function began with an invocation by the advanced course students of the Teachers' College of Music of the Academy.

The Sadas was convoked by Sri. T.T. Vasu, president of the Academy. Welcoming Sri Semmangudi and others present, Sri Vasu said:

Sangita Kalanidhi Dr. Semmangudi Srinivasa Iyer, Vidwan M.S. Gopalakrishnan, Vidwan S.R. Janakiraman, Vidwan T.H. Vinayakram, Vidushi Dwaram Mangathayar, Bharata Natyam Guru Smt. Kalanidhi Narayanan, members of the Executive and Advisory Committees, distinguished invitees, ladies and gentlemen:
I extend to you all a warm welcome to this Sadas which is the annual convocation of this Academy and I wish you a happy and prosperous New Year.

This morning we concluded our 71st annual conference which lasted for 18 days. Cultural activities in Chennai during the December season are increasing by leaps and bounds, thanks to liberal sponsorship by more and more business houses. Dance and music recitals reached a new peak, making it difficult for rasikas to pick and choose their favourite artistes. So far as this Academy is concerned, there were 86 performances in which more than 250 artistes, comprising vocalists, instrumentalists, dancers, harikatha exponents and Hindustani musicians took part.

Like last year, we presented special music recitals in the mornings devoted to individual composers, special pallavis, a Kuravanji based on India’s freedom struggle and part II of Gopalakrishna Bharati’s ‘Nandanar Charitram’ by the Music Department of the University of Chennai. These programmes brought to light a large number of hitherto unknown compositions and rare kritis. This feature was greatly appreciated by the music-loving public and students.

36 Lecture-Demonstrations were presented by musicians and musicologists during the morning sessions and these showed that musical themes for such lecture-demonstrations were almost unlimited. We had taken great care to select speakers and they acquitted themselves creditably.

Vidwan M.S. Gopalakrishnan attended the morning sessions regularly and gave interesting comments on the various lectures. He
himself, assisted by his daughter M. Narmada, presented an absorbing lecture demonstration on "Techniques in violin practice - bowing and fingering - and raga development". His lecture-demonstration projected the uniqueness of the Parur style of violin play.

The Sadas this evening is presided over by Guruji Srinivasa Iyer who, to use a trite expression, is a "Living Legend". Popularly known as the 'grand old man of Indian Music', 'Sangita Pitamaha and Bhismacharya, Sri Srinivasa Iyer is a phenomenon who could render a full-fledged kacheri even now in his nintieth year. His vitality comes from his musical background, sustained training under great masters, relentless sadhakam and innate genius.

There is a special significance in our requesting this doyen to preside over this Sadas today. Guruji is connected with this Academy for the past 70 years and is perhaps the only vidwan alive today who had participated in the Vidvat Sadas at Chennai in 1927 when he was only 19. This Vidvat Sadas of 1927 laid the foundation for this Academy which was registered in 1928. Dr. Iyer presided over our Conference in 1947 and received the Sangita Kalanidhi title. 1997 is the year of many golden jubilees and we may include the golden jubilee of Guruji securing the Sangita Kalanidhi Birudu. Incidentally, he is the first Sangita Kalanidhi of Independent India. On this unique occasion I, on behalf of all of us here, offer him our respectful felicitations. Let us look forward to Guruji celebrating his centenary with the title of Bharat Ratna.

In my welcome address on December 14th I had mentioned that lifts were being provided to the balcony for the benefit of aged rasikas
attending our performances. I am happy to announce that the lifts have been erected and are functioning now. I again wish to express my deep gratitude to the Chairman and Directors of ICICI, and Sri Suresh Krishna, not to speak of the erectors, Kone Elevators and Larsen and Toubro.

I also wish to thank the sponsors and advertisers who came forward in larger numbers than last year by underwriting most of our concerts and taking space in our Souvenir.

I thank our Secretaries, Office-bearers, staff, volunteers and others who cheerfully shouldered the strain of the 18 day Conference and Music Festival.

I once again extend to you a hearty welcome and request Sangita Kalanidhi Sri Semmangudi Srinivasa Iyer to preside over the Sadas and conduct the proceedings.
Academy Secretary Sri. T.S. Parthasarathy presented Vidwan M.S. Gopalakrishnan, President of the Conference.

CONFERENCE PRESIDENT

Vidwan M.S. Gopalakrishnan

Born in 1931 in a family with a rich musical tradition; son of violin wizard Parur Sundaram Iyer, the patriarch of the Parur style of violin play; 'M.S.G.', as he is popularly known, was groomed by his father in both the Karnatic and Hindustani styles; with intensive practice and total dedication, M.S.G. was able to perform when he was eight years old and accompany his father in solo recitals; has been enthralling audiences for over fifty years with the new fingering and bowing technique evolved by him after considerable research and study; his handling of the violin is that of a perfect master and the nada emanating from his instrument is unmistakable; has trained many disciples in Parur style; recipient of numerous titles and awards including the Sangeet Natak Akademi's award and the Saptagiri Sangita Vidwan Mani from the Tyagaraja Trust, Tirupati.

The President of the Sadas Sri Semmangudi Srinivasa Iyer conferred the title of 'Sangita Kalanidhi' on Vidvan M.S. Gopalakrishnan
the Birudu Patra, medallion of the title, the citation and a cash award of Rs. 10,000 being the interest from an endowment made by Sri. C.V. Narasimhan in the name of his Guru Sangita Kalanidhi Musiri Subrahmanya Iyer.

The Academy had selected two Vidwans who had rendered distinguished service in the field of music for conferring the title 'Sangita Kala Acharya'.

The Academy had also selected a distinguished lady violinist and an eminent Bharata Natyam Guru for the award of a 'Certificate of Merit' and the 'T.T.K. Memorial Award'.

Academy Secretary Ms. Maithreyi Ramadurai presented Vidwan S.R. Janakiraman.

**SANGITA KALA ACHARYA**

![Vidwan S.R. Janakiraman](image)

Born in 1928; son of D. Rangaswamy Iyer; learnt vocal music from a young age and later obtained the Sangeeta Siromani degree from the University of Madras, diploma from Kalakshetra and the Sangeeta Vidwan degree from the Central College of Carnatic Music,
Madras; commenced his teaching career in 1955 and has served several institutions as professor and head of the department of musicology; served as senior professor at the Teachers' College of Music, Music Academy, and later as Head of the Research Wing; author of several books published by the Music Academy; has also published Sangeetha Sastra in Telugu; has presented numerous lecture demonstrations at the Music Academy and elsewhere; recipient of several awards and titles including the T.T.K. Memorial Award and Certificate of Merit in 1987; member of the Advisory Committee of the Music Academy.

Sri Semmangudi Srinivasa Iyer conferred on Vidwan S.R. Janakiraman the title of Sangita Kala Acharya and presented him the Birudu Patra, medallion of the title, citation and a cash award of Rs. 5,000/-

Academy Secretary Sri. M.S. Venkataraman presented Vidwan T.H. Vinayakram.

SANGITA KALA ACHARYA

Vidwan T.H. Vinayakram

Born in 1942 in a family of musicians; son of Vidwan T.R. Harihara Sharma, founder of the Sri Ganesh Tala Vadya Vidyalaya:
inherited sound knowledge of Laya from his father and started performing from the age of 13; first played mridangam and then switched over to Ghatam in which instrument he made a name for himself; also secured for the humble claypot international recognition and fame; had a meteoric career in which he accompanied almost all top-ranking artistes; in 1974 he taught at the Centre for World Music, Berkeley, California; popularly known as 'Vikku', has travelled in more than 20 countries and participated in all major music festivals; has authored two books on percussion; recipient of the Grammy Award in 1992 and presently Asthana Vidwan of Kanchi Kamakoti Math.

Sri Semmangudi Srinivasa Iyer conferred the title 'Sangita Kala Acharya' on Vidwan T.H. Vinayakram and presented him the Birudu Patra, medallion of the title, citation and a cash award of Rs.5,000/-


T.T.K. MEMORIAL AWARD

Guru Kalanidhi Narayanan

Born in 1928, daughter of engineer S.V. Ganapati and Sumitra Ganapati, connoisseurs of music and dance; had training in Bharata Natyam from the age of seven from Guru Kannappa Pillai; learnt
abhinaya from Mylapore Gowri Amma and Chinnayya Naidu, a dance scholar; had training in music from Manakkal Sivarajan and learnt padams and javalis from Kamakshi Ammal, daughter of Vina Dhanammal; after an interregnum in dancing career, specialized in Abhinaya and commenced teaching that art to students both Indian and foreign in her school Abhinaya Sudha; soon became a renowned Guru in that field; has choreographed and produced several dance features; recipient of many titles and awards including the Sangeet Natak Akademi award and an Emeritus Fellowship from the Central Government; author of a manual on Abhinaya.

Sri Semmangudi Srinivasa Iyer presented to Smt. Kalanidhi Narayanan the T.T.K. Award with citation and a cash award of Rs. 2,000/-. Executive Committee Member Smt. Nandini Ramani presented Vidushi Dwaram Mangathayaru.

T.T.K. MEMORIAL AWARD

Vidushi Dwaram Mangathayaru

Born in 1935; as the daughter of violin maestro Dwaram Venkataswami Naidu; inheritor of the renowned Dwaram style of violin playing; in addition to her father, learnt violin from Varahur
Muthusvami Iyer; secured a diploma in music from the Maharaja's College, Vizianagaram, and also taught in that institution for two years; joined the All India Radio 1975 as staff artiste and rendered distinguished service; played with her father in solos till his death in 1964; is noted for her purity of tone and smooth handling of the violin; has toured Germany, Holland and Switzerland.

Sri Semmangudi Srinivasa Iyer presented to Vidushi Mangathayaru the T.T.K. Award with citation and a cash award of Rs. 2,000/-. 

Sri Semmangudi Srinivasa Iyer, the president of the Sadas, recalled his long association with the Music Academy from 1927 and said that he had completed 50 years as Sangita Kalanidhi. He praised the lasting service that the Academy was rendering to our fine arts and congratulated the recipients of the various awards for the honour received by them.

Sangita Kalanidhi M.S. Gopalakrishnan thanked the Academy for the honour conferred on him and also all Vidwans and others who assisted him in conducting the conference successfully.

Sangita Kala Acharya S.R. Janakiraman thanked everyone on behalf of the awardees.

Academy Secretary Sri. N. Ramji presented awardees and prize winners of the Conference and the president of the Sadas distributed the awards and prizes.

Secretary Ms. Maithreyi Ramadurai proposed a vote of thanks.
PROBLEMS IN EDITING THE KRTI-S OF MUDDUSVAMI DIKSHITA

N. Ramanathan

Introduction:

Editing has always been associated with written texts and use of the term in the context of performed music might sound a bit strange, especially since the sources include not only song texts and notations but also an oral transmission. Editing comes into play when different recensions and variations are found to have come into existence during the transmission of the creations of any composer. This is widely seen in the songs that the composers have contributed to South Indian art music and in Dikshita's krti-s in particular.

Variations in rendering can be studied with respect to the aspect of the music to which it pertains. For instance, the changes can be seen in the text of the song, in the musical prosodical details, in the arrangement of the song text within the tāla framework and within the melodic framework, in the tāla and the graha, in the rāga and in the melodic phrases. The changes in the text of the song if it pertains only to grammar and language, requires expertise in fields other than musicology. These aspects of grammar and language will not be taken up for detailed discussion in this article.

Now, before one takes up the variations and recensions of compositions for examination, it is necessary to go into certain essential points.
1. Except for certain very basic grammatical rules of the musical system, we should not presume that the composer is bound by or is conforming to all the rules of composition making.

2. It is necessary for one to analyse the songs of the composer and attempt to generalise his style and approach, with respect to the various aspects of the musical composition. And after having made a general picture then one can examine each composition and come to a decision regarding which of the various versions suits the composition best. Hence forming a general picture of the composer’s style is a pre-requisite to any attempt made at editing.

This paper presents the problems faced in trying to form a general picture of the composer’s style prior to attempting an edition. I must, however, confess that in this the melodic details, though representing the most important aspect of the problem, have been restricted to just a few points. Again, just as in the case of ‘Textual Criticism’, in the case of ‘Music Compositional Criticism’ too, one can speak of two levels, namely, the Lower Criticism and the Higher Criticism. The Lower Criticism would involve correction of grammatical errors etc. However editing of the melodic structure would require a deep and wide knowledge of the songs of Dikshita and the criticism would have to done, taking one song or one rāga at a time.

Before I come to the paper proper, I wish to mention that I have had the good fortune to learn a number of compositions of Muddusvāmi Dikshita from Sri Mahadeva Ayyar of Kallidaikuricci. He is a student
of Kallidaikuricci Vedanta Bhagavatar and along with A.Anantakrishnayyar (well known as Calcutta Anantakrishna Ayyar) and A.Sundaram Ayyar (of Mayilapur), has been instrumental in learning the compositions of Dikshitar from Sri Ambi Dikshita, son of Subbarama Dikshita and propagating them to the next generation. Dr.V.Raghavan in the book “Muttuswami Dikshita” (MD,p.35) published by the National Centre for the Performing Arts, has mentioned the name of Sri Mahadeva Ayyar in the essay “Dikshita’s Sishya Parampara” and as one drawing a pension from the Music Academy, Chennai. And I am greatly indebted to him for the songs he taught me and for patiently putting up with some of my impertinent questions and observations during my classes with him.

To start with, we find that even the name of the composer whom I have taken up for study today needs examination. The name popularly pronounced as Muttuvāmi Dikshita is actually “Mudduvāmi Dikshita” as we learn from the book sangita-sampradāya-pradarsini written by Subbarāma Dikshita and which is taken as an authority. Subbarāma Dikshita, who was the grandson of the brother of Muddusvāmi Dikshita, presents in this book, biography of important musicians, theory of music and gives notation of the compositions of Dikshita and other composers.

And incidentally as the title of this paper reads, I am confining myself only to the krti-s and not to the ‘compositions’ in general, which leave the varna, daru and ragamalikā-s out of my purview.

Identification of the krti-s of Dikshita:

The first step in the process of editing the krti-s is to determine the number of krti-s that are attributed to Dikshita. And in this area too,
knowledge based on an analysis of the compositions will play a great role in determining the authenticity of the authorship, along with, of course, the probe into the Sishya-paramparā through which the compositions have come down.

In the case of Dikshita there appears to be quite a bit of difference in opinion regarding some krti-s being his or not. Dr.V.Raghavan (pp.76-84,MD) has given an ‘index to the songs of Sri Muddusvāmi Diksita’. The index is in two parts. The first part contains the list of krti-s given in notation in Sangita sampradāya Pradarsini (SSP). The second part lists almost the same number of another set of krti-s not given in SSP but found in the other later publications, chief among which is “Sri Dikshita Kirtanamāla”(DKM), in Tamil and Samskrtam, by A.Sundaram Ayyar. Now what is implied in giving this index in two parts is perhaps the suspicion about some of the krti-s given in DKM as not being really Dikshitar’s. And, further, Dr Raghavan has added a note that the krti-s on ‘Rāhu’ and ‘Ketu’ are not really by Dikshita. Incidentally these two krti-s are not recorded in SSP. This raises many points which we shall take up one by one.

Are the krti-s recorded in SSP alone Dikshita’s?

One point in favour of such a surmise is that the krti-s which do not figure in SSP are not found in books published earlier to it (i.e., before 1905), but only in the later ones, as can be verified from Dr. Raghavan’s list. And even in the post SSP period, till 1936 we do not find any new krti-s being made public.

But one interesting point is that, in spite of SSP having been published, we find some gross variations in the krti-s in publications
that came out before 1930. e.g., in the krti ‘Balagopala’ in Bhairavi, notated in Sangita Svara Prastarasagaramu (SSPS, pp.218-220) of Nādamuni Pandita (1914) and in Sangita Rasānavam (SRA, pp.2-6) by K.V.Srinivasa Ayyangar (1918), we come across two extra Avarta-s of music in the carana.

\[\text{vānīsāracita pītāmbara dharma} \]
\[\text{vātjayantivanamālādaha} \]

These two Avarta-s of music are not there in SSP. In addition there is a passage of cittasvara in SSPS too not found in SSP.

Mr S Rajam, an Advisory Committee member of the Music Academy, Chennai, mentioned to me that he had learnt this composition from Ambi Dikshita, son of Subbārama Dikshita and the song had the two extra Avarta-s of music. However he found to his surprise that Smt.D.K.Pattammal who had also learnt the krti from Ambi Dikshita sang the krti in which version, the two Avarta-s did not figure. We thus see the emergence of “paśthaṅtara” or variants from a single source.

In this issue of determining the krti-s that should be attributed to Dikshita, Ambi Dikshita becomes a crucial link in the line of transmission. Sri Mahadeva Ayyar told me that Sri Anantakrshnayyar of Kallidaikuricci (Calcutta) brought Ambi Dikshita from Ettayapuram and helped him settle down in Chennai. Along with Kallidaikkuricci Vedanta Bhagavatar, Sri Anantakrshnayyar, Sri A Sundaram Ayyar and Sri Mahadeva Ayyar had started learning the compositions of Dikshita from Ambi Dikshita. And Ambi Dikshita had taught them songs that had not been published by his father in SSP and showed
them the palm-leaf manuscripts containing those songs of Dikshita. After the death of Ambi Dikshita, Sri Anantakrsnayyar and Sri Sundaram Ayyar separately brought out these songs through printed books. The number of songs brought out by Sundaram Ayyar is greater though a few of the krti-s are available only in Anantakrsnayyar’s publications. However, copies from the manuscripts of Ambi Dikshita were made by all the four of them though only Anantakrsnayyar and Sundaramayyar took to publishing. In their publications they have also made some changes in the notation and text, which I have been able to verify with the notation in the possession of Sri Mahadeva Bhagavatar.

Now the first published song of Dikshita which is not found in SSP seems to be ‘Mahāganapatim’ in Todi rāga which is included in a book “Dikshita kirtanap-prakāsikai” (DKP) brought out by Tiruppampuram Natrarajasundaram Pillai in 1936. This book contains 50 krti-s of Dikshita and invocatory verses by Dr. V. Raghavan and Sengalipuram Anantarāma Dikshitar. Sri Natrarājasundaram Pillai was the son of Tiruppampuram Svāminātha Pillai and the father of the famous flutist T.N. Swaminatha Pillai. Natarājasundaram had planned to bring out 200 kirtana-s in four volumes of 50 each, mainly with the intention of bringing them in Tamil script since SSP had been published in Telugu. He had learnt the krti-s from Sāttanur Pancanada Ayyar who had learnt them from Suddha-maddalam Tambiyaappa and who in turn had been a direct disciple of Dikshita. Dr Raghavan mentions (p.36) that Sāttanur Pancanada Ayyar had been a direct pupil of Dikshita. Vina Dhanammal too had learnt the krti-s of Dikshita from Sāttanur Pancanada Ayyar. However the remaining volumes do not seem to have come out.
The questions that would then arise are -

Is 'Mahaganapatim' in Todi a spurious krti and not Dikshita's since it does not figure in SSP?

Now 'Mahaganapatim' in Todi is an interesting example since it has come from another source too, a source totally unconnected with Ambi Dikshita. And what is even more striking is that the notation given by Natarajasundaram Pillai compares very well with what I have learnt from Mahadeva Bhagavat. The second Avarta of the anupallavi presents a peculiar tune in Todi and this in both traditions is the same.

\begin{verbatim}
ahantadirahita Saktivihiita
Anandadantam Ekadantam
\end{verbatim}

This suggests that 'Mahaganapatim' is in all probability a krti of Dikshita and prompts us to take the Ambi Dikshita tradition seriously.

There are a few other examples that could be cited which point to similarities in the Tiruppampuram and the Ambi Dikshita traditions and assert the genuine nature of the manuscript of krti-s in the possession of Ambi Dikshita. I now give an example from the krti 'Pancamatangamukha ganapatina' in the raga Malahari.

In the last two Avarta-s of the carana (madhyamakāla sahitya) textual variations are seen.

\begin{verbatim}
pancamatangamukha - madhyamakāla-sahitya in carana
\end{verbatim}

The words in SSP are ---

\begin{verbatim}
varaguruguha sodareṇa surucira lambōdarēṇa
karunāṅgagauratarēṇa kalimalaharanatarēṇa
\end{verbatim}
This is the reading adopted by DKM also.

In the version learnt by me from Sri Mahadeva Bhagavatar the words are —

\[ \text{karunārdragauratarena kalimalaharanacaturena} \]

And this is the reading found in DKP also.

The variation is not significant and especially in SSP in the last four akshara-s there is a shortage of one svara and this could be a printing error too as far as the word ‘tarena’ is concerned. And it is possible that Sundaram Ayyar who should have had the same reading as Sri Mahadeva Ayyar, might have changed his reading on the basis of SSP.

But what is of interest to us is that there is a similarity in the reading found in the Tiruppampuram tradition and the Ambi Dikshita one, while SSP is different. This should help in shedding the suspicion that one has towards the Ambi Dikshita tradition.

And there is another example which shows us how the Ambi Dikshita’s manuscript seems to provide a reading better than what SSP presents. In fact the reading helps correct the text as Subbarāma Dikshita had read in the manuscript, which must have been the same copy that Ambi Dikshita had.

The text being referred to here relates to the carana part of the krti ‘Śrī Kālahastīśa’ in Huṣāni rāga, especially the seventh and the eighth avarta of the carana.

\[ \text{jnānanprasūnāmbika} (\text{Śrī Kālahastīśa}) \]
The text starting with the fifth Avarta as given in SSP is -
\[ \text{danacaturakarābja-dīnakarunānidhē} \]
\[ \text{nu(su)nasarasūdanē jñānabhavapasupāte} \]

\[ \text{sudanē'} \] is grammatically a wrong usage. Anantakrshnayyar has adopted the reading as found in SSP. In DKM this has been modified and rendered as —
\[ \text{sūnasarasūdana jñānahara pasupate} \]

The text as in the song taught by Sri Mahadeva Ayyar is —
\[ \text{sūnasarasūdana{sānabhavapasupate} } \]

Here the splitting would yield-
\[ \text{sūnasarasūdana + Isānabhava pasupate} \]

I am not certain from the point of view of religious significance whether this reading “Isānabhavapasupati” is correct but from the musical prosody this is very apt since the syllables ‘sú’ and ‘sa’ have a first letter concordance known as ‘monai’ or ‘muhana’ or still popularly as ‘yati’.

Thus the credibility of the manuscript in possession of Ambi Dikshita goes up and there is not much room for treating the Dikshita krti-s that came only from that source as spurious.

The above examples I could get only from the notebooks of Sri Mahadeva Bhagavatar since in the publications of Anantakrshnayyar and Sundaramayyar some original readings have been changed. But for his notebooks I would have still been under the impression that the readings in these publications represent the original.
At this stage a question from the opposite point of view also needs to be raised.

From the SSP do we get any inkling that Subbaraṇama Dikshita had published all the compositions that he felt were Dikshita's?

Dr. Raghavan states (p.32,MD) that Subbaraṇama Dikshita had planned to publish another book containing compositions of Kṣetrajña, Tyāgarāja, Syāma Sāstri. But that unfortunately never transpired. But there is also no mention that he planned to publish more songs of Dikshita. This might have prompted Dr. Raghavan to divide the index into two parts, the first one listing only those songs which are found in SSP.

There are some other details which also prompt us to think in similar lines. For instance in rāga-s like ‘Camaram’ SSP has not recorded even one kṛti of Dikshita eventhough at least four attributed to Dikshitar are being sung today, namely, Siddhi-vināyakam, Mahāsuram, Sadasrayē and Ekāmrēsanāyakim.

Further, in a rāga like Purvagaula, except for the gita and sanchari, Subbaraṇama Dikshita has given no other composition. Had he considered the kṛti ‘Nītpalambikāyām’ in Purvagaula to be Dikshita's would he not have recorded it, in the absence of any other kṛti? In the rāga Sivapantuvarāli too, besides the gitam and sanchari he has given no other composition. Would he not have included the kṛti ‘Sri satyanārāyanam’, had he considered it to be Dikshita’s? These evidences prompt one to come to a conclusion that he recorded only those songs in SSP which he considered were Dikshita's.
Even among the compositions of Dikshita that he has recorded in SSP, it looks as though he regarded a few of them with suspicion since he chose not to include them in the main body but relegated them to the anubandha or the appendix of his work. These krti-s are —

1. Gurumūrtē Sankarābharana Rūpaka
2. Gananāyakam Rudrapriya Cat. ēka
3. Tyāgesam bhaja Rudrapriya Adi
4. Ganēsakumāra Janjūti Eka
5. Anantabālakrshna Īsamunihari Adi

These krti-s do appear to be suspect as explained below.

1. ‘Gurumūrtē’ sounds less like a krti in Sankarābharana rāga and more like a nottu-svara based on the svarasthana-s of that rāga. Besides, it is also set in the same ‘mettu’ or tune as the krti ‘gatamoha’ of Tyāgaraja, as pointed out by my colleague, Dr M.Premeela.

2,3&5. Both ‘Gananāyakam’ and ‘Anantabālakrshnam’ seem to be set in dhātu-s identical with those met with in some Tyāgaraja krti-s. The dhātu of ‘gananāyakam’ is similar to that of the krti ‘Srimānini’ of Tyāgaraja set in rāga Pūrṇashadja.

The tala and the Eduppu too appear very un-Dikshita like. The tāla is cat.eka but the eduppu is on the fourth akshara i.e., after a lapse of three akshara-s. This is the kind of eduppu and tala which Subbarāma Dikshita has designed for all the Tyāgarāja krti-s that are set in Desādi tala or its aditāla counterpart with an 1-1/2 mātrā anāgata-
eduppu. These can be seen in the other book of Subbarāma Dikshita, prathamabhyasa-pustakamu.

None of the krti-s of Dikshita given in the regular part of SSP has such an eduppu.

Again, the svarūpa of Rudrapriya rāga met with in ‘Gananayakam’ and ‘Tyāgesam bhaja’ seem to be quite unlike the Rudrapriya we see in the krti-s ‘Rudragopajāta’ of Dikshita.

‘Anantabālakrshna’ has a dhātu similar to that of ‘Dinamanivamsa’ of Tyāgarāja in Harikāmbhōji. The arrangement in the ādi tāla too is similar to that of a madhyādi or the 1/2 mātra anāgata-eduppu in an irandukalai ādi tāla which is typical of Tyāgarāja krti-s.

