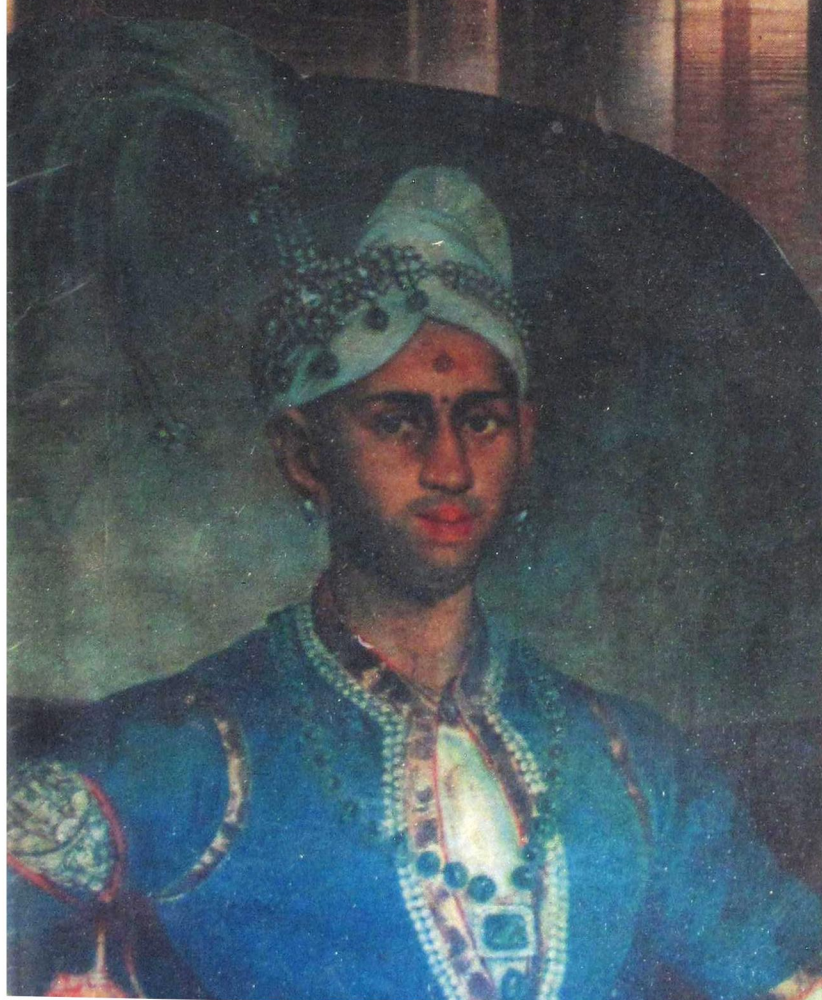


184th Sri Swati Tirunal Jayanthi

SRI SWATI TIRUNAL SANGITA SABHA



SOUVENIR - 1997



SRI SWATI TIRUNAL SANGITA SABHA
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CONTENTS

| | |
|--|---|
| Foreword | K. N. Sreekumar |
| The Year 1997 | Sree Padmanabha Dasa H.H. Uthradom Tirunal Marthanda Varma |
| Sri Swati Tirunal Centenary Celebrations | Speech by: H. H. The Maharaja of Travancore |
| Sri Swati Tirunal "A versatile Genius" | Dr. B. Gopala Reddi |
| Reflections on Education - Royal Contributions in Modern Travancore | H. H. Gouri Lekshmi Bayi |
| Immortal Royal Composer | T. T. Vasu |
| The Unique Genius of Kerala | Dr. V. S. Sharma |
| Some "Documentary Evidences" on Sri Swati Tirunal | Dr. R. P. Raja |
| Sri. S. Vaidyanatha Aiyer | S. Sita Raman |
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| Triad of Arts | P.R.S. Money |
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| സംസ്കൃത നാടകത്തിൽ സംഗീതം | പ്രൊഫ: എസ്. ഗുപ്തൻ നായർ |
| സ്വാതിതിരുനാളിന്റെ രണ്ട് ഉപാഖ്യാനങ്ങൾ | പ്രൊഫ. എ. വി. ശങ്കരൻ |
| ഭാരതീയസംഗീതം - വളരുന്നോ? തളരുന്നോ? | എ. അനന്തപത്മനാഭൻ |
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| Swati Tirunal Padam | Prof. P. R. Kumara Kerala Varma |
| Hindustani Musical Compositions of Maharaja Swati Tirunal | |
| 184th Sri Swati Tirunal Jayanti - Dance & Music Festival "Programme" | |



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FOREWORD

The history of The Sri Swati Tirunal Sangita Sabha is spread over the past 55 years and more. The Sabha was formed in 1942 to perpetuate the glorious memory of the Royal composer Maharaja Sri Swati Tirunal. We are proud to say that this institution under the Patronage of the Royal House of Travancore had now grown into a cultural centre of international reputation in music, dance and connected arts. Top ranking artists of the country had all performed here at one time or other. The programmes of the Sabha were conducted in rented halls till "Sree Kartika Tirunal Theatre", the auditorium of the Sabha became a reality in the year 1970. This magnificent edifice noted for its acoustic excellence, and other amenities is in close proximity to the Sree Padmanbaha Swamy Temple and this provides spiritual strength and inspiration to the artistes performing here. Other cultural organisations also consider it a prestige to present their programmes here and Sree Kartika Tirunal Theatre is a major attraction of the city.

Maharani Sethu Parvathi Bayi memorial reference library of the Sabha containing books, periodicals and cassettes in music and dance is one of the very few of its kind. New additions are included every year which is a boon to research scholars, musicologists and the common music lovers. Steps are taken to procure and preserve in the audio section the recitals of great vocalists and instrumentalists which form the cream of the country's musical genius.

Sri Chithira Tirunal College of Music under the auspicious of the Sabha conducts classes in vocal, violin, veena, flute, mridangam and thabla. Professors and teachers of high reputation and long experience impart training to the students for the 6 year Sangeetha Visharad Course. A special training course in Ragam - Tanam - Pallavi for senior students and professionals is a prestige of this institution. In addition to the usual classes, guest lectures by doyens are also arranged.

The Sabha had honoured on appropriate occasions veteran musicians. Sri Aiyakkudy Ramanuja Iyengar, Sri. Maharajapuram Viswanatha Iyer, Sri. Palghat Mani Iyer, and Sri. K. S. Narayana Swami are a few to be mentioned. The Title of the Sabha "GAYAKARATNAM" had been conferred on Dr. Semmangudi R. Sreenivasier Iyer (1989), Smt. M. S. Subbu Lakshmi (1990), Sri M. K. Kalyana Krishna Bhagavathar (1991), Smt. D. K. Pattammal (1992), Dr. M. Balamurali Krishna (1992). Sri K. S. Narayana Swami (1993), Prof. Vechoor N. Harihara Subramania Iyer (1994), Dr. T. K. Murthi (1994), Prof. Nellai T. V. Krishnamoorthy (1995) and Prof. Parassala B. Ponnammal (1996). This year the Title will be conferred on the veteran musician Sri. S. Rathnakaran Bhagavathar at the valedictory function of the 184th Sri Swati Tirunal Jayanthi Celebrations.



The Sabha conducts regular monthly programmes and festivals namely Sri Swati Tirunal Jayanthi Dance and Music series, Sri Chithira Tirunal Jayanthi series and the Trimoorthy Festival. Alongwith stalwarts in the field, opportunities are given to promising upcoming artistes also. A large number of bio-data and applications pour in every time but we regret our inability to provide chances to all. The sabha is much fortunate to have members and other audience, from the time of its inception, who never compromise with quality, who always accept, appreciate and encourage music in all its pristine purity and who discourage and reject without hesitation adulterations and acrobatics. We are much glad that our request to include Ragam-Tanam-Pallavi in concerts is accepted by all artistes.

The 184th Jayanthi of Maharaja Sri Swati Tirunal is proposed to be celebrated from 23rd April to 2nd May 1997. This Souvenir is in sacred remembrance of that Royal Composer who brightened the small state of Travancore by his stupendous achievements in innumerable channels of activity. Several articles herein project the multifaceted personality of Sri Swati Tirunal. The short span of his life - 34 years - reads like a glorious epic of bygone days. Thirty seven Hindustani compositions of the Maharaja included in this is expected to brighten the academic interest of music lovers.

We make use of this opportunity to pay respects to the Patron-in-Chief, Patron President, Patrons and all other members of the Royal House of Travancore for their generosity and guidance in our activities.

We are thankful to our guests for their august presence, artistes for their co-operation, the well known scholars for contributing articles, the mass-media for providing publicity and coverage, and M/s. Ratheesh Printers for the excellent Printing.

I personally thank all the Managing Committee members and the staff for their whole-hearted co-operation in the activities of the Sabha. I am thankful to the teachers of the Sri Chithra Tirunal College of Music for their moral support.

If this commemorative Souvenir is found a valuable possession by music lovers, our object is fulfilled.

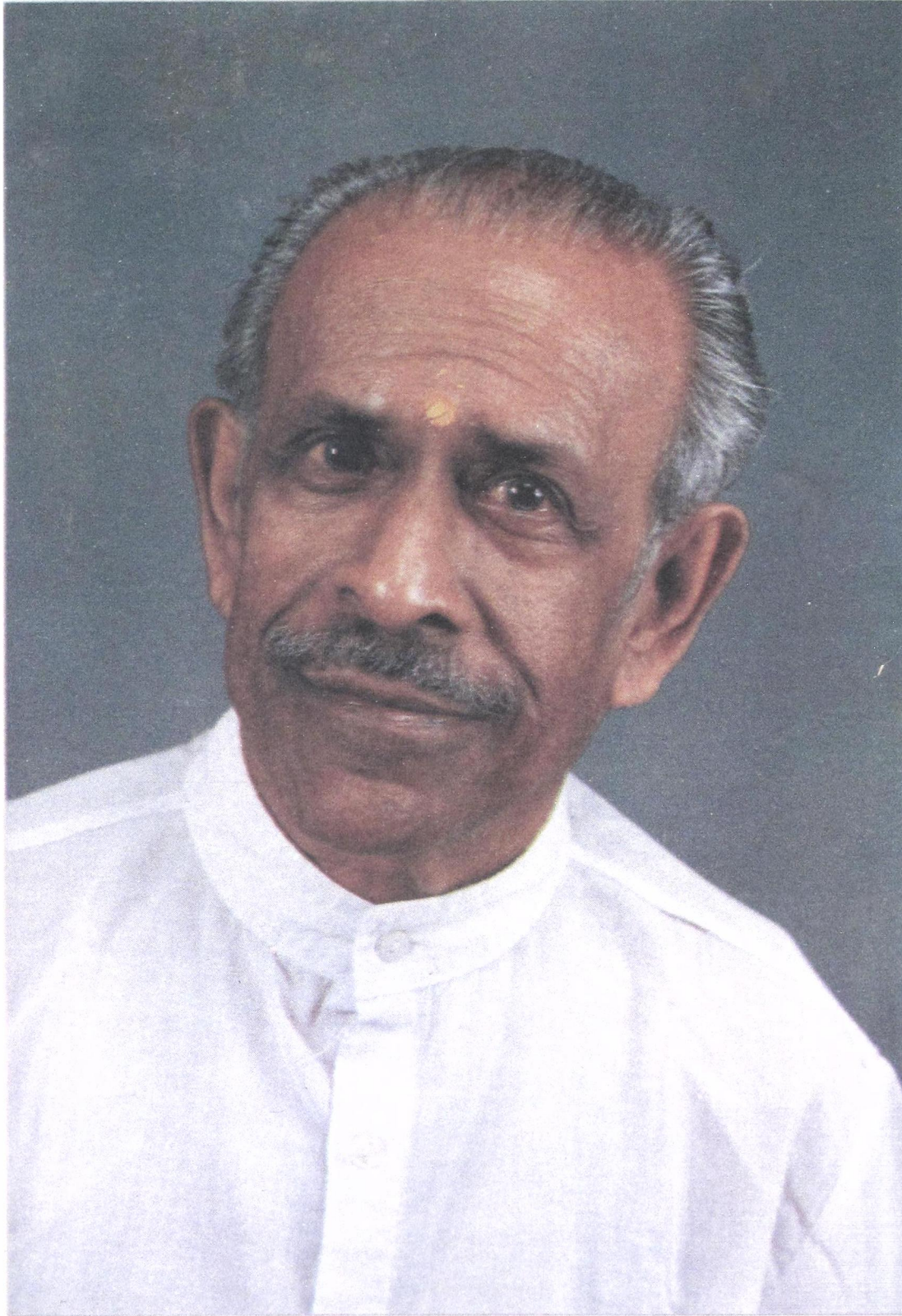
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Maharaja of Travancore
Our Former Patron - In - Chief



H.H. Maharani (late) Setu Parvati Bayi
Our Former Patron



Sree Padmanabha Dasa
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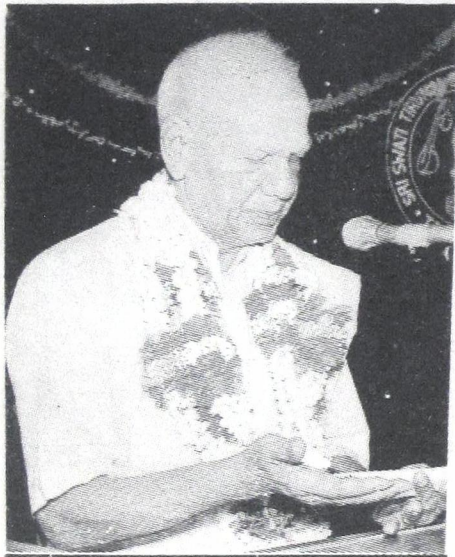
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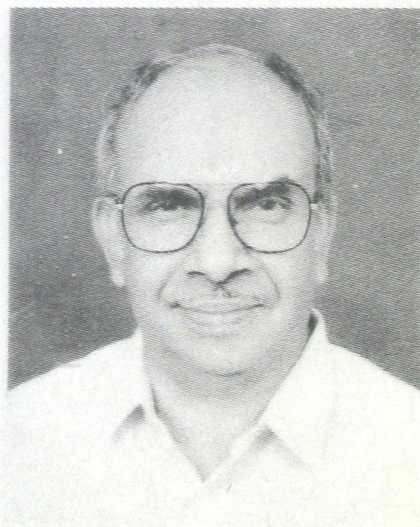
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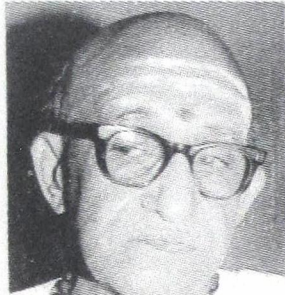


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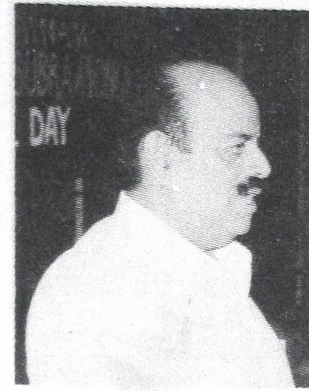


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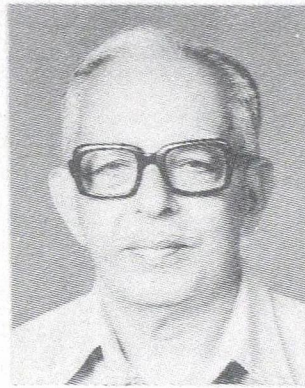


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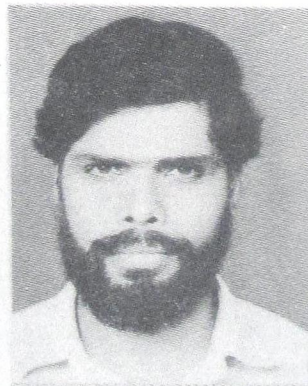
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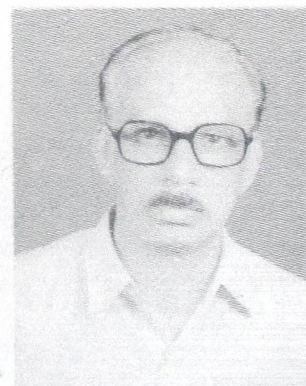
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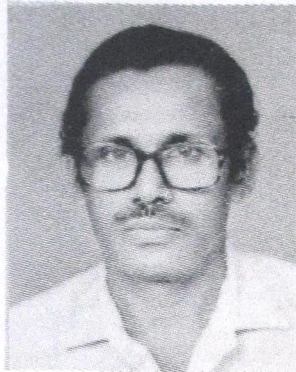


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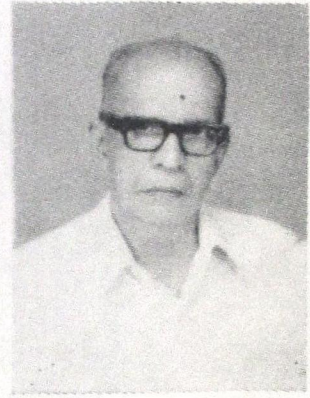
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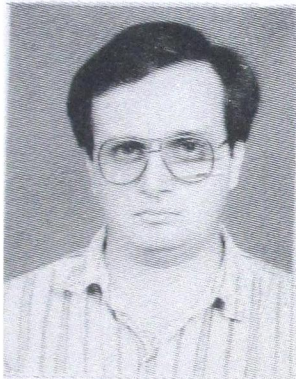
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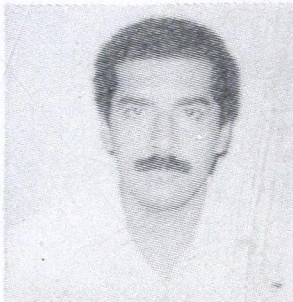
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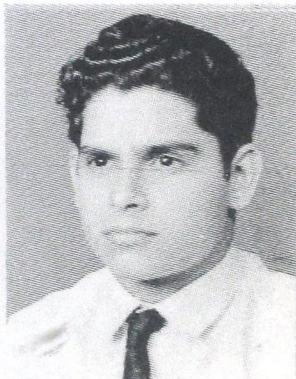
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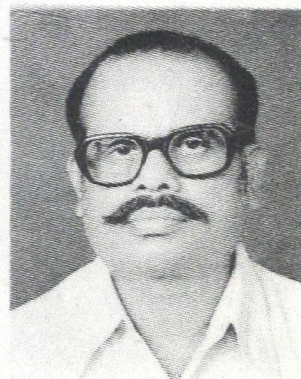
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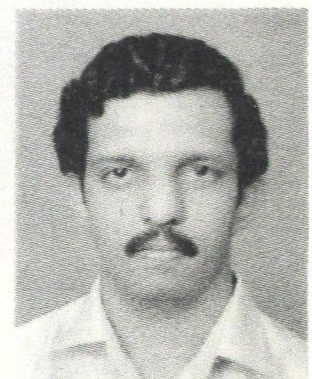
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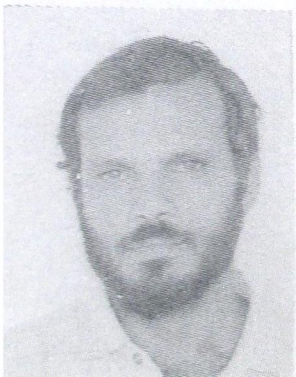
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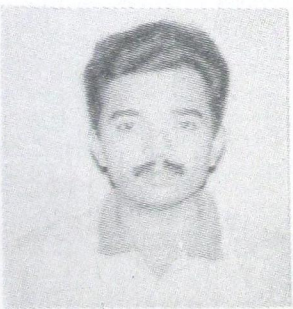
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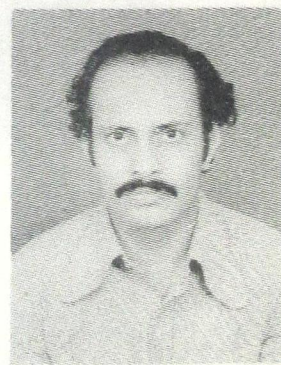
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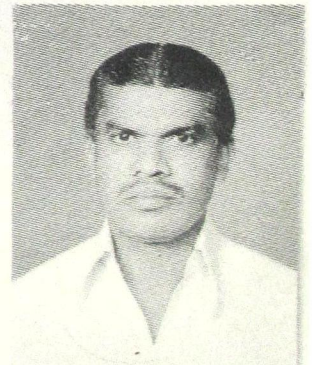
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P.N. Nair



R. Narayanan



A. Raveendran Nair
(Nominee of
the Patron President)



The Year 1997

Sree Padmanabha Dasa H. H. Uthradom Tirunal Marthanda Varma

The Sri Swati Tirunal Sangita Sabha is the one of the earliest of the Sabhas in Thiruvananthapuram, conceived in 1934 and became a complete reality in the year 1942.

The aim then and now is to present to the art, music and dance loving people of the City a forum to enjoy, appreciate and to preserve the high and pristine concepts of the personage after whom the Sabha takes its advent, sustenance and progress.

An awareness of themselves and of the genius of the one whose memory is to be kept alive for the generations to come is the goal of the Sabha. Maharaja Swati Tirunal came to take over the responsibility of the duties of his being Sree Padmanabha Dasa; as he is to administer Travancore in all aspects as a servant of Sree Padmanabha Swamy.

Maharaja Swati Tirunal is

accepted as a composer, musician, a musicologist dealing with six of the languages of India to sing and by song to show that India is one with a heritage, culture and tradition that enveloped the country in amity, understanding and oneness of Dharma. Above this aspect he was a poet; this part of his personality is shown up by the Bhakthi Manjari, Utsavaprabandham, and Padmanabha Sathakam. Young in age and full of ideas and ideals he gave the people the observatory, the Museum, the nucleus of an armed force tiding over the harsh steps of the foreign power which disbanded all types of disciplined forces. His administration was such that all these matters could be done in spite of constant interference and galling coercive steps. Surmounting all these mental and intellectual curbs he shone in all walks of life from his student days to his rulership in total surrender to his Master, his

Lord; Sree Padmanabha Swamy. This was his magnificent obsession. His eye for detail was truly remarkable; codifying the music, words and melody for the Temple Utsavams, lilting melodiously accurate, descriptive in full detail of the bi-annual Festivals in the Temple; the Utsava Prabandham.

Travancore had the distinction of being the first to strike for the Independence of the State; 50 years before the remembered 1857. Travancore rose in 1809. Struggling against the punitive measures of the Foreign power Swati Tirunal was able to, inspite of all these environments, maintain, enrich, patronise and personally add to the wealth of India's wonderful culture in all its varied aspects.

While paying an annual homage to Maharaja Swati Tirunal it is the bounden goal of all involved to keep aloft his aims in all its glory.

With the best compliments to

**184th Sri Swati Tirunal Jayanthi
Dance & Music Festival**

G.P.S. Nayar
Adarsh
Sasthamangalam
Thiruvananthapuram-695010



SRI SWATI TIRUNAL CENTENARY CELEBRATIONS

*SPEECH BY

H.H. THE MAHARAJA OF TRAVANCORE

Maharaja Swati Tirunal is one of the most illustrious of my ancestors, and although a century has elapsed since his demise the glory of his name and work is not only undimmed but has acquired a new and larger halo. Today, Swati Tirunal is not just a memory but a vital element in the spheres of devotional and musical lore. He was, so to say, "The man born to be king" and acclaimed as Garbhasriman. Richly endowed and instinct with ripe culture as he was, his versatile gifts made him during his day the cynosure of all eyes.

On this occasion, however, we are gathered to celebrate—not the Ruler—but the Royal Author of Music which will live as long as Carnatic Music lives. It is hardly necessary for me to say how both myself and my Government have felt it as a sacred duty to preserve in print and secure wide popular currency to the varied musical legacy Maharaja Swati Tirunal has left behind. In his time and in the days immediately following, his music was rendered on appropriate occasions by contemporaries and their following, and in temple festivals and social concerts they were in vogue

vocally and instrumentally. But the passage of time led to neglect, and text and notation both suffered unnoticed, and even the authorship was sometimes forgotten. Let us therefore remember with gratitude that in His Late Highness's time pioneer work was done to print and rescue a good number of his compositions. May I also dutifully acknowledge the personal interest and understanding zeal with which my dear mother has, during the last ten years, laboured to restore and revivify the music of the great composer? It is not a small satisfaction to be able to say today that, with the efforts of scholars like the late Dr. Muthia Bhagavathar and Rajyasevanirata Semmangudi Srinivasa Iyer, the Swati Tirunal Academy has become a recognised institution for the study of classical music, and the songs of the divinely inspired bards, Swati Tirunal and Tyagaraja, Dikshitar and Syama Sastri, are today carried to the attentive ear, wherever Carnatic Music is sung, through a gifted and distinguished galaxy of South Indian singers.

□

* Speech delivered at the Inauguration of Sri Swati Tirunal Centenary Celebrations 1947.



* **SRI SWATI TIRUNAL** **“A VERSATILE GENIUS”**

Dr. B. GOPALA REDDI

One hundred and fifty years ago today on April 16, 1813 was born Maharajah Swathi Thirunal. He ruled over the princely State of Travancore for some 18 years. He was an enlightened ruler who introduced many progressive measures while governing his State—loved by his subjects, respected by the British Administration, envied by other friendly princes. As princes and Maharajahs go, he had an enviable record and a good reign. But posterity remembers him for something totally different. Swathi Thirunal was a composer—a composer of music—who ranks with the highest creative minds India has known in her long and cherished tradition.

The second half of the eighteenth century and the first half of the nineteenth century—the period from about 1750 to 1850 constitute a period of great glory, of great fertility in the history of Karnatic music. When people talk glibly of the decline and fall of the Indian traditions in art in the last two hundred years or so, it is well to remember this. While wars of conquest and consolidation were being fought all over the country, while petty political intrigues and big political conflicts were being hatched, while the whole social fabric was crumbling, it is interesting to note that in the

South—in the Cauvery delta, in Kerala, creative musicians were raising the edifice of Karnatic music to the highest pinnacles of its glory.

It isn't as if they were fiddling, as Nero did, while Rome burned. This is only a manifestation of the resilience of our great cultural tradition which kept blossoming forth and developing in unsuspected nooks and corners even against a background of wars and political upheavals. Three names are spoken of as the shining lights of this period and of this cultural movement—Thyagaraja, Syama Sastry and Muthuswami Dikshitar. They are known as the Trinity of Karnatic music. Of late, one more name has been added to those of the select three—that of Swathi Thirunal.

I said 'of late' because it took a little time for the outside world to fully comprehend the range of his genius and his achievement. Thyagaraja, Muthuswami Dikshitar and Syama Sastri had many pupils. Therefore even in their lifetime they acquired big reputation. After their death their *sishyas* popularised the masters' songs, gave them wide currency, so much so that they soon became part of the mainstream of the Karnatic tradition. But Swathi Thirunal lived and

* Speech delivered on 16-4-1963, by Dr. B. Gopala Reddy who was the Minister for Information and Broadcasting, Govt. of India, at the Inauguration of the 150th Birth Anniversary Celebrations of Sri. Swathi Thirunal, All India Radio.



died in Travancore, a ruling Prince.

The life of a ruling Prince—busy and yet sheltered—was not conducive to the creation of a *sisya-parampara*. A good many of the musicians who adorned his court and the many distinguished visitors who flocked to see him recognised his genius and had the measure of his greatness. But they were too near him to evaluate his musical greatness objectively, as they were *dazzled* by his position and authority, and found it difficult to place him in his proper musical perspective.

But as the years rolled on, his achievement as a composer stood out, shorn of its princely trappings. It was a major edifice in its own right and echoes of it began to be heard outside the confines of Kerala. Its range was astonishing from *Kritis* to *Upakhyanas*, from *Pada-Varnams* to *Tillanas*, from *Sthothras* to *Javalis*.

Some thirty years ago, the Government of Travancore (as it was then) founded in Trivandrum the Swathi Thirunal Academy of Music, an institution for the teaching of Karnatic music. Its first Principal was Gayakasikhamani Harikeshanellur Muthia Bhagavathar. Let us just call him Muthia Bhagavathar. Muthia Bhagavathar was an important composer himself and it was but natural that, living in Trivandrum, his attention should be drawn more and more to the compositions of Swathi Thirunal. He began the systematic collecting and editing of his works, publishing them in *Swara-Lipi*, bringing them to the attention of musicians wherever Karnatic music was heard and practised. It was a revelation. When Muthia Bhagavathar died,

Semmangudi Srinivasa Iyer took his place and has been carrying on the work that his illustrious predecessor started.

Altogether, over three hundred compositions have been unearthed so far. And I am told that they cover about 76 ragas. The vast majority of these are in Sanskrit; a good many are in Malayalam; some in Telugu; a few in Tamil and Marathi. Of compositions in Hindi, there are some forty. There are two *Upakhyanas* - and there are *Sthothras*, *Prabandhas*.

