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NATIONAL CENTRE FOR THE PERFORMING ARTS

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MUTTUSWAMI DIKSHITAR
 Special Bicentenary Number
 Guest Editor: Dr. V. Raghavan

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Cover Picture :

Opening phrases of Muttuswami Dikshitar's celebrated piece *Balagopala* in the Karnatic raga Bhairavi as seen by M. F. Hussain.

Dr. V. Raghavan is one of India's outstanding Sanskrit scholars, and a great authority on the classical dance, music and drama of India. He has edited many important texts dealing with music, dance and aesthetics. His Sanskrit writings include a *mahakavya* on Muttuswami Dikshitar.

Muttuswami Dikshitar

(1775-1835)

V. Raghavan

Most concerts of Karnatic music open with the song *Vatapi-Ganapatim*, a Sanskrit composition on Ganesha. This would form a suitable introduction to an account of the great Karnatic composer, Muttuswami Dikshitar, the bi-centenary (March 18, 1975) of whose birth is being celebrated all over the country. The language of the song reflects the classical heritage, and its theme the religious background, the esoteric erudition and their special features which marked out its composer, Muttuswami Dikshitar. The *raga* of the song, Hamsadhvani, is the creation of his father Ramaswami Dikshitar and shows that our composer did not burst into glory in a vacuum but was a natural high-point in the tide of musical creativity that was gradually rising in the 17th and 18th centuries in the Cauvery Delta, under the Nayak and Mahratta Rulers of Tanjore. It would take a separate article to dwell on the personality of Ramaswami Dikshitar (1735-1817). He was a leading, versatile, masterly and venturesome composer, among many such who strode the stage of the pre-Trinity* period of Karnatic music.

On the side of *lakshya* (singing and composing), the father, Ramaswami Dikshitar, was apprenticed under Merattur Virabhadrayya. At that time one could not think of a greater guru than him. On the side of *lakshana*, Ramaswami Dikshitar sought at Tiruvidaimarudur (Madhyarjuna) Venkatavaidyanatha Dikshita, a descendant of the Panini of Karnatic music, Venkatamakhin. Thus on the side of theory and its evolution Ramaswami Dikshitar strengthened the Melakarta scheme formulated by Venkatamakhin, a task which his son Muttuswami Dikshitar carried out more fully and systematically through his compositions. Ramaswami Dikshitar composed *tana varna-s*, many *pada varna-s* for dance, using in one of them (*Sarigani* in Todi), for the words of the *sahitya*, just the seven letters of the *svara-s*; some *kirtana-s* and, above all, the long *ragamalika-s* in which he revelled. One such was on Lord Venkatesha at Tirupati in 48 *raga-s* (*Manasa veretarula*), one was on Goddess Minakshi at Madurai in 40 or 44 *raga-s* and there was the *magnum opus* not only of his creations but of the whole world of Karnatic music, the one in 108 *raga-s* and *tala-s* (*Ashtottara-sata-raga-tala-malika*). This composition is not only remarkable for its sheer length but also technically rich and significant for the employment of rare *raga-s* and closely related *raga-s* and the seven *Suladi* and the *Marga tala-s*. What is more, the names of the *raga-s* and *tala-s* are skillfully worked into the Telugu text of the composition through double meaning (*shlesha*); unfortunately this has come down to us only upto the 61st *raga*. In a song in Gangatarangini, he has a text which, when read normally and in the reverse order, yields the same text. There is a Tamil saying that the offspring of a tiger cannot be a cat. Such was the eminent father of whom Muttuswami Dikshitar was born.

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*Tyagaraja (1767-1847), Muttuswami Dikshitar (1775-1835), and Shyama Shastri (1762-1827).

Ramaswami Dikshitar belonged to the *Kashyapa Gotra* and to the class of *Smarta* Brahmans of Tamilnadu called *Vadamas*, and his ancestors used to live at a sacred place called *Virinchipuram* in North Arcot District. His father was Venkateshvara Dikshitar and his mother Bhagirathi. The political conditions in the northern districts of Tamilnadu at that time were in a disturbed state and Ramaswami Dikshitar left for the more secure *Choladesa*. It was a time when, for scholars, poets and artists, all roads led to Tanjavur. From the time of the Nayak Rulers, the Cauvery Delta had drawn stalwarts in music and dance from Andhra; and the Mahratta rule that followed continued the patronage to the arts and led to the inflow of musicians from Maharashtra and the mingling of North Indian *raga*-s and the enrichment of the art. Ramaswami Dikshitar first went to Govindapuram, the well-known centre of the *Bhajana-sampradaya*; after paying visits to a few other places and staying for some time at Mayuram, he settled finally at Tiruvarur, a historical site hallowed from the Chola times; it was redolent with the traditions of music and dance centring round the large temple of Tyagaraja. It was the famous annual festival at the temple of Tyagaraja which drew Dikshitar to Tiruvarur. Tiruvarur was the devotional capital of the Mahratta rulers of Tanjavur and the reigning king of the time heard Ramaswami Dikshitar's music and extended his patronage to him. The *tana* and *pada varna*-s of Ramaswami Dikshitar on God Tyagaraja bear out that the composer had chosen Tiruvarur for his stay. The tradition at the Tiruvarur temple is that the order and details of the music and music instruments during the different services of the day and during festivals and processions—followed to this day—were arranged by Ramaswami Dikshitar.

Ramaswami Dikshitar, with his Sanskrit and Vaidik background, led an austere life, enriched with practice of devotion and music. It has been recorded that on every Ekadashi and Ramanavami Dikshitar had the practice of singing the whole of the *Gitagovinda* of Jayadeva, a habit which he must have adopted from his days at Govindapuram, the centre of *Bhajana*. However, he was not blessed with any children till his fortieth year. Among the numerous shrines in the Tanjavur district, Vaidyeshvarankoil is renowned for the fulfilment of yearnings of devotees and Ramaswami Dikshitar, with his wife Subbamamba (Subbulakshmi), went to that holy place and observed austerities before God Muddukumaraswami in the shrine there. Lord Shiva Vaidyanatha and Lord Kumara blessed the devoted couple and soon after their return to Tiruvarur, Subbamamba conceived and a male child was born. It was the day of the Vasanta festival for God Tyagaraja and under the constellation *Krittika*, associated with Kumara (in the cyclic year *Manmatha*, and the month of *Phalgun*), our composer was born. As he was born by the grace of Muddukumara at Vaidyeshvarankoil, he was named after the deity as Muttuswami. Sometime later, two more sons were also born to Ramaswami Dikshitar: Chinnaswami, also called after his guru, Venkata Vaidyanatha, and Baluswami. In the interval, between the two, a daughter named Balamba was also born.

Manali near Madras is famed from the times of the Pallavas and Cholas. A zamindar of Manali, Muddukrishna Mudaliar, was at that time a leading citizen of Madras. He used to function as the Dubhash (Agent) of the East India Co. and Governor Pigot (1755-63 and 1775-77). Muddu-

Krishna's son Chinnayya (alias Venkatakrishna) succeeded to his father's office. Madras, by that time, had begun to play an important part in the patronage of music. Each of the leading temples in the city had a Dharma-karta (Head of Affairs) and this office was held by affluent landlords belonging to places in the neighbourhood of Madras. They attracted some of the famous musicians and dancers of the time.*

Manali Muddukrishna Mudaliar and his son had estates in the Cauvery Delta and had occasion to visit now and then Tiruvarur and its celebrated Temple. On one such occasion, the Manali Mudaliars were struck by the musical attainments of the Dikshitar and took them to Manali.