4. ‘Ganesakumāra’ too appears very unlike a Dikshita krti.

It is quite possible that all the above krti-s were originally Dikshita krti-s whose dhātu had undergone transformation and Subbarāma Dikshita being undecided about including them or dropping them, chose to put them in the anubandha of his book.

The above discussion now seems to project a view that, only the krti-s published in Subbarama Dikshita’s books are those of Muddusvāmi Dikshita and the others would not be his.

What impact would such a view have on the general understanding that we have about Dikshita’s krti-s?

The impact would certainly be serious. For instance we speak of many sets of eight or nine krti-s (popularly known as group krti-s) which Dikshita is known to have composed on a single deity. e.g.,
kamalambā-nāvavarana, navagraha etc. Now if we accept only the krti-s in SSP as authentic, then the list of sets would include only the kamalambā-nava-varana, Guruguha and Tyāgarāja.

The navagraha group will have only seven krti-s and not nine. From the Abhayāmbā group only ‘Āryām abhayāmbām’ in Bhairavi and ‘Abhayāmbikāyāh’ in Kēdāragaula would remain.

There would be none from ‘Nilotpalambā’ or Madhurāmbā groups. The only krti on Nilotpalambā recorded in SSP is ‘Sri Nilotpalanāyikey’ in Ritigaula but then this is not included among the eight vibhakti krti-s that form the group.

Incidentally, the eight krti-s on Nilotpalambā are based on rāga-s that have the suffix ‘gaula’ in their names. Out of these except mālavagaula, the other seven rāga-s are described by Venkatamakhi in his ‘Caturdandiprakāsikā’ as having ‘ni’ as the grahasvara. Curiously, all the eight krti-s in the Nilotpalambā group start on the svara ‘ni’, irrespective of the mela to which they belong.

Now what is Subbarāma Dikshita’s attitude towards the group krti-s?

Only when a krti from Tyāgarāja, Guruguha, Kamalāmbā, pancabhūta-kshētra and navagraha group occurs, does Subbarāma Dikshita specifically mention it as belonging to a set or a group. So he does not seem to recognise the Abhayāmbā as a group and ignores the entire set of Nilotpalambā and Madhurāmbā. In the case of navagraha too, in spite of referring to the group as ‘navagraha’ he gives only seven.
**Krti-s and Mudrā:**

In the list of Dikshita krti-s from SSP given by Dr. Raghavan, a krti ‘rāma rāma’ in Rāmakali rāga is included. SSP mentions the author of this krti as Subbarāma Dikshita. The errata in SSP does not show any corrections either. Even the Music Academy Tamil version mentions the composer as Subbarāma Dikshita. But Dr. Raghavan has taken it as the krti of Muddusvāmi Dikshita. The reason for this seems to be that, in the notation of the composition given in SSP, Subbarāma Dikshita has underlined the mudrā (signature) ‘guruguha’, as he usually does in the krti-s of Dikshita. Hence Dr. Raghavan must have ignored the mention of Subbarāma Dikshita as the composer and taken it to be a krti of Muddusvāmi Dikshita.

Now, the next question obviously would be — is mudrā an adequate basis for determining authorship? Should we not examine the merit of each composition and then decide the question of its authorship?

Let us take an example of a krti each from the Ambi Dikshita tradition and the SSP tradition. In the case of some rāga-s a krti that has come down from Ambi Dikshita’s tradition compares well with that given in SSP. Normally we associate a style of vilambita kālapramāna with Dikshita’s krti-s and in a krti like ‘Nilōtpalāmbike’ in Chāyāgaua raga it is seen to be present in a greater measure than in ‘Sarasvatya bhagavatya’ which is the krti given in SSP under the raga Chāyāgaua.

Both seem to be equally Dikshita’s, the second more so.

But merely by subjective evaluation one cannot make a judgement, it should be established through objective analysis. And for this we need go into the different aspects of the krti-s.
Thus the first problem that confronts one trying to edit Dikshita’s krti-s is that of identifying with certainty the krti-s as being Dikshita’s. One cannot take for granted that only those recorded in SSP are Dikshita’s. Further there are other aspects that we need to study to get to know the style and approach of Dikshita so that we may form a general picture of his music and examine individual krti-s.

Form

I shall now turn to the problems that we encounter in the aspect of form. Although krti refers to a form, it is a rather loose term and we do come across a number of compositional types within the class krti itself. In the case of Dikshita the variety is not much.

The normal form of a krti of Dikshita is that built up of pallavi, anupallavi and carana with svara passages and collukattu svara passages occurring in some. Dikshita does not have more than one carana in a krti being sung to the same dhātu. For instance, we have an instance of the famous krti ‘māye tvam yāhi’ in which there are three carana-s but they are sung to different dhātu-s and the form is like that of a svarajati.

There is also an instance of the kamalāṁba navavarana krti in Ahiri raga ‘Śrī Kamalāṁbā jayati’ in which within the pallavi there are three carana-s before the anupallavi is taken up.

“Samashti-carana”?

The big departure from the usual krti form comes where we see krti-s devoid of carana-s. That is there are krti-s with only pallavi and an. pallavi and the present day scholars have called this anupallavi as
‘samashti carana’ though Subbarāma Dikshita does not use this term. Sometimes I wish he had because of a problem we face with one krti.

"Santānā-rāmasvāminam"

In the krti ‘Santānā-rāmasvāminam’ in Hindolavasanta rāga Subbarāma Dikshita gives only the anupallavi and no carana. However, in the Tamil version published by the Music Academy a carana is also included with a note informing the readers that the carana was received from T.L.Venkataramayyar (p.366). The obvious doubt that arises is whether the carana is originally Dikshita’s one or not. If Subbarāma Dikshita had termed his anupallavi section of his two section krti-s as samashti carana, then we would have been certain that the carana was not a part of the original Dikshita krti. But one point to be noted here is that the signature or mudra ‘guruguha’ seen in Dikshita’s compositions, is found to occur only in the carana which would suggest that the carana must have been a part of the original composition of Dikshita.

But the question then would be - is the ‘guruguha’ mudra compulsory present in all the songs of Dikshita? As pointed out to me by Professor S.R. Janakiraman, there is one composition “Nabhōmani candrāgninayanam” in the rāga Nabhōmani, notated in SSP, in which the mudra ‘guruguha’ is not met with. This composition too consists of only pallavi and anupallavi and is devoid of caranam. So if we take that the ‘guruguha’ mudra is an integral part of every Dikshita krti, then the krti ‘Nabhōmani’ also perhaps has a carana which had been left out by mistake.
And if we accept that the mudra need not compulsorily be present, then the carana of the krti ‘Santana-rāmasvaīminam’ is spurious. This, however, is a superficial approach to the problem. The best way would be to make a melodic and textual analysis of the krti and then decide whether the carana printed in the Music Academy edition fits as an integral part of the song or not.

Taking up again the validity of coining the term “samashtri-caranam”, we find that while there are many krti-s of Dikshita that consist of only two sections, pallavi and anupallavi, there are a few krti-s which too contain only two sections, but the sections are designated as pallavi and carana.

There are two krti-s, ‘Sri guruguha’ in Devakriya and ‘Tyāgarāja-yogavaibham’ in Anandabhairavi, both have which have only two sections, pallavi and carana, both being notated in SSP.

These are the only instances of krti-s made up of two sections in which the second section is designated carana. In all the other cases the second section is called anupallavi. The problem now is to find out if musically there is any difference between the structure of an anupallavi which is the second and last section of a krti and the structure of a carana which is also the second and last section. Differences, if any, are not easily perceptible.

The designation of the section as carana in this krti could not have been a printing mistake for it is repeated by Subbarāna Dikshita in his other book PAP(p.79). Moreover it has been taken seriously by K.V.Srinivasa Ayyangar who, in his work Ganabhaskaramu (GB) in Telugu (p.389) has notated this krti and has designated the second
section as carana. But, curiously, he has designated the second part of the pallavi carrying the text ‘surapati Sripati ratipati vākpati kshitipati pasupati-śēvita’ as anupallavi. This is very strange because there is no prasa concordance between the pallavi and the anupallavi.

More would be said on the prasa aspect when we take up the aspect of text or mātu. So coining the term ‘samashti caranam’ in the post-SSP period is not proper since Dikshita, in composing anupallavi as the second and last section of a krti, intended it to be anupallavi. Otherwise he would not have composed a two-section krti like ‘Tyāgarāja yōgavaibhavam’ and called the second section as caranam. However, further research is necessary to bring out the musical distinction between an anupallavi and a caranam when they occur as the second last section in a krti.

MĀTU

When we come to the text of the songs there are many angles from which we can understand the krti-s. In Dikshita’s krti-s these would cover the language, the meaning, the finer details like use of the vibhakti-s (case endings), the use of musical prosody etc.

The area of the theme of the krti-s and the use of language would not be taken up in detail here. It must, however, be mentioned that many scholars have expressed doubts about certain usages and words employed by Muddusvāmi Dikshita and in some cases changes have been made by later editors. For instance in the krti ‘Amba Nilayatakshi’ in Nilambari raga, the second part of the anupallavi which is rendered in madhyamakāla goes thus-

ambujāramana sōdari ādari ambari kādambari nilāmbari
In DKM, the word ‘Adari’ has been changed to ‘atirathi’ (See p.12, MDK). There are quite a few other instances of usages which might be disputed by scholars today on the basis of grammar but aspects of poetic (musical) license and all related literary aspects must be deeply gone into before changes are suggested or effected.

Text construction in krti-s:

Now we see how Dikshita has used language in constructing the text of the krti-s. Mainly because of the language used being Sanskrit and the scope Sanskrit language offers for weaving long compounds (samāsa-s), an entire krti of Dikshitar forms into a single sentence (perhaps conforming to the ‘kulaka’ type of a musical form mentioned in Sangitaratnakara 5,56cd-57ab). What one normally finds in a Dikshita krti is a set of epithets of the main deity in the form of long samāsa-s and one single verb like ‘bhajami’, ‘asrayami’, ‘rakshito’ham’ coming in the beginning or elsewhere. The verb formation also accords with the case ending or vibhakti in which the nouns are set. Hence sometimes doubts have been raised with regard to krti-s in which more than one verb occurs or more than one vibhakti occurs. Such an instance is found in the krti ‘Sri Sukrabhagavantam’ in Paraju rāga. The pallavi starts with the noun in dviṭiya vibhakti or accusative case.

\textit{Sri Sukrabhagavantam cintayāmi santatam sakalatattvajñām}

But in the anupallavi the vibhakti changes to one of eighth or sambōdhana i.e., address.

\textit{he Śukrabaghavan māsu pālaya}

Thus there are two verbs, one related to accusative and the other to sambōdhana. In fact in the second half of the anupallavi which is in madhyamakāla —
The case ending changes back to dvitiya-vibhakti. This change in vibhakti has perhaps been necessary since after this passage the music has to get back to pallavi which is in dvitiya-vibhakti.

The carana presents another case where some changes have been made in the post SSP editions, this time with respect to the vibhakti-s. The entire carana is in dvitiya-vibhakti no doubt. But in between the uniform dvitiya ending has been converted into saptan- (locative).

The two endings ‘samayam’ and ‘trikōnam’ have been converted into ‘samaye’ and ‘trikōre’ and presented in DKM and in MD. The Tamil version of the Music Academy, however, sticks to the original. Though the change might have been brought in to present a better Samskrta syntax but a change of vibhakti within the same sentence is very un-Dikshita-like. However, using two vibhakti-s in independent sentences within a krti is seen practised by Dikshita in a few other krti-s too.

In the ninth Kamalāmbā Āvarana krti, Dikshita has beautifully used all the eight vibhakti-s. In the pallavi the ‘prathama’ occurs; in the anupallavi the ‘dvitiya’ and ‘trtiya’; in the carana the remaining ones occur. This krti is designed that way.

And the use of two sentences employing different vibhakti-s is found occurring in a krti not recorded in SSP. In the krti ‘nilotpalāmbā’ in Nārayanāgauḷa raga the vibhakti for most part of the krti is prathama with the corresponding verb being ‘jayati’. In the last part of
the carana, i.e., in the passage rendered in madhyamakāla the vibhakti changes to saptami.

\[ \text{Bhavarōgahara nipunatara varadāyinyām} \\
\text{nārāyanagaularāgamōdinyām} \\
\text{bhukti muktimaccittamvilayatu} \]

Thus we find that there are a couple of instances of the use of more than one vibhakti though they are rare instances.

**Prasa:**

The second letter concordance that is mentioned between the pallavi and anupallavi and within the carana is something that Dikshita seems to observe as a rule. But in the case of a krti there seems to have been a deliberate attempt to set aside the prasa. The krti is ‘Sri mūladhāra’ in Srirāga.

\[ \text{pa- Sri mūlādhāracakra vināyakāmūlya varapradāyaka} \]
\[ \text{a.pa- mūlājñānāsōkavinaśakamulākandamuktipradayāka} \]

In this krti the second letter in the pallavi is ‘mu’ while in the anupallavi it is ‘la’. Between ‘mu’ and ‘la’ there is no concordance of sound. If the krti had started with the words ‘mūladhāra’ and the word ‘Sri’ kept at the end of the pallavi then there would have been no prāsa evasion. The absence of prāsa as the text stands now is quite glaring. But if Dikshita had wanted, the text could have been easily rearranged to give a proper prāsa. But Dikshita seems to have intended it this way which seems a bit puzzling.

We thus see that in the aspect of mātu there are a few instances in variant readings, vibhakti, prāsa which come in the way of making a general picture regarding the approach to mātu.
In the aspect of tāla there are sub-classes under which we can analyse the kṛti-s.

We do see that in practice there are many aspects to the role of tāla. To take a very simple aspect, from the kṛti-s recorded in SSP, we see that Dikshita has set his kṛti-s in tāla-s belonging to only the 35 tāla group. The cāpu tāla-s and the Dēsādi and madhyādi are not seen to be used at all. For instance, the kṛti ‘pañcamātangamukha’ in Malahari rāga is sung in Rūpaka tāla. The Rūpaka tāla here is to be rendered with one druta and one laghu and not in the short version with two ghaṭām-s and one visarjitam.

But we have evidences of cāpu tāla-s and the shorter varieties having replaced the 35 tāla varieties in practice even in the early part of this century. For instance in SSPS the author while mentioning the tāla of the kṛti-s ‘akshayalinga-vibhō’ (p.202) and ‘māmava pattabhīrāma’ (p.206) as misrājāti-Ekatala has also suggested that instead of rendering with finger counts, the tala could be rendered like ‘Sāpu’ with two beats and with the first beat having a duration of 4 units and the second one of 3 units.

Now the total measure in both cases, i.e., Sāpu (cāpu) and misrājāti-Eka, would be the same. But if rendered in cāpu form there would be a tendency to speed up the kṛti and the kālaprāmāṇa of the kṛti would become high and which would be not in keeping with the general kālaprāmāṇa of Dikshita’s kṛti-s.

Now this is where we encounter a major problem. When we are discussing the mātu aspect, the actual musical practice does not come
into question. But when we come to the aspect of tāla, the statement
made above, namely that, "... would not be in keeping with the general
kalapramāna of Dikshita kṛti" could raise the question — "how is one
to verify the authenticity of a rendering with regard to the kalapramāna
of a composition?

For this, firstly the oral tradition could be taken as the authority.
There are quite a few lines of Sishya-parampara in the Dikshita
sampradāya mentioned by Dr Raghavan (MD, p.34-37). However it
would be very difficult to say whether the renderings have come down
intact with respect to kalapramāna. We do come across, today, the
same song being rendered in different kalapramāna-s by different
artists, e.g., "Sri Dumdurge" (Sriraṅjani), "Arunaṅalanātham"
(Saranga). Even if we ignore the basis of the oral tradition, by simply
abiding by the prescription that a tāla should be sung in misra-Eka and
not misra-cāpu, we will find that kalapramāna naturally comes down.

Mārga of the tāla:

The next point we notice is regarding the arrangement of the melody
in the tāla. Normally when set in one of the 35 tāla-s the arrangement
is such that either one svara or at the maximum two occur in one unit
or mātrā of the tāla. This aspect of the number of svara-s or melodic
units occurring in one unit of the tāla has been referred to as mārga
today. In SSP, however, the number of svara-s occurring in one unit
or mātrā of the tāla is equal to the number of sahitya-akshara-s or
syllables of the text occurring in it. For example, in the notation for the
kṛti "vālapiganapatim" (p.946,SSP,vol.2) the number of svara-s per
mātrā is two, since the average number of syllables of text is two per
mātrā. In SSPS, again, we find that the author, along with prescription
of the name of the tala has also mentioned the marga. For instance, in the krti 'Sri Mahāganapatīh' in Gauḷa rāga, the tala is triputa rendered in aticitratama mārga and in the krti 'Vināpustakādhārinim' in Vēgavāhini rāga, the tala is khanda-Eka and in citratama-mārga. Aticitratama-mārga would mean that there is one svara in one unit of the tala and in citrtama-mārga there are two svara-s in one unit of the tala.

While this question of tala could be settled, the difficulty arises when we come across variation in tala where both tala-s are of same measure and both belong to the 35 tala system. For instance, the krti 'Vināpustakādhārinim' is prescribed to be rendered in Khandajāti-eka tala but is found to be rendered in jhampa-tala also. Now jhampa-tala is of 10 mātra value and khanda-Eka when rendered in rendu-kalai or also would come to 10 mātra-s. Similarly the krti 'Aryāmabhayāmbām', in Bhairavi rāga and set in atatāla is sung in rendu-kalai triputa-tala both tala-s being of equal measure.

1. Vināpustakādhārinim k-Eka & m-jhampa

2. Aryāmabhayāmbām k-ata & t-triputa

In such a situation it is very difficult to come to a conclusion regarding which tala is correct. This is because in the musical compositions in our system the internal structure of a tala does not seem to have any significant relation with the melodic or textual structure of a composition. On the contrary we find that in Dikshita's krti-s his construction of the melodic as well as of the textual phrases is such that it transcends the Āvarta division of the tala. In many krti-s a big phrase may stretch over two and even many more Āvarta-s of the tala.
We find an extreme example in the carana of the krti ‘Hastivadanāya’, Navaraju rāga and misra-Eka tala. In this the chief portion of the carana, i.e., till the madhyamakāla begins, is constructed in such a way that repetition of a portion is not possible till one comes to the end. And this section has a time span of 24 Āvarta-s of misra-Eka tāla which comes to 168 mātra-s.

There is an even more extreme example, from the non-SSP list, in which one cannot go back to the beginning of carana till the end of madhyamakāla passage. This occurs in the krti ‘Ambikāyāh’ in Kēdara rāga. In this the madhyamakāla sahitya begins in the middle of an Avarta. The tāla span is ten Āvarta-s of Aditāla with the mārga being citratama, i.e., two hrasva syllables in one mātra of the tāla.

**Graha or eduppu:**

Normally in a Dikshita krti the graha or the eduppu of a krti set in a tala is seen to be samam. But examples of eduppu-s of anāgata variety are also there. But if one examines the contexts where the eduppu becomes anāgata then we find that practically everywhere the non-sama eduppu occurs it is because of a intended reduction in the time duration allowed for a syllable of the text. This aspect of the duration of time between the syllables of the text may be referred to as the laya of mātu or mātu-laya. The study of the laya of mātu or laya of sahitya by itself reveals interesting features in Dikshita’s krti-s. We shall take these up before continuing with the graha element.

**Mātu-laya:**

Mātu-laya has to do with the arrangement of the syllables of the text within the tāla framework. I am referring here to the duration given
to the syllables in the text. In the śāhitya the syllables are either hrasva (short) or dirgha (long). A syllable can be a long consonant or it can become dirgha because of the succeeding syllable being a conjunct consonant or samyuktakshara as prescribed by the chanda-sāstra. The durations of hrasva and dirgha are always proportionate, i.e., if hrasva is given one unit then dirgha is given two. A dirgha could be extended beyond two. And the text is composed in such a way that the number of syllables in one unit of a tāla is never exceeded. For instance, in an Adītāla kṛtī if there are two syllables for each mātrā of the tāla and then the total syllabic duration will never exceed 16.

e.g., Bālagopāla in Bhairavi

\[ \begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 & 13 & 14 & 15 & 16
\end{array} \]

This kṛtī is set in adītāla having a total measure of eight mātra-s with two hrasva or one dirgha syllable sung to one mātrā of the tāla. And we find that the number of syllables of the mātu is 16.

We take another example of a kṛtī where there is one hrasva syllable sung to one mātrā of the tāla, e.g., “Renukādevī” in Kannadabangāla rāga set to misra-jhampa tāla.

\[ \begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10
\end{array} \]

Re
nu ka
de vi sam
ra
kshito ha ma ni sam

The kṛtī is set in jhampatāla having a total measure of ten mātra-s with one hrasva syllable sung to one mātrā of the tāla. And we find that the number of syllables of mātu is 10 in each Āvarta.
It is not necessary that the number of syllables should be exactly equal to the maximum permissible. It can be less but not more. e.g., “Vatapiganapatim bhajeham” in Hamsadhvani

<table>
<thead>
<tr>
<th>tala</th>
<th>1 4</th>
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<table>
<thead>
<tr>
<th>matra-s</th>
<th>1 2 3 4 5 6 7 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>sahitya</td>
<td>Va . . ta . pi ga na pa tim . bhaje . ham</td>
</tr>
</tbody>
</table>

| akshara-s | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 |

The total number of sahitya akshara-s is 15, while the maximum permissible is 16.

Now we come to a point related to this, namely that of madhyamakāla-sāhitya.

Madhyamakāla-sāhitya:

If the normal permissible total syllabic value is a certain number then for madhyamakāla-sāhitya it is double that of the total value. In fact this is the basic characteristic of the madhyamakāla-sāhitya. That is, if the normal arrangement of syllables in one matrā of the tāla is two akshara-s, then there will be four akshara-s in madhyamakāla-sāhitya. If it is one then madhyamakāla-sāhitya will have two. e.g., the last part of the carana of the kṛti “Vatapiganapatim” in Hamsadhvani rāga.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

ni ja va . ma ka ra vi dhr te . kshu da . ndam .

1 2 4 5 6 8 9 11 13 15 17 18 20 22 23 24 26 27 29 31

kārāmbujapāsa bijā pū ram kalusavidū ram bhūtā kā ram
While this is a normal feature what interests us is a case where we find that the regular sahitya in a krti has about half the permissible total syllablic value. e.g., the krti “Sri Matribhutam” in Kannada rāga. In this krti set in misra-Eka tala the pattern of distribution of text allows one akshara in one matra of the tāla. But we find that the normal flow is such that the total value of sahitya-syllables is about 5.

**Pallavi**

\[
\begin{align*}
\text{Sri} & - \text{ma} - \text{tr} = 5 \\
\text{bhū} & - \text{tam} - \text{tri} = 5 \\
\text{Si} & \text{ra gi ri} = 4 \\
\text{nā} & - \text{tham} - \text{hr di} = 6
\end{align*}
\]

Now when we come to the end of the anupallavi in the last four Avarta-s the number of syllables rises to the maximum permissible 7 or to a number not less than 6.

**Anupallavi, madhyamakāla-sāhityam**

\[
\begin{align*}
\text{kō} & - \text{ma la ka ra} = 6 \\
\text{dhrta ku ra - ngam} & = 7 \\
\text{gu ru gu ha - nta} & = 6 \\
\text{ra - nga li - ngam} & = 7
\end{align*}
\]

Now in such an arrangement the syllables are placed closer to one another and the distribution is dense but it is still within the normal limit of 7. But as compared to the distribution in the earlier part of the krti the density is double and this gives rise to the feeling of the sahitya being madhyamakāla which in reality it is not. As some scholars have said, it is a case of an ‘apparent-madhyamakāla’ and not of a ‘real-madhyamakāla’.
This becomes clear when we come to the second half of the carana where we see the apparent madhyamakāla as well as the real madhyamakāla sāhitya.

Sri Maṭrībhūtam - carana later portion

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
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<th>4</th>
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<th>7</th>
</tr>
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<td>nā</td>
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<tr>
<td>di</td>
<td>ra</td>
<td>hi</td>
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<td></td>
<td>ntaḥ</td>
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</tr>
<tr>
<td>ka</td>
<td>ra</td>
<td>nam</td>
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</tbody>
</table>

"->" indicates the starting point of the 'apparent madhyamakāla''

Sri Maṭrībhūtam - carana- "apparent madhyamakāla"

**da ra

<table>
<thead>
<tr>
<th>hā</th>
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<th>tri pu</th>
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<tr>
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<tr>
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<td>su</td>
<td>ki pra mu</td>
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<tr>
<td>khā</td>
<td>bha ra nam</td>
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</tr>
<tr>
<td>bha</td>
<td>sa mā</td>
<td>na na</td>
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<tr>
<td>vā</td>
<td>va ra nam</td>
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</tr>
<tr>
<td>dā</td>
<td>sa ja na san</td>
<td></td>
</tr>
<tr>
<td>tō</td>
<td>sha ka ra nam</td>
<td></td>
</tr>
</tbody>
</table>

"->" starting point of the 'real madhyamakāla'

We find below that the distribution of syllables is such that there are a maximum of 14, double than that seen in the earlier part of the song.
Sri Matrbhutam - carana- “real madhyamakala”

va sita nava java nti pu hspavi
ka sa priyahrda yam sada yam
ma sava rsha pa ksho tsava vibha
vam .sada si vam para masi vam

A similar instance is seen in the krti ‘Anandanatana-prakāśam’ in kedāra rāga and set in misra-Eka tāla. But in this case it occurs in anupallavi.