In spite of all this, Swathi Thirunal's name is hardly known outside Southern India. I feel it ought to be known all over the country. Not only his name, but his music; the music even more than the name. Hence this talk, hence the many programmes we have planned for this occasion.

One or two things strike me forcibly about the man and his music. I am not talking as an expert, much less as an authority. I have no such pretensions. I am talking as a lover of music. Other composers devote a life time to music, often a long life-time. Music, and the pursuit and creation of music would be their only preoccupation. But here was a person whose main vocation in life was to rule over a State—administer it efficiently and discharge his responsibilities to his subjects. To say that he was a great Ruler is not to pay him just an empty compliment. He undertook a revenue survey and settlement of the land. He appointed a Trade Agent at Alleppey, then the principal port of the State for encouraging trade with the outside world. He established the first hospital in the State;



introduced vaccination; started an English school; founded a Public Library, an Observatory; organised a Government Press; rooted out corruption. In those days, we must remember he had complete responsibility. There was no legislature to advise him or help him.

To study music seriously, thoroughly and most conscientiously, to practise it assiduously, and then to attain the high professional standard to be able to compose it - in addition to the cares and task of ruling the State - this seems to me an incredible achievement, almost a miracle. And that miracle seems still more miraculous when you realise that he died at the age of thirty-four. We are often told that those whom the Gods love die young. How inscrutable are the ways of God! What would Swathi Thirunal have not achieved if he had been allotted a longer span of life?

There is one other thing which distinguishes Swathi Thirunal from all other Indian composers. I mentioned earlier the range of his creative activity—from *Kritis* to *Upakhyanas*, from *Pada-Varnams* to *Tillanas*, from *Stothras* to *Javalis*. That does not define his range fully. He also composed *Dhrupads*, *Khayals*, *Tappas*, *Bhajans*. Yes, in the Hindustani style. The *Bhajans* are the largest in number; there are about 25 of them. Then come the *Dhrupads*, about seven. Three *Khayals* are known and two *Tappas*. He not only studied Hindustani music seriously, but mastered it sufficiently to compose in it. Hindustani musicians adorned his court. Some were in residence. Other visited him as regularly and frequently as Karnatic musicians did. They came from the Punjab, from Oudh, Bengal,

Banaras, Poona. Travelling in those days was not easy. It was like an adventure. The railways had not come into being. Roads were primitive.

How did he manage to pack so much into so short a life? What kind of a man was he? How did he keep in touch with the world outside? Who were his teachers, his friends, his advisers? Above all, what did his music sound like? His Karnatic *Kritis*, his dance Music, his Hindustani Music?

Well, listen to the programmes All India Radio has planned for the next three weeks. Some of them will be relayed by all our Stations so that wherever you are, you could hear them. But if you are anxious to hear more and know more, try and listen to the Southern stations which will, naturally, broadcast many more programmes. The best tribute you can pay a composer is to sing his songs, or alternately, listen to him.

One last word. We are inclined to think of composers as temperamental, may be slightly neurotic, introverted—and princes in terms of pomp and circumstances. Swathi Thirunal was different. He lived a simple, almost a frugal life for a Prince. He was generous to a fault, gentle, courteous. Music to him was an apparatus of worship. Lord Padmanabha was his real preceptor. "All that I write, whether poetry or music, centres round God", he once said, "That is an act of faith with me. Music is not worth its name otherwise". And that sums him up admirably.

□



REFLECTIONS ON EDUCATION - ROYAL CONTRIBUTIONS IN MODERN TRAVANCORE

H.H. Gouri Lekshmi Bayi

Education and educational expansion are of much significance in human - rights perspective. This was fully accepted in theory and practical application in Malayala Nadu of the past and was a legacy it bequeathed to modern Kerala. Thus Kerala emerges as the first place in India with a claim to cent percent literacy. The 1991 census of the literacy. The 1991 census of the literacy rate here was a good indicator to the attainment of this coveted status. The literacy rate in Kerala read as 90.6 % as against an all-India average of 52.2% with female literacy here being 86.2% as against 39.3% which was the all-India ratio. A peep into the past might serve to give a clearer picture of evolution of education down the years and the role it has played in the fortunes of this fair land.

In the following pages the thrust is on princely Travancore of the pre-independent era.

The most widely accepted view is that matrilineal system wherein the family continues through the woman came into being with the glorious reign of 'Samgramadherea' Ravi Varma Kulashekhara (1299-1313). His empire extended from Kollam which was his captial, to Kancheepuram in today's TamilNadu. His might was evident not only in martial arts but also in administration and ability to enforce law. (He has been hailed as grand-master of sixty four arts.) Due to this, the transition from the patrilineal to the-matrilineal system was smooth. With it the

position of the woman in society and family, the respect accorded to her, equality of status, educational opportunities all took the upward curve. Women scholars, both known and unknown, were not uncommon in the big families including the royal families of the State.

Education enjoyed high priority for the rulers of Travancore. Uthrutathi Thirunal Rani Gouri Parvathi Bayi's reign of regancy (1815-1829) was a landmark in the field of education with succeeding rulers following her footsteps. Famous is her proclamation of 1817 by which each 'Mandapathu-vathukkal' or district was directed to appoint one Malayalam and one Tamil teacher on equal footing. The salary was Rs 7 per month which was then considered handsome. This Proclamation is now exhibited in the University College in Thiruvananthapuram. Primary Malayalam education by the State was introduced for children between the ages of five and ten with the responsibility of sending them to the school resting with the parents. Kerala is still the one state which has seriously attempted to provide compulsory primary education to all children: School dropouts are proportionately much fewer in number here. Missionaries from overseas entered the scene in a significant way during the Rani's rule. Generous help in land, money and material was made available to them to start institutions of learning which were scattered all over, with greater concentration in places like



Alappuzha, Kottayam, Nagercoil etc. A college was set up in Kottayam.

Her famous nephew of far-flung fame, Maharaja Swathi Thirunal Rama Varma (1829-1846), who took over from her, paid a great deal of attention not only to formal education but to certain other branches as well. Spread of English education on a large scale came about during his time. In 1834, a year before Macaulay's Minutes of English Education came into force making English compulsorily popular in India through the Governmental machinery, the first State English school had already come into being. This was in Travancore in her capital city. In 1835 Swathi Thirunal had five more such schools established in Thackalay, Alappuzha, Kayamkulam, Paravoor and Chirayankeezu. Storing and preserving ancient manuscripts were taken up and a Granttappura was made effectively functional. This was the forerunner to the Ancient Manuscripts Library serving the needs of many scholars. Great was his contribution to astronomy (in which he himself was well versed). Though many may not be aware of it, the Trivandrum Observatory was set up by this Maharaja in 1836. It possessed the most sophisticated equipment available in the West at that time. It was a golden age of literature and music as well.

Sree Swathi Thirunal's younger brother Sree Utharam Thirunal Marthanda Varma succeeded him and ruled the land from 1847 to 1860. Even when he was the Elaya Raja (next in line to the throne) he was much involved in promotion of education. His special patronage was extended to the Free School managed by his friend Mr. J. Roberts. Students with first class were permitted to pay their respects to him in the Palace on appointed days and also to follow the

Elaya Raja during his evening drives. This gave real stimulus to the students to secure their grades & by the time Uthrom Thirunal became the King, nearly all the students of the initial classes had passed out with flying colours and were all offered jobs in Government service. The Maharaja's interest did not wane after he assumed rulership and he would personally attend the examinations of the students and encourage them in many ways. Deeply interested in and knowledgeable about Western medicine, popularity was generated in its theory and treatment. Another important step was the opening of free schools for girls.

His nephew Ayilyon Thirunal Rama Varma who became the next Maharaja (1860-1880) made great contribution to education. In 1866 the Maharaja's College, now known as the University College, was established in the capital city. Though two mission colleges were already existing in other parts of the State, they were second grade colleges. The Maharaja's College was not only the premier government college, it also had the distinction of being the first, Grade One college, in the State. Sri. V. Nagam Aiya, author of the prestigious Travancore State Manual, was one among the first batch of graduates of this College. A system already prevailed for State selection and financial support of a fixed number of deserving but poor students of Travancore to continue higher education in the Madras University. New schools including Taluk & Village schools came up all over the State in scores, both English and Vernacular. A grant-in-aid system was introduced which was greatly helpful in spreading elementary education. Special attention was bestowed on girls' education leading to the setting up of schools like the Zanana Mission Girls' School. A Book-Committee for the



preparation of necessary text books & the organisation of a separate Department of Vernacular Education are of special notice. In 1874 a Law Class was opened to prepare candidates for the B.L Degree examination.

Maharaja Vishagham Thirunal Rama Varma, brother of the late Maharaja became the king next. A great scholar and famed man of letters, his reign was lamentably short, from 1880 to 1885. He brought about extension of elementary education by the offer of grants-in-aid.

Under his nephew Maharaja Moolam Thirunal Rama Varma 1885-1924, education advanced by leaps & bounds. Schools were opened all over the State and categorised, with education starting at primary level and going on to specialised colleges. Free primary education was granted to the backward classes. The Victoria Medical School with an attached hospital for women was established in Kollam. A female 'Normal School' was experimentally started in 1887-88. The Government Industrial School was thoroughly reorganised. Sanskrit College, Ayurveda College, Maharaja's College for Women, Law College, Arts College, an Agricultural Demonstration Farm and School, Survey School etc were established. Another important act was the setting up of a Reformatory School for juvenile offenders. Many educational rules were passed & salary scales of those in the educational department were revised. A number of technical scholarships for studies in European countries were instituted & technical education encouraged. With the sanction of a Chair in History and one in Physics in the Maharaja's College, this institution was raised to nearly the highest level among the educational institutions of the Presidency.

Pooradam Thirunal Maharani Setu Lakshmi Bayi took over the reins of administration as Regent for a period from 1924-1931. Education continued the upward trend. This period witnessed where sizable increase particularly in primary schools when double shift system of tuition was provided, while Vernacular schools experienced considerable increase in strength. Full-fledged schools including girls' schools sprung up in many parts like Nagercoil, Alappuzha etc. A new college hostel was opened giving admission to all students irrespective of caste or creed. As a further concession and poor and deserving pupils from those depressed classes and communities were exempted from paying examination fees on an experimental basis for five years. The provision of noon-day meals to poor pupils staying far away from their homes was also sanctioned. It involved generous contributions from the public too. The present site of the Maharaja's College for Women was made available by the Regent to this College which was founded during the reign of Sree Moolam Thirunal, and more subjects were added. Salaries of the teachers were enhanced from time to time and grants extended to private schools. Medical inspection of college students was yet another positive step. 22.02% of the total expenditure of the State was earmarked for education. In 1925 the first University Committee was constituted to submit its report for the establishment of the Travancore University.

Maharaja Chithira Thirunal Rama Varma assumed full power in 1931. His reign from 1931-1949 was a period witnessing holistic development and progress. In keeping with the great tradition of his illustrious ancestors, he also played his effective role in educational development, a role



which could be qualified as historic. The prestigious Travancore University took its birth in 1937. In those days a handfull of princely states had their own universities but the graduates were by and large recognised only within those states. Maharaja Chitira Thirunal was most concerned that such a fate should not befall the graduates of his State. With this aim in view he invited all the 14 Vice Chancellors of the other universities to Trivandrum and a comprehensive syllabus of high standard was drawn up under their directives. It may be added here that Dr. S.Radhakrishnan, former President of India, was one among these eminent personalities, other than Lakshmana Swamy Muthaligher, Amarnath Jha, Fazil Hussian and so on. The graduates of the Travancore University won not only national but even international acceptance. That famous name is only a memory today as it has become the Kerala University though now it does not represent Kerala State. While Cochin University, Calicut University and M.G. University array themselves, the identity of the Travancore University has vanished. The University Labour Corps was formed to inculcate the dignity of labour among the students and was a forerunner to the present National Cadet Corps. Medical College, Engineering College, Swathi Thirunal College of Music, Institute for Research of Pure and Applied Sciences, a seperate Department for Marine Biology, Faculty for Oriental Studies and Fine Arts, Ancient Manuscripts Library, free education for depressed classes, hostels for students including those for Harijan students, visual education in schools, compulsory primary level education in southern regions of Travancore, high power committee for higher education etc were all the Maharaja's great contributions. 40% of the State revenue was set apart for education.

Malayala Nadu can be justly happy at having an impressive number of names as all-India firsts among the ladies. The first lady Surgeon-general of India, Dr.Mrs, Ponnen Luckose, first lady magistrate Smt Omana Kunjamma, first lady High Court Judge Smt. Anna Chandy, first lady Cheif engineer Smt. Kochu Thressia, first lady Supreme Court judge Smt. Fatima Bevi (who was also said to be one of the three lady Supreme Court judges in the world), all hailed from this land. (It may be recollected here that the rules goverining the legal set-up which continue to form the basis of the legal system collectively known as 'Satta Wariolas' were promulgated by an accomplished young Queen of Travancore, Ayilayon Thirunal Rani Gouri Lakshmi Bayi, 1811-1815. Mother of Maharaja Swathi Thirunal. She was just twenty years them.)

Literacy and education do not mean the same thing. Education should impart widening of vision encompassing the brain, the mind and the heart. It should be constructive, not destructive it should unite, not divide. A few lines from the Rig Veda are presented here in conclusion:-

The Rig Veda:-

'Assemble: speak with one another;
Let your minds be of one accord,
As ancient Gods unanimously enjoy their due portions.
May your aim be common;
your assembly common;
Common the mind and the thoughts of these united
A common purpose do I lay before you;
And worship with your common oblation.
Common be your aim and your hearts united;
Your mind be one so that
all may happily live together. □



IMMORTAL ROYAL COMPOSER

T.T. VASU

A study of the colourful history of Karnatic music will bear out the fact that with Alwars and Nayammars in South India, the Dasakuta spearheaded by Purandaradasa in Karnataka, saints like Samartha Ramadasa, Tukaram, Jnanadev and others in Maharashtra, and Chaitanya, Ramananda, Mirabai and others in the north, propagated the bhakti cult in various forms suited to the cultural and musical traditions of the region. As this movement was growing, we find also a number of musicologists giving Karnatic music its present form and structure, through various works, some of which have proved seminal in the sense that they gave the direction to the growing musical tradition of South India.

This movement was at its zenith before, during and a little after the period when Tyagaraja, Muthuswami Dikshitar and Syama Sastri dominated the Karnatic music scene in South India. They were the products and also the moulders of the present musical tradition of South India. They were bhaktas par

excellence and composers of a very high order. Their kritis and their mode of rendering them as sung and interpreted by their numerous disciples spread to the other parts of South India, carrying this musical torch to every corner.

Earlier, Ramamatya wrote the "SVARAMELA KALANIDHI" in 1550 A.D. and Karnataka's Pundarika Vitthala wrote his "RAGA MANJARI", "RAGAMALA" and other great works on music and dance. Then during the period of the Nayaks in Tanjore, Govinda Dikshita, a great statesman, scholar, philosopher and poet, wrote the "SANGITA SUDHANIDHI", while his distinguished son Venkatamakhi wrote the "CHATURDANDI PRAKASIKA". Kshetrajna, the celebrated composer of Telugu padas, was patronised by Vijayaraghava Nayak. When the Marathas came of power in Tanjore, Tulaja, who ruled up to 1735, wrote the "SANGITA SARAMRITA". Besides these kingdoms, there were smaller states and zamindaris like Bobbill, Ettayapuram, Karvetnagar,

Pudukottai, Ramanathapuram and Sivaganga where musicians were welcomed and honoured. Mysore and Travancore were very much in the picture in the matter of providing encouragement to music and musicians of South India.

In this setting, when Tyagaraja, Muthuswami Dikshitar and Syama Sastri were pouring their ambrosial strains of music in Tamil Nadu, we had a parallel phenomenon in Travancore whose ruler, Swati Tirunal (1813-1846) made Travancore the centre of many musical and allied activities devoted to the cultivation and sophistication of fine arts.

Sri Swati Tirunal was a versatile and gifted ruler. Music ran in his blood. His predecessor, Kartikai Tirunal wrote several kathakali plays and a treatise on dance called "BALARAMA BHARATAM" and some songs. Aswati Tirunal, Swati Tirunal's nephew, composed kathakali plays and kirtanas. But the encouragement and cultivation, through innovative efforts, to



sustain, enlarge and embellish the inherited traditions in several branches of music reached its zenith only during Swati Tirunal's regime. If Swati Tirunal had not been known as a poet, composer and musicologist, he would still occupy a distinct place in the history of Travancore State. He was a man with a vision. His contributions were many sided and pioneering. He was the first to organise festivals in the temple of Sri Padmanabha in a systematic, grand and majestic manner, producing a blue-print of the festivals and the accompanying religious, artistic and other bhakti-centered activities. He arranged the collection and maintenance of valuable manuscripts. As a patron of arts and music and as a composer and poet, he had few royal rivals.

He attracted all the best talents in the country which gave Karnatic music a new life, new vitality and a new colour and glory. Meru Swami of Tanjore, who cultivated music as a form of yoga and who was well versed in Hindustani and Karnatic music in theory and practice, was brought to Trivandrum. It was Meru Swami who inspired Swati Tirunal to compose

KUCHELOPAKHYANA and AJAMILOPAKHYANA. He functioned as the guru of Swati Tirunal and was later raised to the status of the Kulaguru of the Travancore ruling dynasty. Another important factor that helped Swati Tirunal in the blossoming of his many sided musical personality was the Tanjore Quartette, Chinnayya, Ponnayya, Sivanandam and Vadivelu, disciples of Muthuswami Dikshitar. Of the four, Vadivelu was the nearest to Swati Tirunal. The ruler sought to help of Vadivelu on many aspects of Karnatic music, dance and drama. Vadivelu was his consultant, particularly in respect of his compositions for Bharatanatyam like the Varnas, Swarajatis, Padas and Tillanas.

Another musician who helped Swati Tirunal was Shatkala Govinda Marar. Tyagaraja asked Marar to sing at Tiruvaiyaru and was thrilled with the devotion - charged music of Marar.

All the gifts that Swati Tirunal had were surrendered at the feet of Lord Padmanabha whom he worshipped with the ardour of a beloved. But to him neither music nor poetry was an end itself. Each was a means to an end, to sing the glories of God and attain Him

ultimately. In his famous "BHAKTIMANJARI" he observes that a literary work, however good it may be, with its faultless prose and perfect verse and sparkling rhyme and charming sense, if it does not extol the glory of God, it should be deemed to be a waste.

In the early 19th century, the fame of Swati Tirunal as a composer started spreading in Tamil Nadu and beyond. He was however known as Kulasekhara Perumal or Kulasekhara Maharaja to Tamilians. One of his kirtanas, "SARASA SAMA MUKHA" in Khamas found a place in a Telugu book published in 1859 at Madras, that is 13 years after the demise of Swati Tirunal. By 1902, Tachur Singaracharlu was able to collect 12 kirtanas of the ruler which he published with notation. I was pleasantly surprised to hear from our Secretary, Mr. T.S. Parthasarathy, that Raja Sir Sourindra Mohan Tagore has, in his book "Universal History of Music" published in 1896, mentioned that the late Maharaja Kulasekhara of Travancore, was a composer of no ordinary repute.

In 1905, Subbarama Dikshitar was able to collect biographical details of the royal composer



which he furnished in his book under the heading "Kulasekhara Perumal". He says: "This king was a ruler of Travancore. He was a linguist who had mastered many languages like Sanskrit, Telugu, English, Malayalam and Hindustani. His forte was music. He has composed many chowka varnams and numerous kirtanas in Sanskrit in rakti ragas and desi ragas with the mudra 'Padmanabha' and these are full of musical excellence. He has composed several Sanskrit Kavyas like the Champu. He has also composed padams and many songs in Malayalam". Subbarama Dikshitar was perhaps able to collect so many details about Swati Tirunal 90 years ago as the former lived in Ettayapuram which is very close to Trivandrum.

Although the Chidambara Vadhyar edition and the Ranganatha Iyer edition were the first publications which contained the compositions of Swati Tirunal, with or without notation, it was only after the establishment of the Swati Tirunal Academy of Music at Trivandrum in 1936 that the South Indian music world was exposed to the incredibly precious musical heritage of the

Travancore ruler. Harikesanallur Muthiah Bhagavathar, the first Principal of the Academy, laboured with indefatigable industry, collected and made ready for publication nearly 400 compositions of the Maharaja. He was succeeded by our renowned vocalist Semmanguid Srinivasa Iyer who gave the final polish to the versions and introduced them to the concert platform in the form in which they are sung today. It was during the principalship of Sri Srinivasa Iyer that the "Maharaja Sri Swati Tirunal Kritimalai" with the notation in the Tamil script was published. This edition contained a representative selection of the Maharaja's compositions which included kirtanas, Navaratri Kirtanas, a Telugu padam, kritis in manipravala, a Telugu javali, a Hindi bhajan; a raga malika and a mangalam. This was followed by another edition in 1970 comprising 57 songs with svara notation, sahitya and meanings in Malayalam and Tamil. These led to the Maharaja's songs spreading widely in the Tamil speaking areas.

Earlier, the kritis had come to light in the Tamil-speaking areas and T.P. Kodandarama Iyer, in his

Bhajana collection published in 1913, printed as many as 51 kritis of Swati Tirunal including two which are not found in editions printed in Travancore. The materail on this versatile ruler continues to grow, and we find him also as a literary critic in Sanskrit who wrote an ANUKRAMANIKA or index to the verses in the ANYAPADESA SATAKAM of the celebrated South Indian poet Nilakantha Dikshita. The ruler also wrote a Sanskrit booklet on prosodical beauties in kritis as gathered by him from the kirtanas of Margadarsi Sesha Iyengar. This rare book was out of print for 60 years and was reprinted by the Music Academy a few years back.

Posterity however remembers him as the most versatile among the composers of South India with songs covering almost every musical form current in his time.

It is clear that there was a musical tradition in Kerala which enabled him to absorb all the elements of Karnatic and Hindustani music. He built a musical empire which is bound to last for centuries to come and bring joy to generations of music lover.

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THE UNIQUE GENIUS OF KERALA

[Sri Swati Thirunal Maharaja was a golden star of the galaxy of musicologists of India and the pioneer in the field of Fine Arts in Kerala]

The Travancore Royal family is enriched by the tradition of great Cultural contribution by its lineage of Maharajas and other members of the family. From the period of the renowned Poet-dramatist Kulasekhara Chakravarti who wrote the famous poem Mukundamala and Sanskrit plays Tapati Samvaranam and Subhadra Dhananjayam, upto the modern times the members of the Travancore royal family have made indelible impressions in the minds of the people by their worthy contributions. Sri Swathi Thirunal was the brightest star in the royal progeny, due to his luminous personality. The auspicious and great name of Sri Swati Thirunal is being led to recent debates with regard to the genuinity of his scholarly genius. According to the adversary group, Sri Swathi Thirunal has not created any of the works, and instead some other contemporary men like Vadivelu composed the songs and such persons were in the royal court at that time. Some other critics dared even to state that there was no such Poet-composer-musician King in the name of Sri Swati Thirunal. Yet another group was of the opinion that it is not correct to equate Sri Swati Thirunal to the famous musical trinity.

On the basis of historical records, manuscripts, traditional beliefs, concrete

evidences etc. we can undoubtedly say that there was one Maharaja of great genius in the name Sri Swati Thirunal Rama Varma (1813-1847) who ruled the erstwhile Travancore State for about two decades and he was a musical prodigy. We should not turn a blind eye towards truth and facts of history.

It becomes necessary to move strongly to establish the great Keralite talent, opposing the attempts at deconstruction and destruction of truth positions. It is necessary to neglect the contradictory polyphony and to hold high the greatness of our great artistic tradition.

Dr. V.S. Sharma

Sri Swati Thirunal Maharaja was born on 16th April, 1813, as the son of Changanacherry Raja Raja Varma Koil Thampuran and Rani Gouri Lakshmi Bayi. The Prince was popularly known as 'Garbhasriman' and he was proclaimed as the king when he was only four months old by his mother, with the consent of the British Government. Till the Prince grew up, his mother, and after her demise his aunt Rani Gouri Parvathy Bayi ruled the State as Regents. In 1829 Sri Swati Thirunal became the king and he ruled the state with vision and will power for eighteen years. His

administration reflected the deep and compassionate knowledge of the world and progressive attitude. The reforms he made were notable or and many of such administrative matters are still being recognised and appreciated by all though some of them, were against the will of the Britishers. Swati Thirunal was a very good ruler and he could lead the state to progress and prosperity in many ways.

Sri Swati Thirunal, while he was young had his education under the guidance of leading scholars of the time. He studied more than 18 languages, Mathematics, History, administrative laws, music, dramaturgy etc. Rama Varma Vijayam Champu in a clear evidence for his knowledge in various areas. Everyday he used to go upto the suburban place Mudavan Mukal, where in a small building he studied music and developed his talent in that direction too. He became proficient in various arts like Music, Dance, Painting and Architecture. When he became the Maharaja, his royal court was full of scholars and artistes. He gave wide patronage to them and his capital Trivandrum became the abode of Artistes and art lover, like the capital of Vikramaditya, Krishna Devaraya or Sarabhoji of Tanjore, Mahakavi Ulloor says in the history of literature "even great artistes from far away places like Arabia, Japan, Nepal, Turkey, Malaya etc. received his bounteous rewards".

It was Sri Swati Thirunal who effected the modern educational system in Travancore by initiating the first English School - 'Rajah's Free School' at Thiruvananthapuram. Malayalam was made the State Language, He

modernised the Military forces, founded the Observatory, started Public Library, Government Press; Dairy system, Hospital for allopathic treatment, conducted census; and many other notable things happened during his reign. All the administrative steps undertaken by the Maharajah Sri Swati Thirunal led his state to progressive heights.

Along with such skillful efforts, the Maharaja tried his level best for the cultural advancement of the country. He patronised a galaxy of scholars, Musicians, Artistes etc. and established rich heritage of culture. Overburdened with political matters and tiring relation with the British ruler the health of the Maharaja deteriorated, and at the young age of 34, he breathed his last.

Though there are some legendary stories about his relationship with the dancer Sugandhavally which has been portrayed by dramatists and cinematographers there is no historical evidence to prove that Sri Swati Thirunal married the Dancer Sugandhavally who came from Tanjore. For the last one or two decades many admirers of the composer king were very much bothered about the 'Dasi' Sugandhavally who was connected to the Maharaja on the basis of false notions and presumptions. It is all a mystery!

Bhaktimanjari (Poetic treatise on Bhakti in 1000 Sanskrit verses), Syanandurapuravarana prabandham, Muhanaprasantya prasavyavastha (grammar of Music), Anyapadesasatakavyakhya are the Sanskrit works of Sri Swati Thirunal. He wrote Ulsavaprabandham in Malayalam describing the festival of Sri Padmanabhaswami Temple.



In addition to the literary works he composed the following songs too.

| | | |
|-------------------------------|-----|--|
| 1. Kirtanam | 191 | Navaratri Kirtana, Navavitha Bhakti Kirtana and songs on various Deities. |
| 2. Padam | 66 | Suitable for Mohiniyattam |
| 3. Bhajan | 9 | |
| 4. Varnam | 26 | Sringara Varna and Stava Varana |
| 5. Dhrupad | 16 | |
| 6. Khyal | 16 | |
| 7. Tappa | 3 | |
| 8. Swarajati | 7 | |
| 9. Thillana | 6 | |
| 10. Songs of Utsava Prabandha | 12 | |
| 11. Songs of Ajamilopakhyana | 9 | |
| 12. Songs of Kuchelopakhyana | 38 | |
| Total | 394 | |

This include compositions in different languages set in various ragas also.

The music compositions form the foundation for Swati Thirunal's fame as a great poet-scholar - musicologist. The engraving of Sri Padmanabha, the family Deity is seen in every musical or literary piece of the Maharajah, some other dieties - Goddess Saraswathi, Parvathi, Thiruvarattukavu Bhagavathy, Devi of Kumaranallur, Sri Krishna of Guruvayoor, Viswanatha of Kashi etc. are also worshipped through certain songs. The compositions

include those written in Sanskrit, Manpravala, Hindusthani, Telugu, Karnataka and Malayalam and even rare ragas like Dvijavanti, Lalita, Panchamam, Mallari, etc. are also employed in the compositions. The aesthetic beauty of the compositions is very evident in its recitation. The throbs and shapes of the religious mind which resonates in the different compositions are enough to prove that they are His Highness compositions. It is quite baseness to attribute his three-fold magnificense of language music and emotions (the bhaktibhava) which overwhelms the works, to some one else. The Maharajah had lived in great communion with the Lord as it is evident in his compositions.