Life at Manali, under the affectionate and liberal patronage of Venkatakrishna Mudaliar, son of Muttukrishna Mudaliar, was musically a period of exhilarating activity for the Dikshitar. Many of the compositions, including the *108 Raga-tala-malika* of the elder Dikshitar, were inspired by this patron, whose name they bear as the *mudra*. A shower of gold coins (*Kanakabhisheka*) is said to have been given by the patron to Ramaswami Dikshitar for his *108 Raga-tala-malika*. With Manali as centre, they visited neighbouring shrines like Kalahasti and Tirupati. At the former shrine, Ramaswami Dikshitar sang the *kirtana Vasivasi* in Sahana-Adi. Later Muttuswami Dikshitar was to sing here his Useni song on *Kalahastisa* and a song in Kalyani on the Goddess here, *Jnanaprasunambika*. At Tirupati, Ramaswami Dikshitar sang *Inka daya* in the rare Vegavahini. This piece, as also the *ragamalika* in 48 *raga*-s, has a biographical reference; they were prayers to Lord Venkateshvara to restore to the second son Chinnaswami Dikshitar the eye-sight that he had lost for a time. Once, a scion of Venkatamakhin's line visited the Manali Mudaliar and tested the Dikshitar on the identity of a rare *raga*, but the Dikshitar could easily name it. The visitor recognised the Dikshitar as belonging to the same school. Ramaswami Dikshitar composed at once a *pada* (*Nanu parikshinchanela*) referring to the uncalled for test and set in the same *raga*.

In the company of the Dubhash of the English Company and the Governor, the Dikshitar had occasion to listen to European music from members of the English military band. It was at the instance of the Mudaliar that the third son of Ramaswami Dikshitar, Baluswami, learnt the European violin and, after him, its use as an accompaniment for Karnatic music gained vogue. Muttuswami Dikshitar was likewise persuaded to compose Sanskrit *sahitya*-s for the Band Airs, including the English National Anthem; and in Shankarabharana, Muttuswami Dikshitar wrote on various Hindu deities thirty-seven of these simple and pleasing pieces which came to be called *Nottu-svara-sahitya*-s.†

It was during their stay at Manali that a Yogin named Chidambaranatha visited the Dikshitar. The Yogin took Muttuswami Dikshitar with him on a

*See my article *Some musicians and their patrons about 1800 in Madras City* in the *Journal of the Music Academy*, Madras, Vol. XVI (1945) pages 127-136 and my edition of *Sarvadevavilasa* in the Adyar Library series (1957-58).

†The replica for 'God Save the King' is on the Goddess of Music (*Shantatam pahi mam Sangitashyamale*). 33 of these are printed by Subbarama Dikshitar in his *Balashiksha*; 6 of them are given by A. M. Chinnaswami Mudaliar in his *Oriental Music in Staff Notation* (1896).

pilgrimage to Kashi (Varanasi). According to Subbarama Dikshitar, Muttuswami Dikshitar stayed in the north for five years. This was an event of far-reaching importance for Muttuswami Dikshitar and his life. An opportunity came to him to listen to Hindustani music; his background was broadened, knowledge deepened and imagination fired with fresh ideas. The impact of Hindustani *raga*-s and the movement of the *dhrupad* style could be seen in his compositions.

On his return from Varanasi, it is said that Muttuswami Dikshitar first visited Tiruttani, a famous shrine dedicated to God Kumara, not far away from Madras and Manali. According to tradition, it was here that the blessing of Kumara, through which he was born, manifested itself for the second time and made Muttuswami Dikshitar the fluent and prolific composer that he became. When young Dikshitar was in meditation in the shrine at Tiruttani, God Kumara is said to have come to him as an elderly person, put sugarcandy into his mouth and vanished into the *sanctum sanctorum*. There is a series of eight compositions of Muttuswami Dikshitar in the eight declensions of Sanskrit, beginning with the Nominative, on Kumara. These are considered as his first *kriti*-s; as these were sung as a result of this miracle, Dikshitar took Kumara or Guha as his teacher (Guru) and used the name "Guru-Guha" as the *mudra* in all his songs. The first of this series (*Srinathadi Guruguho jayati jayati*) is in Mayamalavagaula and the *raga* lends some weight to the tradition that this was his first *kriti*. The second in Anandabhairavi (*Manasa guru guha*) is a very well-known *kriti* and sung often. Others in the group are in rare *raga*-s like Padi, Sama, Balahamsa, Purvi, Bhanumati, (a *vivadi-mela raga*) and Udayaravichandrika. Whatever the story, on the side of the *sahitya* and thought, these songs already display a mind steeped in Vedanta and esoteric lore and on the side of music, they show already a theoretical flair, technical maturity and artistic perfection.

Soon after this, the Dikshitar left Manali for Tiruvarur. On the way they visited many famous shrines, such as Kanchi, Tiruvannamalai and Chidambaram and Muttuswami Dikshitar sang of the deities in these sacred places. At Kanchi, where they stayed for four years, they met a musician-devotee of Rama and advocate of the practice of singing the Lord's Names, the Advaitic Sannyasin Upanishad Brahmendra Yogin.* Muttuswami Dikshitar set to music the *Ramashtapadi* composed by Upanishad Brahmendra. Of *kriti*-s sung by Dikshitar in Kanchi, *Chintaya makanda* in Bhairavi on Ekambaranatha, *Kanjadalayatakshi* in Manohari and *Nirajakshi Kamakshi* in Hindolam on Kamakshi and *Varadarajam upasmahe* in Saranga on Varadaraja are most popular. Equally well-known are his Tiruvannamalai song *Arunachalanatham* (Saranga) and *Ananda-natana-prakasam* (Kedara) on Nataraja at Chidambaram.† On

*On him and his works, and place in the musico-devotional culture centering round Rama and the singing of the Lord's Name, see my long paper on him in the *Journal of the Music Academy*, Madras, XXVII, pp. 113-50; Introduction, *Spiritual Heritage of Tyagaraja*, and edn. 1966, pp. 62 fn., 120; and my edition of his *Upeyanamaviveka*, Adyar Library, 1965.

† Along with the Huseni piece at Kalahasti, the Saranga piece at Tiruvannamalai, and the Bhairavi piece at Kanchi, this forms one of the five pieces on the Shiva Lingas representing the five elements, earth, etc. The fifth one, to be mentioned later, is *Jambupate* in Iman at Jambukesh varam, Tiruchi.

Govindaraja (Vishnu) in the same shrine, by the side of Nataraja, he sang in Mukhari *Govindarajam upasmahe* and another in the rare Mecha Bauli *Govindarajena*. At Vaidyesvarankoil, with which his birth was specially connected, he sang the well-known song on Goddess Balambika in Kalyani, *Bhaja re re chitta Balambikam*. Some time after reaching Tiruvarur, the father Ramaswami Dikshitar passed away (in 1817).