Anandanatana - misra-Eka

bha nu ko ti ko ti sañ ka sam
bhu kti mu kti pra da daha rā ka sam

Now starts the “apparent madhyamakāla”

-di na ja na sa m rakshanacanam

And now the “real madhyamakāla”

di.vyapata. njalivyā. ghrapa.da
da.rsitaku. ūcita.bja cara nam

While we see an order in the laya of matu in the krti-s of Dikshita, we also come across a few exceptions that again come in the way of coming to any conclusion regarding the matu style in Dikshita’s
krti-s. We see that in some krti-s the number of syllables of the sahitya is in excess of the normal that we expect. It is not a rule that sahitya syllables must conform to the relation between the sahitya-akshara and tala-matra. For instance, we take the example of the krti of Svati-Tirunal, namely, ‘satatam tavaka’ in Kharaharapriya. In the carana we find the text in each of the four Avarta-s having 18 to 20 syllables, when the maximum permissible should be 16 in an Aditala Avarta.

\[
\begin{align*}
\text{kamalabahulalita-kisalaya-padapadma} & = 20 \text{ akshara-s} \\
\text{vimalamanibhushhana vanaruhadalanetra} & = 18 \text{ akshara-s} \\
\text{mamahrdi-vasanisam-madhusudana-saur} & = 20 \text{ akshara-s} \\
\text{Samalartibhañjana-sadhujanaśeśvita} & = 18 \text{ akshara-s}
\end{align*}
\]

When sung at the rate of two hrasva syllables per one matra of the tala we would find two or more syllables lacking in accommodation. Hence the dhatu is set in such a way that at some places the speed is increased and more than two syllables are accommodated in one matra.

Now we find almost the same thing happening in a krti of Dikshita, namely, “kshitijāramanam” in Devagandhari rāga and in Adita. In this the number of syllables in pallavi and anupallavi are -

\[
\begin{align*}
\text{pa kshitijāramaNam cintaye Sriramam bhavataranam} & = 29 \\
\text{a.pa kshitipatinatacaranam sevitaśvibhishanam} & = 20 \\
\text{kshitibharanam Sritacintāmanimaghaharanam} & = 20
\end{align*}
\]

The pallavi seems to be quite disproportionate. When we come to the carana we find that there is order again. The whole carana has each Avarta consisting of not more than 32 syllables. The entire carana is in madhyamakāla. But in pallavi we shuttle between vilambakāla and madhyamakāla which appears very queer in a Dikshita krti.
Now an example from the non-SSP list. In the second Avarta of the kri ‘abhayāmba jagadamba’ in Kalyāni raga and in aditala the akshara value is 18 while it should be not more than 16.

\[
\text{abhaya.mba. jagada.mba. ra.kshatu} = 16 \\
\text{A-tmaru.pa-pratibi.mba. mada.mba.} = 18
\]

As said earlier, perhaps there is no rule that binds a composer from exceeding the sahitya-akshara total value in an Avarta of a tala, but when he has been conforming to a practice any exception appears odd. For instance, in the case of Svāti-tirunāl krti we could get around the discrepancy by setting the composition in khandajati-triputa tala instead of the existing Aditala. But with the above mentioned krti of Dikshita there is no way out.

There is yet another example where the text is smooth till we come to the last part. In the krti ‘Sri Kalahastisa’ in Husāni rāga, in the madhyamakāla-sāhitya part of the carana, we find an excess of just one mātra which seems an unusual lapse. The tāla for this krti is misra-jhampa having a duration value of 10 mātra-s and we have one hrasva syllable of sāhitya per tāla mātra. In the madhyamakāla-sāhitya passage there should be two akshara-s per mātra or in one Avarta 20 sahitra-akshara-s. The text for the part under mention is-

\[
\text{Sri Kalahastisa - madhyamakāla-sāhitya in carana} \\
\text{jñanaguruguhasaccidanandamayamūrte} - 21 \\
\text{hinajātikiratakena pūjitakīrte} - 21
\]

Subbarama Dikshita has cleverly written the last conjunct consonant ‘rte’ in each Avarta as a hrasva which is possible in Telugu script. In Samskrta there is only one ‘E’ vowel and not two as in Telugu and Tamil, and that ‘E’ is always dirgha.
Another instance of such an excess is seen in a krti which is not recorded in SSP. This is the krti on kēṭu graha in Cāmara rāga. Again in the madhyamakāla part at the end of the carana there is just one akṣhara excess.

\begin{verbatim}
mahāsūram - madhyamakāla-sāhitya in carana

ghuruguhacāmarabharanam gunadōṣacidābharanam
ghrahanādikāryakāranam grahāpasavysaṇcarinam
\end{verbatim}

The tāla in this case is rūpaka, and the number syllables of madhyamakāla-sāhitya permissible in an Avarta would be 12. But the last Āvarta has 14. In the earliest edition which gives this krti in notation namely “ghurugah-gāṅāmṛta-varṣhini, Pt.2” (GGV) by Vedanta Bhagavatar and Anantakṛṣṇayya, this excess has been accommodated by rendering the phrase “grahāpasavya” in the second speed. In MD, navagraha krti-s have been presented with notation by Vidvan B.K. Krishnamurthy. In this notation this excess has been accommodated by starting the last two portions of the text half a unit before, that is in the last half unit of the previous Avarta of the tāla.

\begin{verbatim}
mahāsūram - madhyamakāla-sāhitya in carana as in MD
\end{verbatim}

This is not a very satisfactory solution. What is however clear is that the editors of the two editions referred to above were quite conscious about this apparent anomaly in the sāhitya.

Coming back to the aspect of graha or eduppu, we find that normally Dikshita kṛtī-s have sama-eduppu but when we have an anagata-eduppu in many cases we find that the dirgha letter is reduced to a duration of hrasva. For instance, in the kṛti ‘dharma śamvar dhani’ in Madhyamāvati rāga and set in rūpaka tāla, the eduppu in pallavi is sama. And the distribution of syllables of text with respect to the tāla
too is very proportionate. The anupallavi too has a similar text construction. But the anupallavi starts with an anāgata-graha of one akshara.

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 1 & 2 & 3 & 4 & 5 & 6 \\
\end{array}
\]

\textbf{pallavi}

dha . rma sam . va . rdha . ni .
da nu ja sam . ma . rda ni .
dha rā . dha rā . tma je . a je .
da ya yā . mām . pā . hi pā . hi

\textbf{anupallavi}

, ni rma la hr da ya ni vā . si ni
, ni tyā . na . nda vi la . si ni
, ka rma . jnā . na vi dhā . yi ni
kā . nkshita . rtha . pra da . yi ni

In the anupallavi we find that the letter ‘ni’ is a dirgha one because it is followed by a samyuktākshara, namely, ‘rma’. So logically the duration that should have been allotted is two mātrā-s of tāla as has been done for ‘dha’ in the pallavi where the word is ‘dharma’. Here too the graha should have been sama but Dikshita has preferred an anāgata-graha. This could have been done to accommodate the melodic phrase conceived in the second kālam. But what is important to note is that the maximum permissible total number of syllables is not exceeded.

The other contexts where Dikisita has resorted to anāgata graha too are quite safe areas. These are in krti-s where the number of syllables
of sahitya are much less than the permissible limit. In such cases a syllable might have more akshara duration available than necessary. There the graha is shifted by one or two akshara-s without hampering the metrical requirement. e.g., the krti 'akshayalingavibho' in Sankarābharana rāga and set in misra-Eka tala.

\[ \begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 1 & 2 & 3 & 4 & 5 & 6 & 7 \\
, & a & ksha & ya & lin & ga & vi.
\end{array} \]

In such cases and even in the earlier case, the shifting of graha has practically no impact on the structure of the rest of the krti. This is unlike Tyagaraja krti-s where the Dēsādi influenced 1-1/2 matrā anāgata and the madhyādi influenced 1/2 matra anāgata eduppu-s seems to organise the phrasings into a well structured pattern.

1. girirājasutatānaya

2. mērasamāna

We have now seen the matu as well as the laya/ tala aspects and tried to understand the problems that come in the way of having a uniformity in the rendering and also in identifying Dikshita's style. But the most challenging and may be the impossible task will be that of tackling the variations in melodic renderings.

**DHĀTU**

If for instance two musicians are rendering the same portion of a krti in slightly different ways it might be very difficult to determine which of the two accords to the original composer's version.

For instance in the krti 'Kamalāmbām bhaja re' in Kalyani, if one were to render the last druta portion of the first Āvarata of the amūpallavi as —
and another were to render it as —

\[ p, g m \ p, \]

\[ p, rsvm \]

then there is a variation however insignificant it might be.

But to say which one is correct will be a very difficult task

musically. But at least we can try to get close to identifying the
elements of dhatu that can be said to represent the Dikshita bāni. We
start with the rāga-s handled by Dikshita.

RĀGA

In the case of tala we found that Dikshita adhered to only the thirty-
five tāla system, in the case of rāga too we can say that he was oriented
towards a set of rāga-s. If we go by the kṛti-s given in SSP we find
that among the 72 rāganga rāga-s we have a kṛti in all except two. And
these two are the 45th. rāganga-rāga Sivapantuvarāli and the 56th.
Cāmaram.

Now in SSP, Subbarama Dikshita has given the lakshana of certain
rāga-s and notations some compositions in them even though there is
no Dikshita kṛti in those rāga-s. In the DKM the rāga-s that figure are
almost the same as those which have been defined in SSP. The lone
exception is Abhōgi.

A kṛti in this rāga, namely, ‘Sri Lakshmīvarāham’ is mentioned in
the DKM and is a composition reflecting the vilamba style of Dikshita.
However this kṛti is not found in SSP and not only that, the rāga itself
does not figure in SSP. Perhaps this rāga was not acceptable to the
Dikshita tradition. Normally the raga-s which have come down in the
tradition could be identified by the lakshana sloka of the rāga and the
gītam given under it.

However SSP does include a few rāga-s that did not belong to
Dikshita tradition. For instance, the rāga Devagāndhārī (janya of 29th
mēla) in which Dikshita has composed the kṛti ‘kshitijāramanam’ is a
dēśya rāga for which we come across neither a lakshana sloka nor a
gīta. However there is another Devagāndhārī rāga which was accept­
able to the Dikshita tradition and this is a janya of 22nd mēla but in
which SSP does not give any kṛti of Muddusvāmi Dikshita. Subbarāma
attempts to distinguish the two Devagāndhārī-s by calling the 22nd
mela janya-rāga as Devagāndhāra (p.3, mūrchna-s of rāga-s,
SSP,vol.1).

Thus, probably Subbarāma Dikshita has included in SSP those
rāga-s that were acceptable to his tradition and those rāga-s in which
Muddusvāmi Dikshita had composed kṛti-s. Hence the kṛti ‘Sri
lakshmivarāhām’ and the rāga Abhōgi become conspicuous by their
absence in SSP, further implying that the composition might not be
really Muddusvāmi Dikshita’s.

Treatment of rāga-s:

Now we come to the treatment of rāga. Many scholars have spoken
and written about the characteristics of the rāga-s handled by Dikshita.
I do not wish to go into the details again but would just like to reiterate
the fact that in some cases the svarūpa of a rāga as portrayed in his
kṛti-s has facets that are not visible in the present day svarūpa of the
raga. As a result one should be careful not to ‘modernise’ a kṛti
according to the character of the rāga we are familiar with today. For
instance, in the rāga Darbāru the cliche phrase ‘g g , r s’ is not met
with in the krti-s of Dikshita given in SSP. Even Subbarāma Dikshita
does not use it in the varna composed by him. And the characteristic
phrase that is met with in abundance in Dikshita’s krti-s is ‘g m r’.
We see this in both the krti-s ‘Tyāgarajādanyam na jāne’ recorded in
SSP and ‘Halāśyanātham’ recorded only in DKM.

There are a few other examples too.

1. mangaladevataya in Dhanyasi - rupaka

In the phrase ‘bahumānitoham’ the melody underlying ‘mani’
resembles almost a phrase from Ahiri.

2. arunācalanātham in Saranga - tisra-Eka.

In the phrase ‘natham’ the svara-s ‘d,,n \p’ sound unorthodox.

Graham:

Now we shall take up a special feature of the svara or cittasvara
passages that occur in two forms in a few krti-s of Dikshita. I am
referring here to svara-s which are followed by another set set of svara-
s in the next line with the heading ‘graham’. These are met with in
many krti-s like ‘gunijanādīnuta’ in Gujjari raga and ‘Renukādevi’ in
Kannadabangāla raga. The first Avarta of the svara in ‘gunijanādīnuta’
along with the corresponding ‘graham’ version is given below.

s s , s r r g g , s , r g , s r g , , d , d ṭ , d d p p m m g g
r r , r g g m m , r , g m , r g m , , n , n d , n n d d p p m m

The corresponding graha svara passage is seen to be rendered in
two ways. One is where ‘ri’ is rendered in the sthāna of sa and the
other svara-s occupy the corresponding positions. The svara-s would
be rendered thus.
The other way is to render ‘ri’ etc. In the normal positions. The svara-s would then be rendered as illustrated.

The technicalities involved in this problem pertaining to ‘graham’, will be taken up separately in another paper. Moreover there is still a great deal of ground left to be covered with respect to the dhatu aspect of Dikshita which would also be taken up in a separate paper.

Conclusion:

One cannot help restating the the oft-repeated statement that the form and the content or the whole and part are not mutually exclusive. Unless we are familiar with each specific instance it is not possible to generalise and unless we form a general image it is impossible to estimate each instance. And what I have attempted in this paper is only to show what problems arise in the process of trying to generalise and how due to the lack of a proper total picture we find some compositions that do not fit into the general understanding of a Dikshita song, that is not in keeping with the general style.

Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>DKM</td>
<td>Sri Dikshita kirtana mālā</td>
</tr>
<tr>
<td>DKP</td>
<td>Dikshita kirtanap-prakāśikai</td>
</tr>
<tr>
<td>GGV</td>
<td>Sri guruguha-gānāṁṛta-varshini</td>
</tr>
<tr>
<td>MDK</td>
<td>Sri Muttusvāmi Dikshita kirtanaikal</td>
</tr>
<tr>
<td>SRA</td>
<td>Sangita rasarnavam</td>
</tr>
<tr>
<td>STK</td>
<td>Maharāja Sri Svati tirunal krtimālai</td>
</tr>
<tr>
<td>GB</td>
<td>Gānabhāskaramu</td>
</tr>
</tbody>
</table>
SSP Sangitasampradayapradarsini
SSPS Sangitasvaraprastārasāgaramu
PAP Prathamābhyāsa pustakamu

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KAMALAMBA NAVAVARANA KRITIS OF MUTHUSVAMI DIKSHITA

T.S. Parthasarathy

The Dikshita family of South India, like the Bach family of Germany, is one of the most fascinating in the history of Karnatic Music. For about a century and a half, from the middle of the 18th century to the beginning of the 20th Century, its members were composing and playing music, making rich and varied contributions to what may be called the Periclean age of Karnatic music. Its greatest member was Muthusvami Dikshita (1775-1835), one of the three immortals who were the makers of the present-day Karnatic music, the other two being Tyagaraja and Syama Sastri.

The Dikshita family has also contributed no less than 14 magnificent raga malikas to the corpus of Karnatic music. Three of them are by the patriarch of the family, Ramasvami Dikshita, including 'Natakadi Vidyala', the longest raga malika other than the 72 melakarta raga malikas. Three are by Muthusvami Dikshita including 'Sri Visvanatham', the chaturdasa raga malika. Eight are by Subbarama Dikshita including a 72 melakarta raga malika beginning with 'Ee Kanakambari'.

Although Tyagaraja and Syama Sastri have also composed group kritis, the largest number of group kritis were written by Muthusvami Dikshita. In fact, his very first kriti 'Sri Nathadi Guruguho' (Mayamalavagaula) was the first of a group of eight kritis on Lord Subrahmanya of Tirutani. This set the pattern for his later kritis in which the raga name was inserted in the sahitya and Dikshita's mudra became 'Guruguha'. Most of his group Kritis are also 'Vibhakti
Kirtanas’ because they are in all the eight vibhaktis or cases. Dikshita followed a plan for each of his groups. In addition to the Tiruttani group, there are the following group kritis by Dikshita.

- Panchalinga sthala kirtanas
- Abhayamba Navavaranam
- Kamalamba Navavaranam
- Tiruvarur Tyagaraja group
- Tiruvarur Sivalinga group
- Navagraha group
- Nilotpalamba group (all ragas ending with ‘Gaula’)
- Sri Ramachandra group

**SRI VIDYA UPASAKA**

It is common knowledge that Muthusvami Dikshita was an ardent follower of the Sri Vidya cult. Subbarama Dikshita, in his ‘Sangita Sampradaya Pradarsini’, mentions that a saint called Chidambaranatha Yogi gave Dikshita initiation into Sri Vidya at Manali (near Madras) and later took him to Benares along with him. There, Dikshita practised Sri Vidya and obtained what is known as the ‘Ashta Maha Siddhis’. It was only after Dikshita attained the culmination of his Upasana that the Yogi allowed him to return to Tamil Nadu. The Sri Vidya name of Chidambaranatha Yogi was ‘Srinatha’ and that of Muthusvami Dikshita ‘Chidanandanatha’. Dikshita mentions both these names in his first kriti already mentioned.

Sri Vidya mysticism believes that there are several supernatural powers which could be obtained by men by contemplating on the minor goddesses in the outer enclosures of the citadel, in the centre of which
is seated the Supreme Goddess who is the embodiment of all powers. Real devotees are warned against being side-tracked by the acquisition of supernatural powers and missing the contemplation of the all powerful and blissful divine Mother who alone can give deliverance from all evil and sorrow and give eternal beatitude.

PRASTHANA TRYA OF SRI VIDYA

The 'Lalita Sahasranama Stotra' forms the latter half of the 'Sri Lalitopakhyana' contained in the Brahmaanda Purana and was related by Hayagriva to Agastya. The stotra consists of three parts viz. the Prologue, the Sahasranama and the phalasruti. While the upasana of the Sri Chakra, japa of the Panchadasakshari mantra and the practice of the Kundalini yoga constitute the Tantric side of the Sri Vidya tradition, the Sahasranama represents the devotional or bhakti side of the sampradaya.

The Prasthanatraya of Sri Vidya include the celebrated Sanskrit commentary 'Saubhagya Bhaskara' of Bhaskara Raya Makhin (Bhasurananda Natha), the 'Varivasya Rahasya' and the 'Setu Bandha'.

THE SRI CHAKRA

The Sri Chakra is a unique Yantra, a mystical diagram believed to possess magical or occult power. Yantras are intended as a 'Chart' or 'machine' to stimulate 'inner visualisation' or meditation. The spiritual ascent of the worshipper is from the circumference inwards, the highest states being those closes to the centre. A typical yantra is the Sri Yantra consisting of an outer frame composed of straight lines indented on the four sides to form a regular pattern. The frame encloses an arrangement of concentric circles and stylized lotus petals surround-
ing a series of nine intersecting triangles, the remaining five pointing downwards symbolising the female principle, the whole culminating in a central point (bindu) which is the eternal, undifferentiated principle, Brahman or the polar axis seen from above. In Tantricism, bindu represents the point of concentration of all creative forces, while the nine triangles signify the primitive revelation of the Absolute as it differentiates into graduated polarities, the creative activity of the cosmic male and female energies on successive stages of evolution. Each deity worshipped has its own Yantra, which ensures the presence of the deity in it. Thus, we have different Yantras for Ganapati, Sundarsana, Sarabha, Subrahmanya, Hanuman and Chamundi.

Our Sastras say that the avarana devatas represent the different states of our mind while practising Sri Vidya and these are summarized below:

2. The 16 petalled lotus - Gupta Yogini - Dream.
3. The eight petalled lotus - Guptatara Yogini - Profound sleep.
4. The fourteen triangles - Sampradaya Yogini - deliberation on God.
5. Outer 10 triangles - Kulottirna Yogini - Proximity to the Guru.
6. The inner triangles - Nigarbha Yogini - Upadesa
7. The eight triangles - Rahasya Yogini - Meditation.
8. Central triangle - Atirahasya Yogini -
   Profound meditation.


THE NAVAVARANA

Those who wish to worship Goddess Ambika in the form of the
Sri Chakra must worship the nine chakras contained in it. The bindu,
trikona, ashta kona, inner ten konas, outer ten konas and the fourteen
konas of each chakra is called an 'Avaram' (enclosure). The nine
enclosures from Bhupara to Bindu sthana are known as the Navavarana.

As Dikshita lived at Tiruvarur during the major part of his life,
had a special attachment to Lord Tyagaraja on whom he composed
no less than 13 kritis. He did upasana on Goddess Kamalamba and
composed the classic 'Kamalamba Navavarna Kirtanas'. Each Avaram
has a chakra name, a mantra and Svamini or Goddess. The following
is a list of the Kamalamba Navavarana.

1. Kamalambika - Todi - Rupaka (dhyanam)
2. Kamalamba - Anandhabhairavi - Triputa
4. Sri Kamalambikaya - Sankarabharanam - Rupaka
5. Kamalambikayai - Kambhoji - Ata Talam.
7. Sri Kamalambikayah - Punnagavarali - Rupaka
8. Sri Kamalabikayam - Sahana - Triputa.
The contents of these eleven kritis are briefly summarized below:

1. Kamalambike (Todi) : This is called the Dhyana Kirtana or the Mangalacharana (Protection) for the ten Kritis to follow. The Goddess is addressed as Chandika and the song describes both the nirguna (without qualities) and the saguna (with qualities) aspects of Kamalambika who is the embodiment of Kaamakala. The fiftyone letters of the alphabet constitute her Mantra Sukshma form. ‘Guruguha Karane’ has two meanings (1) one who was the mother of Guha who taught the secret of the Pranava to Siva or (2) The mother of Guha who, at Tiruttani, became Dikshita’s Guru. Vikalebara Mukti is the same as Videha mukti which is one of the two forms of salvation, the other being jivan mukti.

2. Kamalamba (Anandabhairavi) The Goddess lives both in Kamalalayam (Tiruvarur) and in the heart of Dikshita. ‘Taram’ means Pranavam and she is the beautiful female parrot who lives in the cage called ‘Omkara’. She is the embodiment of the nine goddesses viz., Tripura, Tripuresi, Tripurasundari, Tripuravasini, TripuraSri, Tripuramalini, Tripurasiddha, Tripuramba and Mahatripurasundari. She is the mistress of the ten siddhi devatas like Anima, Laghima etc.,

3. Kamalambam (Kalyani) The second Avarana is called the Sarvasa paripuraka and the presiding deity is Guptayogini. The Avarana has sixteen petals. The sage Durvasas, known as ‘Krodha Bhattaraka’ for his wrath, was a staunch follower of Sri Vidya, and has written two
works on the greatness of the Devi. ‘Hamsini’ refers to the Mahavakya ‘Aham Brahmasmi’. In this Avarana of sixteen petals there are sixteen shaktis from Kaamaakarshini to Sarirakarshini. The avarana refers to the state of one’s mind during the svapnavastha or state of dream and the shaktis represent the 16 dispositions of the mind.

4. Sri Kamalambikaya (Sankarabharanam) This chakram which has eight petals, is known as the Sarva samkshobana chakra and the goddess shines in the form of eight shaktis viz., Anangarekha, Anangamekhala, Anangamadana, Anangamadanatura, Anangarekha, Anangankusa, Anangavegini and Anangamalini known as the Guptatara yoginis. She was worshipped by eight persons from Manmatha to Durvasa Maharshi. The avarana represents ‘Sushupti’ or the dreamless state.

5. Kamalambikayai (Kambhoji) This kriti, which is in the fourth vibhakti, has fourteen triangles known as the ‘manu konas’ and is called the ‘sarva saubhagya dayaka’ chakra. The fourteen shaktis who dwell in this are known as the sampradaya yoginis. The fact that Devi is the sister of Mahavishnu is stressed here. Gods give boons by their hands but the Goddess gives them through her feet. Adi Sankara refers to this in the sloka ‘Tvadanyah panibhyam’ in the ‘Saundarya Lahari’. ‘Hrinkarpujujayai’ means ‘One who is worshipped by the single letter Bhuvanesvari mula mantra known as the ‘Hrillekha’.

6. Sri Kamalambaya (Bhairavi) The chakra, known as the ‘Bahirdasara’, has ten triangles and is called the ‘Sarvatha sadhaka chakram’. The ten shaktis who reside in this are known as the ‘Kulottima yoginis’. Worshipped by Rudrani, Lakshmi and Sarasvati, Kamalambika is the presiding deity. The ten shaktis who reside in this
chakra represent the ten kinds of subtle sounds known as the 'dasavidha nada' which are heard only by yogis from the muladhara to the Ajna chakra.

7. Kamalambikayah (Punnagavarali) This sixth avarana kriti describes the chakra called 'antardasara' with ten triangles and is known as the 'sarvarakshakara chakram' and the ten yoginis are known as the 'nigarbha yoginis'. The Goddess is the embodiment of the 'Kundalini shakti' which is made of fifty matrikas or aksharas. She revels in music. The five weapons in her hands are made of the red lotus, Asoka flower, mango flower, mallika and the blue lilly. These represent the five Tanmatras. There are ten avarana devatas for this chakra from Sarvajna to Sarvepsita phalaprada, and also ten mudras. Parashakti is also known as Kaulini.

8. The next avarana, with eight triangles, known as the 'ashtara', is called the 'sarva rogahara chakram' as it cures all illnesses. The Goddess is called by the specific name of 'Chandika's and the eight shaktis residing in this chakra are called 'Rahasya Yoginis'. The Goddess is the presiding deity of the mantra 'Hrim'. This esoteric form is known only to Brahma, Vishnu, Rudra, Indra and Hayagriva.

9. Sri Kamalambike (Ghanta) known as the 'Sarva siddhiprada chakra', the eighth avarana has a single triangle in the middle. The Devatas of this avarana are Maha Kamesvari, Maha Vajresvari and Maha Bhagamalini, who are known as the Atirahasya Yoginis. This is like the gateway to Moksha and the bells tied on its doors invite devotees to enter the citadel. The ten avataras of Vishnu emanated from the finger nails of the Devi and Dikshita here cites the Lalitha Sahasranama 'Karanguli nakhotpanna Narayana dasakritih'.
10. Sri Kamalamba Jayati (Ahiri). Rightly known as the ‘Sarvanandamaya chakra’, the ninth avarana is the seat of the Mother sitting on the lap of Sivakamesvara in the house called ‘Chintamani’, the centre of the ‘Bindu’. The shakti dwelling in it is called ‘Parapara rahasya Yogini’. All the eight vibhaktis figure in this ninth kriti. Sri Vidya, also known as Brahma Vidya, was observed by twelve devotees from Manmatha to Kubera but we of the present generation have to sit at the feet of a proper Guru to learn the Vidyas.

11. Sri Kamalambike (Sriraga) This is the Mangalam of the Navavarana group and is sung when camphor is waved before the deity. The kriti is full of sambodhanas or the vocative case.