Sri Swathi Thirunal had a galaxy of artistic luminaries of the time Irayimman Thampy, Shatkala Govinda Marar, Kilimanoor Vidvan Koil Thampuram, Palghat Parameswara Bhagavather, Vadivelu etc and many other personalities of equal reputation. Even Muthuswami Dikshitar and saint Tyagaraja might have visited the Maharajah in the last phase of the life.

The world of Carnatic music, without Swati Thirunal would be as unpleasureable as a year without spring or the sky without the moon and ocean without waves. Sri. Swati Thirunal was the foremost among the musicologists ever lived in Kerala. His contribution to revive Mohiniyattam, to introduce Harikatha and the Katcheri style of music performance in Kerala etc. can be qualified as the magnum opus in the life-contribution of this unique personality, Sri Swati Thirunal was the poineer in the history of music of Kerala. He was the king among musicians and musician among the kings. □

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SOME "DOCUMENTARY EVIDENCES" ON SRI SWATI TIRUNAL

Dr. R. P. RAJA

I am giving below, a few selective documentary evidences on Sri Padmanabha Dasa, Sri Swathi Thirunal Rama Varma Kulasekhara Perumal Maharaja, who ruled the princely State of Travancore from 10th of Chithirai (Medom Month) 1004 M.E. (20th of April 1829) to the 13th of Dhanu (Margazhi) 1022 M.E. (26th December 1846 A.D.). I hope it will be of interest to students of both history and music.

ON BIRTH

1. SRI. M. RAJA RAJA VARMA of Manoormadom Palace, Mavelikkara, was one of the most eminent research scholars of his times. He was a historian and literateur. His discovery and publication through four issues of the prestigious "KERALA SOCIETY PAPERS" of ancient cadjan leaf records relating to the Travancore Royal Family, under the caption "SOME TRAVANCORE DYNASTIC RECORDS" had restructured the chronological order of the Venad (Travancore) Kings and is a well known fact amongst the historians. In olden days, historians used to copy down important facts from the thousands of cadjan leaf documents which contained Huzur Records, Temple Records and Palace Records. Sri. Raja Raja Varma had such a huge collection of records. Now they have come down to one of his distant relations, namely Kizhakkay Madathil Govindan Nair, and is well preserved by him. In the year 1992, he along with Dr. B. Pushpa published a book titled "CHARITHRATHINTAY EDUKAL" (Folios of History) for the period 988 to 1022 M.E.

corresponding to 1813 to 1847 A.D. covering the period of Swathi Thirunal. I am quoting two important records from them. Wherever it is necessary to translate, the translated version is given.

1. "Expenditure incurred for distributing 51 Thulams (a measure of weight) of sugar in the four streets within the fort, in a one horse drawn carriage, with beating of drums, in connection with "Valiya Thampuran" (the reigning sovereign - Gouri Lakshmi Bayi) giving birth to a Prince on 6th Chithirai (Medom) on CHOTHI (malayalam for SWATHI) Nakshathra day - 803 ¼ Panam (A Travancore Coinage). The year of Accounting was 988 ME in the HUZUR Accounts.
2. "Expenditure incurred in connection with giving away of "Danams" (Gifts to Brahmins) for CHOTHI THIRUNAL (SWATHI THIRUNAL) Kochu Thampuran (Prince) - 72 Panams. (Year 988 M.E.)
2. "SREE CHITHIRA THIRUNAL GRANTHA SALA" in Thiruvananthapuram is one of the prestigious libraries in Kerala State. It has an additional pride of place in that it has one of the best collections of very old printed books in Malayalam. One of the most fascinating books is an old dilapidated loose sheeted ALMANAC (Panchangam) for the year 1018 M.E. (1842-1843 A.D.) On Page 82 of the Alanac, the following is seen: -
The page begins with the caption -
"THE NAMES AND DATES OF BIRTH OF THE MEMBERS OF THE ROYAL



FAMILY WHO ARE ALIVE NOW -" Then - "Sree Padmanabha Dasa, Vanchi Pala, Rama Varma, Kulasekhara Kireetapathi, SWATHI, Rama Raja Bahadur, Munnay Sulthan, Shamsheer Jung Maharaja, born on 6th Medom in the 988th Kollam Andu, under the star CHOTHI is ruling the state now. "So the Almanac pertains to the period WHEN SWATHI THIRUNAL WAS ALIVE AND RULING THE COUNTRY. The date of birth corresponds to 16th April, 1813 A.D.

ON CHARACTER AND PERSONALITY

1. Sri. P. SHUNGOONNY MENON is the son of Sri. Blaahayil Kandunni Nair of Nattika (now in Trichur District). So, Shungoony Menon was not a Travancorean. He was born in the year 1815 A.D., that is two years junior to Swathi Thirunal and just a few months younger to Uthram Thirunal Marthanda Varma, the brother of Swathi Thirunal. In the year 1835, when he was twenty years old, he came to Thiruvananthapuram for advance studies in English in Mr. Robert's school, established by Swathi Thirunal. He came with an introduction letter to Utham Thirunal Marthanda Varma, from Mr. Frazer, the then Resident from Cochin. The meeting between Shungoony Menon and Uthram Thirunal Marthanda Varma can be qualified as one of "LOVE AT FIRST SIGHT". For, they became intimate companions in no time, and Shungoony Menon continued under the patronage of the Maharajas of Travancore as a Government servant as well as a close associate of the Travancore Palace for the next forty four years, that is till 1879 A.D. When Sri. Menon arrived in Thiruvananthapuram, Marthanda Varma made arrangements for his stay in the palace complex itself, and made arrangements for his food from "PAKKOM" an establishment for the food supply to palace staff. In those days, the Huzur Office was functioning in what is known as

"THEKKAY THERUVU MALIKA" a part of the great "Valiya Kottaram Complex" where in one part the Maharaja himself was staying. "Ranga Vilas" where the court of Swathi Thirunal was held was also part of this palace complex. Shungoony Menon had the privilege of working under Swathi Thirunal as a government servant for eleven years, that is, till the demise of Swathi Thirunal. Being an inmate of the palace complex, his knowledge of Swathi Thirunal was intimate, personal and first hand. So, his recordings about Swathi Thirunal stand beyond any doubts. I am quoting some relevant statements made by him in his "HISTORY OF TRAVANCORE".

"This illustrious sovereign was really the king of Travancore from the very day of his birth.....Assumed charge of affairs on 10th Medom 1004 M.E..... (on completion of sixteenth year)..... Notwithstanding his youth, His Highness' aptness for the right discharge of the functions devolving on him was something wonderful..... Reformation and maintenance of strict moral discipline were the chief aim and ambition of this young sovereign..... His Highness had set apart a few hours everyday to attend to public business, and days were appointed for receiving the Dewan, the Judges of the appeal court, the palace officers etc. with their respective reports. This measure of hearing reports directly from each department, facilitated the speedy conduct of public business by the several departmental officials.....etc.

2. Mr. J. A. BROWN an Englishman, was the Director of the Observatory in Thiruvananthapuram. He had published a work named "MAGNETIC OBSERVATIONS". In that work after referring to the origin of the Thiruvananthapuram Observatory to Swathi Thirunal Maharaja, he observes about the Maharaja thus: - "His Highness was celebrated throughout India for his love of learning, for a cultivated mind, great poetical powers, and a thorough knowledge of many



languages. His Highness is well known also for his decision of character, and took the whole subject at once under his special protection."

3. ON SCHOLASTICITY AND LEARNING

1. COLONEL WELSH In his book "MILITARY REMINISCENCES".

"The elder boy now thirteen seemed greatly improved in mind" (he had seen Swathi Thirunal when he was just seven years old) "though rather diminutive in person. He read a chapter of Malcom's Central India, the Governor General's Persian letter on the capture of Rangoon, a passage in Sanskrit.....etc."

2. P. SHUNGOONY MENON " A HISTORY OF TRAVANCORE FROM THE EARLIEST TIMES" Published In 1878 A.D. by the HIGGINBOTHAMS, MADRAS.

1. "By the time His Highness attained his majority, he had completed his education and became a perfect master of Sanskrit, English, Persian, Hindusthani, Marathi, Telugu, Canarese, Tamil and Malayalam."
2. "His Highness had equally qualified himself in political matters by his assiduous study of various English and Sanscrit works, and he acquired a thorough knowledge of the Institutes of Manu. His Highness made it a point to discuss important questions on Logic and Rhetoric, both in English and Sanscrit, and thus became capable of entering into the discussion of any subject, without fear of being defeated by other learned men."

LITERARY ACHIEVEMENTS.

1. SHUNGOONNY MENON. "The Maharaja was also a remarkable Sanscrit author. He composed numerous poetical works on Metaphysics, Religion etc. A Sanscrit poetical work called a "Prabandham" containing historical collections, was also composed by him."

2. MAHA MAHOPADHAYA SRI.T. GANAPATHY SASTHRY

Sri. T. Ganapathi Sasthri had the fortune to edit two of Swathi Thirunal's literary works, namely "BHAKTHI MANJARI" and "SYANANDURAPURAVARNANA PRABANDHA." Bhakthi Manjari was published in 1906.

Ganapathi Sasthri had the privilege as well as good fortune to see the ORIGINAL MANUSCRIPT WRITTEN IN SWATHI THIRUNAL'S OWN HANDWRITING. It is amusing to note that even before Bhakthi Manjari came to be known among the Indian scholars, it became known in America, England and Europe. It was presented at an International Sanscrit conference in 1907 A.D. held in Paris. Sri. Ganapathi Sasthri edited "SYANANDURAPURAVARNANA PRABANDHAM" in 1920. It contained a "Vyakhana" named "Sundari" done by "Changanacherry Raja Raja Varma" the father of Sri Mulam Thirunal Maharaja, and uncle of Kerala Varma Valiya Koil Thampuram, the famed "Kavikula Guru", the "Kerala Kalidasa. "One can appreciate the greatness of Changanacherry Raja Raja Varma as a scholar when one learns that in four and a half years he made Kerala Varma Valiya Koil Thampuram a master of Kavya, Nataka, Alankara and Vyakarana. Changanacherry Raja Raja Varma married Pooradom Thirunal Lakshmi Bayi, the only hiece of Swathi Thirunal in the year 1015 M.E. (1840). So, he was in the royal palace and in association with Swathi Thirunal for nearly seven years. And Kerala Varma Valiya Koil Thampuram married Bharani Thirunal Lakshmi Bayi, the neice of Pooradom Thirunal Lakshmi Bayi and of Ayilyam Thirunal and Visakhom Thirunal Maharajas. So, both Changanacherry Raja Raja Varma and Kerala Varma Valiya Koil Thampuram, both eminent scholars and literateurs had first



hand knowledge about the works of Swathi Thirunal.

"SYANADURAPURAVARNANA PRABANDHAM" contains a very important data on Swathi Thirunal. Whenever Swathi Thirunal composed a song, or completed a literary work, he made a "Samarpanam" (offering) of the work at the Lotus Feet of Sri Padmanabha. And quite often such Samarpanas were accompanied by a personal verse to Sree Padmanabha. Indifference over the years caused the loss of such verses and in most instances the original cadjan leaf works also. Luckily, the "Samarpana Verse" with the wish of the Maharaja was known to his nephew-in-law changancherry Raja Raja Varma Koil Thampuran and he had incorporated that verse also along with the body of the main work in his "Sundari Vyakhana" of Swathi Thirunal. I am giving below a transliteration of the Sloka (Verse) WRITTEN BY SWATHI THIRUNAL HIMSELF while placing the Syanadurapura Varnana Prabandham at the feet of the Lord:-

"Swathi Jaathena Choodaadhrittha
Sarasijanaabhamghri Yugema Lakshmee
Raanjnee Puthrena Vancheeswara Kula
Janusha Rama Varmaabhidena
Bhakthydrekena Saswad Guruvarakripayaa
Nirmitham Champukaavyam Svaanandoo-
reswarasya pramithamupahritham Sam
Sadalam Nidadhyaath."

(Born in the star Swathi, carrying the lotus feet of Sree Padmanabha, son of Lakshmi Rane, born in the Vanchi Kula - Chera Dynasty - Travancore Royal Family - named Rama Varma, out of intense devotion (to Sree Padmanabha) and by the grace of Gurus (teachers) made this Champu Kavya, which is being offered as a gift to Sree Padmanabha, let it bring mangala (prosperity) to all. "That is hearing it or reading it let it bring prosperity).

While making this offer of the work to Sree Padmanabhaswamy temple, so that people may hear it and receive the blessing of the Lord and mangalam and Aiswarya to them a daily service of the God Padmanabha by way of reading (Parayana) this work as desired by the pious author, to be conducted in the temple, is even now performed.

It is important to note here that in a work on this Champu published by "Sri Swathi Tirunal Kritis Publication Committee" which was with a commentary in Tamil named "Haripriya" by an eminent scholar Professor V.S. Guruswamy Sastrigal, he had opined that the quoted sloka was the addition by a poet of Swathi Thirunal's court and not of Swathi Thirunal himself. It is not right. Changanacherry Raja Raja Varma, Kerala Varma Vliya Koil Thampuran and Ganapathy Sasthri who had seen the works and knew about it in detail, had specifically included the separate "Samarpana Sloka" of Swathi Thirunal, (Which the Maharaja did not expect to be published being a personal communion to Sri Padmanabha) and found its way into the body of the Champu, because of Changanacherry Raja Raja Varma, that is all. The Sloka was by the author himself.

3. "THE GRANTHAPURA" the library attached to the Royal Palace in Thiruvananthapuram was an exquisite collection of thousands of cadjan leaves and rare books of great value. It was well preserved and maintained till the time of Kerala Varma Valiya Koil Thampuran. Kerala Varma was the president of the "Book Committee" till 1890. And Sri. K. Chidambaram Vadhyar was a member of the Committee during the period from 1883 to 1887. Valiya Koil Thampuran had given free access to the Granthapura to Chidambaram Vadhyar, himself a pious Brahmin and a scholar.



In his book "SWATHI THIRUNAL KALPICHUNDAKKIYA SANGEETHA KRITHIKAL" which he published in 1916 A.D., he had recorded in his Foreward that he has seen the following works of Swathi Thirunal:-

1. Ajamilopakhyanam.
2. Kuchelopakhyanam.
4. It is said that when Swathi Thirunal was sixteen, he started his literary and poetical career and that one of the earliest attempts was to write a small introduction giving the gist of each of the one hundred verses of Neelakanta Deekshithar's "ANYAPADESA SATHAKAM." It was written in Sanscrit prose. Kerala Varma Valiya Koil Thampuran in later years gave a translation of Swathi Thirunal's Sanscrit Introductions in Malayalam and at the same time, translated the Anyapadesa Sathakam itself into Manipravalam (Sanskrit + Malayalam) poetry. And Sri.M. Raja Raja Varma, translated Valiya Koil Thampuran's poetry into Malayalam prose and the whole was published as a single book by the B.V. Book Depot of Thiruvananthapuram.
5. Touching on other works of the Royal author one can note "MUHANA PRASANTHYAPRASA VYAVASTHA", "SRI PADMANABHA SATHAKAM" AND "ULSAVA PRABANDHAM." But there is yet another work of the Maharaja which remains UNKNOWN TO THE GENERAL PUBLIC at large. It is famous in Sri Padmanabhaswamy Temple, as "SWATHI THIRUNAL KALAPICHUNDAKKIYA GHATTIYAM." "Ghattiyam" is a small verse or few lines praising the lord during festive occasions.

In Sri Padamanabhaswamy temple, during the Ulsavams (temple festivals) when the Lord is taken as a procession inside the temple, (the SIVELI) the procession stops at certain points, and

then Brahmins loudly recite the "Ghattiyam" Swathi Thirunal had composed Ghattiyams in many languages to be recited at specific times. For example, there are Ghattiyams to be recited at the Eastern gate, Western gate etc. in the morning of the first day of Ulsavam. Then for the evening. Thus for ten days. The Brahmins who recite the ghattiyams say that originally there was a printed book containing these Ghattiyams but time and indifference had caused its destruction. Now they recite it from memory and practice. We have with us now handwritten copies made by these Brahmins for preservation of what little is available now. It is said that the languages used were Sanscrit, Tamil, Telugu and Malayalam.

5. MUSICAL ACCOMPLISHMENTS.

Unfortunately instead of knowing the TOTAL PERSONALITY of Swathi Thirunal, he is known now more for his Musical Compositions than for other accomplishments. Disappearance of Sanscrit from among our scholars could definitely be one of the causes. Still, one cannot deny the truth that Swathi Thirunal became immortal through his Musical compositions. Now to documentary and historical evidences.

a) REV. SAMUEL MATEER.

Rev. Samuel Mateer was a British Missionary who was in Travancore for a number of years. After retirement he published a book from London in the year 1871 A.D., seven years before Shungoony Menon published his book. The book was titled

"LAND OF CHARITY" and was concerned with Missionary work in Travancore. On Page 146 of that book, Rev. Mateer records thus:- "More special interest naturally attaches to a poem composed and published by His Highness the late Rajah Vunchee Pala Rama



Vurmah, elder uncle of the present Maha Rajah' (Ayilyam Thirunal Maharaja) "who died in 1846." (Swathi Thirunal passed away in 1846.) "It is considered by native scholars to be a good specimen of modern Sanscrit poetry, the compound poetical terms being formed according to standard rules, the sentences skillfully constructed and the whole adapted to be sung to the most popular and melodious Hindu tunes. This work contains hymns in praise of Pultmanabhen, the tutelary deity of the "charitable kingdom," BUT OF COURSE IS THOROUGHLY SUPERSTITIOUS and, AFTER A FASHION, DEVOUT IN SENTIMENT AND TONE." Then Rev. Mateer gave English prose translations of the following compositions of Swathi Thirunal:-

1. The Sthava Varna - Jagadeesa Sree Jaanay - in Sudha Saveri, and
2. The Vairagya Keertana - Vihara Maanasa - in Sudha Bhairavi.

And Rev. Mateer had the cheekiness to conclude his comments on Swathi Thirunal thus:- "It should be borne in mind that this poem is the production of one well acquainted with many of the truths inculcated by the Christian religion."

The point of importance is that, IN A WORK OF A CHRISTIAN MISSIONARY MEANT FOR CHRISTIAN MISSIONARIES WHO COME TO INDIA AND ESPECIALLY TO TRAVANCORE AND COCHIN, the author HAD GIVEN COMPOSITIONS ON A "HEATHEN GOD." It shows the "IMPACT" Swathi Thirunal had on contemporary Indians and Non Indians, Hindu and Non Hindus as a POET AND MUSIC COMPOSER.

- b) SHUNGOONY MENON, who was a subordinate officer of Swathi Thirunal, a man who was practically an inmate of the very same Palace Complex of

Swathi Thirunal, who knew Swathi Thirunal personally for eleven years, was so impressed with the poetical and musical accomplishments of Swathi Thirunal, he recorded thus: " The Maha Rajah was also a remarkable Sanscrit author. He composed numerous poetical works on Metaphysics, Religion etc. A Sanscrit poetical work called a "Prabandham" containing historical collections, was also composed by him in addition to NUMEROUS SONGS AND HYMNS IN PRAISE OF THE ALMIGHTY AND THE CREATOR OF THE UNIVERSE. HE ALSO COMPOSED SIMILAR SONGS IN TELGU, HINDUSTHANI, MAHARATTA AND OTHER LANGUAGES and these are even to the present day WELL KNOWN THROUOUT INDIA."

Menon, not satisfied with this, gave the translations of the two songs quoting Rev. Mateer, and STILL NOT BEING SATISFIED, gave full translations of the NINE COMPOSITIONS of "NAVARATHNA MALA" dealing with the Nava vidha Bhakthi. Thus, in his "A HISTORY OF TRAVANCORE FROM THE EARLIEST TIMES" published in 1878 A.D. by Higginbothams, Madras, he had given the TEXT OF ELEVEN COMPOSITIONS OF SWATHI THIRUNAL. This fact may be of interest to the GUINNES BOOK OF WORLD RECORDS, for there could possibly be NO OTHER BOOK ON POLITICAL HISTORY OF A COUNTRY WHERE THE HISTORIAN HAS GIVEN TEXT OF ELEVEN MUSICAL COMPOSITIONS OF A KING IN THE MAIN BODY OF THE WORK. SO, THAT WAY ALSO, SWATHI THIRUNAL BECOMES A UNIQUE MUSIC COMPOSER.

DOCUMENTARY EVIDENCES PROVING SWATHI THIRUNAL AS A GREAT MUSIC COMPOSER IS NOT CONFINED TO THE RECORDINGS OF MUSICIANS,



SCHOLARS, AND BIOGRAPHERS, ONLY BUT BY HISTORIANS (POLITICAL) ALSO. Vaikkathu Pachu Moothathu who wrote the first History of Travancore in Malayalam and published it in 1867 A.D. also had recorded about the musical accomplishments of Swathi Thirunal.

c) VISAKOM THIRUNAL MAHARAJA

Famed as "Marcus Aurelius of Travancore" and "Rama Varma the learned" both inside and outside India, this youngest nephew of Swathi Thirunal was one of the most remarkable sovereigns of Travancore. His fame did not confine itself to his scholarship but also to his great integrity of character and unbending honesty. He was a patron of the "GAYAN SAMAJ" an Association formed at Poona to promote Indian classical music, with a branch at Madras. Like John Higgins of this century, Captain C.R. Day, an army captain stationed at Madras, during the last century became fascinated in Carnatic Music and learnt it, and became an authority on it. In 1885 A.D., he prepared a questionnaire to know about music in Travancore and sent it to Visakhom Thirunal through the Gayan Samaj. It contained twelve questions. Visakhom Thirunal one of the most prompt men in correspondence, gave a replay on 29th of June 1885. The fifth question of Captain Day read like this: "Was the air Sarasa Samamukha composed by the Maharaja Kulasekhara? If so at what date?"

The title "KULASEKHARA PERUMAL" was one of the most ancient and prestigious titles used by the kings of the three great dynasties of ancient Tamil Nadu, namely the CHERA, CHOLA and PANDYA. Travancore Royal Family being of Chera stock, retained the title, and was the most prestigious and revered title after "SREE PADMANABHA DASA."

The kings of Travancore were very commonly referred to as "KULASEKHARA PERUMAL" outside Travancore both in Kerala and in other parts of India in the past. In fact, the supreme pontiff of Kerala, the "AZHVANCHERRY THAMBRAKKAL" always address the Maharajas of Travancore as "KULASEKHARA PERUMAL". The usage of the "BIRTH STAR" for identifying an individual is a practice more common in Travancore among the members of the Kshathriya community, Travancore Royal Family included. So, the usage Swathi Thirunal was practically unknown outside Travancore, and Kerala. He became famous in Tanjore, from where his fame spread as a music composer to the rest of South India in particular and India in general. And the name used was "Kulasekhara Perumal" being a Tamil cum Sanscrit title, a title very familiar to the people of Tanjore and Tamil Nadu. It may also be remembered that the court of Swathi Thirunal was flooded with Mahratta Brahmins from Tanjore, pundits from Tanjore, Nattuvans from Tanjore, Dasees (Dancers) from Tanjore, Artists from Tanjore etc. In fact, even the Dewanship of Travancore was dominated for fifty five years by Mahratta Brahmins from Tanjore from Venketta Rao during the period of Gouri Parvathi Bai to Rama Rao during the period of Sri Mulam Thirunal.

In his reply, Visakhom Thirunal recorded thus : "The note" Sarasa Samamukha" was composed by Vanchi Bala Rama Varma Kulasekhara Perumal Maharaja who reigned between 1829-30 and 1846-47. The exact date of this particular composition it is difficult to ascertain, as every year His Highness produced lots of them. His Highness, compositions extended to all kinds of musical compositions, all Ragas, etc. In point of language they include Sanscrit, Malayalam- Sanscrit, Telugu, Hindusthani



and Canarese; one great peculiarity of His Highness' compositions is the copious insertion of the SWARAKSHARAS in them".

It is interesting to remember that Visakhom Thirunal's court contained such luminaries like Irayimman Thampi, Palghat Parameswara Bhagavather, Anantha Padmanabha Goswami, Halavathi, Sulaiman Saheb, SANKARABHATTA SASTRIKAL, etc. who were all members of Swathi Thirunal's court also.

d) SANKARABHATTA SASTRIKAL

Sankarabhatta Sasthrikal was a Sishya (disciple) of Meru Goswamy, a very much revered Mahratta Brahmin, who introduced "Harikatha Kalashepam" in Swathi Thirunal's court. Anantha Padmanabha Goswamy was his son. Sankarabhatta Sasthrikal was a member of Swathi Thirunal's court as a musician. His son was the well known musician, "Sri. RANGANATHA BHAGAVATHER." In the Kollam Andu 1091, 1915 A.D., a meeting was convened in the H.G.E. School, Chalai, Thiruvananthapuram, to honour Sri. Ranganatha Iyer. On that occasion, the main speaker was Dewan Peischar Sri. R. Mahadeva Iyer. In the course of his speech, Sri. Mahadeva Iyer said, that, "the Compositions of Swathi Thirunal are almost forgotten now. So it is necessary to revive them in its original style, and the most competent person who has not only the authority but also a DUTY to do so is Ranganatha Iyer," Sri. A.R. Raja Raja Varma, the nephew of Kerala Varma Valiya Koil Thampuram and revered throughout Kerala as the "KERALA PANINI," in his FOREWARD to the book

"BALAMRITHAM" written and published by Ranganatha Iyer in the year 1917 A.D., expanded on the word "DUTY" referred to by Sri. Mahadeva Iyer in 1915 A.D. "THE VENERABLE OLD MAN SRI SANKARANATHA BHATTER IS THE FATHER OF SRI. RANGANATHA IYER, AND HE WAS A MEMBER OF THE FAMOUS TROUPE OF MERUSWA MY IN SWATHI THIRUNAL'S COURT. IT IS DOUBTFUL WHETHER ANYBODY ELSE IS ALIVE TODAY WHO HAS UNDERSTOOD THE ORIGINAL STYLE OF THE COMPOSITIONS."

And Sri. Ranganatha Iyer, in his Preface to the book recorded :- "THE METICULOUS GUIDANCE AND ENCOURAGEMENT GIVEN BY THAT VENERABLE OLD MAN, WHO WAS MY FIRST TEACHER IN MUSIC, AND KNOWN BY THE NAME SANKARABHATTA SASTRIKAL, IS AS IN MY CASE THE PROGENITOR OF THIS BOOK ALSO."

"BALAMRITHAM" contains 125 compositions of Swathi Thirunal.

6. CONCLUSION

This paper is stopped here. The idea was to give enough material evidences regarding one of the most unique Keralite, who was a sovereign of Travancore State. There are so many other sources from where materials could be produced such as "History of Malayalam Literature," "History of Sanscrit Literature in Kerala" references in the works of other eminent Keralites, in the recordings of historians, literateurs etc.

THE HONEST, FAIR MINDED, OBJECTIVE, READERS MAY FORM THEIR OWN JUDGEMENTS. □



SRI S. VAIDYANATHA AIYAR

S. Sita Raman

Born in an aristocratic family in Trivandrum, he had his studies in the Model School, graduated in Arts and Law from H.H. the Maharajas College of Arts and Law respectively. His father Sri. V.S. Subramonia Iyer was an outstanding lawyer who later on became the Dewan of the erstwhile State of Travancore. Sri. S. Vaidyanatha Aiyar followed the foot steps of his father and started practice at the bar. But due to compulsion, had to switch over to administrative service under the Government. In the capacity of Assistant Peshkar in charge of Civil Supplies, Assistant Secretary, Director of Panchayats, Secretary to Government and he made his mark as an efficient officer. Considering his abilities he was deputed to Palace Service and worked as Private Secretary, Secretary to Raj Pramukh and hon: advisor to H.H. Maharaja of erstwhile state of Travancore. In all these capacities he rendered unique and outstanding service and made significant contributions.

Music was an obsession to him from his younger days. Although he was not a musician in the true sense of the term, he was conversant with the fundamentals of Carnatic music. His son and two daughters are very good musicians. His wife Smt. Meenakshi Vaidyanatha Aiyar is a competent Veena player. The son and daughters have given performances in Music individually. His son settled at Madras is a respected disciple of Dr. Semmangudi R. Sreenivasa Iyer, the doyen of Carnatic music and a note worthy exponent of Carnatic music. Perhaps it was the urge for music in Sri. S. Vaidyanatha Aiyar, which prompted him to assume the role of the Chairman of Sri. Swati Tirunal Sangita Sabha in the year 1950. For 28 long years till his death on 11-3-1978, he continuously held the post of Chairman with distinction. Due to his tireless and hard work Sree . Kartika Tirunal Theatre was built and commissioned for music and other cultural programme. It was an achievement without parallel. Although he was born in an aristocratic family he had a very kind heart and by his graceful and sincere manners, majestic personality endeared himself to one and all of the members of the Sabha, musicians, artistes, public and officials. Deeply religious and faithful to Sringeri Sharada Mutt, he imbibed in himself qualities and virtues of a good human being. His service and helpful nature will ever be remembered.