Muttuswami Dikshitar decided to stay on at Tiruvarur as he was deeply devoted to God Tyagaraja and Goddess Kamalamba. The single largest group among the songs of Dikshitar is on Tyagaraja, Kamalamba and other deities within Tyagaraja's big temple or in different parts of the town of Tiruvarur. The most notable of Dikshitar's Tiruvarur *kriti*-s are the series of eight songs in eight *Vibhakti*-s on Tyagaraja; the five on the five *Linga*-s within the temple representing the five elements (*pancha bhuta*-s): earth, water, light, air and ether; the series in eight Gaulas on the Goddess Nilotpalambika; the pieces on the different forms of Ganesha and the celebrated Navavarana *kriti*-s (9 + 2 = 11) on Kamalamba and the equally celebrated *kriti*-s on the planets. There is hardly a shrine, big or small, at Tiruvarur, inside or outside the temple, of which Dikshitar did not sing. Of the eight pieces on Tyagaraja, the fourth (*Tyagarajaya namaste*) in Begada is widely sung and three other pieces are in rare *raga*-s: Salaga Bhairavi, Rudrapriya and Viravasanta. In the Navavarana series on Kamalamba which have preliminary and concluding pieces in addition, the two in Ananda Bhairavi (*Kamalamba samrakshatu mam*) and Kalyani (*Kamalambam bhaja re*) are best known; two songs in this series are in Ghanta, a rare *raga*, and Ahiri. The Gaula series on Nilotpalamba employs Narayana-, Riti-, Kannada-, Kedara-, Mayamalava-, Purva-, Chaya-, Gaulas; besides the simple Gaula. *Mahaganapatir avatu mam* in Gaula, *Sri muladhara chakra vinayaka* in Sri, *Panchamatangamukha* in Malahari, *Vallabha-nayakasya* in Begada and a few others are on the different forms of Ganapati in the temple here. Among the 63 Tamil Shaiva Saints known as Nayanmars, Sundaramurti stands in a special relation to Tyagaraja and on his icon in front of Tyagaraja, Dikshitar sang a piece in the rare Takka *raga*. The oft-sung *Dakshinamurte* in Shankarabharana is on Dakshinamurti in the outer courtyard of the temple. Outside the South *Gopura* is the shrine of Durga on whom he sang *Dum Durge* in Sriranjani.

Within the inner courtyard of Tyagaraja's temple, there are the Nine Planets (*Nava Graha*-s). Among Dikshitar's dear pupils at the temple was Tambiappan, the artist who played *Suddhamaddalam*, which is the only kind of drum that could be used before Tyagaraja. Tambiappan was afflicted with an acute pain in the stomach and the guru, who was proficient in astrology, found that the affliction was due to a bad period in his disciple's horoscope. Desiring to cure him of the pain, Dikshitar composed *kriti*-s on the seven planets, Sun to Saturn, and asked him to sing them regularly. Tambiappan followed his guru's advice and was cured. Like the Navavarana series on Kamalamba, the series on the Planets* is also greatly cherished by devotees of Dikshitar. The series, which starts with the song on the Sun in Saurashtra and ends with the one on Saturn in Yerukala Kambhoji, includes one in the

*The two of the nodal planets Rahu and Ketu are later additions to this group. This whole series is given elsewhere in this volume with notation.

rare Paraz, the piece on Venus. The seven pieces are set in the seven Suladi *tala-s*. The *sahitya* of the *kriti-s* epitomises the *Jyotisha* and *Mantra Shastra-s*.

Dikshitar inherited from his father his music but unlike his father, he never courted patrons or sang their praise. In Tiruvarur, an anecdote is narrated about a *Devadasi* pupil of his, Kamalam by name, who was connected with the Tyagaraja Temple. One day, seeing that her guru was in need of household provisions, she proposed to sell some of her own jewels and purchase the provisions. When Dikshitar got an inkling of her intention, he prevented her and said in a song that God Tyagaraja would come to his help. In his *kirtana* in Lalita on the Goddess of Wealth, Dikshitar says in the *pallavi* "I resort to the golden Lakshmi and shun the support of inferior man" (*Hiranmayim Lakshnim bhajami; Hinamanavashrayam tyajami*). It is said that a miracle soon occurred; a state official from Tanjavur who had proposed to visit Tiruvarur cancelled his visit; the provisions that had been collected for his reception were turned by the local officer to the most deserving person at Tiruvarur, Muttuswami Dikshitar. Outside of his *kriti-s* in Sanskrit on the Deities, Dikshitar did not, like his father, compose in other forms or in the customary Telugu. But, perhaps for the sake of this pupil of his, the Temple Dancer Kamalam, Dikshitar composed a Telugu *varna* in Todi (*Rupe mu juchi*) and a Telugu *daru*, *Ni sati* in Sriranjani which Kamalam must have danced. Both these pieces, printed in the *Sangita Sampradaya Pradarshini*, are couched in the accepted love-theme and style of expression of dance compositions. While the former is on God Tyagaraja, the latter is on Valmiki-eshvara at the adjacent shrine, forming the *Kshetra Linga* of Tiruvarur, and embodies, in true Dikshitar style, the elements of *Kshetramahatmya*.

In Tiruvarur, there was the Mirasdar Vaidyalinga Mudaliar, who had his estate in the neighbouring village of Kulikkarai. He became attached to Dikshitar and took him, during the annual festival, to the temple of Vishvanatha and Annapurna at his village. Here was sung the well-known song *Ehi Annapurne* in Punnagavarali. Rarely sung but more important is the *ragamalika* in 14 *raga-s* on Lord Vishvanatha that Dikshitar composed here; instead of praising Vaidyalinga, Dikshitar praised the Deity in the temple and referred in passing to Vaidyalinga maintaining the Temple. Muttuswami was not attracted to composing *ragamalika-s*, the *forte* of his father, but the one that he gave us on Vishvanatha deserves special notice. It employs 14 *raga-s* beginning with Sri; the *pallavi* has two *raga-s*, Sri and Arabhi, each in two lines of one *avarta*, the second being in Madhyamakala. The same plan is followed in the *anupallavi* in four *raga-s*: Gauri, Nata Gaula and Mohana; but at the end, after Mohana, a *viloma* passage takes us through the same four *raga-s* of the *anupallavi* and the two of the *pallavi* in reverse order, back to Sri. The *charana* is in 8 *raga-s*: Sama, Lalita, Bhairava, Saranga, Shankarabharana, Kambhoji, Devakriya and Bhupala, and these are again taken in reverse order in a Madhyamakala *sahitya*, back to the *pallavi* in Sri. There are three other, less known, *ragamalika-s* of Muttuswami Dikshitar: one in ten *raga-s* (Nata, Gaula, Sri, Arabhi, Varali, Kedara, Vasanta, Surati, Saurashtra and Madhyamavati), on the ten *avatara-s* of Vishnu (*Madhavo mam patu*), another on Devi in four *raga-s* (Saurashtra, Vasanta, Surati and Madhya-

mavati) and the third, the shortest, with the *raga-s* not known, *Purna-chandra-bimbavadane* on Kamalamba of Tiruvarur.