The nine Chakras mentioned in Kritis two to ten are the following respectively (2) Trailokya Mohana chakram (3) Sarvasa Paripuraka chakram (4) Sarva Samkshobana chakram (5) Sarva Saubhya dayaka chakram (6) Sarvartha sadhaka chakram (7) Sarva rakshakara chakram (8) Sarva roga hara chakram (9) Sarva siddhi prada chakram (10) Sarvanandamaya chakram.

The esoteric material contained in these eleven kritis is too vast to be dealt with in an article. The kritis of Dikshita in general, and the Navavarana Kritis in particular, have a four-fold excellence. They are melodiously captivating, poetically superb, musically well-structured and morally elevating. The nuances of these kritis defy any musical notation. They have to be heard from the masters and learnt from them. The rhythmic structure is also unique and in addition to Adi, Rupaka, Triputa and Jhampa, we have a kriti in Ata talam. The poetic language defies any translation but a sample is attempted from the fourth kriti.
"Whose lotus feet bless the worshipper with all good fortune: who possesses the power of Samkshobini in the fourth avarana: who wields the fourteen worlds: who holds a central place in the devotional system of Guruguha: whose name and form are unsullied: known as Aparna in the form of Parvati: who is an embodiment of Suparna: whose arms hold the bow and arrows: whose mantra and yantra bestow all happiness: whose presence exudes the fragrance of saffron and sandal: whose tresses outshine the dark rainbearing cloud and who is full of the bliss of beatitude and knowledge".

The Kamalamba Navavarana group is thus a unique collection of kritis composed by a master-craftsman of Karnatic music and stands supreme from the mantra sastra, sahitya, mystical and musical points of view. Ragas like Ahiri and Ghanta shine like gems in their true classical setting. A continuous rendering of the kritis ushers in an atmosphere of peace, tranquillity and auspiciousness. The esoteric Sri Vidya cult has been brought within the ken of the common man. We cannot be sufficiently grateful to Dikshita for this magnificent service to humanity.
ABHINAVAGUPTA ON CHANDA VRITTA
AND DHRUVA
Subhadra Chaudhary

Introduction:

The concept of chanda, the development of chanda-s and the well established tradition of chanda is a unique contribution of India to world literature. The veda-s, itihasa-s, purana-s, kavya-s and even the sastraic and laksana-grantha-s (works on codification) of various arts and disciplines have been written in metrical form, which is also an unparalleled example. Inspite of many social and political upheavals and inspite of being handed down mainly through oral tradition, a major part of Indian literature could be well-preserved because of its being metrical.

Many texts were composed on chanda sastra (metrics) and a vast literature related to them was also created in India. But only two texts, viz., Natyasastra (N.S.) of Bharata and Pingalasutra of Pingalanaga, composed many centuries B.C., are available. Out of these two, N.S. is the only work which, though not being exclusively on chanda, comprises ample material on laukika (Samskrt) chanda-s as distinct from the vedic chanda-s. But it has not been made a part of serious study and has remained overlooked.

Though the language of N.S. is simple, it is almost impossible to understand fully the purport and subtleties of drama-performance without Abhinavabharati (Abhi) commentary of Abhinavagupta. This text, as available to us today, is full of scribal errors, fragmented
portions and in many places the text is erroneous. Moreover, due to the passage of more than ten centuries and vast changes having taken place in the drama performance, it is extremely difficult to understand Abhi and to extract the sap of N.S. or to revive fully the drama performance in accordance with the N.S. on the basis of Abhi. Yet Abhi is the main source for making an effort in this direction. The way in which Abhinava gupta has written his commentary, quoting examples from contemporary dramas and drama-performance makes Abhi very helpful in understanding the drama-codification and performing tradition of Bharata. This fact is equally applicable to the commentary on the chapters on metres. Here we will make an effort to throw light on such aspects of chanda, vṛtta and dhruva which will help in better understanding of the metre.

The place of vacika (verbal communication) in natya.

The treatment of chanda has been done by Bharata under the vacika, out of the four-fold abhinaya (dramatic action of four types, viz., āngika i.e, physical, vacika i.e, verbal, sattvika i.e, psychological and āhārya i.e, costume and make-up) and he emphasises that vacika being the body of natya sincere effort must be made in it. Kavi (writer) composes the vacika part and nata (actor) performs it and thus both are directly related to it. Hence Abhinava pertinent remarks that special effort must be attempted by kavi while composing and by nata while performing. According to Abhinava vacika has been considered the body of natya simply because it is the bhitti (basis) for the whole performance, it supports and supplements gīta vādyā (vocal and instrumental presentation) and is itself acted upon.
The two fold *Padabandha* (verbal composition) - *cūrna* (prose) and *nibaddha* (verse).

_Pada_ gains the first place in _vācika_ because _pada_ provides the basis not only for _vācika-abhinaya_ but also for the other three viz., _āngika_ etc., Bharata enumerates two types of _padabandha_, viz., _cūrna_ and _nibaddha_. That which is devoid of _chanda_ and a fixed order of syllables (_niyataksara_) and in which words are strewn together for conveying the meaning is _cūrna-pada_ and contrary to this is _nibaddha-pada_ which is combined with _nibaddhaksara-s_, coordinated by _yati_ and _cheda_ and is well measured.4

Commenting on _cūrna-pada_ Abhinava explains 'chanda' as the regulation of syllabic number and _niyataksara_ as regulation regarding arrangement of short and long syllables. Hence being devoid of these means, being without any regulation of the number and/or the arrangement of syllables. 'Artha' means _sringāra_ - _vira_ etc., and 'words strewn to convey the sense' means that the number of syllables can be arranged just to convey the meaning without any regulation and that where there are compounds. Because of being just 'pathanakarmatva' (intended for recitation) it is called _gadya_ (prose). The purport is that in which neither the number nor the arrangement of long-short syllables is regulated, in which few or more words can be used in order to express the required meaning and which comprises of compounds, such _padabandha_ is _cūrna_ or _anibaddha_.5

According to Abhinava _nibaddha_ means that which is bound by the system of _chanda_, i.e, which comprises _yati_ (pause) and _cheda_
(division into feet) and where \( \tilde{\text{atman}} \) i.e, the nature and form is determined by auditory perception. This is also called \( \text{padya} \). (verse)\(^6\)

The above explanation of \( \text{curna} \) and \( \text{nibaddha} \) given by Abhinava points out precisely the following facts with regard to the characteristics and differences of the two:

1. The shape of a metre comes into existence and is determined on the basis of syllabic quantity or the order of short and long in a foot and in absence of these the composition is free or unmetrical. Metrical and unmetrical compositions are named as \( \text{padya} \) and \( \text{gadya} \) respectively.

2. The measure for ascertaining the individual character and difference between \( \text{gadya} \) and \( \text{padya} \) is the ear since it is only the sense of hearing which brings the perception whether the object being perceived is prose or verse and in which metre.

3. Words, irrespective of the number, can be arranged according to the meaning intended to be conveyed in \( \text{curna-pada} \) or \( \text{gadya} \).

4. Compounds are used profusely in prose.

5. Owing to the above features prose is recited. This is a characteristic feature of prose only and not of the verse. In other words verse can be recited as well as sung but prose can only be recited. The regulation of syllabic quantity or short and long letters lends the composition a rhythmic character which is the characteristic feature of \( \text{chanda} \) and in absence of this it is prose.
Chandovidhi (system or regulation of metre)

According to Abhinava such regulation of chanda whose purpose is to become audible (sravyata) is called chandovidhi. Bharata has enumerated and expounded ten components related to the composition of chanda under chandovidhi or chandovidhana. They are sampad, virama, pada, devata, sthana, aksara, varna, svara, vidhi and vritta. Excepting devata and varna, Abhinava's commentary is available on all others which is markedly very important for a proper understanding of chandovidhi. An attempt is being made here to discuss them on the basis of Abhi.

Sampad

According to Bharata sampad exists where the metre is accomplished without the syllabic quantity being either reduced or exceeded. This term does not appear to have been used elsewhere in the context of chanda and it is only Abhinava who explains the meaning. He says that svarat, virat, bhurik and nicrt are possible only in vedas and not in kavya-s. In the former liberty is taken to use one or two syllables less or more than the fixed number, which is not there in the latter. Thus, in kavya-s the fulfilment or accomplishment of chanda in accordance with the regulation of the syllabic quantity in foot is called sampad. Abhinava also remarks that in kavya, while considering a sentence similar to veda-vakya, these (svarat etc.,) can be taken into account. He also refers to Abhijnanasakuntalam in this context.

Virama (pause)

The word yati employed in the laksana of nibaddha pada by Bharata has been explained by Abhinava as virama and the meaning
of virama given as yati\textsuperscript{16}. Bharata himself used viccheda as a synonym of virama\textsuperscript{17}. Thus yati, virama and viccheda have actually been used as synonyms.

According to Bharata virama falls where artha (meaning) is complete\textsuperscript{18}. Abhinava comments that 'artha' here means the intermediary meaning\textsuperscript{19}. This refers to the meaning of the smaller units of words within a foot and not the meaning of the whole foot. The pause (pada viccheda) made to convey the sense of such section is virama.

The jambharatibhakumbhodhavamiva\textsuperscript{20}, the example given by Abhinava for Sragsdhara\textsuperscript{21} vrtta, while commenting on virama, he forbids yati on jambharatibhakumbhod because it causes the splitting of the compound 'kumbhodhavam' resulting into non communication of complete meaning. But he allows yati on ayantya tulyakalam in the third foot of the same verse.\textsuperscript{21} as no word is split in between and intermediary meaning is also conveyed.

Here the point raised by Abhinava prohibiting yati after 'kumbhod' is noteworthy because it gives an indication of a post-Bharata development in vrtta-vidhāna. In the lakshana of Sragsdhara\textsuperscript{22} vrtta Bharata prescribes only short and long syllables in a foot and not yati (caesura) at fixed points\textsuperscript{22} although caesura is perfectly possible after every seven syllables in the example given by him\textsuperscript{23}. In the example quoted by Abhinava yati is not possible after seven letters, viz., 'jambharatibhakumbhod' because in vacīkachinaya the purpose of yati is the fulfilment of the meaning and a pause after 'kumbhod' blocks it and is even unnecessary in accordance with Bharata. The sanction of yati after 'ayantya tulyakalam' given by Abhinava is not
because of the completion of seven letters but because the meaning is conveyed.

In post-Bharata period fixed yati after every seven syllables was accorded sanction as a rule in sragdhara. Accordingly violation of vṛtta should be admitted in the above verse. Keeping this in view Abhinava approbates absence of yati after 'kumbhod' and proves its propriety on Bharata's sanction.

Virāma has two functions - one is related to the construction of the chanda and the other relating to the viniyoga (application) and abhinaya dealt with in the 14th and, under the sub-heading pāthyaguna, in the 17th chapters respectively.

In the 17th chapter, at the very outset of the exposition of virāma, Bharata ordains virāma to be applied for the requirement of arthasamāpti (completion of the meaning) and not for the sake of chanda. The commentary on this statement is very remarkable where Abhinava says that what is meant here is that kavi being prayogaparatantra (dependent on the performance for accomplishment) to some extent, he must try to make a selection of a vṛtta in which virāma-s can be made at suitable places so as to convey the meaning. And prayokta (performer), not being fully conditioned by kavi must also make virāma-s compatible to the meaning and not just according to the metre.

This point requires more explanation. Although kavi and nāta both are interdependent to some extent and free as well, yet clear expression and experience of meaning is the purpose common to both. Since, in nātya, the metre is composed for the performance, kavi is
prayoga-paratantra. But he does not always select or compose the metre keeping in view the performance aspect and in that situation meaning-oriented virāma to fit in the pattern of the metre may not be possible. On the other hand nata is also kavi-paratantra in this respect that the basis for abhinaya is provided by kavi. But inspite of this he is free because his prime aim is to express the meaning which is possible only if virāma falls at the right place and not merely by following the structure of the metre. Hence Abhinava states that proper selection of the metre must be made by kavi taking into consideration the possibilities of virāma-s. But nata, however must make virāma so as to convey the meaning. Otherwise either the meaning is not expressed or incoherence comes in.

Bharata puts so much stress on virāma that he says that nata, skilful in practice, can even violate the general rule regarding virāma but he should not recite in such a way which gives rise to apasabda (bad or vulgar or grammatically incorrect) or bhinnavṛtta (creating semblance of another metre). While commenting on this Abhinava says that recitation, conforming to virāma can project the desired word and substantiates it with an example. If in ‘varadam dhyāyati’ virāma is placed after varadam the word intended for completion of the meaning viz., dhyāyati gets proper emphasis.

Explaining bhinnavṛtta Abhinava quotes a verse - 'bhava sankarabhājanam ye jagatiḥa bhāvanti kecana' and explains that if virāma is placed after ‘ye’, combining it with the first pada (foot) although a new metre, viz., Aupaveda, is formed in the previous foot, but it destroys the original metre in the second foot. According to Abhinava, though sabdacyuta-vṛtīabhanga not being there in this
verse, wrong placement of \textit{virama} and wrong splitting give rise to a false flaw\textsuperscript{30}.

**Pada (Foot)**

A quarter of a verse is called \textit{pada}\textsuperscript{31} which has been indicated by \textit{cheda} in the \textit{laksana} of \textit{nibaddha pada}. In \textit{Chandovidhana} the completion of a \textit{pada} has been expressed by \textit{cheda} and the place of \textit{cheda} by \textit{pāda}. According to \textit{Abhinava} the intention of calling \textit{pāda} a quarter is to indicate that \textit{cheda} has to be made at the end of each \textit{pāda}. Quoting an example he says that \textit{cheda} should not be made after \textit{tambulavalliparinaddhapugasvela}\textsuperscript{32}, because the performer makes the pause in the middle in the course of recitation by making each foot as \textit{‘ankurikṛta’} (sprouted or made to sprout)\textsuperscript{33}.

\textit{Ankura} has been used in the context of \textit{‘angika-abhinaya} where the acting of the preceding spoken or sung word-meaning continues as \textit{ankura} (sprout). Similarly, here too, the second \textit{pada} sprouts from the first and its recitation is considered as \textit{‘sprouted’}.

\textit{Abhinava}’s intention is that the pause should be made only where the foot ends. In the first line of the above illustration, which is in \textit{Indravajrā-vṛtta}, each foot comprises of 11 syllables\textsuperscript{34}. Accordingly, the foot ends at \textit{pūga}, though the word \textit{pūgāsu} is split and the meaning is not conveyed. On the other hand if, in order to save this situation, a pause is made after \textit{pūgāsvela}, the meaning is lost as well as 13 instead of 11 syllables comprise a foot resulting into \textit{vṛttabhanga} as well as \textit{arthabhanga}. Since the recitation is meant for hearing, both these flaws become evident on hearing.\textsuperscript{35}
Although cheda after pūga causes padabhanga, the splitting occurs spontaneously. But due to the proximity between the last and the penultimate syllables, splitting in this manner does not obstruct the meaning or abhinaya. This is possibly the reason why Abhinava allows cheda accordingly in this verse.

Abhinava also mentions that scholars such as Bhatta Sankara sanction splitting on penultimate syllable in rare cases. This sanction is probably accorded only for the penultimate syllable in a foot for the communication of the meaning.

Abhinava's commentary on virāma and pāda makes it very clear that yati or virama is related to the pause within a foot. And the purpose being communication of meaning, it can accordingly be made anywhere within a foot. Cheda or division of foot takes place according to the rule in a particular vṛtta and is concerned with the structure of vṛtta. This implies that normally such words should not be used in a foot which do not conform to this rule.

Sthāna

Bharata has propounded sthāna of two types viz., according to sarīra (body) and according to disā (direction). The import of this rule is expressed by Kātyāyana's verses only, quoted by Abhinava, where he mentions that sragdhara should be employed in describing the arms of the brave, Vasantatilaka for the parts of the body of the nayika (the main female character), Sārdūlalīlā in describing the eastern region or the inhabitants therein and Mandakranta in narrating the southern region or the southerners. It can be deduced from this that the body-based sthāna is the rule applicable to the vṛtta-s.
employed in describing the organs of the body and direction-based sthāna to the vṛtta-s employed in describing the regions or natives of a particular direction.

अक्षर (syllable)

Äkṣara is of three types according to Bharata, viz., hrasava (short), dirgha (long) and pluta (protracted). It is noteworthy that only Bharata expounds threefold aksara, later authors do not admit pluta. For establishing the propriety of pluta in metre. Abhinava quotes an example and says that the performer must utter it trimātras (containing or sounding 3 syllabic instants) i.e., elongated or protracted. The syllable intended to become pluta is not explicitly mentioned here but it could possibly be 'ṛë' in 'dronārire' it being in vocative case.

Although pluta does not find place in metre, it has been advocated in chandovidhāna because the sanction is accorded to pluta for the metre used in drama and not for metre as such.

Svara (tone)

Svara has been spoken to be threefold in chandovidhāna viz., manda (low), madhya (middle) and tāra (high) and Bharata resolves to expound it in dhruvavidhāna. Abhinava's commentary on this verse is not available. Svara has been expounded in the 17th and 28th Chapters of N.S. but in the commentary on svara in the 17th chapter Abhinava says in the very beginning that the exposition of the topics relating to svara would be done in geyadhikāra. The detailed treatment of svara takes place in the 28th chapter, hence the terms
dhruvāvidhāna and geyadhikāra refer to this chapter only in this context. But this reference to geyadhikāra regarding the threefold svara viz., mandra etc., poses a problem. The seven svara-s are spoken of in the 28th Chapter, viz., sadja, rṣabha etc., but their three forms have not at all been mentioned there, though in the characteristic features of jāti-s (melody types) mandra etc., are mentioned as sthāna-s. But Bharata mentions sthāna only and reminds that these have already been dealt with in kakuvīdhaṇa where he discusses svara and sthāna separately and at length. Svara-s are however mentioned as sadja etc. but sthāna-s are ura, kantha and sira not the mandra, madhya and tāra. Thus in the 14th chapter the threefold svara-s mandra etc., and in the 17th and 28th chapters the seven svara-s sadja etc., are spoken of on the one hand and on the other in the 17th chapter ura, kantha, sira are sthāna-s and in the 28th chapter mandra etc., are given as sthāna-s.

There appears an inconsistency in the exposition of svara and sthāna but it is annulled by Abhinava's commentary on svara in kakuvīdhaṇa. Svara and sthāna being very closely related, it is almost impossible to separate them completely, hence Abhinava deals with them together. The whole commentary on this point is centred on the discussion that there is a difference between gāna and kātha and is based on the particular form of svara and sthāna in gāna and pātha.

At the very commencement of the svara-exposition Abhinava remarks that detailed discussion pertaining to svara will be taken up in geyadhikāra, svara-s have been enumerated here just because only svara-s are upakāri (assisting) to kaku and sthāna-s wherein svara-s are born assist them.
The accomplishment of the character (svarūpa) of svara-s depends on sthāna-s since they are born in the sthāna only. Sthāna here, refers to ura-kantha-sira and not mandra-madhya-tāra because, according to Abhinava, mandra etc., may include the whole saptakā (scale) i.e., all the seven svara-s and 66 sruti-s in the three sthāna-s. If so it will become gāna and will not remain pātha. Hence the employment of the sound emnating from ura-kantha-sira sthāna-s only gives rise to kaku Rakti (pleasingness) predominates in the seven svara-s and mandra etc., sthāna-s, which is a specific characteristic of gāna. Hence avoiding rakti-dominating svara-s and sthāna-s, just the touch of the low-middle-high quality of the sound creates pātha. The touch can be understood thus. A sentence can be recited in a very low sound as in talking to a person seated close by or talking something secret. Sometimes recitation is done in high voice, e.g., while addressing a person standing afar and at times in the middle voice i.e, neither low nor high as in narrating a person neither very close nor far. These can respectively be called mandra, tāra and madhya svara-s or sthāna-s. As these sounds are produced in the human body from ura (heart), sira (head) and kantha (throat) therefore in pātha which is related to the syllabic sounds produced from the human voice, sthāna-s in this context have been spoken of as ura etc., and not mandra etc. Bharata has used the word svara in a general sense of the sound and not in the sense of sadja etc., notes employed in gāna. Similarly the word sthāna has also been employed to denote the general quality i.e., high-lowness etc., of the sound and not in the technical sense of mandra etc., This point has emerged pointedly and repeatedly in Abhinava's commentary.
But an objection can be raised that if svara-s have no purpose to serve here why have they been enumerated? The purport of Abhinava's reply to this question is that normally seven svara-s and three sthāna-s are used only in gāna; in pātha just the low highness is applied, yet in recitation a particular svara is taken as basic or fundamental. Hence the justification for this appellation of svara-s.

Another question arises here. Chandovidhāna is related to the act of kavi since he composes the pada. Svara is not related to him but to nata because it is he who recites pada making use of svara-s. What then is the justification for svara-exposition in chandovidhāna? There is, of course, directly no answer available for this in Abhi but the following discussion will reveal that a clue is there.

Out of the components of chandovidhāna, virāma and svara are as such directly connected with nata and not with kavi because, as has already been pointed out, the rest made according to the meaning is virāma and the fluctuations in the pitch of the sound occurring during the recitation are svara-s. Hence both these are directly related to the act of nata. Out of these virāma is relevant to kavi also to this extent that he is required to select a chanda wherein virāma-s according to the meaning are possible, as has been pointed out by Abhinava. But, how is kavi related to the svara aspect?

For this we have to take a look at the commencing verse of pāthya-guna where it has been said that having thus known bhāṣā-vidhāna (language aspect) one should do recitation applying alamkāra. Commenting on this Abhinava remarks that keeping in mind that nata is also kavi, Bharata has given this statement which means that nata
having known the language aspect should compose the *kāvyā* (poetic composition) and then apply recitative in *prayoga*. If *kavi* and *nata* are not one and the same person, *pātha* being primary, Bharata's statement should be taken to refer only to the performer\(^5\) i.e, the statement regarding language aspect should not apply to *nata* and the application of *pāthya* is relevant only to the performer.

It can be concluded from Abhinava's commentary that *viśama* and *svara* have been incorporated in *chandovidhi* with the assumption that *nata* is also the composer of the drama. In this case he should keep in mind the performance aspect while composing the drama. But if composer and performer are different persons, *svara* should be taken to be related to *nata*. This is the reason why *viśama* and *svara* find a very short treatment in *chandovidhi* but in *pāthya* the exposition is elaborate and Abhinava too comments on the performance aspect profusely quoting examples from the contemporaneous practice.

**Vidhi**

*Vidhi* is of two types viz., *ganakṛta* and *arthakṛta*. In the former there are three gana-s (categories) - *divya* (divine), *divyetara* (other than the divine) and *divya-mānusa* (demi-gods). In each of them seven chanda-s have been enumerated\(^8\). It becomes clear from Abhi that these gana-s are related to as to who is the invocator i.e, the category of person eulogising the gods. If the invocators are gods the gana belongs to *divya-gana*; if *divyetara*, i.e, human beings, it is *divyetara-gana*. The gana is *divya-manusa* if *divyamānusa* i.e, Rama etc., or king etc., eulogise Divya, out of these, is the first and foremost since it consists of *Gāyatrī* etc., chanda-s employed profusely in *stotra-s* (sung hymns) and *sastra-s* (retitative hymns) \(^9\)
Bharata and Abhinava both seem to be silent on arthavidhi.

Vṛtta and the relation and distinction between chanda and vṛtta Bharata propounds the varieties of chanda-s based of short and long syllables in a metre) as vṛtta-s\(^6\). This has been confirmed elsewhere too\(^6\). During the course of exposition of prastara-vidhi. Bharata explains the process based both on aksara and mātrā\(^6\). i.e, on the basis of the fixed sequence of long and short syllables in a foot and the fixed length of a foot based on the time taken in uttering short or long syllables. Commenting on this process Abhinava speaks of prastāra to be, very clearly, of two types pertaining to varna and mātrā\(^6\) Varna-based is that which is constructed by arranging longs and shorts differently within a fixed syllabic quantity in a foot and mātrā based is that where the total length of a foot is fixed in the form of number of mātrā-s. This means that the varieties of chanda based on the syllabic quantity or number of mātrā-s are vṛtta-s. For instance Gayatri is a six syllabic metre out of which many varieties, such as Tanumadhyā, Malini etc., are created merely by changing the sequence of short and long without changing the syllabic quantity. So also varieties are created on the basis of the number of mātrā-s such as varieties of Āryā. In the course of time varieties based on syllabic quantity and number of mātrā-s were named as varna-vṛtta and mātrā-vṛtta respectively.

Both in the 14th and 15th chapters Abhinava has pointed out important facts on vṛtta remarkably. In the latter, commenting on Bharata's nātyaprayogayogyāni, Abhinava says that this refers to such
vṛttas wherein lies 'sravyata' (ability to be heard, audibility) by the regulation of long-short. Besides he also remarks that the suffix, 'kta' is used to denote the locative case in the word 'vṛtta'.

The words laghu-guru indicate the time measure of a spoken syllable. An alteration in the sequence of short-long gives rise to various vṛttas and their perception is indeed aural because only by hearing particular structure of a vṛtta and the difference among various vṛttas is perceived. Hence Abhinava uses the word sravyata and sravyatvat. This also gives an indication of the employment of varna-vṛttas in drama and is confirmed by the fact that metres, excepting one or two, in the chapters on vṛtta and dhruva belong to the varna-vṛtta category only.

The word vṛtta is formed from the verbal root 'vṛt' meaning 'to stay' by adding the suffix 'kta' which is normally abstract. But according to Abhinava it has been used here to indicate the locative case, hence the meaning is 'that which is the resting place of audibility'. In other words vṛtta is that in which audibility resides.

Vṛtta and chanda have generally been used as synonyms. But the above discussion makes it evident that the vedic metres based on fixed syllabic quantity are called chanda-s and their varieties and sub-varieties created on the basis of a change in the sequence of short-long are called vṛttas. This distinction is confirmed by Abhi where Abhinava concludes his commentary on the 14th chapter by the word 'chandodhyaya' and the 15th by 'vṛtavidhirnāma'.
Validity of trika-s in vṛttā-lakṣana.