□



Sri S. VAIDYANATHA AIYAR
Our Former Chairman
(1950 - 1978)



VEENA

Amongst the musical instruments Veena appears to be very ancient. Veena is a stringed instrument or "तन्त्रीयय" (Thanthrivadya). Scriptures consider the origin of sound as Brahman - "शब्दब्रह्मन्" (Sabdabrahman). That primordial sound of Pranava "(ॐ)" is the precursor and progenitor of all sounds. That Brahman manifests as Siva with five faces (पञ्चवक्त्र). Of these the fifth face is the 'Oordhvavakthra' (ऊर्ध्ववक्त्र) looking upwards. This face is called 'Isana' (ईशान) and represents आकाश - sky or ether. All the stringed instruments like Veena had their origin from here. All the stringed instruments produce captivating strains and their reverberations or Dhvani (ध्वनि) remains for long and can be modified by the player by appropriate finger placements. Even though all musical instruments are divine Veena holds the pride of place.

Goddess Saraswathy is always seen holding the Veena and the book. (दीप्तापुस्तक धारिणी) Goddess Saraswathy is the goddess presiding over learning and fine arts, The Veena Saraswathy is holding is the "Kachapi" (कच्छपि) the notes emanating from it is considered most melodious, but inferior to the

voice of Lalitha Parameswari, Narada, the Deivarishi has the Veena by name "Mahathi" (महति). Celestial musician Thumbaru has the Veena by name "Kalavathy" (कलावती) Viswvasu the Ganagandharva has the Veena by name "Bruhathi" (ब्रुहती). So the celestial Instrument came to earthly Vidwans from time immemorial. All the Nadopasakas like Swathi Tirunal, Muthuswamy Deekshitar, Puranderadasa, Syama Sastri, and Sage Thyagaraja got themselves elevated to divine levels by sheer, persistent and concentrated Nadopasana.

DR. M. SAMBASIVAN

The ancient sages have described the Human body as Veena - a Thanthrivadya. The Human Veena has the strings made up of nerve cords (That is why the Nervous system is called तन्त्रीयवस्था and it's knowledge तन्त्रीविज्ञान) This human body is God given and is thus the Daivi Veena (देवी वीणा) The musical instrument Veena used by all musicians is termed Manushi Veena (मानुषी वीणा). In Aitareya Aranyaka this is exemplified in detail.

The Manushi Veena is made out of wood - काष्ठनिर्मित
अथ खलिवदं देवी वीणा भवति।
तदनुकृतिरसौ मानुषी वीणा भवति।।

The Human body is the daivi Veena. And the Manushi Veena is made as a replica of (देवी वीणा). In days of yore the Veena was played holding it vertically. Upright Human body and the vertical Veena thus becomes comparable. Human body has the head - शिरः, Udara - उदरः, Tongue - जिह्वा - fingers अङ्गुलयः swaras - स्वरः, touch स्पर्शः sound production - शब्दव्यक्ति Body tone & posture - तद्व्यक्ति and the body is covered with hairy skin. In humans Nervous activity produces sounds in four forms. Of these the first three are inaudible and only the last is audible as वैखरी (Vaikhari) yet before the sound becomes audible there are movements of muscles and tendons, modulation of the sound again by muscular activity, and changes in their tone. Essentially when the string is plucked sound begins and it is further modified by appropriate finger placements. The nervous cords are the ascending and descending tracts in the spinal cord and thence emerge nerves to supply the muscles. Again sympathetic and parasympathetic fibres further work.

In the Veena also there is the head with the seven "Beradas". Sounding board, वादन or plectrum,



Thanthri or the strings and they bring out the swaras on plucking and finger placements is sparsa (स्पर्श) yielding different notes. The resonating chamber modifies the sound to better quality. And Veena is to be protected by hairy hide.

So Veena is like the human body. To maintain the best of condition the Veena should not be kept exposed to the elements and so is covered by a hairy hide - blanket or kambala.

Oldest Veena described as for use in yagnas was called वान "Vana". This was a plank of udumbara tree on which the strings were made using Munja grass or Vegetable fibres and later on by metallic strings. "वाणमौदुंबरं शततन्तुमुभाभ्यां परिगृह्य"

(Thaithareeya samhita)
7-5-92

Subsequently reeds, gourds etc were used as resonating chambers and final shape of Veena must have been obtained. Veena was protected by hairy hides (लोमशेन चर्मणा). So that the quality of Veena sound did not diminish due to exposure to elements and well protected.

"लोमशेन चर्मणा पूर्य वीणा अपिदयाति"

In Rgveda (10th Mandala 32 Sookta 4th RK) addressing Indra this RK says "As the cattle particularly cows yearn to reach

the cowshed lead by the mother cow (or older cow) others follow moving in different swaras, O! Indra the Rithwiks with the stotras in waiting, do hasten thou into the yagnashala.

तदित् सपस्थमभि चारु दीप्य
गावो यथासन् वहतुं न येनवः।
याता यन्मन्तुर्वृथस्य पूष्या
भि वाणस्य सप्तधातुरिज्जनः॥

The Sapta dhatu is but the Sapta Swaras. In 1st mandala 164th Sookta 24th Rk talks about सप्तवाणीः (अक्षरेण भित्ते सप्तवाणीः) In 3rd Mandala first Sookta 6th RK also says about एक गर्भं दाधिरे सप्तवाणीः Sayanacharya discussing this considers वाणी as वाणस्य वाद्यस्य शब्दमिति ie the sound of Veena (Vana) यातवः छन्दासि ऋतवो वा। वाणस्य वाद्यस्य सप्तधातुर्निषादादि सप्तस्वरयेतः॥ ie the seven sounds are only the saptaswaras - as the निषाद etc.

There are mainly seven metres or "छन्दासि". By variation many more metres are possible. But the seven primary metres are the most important. Every metre has it's characteristic with specific member of letters, Similarly the Saptaswaras have their sound characteristics by matraas. Vedic Chant by way of उदात्त अनुदात्त, स्वरित and ऋचय may be seen in Tharasthayi, Madhyasthay, Mandrasthayi and Anumandra sthayi. The vaidik geetha of chant thus draws a parallel with the Lowkika geetha. The Saptadhatu or saptaswaras of music & Veena

stand out recognised. Further details of Saptaswaras shall not be discussed here.

Veena Vadana is our integral part of yagnas; different Aradhanas and temple rituals. In Aswamedha Prasna it is stated ब्राह्मणी वीणावादिनी गायतः। श्रिया वा एतदुपम्। यद्दीणा श्रियमेवास्मिन्तद्वातः॥

Two brahmins sing playing the Veena. Veena is the representation of "Sri" (that is Aiswarya) That gives us all prosperity.

Let me conclude here Veena the great musical instrument was obtained as a divine gift by Deekshitar. He became immortal. Many doyens obtained immortality through Nadopasana and Veena हृद्य जन्मशतं पापम् सृष्ट्य जन्मशतं दयम्

गीता जन्मसहस्राणां हन्ति वीणा कलौ युगे॥

Just by seeing Veena sins of one hundred births are destroyed. By touching the Veena sins of Two hundred births are destroyed. But singing with Veena sins of one thousand births are destroyed.

Veena is God. Approach Veena paying obeisense to it. Treat it with great respect and you can become a saint.

That is Veena



Did You Know?



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TRAD OF ARTS

P. R. S. Money

Indian Art or for that matter, any aspect of Indian culture can be correctly assessed only through an understanding of the basic philosophy of life the country had nurtured through ages. This philosophy is born out of an intimate experience of the ultimate Truth and a Vision of the mysteries of the process by which the entire creation manifested out of it. The Seers of India saw the world as an expression of Truth through sound, colour and movement. And this expression was extremely artistic, since Nature is so beautiful and profound. Therefore, it was natural that man, in his own humble way expressed his experience of Truth, Joy and Beauty through the three arts - Music, Painting and Dance. All art forms emanate from these three. Art and philosophy beckon to each other as the noblest monument to the spirit of man in the area of enlightenment and entertainment.

According to Indian scriptures, all art forms are inter-related and each artistic endeavour is to experience the internal relationship of man's soul with the soul of the universe, God Art. This recognition or union evokes the experience of joy or rasa. Natya Shastra lays down the rules to enable the creative artist to achieve the experience of rasa and yield it to the critic or rasika who is in rapport with it. In Bharata Shastra, **Bha** stands for Bhava, **Ra** for Raga and **Ta** for Tala. The rhythm of sound induces a movement of spirit which opens out as moods of the spirit. The famous nava rasas were identified with aspects of divinity and particular colour was assigned to each something like this.

| Rasa | Deity | Colour |
|--------------------|-----------------------|--------------|
| Shringar (Love) | Vishnu | Light Green |
| Hasya - (Humour) | Pramata | White |
| Karuna (Pathos) | Yama | Ash |
| Rudra (Anger) | Rudra | Red |
| Vir (Heroism) | Indra | Light Orange |
| Bhayanaka (Terror) | Kala | Black |
| Bhibasta (Disgust) | Shiva as Maha Kala | Blue |
| Adbhuta (Wonder) | Brahma | Yellow |
| Santa (Serenity) | Narayana | White |

The Saptak in India music is associated with the sound of birds and animals-different moods and modes of God's creation. Thus **Sa** is peacock's cry, **Ri** the cow calling for her calf, **Ga** the goat's bleat, **Ma** the heron's call, **Pa** the cuckoo's song, **Dha** the horse's neigh and **Ni** the elephant's trumpeting.

From Bharata's Natya Shastra and Nandikeswara's Abhinaya Darpanam of 2nd Century on facial expressions and gestures of dance, Markandeya Puranam and Vaayu Puranam, the classical music of our country began to move in different styles and directions eventually establishing in two great styles the Hindustani classical and the Karnatic classical. The raga system developed continually over the centuries and is our main cultural export today. The art form of raga system is firmly rooted in Nature and



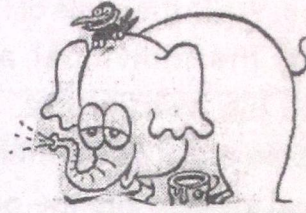
all its manifestations to invoke innermost yearnings of the spirit and mind of the individual. It has solid foundation of theory to survive through ages. While the scale of Raga remains constant, the individual artist approaches it with his own insight. This Sadhana is a supreme act of ego surrender, of merging individual identity into the object worshipped. The famous law-giver Yagnavalkya wrote "One who knows the principle of playing the Veena, one who is an expert in Jati (ragas) and has the mastery of Sruti and Tala attains to Moksha". The famous 18th century saint musician of South India Sree Thaygaraja declared "Music is yoga. Moksha is impossible for one who has no music in him". The compositions of saint Thyagaraja, Swati Thirunal, Dikshithar and Shyama Shastri inspire in the multitudes a single-minded sense of devotional uplift just as the visions of natural beauty create in us the pulsation of divine emotions. Ultimately as the Sadhaka advances in his art the Bhakti bhava vibrations are transmitted into divine understanding. Real hearing of music starts at this point of listening. Nataraja dances in Chidambara with the Mrityu lying prostrate and subdued underneath his right foot holding in one hand the resounding Damaru of creation and in another the fire of annihilation. Both these opposites meet here to become meaningful in the cosmic dance that keeps time with Shiva's resonant beats and thundering of His dancing feet.

Music and dance are living forms of worship to our culture. Music was never separated from Bhakti. Meera Devi, Sant Thukkaram, Purandaradasa and many others are shining examples of Bhakti cult.

Music principle and spiritual awareness through Bhakti are profoundly merged to the Hindu view of life. It is the very breath of life itself - Prana. Music is an instrument in the realisation of God. Synthesis is indeed the genius of India view of life. Nandikeswara, Narada Muni, Matanga, King Gunasena, Sarangadeva, Venkatamakhi who systematised melodies of 72 primary scales of raga, Jayadeva of Bengal who brought in Tala controlling factor in vocal music, Amir Khusro, Tansen, Swami Haridsas of Brindavan, Baiju Raja Man Singh Tomar of Gwalior, Bhatkhande contributed to the vitalising of different styles of music and Raga system including gharanas, Drupad singing, Khyal and Thumri. Muthuswamy Dikshithar and his pupils Chinnayah. Sivanandam, Vadi Velu Pillai set a standard for the practice and theory of music and dance and kept alive the cultural heritage of our country. Their counterparts in North India were the Tavaifs, Bais and Ustads. In Andhra Pradesh the followers of Bhakti cult started a dance drama which came to be called Kuchipudi. In Tamil Nadu the followers of Bhakti movement started a similar type of dance drama Bhagwata Mela Nataka. Tillana is an adaptation of Persian word and added to the dance styles. Alaripu. Varnam, Padam, Tillana are the essential elements of Bharatha Natyam recital because of its rhythmic structure.

Tagore's great song sums up our philosophy. "Every moment the verse comes from the heart of the Master, it is breathed in his breath. Every note of song comes from His voice. So ourselves must be born every moment of life." □


A Magazine for the young and the young at heart !



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Tāl-Vādyas of North India

Prof. Manohar Keskar

The Indus-valley Civilization is perhaps the oldest among the ancient cultures of the world. In the course of a long history of more than six thousand years, it is natural that a process of the evolution of thought, ideas of good, bad, beauty, nobility, etc must have been a continuous one. The structure and the patterns of the organization of various social institutions must have gone through some changes. The bases of social relationships and the concepts of obligations and return of gratitude are but the inevitable expression of the give and take among the different groups of people and communities. One way of giving expression to the emotions, feelings and mutual understanding between communities has been through festivals of various kinds.

All social occasions, such as birth, death, marriage, harvesting, seasonal changes, religious rituals, victories of the royal adventures, etc were accompanied by celebrations and festivities in which music, dance and singing played the essential role. These festivities invariably started and ended with music.

In the known and recorded history of the last three thousand years, we have proofs to show that the art of music has had a long tradition with many contributions from time to time,

enriching the art and science of music.

The social, cultural and political events of these ages are all inter-connected and reflecting influences on one another. Two distinct styles of classical music evolved as a result of these events in the south and north of the Indian sub-continent. Historically, the period of Mughal rule from the thirteenth to the seventeenth centuries was mainly the era of the birth, growth and development of the Hindustani music of today. Particularly the last two-three centuries have been the zenith of the art of Hindustani classical music.

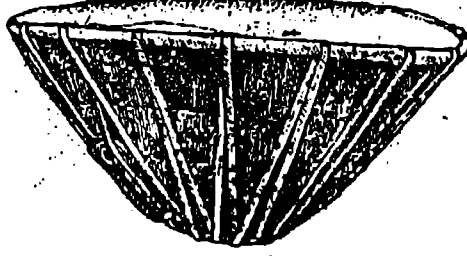
On this back-ground, it is very interesting to see the variety of percussion instruments that have been used in a large variety of musical compositions in the North of India. The main instruments are 1. Pakhawaj, 2. Tabala, 3. Khol, 4. Mādal, 5. Dhol, 6. Dholak, 7. Dholaki, 8. Kadā, 9. Dhāk, 10. Nāl, 11. Nakkara, 12. Dhol-mandri, 13. Krām, 14. Tashā, 15. Nadrin, 16. Duff, 17. Daki, 18, Khanjiri, 19. Damaru, 20. Deru, 21. Ghumaru, 22. Māth, 23. Chang, 24. Karachakra, 25. Mortāl.

These and other instruments are in use for a large variety music compositions that include, 1. Hindustani classical - Khayal 2. Dhrupad - Dhamar, 3. Thumari & Tarana, 4. Tappa, 5.

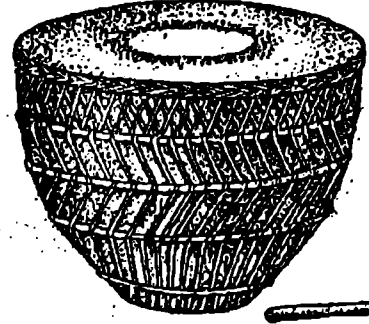
भारतीय तालवाद्य



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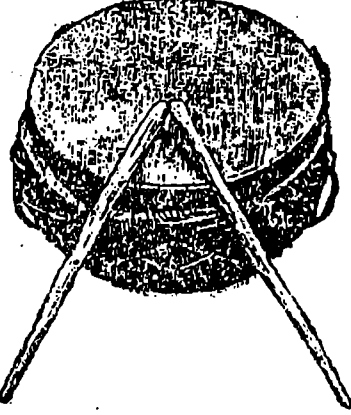
नगाडा



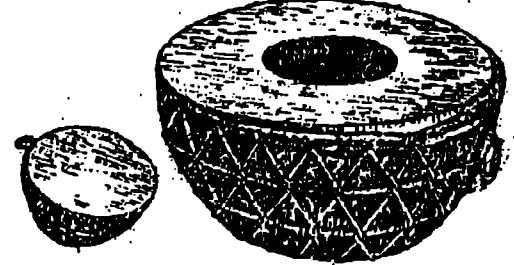
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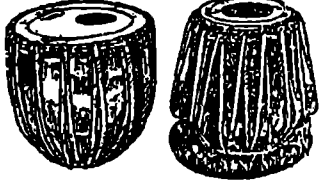
ताब (राजस्थानी)



नगाडा (राजस्थान)



नक्कारा-दुर्गी



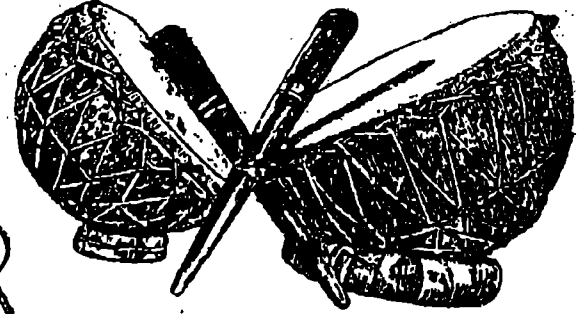
तबला (बायाँ व दायी)



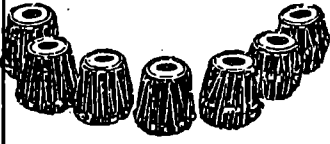
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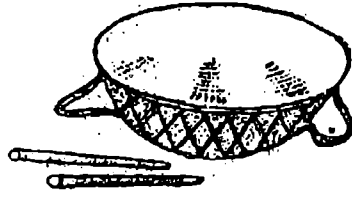
नगाडी (सौराष्ट्र)



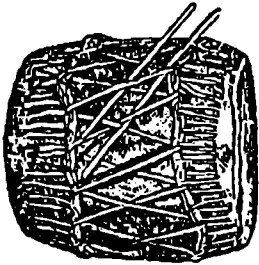
नगाडा-नगाडी



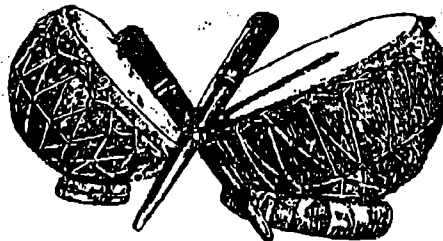
तबला तरंग



कुंडी (आदिवासी, गुजरात)



नगाडा (अनजाति)



नगाडा-नगाडी



ताशा (राष्ट्रो जतजाति, आसाम)



Dadra, 6. Hori, 7. Chaīti, 8. Kajari, 9. Chaturang, 10. Ravindra Sangeet, 11. Bhajan-Keertan, 12. Lāvani, 13. Kawwāli, 14. Purānik sangeet 15. Vaishnava sangeet, 16. Odissi Temple music, 17. A great variety of classical dance music. 18. A large variety of folk dance and folk music, 19. Bhangra dance & music of Panjab. 20. Garba-Rās & Dandia-Rās of Gujrat 21. The songs and dances of Hill-areas of the Himalays, and many other forms. 22. String and wind instruments such as sitar, sarod, dilrubā, violin, santoor, veena, flute, shahanaee, and 23, other instruments like Jala-tarang, kashtha-tarang, tabala-tarang etc.

The prominent Hindustani Tals used in these varieties of vocal and instrumental music, as well as dance varieties are -

I. 1. Ektāl, 2. Teenāl, 3. zhaptāl, 4. Chautāl, 5. Sooltāl 6. Ada-chartāl, 7. Dhamar, 8. Dhruwad, 9. Zhumrā 10. Tappa, 11. Thumari, 12. Dadrā, 13. Kehrwā 14. Teevra 15. Jat-tāl, 16. Kawwāli, 17. Addhā, 18. Deepchandi, 19. Dhumali, 20. Panjabi, 21. Tilwadā, 22. Rupak, and 23. Sitarkhāni, for classical vocal and instrumental music.

II In Ravindra Sangeet of Bengal (including Bangla Desh) for which Khol, Pakhawaj and Tabala are used, the common Tāls are -

1. Zhampak Tal of 5 matras - Dhā deg t̄a t̄ita dhina; 2. Shashti Tal of 6 matrā dha t̄ita dhage t̄iTa dhi na,

3. Rupakdā of 8 matras - dha t̄ina ta t̄iTa kata dhina t̄iTa dhina, 4. Nava-Tal of 9 matras-dha tin ta t̄iTa kata gadi gana dhage t̄iTa.

5. Ekadashi tal of 11 matras - dha tin ta t̄iTa kata gadi gina dhage t̄iTa t̄age t̄iTa.

III In the Assam music tradition, Vaishnava Ojapali and Puranic sangeet are the two major traditional styles. 'Khol' is the main tal instrument. Other instruments are Mridanga, Mortal, Manjarital and Nagada. The main Tāls used are 1. Ektal, 2. Parimāth, 3. Rupak, 4. Varayati, 5. Unayati, 6. Kanayati, 7. Taktal, 8. Domani, 9. Timani, 10. Charimani, 11. Dhashbari, 12. Manchok, 13. and twelve varieties of the Ghemāli.

The Bols used in these Tals on Khol are like - tāk dhini, ghei - gurgur, dhin na, tata khita, ghei dāo, thei thei, rāo diki, tātā khir-khir, dhidhi nak, etc. The khol players play a very active role in this music along with the singers, who usually stand opposit each other in groups. The compositions of the 15th century saint poet shankar Deo are very popular. The dance varieties are Shrikrishna Nritya, Chali Nritya, Sutradhari Nritya, Khala Nritya etc.

IV. In the Odissi Music and dance of Orissa or Utkal state, Jayadeva's Ashtapadi, and other compositions mentioned in 'Geeta

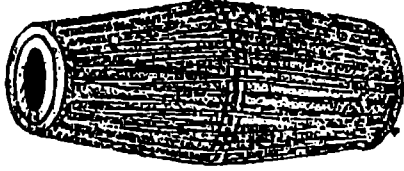
भारतीय तालवाद्य



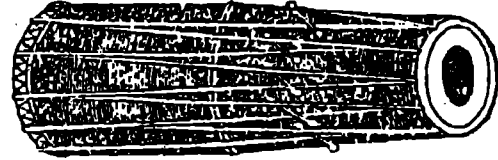
डोल (राजस्थान)



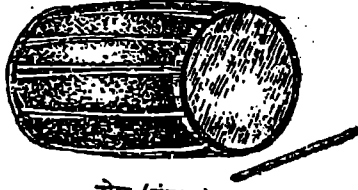
क्राम (गारो जनजाति आसाम)



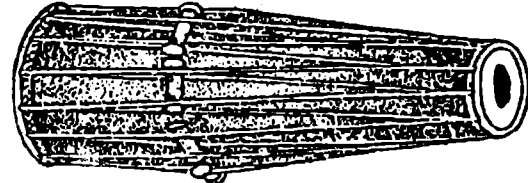
नादरीन (बंगाल)



डोलकी (महाराष्ट्र)



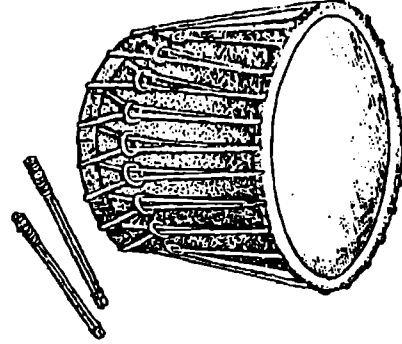
डोल (बंगाल)



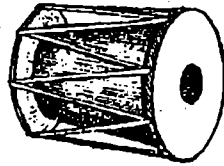
नाल (महाराष्ट्र)



कर्ती ताडो (कॉप्पा जनजाति असम)



कड्डा (बंगाल)



डोलकी (मादिवासी गुजरात)



डोलकी (बंगाल)



डोल (बंगाल)



पञ्चाज (उत्तर भारत)



Prakash' of Kṛishnadas Mahapatra, 'Sangeeta Narayan' of Gajapati Narayana Deo and NatyaManorath' of Raghunath are popular. The prominent Tāls of Odissa, played on the Pakhawaj or Mardal, are - 1 Adatāli, 2. Zhalla, 3. Sarinam and 4. Pahpat. The Adātāli is of 7 matras, but unlike the Roopak Tal of Hindustani, its divisions are 4-3, i.e. 1-2-3-4/1-2-3 with Bols like dha ge dhi na/ke tira kiTa. The zhalla tal is like, Dadra Tal and is used for Druta laya. The other Tal-laya instruments used in Oriya Loke-sangeet are Tumba, Ghudki, Pangu, Dhol, Kathi, Tuila etc.

V. In the Manipuri Music and Dance traditions the Vaishnava - Rāsaeela Nritya is the most popular form. The other dance forms are Laiharova, Uingacholan, Isaricholan, Abagari, Hagel, Sanghvi, Kabui etc. The laya-instruments are Khol, Pakhawaj, Dhol, Mridanga, Manjira, Ghanta etc. The main Tals in Manipuri dance & music are

1. Tancham of 4 matra - Ghina S khar/ khar ta dhina dhina ta.
2. Menkup tal of 6 matra 3. Rupak Kanta of ten matra, 4. Triput Tal of 8 matra, and 5. Tanjau Tal of 14 matras.

VI. The Keertan Gayan of Bengal has a long tradition, and in the "Shri Padāmruta Madhuri" by KhagendraNath Mitra, there is a mention of 108 Tals used for Keertan.

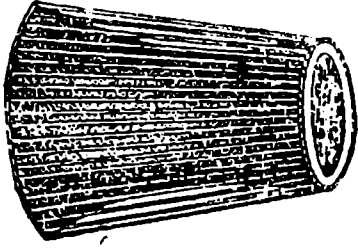
The main Tal-Laya instrument is the Khol. It is not possible to give the names of all these Tals for lack of space. But it may be said that they are based on the same principles of the Hindustani Tals of 4, 6, 7, 8, 10, 12 and 16 Matra structure. The Bols are as they are played on the Khol with phrases like - tā, zhā, nā, ghenā, gurgur, taurur, thwena, tathe, nita, jaja nak, khikhi, dhin etc.

The popular Tals in practice are –

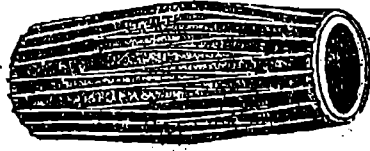
1. Chota Lofatal - of 6 matras - druta laya tāu tita khina, zhāu didā ghina
2. Pancha Tal of 12 matras, 3. Chanchaput Tal of 8 matras, 4. Dhamāli Tal of 8 or 16 matra dhin dadhin drege tin, tin tadhin drege dhin, 5. Thumari of 8, 6. zhurzhati Tal 6 or 12 matras 7. kehrawa. 8. Kawwali, 9. Ganjl Tal, 8. varieties of Dāspahirā, 9. Pot Tal, 10. Kata Ghara Tal etc.

Let us conclude that the tradition of the North Indian Music in different states is very long and deep. It will go on enriching itself with every generation. Our culture is all-inclusive, so with any amount of new waves of temporary influences, it can't be lost to the posterity. The heritage is a constant source of creativity for every serious and sincere artist.