Like his father, Muttuswami Dikshitar also helped to organise the music of the Tyagaraja Temple. In a song in Sri, Dikshitar provides an index of the festivals of the temple, beginning with the hoisting of the flag. It is the practice of the Nagasvaram artists of the temple to play particular *raga-s* and compositions of Dikshitar at specific places in the temple and at specific times of service and processions. The practice started from this period under the guidance of Dikshitar himself. Among the numerous music compositions produced in imitation of the *Gitagovinda* of Jayadeva is one on Shiva called *Shiva-gitimalika* by Paramashivendra Sarasvati, the Shankaracharya of Kanchi Kamakoti Pitha at that time.* There is a tradition in the temple of playing on the flute the songs of this composition and both the Dikshitar, Ramaswami and Muttuswami, seem to have been responsible for the musical settings of this composition and its rendering in the temple.

Dikshitar's movements were on the plan of those of the Tamil Saints, the Nayanmars, Alvars, Arunagiri and others; his life was a continuous series of pilgrimages. Even when staying at Tiruvarur, he regularly visited the nearby shrines. Among his compositions the more important *kriti-s* and those that are more often sung relate to neighbouring shrines. On the northern boundary of the town is a commercial centre called Vijayapuram and on the Renuka Devi here, Dikshitar sang a piece in the rare Kannadabangala. A little farther, on the outskirts of the town is a local Tirupati called *Pulivalam* and on Venkatachala-pati here, he composed a song in Kapi, using Sanskrit and Tamil in the mixed diction known as Mani-pravala; two more pieces were also sung at this shrine. On another side of Tiruvarur, towards the west, is the sacred place known as Tirukkannamangai; the Vishnu-Deity here, Bhaktavatsala, evoked an elaborate composition, packed with details of the temple including its architecture, in the *Mela raga Vamsavati*.

Going east from Tiruvarur, at the village of Kivalur, Dikshitar sang his well-known Shankarabharana song *Akshaya-linga vibho*, which is associated with a miracle of the closed door of the sanctum opening for Dikshitar. Sikkil, his next stop, is famous for the beautiful image of Kumara referred to as *Sringara Vadivelan* and Dikshitar sang on this Deity his rare Ramamanohari *kriti*, *Sringara saktayudha*. Nagappattana on the sea-coast is a historic centre, famous also for its religious associations, *Shaiva*, *Shakta* and *Vaishnava*; some well-known songs of Dikshitar relate to the Deities here: *Amba Nilayatakshi* in Nilambari, *Saundara-rajam asraye* in Brindavana Saranga and *Kayarohanesam* in the rare Devagandharam (different from Devagandhari).

Mannargudi, reputed as the Southern Dvaraka with its beautiful icon of Rajagopala, was the place where many musicians of the Tanjore Court lived. The Deity Rajagopala is the subject of *kriti-s* and *pada-s* of several composers. The well-known *Sri Rajagopala* in Saveri, *Balagopala* in Bhairavi and the little known but beautiful *Srividya Rajagopalam* in the rare *raga* Jaganmohanam

*I have recently re-edited this work, comparing fresh manuscripts of it.

(38th *Mela raga* and different from the popular Jaganmohini under the 15th) are Dikshitar's Mannargudi *kirtana*-s. En route is Nidamangalam and the Rama in the temple here brought forth the fine creation in Hindola-vasanta, *Santana-ramasvaminam*. The Bauli *kriti* in dawn-like serenity and sublimity, *Parvati-Parameshvarau vande*, is evidently on the Primordial Parents of the Universe at Vedaranyam, another historic shrine on the sea-coast near Tiruvarur in the south-east, the scene of a second celebration of the marriage of Shiva and Parvati for sage Agastya.

Mayuram, to the north of Tiruvarur, is one of the major *kshetra*-s of the Cauvery Delta and Ramaswami Dikshitar had stayed there for some time. Dikshitar, too, must have stayed there and he composed on Goddess Abhayamba of this place a series of *Navavarana kriti*-s, comparable to the ones on Kamalamba at Tiruvarur. In two of these, the well-known piece in Kalyani, (*Abhayamba*) and an Ananda-bhairavi *kriti* on Shiva here (*Abhayamba-nayaka*), Dikshitar mentions one Nagalinga, a local magnate who, like Vaidyalinga (Mudaliar) of Tiruvarur, was a Trustee of the temple and became evidently devoted to Dikshitar. A separate piece in Sri on Abhayamba is in mixed Sanskrit-Telugu-Tamil *Mani-pravala. Vadanyesvaram* in Devagandhari relates to Vallalar-koil in Mayuram. *Marakoti* in Arabhi is on the magnificent Kritivasa-icon at Vazhuvur near Mayuram; similarly on the outskirts on another side of Mayuram is Terazhandur, on the Ranganatha at which place he sang the well-known Hamir Kalyani song *Parimala-ranganatham*.

Dikshitar must have sojourned in Kumbhakonam for some time not only because it was a city of temples but also because of the Shankaracharya of Kanchi Kama Koti Math, who had migrated there from Kanchi for the same reasons that led to Ramaswami Dikshitar's migration. Numerous songs of Dikshitar relate Kumbhakonam and the numerous shrines that stud its neighbourhood. Lord Kumbheshvara was sung in a *kriti* in Kalyani and the majestic Goddess Mangalambika in a *kriti* in Ghanta (*Mangalambikam*).

Swamimalai near Kumbhakonam is one of the six traditionally hallowed shrines of Kumara and, therefore, had an additional attraction for Dikshitar who stood in a special relation to 'Guru Guha'. On the imposing Brahmachari-icon of Kumara here, Dikshitar sang his well-known Bilahari song *Sri Bala Subrahmanya* and *Sri Svaminathaya* in Kamas. On another side of Kumbhakonam is the equally sacred Madhyarjuna (Tiruvidaimarudur) of Lord Mahalinga and Goddess Brihatkuchamba. In the rare Pharaz, Dikshitar sang here *Chintaye Mahalinga murtim* and again a shorter piece, without *anupallavi*, in Athana. The better known Dhanyasi song *Paradevata* was sung on the Goddess here. At the *Kshetra* called Srivanchyam, Dikshitar seems to have stayed for some time. *Srivanchinatham* in Surat on the Shiva here and *Mangalambikayai* in Malavasri, and *Sri Mangalambike* in Kalyani on the Goddess here are known.

We have yet to mention Tanjavur, the capital of the Mahratta rulers and the centre to which all artists were being drawn. Dikshitar's stay in the capital was of special significance for the musical activity which took on an accelerated tempo and a technical turn. It was not the court that was primarily responsible for his visit to Tanjavur. It is said that the ruler invited him and the material advantages were tempting to other members of the family. But

Dikshitar, with his vow not to resort to courts or *Nara-stuti*, expressed his feelings in three songs. In the one in Lalita (which has already been mentioned) he said he would appeal to the Goddess of Wealth and not seek mere man; in another in Dhanyasi, sung at Mayura, he had made the same affirmation, "I always seek God (Mayuranatha) and shun rulers of earth who are embodiments of Maya"; in yet another song, in Dhanyasi, associated with Tanjavur, he now declares that the Goddess of all auspiciousness Mangaladevata (Lakshmi) has honoured him and he needs no other honours. Without praising King Serfoji directly, as other composers vied to do, Dikshitar just referred to him in a song (in the *Mela raga* 40th Nabhomani) on Brihadishvara, as a devotee of the Lord.