Abhi, on the ending verse of the 15th chapter reveals that he takes a note of the fact that two readings were available in the above chapter. In one of these Bharata describes vṛttā-s through makāra etc., trika-s which has been accepted by some prosodists. The notion in this respect is that Bharata describes vṛttā-s through the long-short sequence only. Abhinava's comment proves that two readings were available even in his time and he readings were available even in his time and he has not rejected the other one.

The importance of Chandovidhi in vacika-abhinaya.

In the commentary on the last verse of the 15th chapter, Abhinava metaphorically expresses the importance of chandovidhiṇa in drama and says that just as land is the pre-requisite for the construction of building, wall etc., sabda (words) and chandovidhi occupy the same place in the composition of kāvyā; selection of vṛttā is like selection of land in proper measurement. Just as the walls, paintings and other creation is made on this base, so also in kāvyā arrangement of laksana-s (equated with physiognomic marks as distinct from alamkāra), alamkāra-s (figures of speech) and guna (excellence of word or meaning or subtle impact of rasa-s) is made. According to Abhinava out of the 6 chapters (14th to 19th) on vacika-abhinaya, the allocation of two (14th and 15th) on chanda and vṛttā itself indicates their importance in vacika.

The distinction of geya and pathya vṛttā-s:

Bharata does not employ terms such as geya, or pathya. But Abhinava has, for the first time, using the term 'pātha' and gīyutā.
in the 14th chapter, made a subtle distinction between \( \text{pāthya} \) and \( \text{geya} \). He remarks that the excellence in \( \text{Dodhaka-Totaka} \) etc., \( \text{Vṛtta-s} \) is due to their quality if singability (\( \text{giyāmanāta} \)) and in \( \text{Sragdhārā} \) etc., of the recitative quality\(^69\). Obviously, Abhinava places \( \text{Dodhaka} \) etc., in the \( \text{geya} \) category and \( \text{Sragdhārā} \) etc., in the recitative. In the former \( \text{vṛtta-s} \) a \( \text{gana} \) is repeated several times in a foot whereas in the latter various \( \text{gana-s} \) are arranged in a foot\(^70\). Abhinava, refers to the singability of \( \text{Dodhaka} \) elsewhere too\(^71\).

In the 15th Chapter after expounding \( \text{sama-visama vṛtta-s} \), Bharata states that there are many more \( \text{vṛtta-s} \) but they are devoid of beauty (\( \text{hatasobhānī} \)) and should not be employed 'here', but in \( \text{gitaka-s} \) and we shall deal with them in \( \text{dhruvayoga} \)\(^72\). Even without using the terms \( \text{pāthya} \) and \( \text{geya} \) he intends this distinction here. We will discuss '\( \text{hatasobha} \)' later. 'Here' stands for the \( \text{pāthya} \) part because the treatment of \( \text{vṛtta} \) finds place in \( \text{vācika} \). \( \text{Gitaka} \)\(^73\) refers to \( \text{geya} \), i.e, \( \text{dhruva} \) and by '\( \text{dhruvayoge} \)' is meant to \( \text{geya} \) i.e, \( \text{dhruva} \) and by '\( \text{dhruvayoge} \)' is meant 'in connection with \( \text{dhruva} \) i.e, in the chapter on \( \text{dhruva} \)\(^74\).

An objection has been raised by Abhinava on this and a reply also given. He says that if these \( \text{vṛtta-s} \) are devoid of beauty what then is the occasion for their use? According to Abhinava, keeping this in mind, Bharata has stated that those prohibited here should be employed in \( \text{gitaka-s} \) because being devoid of \( \text{pāthyamānātva} \) it does not require the euphony residing in the \( \text{vṛtta} \). The only requirement is that it should conform to the \( \text{tāla} \)-structure and therefore only the regulation of \( \text{matra} \) and \( \text{varna} \) is observed\(^75\). The following prints emerge from this discussion - (1) lack of \( \text{Pāthyamanātva} \) (2) the specific euphony of \( \text{vṛtta} \)
not being required (3) conformity between tala structure and vṛtta and (4) observance of the regulation of mātra and varna.

The validity of the term gīta is due to its nature of being sung and not by its being pāthya. Hence there is the lack of pāthyyamanatva. In singing neither the perception of vṛtta takes place nor is the aural perception excepted. In gīta the excellence is expected of svara tāla and the meaning of padā and not of vṛtta. The conformity between vṛtta and tāla is possible only if repetitive short-long sequence or mātra division is there.

Dodhaka etc., and sragdhara etc., are good examples of the conformity and non-confirmity respectively.

But the distinction of geya and pāthya vṛtta-s hinted at by 'hatasobha' by Bharata is not clear even in Abhi. Though a difference between these two has been made by Abhinava on the basis of the repetitive and non-repetitive gana-s, neither this nor any other distinction is apparent in the vṛtta-s described either in vṛtta or dhruva chapter. On the other hand they have common characteristics such as (1) both include vṛtta-s upto 26 syllables (2) excepting one or two all belong to the category of varna-vṛtta. (3) both comprise vṛtta-s based on repetitive and non-repetitive gana-s (4) all are four footed and (5) all are mainly sama-vṛtta-s. The number of dhruva vṛtta-s is 111 whereas vṛtta-s are just 56. One of the dhruva is ardha-sama (half even in which first third and second-fourth feet are equal) and eight have all feet of unequal length. What then is the basis for differentiating pāthya and geya vṛtta-s?
There could probably be the following answer to this question. A tradition must have come down in which certain vr̥ta-s would have been employed in the recitative part of vacika and others in dhruva-s. Since the total possible number of vr̥ta-s in various chanda-s comprising of 6 to 26 syllables in a foot is tens of millions, all cannot be applied. It is quite possible that some out of these must have been selected for pathya and others for geya. Bharata must have followed this tradition in his treatment.

Dhruva

Dhruva-s have been treated by Bharata in the dhruva chapter of N.S. All metrical songs sung in various situations of the drama are called dhruva in general. Although all the three aspects of dhruva viz., svara (tonal aspect), tāla (time measuring structure) and pada (syllabic content) have been dealt with in this chapter, yet the main object is to describe vr̥ta-s relating to pada of dhruva-s. Hence the construction and characteristics of dhruva-s, their vr̥ta-jati-s and their application have been treated elaborately and the tāla aspect mentioned as and when required. The tonal aspect is secondary.

In this commentary on this chapter Abhinava has mentioned and quoted profusely contemporary forms and has strewn such broken chains which are helpful in unfolding the unmentioned, obscure or briefly stated facts of N.S. We shall discuss only about the structure of dhruva-s and their vr̥ta-s on the basis of important portions of Abhi.

Five-fold gāna and the meaningfulness of dhruva-s names:

Five types of gāna has been spoken of in five different situations of the drama viz., pravesa (entry) āksepa (sudden change or interven-
tion), niskrama (exit) prasāda (rendering clear the mood being presented) and antara (relating to gaps)\textsuperscript{76} In the 6th chapter Abhinava has commented on the purpose of these and in the 32nd he has remarkably commented on the conformity of dhruva- names to the meaning. The discussion that follows is based on the relevant portions.

Abhinava explains the primary meaning of dhruva and says that such fixed and specific text is dhruva which provides the basis for singing (giti). Though in gandharva too pada holds the same position, the distinctive characteristic of gāna is that here the meaning dominates\textsuperscript{77}. It is also noteworthy that dhurva is invariably metrical.

Pravesa gāna and pravesiki dhruva

The singing at the entry of a character to indicate his bhāva (emotion), prakṛti (nature and temperament) avasthāna (situation) etc., is pravesa-gāna and the dhruva pertaining to it is pravesiki\textsuperscript{78}. According to Abhinava it also causes entry of the character into the hearts of the spectators. It has a very limited text (mitaksara)\textsuperscript{79} and is measured just by 4 cycles of tāla\textsuperscript{80}.

Niskrama - gāna and naiskrāmiki dhruva

The singing employed on the exit of a character after an act is called niskrama-gāna and the dhruva in which the exit is described through the similes of swan, king etc., is called naiskrāmiki. Abhinava remarks that the character entering the stage must also have but not with āksepa. Even at the exit of a character in the middle of an act this dhruva must be performed\textsuperscript{81}.
Aksepa-gana and aksepiki dhruva

The singing performed in a situation of intervention (āksepa) in the prevailing mood i.e., when a new mood is thrust upon, is āksepa-gāṇa and the related dhruva is āksepiki. The situation created by sudden intervention of a mood by another mood of a totally different nature is āksepa; for example, Sṛngara being overthrown by Raudra rasa or the throwing away of Vira by Karuna. Abhinava has explained these situations by illustrations from the dramas Udattaraghaṁva and Veniśamhāra respectively. In the first situation brilliance of mind (dīpti) is brought about, hence āksepiki dhruva in fast tempo is agreeable. In the other, due to the dejection of mind, slow aksepiki is employed. Thus āksepiki is of two types viz., drutā and vilambitā.

Prasāda-gāṇa and Prasādiki dhruva

The gāṇa performed to represent the mental disposition of the character entered, is prasāda-gāṇa and hence is called prasādiki. Abhinava states that this dhruva must inevitably be performed after prāvesiki and aksepiki dhruva-s because in the situation of intervention this dhruva presents the unexpressed vibhāva-anubhāva-vyabhichari etc., of the character through the excellence of singing and renders clear (prasādana) the rasa being presented and brings identification with the situation.

Antara-gāṇa and antarā dhruva

According to Bharata the dhruva performed to cover up the faults and flaws in antarā. Abhinava clarifies that the music performed on the occasion of movement, going around and depiction of movement
etc., is called antara-gāna. Antarā is the dhruvā employed when the actor needs rest due to physical exertion caused by forceful (uddhata) acting, to remove confusion or when shipshaping of the costume and make-up is required. Or in order to fill a gap created by the exit of an actor from the stage due to abduction or anger, when time is required for arranging another actor, this dhruvā is performed in fast tempo composed in a suitable vṛtta in accordance with the situation and sung in any one of the laya-s druta etc., this dhruvā supports either the prevailing or the proposed rasa or it merely covers up the faults by the upagīti (style of singing) accompanied by meaningless syllables only. Abhinava mentions contemporary dramatic representational (nātyadharmi) forms such as Latikā etc., in this context.

Varieties of the five dhruvā-s

Each of the above dhruvā-s is of 6 types, viz., sirsakā, uddhata, amuḥaddhā, vilambita, addita and apakrsta. Commenting on these Abhinava explains the meaningfulness of the names and the purpose of these varieties as follows.

Sirsaka

According to Abhinava the character of superior nature (uttama prakṛti) for whom this dhruva-ś is employed, is prime among the various dhruva-ś because its sentiments and emotions (sira) (in a body) and this dhruva-ś being employed for superior characters, hence it is given the name sirsakā. We come to know from Abhinava's commentary on the vṛtta-jatis of Narkuta-khanjaka dhruva-ś that prāṣādīkā etc., themselves are called sirsaka in the characters of superior nature while Narkuta-Khanjaka are used for the middle and low characters. Out of last two, Narkuta is employed only for the low characters.
Uddhatā

According to Abhinava it is called *Uddhatā* because of vigour in forceful actions such as going, coming, walking, or going round etc., According to another opinion, abhinava mentions, it pertains to *Vīra* and *Raudra rasa*-s\(^2\) as there is vigour in these also. In all these situations fastness prevails hence Abhinava states that it is fit for the fast tempo\(^3\).

Anubaddha

That which ties together *yati* (combinational varieties of various speeds) *laya* (tala according to Abhinva), *vādyā-gati* (variety of playing in the fourfold instruments), *pada* (text), *varna*-s (short-long syllables), *svarāksara* (the act of singing based on the four types of tonal movements - steady, ascending, descending and circulatory)\(^4\) is *anubaddha*. Commenting on this definition of *anubhaddha* given by Bharata, Abhinava explains the meaningfulness of the name. Basically that which ties together is *anubaddha*. According to abhinava this anubaddha (tieing together) takes place through the harmony and proper functioning of *kavi*, *nātyācārya* (director), *gāyaka* (singer), *varna-kavi* (probably one who elaborates) and *nāta*. A new rasa is created in the drama by the combination of yati, laya etc., in the same way as a unique taste is created from the *pānaka* (beverage) prepared from a combination of jaggery, pepper etc., This *dhruvā* is also called *caturthalayakari* \(^5\) (one which creates a fourth *laya*) because it creates a new *laya* different from the three *laya*-s by employing various *laya*-s and yati-s. Abhinava comments that this *dhruvā* indicates the whole span of *vibhāva-anubhāva-vyabhichārī* \(^6\)
Vilambita

Bharata designates it by the term sthita, drutavilambita also. Where, according to the nature, slow (vilambita) tonal patterns also find place alongwith the fast (druta) ones, is drutavilambita. According to Abhinava, being operative in middle and low characters, this dhruva expresses the mental dispositions of various natures and their gait and actions.

Addita

Addita pertains to Srngāra rasa and brings delight (prasannata) Having delightfulness, due to the primacy of Srngāra, it also includes Hāsya (humour) and Adbhuta (wonder). Ātman (soul) the seat of cittavrūṭti, is pre-eminently occupied with (prakṛṭarūpaṇa saṁnāṇi) or pervaded by this dhruva hence the word prasanna is applied by Abhinava. It abounds suggested emotions and rasa-s exalting the consciousness.

Apakṛṣṭa

That which is performed in karuna - rasa and such bhāva-s which bring dullness (mantharata) due to drawing out of the mind is called apakṛṣṭa dhruva. Abhinava comments that being performed in moods such as vipralambha (seperation), bhayānaka (horror) which bring tension and transient emotions such as nirveda (complete indifference), glāṇi (langour), sama (tranquility repose), cintā (aneiety) etc., comprising of krstata (tension or drawing out of a situation for long) it is named as apakṛṣṭa.
The causality between Dhruva and Gitaka

In the commentary on the opening verse of dhruva chapter, Abhinava explains the cause-effect relation between dhruva-s and gitaka-s and says that the combination of various components of gitaka-s, basing on specific matrā-vṛtta-s and varna-vṛtta-s, employed according to different rasa-bhava-prakṛti, give rise to dhruva-s. This point has been explained through a simile by Abhinava that just as regrouping of infantry (purusabhata) elephant battalion (gaja) etc., of an army gives rise to a totally different and new military array and yet a cause and effect relation remains between the old and the new forms, similarly, the components of gitaka-s rearranged in various chanda-s and vṛtta-s to express rasa-bhava give rise to dhruva-s and yet there remains a cause and effect relation between them. The basis of such reconstruction is provided invariously by various vṛtta-s. Bharata terms them jāti-s.

Abhinava also quotes verses where the following eight names occur - unmilitā, amrta, visāla, utsrsta, visruī, viprafarna and udgata. They have been called the original source of nātya-dhruva-s and a cause and effect relation between them and the dhruva-s has been mentioned.

Samsthāna and Dhruva

Bharata expounds the five dhruva-s as related to various sanisthanā-s Abhinava comments that the term refers to short-long grouping, the regulation of syllabic quantity and variety of rasa-bhava-prakṛti relying on which dhruva-s become manyfold.
Primarily entry, exit etc., are the only five situations in which the singing of the 5 dhruva-s, prāveisiki etc., is invariably performed. But according to different emotions, natures and their gait etc., dhruva-s become drutā-vilambita etc., and in accordance with these are five primary dhruva-s become manyfold. Though the above factors also provide basis for the drutā etc., varieties, the structure of dhruva-s is framed only on the basis of various vṛtta-s hence Abhinava admits samsthāna as 'bring of the form of chandovṛtta'.

The distinction of Dhruvā and Parigītika etc.

Differentiating dhruvā, parigītika, madraka and catuspada Bharata describes them as having 1,2,3 and 4 that the song which is accomplished just by one ṭāla and one varṇānga (svara-based section of a song) is dhruvā. In parigītika which is composed in asama-vṛtta, the even and odd feet vary, hence gīti is circumscribed (paricchinna) by two ṭāla-s and it is therefore called parigītika. Here the etymological meaning of the word is also given, taking 'pari' from paricchinna and 'gīti'. Madraka is composed in three varṇānga-s and that which comprises of different varṇānga-s and ṭāla-s in the four feet of unequal length in visama vṛtta is catuspada. 109 This comment of Abhinava is important because, besides making a distinction between dhruvā and parigītika etc., it also mentions the main difference dhruva and gītaka. A gītaka can comprise many ṭāla-s and varṇānga-s, but dhruvā as opposed to this, is composed in only one ṭāla and varṇānga. Further in the course of his commentary Abhinava states another difference also viz., the gītaka-s comprise of mātrā vṛtta in the form of just four mātrā divisions in conformity with the ṭāla - based varṇānga but dhruvā consists of vṛtta-s befitting rasa-bhāva. 110 This indicates that
any vṛtta suitable to the particular rasa-bhāva can be employed in dhruva. It is worth mentioning that pāda-division is absent in ṣīkās but dhruvā-s are invariably.

The syllabic scheme and the relation between syllables and dhruvā

The general rule regarding the syllabic arrangement in dhruvā-jati-s is that apakrṣṭa comprises primarily of long letters, drutā of shorts and others combine these. Relating these to laya-s, Abhinava comments that the slow-tempoed apakrṣṭa has primarily long syllables and the dhruvā-s pertaining to the medium tempo comprise of their combination. This relation of syllable and laya is based on the basic concept of laya according to which when the rest between two consecutive actions is more the laya is slow and if less, it is fast. As the rest between long syllables is more it is related to the slow tempo and the other to the fast because the rest is less.

Vilambiṭa and drutā dhruvā-s are also interchangeable. According to Bharata ojakrt, i.e., tryasra dhruvā-s are employed in drutā-s by converting longs into pairs of shorts. Dhruvā-s having less syllables and composed in short chanda-s can be employed in sthīṭa apakrṣṭa and aksepikā. The example given by Abhinava makes the process clear. In the example isam vande devam sarvam pertaining to Śri jāti which comprises two long syllables in a foot, by converting each of these into two shorts the number is arrived at 4, as in the following example given by Abhinava - 'drutagati gajapatiriha kita vicarati'.

Due to the primacy of dejection in rasa-s such as Karuna the tempo is slow. It is changed into fast by an intervention of a rasa with vigour. In this situation, by converting longs into shorts, the original
vṛtta is transformed into a new vṛtta having fastness which can be applied in druṭa dhruva.

The result of this process is that the original structure is changed because the syllabic number in a foot is changed. But the total number of maṭra-s in a foot i.e, the total length of the foot remains unchanged. It is for this reason that Abhinava remarks that the varieties of Atyukta etc., formed on the basis of the above process, can be applied in uddhatā.

The example of the above mentioned relation between the syllabic quantity and the maṭra- number is available in N.S. itself in the eight jati-s viz., Vikṛantā to Mukhacapala where, though the number of syllables in each jāti differs (12 to 19) yet in all excepting Skhalitavikrama, the number of maṭra-s is the same (22). It appears that the seven jāti-s are formed from Vikṛantā by converting guru-s into pairs of laghu-s. Abhinava also hints at this.

Samya (conformity) between vṛtta and tāla in dhruva

Although pada can either be tāla-bound or without tāla, the nibaddha pada in dhruva is inevitably tāla bound. As stated by Abhinava the sung Ṛupaka is dhruva, hence gīta, Ṛupaka and dhruva are synonymous in this context. Tāla can either be trysra or caturasra and chanda, vṛtta and tāla should conform to each other. Though this statement has been made by Abhinava in the context of avasaniki (prāsādiki) dhruva it is equally applicable to other dhruva-s because he repeatedly advocates this conformity in the dhruva chapter.
While talking of the conformity Abhinava gives an illustration - 'virahe ma-ano ahiam daha-um', having the sequence of syllables as having the sequence of syllables as having the sequence of syllables as 

Accordingly he prescribes carcari tāla having a similar structure 

Abhinava points out an important fact in the context of dṛutā dhruvā that in dṛuta laya many syllables are swallowed (grāsa) by gīti (tonal sequences). Sometimes the tonal structured of the song, to be sung in dṛuta laya, in such a way that many syllables are adjusted in one mātra. This is what is meant by 'grāsa'.

While explaining Bharata's dictum of arranging syllables in the next kala (a single tāla unit, roughly mātra) for bringing conformity with tala in dhruvā-s with less syllables, Abhinava comments that it should be executed through karsana of long syllable which means dragging or drawing out of a syllable from the supporting to the subsequent kala. In this process a short syllable should occupy just one kala which implies that a short syllable should not be dragged. Abhinava mentions in this context contemporary forms such as Dvipadi, Bhanjika in which the above characteristics can be seen.

Abhinava raises a question as to how can conformity between each foot and tāla be brought in visama-vṛtta-s where all feet are not of equal length? He also gives a reply to this question that it is possible by drawing out long syllables which means that the longs could be extended into as many kala-s as is necessary to complete the cycle of tāla.

This explanation of samya reveals that dhruvā songs are inevitably metrical on the one hand, whether comprising of varna-vṛtta-s or
matra vṛtta-s or simply caturmātrika gana-s and on the other, conformity of vṛtta and tāla is also considered necessary for the experience of rāsa bhava. A fixed pattern in the form of tāla, to be repeated in the song, requires correspondence between pada and māatra number of tāla. Even where syllabic quantity in each pada vary, as in visama vṛtta-s the shortage or excess of māatra-s can be removed through the devices of karsama or akaraśana and grāsa.

The term Jāti in relation to Dhruva

Vṛtta-s employed in dhruva-s are spoken of as jāti-s and not vṛtta-s in dhruva chapter 127. While enumerating vṛtta-s of dhruva-s, Gāyatri etc., and also their varieties are called jāti-s 128. Gāyatri is basically a six-syllabic chanda and its varieties Tānumadhya to Nilatoya 129 based on different groupings of short-long letters, considered to be vṛtta-s, are its varieties. Bharata calls all these as chanda-s and vṛtta-s as jāti-s.

Abhinava generally does not use the term jāti in his commentary. He employs the terms chanda and vṛtta for Gāyatri etc., and their varieties respectively, for both of which Bharata employs a single term viz., jāti. But he interprets jāti as birth place (yoni) origin (mūla), the cause of being (karanabhūta), primary cause (prakṛti) etc., and explains the concept of jāti as janani (one who gives birth, the mother) of vṛtta-s. Though jāti-s are born from Gāyatri, new vṛtta-s are born out of them. Being both the born and the origin, they are akin to jāti as well as chanda. In fact this term has been used to denote chanda, vṛtta and dhruva all 130.
Abhinava in this manner, maintains the distinction of *chanda* and *vṛtta* made by Bharata and also justifies the use of a common term for both.

**Jāti-s applicable in Dhruva-s**

A total number of 111 *dhruvā*-s with their names, structures and illustrations have been described in *dhruvā* chapter, a collection of *vṛtta*-s which could be employed in various situations of the drama. It appears from Abhi that the illustrations were composed by Bharata himself\(^1\). Bharata often mentions that *jāti*-s should be employed according to the various natures but, excepting at one or two places, he does not mention which of the *jāti*-s is to be employed in what category of characters. This point has been explained by Abhinava. Bharata describes *jāti*-s under certain groups but the fact that this grouping is done according to different natures is revealed only in Abhi.

The *jāti*-s Rucirā to Manovai\(^2\) under sthita pravesiKi are to be employed in low characters\(^3\). Kanakalaī to Madakalī\(^4\) under *druta prāvesiKi* in middle and low characters\(^5\) the eight varieties Syeni to Vegavati\(^6\) in Superior\(^7\). Narkuta varieties Rathottara to totaka\(^8\) in low\(^9\) and Amoda etc., the three varieties of Khanjaka\(^10\) are employed in middle and low characters\(^11\), this has been indicated by Abhinava only.

It is necessary to mention here that though Bharata states that the *jāti*-s Sri to Cancalagati\(^12\) are to be employed in sthita prāsādiki neither Bharata nor Abhinava mention in which nature these have to be employed. Similarly both are silent on the point as to what is the
occasion for jāti-s Pratistha to Jagati \(^{143}\) formed by increasing (vardhamanata) the quantity of syllables in each foot. Abhinava has never failed to supplement the facts not mentioned by Bharata regarding the application of jāti-s. His silence on the above two points creates a doubt that probably Abhi. Commentary is missing here.

**Conclusion**

Indeed many facts relating to vacika in the drama are manifested by a careful study of the relevant portions of Abhi on the three chapters on chanda, vṛtta and dhruva\(^2\) but the greatest contribution of Abhinava lies in bringing to light facts related to the structure and application of the pāthya and geya, vṛtta-s without which it would have been impossible to understand the tradition of Bharata's drama-performance and which has facilitated in reconstructing his drama performance with greater success. From this viewpoint the 17th chapter of Abhi., which abounds illustrations from the contemporary dramas, is also very important. We have used only selected portions on metre but an intensive and more careful study is still wanted.

**Notes and References**

1. Natyasastra (N.S.) comprises 3 chapters on metres - 14th chapter (ch.) on chanda, 15th on vṛtta and 32nd on dhruva. The former two deal with the pāthya (recitative) chanda-s and the last on vṛtta-s meant for singing.

   In this paper we have referred to the Gaekwad Oriental Series ed., and the Abhinavabharati (Abhi) published with it. Any other ed. if and when referred to has been indicated then and there.

2. 14/2

4. 14/38-41

5,6. ibid., Abhi pp. 234-35. The reading available in Abhi is 'asamāsasangḥattanātmaṇukatam' whereas it should be 'samāsasangha ......' in view of the fact that the scope for samāsa (compounds) lies more in prose than in verse.

7. Other writers on music too have taken a note of the contrariety between metre and prose. Somesvara says in Manasollasa;

Padanām niyamo āasti chando yatra na vidyate,
Samāsapadbhūyistham tattu gadyam nigadyate (4/16/247)

The influence of Abhinava is evident here. Although compounds can be applied both in prose and verse, but being free from the regulation of number or duration of letters and pādīa-division, as in verse, prose has more scope for employing compounds.

Samgadēva also speaks of prose being non-metric verbal composition:

Gadyam nigadyate chandohinam padakadambakam

When prose 'smells' like vṛtta i.e., (S.R. 4/184) when due to some reason it imbines somewhat rhythmic character it is called vṛttagandhi' which is a variety of prose itself.


9. 14/102.

10. 14/103.

11. ibid., Abhi., P 244, I.18

Vedic metres are based on the fixed syllabic quantity in a foot. But allowance is given for having one or two less or more letters in any one foot and it is not considered a flaw. Having one less or more or two less or moe is called nicṛt, bhurik, virāt and svarāt respectively (14/110-112).