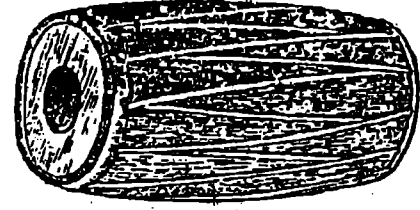
भारतीय तालवाद्य



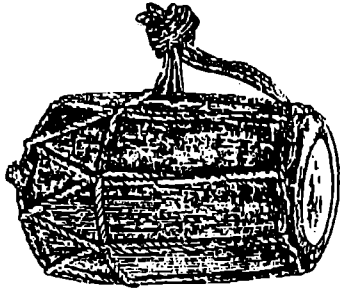
मादल (बंगाल)



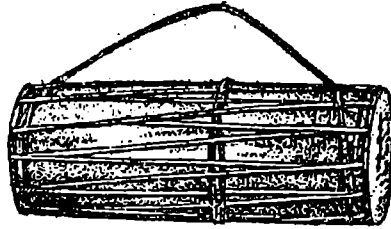
महलम् (दक्षिण)



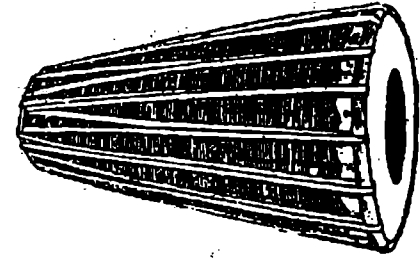
डोल (आसाम)



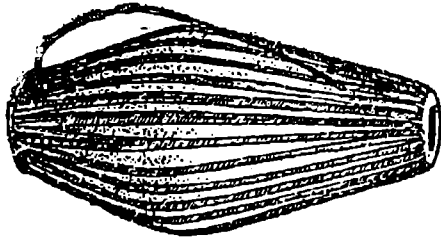
मावल (राजस्थानी)



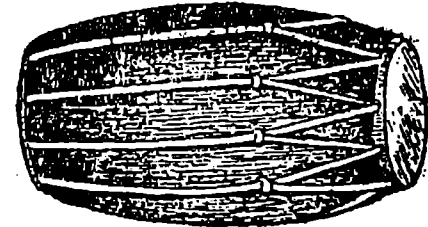
डोल (मुड़िया-गोंड जनजाति-म. प्र.)



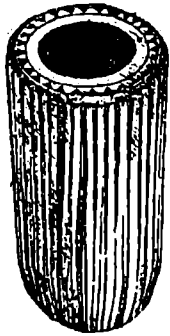
डोल (मुड़िया गोंड म०प्र०)



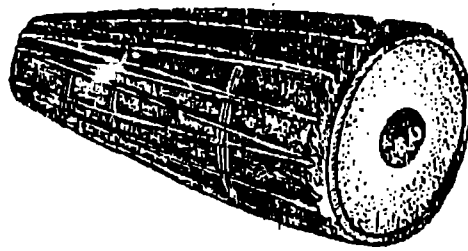
← डोल (बंगाल)



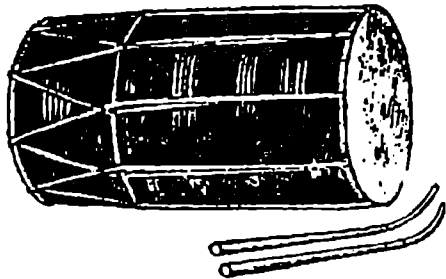
डोल (तीराष्ट्र)



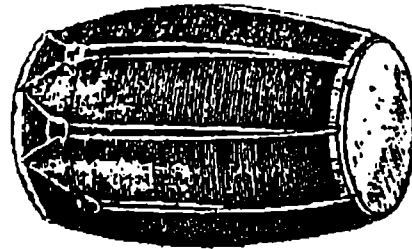
डोल (बंगाल)



← डोल-मात्री (मुड़िया-गोंड म०प्र०)



चण्डाई (दक्षिण)



डोलक



സംസ്കൃത നാടകത്തിൽ സംഗീതം

എസ്. ഗുപ്തൻനായർ

പ്രാചീന സംസ്കൃതനാടകങ്ങൾ അരങ്ങത്ത് പ്രയോഗിച്ചിരുന്നതെപ്രകാരമായിരുന്നു എന്നതിനെപ്പറ്റി പല അഭ്യൂഹങ്ങളുമുണ്ട്. ഒരു രാത്രികൊണ്ട് മുഴുവൻ നാടകവും അഭിനയിച്ചിരുന്നോ? അതോ കൂടിയാട്ടം പോലെ പല രാത്രികൾ കൊണ്ടാണോ അഭിനയിച്ചിരുന്നത്? ഇതാണ് ഒന്നാമത്തെ സംശയം. ഒരു രാത്രികൊണ്ടും ഒന്നിലധികം രാത്രികൊണ്ടും അഭിനയിച്ചിരുന്നു എന്നു ഊഹിക്കാൻ വഴിയുണ്ട്.

സംസ്കൃത നാടകത്തിൽ സംഗീതമുണ്ടായിരുന്നോ? ഉണ്ടായിരുന്നെങ്കിൽ എത്രത്തോളം? പാശ്ചാത്യരുടെ ഓപ്പറ പോലെ സർവം ഗാനമയമായിരുന്നോ? അതോ, നമ്മുടെ സംഗീതനാടകം പോലെ തോന്നുമ്പോഴൊക്കെ പാട്ടുപാടിയിരുന്നോ? ഇതു രണ്ടാമത്തെ സംശയം.

ഏറ്റവും പ്രസക്തമായ സന്ദർഭത്തിൽ പ്രസക്തമായ സംഗീതം പ്രയോഗിച്ചിരുന്നു എന്നുവേണം ഊഹിക്കാൻ. എപ്പോഴാണെങ്കിലും പക്ഷമേളക്കാർ ഉണ്ടായിരുന്നു എന്നു തീർച്ച.

ഭരതന്റെ നാട്യശാസ്ത്രമാണല്ലോ നമ്മുടെ നാടകത്തെ സംബന്ധിച്ചുള്ള ഏറ്റവും പ്രാചീനവും പ്രാമാണികവുമായ ഗ്രന്ഥം. ആ ഗ്രന്ഥത്തിൽ സുവിശദമായ സംഗീത ചർച്ചയുണ്ട്.

നാടകത്തിൽ സംഗീതമുണ്ടായിരുന്നില്ലെങ്കിൽ എന്തിനാണ് ആ ചർച്ച? അപ്പോൾ സംഗീതമുണ്ടായിരുന്നു സംശയമില്ല. നാട്യശാസ്ത്രത്തിലെ "ജാതിവികല്പം" എന്ന 28-ാമധ്യായം സുവിസ്തൃതമായ സംഗീതാപഗ്രഥനമാണ്. - പ്രമാണങ്ങൾ, പ്രയോഗവിധികൾ, എല്ലാമുണ്ട്. സപ്തസ്വരം, വാദിസംവാദി-വിവാദിസ്വരങ്ങൾ, ഗ്രാമങ്ങൾ, ഇരുപത്തിരണ്ടു ശ്രുതികൾ, മുർച്ഛനകൾ, എന്നിങ്ങനെ നാനാവിഷയങ്ങളും അതിൽ ഉൾക്കൊള്ളിച്ചിട്ടുണ്ട്. തുടർന്ന്, തതം, അവനനദ്ധം, ഘനം, സുഷിരം എന്നീ ചതുർവിധവാദ്യങ്ങളെപ്പറ്റി അടുത്ത അധ്യായം പ്രതിപാദിക്കുന്നു.

ഏവം ഗാനം ച വാദ്യം ച നാട്യം ച വിവിധാശ്രയം അലാത ചക്രപ്രതിമം കർത്തവ്യം നാട്യയോർത്വഭി: (നാ.ശാ.28.8)

ഇങ്ങനെ പലതിനെയും അവലംബിച്ചുകൊണ്ടുള്ള ഗാനവും വാദ്യവും നാട്യവും നാട്യസംഘക്കാർ അലാതചക്രം പോലെ പ്രയോഗിക്കേണ്ടതാണ് (പരി. കെ. പി.നാ.പി.) വീണ്ടും:-

യഥാ വർണ്ണാദ്യതേ ചിത്രം നശോഭോത്പാദനം ഭവേത് ഏവമേവ വിനാ ഗാനം നാട്യം രാഗം ന ഗച്ഛതി (നാ.ശാ.32.429)

(ചായം കൂടാതെ ചിത്രത്തിനു ശോഭയുണ്ടാവത്തതുപോലെ ഗാനമില്ലെങ്കിൽ നാട്യത്തിനു രഞ്ജിപ്പുണ്ടാവില്ല)

നാടകത്തിൽ സംഗീതം ഒരനുപേക്ഷണീയഘടകമാണെന്നുള്ളതിന് ഇതിലധികം തെളിവുവേണ്ട. ഇനി അറിയേണ്ടത് എവിടെ, എത്രത്തോളം പ്രയോഗിച്ചു എന്നാണ്. ചിലപ്പോൾ പശ്ചാത്തലത്തിൽമാത്രം. ചിലപ്പോൾ നടനോ നടിയോ നേരിട്ടു രംഗത്തു തന്നെ പ്രയോഗിക്കും.

പൂർവരംഗം

സംസ്കൃത നാടകാഭിനയം ഒരു പൂർവരംഗത്തോടെ ആരംഭിക്കണമെന്നാണ് വ്യവസ്ഥ. നാട്യശാസ്ത്രത്തിലെ പൂർവരംഗവിധാനം എന്ന അഞ്ചാമധ്യായത്തിൽ ഇക്കാര്യം വ്യക്തമായി പറയുന്നു. പൂർവ്വരംഗത്തിനു പത്തൊമ്പത് അംഗങ്ങളുണ്ട്. ഒന്നാമത്തത് പ്രത്യാഹാരം. വാദ്യക്കാരെ (പക്ഷമേളക്കാരെ) യഥാസ്ഥാനം ഇരുത്തുക എന്നതാണ് പ്രത്യാഹാരം. പാട്ടോടു കൂടിയും കൂടാതെയും പൂർവരംഗക്രിയകളാകാം. ഇത് ദേവാസുരദാനവാദികളുടെ പ്രീതിക്കാണ്. പക്ഷമേളക്കാരുള്ളതിനാൽ ആലാപനമില്ലെങ്കിലും താളവാദ്യപ്രയോഗമുണ്ടെന്ന് നിശ്ചയം പറയാം. അഞ്ചാമധ്യായത്തിലെ വിവരണം വായിക്കുമ്പോൾ, അതിന്റെ പകർപ്പാണ് നമ്മുടെ കൂടിയാട്ടത്തിന്റെ പ്രാരംഭച്ചടങ്ങുകളായി കാണുന്നതെന്നു സ്പഷ്ടം.



നാസി

പൂർവരംഗം കഴിഞ്ഞാൽ നാസി. ദേവതകളെ നന്ദിപ്പിക്കുന്നത് - പ്രീതിപ്പെടുത്തുന്നത് നാസി. ഇതു മധ്യമ സ്വരത്തെ ആശ്രയിച്ചുവേണം ആലപിക്കേണ്ടത് (നാ.ശാ. 5.90) നാസി ഗാനാത്മകമായതുകൊണ്ടാണ് മധ്യമ സ്വരം എന്നു എടുത്തുപറയുന്നത്.

കാളിദാസൻ തന്റെ ഇഷ്ടദേവതയായ ശിവനെയാണ് മൂന്നു നാടകങ്ങളിലും നാസിരുപേണ സ്തുതിക്കുന്നത്. എന്നാൽ ശിവനെയോ വിഷ്ണുവിനെയോ തന്നെയോ വണമെന്നു നിർബന്ധമില്ലെന്ന് നാട്യശാസ്ത്രം. ദേവന്മാർ, ബ്രഹ്മണർ, രാജാവ്, ഗോക്കൾ, വേദങ്ങൾ ഇത്യാദി പലരും പലതുമുണ്ട് സ്തുത്യർ. നാടകം യജ്ഞമാണ് - നാട്യ യജ്ഞം. ഈ യജ്ഞം കൊണ്ട് ദേവന്മാർ സംപ്രീതരാകട്ടെ എന്നു നാട്യസംഘം പ്രാർത്ഥിക്കുന്നു.

നടിയും സുത്രധാരനും നാസി ഗാനം കഴിഞ്ഞാൽ സുത്രധാരൻ നടിയോട് അപ്പോഴത്തെ പ്രത്യേക ലാസത്തെപ്പറ്റി ഒരു പാട്ടുപാടാൻ ആവശ്യപ്പെടാം. ഇതു നിർബന്ധമില്ല. ശാകുന്തളത്തിലുണ്ട്. "ഈയിടെ മാത്രം ആരംഭിച്ചതാകകൊണ്ട് ആസ്വാദ്യമായിരിക്കുന്ന വേനൽക്കാലത്തെക്കുറിച്ച് ഒരു പാട്ടുപാടുക" എന്നാണ് അതിലെ സുത്രധാരൻ നടിയോട് പറയുന്നത്. 'ഗായതി' എന്ന രംഗനിർദ്ദേശമുള്ളതിനാൽ പാടുകതന്നെയാണ്, സംശയമില്ല. പ്രാകൃതത്തിലാണ് പാട്ട്.

സ്ത്രീ പാത്രമായതിനാലാണ് പ്രാകൃതമായത്. പ്രാകൃതത്തിലേ

പാടാവു എന്നില്ലതാനും. പാടിക്കഴിഞ്ഞപ്പോൾ 'അസ്സലായി' എന്നു സുത്രധാരൻ നടിയെ പ്രശംസിക്കുന്നു.

മാളവികാഗ്നിമിത്രത്തിൽ മുഖ്യമായി സംഗീതം വരുന്നത് നൃത്ത മത്സരത്തിലാണ്. ഒന്നാമങ്കത്തിൽ പരിപ്രാജിക പറയുന്നു. 'ഹനുപ്രവൃത്തം സംഗീതകം' (സംഗീതം ആരംഭിച്ചുകഴിഞ്ഞല്ലോ) മാളവിക ഉപഗാനം - അതായത് രാഗാലാപനം - കഴിഞ്ഞ് ചതുഷ്പദിരൂപത്തിലുള്ള 'വസ്തു' വിലേക്കു പ്രവേശിക്കുന്നു. അതിനുശേഷം ആഗീതത്തെ നൃത്താത്മകമായി ആവിഷ്കരിക്കുന്നു. (തതോ യഥാരസമഭിനയതി)

നൃത്തമോ ഗീതമോ അസ്ഥാനത്താകരുതെന്ന് ഭരതമുനിക്കു നിർബന്ധമുണ്ടായിരുന്നു. എവിടെ ഗീതം അഭിനയിക്കേണ്ടതുണ്ടോ അവിടെ വാദ്യപ്രയോഗം പാടില്ല. എന്തെന്നാൽ 'അക്ഷരങ്ങൾ തിരിച്ചറിയത്തക്കവണ്ണം വ്യക്തമായും ശുദ്ധമായ പ്രഹാരത്തിൽ നിന്നു ജനിക്കുന്നതായും.....വാദ്യം പ്രയോഗിക്കണം' (നാ.ശാ. 4-201, 202)

നായിക ഖണ്ഡിതയോ (പിണങ്ങിയിരിക്കുന്നവളോ) വിപ്രലബ്ധയോ ആണെങ്കിൽ അവിടെയും നൃത്തം പാടില്ല. (4-233). എട്ടുതരം നായികമാരുള്ളതിൽ സ്വാധീനപതികയ്ക്കും അഭിസാരികയ്ക്കും മാത്രമേ നൃത്തം പാടുള്ളൂ. നായിക പ്രസന്നയായിരിക്കണമെന്നു ചുരുക്കം. നൃത്തമുള്ളപ്പോൾ ഗീതവുമുണ്ട് എന്നു എടുത്തുപറയേണ്ടതില്ലല്ലോ.

വിക്രമോർവശീയത്തിന്റെ നാലാമങ്കം ഗാനാത്മകമാണ്.

സഹജന്യയും ചിത്രലേഖയും തമ്മിലുള്ള സംഭാഷണം പുരുവസ്സിന്റെ ഉന്മാദതുല്യമായ കാമാവസ്ഥയെപ്പറ്റി ഉൽക്കണ്ഠപ്പെട്ടുകൊണ്ടാണ് തുടരുന്നത്. കന്യകമാർക്ക് കടന്നുകൂടാത്ത കുമാരവനത്തിൽ ചെന്നു കയറിയപാടേ, ഉർവശി ഒരു വള്ളിയായിത്തീർന്നു. സംഗമനീയരത്നം കൊണ്ടേ ഇനി ഉർവശി പുരുവസ്സുകൾക്കു കൂടിച്ചേരാൻ പറ്റൂ എന്നു ചിത്രലേഖ പറയുന്നു. ഇരുവരും തെല്ലാശ്വാസത്തോടെ പോയി അപ്പോഴാണ് ഭ്രാന്തവേഷത്തിൽ രാജാവു പ്രാവേശിക്കുന്നത്. അപ്രത്യക്ഷയായ തന്റെ പ്രിയതമ എവിടെ എന്നു രാജാവ് സവിലാപം തിരയുകയാണ് ഈ വിലാപപദ്യങ്ങളെല്ലാം ഗാനങ്ങളാണെന്നു മനസ്സിലാക്കണം.

മയിലേ കണ്ടുവോ കാട്ടിൽ മദുൽക്കണ്ഠയെ, മങ്കയെ ദീർഘാപാംഗിയെ, നീശ്വേതാപാംഗ, ദർശനയോഗ്യയെ (വി. 4.21)

പരഭൃതികേ, കളഭാഷിണി, കാന്തേ പരമരസത്തൊടു നന്ദനവനിയിൽ വിഹരിക്കും മൽപ്രിയതമയാളെ പ്ലരപുഷ്ടേ, നീകണ്ടോ പറയു (വി. 4.24)

ഇങ്ങനെ തുടരുന്നു. ആ വിലാപഗാനം. ഇവിടെ രാജാവ് നൃത്തവും ചെയ്തിരിക്കാമെന്ന് ചില പണ്ഡിതന്മാർ ഊഹിക്കുന്നു.

ശാകുന്തളം ആറാമങ്കം അത്യക്തസ്മരണകളെ ഉദ്ദീപിപ്പിക്കാൻ ഗാനത്തിനുള്ള കഴിവ് എന്തെന്ന് കാളിദാസൻ നമ്മെ ഓർമ്മിപ്പിക്കുന്നു. ശാകുന്തളം ആറാമങ്ക



ത്തിൽ ഹംസപദികയുടെ പാട്ടു കേട്ടപ്പോഴാണ് രാജാവ് തനിക്കു പറ്റിയ ഏതോ ഒരു പ്രമാദത്തെപ്പറ്റി ഓർമ്മിക്കുന്നത്. ആ ഗാനമാണെങ്കിൽ ധ്വനിവിശിഷ്ടവും. സംഗീതവിദ്യാർത്ഥികൾ കൂടിയായ ആറ്റൂർ അത് ഗാനമായിത്തന്നെ വിവർത്തനം ചെയ്തിരിക്കുന്നു.

നീലാംബരി ചെമ്പട

പല്ലവി

അഭിനവമധുതന്നിലഭിലാഷമാർന്നു

അനുപല്ലവി

സഹകാരമഞ്ജരിയെ
സരസംനുകർന്നു നീ
(അഭിനവ)

ചരണം

അധുനാ നളിനീ വാസ-
മതുകൊണ്ടു തൃപ്തിപുണ്ടു
മധുകരനീയതിനെ
മറന്നതെന്തയ്യോ
(അഭിനവ)

ഗീതിരാഗപരിവാഹിനിയായിട്ടുണ്ടെന്ന് രാജാവ് പറയുന്നതിലുമുണ്ട് ധ്വനി.

ഈ മനോഹരമായ പാട്ടു കേട്ട ശേഷമാണ് ശാകുന്തളത്തിലെ ശ്ലോകചതുഷ്ടയത്തെക്കാൾ വിശിഷ്ടമെന്നു പറയേണ്ട. 'രമ്യാണി വീക്ഷ്യമധുരാംശ്ചനിശമ്യശബ്ദാൻ' എന്ന മനോഹരശ്ലോകം വരുന്നത്. അബോധപൂർവ്വവും അവ്യാഖ്യേയവുമായ

ഏതോ ഒരു ഭാവ വിശേഷം തന്നിൽ കടന്നുകൂടിയിരിക്കുന്നു എന്നാണ് രാജാവ് പറയുന്നത്. ഉടനേ സംഭവിക്കാൻ പോകുന്ന ശാകുന്തളാഗമത്തിന്റെ ശകുനം

കരുണ രസത്തിനു വിളംബിതഗതിമാണ് യുകതമെന്നുഭരതൻ നിർദ്ദേശിച്ചിട്ടുണ്ട്. അതു മനസ്സിലാക്കിത്തന്നയാവണം അനുഗൃണമായ നീലാംബരിയിൽ ആറ്റൂർ ഗാനം വിന്യസിച്ചത്. ശൃംഗാരഹാസ്യങ്ങൾക്ക് മധുമഗതിയും വീരരൗദ്രാദ്ഭൂതങ്ങൾക്കു ദ്രുതഗതിയും ഉചിതം.

ശൃംഗാരഹാസ്യയോർമധുലയഃ കരുണേവിലംബിതഃ
വീരരൗദ്രാദ്ഭൂതബീദസ്യ ഭയാനകേഷുദ്രുതഃ

(നാ. ശാ.)

നാട്യശാസ്ത്രത്തിന്റെ 32-ാമധ്യായം 'ധ്രുവ' എന്ന ഗീതാംഗത്തെപ്പറ്റിയുള്ള വിസ്തൃതിചർച്ചയാണ്. വർണ്ണങ്ങളും അലങ്കാരങ്ങളും യതികളും പാണികളും ലയങ്ങളും നിയമേനതമ്മിലിണങ്ങിച്ചേരുന്ന തുകൊണ്ടാണ് ധ്രുവകൾക്കു ആ പേർ വന്നത് ധ്രുവശബ്ദത്തിനു നിത്യം സംബന്ധമുള്ളത് എന്നർത്ഥം. (നാ. ശാ. 32.5 കെ. പി. നാ. പി.)

പ്രാവേശികി, ആക്ഷേപികി, പ്രാസാദികി, അന്തര, നൈഷ്ക്രാമികി എന്നിങ്ങനെ അഞ്ചുതരം ധ്രുവകളുണ്ട്. എല്ലാറ്റിനെയും പറ്റി വിവരിക്കേണ്ട സന്ദർഭമില്ല. എന്നാൽ ഒരു കാര്യം ശ്രദ്ധിക്കണം.

പ്രാവേശികി, നൈഷ്ക്രാമിക എന്നീ പേരുകളിൽ നിന്ന് കഥാപാത്രങ്ങളുടെ പ്രവേശനത്തിലും നിഷ്ക്രമണത്തിലും അതതിനു യോജിച്ച ഗാനങ്ങളുണ്ടാവണമെന്ന നിയമം പാലിക്കപ്പെട്ടിരിക്കുന്നു.

ചുരുക്കിപ്പറയാം സംസ്കൃതനാടകാഭിനയത്തിൽ സംഗീതത്തിന് സാമാന്യമായ സ്ഥാനമുണ്ട് അഥവാ ഉണ്ടായിരുന്നു. സുവാദ്യത്വം, സുഗാനത്വം, സുപാഠ്യത്വം ഇവ മൂന്നും ഇണങ്ങിച്ചേരുമ്പോഴാണ് നല്ല നാടകമുണ്ടാകുന്നതെന്ന് 27-000 അധ്യായം 34-000 പദ്യത്തിൽ പറയുന്നത് വ്യർത്ഥവാക്കല്ലെ. കൂടുതൽ ശ്രദ്ധിക്കേണ്ടത് ഗീതത്തിലാണെന്നു എടുത്തുപറയുന്നു.

ഗീതേ പ്രയത്നഃ പ്രഥമം തുകാർയ്യഃ

ശയ്യാഹ്നി നാട്യസ്യവദന്തി ഗീതം ഗീതോ/പിവാദ്യോ/പിചസംപ്രയുകേത

നാട്യപ്രയോഗോ ന വിപത്തിമേതി

(നാ. ശാ. 32-433)

ഗീതത്തിലാണ് ഒന്നാമതായി പ്രയത്നം ചെയ്യേണ്ടത്. ഗീതം, നാട്യത്തിന്റെ ശയ്യയാണെന്നു പറയാറുണ്ടല്ലോ. ഗീതവും വാദ്യവും വേണ്ടുവണ്ണം പ്രയോഗിച്ചാൽ പിന്നെ നാട്യപ്രയോഗത്തിനു യാതൊരു ന്യൂനതയുമുണ്ടാവില്ല. □



അധികാരം ജനങ്ങളിലേക്ക്

ഒൻപതാം പദ്ധതി

ജനകീയ പദ്ധതി

■

പദ്ധതിയുടെ ആസൂത്രണത്തിലും നിർവഹണത്തിലും പൂർണ്ണമായ ജനപങ്കാളിത്തം.

■

ജനങ്ങൾ നാടിന്റെ പ്രശ്നങ്ങൾ അറിയുന്നു.
നാടിന്റെ വിഭവങ്ങൾ കണ്ടെത്തുന്നു.
നാടിന്റെ സാധ്യതകൾ മനസ്സിലാക്കുന്നു.

■

ആസൂത്രണം താഴെത്തട്ടിൽ നിന്ന് പദ്ധതി നടത്തിപ്പിൽ തദ്ദേശ സ്വയംഭരണ സ്ഥാപനങ്ങൾക്ക് ഗണ്യമായ പങ്കും ഉത്തരവാദിത്തവും.

■

ജനജീവിതത്തിന്റെ സമസ്ത മേഖലകളിലും വികസനത്തിന്റെ സന്ദേശം എത്തിക്കാൻ, ഗ്രാമങ്ങളിലും നഗരങ്ങളിലും ജനപങ്കാളിത്തത്തിന്റെ ഉജ്ജ്വല മൂഹൂർത്തങ്ങൾ സൃഷ്ടിക്കാൻ, ജനങ്ങളും ഭരണകൂടവും ഒരുമിക്കുന്നു.

■

ഈ ചരിത്രഘട്ടത്തിന് നേതൃത്വം നൽകാൻ 30 ലക്ഷം പേരുടെ കർമ്മസേന രംഗത്ത്. വിപുലമായ ജനബോധവൽക്കരണ യത്നങ്ങളും.

■

അധികാര വികേന്ദ്രീകരണത്തിന്റെ മന്ദ്രധ്വനി മുഴങ്ങവേ ഈ ഐതിഹാസിക യജ്ഞത്തിൽ നമുക്ക് പങ്കാളികളാകാം. നാടിന്റെ ശ്രേയസ്സിന് നമ്മുടെ കർമ്മശേഷി കാഴ്ചവയ്ക്കാം.

പബ്ലിക് റിലേഷൻസ് വകുപ്പ്, കേരള സർക്കാർ



സ്വാതിതിരുനാളിന്റെ രണ്ട് ഉപാഖ്യാനങ്ങൾ

പ്രൊഫ: എ. വി. ശങ്കരൻ

പണ്ഡിതന്മാരെയും കവികളെയും കലാകാരന്മാരെയും പ്രോത്സാഹിപ്പിക്കുന്ന വിഷയത്തിൽ അതിഭോജനായിരുന്ന സ്വാതിതിരുനാൾ മഹാരാജാവ് സ്വയം ഒരു പ്രശസ്തസംസ്കൃതകവിയായിരുന്നു. പ്രഗല്ഭനായ വാഗ്ഗേയകാരനെന്ന നിലയിൽ അദ്ദേഹം ഭാരതത്തിൽ ഉണ്യപ്രതിഷ്ഠനായിട്ടുണ്ട് എന്നതു സത്യംതന്നെയെങ്കിലും ഒരു സംസ്കൃതസാഹിത്യകാരൻ എന്ന അവസ്ഥയിൽ അദ്ദേഹത്തിനു ലഭിക്കേണ്ട സ്ഥാനമാനങ്ങളെപ്പറ്റി കാര്യമായി ചർച്ച ചെയ്തു കാണാറില്ല. മുൻതൂക്കം ആദ്യത്തേതിനാകയാലായിരിക്കാം അങ്ങനെ സംഭവിച്ചത്. ഏതായാലും ഗഹനമായ ഗവേഷണത്തിനു വിഷയിഭവിക്കേണ്ട ഒന്നാണ് അവിടുത്തെ സാഹിത്യസംഭാവന എന്നു മാത്രം തൽകാലം സൂചിപ്പിച്ചുകൊള്ളട്ടെ.