The sojourn in Tanjore must have been considerably long. It brought Dikshitar into contact with the other two members of the Karnatic music Trinity, Shyama Shastri who was living at the other end of the same West Main Street (where Dikshitar stayed) and Tyagaraja who was just seven miles away at Tiruvayyaru. Concrete evidence of the friendship of Shyama Shastri is to be had in a *pada varna* in Sriranjani by Ramaswami Dikshitar (*Sami ninne*) which had long been with only one *svara* passage in the *charana*; as given and especially noted in the *Sampradaya-Pradarshini*. Shyama Shastri himself composed the second *svara*-passage for this, Dikshitar composed another, and his brother Chinnaswami, the third, thus investing this composition with a unique halo. It also shows that the biographical detail that both his brothers Chinnaswami and Baluswami had already left from Tiruvarur for Madurai has to be corrected.

The next important development is the meeting and close contact of Dikshitar and the four dance-masters of the Tanjore Court, namely Ponnayya, Chinnayya, Sivanandam and Vadivelu. They adopted Dikshitar as their guru. In 8 or 9 of his *kriti*-s, Ponnayya mentions with pride his being the disciple of 'Guruguhamurti'. This shows that the brothers held Dikshitar as an incarnation of God Kumara Himself. Also, Vadivelu, one of the brothers, who made a name for himself under Maharaja Svati Tirunal of Travancore, practised the violin which the Dikshitar brother Baluswami had first taken up.

Thirdly, Tanjavur, right from an early period and even in later times, was full of temples; it is a complex of townships and villages extending from the Big Temple upto the Vennar river. The Big Temple of Brihadishvara and Brihannayaki is of central importance. It was to this temple that the Ponnayya brothers were also attached; a *Kuravanchi* dance-drama by *Deva-dasi*-s was a regular feature here. In his compositions on the Deities in this temple Dikshitar mentions its connection with the Chola monarchs of the past (in the piece on Brihadishvara in Gundakriya) and with the contemporary ruler Serfoji.

Fourthly, Dikshitar resolved to compose a complete corpus of songs to illustrate the 72 *Mela-Janya* scheme according to Venkatamakhin, using the *raga*-names with the *Katapayadi*-prefixes of this school. Dikshitar's pupil Ponnayya, too, used the *Mela raga* names with the *Katapayadi*-prefixes of this scheme; for example, Dhuni-Bhinna-shadja and Saila-Desakshi. These

are on the various Deities in Tanjavur City, Brihadishvara, Brihannayaki and Tyagaraja in the Big Temple, and Konkaneshvara, Kamakshi, Venkatesha, Rama and others in the rest of the temples in the town, the temples in Karuttattangudi (Alaka) on the Vadavar river and those on the Vennar bank; Tiruvayyaru and its Pranatartihara and Dharmasamvardhani are also included in this series.

This series is not completely available and I shall give here a list insofar as I have been able to compile it. This is not only of much theoretical interest, but includes several well-known *kriti-s*; some are less known but beautiful ones; some are elaborate and others are short ones which dispense with the *anupallavi* (*Samashti-carana kriti-s* as they are popularly referred to).

No.	Name of <i>Mela Raga</i>	Deity
1	Kanakambari	Kamakshi, West Main Street
2	Phenadyuti	Dakshinamurti
3	Ganasamavarali	Brihadishvara
4	Bhanumati	Brihannayaki
7	Senagrani	Jnanambika in Konkaneshvara Temple in West Main Street
10	Natabharana	Vishvanatha in South Main Street
11	Kokilarava	Kodanda Rama on Vadavar bank
12	Rupavati	Krishna.
14	Vati Vasanta Bhairavi	Prasanna Venkatesha
17	Chayavati	Anandavalli on Vennar bank
21	Kiranaivali	Brihadishvara
23	Gauri Velavali	Kamakshi
30	Nagabharana	Tyagaraja-Brihadishvara
32	Ragachudamani	Shveta Ganapati in the East Gate Market
33	Gangatarangini	Varadaraja, East Main Street
34	Bhogacchaya Nata	Brihannayaki
37	Saugandhini	Kamakshi
40	Nabhmani	Brihadishvara
41	Kumbhini	Brihannayaki
42	Ravikriya	Brihannayaki
46	Stavaraja	Brihadishvara
48	Jivantika	Brihadishvara
49	Dhavalanga	Brihadishvara
50	Namadesi	Dharmasamvardhani at Tiruvayyaru
52	Ramamanohari	Brihannayaki (in Sanskrit-Telugu <i>Mani-pravala</i>)
57	Sumadyuti	Brihannayaki
59	Dhamavati	Brihannayaki
62	Ratipriya	Govindaraja (in Tanjavur)
64	Bhushavati	Brihannayaki
67	Santanamanjari	Brihannayaki
72	Rasamanjari	Kamakshi

This concluding song mentions expressly the 72 *Mela-s* or *raganga-s*, which proves again that this was a series specially undertaken by Dikshitar for illustrating Venkatamakhin's 72 Melakarta scheme.

We may note also the *kriti-s* which Dikshitar composed in Tanjavur in the *Janya raga-s* under the different *Mela-s*.

Salanganata	Kamakshi
Gundakriya	Brihadishvara
Manji	Kamakshi
Andhali	Brihannayaki
Dhanyasi	Lakshmi (in Varadaraja temple)

The missing ones in the *Mela-series* could probably be found in the manuscripts of the family of Dikshitar's descendant Baluswami and pupils, the Ponnayya Brothers, and it is up to their descendants, Sri Kittappa and Sri Sivanandam, to search for them in their ancestral home and help us in our researches.

A further interesting fact revealed here is that during his stay in Tanjavur, Dikshitar combined with the task of illustrating the 72 *Mela-s*, an exposition through the *kriti-s* of the continuous story of the *Lalitopakhyana* relating to the cult of *Srividya* in which Dikshitar was an initiated worshipper and *Sadhaka*. The following *Mela raga* pieces probably belong to this *Lalitopakhyana* series: 19. Jhankarabhramari, 35. Saila Desakshi, 43. Girvani, 44. Bhavani, 54. Vamasavati, 58. Desisimharava (Lakshmi), 60. Nishadha (Shiva), 63. Gitapriya (Kumara), 66. Chaturangini, 68. Joti, 69. Dhauta panchama, 70. Nasamani, 71. Kusumakara (Shiva-Kameshvara).

The following in *Janya raga-s*, on Devi, in short form, perhaps belong to the same series: Devaranji and Maruva (15th) and Navaratnavilasa (20th).

Dikshitar probably visited Tyagaraja's Tiruvayyaru more than once as some more songs of his on Pranatartihara (Nayaki) and Dharmasamvardhani (Madhyamavati) reveal.