In chandovidhi the first place accorded to sampad shows that the observance of the regulation of syllabic number has been considered inevitable in Samkskrita chanda-s and no relaxation was given.
13. ibid. Abhinava's commentary on the exposition of Bharata's vācika has everywhere been supported by examples. We infer that the verse to which he refers must also have been quoted by him and is probably missing.
15. 'Yatirviramah' - ibid, Abhi., P.234, 1.19
16. 'Arthasyāvāntararūpasya samāptirlaksanato yatih' -Abhi on 14/104, p.245, 1.10.
17. 'The Prose' portion of 17/129, 1.13
18. 14/104.
19. Arthovāntaravākyārthah - Ch.17, Abhi., P.399, 1.15 and foot note 16 above.
20. The verse is as follows :
   Jambharatifhakumbhodbhavamiva dadhatah Sandrasindurarenum
   Raktah siktah ivahnairudayagiritatidhatudhara dravasya
   Ayantya tulyakalam kamalavanarucevaruna vovibhutyai
   Bhuyasurbhasayanto bhuvanamabhinava bhanavo bhanaviyah
   Quoted by the editor in 14/245.
21. Abhi, on 14/104, p.245 lo.11-12.
22. 15/128-29.
23. 15/130-31
24. Ma, ra, bha, na, ya, ya, ya, gana-s and yati after every 7 letters (Jayadevachandhas (Jd.) by Jayadeva 7/24; chandonusasana by Jayakirti, 2/238; Vrttaratnakara by Bhattakedara, 3/99, all published in Jayadaman, edited by H.D. Velankar)
25. The prose portion of 17/132, 1.5
26. ibid., Abhi., p.399, l., 15-18
27. The prose portion of 17/133, Abhi., p.400, Is 20-21
28. 17/145-46
29. ibid., Abhi., p.403, Is.10-12.
30. ibid., ls-12-18.
31. 14/104.
32. The whole line is as follows:
   Tambūlavallīparinaddhāpugasvēvalatālingitacandanaḥsu
   Quoted by the editor in ch.14., p.245.
34. The laksana of Indravajra is as follows - ta, ta, ja, ja (guru), ga (Jd.6/16). Accordingly the ending letter should have been long, whereas in this verse it is short.
37. 14/105.
38. ibid., p.246, Is.12-14.
39. For Srugdhara see 24 above. The laksana-s of others are as follows:
   Vasantatiilaka - ta, bhaa, ja, ja, ga, ga (Jd., 7/7)
   Sārđulalīlā - ma, sa, ja, sa, ta, ta, ga and yati on 12 and 7 letters (Jd., 7/21). The metre is Sārđulavikridita, 'Līla' and 'vikridita' being synonyms, the former is used here.
   Mandākrānta - ma, bha, na, ta, ta, ga, ga and yati on 4,6,7 letters (Jd., 7/17)
40. 14/107.
41. Yatopi manuena sa esa mūdho dronārireyatipadyatrilagno(?)
   Yatobhimānenena sa esa mūdho dronārire yāti pade vi lagnah
42. Abhi on 14/107, p.246, Is. 16-17.
43. 14/108-09.
44. Ch. 17., Abhi., P.385, Is 15-16.
45. Bharata used the term 'dhruvavidhana' in the 5th ch. also (5/57). Abhi on this shows that here the term indicates 29th and 31st chs. (ibid., p.226, Rs. 19-20). 32nd ch. has however, been named as dhruvadhyaya. In this way 'dhruvavidhana' has evidently been used to denote the chs. 29th, 31st and 32nd actually it refers to the whole section on geya (music) i.e, 28th to 34 chs.
   Abhinava uses the term 'geyadhikara' occasionally for the same. For example, before commencing the commentary on the 28th ch. he says
'atah param geyadhikarah' (henceforth the section on music). Similarly elsewhere too he used this term (28/7, p.4 l.21; ch.17, p.385, Is 14-15).

28/21.

Ch.28, p.27. Is. 15-16

Ch.17, p.386, l.2

ibid., p.387 l.6

Such guna-s (attributes / properties), dharma (essential qualities) or alankara-s (ornaments) are called kāku which express the meaning, rasa (moods) and bhava (emotions). They are six in number - svara, sthāna, varna, kāku, alankāra and anga. Their exposition has been done in the 17th Ch. named 'Kaku-vidhāna' under the sub-heading sadalankaara or pathyaguna. (See also 'Vācika abhivyakti kā prāna - 'kāku' in the writer's book 'Sangita - Sancayana', pub., Krishna Brothers, Ajmer, Rajasthan)

Ch.17, Abhi., p.385, ls. 16-21.

ibid., p.388, ls.5-8. 24-26.


26 above.

17/102.


14/109-16.

ibid, Abhi.

14/53 120, In N.S. the total number of varieties created from the chanda-s Gayatri to Abhikṛti, comprising of 6 to 26 to letters in a foot, based on the prastara, is enumerated as 13,42,17,726.

14/116-17,120; 15/1, 227.

14/117.


15/1, Abhi., P.252, ls 10-13.

15/2, Abhi., pp. 252-53.
Bharata enumerates 8 *trika*-s born from *Brahman* viz., bha, ma, ja, sa, ra, ta, ya and na and indicates them by *bha-kāra*, *ma-kāra* etc. He also says that *vṛtta*-s should be employed in *chanda*-s by way of *trika*-s (14/83-87). Moreover he clearly mentions in the *visama*- *vṛtta*-s (vṛtta-s having all feet of unequal length) that they will be described through *trika*-s and he had done accordingly (15/160-64, 181-91).

These *trika*-s were later named *varna-gana*-s. Each *trika* or *gana* is a sequence of 3 letters, whose long short regulation itself governs the long-short sequence in *vṛtta*-s. The eight *trika*-s and their long-short sequence are as follows (a short syllable is indicated by the sign 1 and a long by S):

<table>
<thead>
<tr>
<th>Letter</th>
<th>Long-Short Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ya</td>
<td>1SS</td>
</tr>
<tr>
<td>Ma</td>
<td>SSS</td>
</tr>
<tr>
<td>Ta</td>
<td>SS1</td>
</tr>
<tr>
<td>Ra</td>
<td>S1S</td>
</tr>
<tr>
<td>Ja</td>
<td>1S1</td>
</tr>
<tr>
<td>Bha</td>
<td>S11</td>
</tr>
<tr>
<td>Na</td>
<td>111</td>
</tr>
<tr>
<td>Sa</td>
<td>11S</td>
</tr>
</tbody>
</table>

Only *varna-vṛtta*-s are described through *varna-gana*-s. All *vṛtta*-s described in the 15th ch. have later been placed in the category of *varna-vṛtta*. There are only two exceptions, viz., *Vanavāsika* and *Aryāvā* in which regulation of syllabic quantity is not there, only the number of *mātra*-s is fixed and long short are fixed at certain places.
svāra must have preceded this sentence to which the above sentence must relate. In the commentary on svāra and sthāna in the 17th ch. too. Abhinava has elaborately commented on the distinction of geya and pāthya.

This also supports our inference. Accordingly here also Abhinava intends to differentiate between geya and pāthya on the basis of svāra.

70. Dodhaka consists of 3 bhagana-s (S11) and 2 guru-s at the end of each foot. Totaka comprises of 4 sagana-s (11S). In Sragdhara the gana-s are - magana, ragana, bhagana, nagana and 3 yagana-s hence the short-long sequence is as follows - SSS, S1S , S11, 111, 1SS, 1SS. Due to the arrangement of different gana-s, equal matra - divisions or repetitive rhythm is absent, whereas in Dodhaka etc., due to the repetitive gana arrangement, sections of 4 matra-s are formed.

71. Ch.15, Abhi, p.257, ls. 18-19.

72. 14/192-94.

73. Gitaka is a term used for the tala-based crystalised song forms employed in the pūrvaranga (prelude) to the drama where in only 4 matrā gana-s are used and not vṛtta-s. The term gitaka has been applied in the general sense of geya in the present context, as has been done by Bharata in dhruva ch. also (32/112).

74. 'Dhruvāyoge' stands for dhruvā ch. as the exposition of vṛtta-s takes place in the 32nd ch, only.


78. ibid.

79. Ch. 32, Abhi p.324, l. 9

80. 32/342 and Abhi p.369.

81. Abhi. on 32/312.

83. 32/313 and Abhi.
84. 82 above.
85. Abhi. on 32/314.
86. Abhi on 32/315.
87. Abhi. on 32/326.
88. 86 above.
89. 32/329.
90. Abhi. on 32/329.
93. Abhi on 32/42, p.305.
94. 32/331.
95. 32/332, 341 and Abhi.
96. Abhi. on 32/329, p. 365, 1.23.
98. Abhi. on 32/329, p.365, 1.24-25.
99. 32/334.
100. ibid. Abhi.
101. Abhi. on 32/329, p. 365, 1.25
102. 32/335.
103. ibid, Abhi.
105. Abhi. on 32/1-2, p. 289
106. 32/7.
107. 32/14.
108. 32/7
109. ibid., Abhi., p.295.
110. 32/16, Abhi, p. 296, ls. 22-25.
111. 32/39/40.
112. ibid., Abhi., p. 305.
113. 32/41-42.
114. 115. 116. 32/41, Abhi.
117. 32/161-77.
118. 32/224, Abhi., p.338.
119. 32/29.
120. 32/31 and Abhi p. 303.
121. 32.8, Abhi., p.292, 4th line from the bottom.
122. 32/19, Abhi., p. 298.
123. 32/44, Abhi., p. 306. It may be mentioned that many varieties of caccarī or carcarī tāla had been in vogue as in the case of chanda with identical name. It is evident from the various patterns of carcarī tāla found in different texts. For example Sangītaratnākara gives the following structure of caccarī tāla:
   \[
   \begin{array}{cccccccccccc}
   & & & c & c & c & c & c & c & c & c & c \\
   0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0
   \end{array}
   \] (5/266) whereas in Sangītacudāmani it is as follows:
   \[
   \begin{array}{cccccccccccc}
   & & & c & c & c & c & c & c & c & c & c \\
   0 & 0 & 1 & 0 & 0 & 1 & 0 & 0 & 1 & 0 & 0 & 1
   \end{array}
   \] 
124. 32/241, Abhi., p. 342.
125. 32/156, Abhi., P. 323, l.23,
126. Laghusthāne varne vā (nā) karsaniyo gurusthānena (nā) krama (karsa) niya ityevam vā samyamāpadayediti
   32/45, Abhi., P. 307, Is -11-12
127. 32/35-38.
128. 32/128, 141, 192.
129. 32/78-98.
130. 32/35-36.
131. 32/47, Abhi, p. 308.
132. 32/142-51.
133. 32/141, Abhi., P. 320.
134. 32/181 - 223.
135. 32/180, Abhi., p.329
136. 32/255-71.
138. 32/274-90.
139. 32/255-72, Abhi.. p.350.
140. 32/293-300.
141. 32/292, Abhi., p. 355, l - 23.
142. 32/47-127.
143. 32/226-35.
THE CONTRIBUTION OF THE TRAVANCORE ROYAL FAMILY TO PERFORMING ARTS

V.S. Sharma

The present Kerala State is the unified geographical area situated at the southernmost tip of the Indian sub-continent and the present state was shaped on 1st November 1956 when the states were reorganised on the basis of language.

Before the setting up of democratic rule, there were three major kingdoms in the State. The Calicut Zamorin family, The Cochin Royal family and the Travancore sovereignty. Rulers of the Malabar area, the zamorins, the Pazhassi Raja, the Rajas of Katathanad, Kannur, Chirakal, Nilambur etc., had lost their power in early times, and this part of the State was attached to Madras State during the British rule. The rulers of Cochin and Travancore could maintain their status though they were governed by the British.

The Travancore state at the time of independence was extended from Kanyakumari to North Parur and this set up came into effect in the 18th century during the reign of Maharaja Anizham Tirunal Martanda Varma (1729-1758), who captured all small units like Ambalapuzha, Kayamkulam, Vadakkumkur etc., which were involved in struggles and infights. The Maharaja shifted his capital from Padmanabhapuram, completed the construction of Sri Padmanabha Svami temple, surrendered all his acquisitions before the Lord and ruled the state efficiently as Sri Padmanabha Dasa.
Attached to the Padmanabhapuram palace there is a beautiful Nṛṛta mandapam were dancers were invited to dance and musicians to perform. The artistes were given gifts by the Maharajas and their queens. The neighbouring temples like that of Kumara Kovil, Suchindrum etc., were having temple dancers - Deva dāsīs and music troupes.

Ruler Martanda Varma encouraged artistes and literary men of the time like Kunchan Nambiar, the noted Thullal poet, Sanskrit playwright Ramapanivada, another noted poet Ramapurathu Warrier who translated the Gīta Govinda, of Jayadeva and many others.

Sri Kartika Tirunal Balarama Varma, composer of seven Atta Kathas and author of a Natyaśastra Text ruled the state for four decades (1758-1798). His services to promote Kathakali and other arts were remarkable. Rajasuyam, Subhadraharanam, Bakavadham, Gandharva- vijayam, Panchali Svayamvaram, Kalyana Saugandhikam and the first portion of Narakasura vadham are the Kathakali plays written by him. He mastered the art of Abhinaya and wrote a comprehensive book on the Abhinaya Sastra entitled 'Balarama Bharatam'.

'Balarama Bharatam' contains 2228 verses and 20 prose passages in Sanskrit. The author defines Natya as 'Bhavarasartha Kriyakaritvam Bharatatvam', and he makes a very elaborate and detailed description of Angikabhīnaya in the book. If the author could complete the other aspects like Aharya, Vachika and Sattvika also this book would been a treasure to scholars and dancers. It is unfortunate that the book, though it is written with meticulous care
and precision, has not received enough attention from the public. Kartika Tirunal, with the assistance of one Kaplingattu Nambootiri, organised a Kathakali troupe called the southern school of Kathakali presentation. He made arrangements to present a 10 day Kathakali performance consecutively for every festival in the Sri Padmanabha Svami temple and gave liberal patronage to the artistes. The foremost Kathakali composer Unnayi Warrier and Tullal Poet Kunchan Nambiar were members of the royal court.

The Maharaja's nephew Asvati Tirunal, who died young, was a distinguished scholar and author who write three prabandhas in Sanskrit and five Kathakali plays - Rukmini Svayamvaram, Putana Moksham, Ambarisha Charitam, Paundraka Vadham and the second part Narakasura Vadham.

Svati Tirunal Ramavarma Maharaja (1829-1846) was a musical prodigy born to Rani Lakshmi Bayi who herself was a musician. She died young and Svati Tirunal, his brother Uttaram Tirunal Martanda Varma and sister Ayilyam Tirunal Rukmini Bayi who was a singer were all brought up by their aunt Maharani Gauri Parvati Bayi. She, during her regency period of administration, had arranged a dance school at Tiruvananthapuram for teaching Mohiniyattam. Necessary funds were allowed for it, as learnt from historical records. Princess Rukmini Bayi was a composer also.

When, Svati Tirunal took over as ruler he had equipped himself as an administrator, linguist, scholar, poet musicologist, vaggeyakara and instrumentalist. He knew some 13 languages. During the short span of his life he wrote eight major literary works and composed about 400 songs in various languages and in different patterns.
His literary works are listed below.

1. Bhakti Manjari (1000 verses in Sanskrit)
2. Synandurapuravarnana Prabandham (Sanskrit Chamfu)
3. Sri Padmanabha Satakam (100 verses in Sanskrit)
4. Kuchelopakhyanam (Musical play in Sanskrit)
   (suited for Harikatha Kalakshepam)
5. Ajamilopakhyanam
6. Muhanaprasantyaprasavyavastha (Prosdy - Sanskrit)
7. Anyapadesasatakavyakhya (Sanskrit)
8. Utsavaprabandham (Musical narration in Malayalam)

Former curator of the Trivandrum manuscripts Library, K. Sambasiva Sastry has referred to another work of Svati Tirunal 'Yayati Charitram' drama written in the style of Gita Govindam of Jayadeva. But Ulloor S. Parameswara Iyer, in his history of Malayalam literature 'Kerala Bhasa Charitram' has not ascribed this work to Svati Tirunal.

Svati Tirunal's devotion to Sri Padmanabha is evident in all his writings. The 'Bhakti Manjari' is a brilliant exposition of the Bhakti cult.

The musical pieces usually adopted in dance have a visual dimension with beauty. The work 'Muhanaprasa Antyaprasa Vyavastha' indicates the influence of Margadarsi Sesha Iyengar on Svati Tirunal. The Maharashtra savant Meru Svami was brought to Tiruvananthapuram by the Maharaja for spreading Harikatha in the state and the above two compositions might have been written for him. They are
written in simple Sanskrit and with musical skill and hence the pieces are also being sung as separate compositions. The 'Utsavaprabandham' is a narrative description of the 10 day festival of the Padmanabha Svami temple and it is a compilation of musical pieces written in Malayalam.

The musical compositions of Sri Svati Tirunal include

1. Kirtanam
2. Padam
3. Varnam
4. Bhajan
5. Tillana (Tarana)
6. Dhrupad
7. Khayal
8. Tappa
9. Svarajati
10. Utsava Prabandham songs
11. Ajamilopakhyanam | Harikathas
12. Kuchelopakhyanam

In all more than four hundred musical pieces were composed by the Maharaja and he has employed one hundred and two ragas in these songs. Some rare ragas like Lalita Panchamam, Bhushavali, Pushpalatika, Manirangu, Udayaravichandrika, Mulinchandhanyasi are also found used in the compositions. The Maharaja's mastery over different languages, his musical skill and the paramount devotion to Sri Padmanabha are evident in the compositions.
Out of the nine Navaratri kirtanas the following songs are having cholkettu interwoven:

1. Janani Mamava - Bhairavi
2. Bharati Mamava - Todi
3. Saroruhasana Jaya - Pantuvarali

These madhyama kala compositions are suitable for dance recital also. Among the varnas, Stava varnas are more attractive - 'Sumasayaka' in Kapi is very popular. The padam which is popular among Mohiniyattam dancers is ‘Aliveni’ in Kurinchi.

As in the Bhajans of Mira Bai a good many of the compositions of Svati Tirunal show a beautiful blend of eternal love and deep devotion especially to Sri Krishna. In the works of Svati Tirunal Lord Padmanabha is the eternal hero and the heart of the devotee - whether he or she be a dancer, musician or any other person including the poet himself stands as the heroine - the eternal nayika who has a yearning towards the Lord. The Maharaja believed that songs full of devotion alone could make good music.

The Maharaja's court was always filled with distinguished men of letters, musicians and other artistes. Though he promoted every art, his main concern was music and then dance, literature etc., Because of the Maharaja's contribution alone the dance form of Kerala Mohiniyattam was redesigned as we find it today and his compositions apt medium in this particular dance form. The kacheri style of presenting Karnatic music was started in Kerala by the Maharaja. He composed the famous Navaratri Kirtanas for singing in the Navaratri Mandapa during the annual festival. The most distinguished
musicians, instrumentalists, dancers were invited to perform in the Navaratri Mandapa. Shatkala Govinda Marar Irayimman Thampi, Palghat Paramaswara Bhagavatar, Kilimanoor Vidvan Koil Thampuran and the famous Tanjore Quartet were members of the royal court of Svati Tirunal. His services are remembered in the field of art and culture particularly music. Svati Tirunal has been ranked as one among the great Vaggeyakaras of Indian Music.

Uttaram Tirunal Martanda Varma (1847-1860), a brother of Svati Tirunal, was more interested in Kathakali. He established a permanent 'Kaliyogam' of Kathakali artistes attached to the palace. The Maharaja made a pioneering attempt to publish the compositions of Svati Tirunal, Irayimman Thampi and Kathakali play-wrights.

After the reign of Uttaram Tirunal, Ayilyam Tirunal Rama Varma (1860-1880) became the ruler of Travancore. He was also a linguist and scholar and many scholars adorned his court for several years. In the field of education, literature and art his contributions were notable. The Maharaja translated for the first time 'Kalidasa's Abhijnana Sakuntalam' into Malayalam prose and it was published in 1880. 'Minaketanacharitam' is another work of the Maharaja.

Visakham Tirunal Rama Varma (1802-1885), the next Maharaja, was a scholar in Sanskrit and English. The famous Mahakavya 'Visakha Vijayam' was written on him by Kerala Varma.

Mulam Tirunal Rama Varma (1885-1924) regent Setu Lakshmi Bai (1925-31) and the last Maharaja Sri Chittira Tirunal Balarama Varma (1930-1956) were not poets, but they were good administrators. They encouraged writers and artistes and maintained the high standard of the Navaratri Sangita Sadas at Trivandrum.
After the regency rule of Setu Lakshmi Bayi, Chittira Tirunal (1912-1991), the eldest son of Maharani Setu Parvati Bayi, whose centenary is being celebrated this year, ascended the throne in 1924. The establishment of Travancore University, Sri Svati Tirunal Music Academy (1939), Sri Svati Tirunal Sangita Sabha, Sri Chittira Nartanalayam, Sri Chittira Art Gallery, Trivandrum Radio Station etc., are notable events of the modern cultural history of Travancore. The Svati Tirunal Music Academy and the Svati Tirunal Sangita Sabha have been very productive in the fields of music and arts. Publication of the works of Svati Tirunal was initiated by the Royal Family especially by Maharani Setu Parvati Bayi and Chittira Tirunal.

The Travancore Royal Family has thus a creditable and long artistic heritage with multi faceted activity. Kulasekhara Chakravarti (AD 1000 - 1100) of the Chera dynasty, to which the Travancore Royal family belongs, wrote two plays 'Tapati - Samvaranam' and 'Subhadra Dhanajayam' befitting the Sanskrit stage of Kerala - Kutiyattam and a noted poem 'Mukuna Mala'. From his time till the present period to Travancore royal family possesses a long history of cultural tradition.

I have touched only some salient features of the contribution of the royal family of Travancore to the classical arts, literature etc., and I am aware of the limitation of this paper.
PADAMS AND SHORT LYRICS IN DANCE

T.S.P.

In the Indian cultural milieu literature and music (sahitya and sangita) have always gone hand in hand, cross fertilizing each other down the centuries. Contrary to the popular impression, the term 'Sangita' does not mean music alone but comprises gitam (vocal music), vadyam (instrumental) and nritya (dance). The use of the word nritya in the relevant Sanskrit verse is significant because in dance parlance nritya denotes pure dance having no theme but containing rhythm patterns (adavus), poses and adavu jatis, like the alarippu, jatisvaram and tillana. Nritya is a dance composition having both nritta and abhinaya in the form of varnams, padams, svarajatis and javalis. The term natya as defined by Bharata Muni has a totally different connotation. In its complete form it comprises music, dance and communication through expression. (Later authors, like Sarngadeva, recognized another form in the term nritya and defined it as a representative kind of nritta.)

A Sanskrit verse compares sangita and sahitya to the two eyes of Sarasvati, the goddess of learning. Those were, perhaps, the common accomplishments of a cultured man or woman in those days, because a rather strongly - worded verse declares a person bereft of those qualifications as a quadruped without a tail and horns.

There are many examples where the Literary and the dance traditions - kavya and nritya - meet, each enriching the other. Even Buddhist and Jain literature, often ascetic and ethical in tone
picturesquely describe the dancing accomplishments of courtesans like Amrapali. The glorious dance traditions of ancient Tamil Nadu inspired Ilango Adigal, a prince of the Chera line (who later became a monk) to depict a courtesan, Madhavi, as the dancer par excellence in his Tamil mahakavya, the Silapadhikaram. Kalidasa called natya "the most dear to the hearts of the gods and the most acceptable sacrifice ever offered to them". And he created another immortal dancer in literature, Malavika, about whose talent her Guru, Ganadasa, exclaims: "Whatever I teach her she grasps so quickly and reproduces so perfectly, that she seems to teach it back to me, with the hallmark of her personality stamped upon it". It is the references in Sanskrit and Tamil literature to the Ananda Tandavam (mystic dance of Nataraja) which inspired that unknown but immortal sculptor in the dim past to create the Nataraja idol, perhaps the most beautiful creation in the annals of Indian art.

The Padam

The Natyasastra mentions the padam as an indispensable constituent of the Gandharva. Bharata has used the word 'padam' in the sense of sahitya, or any song employed for abhinaya. The dramatic performance or visual representation by gestures being an invariable feature of drama, padams were always accompanied by abhinaya. The characteristic of a padam is that it is intended for nritya. A padam should be full of bhava or aesthetic emotional appeal; it is generally intended for dance, though it can also be sung independently as well. The music is repetitive, but it is intended to develop the motif which is gradually expanded in three charanas culminating in a climax.
Ancient dance compositions, if there were any, have not survived the ravages of time; there is nothing traceable prior to the 13th century when the Gita Govindam of Jayadeva was written. Interestingly enough, Jayadeva calls his work a padavali or series of padams or a prabandha or poetical composition. What is significant is that the ashtapadis are eminently suited for abhinaya. Jayadeva was the first to write regular musical compositions to given ragas and talas, with the nayaka-nayika motif covering sringara or love in all its aspects, love-in-separation and love-in-union. Jayadeva's lyric sequence depicts seven of the eight conventional nayikas described in dance treatises. It is no wonder that the Odissi dance leans heavily on the lyrics of this immortal poet who is said to have spent most of his life at Puri Jagannath.

Modern Connotation of a Padam

After the 13th century, the word padam came to be loosely used in music parlance. The kirtanas of Purandara Dasa were called Dasara padagalu and even Tyagaraja in his kriti 'Samayamu delisi' calls his songs padams.

But the concept of the term padam as a musical and dance term has now stabilized to mean a musical composition in slow tempo, saturated with the sringara-rasa and having the nayaka-nayika bhava as the motif. Composers usually draw inspiration from works like Rasamanjari of Bhanu Datta Misra, Sringara Tilaka and Amaru Satakam. (Many new types of nayikas have since been added to the conventional eight and a few types of the nayaka have also been depicted.)
The earliest specimens of this kind of composition are the sringara sankirtanas of Tallapakkam Annamacharya (1424 - 1503). They are the forerunners of what Kshetrajna, Sarangapani and others later wrote as regular padams although it is not clear whether these composers were acquainted with the lyrics of Annamacharya. But the literary tradition has ever been continuous. Many a Telugu composer tried their hand at the new type of composition with varying degrees of success and Subbarama Dikshitar lists eight such lyric writers in his Sampradaya Pradarshini; but all of them have practically gone into oblivion.