സ്വാതിതിരുനാളിന്റെ പ്രസിദ്ധസാഹിത്യകൃതികൾ ഭക്തിമഞ്ജരി സ്യാനന്ദപുരവർണ്ണനപ്രബന്ധം, ശ്രീപദ്മനാഭശതകം, അജാമിളോപാഖ്യാനം, കുചേലോപാഖ്യാനം എന്നിവയാണ്. അവയുടെ പ്രതിപാദ്യത്തിന്റെ അന്തർധാര ശുദ്ധമായ ഭക്തിയാകയാൽ അവയ്ക്കുള്ള സ്ഥാനം ഭക്തിസാഹിത്യമണ്ഡലത്തിൽ മിക്കവാറും ഒതുങ്ങി നിൽക്കുന്നു. മേല്പുത്തൂർ നാരായണൻഭട്ടതിരിയുടെ നാരായണീയത്തെ അനുസ്മരിപ്പിക്കുന്ന അഖണ്ഡസുന്ദരമായ ഒരു ഭക്തികാവ്യമാണ് ഭക്തിമഞ്ജരി. ആയിരത്തിലധികം വിവിധവൃത്തഘടനശ്ലോകപുഷ്പങ്ങൾകൊണ്ട് അവിടുന്ന് തന്റെ ഇഷ്ടദേവതയായ ശ്രീപദ്മനാഭനെ അർച്ചിക്കുന്ന ഒരു മഹനീയചിത്രം

ഇവിടെ നാം കാണുന്നു. ശ്രീപദ്മനാഭശതകത്തിൽ നൂറോളം പദ്യങ്ങളുണ്ട്. പ്രസന്നസലിലയായി ഒഴുകുന്ന ഒരു ഭക്തിമന്ദാകിനിയാണത്. തിരുമനസ്സിന്റെ മഹാകവിത്വത്തിന്റെ കീർത്തിപടഹം അടിക്കുന്ന, ചമ്പുരുപത്തിൽ വിനിർമ്മിതമായ ഒരു കാവ്യമാണ് സ്യാനന്ദപുരവർണ്ണനപ്രബന്ധം. അനന്തശയനക്ഷേത്രത്തിലെ ബിംബപ്രതിഷ്ഠയെ സംബന്ധിക്കുന്ന ഐതിഹ്യമാണ് ഇതിലെ പ്രമേയം. ദിവാകരയതിയുടെ പുജ, ക്ഷേത്രവർണ്ണനം, ഉത്സവാദ്യാഘോഷങ്ങൾ എന്നീ സംഗതികൾ ഇതിൽ വർണ്ണിക്കപ്പെട്ടിട്ടുണ്ട്.

ഇവിടെ അല്പം വിസ്തരിച്ചു പരാമർശിക്കുവാൻ ഉദ്ദേശിച്ചിട്ടുള്ളത് ഇനിയുള്ള രണ്ട് ഉപാഖ്യാനങ്ങളെപ്പറ്റിയാണ് - കുചേലോപാഖ്യാനം, അജാമിളോപാഖ്യാനം, ഇവയെ പദ്യകാവ്യമെന്നോ ഗദ്യകാവ്യമെന്നോ മിശ്രതമായ ചമ്പു കാവ്യമെന്നോ പറയുവാൻ സാമാന്യനിയമങ്ങൾ സമ്മതിക്കുകയില്ല. എങ്കിലും ഗദ്യങ്ങളെ ഗാനാത്മകരീതിയിൽ ഘടിപ്പിച്ചാൽ, ആ കൃതിയിൽ പദ്യങ്ങളുമുണ്ട് എങ്കിൽ ഒരു നൂതന ചമ്പുപ്രസ്ഥാനമായി ഇതിനെ അംഗീകരിക്കാമെന്നു തോന്നുന്നു. ഈ ആശയം പണ്ഡിതന്മാർ ചർച്ച ചെയ്തു നിർണ്ണയിക്കേണ്ടതാണ്.

കുചേല-അജാമിള-ഉപാഖ്യാനങ്ങൾ ശ്രോതാക്കളെ ഭക്തിലഹരിയിൽ ആറാടിച്ചു സംതൃപ്തരാക്കുവാൻ പോന്ന ശൈലിയിൽ എഴുതപ്പെട്ട രണ്ട് ഹരികഥാകാവ്യങ്ങളാണ് എന്നു നിസ്സംശയം പറയാം. രണ്ടിന്റെയും ഘടനകൾ സമാനങ്ങളാണ്. ശ്ലോകങ്ങളും പദങ്ങളും ഇട



കലർത്തി അഷ്ടപദിയുടെയും ആട്ടക്കഥകളുടെയും മാതൃകയിലാണ് ഇവ വിരചിക്കപ്പെട്ടിട്ടുള്ളത്. ഈ സംരംഭത്തിലൂടെ തിരുമനസ്സ് ഇവിടെ ഒരു ഗാനസാഹിത്യപ്രസ്ഥാനം ആരംഭിച്ചു എന്നു പറയാം. ഈ പ്രസ്ഥാനത്തിന്റെ ജന്മഭൂമി മഹാരാഷ്ട്രമാണ്. അവിടെനിന്ന് ഈ പ്രസ്ഥാനത്തെ ആദ്യമായി ശരഭോജി എന്ന രാജാവ് സ്വരാജ്യമായ തഞ്ചാവൂരിലേക്കുകൊണ്ടുവന്നു. ആ രാജാവിന്റെ ആസ്ഥാനവിദ്വാനായിരുന്ന മേരുസ്വാമിഭാഗവതരെ സ്വാതിതിരുനാൾ തിരുവനന്തപുരത്തേക്കു വരുത്തി കൊട്ടാരഭാഗവതരായി നിയമിച്ചു. ഭാഗവതരുടെ കണ്ഠമാധുരി അന്യുശമായിരുന്നു. അദ്ദേഹത്തെ കോകിലകണ്ഠൻ എന്ന ബിരുദം നൽകി മഹാരാജാവ് അഭിനന്ദിക്കുകയും ചെയ്തു. വിഷ്ണുഭക്തനായ തിരുമനസ്സ് ഈ ഭാഗവതരിലൂടെയാണ് പ്രസ്തുത-ഉപാഖ്യാനങ്ങൾ രണ്ടും സജ്ജനസദസ്സുകളിൽ അവതരിപ്പിച്ചത്. ഹരികഥാകാലക്ഷേപം അങ്ങനെ കേരളത്തിൽ തലപൊക്കി. എന്നാൽ ആ പ്രസ്ഥാനത്തിന് രൂഢമൂലമായ ഒരു ഫലവൃക്ഷമായി വളരുവാൻ സാധിച്ചില്ല. ഇന്ന് ഇവിടെ അത് കഥാപ്രസംഗങ്ങളുടെ രൂപം പുണ്ടിരിക്കുകയാണ്.

28 ശ്ലോകങ്ങളും 12 ഗാനങ്ങളും ചേർന്നതാണ് കുചേലോപാഖ്യാനം. പദ്മനാഭവന്ദനാത്മകമായ പ്രഥമശ്ലോകത്തിന്റെ അന്യാഭ്യൂതമായ ശബ്ദസൗഭാഗ്യം വളരെ പ്രശംസാർഹം തന്നെ.

ഗംഗാധരാഭ്യുതമസംഗാശയാംബുരൂഹ-
ഭൃംഗായീതം ദിതിഭൂവാം

ഭംഗാവഹം വിധൃതതുംഗാചലം പൃഥ്വഭൃ-
ജംഗാധിരാജശയനം

അംഗാനുഷംഗിമൃദുപിംഗാംബരം പരമ-
നംഗാതിസുന്ദരതനും

ശൃംഗാരമുഖ്യരസരംഗായീതം ഭജ ത-
മംഗാബ്ജനാഭമനിശം

ദ്വാദശപ്രാസസുന്ദരമായ ഈ വന്ദനശ്ലോകം സുപ്രസിദ്ധമാണ്. ലജ്ജപുണ്ടുനിന്ന കുചേലനിൽനിന്ന് അവൾ വാങ്ങിച്ച് തത്പ്രതിഫലമായി സർവസമ്പത്തും നൽകി അനുഗ്രഹിച്ച ഭഗവാൻ ശ്രീപദ്മനാഭനെ ഭജിക്കുവാൻ ജനങ്ങളെ ഉദ്ബോധിപ്പിച്ചുകൊണ്ട് ഉപാഖ്യാനം അവസാനിപ്പിക്കുന്നു. ഇടയ്ക്കുള്ള ശ്ലോകങ്ങളും ഗാനങ്ങളും ഭക്തിഭാവപുഷ്കലങ്ങളായിട്ടുണ്ട്. സ്വാതിതിരുനാൾ പ്രസ്തുതകാവ്യത്തിന് ആധാരമാക്കിയിട്ടുള്ളത് ശ്രീമഹാഭാഗവതത്തിലെ ദശമസ്കന്ധത്തിലുള്ള 80, 81 അദ്ധ്യായങ്ങൾകൊണ്ടു എൺപതു ശ്ലോകങ്ങളിലായി വർണ്ണിക്കപ്പെട്ട കുചേലകഥയാണ്. ശ്രീകൃഷ്ണന്റെ ബാല്യകാലത്തിലെ ഒരു അന്തരംഗസുഹൃത്തും പരമഭക്തനുമായ കുചേല ബ്രാഹ്മണന്റെ ഇതിവൃത്തം അതിമാത്രം അനുസന്ധാനരമണീയവും അനുവാചകഹൃദയത്തെ മമിപ്പിക്കുന്നതുമായ ഒന്നാണല്ലോ. ഈ രണ്ടു സുഹൃത്തുക്കളുടെ സംഗമവും വ്യവഹാരവും മറ്റും ആലോചിച്ചാൽത്തന്നെ കണ്ണുനിറയാത്ത ഭക്തന്മാരുണ്ടാവുകയില്ല. സ്വാതിതിരുനാൾ ഈ ഉപാഖ്യാനം നിർമ്മിക്കുമ്പോൾ ലക്ഷ്യത്തിലും മാർഗ്ഗത്തിലും ഒട്ടും പിഴച്ചിട്ടില്ല എന്ന് ഈ കൃതിവ്യക്തമാക്കുന്നു. ഗാനങ്ങൾക്കായി വഡ്, യമുനാകല്യാണി, പുർവി, മധുമാവതി, ധന്യാസി, കാമോദരി, കാപ്പി, ബിഹാഗ്, ബിഭാസ് എന്നീ രാഗങ്ങൾ നിർദ്ദിഷ്ടങ്ങളായിട്ടുണ്ട്. മറ്റു കീർത്തനങ്ങളിൽ സുലഭമായി കാണുന്ന ദീർഘസമസ്തപദങ്ങൾ ഈ കൃതിയിൽ കാണുന്നില്ല. ബഹുജനങ്ങൾക്കിടയിൽ ഇറങ്ങിച്ചെല്ലേണ്ട ഒരു രചനയാണിത് എന്ന് അവിടുന്ന് പ്രത്യേകം ഓർമ്മപ്പെടുത്തുന്നു ഈ ഗ്രന്ഥനിർമ്മാണവേളയിൽ എന്നു തോന്നുന്നു.

23 പദ്യങ്ങളും 9 ഗാനങ്ങളും അടങ്ങിയ ഹരികഥാകാവ്യമാണ് അജാമിളമോക്ഷം, ഇതിനാ



ധാരമായ വസ്തു ഭാഗവതത്തിലെ 6-ാം സർവ്വതലത്തിലെ 1, 2, 3 അദ്ധ്യായങ്ങളാണ്. വിഷ്ണുപുരാണവും അവലംബമാക്കിയിട്ടുണ്ട്. ഈ ഗാനകാവ്യം ആരംഭിക്കുന്നത്,

ഭർത്തുർവക്ഷസി ഭാസിയേ സുവിമലേ
സംവർത്തകാലോത്കട-

പ്രോദ്യത്കോടിവികർത്തനച്ഛവിഘടാ
സർവകഷേ കൗസ്തുഭേ

ദൃഷ്ട്യാവർഷമ നിജം പ്രിയോരസി ഗതാ-
മന്യാം വിശക്യ ശ്രിയോ

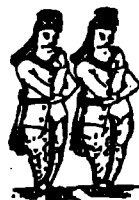
രുഷ്ടായാ ഹൃദയാന്യുവർത്തനരതഃ
ശ്രീപദ്മനാഭ്യോ വതു

എന്ന അലങ്കാരസുന്ദരമായി വന്ദന ശ്ലോകത്തോടെയാണ്. തിരുമാറിടത്തിൽ തിളങ്ങുന്ന കൗസ്തുഭരത്നത്തിൽ തന്റെ ആകാരം നിഴലി

ച്ചതുകണ്ട് അതു മറ്റേതോ സ്ത്രീയാണെന്നു തെറ്റിദ്ധരിച്ച ലക്ഷ്മീഭഗവതിയെ അനുനയിക്കുവാൻ പാടുപെടുന്ന ശ്രീപദ്മനാഭൻ രക്ഷിക്കട്ടെ എന്നാണ് ഇതിന്റെ സാരം. വിമർദ്ദഹൃദയമായ കല്പനകൊണ്ടു പ്രസിദ്ധിയാർജ്ജിച്ചിട്ടുള്ള ശ്ലോകമാണിത്. കാംബോധി, യമകല്യാണി, ത്യാഗ്യാടി, ദിണ്ഡി, ആഹരി, അഠാണ, ബിഹാഗ്, ഭൈരവി, ബിഭാസ് എന്നീ രാഗങ്ങളിലാണ് ഗാനങ്ങൾ. ഭാവത്തിൽ ഇവയെല്ലാം ഭക്തി സംപുഷ്ടങ്ങളായിട്ടുണ്ട്.

ഈ രണ്ടുപാഖ്യാനങ്ങളും സംഗീതസാഹിത്യവിദ്യാർത്ഥികളുടെ പര്യാലോചനയ്ക്കും ഗവേഷണത്തിനും പാത്രീഭവിയ്ക്കേണ്ടവയാണ് കേരളത്തിലെ ഭക്തികാവ്യപ്രസ്ഥാനനായകന്മാരിൽ മുൻ പന്തിയിൽ ഒരു സ്ഥാനത്തിന് സ്വാതിതിരുനാൾ മഹാരാജാവ് അർഹനാണ് എന്ന് ഈ രണ്ടുപാഖ്യാനങ്ങളും തെളിയിക്കുന്നു. □

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ഭാരതീയ സംഗീതം വളരുന്നോ? തളരുന്നോ?

എ. അനന്തപത്മനാഭൻ

സംഗീതം, അതെ, അത് ആത്മാവിന്റെ ആഹാരമാണ്. മനുഷ്യമനസ്സിന് ആഹ്ലാദവും സന്തോഷവും സർവ്വോപരി ശാന്തിയും നൽകുന്ന സംഗീതം ഈശ്വരന്റെ വരദാനമാണ്.

സംഗീതം വേദങ്ങളിൽ നിന്നും ഉണ്ടായതായി പറയപ്പെടുന്നു. എന്നാൽ നമ്മുടെ ചിന്താ ചക്രവാളം കുറച്ചുകൂടി വിസ്തൃതമാക്കിയാൽ, നമുക്ക് കണ്ടെത്താൻ കഴിയും.-അത് പ്രകൃതിയിൽ നിന്ന് ഉണ്ടായതാണെന്ന്, കാറ്റിൽ നിന്ന്, തിരമാലകളിൽ നിന്ന്, മുളകാടുകളിൽ നിന്ന്, പക്ഷികളുടെ കളകുജനത്തിൽ നിന്ന്, കാട്ടരുവികളുടെ കല്ലോലജാലത്തിൽ നിന്ന്, ഉണ്ടായതാവാം സംഗീതം.

പ്രാകൃതസംഗീതം, ക്രമേണ സ്പുടം ചെയ്യപ്പെട്ട് ഇന്നത്തെ ശാസ്ത്രീയ സംഗീതമായിത്തീർന്നു. നി.സ.രി ഈ മൂന്നു സ്വരങ്ങൾ ക്രമേണ സ്പതസ്വരങ്ങളായും, ദ്വാദശ സ്വരങ്ങളായും വീണ്ടും ഷോഡശ സ്വരങ്ങളായും പരിണമിച്ചു. മനുഷ്യന്റെ മനസ്സും ബുദ്ധിയുമാണ് സംഗീതത്തിന്റെ ഈ പരിണാമത്തിനാധാരം.

കാലം കടന്നുപോയി. വെങ്കിടഹി എന്ന് മഹാപ്രതിഭ നമുക്ക് ഒരു അമൂല്യനിധി സൃഷ്ടിച്ചുതന്നു. മേളകർത്താ പദ്ധതി, 72 സമ്പൂർണ്ണരാഗങ്ങൾ, ലോകസംഗീതം തന്നെ ഇതിലടങ്ങിയിരിക്കുന്നു. ഇതിനു പുറമേ ഒരു സംഗീതമില്ലാ.

നമ്മുടെ ഈ മേളകർമ്മ പദ്ധതിയെ ഉത്തരേന്ത്യാക്കാർ പോലും വാനോളം പുകഴ്ത്തുന്നു. എന്തിനേറെ, പാശ്ചാത്യ സംഗീതജ്ഞർ പോലും ഇതിൽ അത്ഭുതം കുറുന്നു. ഇത്രയും ഭംഗിയായി ക്രമീകരിച്ചിരിക്കുന്ന, ചിട്ടപ്പെടുത്തിയിരിക്കുന്ന ഈ പദ്ധതി വിലമതിക്കാനാവാത്ത രത്നം തന്നെയാണ്.

അതിൽ നിന്നും പിറക്കുന്ന ജന്യരാഗങ്ങൾ എണ്ണിയാൽ തീരാത്ത എത്രയെത്ര രാഗങ്ങൾ. വൈവിധ്യമാർന്ന ഭാവഹാവാദികൾ ഉൾക്കൊള്ളുന്ന രാഗങ്ങൾ|| ഭക്തി, കരുണ, ദയ, സന്തോഷം, ദുഃഖം, പ്രേമം ഇങ്ങനെ എത്രയോ മുദുലവികാരങ്ങളെ തൊട്ടുണുർത്താൻ കഴിയുന്ന സ്വരഗ്രാമങ്ങൾ.

ഒരു രാഗത്തിന്റെ ഒരു സ്വരമാറ്റിയാൽ വളരെ വ്യത്യസ്തമായ ഒരു ഭാവം ഉണ്ടാവുന്നു. മനുഷ്യനെ കരയിക്കാനും, ആഹ്ലാദിപ്പിക്കാനും, സർവ്വോപരി ആദ്ധ്യാത്മിക തലത്തിന്റെ ഔന്നത്യങ്ങളിൽ കൊണ്ടുചെന്നെത്തിക്കാനും നമ്മുടെ സംഗീതത്തിന് മാത്രമേ കഴിയൂ എന്നതിൽ നമുക്ക് തികച്ചും അഭിമാനിക്കാം. അതാവാം പാശ്ചാത്യർ നമ്മുടെ സംഗീതത്തിൽ ആകൃഷ്ടരായി ഭാരതീയ ശാസ്ത്രീയ സംഗീതം സ്വായത്തമാക്കാൻ ഇവിടെയെത്തുന്നത്.

ഇതൊക്കെയാണെങ്കിലും സംഗീതം മനസ്സിൽ കൊണ്ടുനടക്കുന്നവരെ, സംഗീതാസ്വാദകരെ

ദുഃഖിപ്പിക്കുന്ന ഒരു കാര്യമുണ്ട്. കർണ്ണാടക സംഗീതജ്ഞന്മാർ കിട്ടുന്ന ശുഷ്കിച്ച സദസ്. പല സദസ്സുകളിലും വിരലിലെണ്ണാവുന്ന ശ്രോതാക്കൾ, തന്മൂലം സംഗീതസഭകൾ നടത്തിക്കൊണ്ടുപോകാനുള്ള സാമ്പത്തിക ബുദ്ധിമുട്ടുകൾ തുടങ്ങി പല പ്രശ്നങ്ങൾ. കാരണം എന്താണ് എന്ന് ഉറക്കെ ചിന്തിക്കേണ്ട സമയമായിരിയ്ക്കുന്നു.

കാരണങ്ങൾ പലതാണ്. ഇന്നത്തെ T.V. സംസ്കാരം, ഇന്നത്തെ യുവജനങ്ങളുടെ അലസതാമനോഭാവം, ശാസ്ത്രീയ സംഗീതം നമുക്ക് ദഹിക്കാത്ത എന്തോ ആണ് എന്നുള്ള തെറ്റിദ്ധാരണ, തുടങ്ങി പലതും. ഇതെല്ലാം മാറ്റിയെടുക്കാവുന്നതേയുള്ളൂ. ആരും സംഗീതത്തെ വെറുക്കുന്നില്ല. സംഗീതം വെറുക്കുന്നവൻ മനുഷ്യൻ ആവാൻ വഴിയില്ലല്ലോ. മൃഗങ്ങളും പക്ഷികളും, മരങ്ങളും, ചെടികളുപോലും സംഗീതത്തിന് പ്രതികരിക്കുമ്പോൾ മനുഷ്യന് തീർച്ചയായും അതില്ലാതെ പറ്റില്ല. ചെറുപ്പക്കാരുടെയിടയിൽ സംഗീതാവബോധം വളർത്തുക, നമ്മുടെ സംഗീതത്തിന്റെ ഉദാത്തനയെപ്പറ്റിയും, മഹത്വത്തെപ്പറ്റിയും, അതിന്റെ ശക്തിയെപ്പറ്റിയും അവരെ മനസ്സിലാക്കിയ്ക്കുക, എന്നിവയാണ് ചെയ്യപ്പെടേണ്ടത്. ഇതിന് സംഗീതസഭയും കലാസംഘടനകളും മുന്നോട്ടുവരണം. സംഗീതം ഒരിക്കലും തളരില്ല. വളരുകയെ ഉള്ളൂ!!! □



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ஒளவை

Dr. M. Velayudhan

'பாலும், தெளிதேனும், பாகும் பருப்பும் இவை நான்கும் கலந்து உனக்கு நான் தருவேன், கோலஞ் சேய்துங்கக்கரி முகத்தாமணியே நீ எனக்கு சங்கத்தமிழ் மூற்றும் தா' என்று நான்கு பொருள்களைக் கொடுத்து கணபதியிடம் இயல், இசை, நாடகம் என மூன்று முத்தமிழைக் கேட்டவர். சாதாரணமாக நாம் சிறிது கொடுத்து தெய்வத்திடம் பெரிது கேட்போம். ஒளவைக்கு அருளிணார் கணேசன். பிற்காலம் முழுவதும் தம்பி முருகன் உடனிருந்தார். தோற்றத்திலேயே சிவன் இருந்தார் அவரைக்காப்பாற்ற, ஆகவே இவர் விநாயகர் அடிமையா? முருகநடிமையா? சிவநடியாரா? - மூற்றும் தான்.

ஒளவை என்றாலே அறிவு என்று பொருள் முதிர்ந்தவர் அறிவில், வயதிலும் முதிர்ந்தவர் ஆனால் மட்டுமே தான் எடுத்த பிறவிப்பயன் தனக்கு கிடைக்குமென சுயமாகவே முதுமையை யாசித்து வாங்கி, பூசித்து வாழ்ந்தவர், அதுபற்றி யோசித்தே பார்க்கவில்லை!

அகர முதல எழுத்தெல்லாம் ஆதி பகவன் முதற்றே உலகு என எழுத, மூதற்க்குறள் வந்தது அல்லவா வள்ளுவர் வாயிலாக, அந்த வள்ளுவருக்கும், இவருக்

கும் தாய் தந்தை, அந்த ஆதியும் பகவனும் தான். அந்த முனியும் பாரியாளும் காளகம் வழி வரும் போது பெற்ற பெண்மகவுதான் ஒளவை, பெற்ற உடன் தன் குழந்தையை அந்த இடத்தில் இட்டுச் செல்ல வேண்டும் என்பது பகவனின் கட்டளை. அதைக் கேட்ட தாய் துடித்தாள், புலம்பினாள். அப்போது ஒளவை பேசினார் - எப்படி 'இட்டமுடன் என் தலையில் இன்னபடி என்று எழுதிவிட்ட சிவனும் செத்துவிட்டானோ! முட்டமுட்ட பஞ்சமே ஆனாலும் பாரம் அவருக்கு அன்னை நெஞ்சமே அஞ்சாதிரு' இதுவே ஒளவையின் முதல் கவிதை. ஏன் இருக்காது, பெயரை கவனியுங்கள் முதல் எழுத்திலேயே ஒ இருக்கிறதகு (ஒளவை) இந்த ஒ தான் விநாயகன் வடிவம்; காக்கும் தெய்வம் சிவன் அவரை காப்பாற்றி ஆற்றொழுக்கில் அடித்துச் செல்லப்பட்டு அவ்வூர் பாணரிடம் சேர்ப்பித்து அவர்கள் கண்ணென வளர்த்தார்கள். அவர் அறிவு கூர்மை கண்டு, ஊரே வியந்தது. இளமையிலேயே ஆத்திச்சூடி, கொள்ளற வேந்தன், நீதிநூல் என பிரவாகமெடுத்தது அவரது புலமை.

ஒரு தடவை வேறு ஒரு பாணர் இவர் இல்லம் வந்து சொல்லை முடிக்க தெரியாமல் இரண்டடியில் நின்றார், அவ்வை அதனை எடுத்து கொடுத்தார்:

'நன்றி ஒருவர்க்கு செய்தக்கால் அந்நன்றி

என்றுதரும் கொல் என வேண்டா, நின்று

தளராவளர் தெவகு தாமுண்ட

நீரை தலையாலே தான் தருதலால்'

ஒளவை வளர்ந்து திருமணப் பருவம் அடைந்ததும் அவ்வூர் ஜமீன் அவரை மணக்கக் கருதினார். ஆனால் ஒளவைக்கு தன் கடன் பணி செய்து கிடப்பதே; கால் அற்று வீழும் வரை தேசமெல்லாம் நடப்பேன், அறிவுரை பகர்த்துவேன் என முடிவெடுத்து முதுமைப் பருவம் கேட்டு வாங்கினார், விக்னேஸ்வரனிடம். சாதியிரன்டொழிய வேறில்லை சாற்றுங்கால் நீதி வழுவா நெறி முறையில் மேதினியில் இட்டார் பெரியார், இடாதார் இழி குலத்தார் பட்டாங்கில் உள்ளபடி, நல்லாரைக் காண்பதுவும் நற்று, நல்லாரோடு இணங்கி இருப்பதுவும் நன்றே, கல்லானேயாமகில் கைப்பொருள் ஒன்றுண்டாயின் எல்லாரும் சென்



றங்தெதிர் கொள்வார். இல்லாளை இல்லாளும் வேண்டாள், மற்றீன் றெடுத்த தாய் வேண்டாள், செல் லாது அவற் வாயிற் சொல், ஆன முதலில் அதிகம் செலவானால் மானமிழந்து மதி கெட்டு எல்லா ற்க்கும் கள்வனாய் ஏழ்பிறப்பும் தீயனாய் நல்லார்க்கும் பொல்லா னாய் நாடு. நல்லார் ஒருவர்க்கு செய்த உபகாரம் கல் மேல் எழு த்துப் போல் ஆகுமே, அல்லாத ஈரமில்லா நெஞ்சிற்கு ஈந்த உப காரம் நீர் மேல் எழுத்துக்குநிகர்.

இவைகள் ஆரம்ப கால கவி தைகள். இன்னும் ஆயிரம் ஆயி ரம் கவிதைகள் கடல் மடை திற ந்தென்ன ஊற்றெடுத்தது. சேர, சோழ, பாண்டிய மண்டலங்களில் எல்லாம் நடந்தார், இசை பரப்பி னார், நல் வழிகள் படைத்தார். தேமதுர தமிழோசை தெருவெல் லாம் பரவச்செய்தார்.

அங்கீகரிக்கப்படாத திருக்கு றளை பொற்றாமரையை பொங் கச்செய்து 'சிவன்' அனுமதியுடன் அங்கீகரிக்க வைத்தார். பாரிவள் ளல் குமாரிகள் அங்கவை செங் கவைக்காக முவேந்தரும் கடும் போர் புரிய இருந்ததை சாதாரிய த்தால் அவர்தம் தவறை உணரச் செய்து, அங்கவை, செங்கவை அவர்கள் காதலனுக்கே மணமு

டித்தார். கோரி, ஓரி, பாரி வள்ளல்கள் கொடை கண்ட ஓளவை காரி என்ற ஆழ்வார் கஞ்சத்தனம் கண்டு அவனுக்கு பாடம்புகட்டினார். 'மாடும் மனை யும் வீடும் திரவியமும் கூட வராது சொன்னேன், ஓடும் பொருளை நம்பி உண்மை பொருள் மறந்து கேடுகெட்டலை யாதே, மானிடனே என்றார். 'நீ செய்த பாவ புன்னியம் தான் கூட வரும் என்றார்.

மேலும், பார்த்தாவிடேற்ற பதிவிரதையுண்டானால் எத்தாலும் கட்டி இருக்கலாம், சற்றேனும் ஏறு மாறாக இருப்பாளே யாகில் கூறா மல் சந்நியாசம் கொள் என்று, பெண்களுக்கே பாடம் புகட்டி னார். 'பொறுமை எனும் நகை அணிந்து பெருமை கொள்ள வேண்டும் பெண்கள் என்றார்.'