From Tanjavur Dikshitar returned briefly to Tiruvarur or went on directly to Tiruchirapalli. He had only one child, a daughter, who had been given in marriage in Tiruchirapalli. This place is another big citadel-complex of religion and devotion in the Tamil country. It has three great temples, of Matribhuta and Sugandhikuntalamba on the rock-fort; of Jambukeshvara and Akhilandeshvari in the centre and Ranganatha beyond, encircled by the Kaveri and Kollidam rivers. Dikshitar sang in Kannada *Sri Matribhutam*, referring to the episode of the God taking, in his infinite compassion, the form of the 'mother' of an unfortunate young woman in confinement when her real mother was delayed by the floods in the Kaveri, and helping her during the delivery of the child. In the rare *raga* Kuntala, he sang of the Goddess in Matribhuta's temple. At Jambukeshvaram (Tiruvanaikka), the celebrated *kriti* in the Hindustani *raga* Iman, (*Jambupate*), was sung; on the renowned Akhilandeshvari in this shrine, he sang in Begada, *Sri Matah Shiva-*

vamanke; the high sanctity and spiritual power of the icon here is due to the *Srichakra* having been inlaid by Adi Shankara himself in the ear-rings (*tatanka*) of the Goddess and the *sahitya* of Dikshitar is couched in appropriate dignity and evocative Vedantic phrases. Recently a Dvijavanti (Jaijivanti, another Hindustani *raga* handled by him) piece on Akhilandesvari has also gained much popularity. The famous *kriti*-s on Ranganatha are *Ranganayakam* in Nayaki and *Srirangapuravihara* in Brindavana Saranga; and *Sri Bhargavi* in the rare Mangala Kaisiki on the Goddess here.

Ahead of Tiruchi, the Kaveri being very wide, the area is called *Akhanda Kaveri* and on either side of the river here, near Kulittalai, there are three holy shrines to be worshipped in order in the morning, noon and evening. They are Kadambeshvara, Ratnachaleshvara and Vinganatha, the latter two on the hills. Dikshitar has songs on the Deities in this triad of temples: *Nilakantham bhaje* in Kedaragaula, a well-known song, is on the first; on the Goddess here, *Balakuchamba*, there is a small piece in Surat; and on Ratnachaleshvara, one in Mukhari (*Pahi mam Ratnachalanayaka*), also sung often.

The Dikshitar Brothers constituted a musical Trinity within the family. Chinnaswami and Baluswami were also gifted musicians although their output of compositions was meagre. After a brief stay in Tanjore, the two younger brothers left for Madurai and there was little news of how they were doing. Sometime later Dikshitar heard some unconfirmed reports of Chinnaswami having passed away. Sadness set on Dikshitar and he resolved to proceed to Madurai and check if the news was correct. He learnt at Madurai that Chinnaswami was no more and Baluswami had, in sorrow, departed in the direction of Rameshvaram. Dikshitar could not bring himself to leave so soon the ancient and sacred city of Madurai or the presence of Goddess Minakshi. The Deity inspired numerous songs of the composer and Devi-worshipper; he offered at the Devi's feet a whole series of *kriti*-s in the eight cases of Sanskrit, which included the rare *raga*-s Devakriya, Stavaraja and Simharava. Eight others on the Goddess included the oft-sung *Varali kriti*, *Mam ava Minakshi* and *Minakshi me mundam* in Gamakakriya, three in the rare *Pharaz*, *Gauri* and *Devagandhara* and one in an absolutely rare *raga* *Shyamala* — *Shyamalangi Matangi*. Four pieces on God Sundareshvara included one in *Shuddha Vasanta*. Nearby is the hill shrine called Azhakarkoil and on Sundararaja here, he sang the well-known *kriti*, *Sri Sundararaja*, in Ramakriya; at the shrine in another neighbouring place, Pushpavana, he sang one in the rare *Sauvira*, *Sarasa Sauvira*.

The next destination for Dikshitar was Rameshvaram. A pilgrimage to the Setu, like a visit to the Ganga, is one of the objectives of life for the devout Hindu. In Dikshitar's case, there was the additional purpose of finding out the whereabouts of his surviving brother Baluswami Dikshitar. At Darbhasayanam, where Rama prostrated himself on the sacred grass expecting the sea-god to yield him a passage to Lanka, Dikshitar sang one of his fine pieces, *Sri Ramam Ravikulabhisomam* in the old but rarely sung *Narayana Gaula*. *Ramanatham bhajeham* in Ramakriya sung at Rameshvaram is often heard in concerts.

At the Rameshvaram temple, he heard from a very aged person of a musician from the Chola-desa who had visited the shrine. He was told that the Rajah of Ettayapuram, who was also at that time at the temple for worship, was greatly pleased with his music and had taken him to his court. Dikshitar concluded that this musician must be his brother Baluswami and he started for Ettayapuram. Ettayapuram, a small Zamindari in Tirunelveli District, is, however, an important name in the history of South Indian music. It is famous for its patronage of musicians, dancers, poets and composers. On the way Dikshitar halted at a place named Sattur where he found the countryside parched by the failure of rains and a miracle is recorded of Dikshitar singing a new song and inducing rainfall. The text of the song *Anandamritakarshini* supports the tradition, as Dikshitar prays here to Devi, *sadyah suvrishtihetave santatam chintaye Amriteshvari, salilam varshaya, varshaya, varshaya* — "I think of you for the sake of immediate rains, O Goddess of *Amrita* (immortal elixir), pour, pour, pour the rains". The *raga* *Amritavarshini*, bearing an appropriate name, seems to be a new creation of Dikshitar. A second piece in this *raga*, *Himagirikumari*, has recently been discovered and it must have been composed by Dikshitar after this episode.

At Sattur, Dikshitar heard even happier news from persons going to Ettayapuram to attend a festive celebration. They said that the Rajah had arranged for Baluswami's second marriage. Dikshitar reached Ettayapuram in time for the happy function. The Rajah received Dikshitar with the respect and honour due to him and persuaded him to stay on and be the Guru and the guiding light of the Court. Dikshitar felt really moved and seems for once to have stepped out of his vow; since he could not but sing a song saying that he was resorting to a king, he sang *Venkateshvara Eddappa Bhupatim ashrayeham* in the rare *raga* *Megharanji*. But the text of the song is couched in double meaning and can easily be taken to refer to Lord Venkateshvara in his incarnation as Krishna in the Yadava line; indeed some of the epithets would go well only with the Supreme God. Not only does the *raga*'s name *Megharanji* echo the earlier episode of *Amritavarshini* but the name *Venkateshvara* also recalls Sattur where the temple-Deity is Lord Venkateshvara. Apart from this, the passage in the song giving the *raga-mudra* suggests that the Rajah honoured Dikshitar with a *Kanakabhisheka* (shower of gold coins) and gift of lands (*Kanchana-vrishti-prada-megharanjita-bahukshetram*).