Kshetrajna

Kshetrajna is the uncrowned king in the field of padam and leaves the others far behind him in expertise. With an uncommon command over the Telugu idiom, he is an adept in employing it in the most telling and felicitous manner possible. He favours the kaisiki vrittิ-soft, flowing and seductive. With mastery over the Alankara literature of his time, he portrays faithfully the characteristics of the heroes and heroines, as laid down in works on rasa. His words are pregnant with subtle ideas and he is a wizard in making the implied or suggested sense of a passage (dhvani) more striking than the explicit sense. The saying that 'the sound is an echo of the sense' is fully in evidence in his lyrics. Apart from their musical or dance aspects the padams of Kshetrajna are worth conning even as specimens of Telugu Literature.

He has no predecessors in this line nor has he left any successor who can be compared in excellence. His padams are masterpieces of
erot ic psychology and the twists and turns he gives are breathtaking. It is no wonder that his rivals in the court of Vijayaraghava Nayak had to accept defeat when he commenced a padam with the words 'Vadaraka po pove' and challenged them to complete it. In this padam he makes the nayika tell the sakhi: 'Enough of your prattle, why would he come at all, he is not wanted here, ask him not to come'. As if to explain her unusual stand, she adds: 'I do not want to see him with this emaciated body of mine, which has lost all its glamour by long separation from him', thus taunting him for his indifference. A good knowledge of Telugu and an ability to voice the sentiments in a slow, deliberate time-measure are essential for anyone who wants to render the padams of this Telugu bard.

Sarangapani and others

Next to Kshetrajna comes Sarangapani in quality and popularity. Nothing much is known about his life except that he was one of the renowned music composers like Govindasamayya and his brother Kuvanasamayya, patronized by the art-loving zamindars of Karvotnagar. 'Telisene' in Huseni, 'Ni papemi' in Gaulipantu and 'Sisapu rukalu' in Saurashtram are among his well-known padams; yet, none of these is employed in dance these days.

Telugu writers of padams, settled in Tamilnadu, produced several good lyrics and Muvvalur Sabhapatayya is popular for his padam 'Dari juchu' in Sankarabharanam. Virabhadrayya and Merattur Venkatarama Sastri, falling under his category, are among the lesser known figures in this field.
Two Royal Composers

The rulers of native states during the 18th and 19th centuries were not merely patrons of music and dance but were themselves performers and composers of great merit. Svati Tirunal of Travancore and Serfoji of Thanjavur were contemporaries, enlightened rulers, multi-linguists and munificent patrons of the fine arts. Among the nearly 400 compositions of Svati Tirunal, 67 are padams in Sanskrit, Telugu, Kannada and Malayalam and the ruler thus emerges as one of the leading padam composers in Carnatic music. It was Svati Tirunal who introduced Bharatanatyam in Travancore and the padams and the pada varnas composed by him, with the assistance of Vadivelu, were intended for the Devadasis whom he had invited from Thanjavur.

Svati Tirunal's padams have a literary flavour of their own. Although the nayika types depicted are conventional, Svati Tirunal, the supreme poet in Sanskrit and Malayalam, has invested his lyrics with a true poetic ring. The padams combine the excellence of Jayadeva, Narayana Tirtha and Kshetrajna. As delineation of sentiment is the chief factor which determines the poetic value of a literary or musical piece, the ruler's padams have a genuine claim to a high place among poetic works. Sringara being the main rasa depicted, the vyabhicharibhavas are suitably represented and these develop the sthayibhava and suggest sringara rasa-'king among sentiments'. It is a happy augury that the padams of Svati Tirunal are becoming increasingly popular, gradually replacing their counterparts, some of which are of an inferior literary quality.
Raja Serfoji II (1798-1831) rendered unique service to Bharatanatyam from another angle. He composed chain compositions in Marathi for being employed in Bharatanatyam performances. Each group is a kovai or nirupana in which a story or an anecdote is narrated through the medium of dance compositions in the same Carnatic raga. Eighteen varieties of compositions have been handled by Serfoji and these have been published by the Sarasvati Mahal Library of Thanjavur. The dance compositions of Serfoji were not employed in Bharatanatyam performances for two reasons. The language was Marathi, which few dance masters or students understood. Even the Tanjore Quartet, who were Serfoji's own employees, did not adopt them for choreography. Secondly, each was in the same raga and this was bound to produce monotony. It is to be noted that Serfoji had composed padams specifically called abhinaya padams. It was left to Acharya Parvatikumar of Bombay to train talented disciples like Sucheta Bhide and Parul Jhaveri to dance to the pieces of Serfoji.

Tamil Padams

Tamil composers appear to have taken to padams at a much later date. Even now there are no padams in Tamil which can be compared to those of Kshetrajna or Sarangapani. Composers of padams in Tamil include Muthutandavar, Marimutha Pillai, Papavinasa Mudaliar, Ghanam Krishna Iyer, Subbarama Iyer and others. Krishna Iyer, who was a contemporary of Tyagaraja and Subbarama Iyer, who lived till the first decades of the century, are the most popular among composers of Tamil padams. Subbarama Iyer's padams come closest to the earlier Telugu padams in their approach to sringara
although his language is far from being elegant and in some songs, often jarringly colloquial. Krishna Iyer's padams are more dignified and lend themselves to clean abhinaya.

Javalis

Javalis are miniature padams but they are composed in a lighter vein. They lack the stately gait of padams and treat love on its lighter side, employing mostly colloquial language and some humour here and there. The heroes and heroines of javalis are not of the padam type and often indulge in banter or good natured witty chaffing. The writers of javalis were not unaware of the light nature of their lyrics and therefore packed them with telling alliteration, often using obscure Telugu words.

But javali composers should not be taken lightly. Two of them Dharmapuri Subbarayar and Tiruppanandal Pattabhiramayya, were outstanding, and were geniuses in their own way. Stangely enough, both of them were not professional musicians (they were holding clerical posts). Yet, they caught the true format of the javali form and wrote in Telugu in ragas like Yamunakalyani, Khamas, Pharaz, Senchurutti and Behag with striking effect and adroitness. Their handling of even classical ragas like Kalyani, Mukhari, Bilahari and Kannada is full of verve. Pattabhiramayya's javali 'Ni matalemayanura' in Purvikalyani is a remarkable piece in which an outraged girl rebukes her lover who flirted with her on three occasions, promising her three different jewels which never materialized. This javali is one of the finest for performing abhinaya. Dharmapuri Subbarayar stands in a class of his own and his javalis like 'Adi neepai' and 'Smara Sundaranguni' have a dreamy effect on the listener.
Tillana

Tillana with sahitya comes under the category of short lyrics in dance. This lively form rounds off a Bharatanatyam performance or a concert on a joyous note. The fact that giants like Svati Tirunal, Pallavi Seshayyar, Mysore Sadasiva Rao and Patnam Subrahmanya Iyer thought it fit to compose tillanas shows its importance in Carnatic music. The sahitya appendage, although usually in pride of a patron, can also be made attractive by employing rhetorical beauties. Mahavaidyanatha Iyer's tillana 'Gaurinayaka' in Kanada is a rare type of scholarly tillana with beautiful sahitya in praise of Lord Siva.

Poetry and dance have thus combined to create visual and aural beauty of an ennobling kind and to produce rasa in the connoisseurs.
THE LYRICS OF ANNAMACHARYA

William J. Jackson

(We have great pleasure in publishing below the English translation of 32 sankirtanas of Tallapakka Annamacharya (1424-1503) by William J. Jackson, Associate Professor of Religious Studies at Indiana University - Purdue University, Indianapolis, U.S.A. Jackson was born in 1943 in Rock Island, Illinois, received his B.A. from Lyndon (Vermont) State College in 1975 M.T.S. (1975), M.A. (1979) and his Ph.D. (1984) from Harvard University.

Jackson is the author of Tyagaraja, Life and Lyrics (Oxford University Press, 1991) and Tyagaraja and the Renewal of Tradition, Translations and Reflections (Motilal Banarsidas, 1994). He is an acknowledged authority on Tyagaraja's life and works which have been fully covered in the above two works. He has also translated many songs of Purandara Dasa, Bhadrachala Ramadasa and other saint composers. He has presented several papers on Kaveri Delta namasiddhanta. All credit to this unique American scholar for his faithful rendering into English of Annamacharya's matchless lyrics.)

- Editor

"BHĀVAMULŌNA"

P. Keep on singing "Govinda, Govinda"
inwardly and out loud, o mind

C.1 All of the gods are avatars of Hari
all the universes are inside Hari
all the mantras are just names of Hari
so go on repeating 'Hari Hari Hari Hari"
C.2. The fixed duties are the glory of Vishnu
the Vedas are just the praises of Vishnu
Vishnu is the spirit pervading the cosmos
So keep on searching for Vishnu, Vishnu
Seek him singing "Govinda Govinda"
inwardly and out loud, o mind of mine

C.3 This Achyuta is beginning and end
and this Achyuta is killer of demons
this Achyuta resides atop Venkatadri Hill
so take refuge in Achyuta, Achyuta, mind
And keep on singing "Govinda Govinda"
inwardly and out loud, o mind

"SRIMAN NARAYANA"

P. Sriman Narayana, Sriman Narayana Sri -
man Narayana I surrender to your lotus feet

C.1 You are the sun at the lotus face of Lakshmi
Beloved of Kamala, your eyes are lotus-like
You're beneficient to Brahma sitting in the lotus
Garuda is your vehicle

C.2 You're the good fortune of most excellent yogis
Ultimate Lord, Supreme Being
Spirit pervading all, you're the infinite in
subatomic particles, Sri Tiruvenkatagiri
Lord of the Seven Hills
Sriman Narayana, Sriman Narayana Sri -
man Narayana I surrender to your lotus feet
"MANUJUDAI PUTTI"

Having been born as a mortal
why achieve nothing but mortifying misery
by always serving some other mere mortal?

Arriving at some dismal site
for the sake of your hungry belly
you beg some nobody
for your share of pathetic mush
with grief in your heart you approach
the place you started from
- - why go on with this suffering?

Having been born as a mortal
why achieve nothing but mortifying misery
by always serving some other mere mortal?

Born in everyone, dwelling in all
God assumes the various forms
why don't you win the priceless bliss
worshipping the glorious Lord
of Venkata hill

Having been born as a mortal
why achieve nothing but mortifying misery
by always serving some other mere mortal?

"KSHIRABDI KANAYAKAKU"

Here is the camphor flame offering to Sri Maha Lakshmi
Daughter of the Milk Ocean, sitting enthroned in the lotus

I offer this white flaming camphor
to the lotus-eyed goddess, to her beautiful face
to her breasts; I offer this flaming camphor to her
on her lotus throne camphor white, to her hands
with the beauty of lotuses, to her exquisite hair
like a swarm of bees, to her loveliness
decked out with jewels, I offer camphor

Here is the camphor flame offering to Sri Maha Lakshmi
Daughter of the Milk Ocean, sitting enthroned in the lotus

I offer this white flame camphor
to the queen of glorious Lord Venkatesa
surrounded by lovely attendant maidens
I offer this burning camphor here, auspicious light,
to the most beautiful Alamelumanga
source of all the beauty in this world

Here is the camphor flame offering to Sri Maha Lakshmi
Daughter of the Milk Ocean, sitting enthroned in the lotus.

"DOLAYAM"

P. Swing, Hari, swing
    and swing again

C.1. Fish avatar, tortoise, boar
    Narasimha avatar
    Foe of demons, full of virtues
    One who holds the world
    Father of the lovegod
    Swing, Hari swing
    and swing again

C.2. Vamana, Rama, Balarama
    And supreme Krishna avatar
    Cloud-coloured Lord
    Ranganatha, Protector
Of elephant, Gajendra, Killer
Of demon Mura
    Swing, Hari, swing
    and swing again

C.3. Compassionate Buddha, Kalki
You are all ten incarnations
As Krishna you hold the snaketail
And dance upon the snakehead
Lord of the Seven Hills
of Tirupati
    Swing, Hari, swing
    and swing again

"KONDALO KOYILA"

When I heard the call
of the koyil (cuckoo) on the hill
my heart was torqued
squeezed, it broke
but when I arrived
at your threshold
my soul was healed

When I was leaving the house
(it makes my head spin)
to think of it now)
my mate, like a tiger
blocked the door, snarling
- - my hairs erect with love
who cared what anyone said
"TARUNIPAI MARUNIKI DAYALEDU"

Not a whit of pity has the lovegod
for this poor girl -- she's lost
She loves You and You're more bewildering
that the lovegod who inspires her
So there's no hope -- her life is lost

She's been waiting so long for You to come
doesn't know how what will happen next
her heart starts pounding wild like a drum
when in her mind a thought of you connects

Not a whit of pity has the lovegod
for this poor girl -- she's lost
She loves You and You're more bewildering
that the lovegod who inspires her
So there's no hope -- her life is lost

All this time wasted in the flower vines
nobody has known just where she's been
if anything happens to this nectar - face girl
look what a hopeless mess she'll be in

Not a whit of pity has the lovegod
for this poor girl -- she's lost
She loves You and You're more bewildering
that the lovegod who inspires her
So there's no hope -- her life is lost
"DEVA DEVAM BHAYE"

P. I worship the Lord of Lords full of divine glory
Rama who defeated the demon Ravana in war

C.1 King of kings, moon of the solar race
Long armed one with body like blue clouds
Lord who took a vow to protect with mighty bow
Rama, Ramachandra, the lotus-eyed one

I worship the Lord of Lords full of divine glory
Rama who defeated the demon Ravana in war

C.2 Supreme Narayana worshipped by Brahma
Breaker of the bow Janaka received from Siva
Protector of Vibhishana, dessicator of Lanka
Worshipped by saints and wise folk - Venkatesa

I worship the Lord of Lords full of divine glory
Rama who defeated the demon Ravana in war

"CHUDU DINDARAKU"

Gaze upon this venerable sage, approachable by all
Lord Hari is his guide, and his only refuge

He is the golden road to ultimate bliss
he knows the meaning of the scriptures
He's pure-hearted, sinless, a boat to cross
Viraja river, to win Vaikuntha with

Gaze upon this venerable sage, approachable by all
Lord Hari is his guide, and his only refuge

He is the holy wisdom lamp, lighting up
the many worlds of existence
The one who frees from sins, the raft by which strivers may reach the shore beyond samsara

Gaze upon this venerable sage, approachable by all
Lord Hari is his guide, and his only refuge

He is an ocean of compassion, the devotee of the Lord residing in Sri Rangam
In Venkatagiri, in Ahobilam, he is the sage
Sathakopa - - he is the prince of yogis

Gaze upon this venerable sage, approachable by all
Lord Hari is his guide, and his only refuge

"DINUDA NĖNU"

P. I'm a little nobody, you're the supreme Lord
Your glory alone shall always prevail

1. How can I know the enigma of birth
Or figure out the mystery of death
Can I grasp it all to help myself?
   Lord, you gave birth to me in this world
   so you must also give me your saving grace

I'm little nobody, you're the supreme Lord
Your glory alone shall always prevail

2. I can't understand sin, can't grasp virtue
How can I understand you with my mind
You are the dweller in my heart
   And so I cry - - please cleanse me
   Of sins - - Lord you must protect me

I'm a little nobody, you're supreme Lord
Ultimately all that prevails is your glory
3. I’m fallen, unclean, a failure, despised  
   How can I hope to be worthy of your grace  
   Yet, supreme Lord Venkatesvara,  
   You can’t forsake me — until the  
   Final end — you have to protect me  

I’m a little nobody, you’re supreme Lord  
Ultimately all that prevails is your glory

"AKATI VELALA"

P. Whenever you’re hungry, whenever you’re tired  
   Repeat the holy name, there is no other way

1. In moments of want, or when you’re all alone  
   If someone captures you and you’re locked up  
   The blessed name of Hari is the only support  
   If you are forgetful and make mistakes in life.  

   Whenever you’re hungry, whenever you’re tired  
   Repeat the holy name, there is no other way

2. Whenever danger threatens, or you’re scandalized  
   In times of sin, whenever you are in terror  
   The power of Hari’s name is your true comfort  
   Search where you will you’ll find no other way  

   Whenever you’re hungry, whenever you’re tired  
   Repeat the holy name, there is no other way

3. If you’re bound in chains, condemned to death  
   When you’re waylaid on the road by creditors
The name of Venkata is the only way of release
Idiot mind, search as you wish, no other way

Whenever you're hungry, whenever you're tired
Repeat the holy name, the only way to go higher

"INDIRĀ RAMANUNI DECCHI"

Please bring the Consort of Lakshmi - - he's vanished
Give him to me - - I'm famished, it's been such a long time
Since my eyes have been able to feast.

When demonic terrorist Mahiravana kidnapped Rama
O Hanuman you brought him back, brilliant son of Anjana,
O Garuda king of birds, with skilful caring mercy
You released Rama when he was bound by serpent arrows

So please bring the Consort of Lakshmi - - he's vanished
Give him to me - - I'm famished, it's been such a long time
since my eyes have been able to feast

Prahlada, your devotion made Narasimha spring from the pillar
For all the gods to see (and to help calm him down)
Arjuna, you caused Krishna to sit in the driver's seat
If your chariot and reveal his cosmic form in all its glory

O please bring the Consort of Lakshmi - - he's vanished - -
Give him to me - - I'm famished, it's been such a long time
since my eyes have been able to feast

O Kartavirya Arjuna you performed those countless services
On Tirumala hill for Lord Srinivasa, you made him belong to you
King of Haihayas with a thousand arms and chariot of gold
You desired to rule wisely, and attained the Lord's presence
So now please bring the Consort of Lakshmi - he's vanished - 
Give him to me - - I'm famished, it's been such a long time 
since my eyes have been able to feast

P. I am saying every mantra when I repeat this one 
   For I have received the mantra of Venkatesa
   Narada recited the Narayana mantra 
   Young Prahlada had his Narasimha mantra 
   Strong - wiled Vibisana received the Rama mantra 
   I got a difference one - - the Venkatesa mantra 
      and I am saying every mantra when I repeat this one 
      For I have received the mantra of Venkatesa 
   Dhruva recited the bright Vasudeva mantra 
   Arjuna repeated his Krishna mantra 
   Suka spelled out the Vishnu mantra early on 
   and I received the beautiful Venkatesa mantra 
      I am saying every mantra when I go on saying this one 
      For I have received the encompassing mantra of Venkatesa

3. The goal of all these mantras is the Lord Vishnu 
   And this is the mantra which reveals the ultimate 
   To save me my guru gave me this very mantra 
   This moonbright mantra of Sri Venkatesa 
      I am saying every mantra when I go on saying this one 
      For I have received the encompassing mantra of Venkatesa

"SANDEHAMU"

Doubt has vanished, now I feel satisfaction
Now I've attained holy bliss - brahmananda
Since you've put the words of sweet songs in my mouth
I believe that you really will protect me
Because you accepted me in my youth
I am convinced you will save me, surely

Doubt has vanished, now I feel satisfaction
Now I've attained holy bliss - brahmananda

Ever since your form, o consort of Lakshmi
Came into my mind I am certain you are mine
I am known as your servant, near you in this world
I know you'll protect me without being asked twice

Doubt has vanished, now I feel satisfaction
Now I've attained holy bliss - - brahmananda

I reached your presence, Lord Venkatesa,
Now I believe you're with me always
I'm always with you, and that is the way
I've become purified and attained fame

Doubt has vanished, now I feel satisfaction
Now I've attained holy bliss - brahmananda

"VALE VALE NANI" (Suladi)

"I want you, I need you," seeking
his love like that
am I not caught inside his net?
So, for my mere wants,
or just because he gets angry
why should I ever quarrel with my husband?
There may be other women in his life
but I know that I'm his permanent wife;
a bee may hover and wander many fields
but he comes home to his favourite honey petals

Please won't you go tell him these words for me:
when I behave so modestly
is it just for Lord Venkatesa to get so angry?

The other day I calmly watched him
talking with another woman -- did I make a big to do?
Did I waste even a precious word
in criticism or suspicion? Still
the Lord has not let up in his trickery

Let him think over
the words he might have said
and you can swear by the breath of these two breasts
to the Lord of the waterfall on his holy hill

Well, from now on I won't go in
for sarcastic remarks -- I'm just a bashful woman
Yearning for the Lord of the hill Sesachala

Working up a sweat, fuming and fussing
will never win over
the Lord of the hills
but I will melt his heart
with alluring female wiles

I'll go to him myself
and find out his response --
where there is love, enjoyment develops
but first of all go
ask the lovegod's father Vishnu for his ring
Please . . .

When he came to my house
misunderstanding and stubbornness went
Why say more?
I bow to Venkatarama
Please . . .

With love flowering forth in passion
he caressed me o friends
and we joined together in ecstasy
Please . . .

"I KULAJUDEMI"

What if he's this, what if he's that
doesn't much matter what caste he's born into
whoever he is - - all alone
he comes to know Lord Hari at last

Only one known as being devoted to truth
(not one indulging in doing harm to others)
but one who thinks of others as himself)
he is the one with sympathy for all beings
and what if he's born as this or that
doesn't much matter what his caste
whoever he us - - all alone
he comes to know Lord Hari at last

Whoever has a pure heart, develops self-control,
he has the intellect absorbed in dharma
he does not forsake the path of appointed karma
he will not forget the secret of Hari bhakti
do so what if he's born this or that
   doesn't really matter what class
   whoever he is - - all alone
   he comes to know Lord Hari at last

Whoever does the right thing for others' good in this world
whoever lives without animosity in his mind
whoever lives with courage in his soul
that one knows - - rightfully so - - he serves the Lord
Venkatesa - - and what if he's this or that
doesn't really matter about his caste
   whoever he is - - all alone
   he comes to know Lord Hari at last

=TANDANANA AHI=

Tralala yah tralala fantastic
Tralala well tralala
   God is only one, the Supreme Being is only one
   the Supreme Lord is only one, the Supreme is one

Distinction between high and low is not part of oneness
Hari alone is the inner Self of all
all beings in this world are therefore the same
for Sri Hari is the indweller in every being
   God is only one . . .

Fulfilling the sex urge is the same for the gods
as it is for worms and animals - and the very same
day and night in the final analysis are there
whether you're a rich man or a poor
   God is only one, the Supreme Being is only one
   the Supreme Lord is only one, the Supreme is one

"CHANDA MĀMĀ"

Uncle moon, come to me
moon come here to me
bring with you
a cup of gold
filled with butter milk

Bring it for our darling boy
who is the timeless
father of Brahma,
he who resides in the Vedas,
our father, blue-coloured Lord
who rules the entire cosmos;
bring it to beautiful Laksmi's consort
the great Lord, who existed
before Brahma, Vishnu, Siva
bring to our sweet boy a drink - -

Uncle moon come here to me
bring a golden cup of milk

Bring it for the glorious boy
with lovely lotus eyes, the child
whose speech is sweet, the child
lovingly embraced in his mother's arms
for the child replete with excellence
the child who lifted up
his entire clan, the attractive one
pervading the creation,
the good natured Lord whose very sight
bestows on us nine kinds of wealth —

Uncle moon come along, with a cup
of gold filled up with buttermilk

Bring it for the hero who rides on Garuda,
the deity who protects the other gods,
to the father of the lovegod
whose bow is made of flowers,
bring it for the Lord
who takes thousands of forms,
bring it for our Sri Venkatesvara
overflowing with auspiciousness
full of all knowledge and perfect wisdom

Uncle moon, come to me,
moon come here to me
bring with you
a golden cup
filled all the way up

with buttermilk
for our darling boy

"NANATI BRATUKU"

All that transpires in this world is but a drama
Kaivalya - salvation - is arriving beyond it

For sure once you're born death is certain
and in between the whole thing is a drama
This world stands here spread out before us
by Kaivalya beyond traumas and tortures

All that transpires in the world is drama
Kaivalya - salvation - is reaching beyond it

Whatever food is eaten, whatever clothes are worn
All the world's stage, the people in it, players
But beyond all the actions, both good and bad
beyond wealth inherited or won with sweat is Kaivalya

All that transpires in this world is but a drama
Kaivalya - the saving - is being beyond it

Sin is a constant, good deeds live on and on
It's an endless drama, in which time giggles
Salvation is otherwise - beyond this - in the skies
where Lord Venkatesvara lives, up on his hill

All that transpires here on earth is a drama
Kaivalya - removal - is arriving beyond it

"KONDALALO NELAKONNA"

The Lord of the waterfall, Lord whose shrine is on the Mountain
He is the generous one - - giver of boons as great as mountains

He gave every boon asked for by Kuruvarati Nambi the devotee
who was of the community of potters.
And when King Tondaman Chakravarti was involved in fighting a war,
and asked the Lord to appear to him, he did, and the King believed

The Lord of the waterfall, Lord whose shrine is on the Mountain
He is the generous one - - giver of boons as great as mountains
He carried earth like a common labourer to help Anantalvar, stealthily doing drudgery without pay, with obvious enthusiasm. And with great affection, sympathizing with Tirumalai Nambi he spoke lovingly with him day after day.