எத்தனையோ மன்னர்கள், ஜமீ ந்தார்கள், வள்ளல்கள் யாசித்தும் அவர் ஒருவரின் ஆஸ்தான வித் வானாகவோ, சுக ஜீவிதம் விரு ம்பியோ அவர் ஒரு நாள் கூட இருந்ததில்லை.

எத்தனை எத்தனை தூரம், மைல்கள், நாடுகள், தேசங்கள், எத் தனை விதமான மக்கள் இவர் களை சந்தித்து உடல் சுகம் குன்றி பழுத்த பழமாக நடக்கும் சக்தி

வரை குறைந்து ஒருமரச் சுவட் டில் அம்ர்ந்த ஓளவையை இத் தனை நாட்களில் என் பணி முடி ந்ததா முருகா என்ற ஓளவையை ஒரு சிறுவன் 'பாட்டி சும்மா பூமி யையே பார்த்திருக்கிறாயே கொஞ்சம் மேலே தான் பாரேன் என்றான்' - உயர ஒரு நாவல் மர க்கிளையிலிருந்து; பார்த்தார் - ஏனென்பா இவ்வளவு உயரத்தில் இருக்கிறாய் - ? இங்கு இருந்து பார்த்தால் உலகமெல்லாம் தெரி யுது பாட்டி, உன் களைப்பாற நாவல் பழம் உலுக்கித் தரட்டுமா எனறவன், ஓளவை சரி என்றதும் சுட்டபழம் வேண்டுமா சுடாதப ழம் வேண்டுமா என்றான். ஏன் அப்பா பழம் கூட சுடுமா என்றார். அவன் உலுக்கவே தரையி ல் விழுந்த பழங்களில் ஒட்டி யிருந்த மண்ணை நீக்குவதற்கு ஊ ஊ என ஊதின ஓளவையி டம் ஏன் பாட்டி பழம் சுடுதா? 'கருங்காலி கட்டைக்கு நாணாத தோடாலி வெறும் கதவித்துண்டி ற்கு நாணும்' - என ஓளவைக்கு புரிகிறது வந்திருப்பது முருகனெ ன்று தமது கடமை நிறைவேறி விட்டது என மோட்சம் அடைந் தார் ஓளவை. ஓளவை விட்டுச்செ ன்ற சேவை நமக்கு தேவை - வாழ்க அவர் நாமம், வாழ்க தமிழ்.

○





SWATI TIRUNAL VARNAM

Rāgam : Saveri (Janya Raga of 15th Melakarta Mayamalayagoula)

Ata Talam

Aro : s r m p d ś

Ava : ś n d p m g r s

Pallavi : Vanajāksha ninnē nammiyunna

Vanithapai inta mōdiyalarā

Anupallavi : Ghanudow Sri Padmanābha

Karuna sēyarāda nā pai

Charanam : Madana janakudow

Pallavi

|| d , d , s , , , r r s , |
| - - - - - va - na - ja - - - - - |

| r r g g r r g g r , , , r r s , r r s , |
| ksha - - - - - nin - - - - - ne - - - - - |

| r s r m p d p , | m p d ś n d p m ||
| nam - - - - - mi - | yun - - - - - ||

|| g , , r g r s , , d p m g r s d p m g r |
| na - - - - - -vani - - tha - - - py - - - |

| s , n d r r s , r s r m p d p , p m p d |
| in - - - tha - - - mo - - - - - di - - - |

| ś , r , n d p m | g r s r r d p m ||
| ya - - - - - - - - - - - la - - - - - ||

|| g , , r g r s ,
| ra - - - - - |

Anupallavi

|| d d p , s r m p d m p d |
| - - - - - Gha - nu - dow - - - - - |

| p , , , , m p d m p d m p d d p m |
| Sri - - - - - pa - - - - - -dma - - - - - |

| p , , , p m n p d , , , d p d , ||
| na - - - - - - - - - - bha - - - - - ||



|| ś , , , r r ś , r ś r , ś r p m ġ r ś , |
 | - - - - - ka - ru - na - - - - - |
 | ś , r ś n d , , d p d , ġ r r , ś , , , |
 | se - - - - - ya - - - - - ra - - - - - |
 | d m p d ś , , , | p m p d n d p m ||
 | da - - - - - na - - - - - ||
 || ġ r r ġ r d ᅇ d
 || py - - - - -

Mukthayi Swaram

|| , , , , , , , r , r , ġ r r s r , ġ s |
 | , r s ġ r , s r , s ᅇ d r s ġ r , s m , |
 | ġ r s p , m d , | p n , d p d m p ||
 || d m , ġ r s ᅇ d r s , m r , p m , d p d |
 | ś ᅇ d p d m p d s r m ġ r m p d n d ġ r |
 | ś n d d r ś , | n d p d ś , n ||
 || d p m ġ r s ᅇ d (Vanajaksha.....)

Charanam

(1) || , , , , , , , m , p d p , , n d d p m |
 | - - - - - ma - da - na - - - - - |
 | p , , , , , , m p d m p d m p d d p m |
 | ja - - - - - na - - - - - ku - - - - - |
 | s r , r m , p m | p d , ś n d ś n ||
 | dow - - - - - | - - - - - ||
 (2) || d p , n d d p m p m p d p , , n d d p m |
 | - - - - - Ma - da - na - - - - - |
 | p , , , , , , m p d m p d m p d d p m |
 | ja - - - - - na - - - - - ku - - - - - |
 | s r , r m , p m | p d , ś n d p m ||
 | dow - - - - - | - - - - - ||



Ethugada Swaram

(1) || p . . . , m . . g . . r . . s , |
 | . . r . g , s . r . . . , s . n . d , |
 | . . p . . d , | s . d , . . s , ||
 || r , s , . . r , (Madanajanakudow)

(2) || d , n p d m p d p , . . m g r s r g s g |
 | r , s r , s n d r , r s m , m r p , p m |
 | p d r s , n d p | n d , d p m d p ||
 || , m g r s r m p (Madana jonakudow)

(3) || s . . . , s n n d d p d n d , n p , d |
 | m , g r s d r , s . . . , r r s m m r |
 | p p m d d p n n | d p d m p d p d ||
 || d r r d , , r s d , , s d , p d , n d , |
 | n p , d m , p d r s r m , g r s g r , s |
 | r r s n d p d d | p m g r s g r s ||
 || n d s r m p d n (Madanajanakudow)



(4) || ř , , , , , ř ğ ř ś n d p d ś , , , , , |
 | n d p m g r s , r s r , m r m , p m p , |
 | d p d , ś d ś , | ř ś n d p m p d ||
 || ś , ř ğ ř ś ř ś n d p , d n d p d p m g |
 | r s , r g s r s n d s , r s r m r m p m |
 | p d p d ś n d p | m g r s r m p d ||
 || s r m g r s r m p d m , g r s r m p d ś |
 | n d p m g r s , r m p d ś , ř m ğ ř ś n |
 | d , p m p d n , | d p d m , g r s ||
 || n d , s r m p d (Madanajanakudow)

Presented by:

- Veena Vidwan P. Harlhara Aiyer



SWATI TIRUNAL PADAM (Manipravālam)

RAGAM : HUSENI (Janya of 22nd mela Kharaharapriya)

TALAM : MISRACHAPPU

Āro : s p m p n d n ś

Ava : ś n ś p d p m g m p m g r s

Pallavi :

Ayi Sakhi Thāpamayyō sahiya jnan
Ayi Sakhi Thāpamayyō !

Anupallavi

Priyamiha kupithammē preenaya batha neethān (Ayi Sakhi)

Charanam

(1) Seetha bhanuvennu siva siva sasadhan
kātharākshi balike kalīthanāyennāl
āthapamathupōle hantha thāpavumeki
veethamodayayathum vidhimukhi panichollan (Ayi sakhi)

(2) Pāridathilokkave bānamathu kondalō
veeranmareyyunnu vidyullathangi
nerethatoru gunanilayenen kanavan mam
chāru gunathāl thanne chati cheyunnitho dheemān (Ayi sakhi)

(3) Sanka vedinjullil chāduthara vachasā
sankadam priyanōdu sakalamme cholli
enkaloru karuna enkilo viravōdu
pankajanābhānthike bhāmini Pōka neethān (Ayi Sakhi)



Pallavi

(1) || , , , , s , s, s, s , , , || p , , , , , p , ś n n , ḍ , ||
|| - - - - A - yi sa khi - - - - || tha - - - - - pa - - - - ma - - - - ||

|| ḍ , p , , , , , , , , , ḍ p || m g m p , m m g r , r , , g ||
|| yyo - - - - - - - - - - - - sa - || hi - ya - - - - jna - - - - - - - - ||

(2) || s , r , n , s , , , s , , , || p , , , , , p
|| n - A - yi - sa - - - - khi - - - - || tha - - - - - pa
|| , ś n n d d , ||
|| - - - ma - - - - ||

|| n , s , , , , , , , , ṛ ś || n d p , ḍ p m g m p , m g r ||
|| yyo - - - - - - - - - - - sa - || hi - ya - - - - jna - - - - - - - - ||

(3) || m g , s r , g , m , p n ḍ p || m g m p , m m g
|| - - - n A - yi - sa - khi - - - - || tha - - - - - pa -
|| r , p m g r ||
|| - - ma - - - - ||

|| r g s , , , , , , , , ṛ ṇ s , || r , , , , , r , g m r , g , ||
|| yyo - - - - - - - - - - sa - hi - || ya - - - - - jna - - - - - - - - ||

|| s , r , n , s , , , s , , , || p , , , , , p , ś n n , ḍ , ||
|| n - A - yi - sa - - - - khi - - - - || tha - - - - - pa - - - - ma - - - - ||

|| d , p , , , , , , , , , ||
|| yyo - - - - - - - - - - - - - - ||



Anupallavi

(1) || . , p . p . ś . , , ś . , || ś n ṛ ś n d p , , p m m , ||
- - Pri - ya - mi - - - ha - - - || ku - pi - - - tham - - - me - - - ||

|| p . , , ś n n , ḍ̣ , p , ḍ̣ p || m g m p , m m g r , m g , , ||
|| pree - - - - na - - - ya - - - || ba - tha - - - nee - - - tha - - - ||

(2) || s , d n ś , ṛ , ḡ ṛ ś , ś , , ||
|| n - pri - ya - mi - - - - - ha - - - - ||
|| ś n ś ṛ , ś , n d p p m m , ||
|| ku - pi - - - - tha - - - mme - - - ||

|| p . , , , ś n ś , p p n ḍ̣ p || m g m p , m m g r , m g , , ||
|| pree - - - - - na - - - ya - - - || ba - tha - - - nee - - - tha - - - ||

3) || s , d n ś , ṛ ḡ ṁ , ḡ ṁ ḡ ṛ ś , ||
|| n - pri - ya - mi - - - - - ha - - - - ||
|| n ś ṛ , ḡ ṛ ś , ṛ ś n d p , p m m , ||
|| ku - pi - - - - - - - - tham - - - me - - - ||

|| p n d n ś , ś , ṛ ś n d p , , ||
|| pree - - - - - na - - - - - ya - - - ||
|| ś n ś p ḍ̣ p m g m p , m g r ||
|| ba - - tha - - nee - - - - - tha - ||

|| g s r , n , s , , , s , , ||
|| - n a - yi - sa - - - khi - - - ||



Charanam

|| s , , s , , , p , , , || | | , , p , , , p , , , ⁺d p m , ||
 - - see - - - tha - - - bha - - - || - - nu - - - ve - - - nnu - - - ||

|| p , p , ś n n , ⁺d , p , , , || | | m g m p m g , r , r , m g , ||
 || si - va - - - si - - - va - - - || sa - sa - - dha - - - ran - - - ||

|| s , r , g , m , p , p n ⁺d p || | | m g , m p , m g r , r g s , ||
 || - - ka - - - tha - - - ra - - - || ksi - - ba - - - li - - ke - - - ||

|| , , s , s , p , , , ⁺d p m , || | | p , , , ś n n , ⁺d , ⁺d , p , ||
 || - - ka - li - tha - - - na - - - || ye - - - - - - - - - - - nnaI - - - ||

|| , , p , , , p , s n n d d , || | | n , ś , , , ś , , , ś , , , ||
 || - - a - - - tha - - - pa - - - || ma - thu - - - po - - - le - - - ||

|| , , , , d n ś , , , ś , , , || | | ś n r̄ ś n d p , , , ⁺d p m , ||
 || - - - - han - tha - - - tha - - - || pa - vu - - - me - - - ki - - - ||

|| , , m , p , ś , , , ś , , , || | | ś n r̄ ś n d p , , , p m m , ||
 || - - vee - - - tha - - - mo - - - || da - ya - - - ya - - - thum - - - ||

|| p , p , ś n n , ⁺d , p , , , || | | m g m p , m g , r , r m g , ||
 || vi - dhi - - mu - - - - khi - - || pa - ni - - - cho - - - lla - - - ||

|| s , r , n , s , , , s , , , ||
 || n , A - yi - sa - - - khi - - - ||

Note: ⁺d denotes sudha dhalvatham

Presented by:

Prof. P. R. Kumara kerala Varma



**HINDUSTANI
MUSICAL
COMPOSITIONS
OF
MAHARAJA
SWATI TIRUNAL**

**महाराजा स्वातितिरुनाल
के
हिन्दी गीत
(भावार्थसहित)**



१. राग - काफी

आदि-ताल

- स्थायी - अबध सुखदाई अब बाजे बधाई।
 अंतरा - (१) रत्नसिंहासन के पर रघुपति सीता
 सहित सुहायो।
 राम भरत सुमित्रानन्दन ठाढे चामर चतुर
 डुलायो॥ अबध.
 (२) गाँव गाँव जन मंगल गावत देवन बजायो।
 राम रावण मारे, असुर सब मारे, राज
 विभीषण पायो। अबध.
 (३) मात कौसल्या करत आरती निज मन
 बाँछित पायो
 राम पद्मनाभ प्रभु! फणि पर शायी
 त्रिभुवन सुख करि आयो॥ अबध.

(भावार्थ - अयोध्या में मंगल-बधाई का बाजा बज रहा है। रत्न-सिंहासन पर रामचन्द्रजी सीता-सहित विराजमान हैं। भरत-लक्ष्मण पास खड़े चँवर डुलाते हैं। गाँव गाँव के लोग मंगल-गान गाते हैं और देवता बाजे बजाते हैं। राम ने रावण को ही नहीं, सारे असुरों को भी मारा और विभीषण को लंकासज्य दिया। माता कौसल्या ने प्रभु की आरती उतारी। उस माता की इच्छा आज ही पूरी हुई है। शेषशार्ङ्ग पद्मनाभ ने त्रिभुवन को सुख दिया है।)

२. राग-खमाज

आदि-ताल

(टप्पा)

- अब तो वैरागिन भई आली मैं तो
 अब तो वैरागिन भई।
 सेज सिंगार कछू नहिं भावे
 सुख सब भूल गई॥ अब तो.

अब तो सखी! मैं विरागिणी बनी हूँ। सेज-सिंगार मुझे अच्छा नहीं लगता और सारे सुख को मैं भूल बैठी

३. राग-यमन-कल्याणि

अटताल

- स्थायी - आजु आये श्याम मोहन रासमण्डल खेलने
 अंतरा - (१) बाँसुरी की धुनक लागे तान तनन नतों
 तनों।
 बाजे ताल मुदङ्ग की धुन धुकुट तकिते तक
 धुकुट तथों॥ आजु
 (२) नाच रहे गोरी, तान धैया धैत धै तै
 तकरितों।
 बाजे पायल छुँछन ननन इनन ननन
 तनन तों॥ आजु
 (३) तान गावें तकदीं तादि थिरकत तक तों
 तथों धिन्तकित
 तकधिन्न किततक धिन्तकित तक तक
 तथों - आजु
 (४) पद्मनाभ तुम्हारी लीला क्या कहूँ मैं साँवरो
 ताप सङ्कट शरणे आया सो हमारो तुम हरो॥
 आजु

(भावार्थ :- आज मोहन श्याम रासमण्डल में खेलने आये। बाँसुरी की धुन तान न न न सुनाई दी। मृदङ्ग का ताल धुकुट तकित बोल रहा था। हे गोरी! वे तात धै-कर पायल से नाच रहे थे, ताधै-तकधिन्न आदि गाते थे। पद्मनाभ! तुम्हारी लीला का वर्णन कैसे करूँ? सङ्कट में तुम्हारी शरण में आया हूँ। इसका हरण करना तुम्हारा ही कर्तव्य है!)



४. राग-बिभास

चौताल

(ध्रुपद)

स्थायी - आज उनींदे चले आये ठाढो मोरे अंगना

बृजराज नन्दकुँवर मायी गिरिधारी - आज.

अंतरा (१) कोमल कपोलन में राजे जाके बिन्दन
अंजन अधर लसे चित्र-रूप-धारी।। आज.

(२) मोसे क्हो आवन औरन ते रति पायो
में तो जागि रही, अब भोर भयो प्यारी ।।
आज.

(३) पद्मनाभ दीनबन्धु छोडे कैसे मोहे सखी
गोपीनाथ साँवरो एरी बनवारी - आज

भावार्थ:- अरी गोरी! आज ब्रजराज गिरिधारी मायी नन्दकुमार उनींदी दशा में मेरे आंगन पर आकर खडे हैं। उनके कोमल गालों पर टीका लगा है, अधरों पर विचित्ररूप अञ्जन लिपा है। मुझसे मिलने की बात कहकर उन्होंने दूसरी से रति कर ली। मैं तो रातभर जाग रही थी और इसी में सवेरा हो गया। सखी! साँवरे बनवारी गोपीनाथ ने मुझे चकमा दिया!

(५) राग - रेखता (भैरवी)

आदिताल

स्थायी - आन मिलो महबूब हमारे

अंतरा (१) होऊँ तोरी दासी लाला नन्दकुँवर प्यारो -
आन.

(२) चुन चुन कलियाँ मैं सेज बनाऊँ
सेज पलङ्ग रङ्गमहल तुम्हारो - आन.

(३) अतर अवीर गुलाब लगाऊँ
प्रेम कटारी से मोकू नहिं मारो - आन.

(४) पद्मनाभ प्रभु फणिपर शायी
कबहुँ नहिं मोकू नाथ बिसारो - आन.

(भावार्थ - ऐ मेरे प्रिय! आओ मिलो! प्यारे नन्दकुँवर! मैं

तुम्हारी दासी बनूँ। तुम्हारे रंगमहल में कलियाँ चुनकर सेज बनाऊँ और पलंग बिछाऊँ। अतर, अवीर और गुलाब का रस तुम्हारे बदन पर लेप दूँ। मुझे प्यार की कठारी से मत मारो! फणिशायी पद्मनाभ! कभी मुझे मत भुला दो।।)

६. राग - भैरवी

आदिताल

स्थायी - आये गिरिधर द्वारे मेरे गोरी।

अंतरा -

(१) अंजन अधर ललाट महावर नयन उनींदे
चल आये
रयन समय प्रभु छल बल करिके कौन
तिया कू बिरमाये - आये.

(२) बिन गुण माल विराजत हिय में दृढ गल
वैया सुख पाये
ब्रज नारी कू बञ्चन करके कैसे प्रीतम सुख
पाये - आये.

(३) सोला सिंगार करि फूलन के हार लिये
विविध सुगन्ध से मन भाये
बैठी थी मो मन के साथी
कुमुद सरोवर कुम्हलाये - आये.

(४) सुख के कारण दुःख के निवारण मधुवन
मुरली धुन गाये
पद्मनाभ प्रभु फणिपरशायी कोटिमयन तन
छवि छाये - आये.

(भावार्थ - गोरी! मेरे दरवाजे पर गिरिधारी आये। उनींदी दशा में आये गोपाल के होठों पर अञ्जन, माये पर महावर और आंखों में नींद थी। छाती पर धागे से खाली हार रहा था। दृढ आलिंगन का सुख जो उन्हें मिला था। रात को प्रभु ने किस औरत को ललचाकर घोरवा दिया, पता नहीं। ब्रजांगना को ठगकर प्रिय को कैसा सुख मिलता है? सोलह सिंगार कर, मनोहर वर्णों से सजा पुष्पहार लिये मैं उनकी प्रतीक्षा में बैठी थी मेरे मन के साथी सरोवर के कुमुद कुम्हलाये, फिर भी वे नहीं आये।



७. राग - पूर्वी अटताल

स्थायी - आली में तो जमुना जल भरणन गई
जब श्याम सुंदर सू भेंट भई।

अंतरा -

(१) मोरन के पिंछ सीस विराजत
बांसुरी मो उपजत तान नई॥

आली.

(२) गौवन के संग क्षण घावे क्षण ठाढे
ग्वाल बाल से बोली बोले अमृतमयी॥

आली.

(३) सोई पद्मनाभ प्रभु फणिपरशायी
मोहे निहाल करे त्रिलोकदयी॥ आली.

(भावार्थ - सखी! मैं तो जमुना पर पानी भरने गई तो श्याम सुन्दर से मेरी भेंट हुई। उनके सिर पर मोर पंख है और ओंठों पर बांसुरी है, जिससे नई तान निकलती है। वे गायों के साथ एक क्षण खडे होते है तो एक क्षण चल पडते है। साथी ग्वालों से वे अमृतमय बोली बोलते है। त्रिभुवन पर दया करनेवाले, फणिशायी पद्मनाभ जी मुझे धनधान्य के वैभव से प्रसन्नता दें।

८. राग- पूर्वी चौताल

स्थायी - ऊधो सुनिये मेरी सन्देश
चले जब से पिया परदेस

अंतरा -

(१) गौवाँ तृण नीर त्याग कीन्हो
सब ग्वाल वाल शोच कीन्हो
जल जमुना नहि भावे
घडी भर कुंज कुम्हलावे॥ ऊधो.

(२) हाथे मुरली गले माला
चले जब नन्द के लाला
मोहे ब्रज के जो नरनारी
भूले कैसे मोकूँ बनवारी॥

ऊधो.

(३) जब लीनो जनम ब्रज में
हरो सब ताप क्षण भर में
ऐसे प्रभु के वियोग सहे
कैसे हमकूँ सो छोडि रहे॥ ऊधो.

(४) जाकी महिमा पुकारे वेद
जाकू नहीं लोक लोक बिभेद
जाके बल से हिले तनुभूत
ताके मुखचन्द्र से कर दूत॥

ऊधो.

(भावार्थ - उद्धवजी! मेरा संदेश सुनिएगा! जब से प्रिय परदेश गये हैं तब से गायों ने घास-पानी छोड दिया। सारे ग्वाल-बालों को दुःख हुआ। जमुना जल अब नहीं भाता। तट के निकुञ्ज घडी भर में कुम्हलाते हैं। हाथ में बांसुरी और गले पर हार लिये नन्दलाल जब यहाँ से चले तभी से यही दशा है। जो बनवारी ब्रजभूमि के नरनारियों को मोहित कर गये वे मुझे कैसे भूले? गोकुल में उनके जन्म लेने के दिन से लोगों का सारा सन्ताप दूर हुआ। ऐसे प्रभु के विरह से हम तडपते है। वे कैसे हमारे बिना वहाँ रहते हैं? वेद जिनकी महिमा पुकार उठते हैं और चौदहों भुवनों में जिनका स्वरूप भिन्न नहीं और जिनके बल से सारे प्राणी चेतन रहते हैं उनके मुखचन्द्र को यह सन्देश सुनाइए!)

९. राग - हमीरकल्या चौताल

स्थायी - करुणानिधान कुञ्ज के विहारी
तुम्हारी बैसी लाला मेरो मनोहारी॥

अंतरा -

(१) इस बैसी से सुर नर मुनि मोहे
मोह गई सारी ब्रज की नारी॥ करुणा.

(२) जब श्याम सुन्दर का तन देखी
जनम जनम के में संकट तारी॥ करुणा.

(३) मोर मुकुट पीतांबर सोहे
कुण्डल की छवि में बलिहारी॥ करुणा.

(४) दशमस्कन्धभागवत गावे
नख पर गोवर्धन गिरि धारी॥ करुणा.



(५) पद्मनाभ प्रभु फणिपरशायी
दनुजकुल-हरण नाथ मुरारी॥ करुणा.

भावार्थ - हे करुणाशील यमुना-कुंज-बिहारी! तुम्हारी बाँसुरी ने मेरा मन हर लिया। इसी बँसी से सुर, नर, मुनि और व्रजांगनाएं मोह गईं। यम सुन्दर का शरीर देख कर जन्म जन्म के दुःख कट गये। मोर-मुकुट-पीतांबर और कुण्डल की शोभा पर मैं निछावर हूँ। भागवत का दशम स्कन्ध इनका यश गाता है। इन्होंने नख पर गोवर्धन पर्वत उठा लिया था। शेषशायी पद्मनाभ जी असुरवंश-संहारक, मुरासुर के हन्ता हैं।)

१०. राग - बेहाग आदिताल (ब्याल)

स्थायी - कान्हा कब घर मो आये
एरी आलि री गोरी

अंतरा -

- (१) सोवत थी जब अपने मन्दिर में सुपन मो
आन गये
दिन नहिं चैन रैन नहि निद्रा तन मन
विकल भये - कान्हा.
- (२) वृन्दावन के कुंजगलिन मो गावत तान नये
जाके छवि कू निरखत निसदिन मोहे नार
गये - कान्हा.
- (३) धेन चरावत गोकुल मधुवन बँसीवट मो छये
पद्मनाभ प्रभु फणिपरशायी जुग जुग नाथ
जये- कान्हा.

भावार्थ - अरी सखी गोरी! कृष्ण कब घर में आये? बोलो! अपने घर पर जब मैं सोती थी तब वे सपने में आकर चले गये। अब तो मुझे न दिन में चैन है, न रात में नींद, बेहाल हूँ। वृन्दावन की कुंजगलियों में मोहन की नई तान सुन पडती है। उनकी शोभा देख सदा ही नारियां मोहित हैं। वे गायें चराते मधुवन में बँसीवट के नीचे बैठे हैं। वे नाथ युग युग जीते रहें।

११. राग-झिंझोटी आदिताल

कान्हा ने बजाई बाँसुरी मन मोहे जीन से
जब तब श्याम बजाई बाँसुरिया ले
गई मेरी मन की करारी!
कान्हा ने बजाई बाँसुरी॥

१२. राग - भैरवी आदिताल

स्थायी - कृष्णचन्द्र राधा-मन-मोहन मेरे मन मो
विराजो जी

अंतरा -

- (१) मोर पिछ कटि काछनी राजे कर मुरली
उर माल लसे
फणिवर के पर निरत करत प्रभु देव
मुनीश्वर गगन बसे॥ कृष्ण.
- (२) हाथ जोड सब नागवधूजन करे विनती
हरिचरणन से
छोडो हमारे प्रीतम कू हम आँचल धोवें
आँसुवन से॥ कृष्ण.
- (३) पद्मनाभ प्रभु फणि पर शायी कबइ न जैयो
चितवन से
ऐसी लीला कोटि तुम्हारी नहिं कहि जावे
कविजन से॥ कृष्ण.

(भावार्थ - हे राधा के मनमोहन! कृष्णाचन्द्र! मेरे दिल में रहो। तुम्हारे सिर पर मोर-मुकुट, कमर पर काछनी, हाथ में बाँसुरी और छाती पर वनमाला हैं। कालिय नाग की फणावलि पर नृत्य करते प्रभु को देखते देवता व मुनि आकाश पर खडे हैं। कालिय नाग की बधुएँ हाथ जोडकर हरिचरणों से विनय करती है कि हमारे प्रिय को छोडो, हम आंसुओं से आंचल धो रही हैं। प्रभु! ऐसी तुम्हारी कोटि कोटि लीलाएँ कवि जन केलिए भी अवर्णनीय हैं! इन आँखों से दूर मत जाइए।)



१३. राग-झिंझोटी
आदिताल
(ख्याल)

गाफ़िल भई लो रे मियाँ, में कैसे जाऊँ
इन बातन मो मान न कीजो मैं तो मोही
मेरे बालमुवे
गाफ़िल भई लो
रे मियाँ

१४. राग-झिंझोटी
आदिताल
(टप्पा)

गोरी मत मारो बाण से, नैनों की प्यारी
तन मन मेरो लगो तेरे तन में
धूँघट पट हँसके निकालवे

१५. राग-वृन्दावनसारंग
(ध्रुपद)

स्थायी - चलिये कुंजन मो तुम हम मिल श्याम हरी
अंतरा - (१) देखो जमुना रे बही सुन्दर अति नीर भरी
- चलिये.
(२) छोडिये कैसे मोकूँ मैं तो तेरी हाथ घरी -
चलिये.
(३) सुनिये कोइल के बोल पिया क्या कहरी -
चलिये.