The stay of the two Dikshitar brothers with the Ettayapuram Rajah in their later life is comparable to the stay of their father and the whole family with Manali Mudaliars in the early part of their life. There was the glow of real affection and a marked rise in the tempo of musical activity and creativity in which both the brothers and sometimes the patron also participated. The tutelary Deity of the Ruling House of Ettayapuram was also Kumara (Muruga) at the nearby cave temple of Kazhukumalai (Kankasaila). Dikshitar's song in *Suddha Dhanyasi* on this Deity (*Suddha Dhanyasi*) has gained much popularity now (*Subrahmanyena rakshito'ham*).

I mentioned above the Tamil tradition of the six hill shrines of Kumara. One of these is Tiruchendur on the sea-coast in this part of the country. Dikshitar visited this famous shrine and sang there a *Todi kriti* (*Subrahmany*

mam rakshatu). The headquarters of this region is Tirunelveli on the Tamraparni river. In the *raga-s* Simharava and Shankarabharana, Dikshitar offered *kriti-s* to Goddess Kantimati here. In the same temple he sang a Devagandhari song on God Salivatishvara. The Kambhoji piece on Kailasanatha and the one in Sriranjani on Devi Parvatarajakumari relate to a small shrine in another part of this town. The latter *kriti*, now better known, embodies several names of the Devi from the sacred *Lalitasahasranama-Stotra*. Another famous Agrahara here is Kallidaikkurichi and Dikshitar sang a piece in Abhogi on the Deity Lakshmi varaha here. Among the *kriti-s* of Dikshitar, belonging to shrines in the Tirunelveli region, is the one in the very rare Narayana Desakshi *raga* on Shankara-Narayana at Shankara-Narayanarkoil.

Kerala, known for its traditions of *Bhakti* and sacred centres, was included in Dikshitar's pilgrimage. The famous Sasta (Ayyappan) at Sabarimala received homage from Dikshitar in a *kriti* in *raga* Vasanta (*Hariharaputram*); Padmanabha at Anantasayanam, where one of his pupils, the dance-master Vadivelu flourished, received a *kriti* in Madhyamavati; similarly Guruvayur Appan (Narayana) was worshipped with a song in Todi. There is a Dikshitar *kriti* in Mohana on a form of Ganapati called Rakta-Ganapati and the song refers to Kerala as the region where the shrine of this rare Ganapati exists; but yet the actual site has not been identified.

On the completion of his pilgrimage and after his return to Ettayapuram, Dikshitar expressed a desire to go back to Tiruvarur for some time. The Rajah reluctantly yielded to his request and Dikshitar went back for a brief spell for a *darshan* of Tyagaraja and Kamalamba at Tiruvarur and soon returned to Ettayapuram. The Rajah was blessed with a son and out of devotion to Dikshitar, he named him Muttuswami. The marriage of the eldest son of the Rajah was to take place. It was celebrated with the blessings of Dikshitar and a great festival of music and dance was arranged with the marriage. The annual Navaratri festivals and the festivals at the Kazhukumalai shrine were also celebrated on the same style as occasions for the gatherings of musicians and dancers and the presentation of new music and dance compositions.

In 1834 on the day of the *Dipavali* festival, the end of Dikshitar came when he was in the midst of the worship of Devi. A miraculous portent is told of how the state elephant broke its chains, ran through the town to the crematorium at the outskirts of the town and stopped there. This greatly disturbed the Rajah, Baluswami and others as all of them felt that the state elephant that ran to the crematorium symbolised their Guru the great Dikshitar. While Baluswami and other pupils were singing Devi *kirtana-s* at the Puja, Dikshitar's end came. Dikshitar's song on Minakshi—*Minakshi me mudam Dehi* was being sung. When the passage in it *Minalochani Pashamochani*, describing the Goddess as the liberator of the Spirit from the mundane shackles, was reached, Dikshitar's spirit left the mortal vesture and reached the feet of the Goddess.

The best way to give an account of the output of the *kriti-s* by Dikshitar is, as I have done above, to deal with them around the *kshetra-s* visited

by him. We have also some more of such *kriti-s* of identifiable *kshetra*-association although, in the cases of some, we have no indication as to what took Dikshitar to the shrines concerned. Some of the *kshetra-s* are so important that someone like Dikshitar would not have left them out. While some of these songs are well-known, several of these have come to light only recently and are not in the *Sampradaya Pradarshini*. During the stay of the Dikshitar family at Manali, Dikshitar must have composed his three Madras songs, one in Suddha Dhanyasi on Parthasarathi Swami in Triplicane and the two on Kapalishvara and Kalpakamba in Mylapore in Mohana and Todi. At Tiruvorriyur, near Manali, connected with Tyagaraja of Tiruvarur, he sang on Shiva and Tripurasundari in Arabhi, Sama and Devamanohari. There is the well-known *Seshachala-nayakam* in Varali on the Lord of the Seven Hills. On Margasahaya, at their old ancestral home Virinchipura, he composed a Ramakriya piece (*Margasahayeshvaram*) and the piece on the Goddess Marakata Valli here, the one in Kambhoji (*Marakata Vallim*) has become popular. *Vedapurisvaram* in Dhanyasi relates to the shrine at the well-known Vulture Hill (Tirukazhukkunram) between Mahabalipuram and Chinglepet. On Narasimha at Ghatakachalam on the river Gatilam, there is his piece *Narasimhagaccha* in Mohana. At Tirukkadayur in Chola *desa*, his song in Manohari (*Shankaram Abhirami-manoharam*) celebrates Shiva who subdued Kala (Death); and to the powerful Goddess Abhirami here, he offered a song in a rare *raga*, Bhushavati (*Abhiramim*). Another place of ancient glory, the Chola port at the estuary of Kaveri (Pumpukar), is Shvetaranya (Tiruvekadu) with a big awe-inspiring image of Virabhadra. This shrine is celebrated in Arabhi (*Shvetaranyeshvaram*), Kalyani (on the Goddess who is called Spiritual Knowledge—*Brahma-vidyamba*) and Rudrapriya (on Virabhadra, *Rudrakopa*).

New and additional pieces have now been brought to light; particularly shorter pieces (with just *pallavi* and *charana*) on the same Deities covered in the itinerary mentioned earlier on.

The following additional pieces are in rare *raga-s*, including *Melakarta-s*; some are indeed very rare. The list has also some well-known songs. These are listed without any order or scheme of classification.