The Lord of the waterfall, Lord whose shrine is on the Mountain He is the generous one - - giver of boons as great as mountains

When Tirukachinambī was living in Kanchipuram, the Lord took pity on him, and brought him to his presence He protected us all, the magnanimous Lord - he's the one who has blessed us all, full of compassion, our Venkatesa

Lord of the waterfall . . . giver of boons as great as mountains

"MUDDUGĀRE YASŌDA"

The son of Devaki, child of ineffable glory he is a pearl to beautiful Yasoda

He is a ruby in the palms of the gopīs' hands He is the vajra - diamond hard to obstinate Kamsa His lustre is like emerald beads to his beloved ones in all the three worlds This little Krishna so near and dear to all

The son of Devaki, child of ineffable glory he is a pearl to Yasoda of great beauty

His red lips are like coral to Rukmini, who enjoys His sweet loveplay; to Govardana hill he's the gem of four colours
Standing between the conch and the cakra he shines
bright as lapis lazuli
The lotus-eyed one who saves when we take refuge in him

The son of Devaki, child of untellable glory
he is a pearl to Yasoda of great beauty

He is pure topaz to Kalinga on whose head he dances
He is the sapphire reigning atop Venkata hill, he is
The divine gem remaining forever in the ocean of milk
The Lord Padmanabha who roams around like a little boy

The son of Devaki, child of ineffable glory
he is a pearl to beautiful Yasoda

"SARANU SARANU"

We surrender to the consort of Lakshmi, worshipped by Indra,
The queller of the pride of demons, we surrender to Venkatanayaka

They are waiting now to be in your presence in this order:
Brahma lotus-born, the sun-god, lotus-opener, and the son of the moon, who closes lotuses - -

We surrender to the consort of Lakshmi worshipped by Indra
The queller of the pride of demons, we surrender to Venkatanayaka

The unblinking gods, the sages, the lords of the directions,
kinaras, siddhas, divine damsels reverently wait, eager

We surrender to the consort of Lakshmi, worshipped by Indra,
The queller of the pride of demons, we surrender to Venkatanayaka
Prahlada and countless others have come to worship you 
please listen to our appeal o Tirupati Venkatachalanayaka
We surrender to the consort of Lakshmi, worshipped by Indra, 
The queller of the pride of demons, we surrender to Venkatanayaka

"PALUKU TENELA TALLI"

Our mother whose words are sweet as honey is taking her rest
This woman who spent the whole night making love with the Lord

Her beautiful face is shining with sweat pouring out all over she's sleeping in today - the goddess is exhausted
her make up is all smudged because she spent the night in loveplay with the Lord . . . so she's taking her rest.

The edge of her sari has slipped down charmingly revealing the goddess' breasts, as she sleeps in a golden bed,
hers lovely eyes are like the pink lily -- red because she's exhausted from all the intimate exertions she enjoyed with the Lord, father of the lovegod . . . so she's taking her rest.

Proudly she comes dancing with pearls on, so joyfully!
She embraced Lord Venkatesa so long that her face, exquisite as a half-blossomed flower, is covered with a fine veil of droplets of sweat

Our mother whose words are sweet as honey is taking her rest
This woman who spent the whole night making love with the Lord
"EKKADI MĀNUSHA JANMAMU"

What does it matter where one takes human birth
what's the use of taking it anywhere
I have always trusted in you
I leave the outcome of all this to your grace

I don't forget to eat when hungry
I don't forget to enjoy family life
I don't forget to satisfy my senses
O God this is all your illusion

Can I forget deep wisdom
Can I forget eternal truth
Can I forget my Guru and God
O God all this is your illusion

I can't leave off committing sins
I can't stop doing good things either
I can't give up my strong desires
all this, God, is your illusion

I shall leave the "6 actions of householder"
I shall leave "vairagya" too
I shall leave my conduct finally
O Vishnu all this is your maya

"SUVVI  SUVVI  SUVVI"

"Suvvi suvvi suvvi . . . "
singing like this (at the temple festival)
pearly-teethed girls with lovely smiles
pound their pestles
on the rice in the mortar stone

Like this the women become centered in their minds
repeating "Ola! ola!" with joy, immersed in their love
Their eyes like lotuses the women pound
their pestles in the mortars repeating "Ola!"
   Suvvi suvvi suvvi . . .

The golden lacy borders of their silk saris sway when
they pound the rice this way saying "Suvvi!"
the dangling silk rhythmically sways as they have fun
pounding together as a group in joyous unison "Ola!"
   Suvvi suvvi suvvi . . .

Their loose long hair is swaying, and dangling garlands
swing from their abundant bouncing breasts
and the pretty women like half-blossomed flowers
are overflowing with beauty and they are pounding "Ola!"
   Suvvi suvvi suvvi . . .

The tinkling of their bangles makes a "ghalghal" sound
the women with hands soft as new leaves say "Ola!"
their midriffs are pretty and their hips rock back and forth
the women pound so attractively singing their "Ola!"
   Suvvi suvvi suvvi . . .

The girls smell like the fragrance camphor has
and sweet flowers decorate this festival place
they sing the Lord of the Waterfall's praises
in love with him, full of desire for his loveplay "Ola!"
   Suvvi suvvi suvvi . . .
singing like this (at the temple festival)
pearly-teethed girls with lovely smiles
pound their pestles
on the rice in the mortar stone

"JAYA JĀNAKĪRAMANA"
(Todaya Maangalam)

Jai Rama, beloved of Janaki
Lord who gave refuge to Vibhishana
Jai Lord with lotus feet
who has compassion for the poor

Jai refuge of the world
compassionate to devotees
Jai Lord of great beauty
goodness of the world

Jai omnipresent resident
Lord living in Ayodhya
Jai Lord without blemish
Lord with a lotus smile

Jai Lord, whom Suka worshipped
whose life gives auspiciousness
Jai Lord with makara earrings
Lord blue-cloud hued

Jai Lord with beautiful hair
adorned with the Kaustubha gem
Jai lotus-eyed Raghuvira
sporting with Lakshmi Kamalavihara
Jai Lord victorious in war with foes
always full of good qualities gambhira
Jai Lord in spotless hearts
Lord who removes all troubles

Jai more beautiful than the lovegod
Hero with rucira sweet qualities
Son of king Dasaratha
Jai remover of earth's burdens

Jai Dispeller of all sins
foe of ten-headed Ravana
Jai Consort of Lakshmi Sukumara
Lord who sports with Sita

"SARANU SARANU"

We surrender, we surrender
Lord worshipped by Indra
We surrender, Lord of the earth mother
we surrender Lord who squashed
the pride of demons
We surrender Lord Venkatanayaka

Gods who never wink, sages,
regents of the eight directions
immortals, kinnaras, siddhas, glorious
celestial nymphs of Indra's court - -
all of them wait upon you
with worshipful anticipation
Brahma, the sun god, 
the moon god, lotus Lakshmi 
thrilled with anticipation 
they are awaiting the moment 
of your holy presence

Vaikuntha Govinda Madhava 
Lord from whose navel a lotus grows 
Janardana Lord Vishnu 
Upholder of earth, rider of Garuda 
Smasher of the pride of titan Bali

Countless devotees like Prahlada 
have come to worship you with love 
Listen to our appeals O Lord 
Lord of Venkata hill 
Victorious Venkatanayaka 
Svami Raghunayaka

"MURAHARA   NAGADHARA"

Killer of the demon Mura 
Lifter of the mountain 
Mukunda Madhava 
Lord seated on Garuda 
Lord from whose navel 
the lotus of creation grows 
Lord Narasimha, man-lion 
namo namo 
Narayana worshipped by 
the great Narada 
namo namo
Sleeping on the great milk ocean  
having sun and moon as eyes  
Lord whose feet are worshipped  
by Brahma, Lord who put Bali down  
lover of the gopis  
namo namo to you  
Lord from whose navel  
the lotus of creation grows  
Narayana . . .

Lord with the Srivatsa  
mark on your chest  
wearing the cloth of gold  
son of Devaki, ocean of pity  
protector of cowherds,  
lifter of Govardhana hill  
Lord fond of cowherds  
namo namo  
Narayana . . .

Son of Kausalya  
generous giver of all we need  
ocean of compassion  
effulgent one  
son of Dasaratha  
deathgod to demons  
father of Kusa and Lava  
namo namo to you  
Narayana . . .

Killer of Vali  
born in the solar dynasty  
Lord whose feet are worshipped  
by ascetics, Lord who slew Maricha
worshipped by Hanuman
Lord who built the bridge
over the ocean
namo namo
Narayana

Supreme Lord
worshipped by all the scriptures
member of the Yadava clan
beloved of Radha
namo namo to you
Narayana worshipped by great Narada
namo namo to you

"DEVESA GANARĀDHITA"

Srivenkatagirinayaka
Lord whose feet are worshipped
by Indra the king of the gods
and by other deities
is arriving

The Lord whose form enchants
Alamelumanga
The Lord who removes the sins
of the people of the Kali yuga
Lord praised in beautiful songs
is arriving

Saviour of Brahma
who created the world
The Lord who makes possible
crossing the ocean
to the auspicious shore
The Lord is arriving

O Narayana, Lord
who protects mankind
Killer of demons
like Naraka
Lord who destroyed
Ravana's pride
The brave Lord is arriving

Sri Kesava, Narayana
Govinda, Murare
Sri Madhava
Madhusudana
Damodara
Saure

Your abode is
Tirumala, Lord
decorated with gems
You conquer anger
and other vices
The Lord partial to saints
is arriving

O Lord wearing the garland
Killer of demon leaders
who prowl the night
Protector of Brindavana
Vijaya Gopala
is arriving
BOOK REVIEWS

ANTHOLOGY OF INDIAN MUSIC AND DANCE

RASA - The Indian Performing Arts in the Last Twenty-five years, Volume I (Music and Dance) : Edited by Bimal Mukherjee (music) and Dr. Sunil Kothari (dance); Published by Anamika Kala Sangham Research and Publications, 4 Bishop Lefroy Road, Calcutta-700 020. Rs. 1500.

The Anamika Kala Sangam, Calcutta, which celebrated its Silver Jubilee in 1995, is a voluntary organisation committed to bringing harmony in the economy, culture and polity with special emphasis on national integrity. As part of its silver jubilee celebrations, the Sangam decided to bring out an anthology with four sections - music, dance, theatre and cinema. The present volume deals with music and dance and it encompasses the varied and wide range of the performing arts scenario of the last 25 years in India.

With Dr. Pabitra Sarkar as chairman of the editorial board, the section on music was edited by Bimal Mukherjee and the second on dance by Dr. Sunil Kothari. No less than 19 renowned musicians, musicologists, teachers and critics have looked back at the last 25 years with fond as well as critical concern. As Pandit Ravi Shankar says in his foreward, "It is always necessary to criticise it with constructive motives and make room for reforms so that art may thrive".

The article "Indian Classical Music: A Panaromic View" by Vinay Chandra Maudgalya has been rightly chosen as the opening article. In this the author briefly traces the historical background of Hindustani music, the early pioneers, the changing artiste listener relationship and
the decline of gharanas. The last subject is continued by Vidyadhar Vyas in the next article, who laments that "the quick fame and fast buck enchantment" of musicians has resulted in hard gharana training becoming a casualty.

Nilaksha Gupta, in his article "The critic reviewed" has a few harsh things to say about "musing in journalism". Most of the so-called critics have a flair for words but a misty comprehension of music. Music reviews often read like this: "It (the shehnai) drew a picture of strange loneliness" etc.

Writing on "Creativity and Responses" Ustad Ali Akbar Khan, the Sarod maestro, regrets that during the last 30 years there has been a decline in the imparting of Talim (instruction) to learners of music. Dedicated Gurus cannot be found and the limitation of time is also a barrier. Although there are many books and cassettes, the Ustad says that only oral transmission by a Guru to a sishya can preserve the classical musical tradition.

Although the appeal of Western classical music in India is limited and confined to the four major cities, Prof. Chintamani Rath, in his article on the emerging trends in the last 30 years, feels that Western music has come to stay and has become a fashion. Ananda Lal, in his article on "Rock and Raga", stresses the fact that rock and jazz are essentially music for young, by the young and of the young. Indian influence on rock music produced "Raga rock" and Indo-jazz has also emerged despite the objections of purists.

There is an excellent article on 'The Violin in Indian Music' by Dr. N. Rajam, disciple of Pandit Omkarnath Thakur. Apart from its great scope and potentiality as a solo instrument, it has become indispensable as an accompaniment in South India.
Bhimsen Joshi, the doyen among Hindustani vocalists of the 20th century, has contributed a thought-provoking, though short article "Music Appreciation". His regret is that big commercial houses have taken to sponsorship of art and culture to trumpet their advertisements. They pay fabulous amounts but encourage only a few artistes who are already renowned. His advice is that artistes should not be greedy and fall a prey to traps laid by business houses.

The other writers in the music section include R.C.Mehta, M. R. Gautam, Satyajit Ray (Rabindra Sangeet), Susheela Misra, Vilayat Khan, Amjad Khan, Zakir Hussain and Prakash Wadhera. Bimal Mukherjee, the editor, has also written on "Neo classicism in Music".

It is a pity that South Indian music is nearly unrepresented in the music section and the editor has ruefully pointed out that "despite multiple reminders the authors slotted to contribute did not come up with their copies".

The second part of the book on dance, edited by Sunil Kothari, is nearly double in size when compared to the music section. No less than 31 renowned dancers, Gurus, scholars and critics have contributed articles but the object of this publication is missing in most of them.

In her scholarly and heavy-reading article entitled "Their Ideational Background and Principles of Form" Kapila Vatsyayan lays stress on investigating the inter-relationship of Indian arts on the plane of speculative thought by identifying a few basic concepts and motifs in which they find artistic expression in the different arts, including dance.
The very goal of dance is the production of Rasa (rasa nishpattih) and Jiwan Pani has written on "Experience of Rasa through Indian Art Dances". The concept of Abhinaya naturally, comes for a detailed examination and the author concludes that the appeal of Indian dances lies in the fact that being highly evocative, they are deeply poetic. K.S. Srinivasan's article on the "Romantic Tradition" is almost a follow on of Pani's article and he stresses the fact that Indian dance is rooted in poetry.

Kalanidhi Narayanan has specialised in teaching Abhinaya to students of Bharata Natyam and in her long article discusses the role of padams with reference to Nayikas in Indian dance. A large number of Telugu and Tamil padamas have been cited as examples to portray situations in love. The Nayikas depicted by these lyrics have also been indicated and the suitability of ragas employed in them discussed. A very useful article for students. Her statement that because God is considered the only male and all human souls are feminine, the latter are all parakiya nayikas, is based on a misunderstanding of the concept.

Only Vaishnava theology conceives of God as the only "puman" (male) and the rest of the creation as feminine, but this has no connection with the classification of nayikas in dance. Discerning readers might get shocked at the sentence "Thus every married woman is a parakiya as she has two men in her life". There are quite a few spelling mistakes in this article.

Sucheta Chapekar was the first Bharata Natyam artiste to present the dance compositions of Raja Serfojee on the stage. The language is Marathi but the ragas and talas are Carnatic. She later choreographed the Hindi compositions of ruler Shahaji setting them to
Hindustani ragas and brought Bharata Natyam closer to audiences in the north. Her article describes her experience.

The two articles on Manipuri dance by E. Nilakanta Singh and Darshana Jhaveri cover all aspects of that style and leave nothing to be desired. Singh is a Manipuri scholar and Darshana, a Gujarati, has rendered signal service to popularise Manipuri Nartana.

Later articles cover Kathakali, Kuchipudi, Mohini Attam, Chhau and contemporary dance. The dance culture in Bengal, which was inspired by Rabindranath Tagore, represented an era of vibrant creativity and a breakthrough towards modernisation. Manjusri Chaki Sircar discusses these detail and avers that Tagore's ideas form a strong basis for contemporary dance.

There is a certain amount of repetition in the articles which is perhaps inevitable as some subjects are overlapping. Among the rewarding articles are Pappu Venugopala Rao's on Kuchipudi, Kanak Rele's on Mohini Attam. G. Venu's dance notation and Sunil Kothari's dance criticism. A dance critic himself, Kothari correctly sums up, "There is no short cut to becoming a critic. A critic has constantly to grow and sharpen his tools".

To those interested in dance in Indian films, V.R.K. Ranga Rao's article on the subject, with its rare photographs, will be interesting. The veteran writer on our performing arts for half a century, B.V.K. Sastry, has given his considered views on "Media and Indian Dance".

Crisp biographical sketches of the contributors and an index enhance the value of the publication. This gorgeously produced
thesaurus, printed on expensive paper, is the only one of its kind in the annals of Indian music. No less than 450 photographs adorn its pages and most of them are rare ones with archival value. The Anamika Kala Sangam, Calcutta, and the eight leading business houses who sponsored the publication, have earned the gratitude of the art world for this unique gift.

T.S. Parthasarathy

*Courtesy: THE HINDU*
A SURVEY OF INDIAN MUSIC

INDIAN MUSIC - Thakur Jaideva Singh; Editor Prem Lata Sharma, Sangeet Research Academy, Calcutta. Distributors : Vishwavidyalaya Prakashan, Chowk, Varanasi-221 001. Rs. 450.

Thakur Jaideva Singh (1893-1986) was the most respected musicologist of this century, noted for his vast erudition and versatility. He was well-versed in English literature, Sanskrit and philosophy but his forte was Indian music. For nearly seven decades he dominated the sphere of music, researching, teaching, editing and translating. He was spotted by Dr. B.V. Keskar, the then Union Minister for Information and Broadcasting, and was appointed as chief producer of music, All India Radio, New Delhi. After his retirement in 1962, Jaideva Singh devoted his life to the service of Indian music. He was no stranger to Madras as he used to present papers regularly at the annual conference of the Music Academy.

The present volume consists of six chapters and an introduction. The first five chapters cover only 105 pages and the major bulk of the work is the last chapter comprising the biographical accounts of 370 authors, composers and musicians from the ninth to the 20th centuries.

The first part deals with the music of the Indus Valley civilization, the Vedic period and the Sama Veda notation. In the chapter entitled "post-Vedic period" there are eight sections which deal with the epic period, Buddhist and Jain sources, Tamil music, Kudumiyanmalai inscription and other subjects. Later, the author discusses musical instruments, the Dhruva songs and the ancient Tala system. Chapter six commences with a description of the main characteristics and trends of music from the fifth century to the 14th century.
South Indian musicologists enumerated in chapter six include Vidyaranya, Simhabhupala, Kallinatha, Ramamatya, Pundarika Vitthala, Venkatamakhi and Govinda, the author of Sangraha Chudamani. Fairly clear information about their lives and contribution has been furnished.

The author next takes up for examination the contribution of the leading composers in the two styles. Tansen's life and work have been described in great detail with rare information not commonly available. The life of Purandara Dasa follows the traditional account and only brief notes have been furnished on Kshetrajna and Bhadrachala Ramadasa. Ramaswami Dikshitar and the Trinity have been given more space but Swati Tirunal appears in three different pages of the book as Svati Tirunal and also as Kulasekhara Perumal.

The author has given copious information about a large number of eminent performing musicians of the 19th and 20th centuries. There is a galaxy here and the author appears to have listened to many of them personally. The distinguishing feature of this section is that, in addition to biographical notes, the author has summed up their genius under the heading "Attainments and contribution".

Like most north Indian scholars, Jaideva Singh has difficulty about the names and identity of South Indian musicians. He also adopts a peculiar spelling and the reader must get used to spellings like Tanasena (Tansen), Vyankatamakhi (Venkatamakhi), Dikshitara (Dikshitar) and Aiyarra (Ayyar). The editor rightly calls the author's effort as tapasya.

T.S. Parthasarathy

Courtesy: THE HINDU
ART AND SCIENCE OF MUSIC

PARAMETERS OF MUSIC : G.N. Goswami; Vishvwa Prakashan, 4835/24, Ansari Road, Daryaganj, New Delhi-110002. Rs. 350.

There is a plethora of literature on music dealing with both the practical and the theoretical aspects of the art but practically there is no work objectively analysing music vis-a-vis the knowledge of evolution of human intelligence. The present book is quite unusual in its approach towards music as it studies the effects of music on the human mind.

The author first deals with musical scales and forms by way of introducing the wider aspects of his critical study. A scale serves as the ground for the form to develop and during the stages of evolution, four distinct origins of musical scales have been noticed. These are the cyclic scale, harmonic scale, divisive scale and natural scale. These are explained in great detail.

The author says that a person with a highly developed sensory capacity can perceive even 66 microtones. Nobel Laureate C.V. Raman came to the conclusion that in the case of bowing instruments, the distance of the point of contact from the bridge determined the overtones produced. The author is full of admiration for Venkatamakhi for evolving the 72 melakarta scheme.

Scales yield ragas which have an elaborate classification. Ragas form the basis for compositions and the second chapter describes various types of compositions like Varnam, Kriti, Padam, Daru, Tillana etc., in South Indian music as well as Khayal, Thumri, Ghazal, Dhamar and Tarana of Hindustani music. This is an illuminating chapter in the book.

The chapter on acoustics will be useful to students of physics and mathematics. The various manifestations of sound like vibration, forced vibration and resonance are explained with scientific data.
The chapter on psychology and acoustics deals with the subjective reaction of listeners to different kinds of musical sound. Swara (pitch) and Laya (duration) are the two principal dimensions of music and loudness or intensity is yet another. Fatigue of the ear is caused by prolonged exposure to loud sounds as the maximum loudness that the ear can withstand is 120 decibels.

The tuning of the Tanpura is best suited for minimising discord and the author deplores the use of smaller Tanpuras. Acoustics of halls also plays a role in the appreciation of music by listeners and much research has been made in the field by scientists.

The musician in India, especially in the North is a complex personality and combines in himself a spontaneous music composer, performer and a critic. A dissection of his psyche is attempted in the sixth chapter from the points of view of mood, temper, disposition and personality.

The findings of a large number of scientists in this field are cited here and the results of interesting experiments made in this direction have been summarised.

The next chapter deals with musicians of different categories like the professionals, religious-minded, amateur, hereditary and the academic. This is an extremely interesting chapter as the behaviour of a variety of musicians in different situations is discussed with examples.

In later chapters, the author deals with voice and vocal music, aesthetics, rasas and ancient alankaras. Some chapters make heavy reading because of the nature of the subjects dealt with.

T.S. Parthasarathy

Courtesy: THE HINDU
LAND OF GLORIOUS MUSIC


Goa, also known as Gomantak, is a mosaic of varied cultures and a storehouse of myriad forms of art. The land had been inhabited by many racial stocks, Pro-Austroloid, Dravidian, Aryan and according to one hypothesis, even Sumerian.

No other region of India has had so many different political regimes and there was a fusion of diverse cultural influences. But music has been the ruling passion of Goans down the centuries and it is no wonder that this narrow strip of land on the west coast produced some of the greatest musicians of Indian as well as Western music.

The author is a Goan and graduated from Portugal. He is an authority on Goa's ethnology, folk history and culture. His four volumes on great Goans are an account of the lives and times of savants of Goa who have left behind an enduring legacy.

Part I of the book deals with the history of Goa and describes how, despite upheavals and political turmoil, the people of Goa maintained their original culture. Heard from the mouth of villagers, the history of Konkan is traced back to Parasurama and the Mahabharata period. After the 14th century it became the target of attack by Malik Kafur and other invaders till it was captured by the Portugese in 1510 A.D. It became the capital of the Portugese empire in the East until its liberation in December 1961.

The author has given a detailed account of Konkani songs which cover all situations in life from the cradle to the grave. These songs make up a rich heritage of popular music and poetry and explain the innate musical traits of the Konkani people.
Part II contains the profiles of Goa musicians, both Hindu and Christian, and their virtuosity in the field of music. Prabhakar Angle, Sheila Martin, Serena Mascarenhas, Talula Gama and Mario Rodrigues are the experts who have given the reader "a sampling of names" as an exhaustive list is not possible.

And what a galaxy of exponents of both Hindustani and Western music these profiles describe. Among the Hindustani musicians, Anjanibai Malpekar, Moghubai Kurdikar, Dinanath Mangeshkar, Kishori Amonkar, Kesarbai Kerkar and Jitendra Abhisheki became legends in their lifetime. Despite numerous travails, these artistes reached Himalayan heights in their art by rigorous training and discipline. Kishori had to repeat a "taan" over 500 times during her riyaz or practice. Kishori and Jitendra are in our midst today.

The biographies of Goan exponents of Western classical music, faithfully recorded by Sheila Martin, Talula Gama and Serena Mascarenhas are equally breathtaking. These Goan maestros excelled in their art all over the world and brought kudos to Goa as a land of music. Equally impressive was the record of Goan performers of western popular music excellently narrated in the book by Mario Rodrigues.

A linguistic survey of Christian songs in Konkani, a study of folk performers of Goa, the music of the aborigines and music education in Goa are also dealt with.

The book is thus a self-contained compendium of everything about music in Goa. The writers have written in excellent style and the photographs enhance the value of the book. The get-up is superb and the index is exhaustive.

T.S. Parthasarathy

Courtesy: THE HINDU
NARADA'S TREATISE ON MUSIC


In chapter 2 the author observes 'there are at least four of five Naradas' but in fact there are eight or more Naradas in Hindu mythology and religious literature. They include the Rishi Narada, Narada Gandharva, Narada Muni, Narada, the author of the present Sangita Makaranda, Narada, the author of Raga raginimata prakasika, Narada of the Narada Samhita, another who wrote the Panchama sara samhita and finally Narada who write the Raganirupana. Several other texts like the Naradiya Purana, Narada Smriti, Narada Pancharatna, Narada Bhaktisutra and the earliest of all - the Naradiya Siksha-are also attributed to this controversial figure. It is obvious that a number of authors belonging to different periods in history adopted this name to command respect.

Among such works the Naradiya Siksha appears to be the earliest extant treatise on music and belongs to the class of literature known as Siksha, the first name in the traditional list of six Vedangas or accessories to Vedic literature. In chronological order, the 'Sangita Makaranda' of Narada, apparently another author, comes next to the Siksha. Mangesh Ramakrishna Telang, who edited the Makaranda for the Gaekwad Oriental Series, has opined that the treatise is older than the Sangita Ratnakara of Sarnagadeva. Vijay Lakshmi has gone into the date of the Makaranda in great detail and has come to the conclusion that the treatise belongs to 7th to 9th century A.D.
The book under notice is based on her thesis submitted to the Delhi University for which she was awarded a Ph.D. Vijay Lakshmi studied at the Banaras Hindu University and the Delhi University and is presently a lecturer in the Faculty of Music and Fine Arts of the latter institution. She is a vocalist in both the Hindustani and Karnatic styles, with specialisation in Sanskrit works related to music. She has made a thorough job of her critical study of the Sangita Makaranda and produced a work of great research value.

Sangita Makaranda is divided into seven sections in which we get references to Nada, Sruti, Svara, Vina, Tala and Nartana. The names of many eminent scholars in music are mentioned in the work. Narada describes 18 kinds of Vinas but gives the names of 19. The arrangement of topics is highly systematic and scientific. The Sangita Makaranda enables us to understand in a nutshell the technicalities of music prevalent during Narada's time. The printing and get up of the book are excellent.

T.S. Parthasarathy

*Courtesy : THE HINDU*
Sangita Sampradaya Pradarshini of Subbaraya Dikshitar
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