१६. राग-धन्याशी
चौताल
(ध्रुपद)

स्थायी - जमुना किनारे प्यारे कदमतर मोहन
बाँसुरी बजावे सखी कुंजभवन में जमुना.

अंतरा

- (१) मोर पिंछ गले माला मकराकृति कुंडल
मकुटादिक भूषण सोभा देत तन में
जमुना.
(२) पद्मनाभ दीनबंधु मेरो ताप हरो प्रभु
गोपीनाथ गिरिधर राजो मेरे मन में
जमुना.

१७. राग-यमन-कल्याणी
अटताल

- स्थायी - जय जय देवि जय जगजननीं जय जय सरस्वती
माई
अंतरा - (१) जय जय भवानी जय शर्वाणी जय त्रिभुवन
सुखदाई
तेरो ही माया अनन्त अपार न्यारा जाकू
कोई नहीं पाई॥ जय.
(२) हस्तकमल मो वीण विराजे जामें सबे सुर
गाई
दूसरो हाथ विराजत पुस्तक वेद श्रुति
उपजाई॥ जय.
(३) तेरो रे रूप भयो सब विद्या सुर नर चरण
मनाई
पद्मनाभ-प्रभु-चरण-सरोरुह-सेवक के मन
भाई॥ जय.

१८. राग-काफ़ी
आदिताल
(ख्याल)

जाओ मत तुम परदेस वालम मेरे जू प्यारे!
अतर लगाऊँ सुगंध लगाऊँ, और गुलाब अबीर
कमल सरोवर से उड पंछी कैसे जीवे बिन नीर ॥

१९. राग - काण्डा
चौताल

स्थायी - देवन के पति इन्द्र, तारा के पति चन्द्र
विद्या के पति श्रीगणेश दुःखभारहारी॥



अंतरा -

- (१) रागपति कान्हड़ा, बाजन के पति वीन
ऋतुपति है वसंत रतिसुखकारी॥ देवन.
- (२) मुनिजनपति व्यास पंछीपति हंस है
नरपति राम अवधविहारी॥ देवन.
- (३) गिरिपति हिमाचल, भूतन के पति महेस
तीन लोक पति श्रीपद्मनाभ गिरिधारी॥
देवन.

२०. राग - धन्याशी

चौताल

(ध्रुपद)

स्थायी - नन्द नन्द परमानन्द ब्रजभूमि - पूर्णचन्द्र
दरचक्रधर मुकुन्द कुन्ददन्त भज रे॥

अंतरा -

- (१) चिदानन्द मुनिवृन्द गावे तेरो मान छन्द
सोहे भाल तिलकबिंद श्री गोविन्द धर रे॥ नन्द
- (२) नतामन्द करे बन्द जोडे हाथ शुक सनन्द
काटो मेरे दुरितफंद पद्मनाभ-पद रे॥ नन्द.

२१. राग-धन्याशी

बिलन्दीताल

स्थायी - नाचे रघुनाथ रंग दासीजन गावे।

अंतरा -

- (१) झनक झनक कनक कनक तोंततारि तनतनारि
ध्रिकिधा धिलांक मधुर धुन बजावे नाचे
- (२) थिरक थिरक थैय थैय दीतथिं ततकथ थैय्य
ध्रुकुटधीं ध्रुकुटधीं ताधिन्न तान सुर मिलावे
नाचे.
- (३) सुर नरेश मुनि गणेश तेरो ही प्रताप गावे
पद्मनाभ चरणदास कामित फल पावे
नाचे

२२. राग - भैरवी

आदिताल

स्थायी - बँसीवाले ने मन मोहा

अंतरा -

- (१) बोली बोले मीठी लागे दरदर उमंग करावे
बँसी.
- (२) बेणन बाजे तान गावे निसदिन गोपियाँ रिझावे॥
बँसी.
- (३) साँवरो रंग मोहनी अंग सुमरण तन की
भुलावे॥ बँसी.
- (४) कालिन्दी के तीर ठाढे मोहन बाँसुरी बजावे॥
बँसी.
- (५) पद्मनाभ प्रभु दीनबन्धु सुर नर चरण मनावे॥
बँसी.

२३. राग-गौरी

आदिताल

स्थायी - वजत बधाई नगरी रघुराई

अंतरा -

- (१) धनुख बाण उठावे लक्ष्मण ठाढे नेरी
त्रिभुवन के सुखदाई॥ वजत.
- (२) सरजूतीरविहारी रतिपति के सम छायी
जनकसुता के सहायी॥ वजत.
- (३) पद्मनाभ हमारो शरण चरण तुम्हारो
फणिवर के पर शायी॥ वजत.

२४. राग-चर्चरी - (मैखी)

बिलंदी ताल

स्थायी- वाजत मुरली मुरारि सुन्दर जमुना किनारे
रासरङ्ग ग्वाल-बाल-संगमदन प्यारे

अंतरा-

- (१) टीक भाल प्रेमजाल लसत जैसे चन्द्रबाल
साँवरो दयाविशाल मुक्तमाल धारे॥
वाजत०
- (२) देव बन्द पद मुकुन्द मोहनो आनन्द-वृन्द!
गोपिका-चकोर-चन्द नन्द के दुलारे॥
वाजत०



- (३) कोटकांतन ललाम तीन लोक नाथ श्याम
गावत श्रुति जाके नाम भक्त कांतारे ॥
बाजत०
- (४) तान मान सरसवान बीच बीच मधुर गान
श्रीहरी कृपानिधान दनुजमान-हारे ॥
बाजत०
- (५) गोपरूप! दुरितकूपगमनतापहर! प्रताप!
पापरूपतिमिरदीप! श्रीकलाप! न्यारे ॥
बाजत०
- (६) मन उमङ्ग भरे कुरङ्ग सुर-नरेश-मुनि-
विहङ्ग
मोहत श्रीपद्मनाभ भाव सू तुम्हारे ॥
बाजत०

[भावार्थ - सुन्दर मुरारी मदनगोपाल जमुनातट पर ग्वाल-बाल-संग रासरंग में बिहारते हैं। श्याम के माथे पर बालचन्द्र जैसा प्रेममय तिलक विराजता है और छाती पर मोतियों का हार है। आनन्ददाता मुकुन्द के चरणों की वन्दना देवगण करते हैं। नन्दलाल गोपिकारूपी चकोरों के लिए चद्रमा बने हैं। वे कोटिकांतिमय हैं और त्रिभुवननाथ भी। उनका नाम संसार में वेदगण गाते हैं, वन में भक्तगण भी। सरस तानों के आलाप के बीच में मीठे गीत गूँजते हैं। कृपालु हरि असुरों के दंभ के हन्ता हैं। हे प्रतापी गोपाल! तुम पापकूप में पडने का सन्ताप दूर करते हो! पाप के अन्धकार में दीपक हो, श्रीयुक्त और विचित्र भी। तुम्हारे प्रभाव से भक्तों के मन हिरन जैसे उमङ्ग से उछलते हैं। देव, राजा, मुनिवर और पक्षी गरुडराज तक मोहित रहते हैं।]

२५. राग - बेहाग चौताल

स्थायी - ब्रज की छवि हा गई गयो जब ते
कुंद हरित लता सब सूखन आई - ब्रज की०
अंतरा-

- (१) अँसुअन से हम अंचल धोवे सदा
कुवजा से प्रम राख्यो, या में कौन भलाई-
ब्रज की०
- (२) ऊधो हमारो संदेस माधो से कहियो
जाय पद्मनाभ की कृपा जो तीनि लोक छाई-
ब्रज की०

[भावार्थ-जब से श्याम मथुरा गये हैं तब से ब्रजभूमि की शोभा दूर हो चली। कुन्दपुष्प की सारी हरी लताएँ सूखने लगी हैं। हम गोपियों हमेशा आँसुओं से आंचल धोती है तो उधर उन्होंने कुब्जा से प्रेम रखा है। इसमें कैसी भलाई है? उखवजी, हमारा यह संदेश आप माधव से कहिएगा। त्रिभुवन में फैली पद्मनाभ की कृपा हम पर बरसे।]

२६. राग - सुरती आदिताल

- स्थायी- भई लो पिया चाँदनी रात अब रहियो मोरे साथ।
- (१) विजरी से पीत हुलावूँ भुज में भुजाहिँ मिलाऊँ
सब फूल हार बनावूँ मन भर भर भूषण
पाऊँ ॥ भई लो०
- (२) तन मो अवीर लगाऊँ अंगिया के कोर खुलाऊँ
दिन के वियोग बुझाऊँ तोसे चुनरि रङ्गाऊँ-
भई लो०
- (३) जैसे तृखा सेव पइया पावे सदा दुःख सैयाँ
ऐसो तऊँ मोरे भइया तुम डारो पिया गलबैयाँ
भई लो०
- (४) कौन खबर मो लेवैया होवे नहीं सुखा दइया
साधू के हिय मो रहैया पद्मनाभ प्रभु मो
वैलया ॥ भई लो०

(भावार्थ-प्रिय! चांदनी रात हो गई! अब मेरे साथ रहिये पंखे से आपके बदन पर हवा करूँ, हाथों में हाथ मिलाऊँ, फूलों से हार बनाऊँ और मन भर भूषण पाऊँ। आपके तन पर अवीर का रंग लगाऊँ और अपनी अंगिया का कोर खूलाऊँ। दिन भर का अपना सन्ताप मिटाकर मैं अपनी चुनरी तुम से रंगा लूँ। भूखे को सेव खाने से जैसे सुख हो वैसे ही दुःखित मुझे गलबहियाँ दो पूछनेवाला, सुख देनेवाला कोई नहीं है! हे पद्मनाभ प्रभु! तुम्हारी बलैयाँ लेती हूँ! तुम साधु-सन्तों के दिलों में रहना!]

२७. राग-पूर्वी चौताल

स्थायी- महीपाल प्यारे तेरो बाँसुरी कि धुन मेरो
मन हर लीनो दुख दीनो नन्दनन्दन ॥



- अंतरा (१) मुरली से कीन्हों तीनों लोक कू अधीनो
(रे) तेरो॥
रे, स्वरूप, ध्यान लावे देव-वृन्दन॥ महीपाल०
- (२) मोर पिछ राजे माल मोतियन के, विशाल
माये पर।
सोहे गला केसरिया चन्दन॥ महीपाल०
- (३) पद्मनाभ दीननाथ माया तेरे जाने कौन
जाने नाहीं सूर चन्द मोहे कामपंदन॥ महीपाल०

२८. राग-खमाज

आदिताल

(ध्रुपद)

मिलिये श्याम प्यारे विरह भरी ते राधिका जीवे
लीजो सुन बात मोरी बाँसुरी बजैया
छोड दीजो मान मैं तो जोड़ूँ हाथवे*

*'हाथवे' में "वे" विशेष अर्थ नहीं रखता॥

२९. राग-बेहाग

आदिताल

- स्थायी- मैं तो नहीं जाऊँ जननी जमुना के तो तीर।
अंतरा- (१) इतनी सुनके मात जसोदा पूछति मुरहर से
क्यों नहीं जावत धेन चरावन बालक कह
हम से मैं तो
- (२) कहत हरी सब ग्वालिन मिल हम मीजत
घन कुच से-
जब सब लाजभरी ब्रजवासिन कहे न कहो
हग से- मैं तो०
- (३) तौभी कहत सबे मधुसूदन बोलत जसुमति से
जब तब गोपिन सब हरि के मुख ढाँकत
निज कर से॥ मैं तो०
- (४) ऐसी लीला कोटि कियो कैसे जायो मधुवन से
पद्मनाभ प्रभु दीन उधारण पालो सब दुःख से-
मैं तो०

* इसमें गोपियों के हावभाव पर कटाक्ष है। उसकी तुलना सूरदास के वात्सल्यमय पद "मैया खेलन" हों। नहीं जात से की जा सकती है।

३०. राग - भैरवी

आदिताल

- स्थायी - रामचन्द्र प्रभु! तुम बिन प्यारे कौन खबर ले मेरी॥
अंतरा
- (१) बाज रही जिनकी नगरी मों सदा धरम की
भेरी॥ राम०
- (२) जाके चरणकमल की रज से तिरिया तन कू
फेरी॥ राम०
- (३) औरन कूँ कुछु और भरसा हमें भरसा
तेरी॥ राम०
- (४) पद्मनाभ प्रभु फणी पर शायी कृपा करो
क्यों देरी॥ राम०

* गीतलय केलिए "बज" शब्द "बाज" बनाया गया है।

* तिरिया तन कु फेरी - शिलामय शरीर छोडकर गौतमी अहल्या बन सकी।

३१. राग - घन्याशी

बिलन्दीताल

- स्थायी- विश्वेश्वर दरसन कर चल मन तुम कासी।
अंतरा-
- (१) विश्वेश्वर दरसन जब कीन्हो बहु प्रेम सहित
काटे करुणा-निधान जनन-मरण-फाँसी-
विश्वेश्वर०
- (२) बहती जिनकी पुरी मो गंगा पय के समान
वा केतट घाट घाट भर रहे सन्यासी-विश्वेश्वर०
- (३) भस्म अंग भुज त्रिशूल उर में लसे नागमाल
गिरीजा अघंग धरे त्रिभुवन जिन दासी-
विश्वेश्वर०
- (४) पद्मनाभ कमलनयन त्रिनयन शंभु महेश भज ले
इन दो स्वरूप रहिए अविनासी- विश्वेश्वर०



[भावार्थ-रे मन, विश्वेश्वर के दर्शन करने केलिये काशी चलो अगर तुम प्रेमसहित विश्वेश्वर के दर्शन करो तो वे करुणानिधि जन्म-मरण बन्धन को समूल काट डालेंगे। उनकी नगरी काशी में दूध जैसा जल लिये गंगा बहती है। उस गंगा के तट पर घाट घाट पर सन्यासी भरे हुए हैं। वे भगवान् बदन पर भस्म, भुज में त्रिशूल उन पर नागमाल और अर्धाङ्ग में पार्वती को धारण किये हुए हैं। त्रिभुवन उनका दास है। मन! तुम कमलनयन पद्मनाभ और त्रिनयन शंकर दोनों का भजन करो। ये दोनों स्वरूप ही अमर हैं।)

३२. राग-गौरी आदिताल

- स्थायी- शंकर श्री गिरिनाथ प्रभु के
नृत्त विराजत चित्रसभा में॥
- अंतरा (१) भस्म त्रिनेत्र गले रुण्डमाला
भूतन के संग नाचत भृङ्गी॥ शंकर०
- (२) त्वनन तनन नन घुम घुम बाजे
देव मुनि सब गगन विराजे॥ शंकर०
- (३) ध्रुकुटर्द्धीं तर्धीं तादीं धुन्न बाजे
*कोट-मयन जाकू देखे सो लाजे॥ शंकर०
- (४) ताथै तकिटतक श्रुतिगति राजे
पद्मनाभ मन कमल विराजे॥ शंकर०
- *कोटि मन्मथ भी शंकर को देखकर लज्जित होते हैं।

३३. राग-परजु चौताल (ध्रुपद)

- स्थायी- साँवरो तेरी मुरली-धुन से बावरी भई
सवे ब्रजनारी॥
- अंतरा- (१) झननन सननन छँछनन ननन
बाजत धुनन पर गिरिधारी- साँवरो०
- (२) थिरकत थैकत, थोंतरि कितकत नाचत सब
मिल
श्रुतिगतिकारी सननन से सब के दुःख नासत।
पद्मनाभ छवि मैं बलिहारी- साँवरो०

३४. राग - धन्याशी चौताल

- स्थायी- सीस गंग भस्म अंग अरधंग गौरि संग
बरधा के वर तुरंग तापभंग जग के॥
- अंतरा (१) सदा नंग भरा रंग भूषण के भयभुजंग
अठे चरम मृगमतंग, संग कीजो पग के-
सिस०
- (२) हतानंग, कृपापांग, धारे हाथ विच कुरंग
वास कीन्हो हृदयकमल पद्मनाभ प्रभु के-
सीस०

[भावार्थ- श्रीशंकर सिर पर गंगा, अङ्गो पर भस्म और अधांग में पार्वती का धारण करते हैं। वृषभ के घोड़े पर चढ़े वे संसार का दुःख-ताप हरते हैं। सदा ही नंगे वे शुभ्रवर्ण के हैं, उनके अङ्गों से भयकारी सर्प भूषण के समान लिपटे हैं। अनङ्गसंहारी व दयालु महेशजी हाथ में एक हिरन रखते हैं। उनका निवास श्रीपद्मनाभ के हृदय-कमल में हैं।]

३५. राग - बेहागा आदिताल

- स्थायी- सुनो सखि मेरी मन की दरद री॥
- अंतरा- (१) जब फिरती मैं रंग-महल में
सेज पलंग पर तड़के जाती ॥ सुनो०
- (२) बेला चमेली दौना मरुवा
चंपई गुलाब की हार बनाती॥ सुनो०
- (३) जैसे जल विन तरसत पंछी
तरस रही मेरी पिय विन छाती॥ सुनो०
- (४) सोवत नाहिं लगे गोरि निद्रा
बीच बीच पिया कू बुलाती॥
- (५) निसि दिन भर भर चोवा रे चन्दन
अतर अरगजा अंग लगाती॥

(भावार्थ- सखि! मेरे मन के दर्द की कहानी सुनो। रंगमहल में सेज पलंग पर काफी देर पहले ही मैं पहुँच टहलती। उन केलिए



में बेसा, चमेली, दौना, मरुवा, चंपई और गुलाब का हार बनाती। पानी के बिना मछली के समान प्रिय के बिना मेरी छाती तड़पती है। सोती मुझ को नींद नहीं आती और मैं बीच बीच में 'प्रिय' 'प्रिय' बुलाती। दिनरात चोवा, चन्दन, अत्तर और अरगजा अपने बदन पर लगाती ताकि ठंडक लगे।

३६. राग - अठान

आदिताल

- स्थायी- सुमरण कर जदुनाथ हरि के
वास कियो जिन धर्म-दरी के सुमरण०
- अंतरा- (१) एक क्षण में केते पतित सिधारे प्यारे
पीपा तारे सुदामा तारे बेस्वा तारे
अजामिल न्यारे सुमरण०
- (२) मीन कच्छ सूकर नरहरि प्रभु वामनरूप
वलीमद हारे सुमरण०
- (३) शिव सनकादिक अजब्रह्म
जिनकू निस दिन मन में धारे
सात रात भर गिरिवर धारो
सो मनमोहन नन्दु दुलारे॥ सुमरण०
- (४) भज ले रामकृष्णा मधुसूदन
पुरुषोत्तम ब्रजराज मुरारे
जांबवत राखे अधम उधाहरण
पद्मनाभ प्रभु नाथ हमारे॥ सुमरण०

[भावार्थ- हे मन! उस यदुकुलनाथ हरि का स्मरण करो जिस ने धर्म की गुफा में वास किया है। उन्होंने एक क्षण में कितने ही पापियों का उद्धार किया। पीपा, सुदामा, वेश्या पिंगला और अजामिल का उद्धार उनके द्वारा हुआ। शिव, सनक, ब्रह्मा, आदि उनका रूप दिन रात मन में धारण करते हैं। उन मनमोहन नन्दलाल ने सात रातों तक गोवर्धन को अपने हाथ पर उठा रखा था। रामकृष्ण मधुसूदन ब्रजराज का भजन कर लो मन! हमारे नाथ पद्मनाभ अधमोद्धारक हैं और वे जांबवान के भी शरणदाता हैं।]

३७. रागमाल

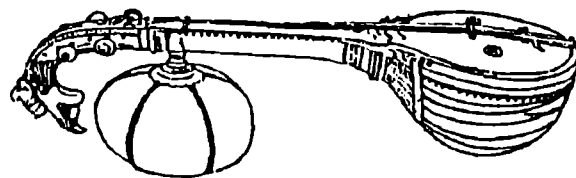
चौताल

(ध्रुपद)

- स्थायी- सोहनीस्वरूप कान्त मुख तेजदीप चन्द्र
चले चाल नटविभास श्रीमल्हार बन में।
- अंतरा- (१) मणिरंगगुणा फूलबाण (ए) मन सो रटू कान्हडो
स्वरूप लागे सारंग मन में॥
- (२) गुजरी हिंडोल झूल जिस से अठा न छोड
तेरो ही स्वरूप श्याम! पद्मनाभ तन में॥
सोहनी०

[भावार्थ:- श्याम सुन्दर का रूप भी सुन्दर है। मुख कांतिमय तेजदीप चंद्र है। वे श्रीयुक्त वृन्दावन में एक नट की ललित पद-गति से प्रवेश करते हैं। वे कान्हा इन्द्रनील मणि के रंग के कामदेव हैं। मन से उन्हीं का नाम जपो ताकि वह सुन्दर स्वरूप हमारे मन में जमकर रहे। हे श्याम! तुम गुजरी अर्थात् यादव वंश की गोपी के हिंडोले पर झूलो। हमारे मन का अपना निवासमत छोडो! तुम्हारा ही सुन्दर स्वरूप श्रीपद्मनाभ के शरीर में दिखाई पडता है।]

विशेष:- इस रागमाल में सोहनी, दीप, बिभास, मल्हार, मणिरंग, कान्हाडा, सारंग, गुर्जरी, हिंडोल, अठान, और श्याम रागों के नाम आते हैं।]





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184th Sri Swati Tirunal Jayanthi
Dance & Music Festival

23-04-97 to 02-05-97

Programme

**1st Day**

23-04-97, Wednesday

6.15 p.m.

INAUGURAL FUNCTION

| | | |
|---|---|---|
| Prayer | : | Kum. SAJITHA SUKU |
| Welcome | : | Sri K.N. SREEKUMAR |
| Inauguration & Release of the Souvenir | : | H.H. MAHARANI KARTIKA TIRUNAL LAKSHMI BAYI |
| Presidential Address | : | Sri L.C.R. VARMA |
| Felicitation | : | Dr. M. SAMBASIVAN Dr. V.S.SHARMA |
| Vote to Thanks | : | Sri Neyyatinkara PURUSHOTHAMAN |

6.45 P.M.

MUSIC CONCERT

| | |
|---|--|
| Bombay Sisters (Smt. C. Saroja & C. Lalitha) Sri. H.N. Bhaskar Sri Tanjore S. Subramaniam Sri N. Govindarajan | Vocal Violin Mridangam Ghatom |
|---|--|

2nd DAY

24-04-97, Thursday

5.00 p.m.

MUSIC CONCERT

| | |
|--|---|
| Sri C.B. Ramanarayanan Dr. M.N. Moorthy Sri D. Rajagopal | Vocal Violin Mridangam <i>(Sponsored by Muktabaram Trust [Regd.], Chennai)</i> |
|--|---|

6.45 p.m.

BHARATHANATYAM
Smt. Malavika Sarukkai

**3rd DAY**

25-04-97, Friday

5.00 p.m.

BHARATHANATYAM

Kum. Sarada Thampi

6.45 p.m.

Sri Alepey Venkatesan
Sri M.A. Sundaresan
Sri Madrimangalam Swaminathan

MUSIC CONCERT

Vocal
Violin
Mridangam

4th DAY

26.04.97, Saturday

3.00 p.m.

DEVOTEES MUSIC

5.00 p.m.

Smt Santha Moorthy
Sri Thiruvananthapuram V. Raveendran
Sri H. Venkitachalam

VEENA RECITAL

Veena
Mridangam
Ghatom

6.45 p.m.

Sri Maharajapuram Ramachandran
Sri C. Rajendran
Sri Thiruvananthapuram V. Surendran
Sri P.L. Sudheer

MUSIC CONCERT

Vocal
Violin
Mridangam
Ghatom

5th DAY

27-04-97, Sunday

3.00 p.m.

DEVOTEES MUSIC

5.00 p.m.

Sri Changanassery Madhavan Namboothiri
Sri Mavelikkara P.N. Satheesh Chandran
Sri Mavelikkara R. Balachandran

MUSIC CONCERT

Vocal
Violin
Mridangam
(Sponsored by Muktambaram Trust (Regd.), Chennai)

6.30 p.m.

SRI SWATHI TIRUNAL MEMORIAL LECTURE

Prof. A.V. Sankaran

7.00 p.m.

Sri Ganesh & Sri Kumaresh
Sri B. Harikumar
Sri Uduppi Sridhar

VIOLIN DUET

Violin
Mridangam
Ghatom

**6th DAY**

28-04-97, Monday

5.00 p.m.

Dr. G. Anil Kumar
Prof. K.K Dharmarajan
Sri Talanad Manu
Sri Anchal Krishna Iyer

MUSIC CONCERT

Vocal
Violin
Mridangam
Ghatom

6.45 p.m.

Prof. T.R. Subramaniam
Prof. M. Subramania Sarma
Prof. Parassala Ravi
Sri Elenjimeel Susil Kumar

MUSIC CONCERT

Vocal
Violin
Mridangam
Ghatom

7th DAY

29-04-97, Tuesday

5.00 p.m.

Dr. P. Janardhanan
Sri Narayana Rao
Prof. Manohar Keskar

**HINDUSTHANI COMPOSITIONS OF
MAHARAJA SRI SWATI TIRUNAL**

Vocal
Harmonium
Tabala

6.45 p.m.

Sri A. Ananthapadmanabhan
Sri T.V. Gopalakrishnan

VEENA RECITAL

Veena
Mridangam

**8th DAY**

30-04-97, Wednesday

5.00 p.m.

MUSIC CONCERT

Sri Suresh K. Nair
Sri N.V. Babu Narayanan
Sri L. Parameswara Sarma

Vocal
Violin
Mridangam

(Sponsored by Muktabaram Trust (Regd.), Chennai)

6.45 p.m.

MUSIC CONCERT

Sri T.V. Gopalakrishnan
Sri S. Varadarajan
Sri M.R. Sainatha

Vocal
Violin
Mridangam

9th DAY

01-05-97, Thursday

3.00 p.m.

DEVOTEES MUSIC

5.00 p.m.

MUSIC CONCERT

Sri Vechoor Sankar
Sri Avaneeswaram S.R. Vinu
Dr. G. Babu

Vocal
Violin
Mridangam

(sponsored by Muktabaram Trust (Regd.), Chennai)

6.45 p.m.

MUSIC CONCERT

Sri Trichur V. Ramachandran
Dr. M. Chandrasekharan
Prof. Mavelikkara K. Velukutty Nair
Sri Elanjimel Susil kumar

Vocal
Violin
Mridangam
Ghatom

10th DAY

02-05-97, Friday

6.15 p.m.

VALEDICTORY FUNCTION

Prayer

Kum. RETNA PRABHA

Welcome

: Dr. M. VELAYUDHAN

Inaugural Function

: Sri A.K. ANTONY

Presidential Address:

Dr. J. GOURIKUTTY AMMA

Reading the Citation

: Sri V.M. MOHAN

Conferring the title GAYAKARATNAM*
on Sri S. RETNAKARAN BHAGAVATHAR
and Prize distribution

: Sri. A.K.ANTONY

Felicitation Speech

Sri N S. ISSAC
(Station Director, AIR, Tvm)

Reply

: Sri S. RETNAKARAN BHAGAVATHAR

Vote of Thanks

Sri K.N. SREEKUMAR

7.15 p.m.

MUSIC CONCERT

Sri S. Retnakaran Bhagavathar
Sri T.K.V. Ramanacharyulu
Sri T.A.S. Moni
Sri R.A. Rajagopal

Vocal
Violin
Mridangam
Ghatom

WORKSHOP ON "MUSIC CULTURE"

24-04-97 to 01-05-97

Director: Dr. V.S. Sharma

LECTURE DEMONSTRATIONS

26-04-97
Saturday

10.15 a.m.

"Poochi" Srinivasa Iyengar - Composer & Musician

by
Sri Alepey Venkatesan

27-04-97
Sunday

10.15 a.m.

"Rendering of Manodharma Swaras"

by
Prof. T.R. Subramanian

01-05-97
Thursday

10.15 a.m.

"Impact of Manodharma in Carnatic Music"

by
Sri. T.V. Gopalakrishnan

K.N. SREEKUMAR
Hon. Secretary

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A 100 KVA transformer can satisfactorily take 33.3 KVA single phase load on each of its three phases if it is fully balanced. On the other hand it can not take even 50 KVA load if it is connected on one phase only. This embases the balancing of loads equally between the phases. Therefore never add or remove load without prior permission of K.S.E.B. for effective utilization of our transformers and machines.

Remember, unbalancing leads to burning out of bulbs and house hold appliances and machines too.

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Ivory Throne of Maharaja Sri Swati Tirunal