Name of Mela Raga		Deity
Vegavahini	1. <i>Vinapustakadharinim</i> 2. <i>Gajananayutam</i>	Sarasvati Ganesh
Suddhamalavi	<i>Naraharim ashraye</i>	
Gujari	<i>Gunijanadinuta</i>	Devi
Malavapanchama	<i>Vasudevam upasmahe</i>	
Margadesi	<i>Mangaladevate</i>	Lakshmi
Manji	1. <i>Ramachandrena</i> 2. <i>Sri Sarasvati</i>	
Gopikavasanta	<i>Balakrishnam bhavayami</i>	
Abheri	<i>Vinabheri</i>	Devi
Saurasena	<i>Saurasenesam vallisam</i>	Kumara
Tarangini	<i>Maye tvam</i>	
Saravati	<i>Saravati-tata-vasini</i>	Sarasvati
Madhavamanohari	<i>Mahalakshmi Karunarasalahari</i>	

Name of Mela Raga		Deity
Manirangu	1. Mam ava Pattabhirama 2. Mam ava Minakshi	
Chaya gaula Gaulipantu Maruva Lalitapanchama Samanta	Sarasvatya Bhagavatya Krishnananda Mukunda Maruvakadimalini Brihadishvarim Vishvanathena	Devi Tanjavur Kulikkarai near Tiruvarur
Nagagandhari	1. Nagagandhari-raga-nute 2. Sarasi janabhasodari	Devi Devi
Marga Hindola	1. Chandrashekham 2. Marga-Hindolaragapriye	Tiruvarur Devi
Suddha Desi Saindhavi Hejjujji Tanukirti Sarasvati Manohari	Kamakshi Brihadishvari Ramachandra-bhaktam Chidambara Natarajam Sarasvati Manohari	Tanjavur Tanjavur Hanuman
Purnapanchama	Sadhu-jana-chitta	Kamakshi (Kanchi) Advaitic Impersonal Supreme Being
Ardra Desi Manoranjani Rupavati Navaroz Kalavati Revagupti	Sri Ganeshat param Balambike Sri Krishnam Hastivadanaya Kalavati 1. Sada-vinata 2. Saravanabhava	Vaidyeshvaran- koil Ganesha Sarasvati Devi Kumara
Mahuri Jujavanti	Raghuvira 1. Chetas Sri 2. Akilandeshvari	Krishna Devi at Jambukesh- varam
Devakriya	1. Srivatukanatha 2. Sandhyadevi 3. Sriguruguha 4. Lalitambikam	Bhairava Sandhya (Savitri- Gayatri) Tiruvarur May belong to the Lalitopakhyana series
Chayatarangini Narayani Isamanohari	Sarasvati Chayatarangini Mahishasuramardinim 1. Ananta Balakrishnam 2. Sri Ganatham	
Janjhuti Suddhamukhari	Ganeshakumara Muraharena	

Name of Mela Raga		Deity
Suddha Saveri (Different from the commonly heard Suddha Saveri which is Dikshitar's Devakriya)	Ekamresanayike	Kamakshi, Kanchi
Lalita Sumadyati Devaranji Kumudakriya Dhamavati Joti Ramakali Nagavarali Mohana Nata Hemavati Sindhu Ramakriya Devamanohari	Agastisvaram Nilachalanatham Namaste Paradevate Ardhanarishvaram Ramachandrasya Rame Bharata Rama Rama Gana Iole Mohana-nata-raga-priye Hariyuvati Sadashivena Bharati maddhishana	
Devagandhara	Panchasatpitharupini	Devi Lakshmi Sarasvati, Tiruvarur Minakshi, Madurai

There still remain the many *kriti*-s that we have often heard in concerts, but of the background of these compositions little is known. Most of them are in popular *raga*-s. For example:

Nata	Svaminatha
Shankarabharana	Sadashivam upasmahe
Todi	Mahaganapatim
Kambhoji	Sri Subranmanyaya
Saveri	Karikalabhamukham
Kurunji	Sri Venugopala
Kamas	Sarasadala-nayana
Vasanta	Ramachandram bhavayami
Pantuvrali	Sri Satyanarayanam
Devagandhari	Kshitijaramanam

Dikshitar provided pilgrims with *kriti*-s to sing at all shrines and before all forms of the personal God; he placed at the disposal of those initiated into the esoteric worship of Devi, *kriti*-s that could be used in Her worship; he gave those who felt the impact of the Stars, songs to pray to the Planets. Dikshitar also produced *kirtana*-s for popular use on festive occasions, at special annual *Vrata*-s and *Puja*-s of Ganesha, Varalakshmi, Sarasvati and so on. Among those that are popularly sung, the Chamara (*Shanmukhapriya*) piece *Siddhivinayakam* has reference to Ganesha Chaturthis; *Sri Varalakshmi* in Sri is for Varalakshmi Vrata observed by women. *Sri Venugopala* in Kurunji refers to Jayanti, i.e. *Gokhulashtami* when Krishna just born is worshipped. *Sri Satyanarayanam* in Shiva Pantuvrali similarly describes the Satyanarayana Vrata.

Dikshitar usually mentions several details of the temples and the sacred places and the Deities' images he describes in the songs he sang.

Still, even after much effort and search, there are some *kshetra*-s or Deities whose identities I have not yet been able to discover. This is so even with regard to the shrines in the Chola region. There is a piece on the sacred river Ganga in a North Indian *raga* Jhanjhuti (*Gange mam pahi*) which Dikshitar might have composed when he visited Banaras. A song on Pashu-patinatha in Shiva Pantuvarali suggests that he might have visited Kathmandu along with Chidambaratha Yogin but as the geographical details mentioned here are not correct, Dikshitar might perhaps have, like the Nayanmars, sung of a *kshetra* like Kedara which he could not visit.

This brings us to the dominant character of Dikshitar's life and song, namely a mission such as the great pioneers and leaders of *Bhakti* in Tamilnad, the Nayanmars and Alwars and Arunagirinatha, carried out. It meant pilgrimages to the numerous shrines and singing of the Deities there. This task Dikshitar carried out far more thoroughly than even his predecessors. In most of his *kriti*-s related to the *kshetra*-s, Dikshitar incorporated a variety of details: the name of the *kshetra*, the Deity, the Goddess, the sacred Tank and Tree, the special features, if any, of the Image, the myths, legends and the *mantra*-s with the mystic significance investing them with a halo, folk beliefs, local customs, the special features of the *Vimana* over the *sanctum sanctorum* (according to *Agama* and ancient architecture) and the special food offering to the Deity which is unique to certain temples. All these factors make his *Kshetra kirtana*-s extremely interesting and full of material worthy of investigation and discovery; all this is hidden in the melodic setting of the songs which carries away the listener without his ever suspecting anything of the lore lurking in the words of the song. It is difficult to choose and illustrate this but I would like to refer serious students of the subject to my article in Tamil on *Dikshitar and the Temples*.*

Related to the above is the personality of the Deity as Dikshitar presents it in his *kriti*-s. In Hindu meditation, in *Japa* and *Dhyana*, the form of the personal God is evoked in the mind with a preliminary verse describing that form. This is called the *Dhyana-shloka*. The *Mantra-Shastra*-s prescribe the forms of the Deities to be contemplated, the posture (*Asana*), the expression on the face and *chinmudra*, the gesture of assurance (*Abhaya*) and the various kinds of weapons (*Astra*) held in the hands, the accompanying Goddess(es), attendants etc. Dikshitar was an adept in the *Mantra Shastra*, and his *Sahitya* embodies correctly all the details of the particular Deity in the song; when the melodic setting conditions the devotee's mind to the requisite mood of serenity and inwardness, the phrases and epithets that unfold in the flowing lines conjure in the mind the personality of the Deity. I have checked Dikshitar's descriptions of the Deity-forms in the songs on different forms of Ganesha: Mahaganapati in Todi; Panchatangamukha in Malahari; Hastivadanaya in Navaroz. The iconography set forth is remarkable for its accuracy and conformity to *Mantra Shastra* and *Shilpa Shastra*. This can be seen in a conspicuous manner in the *kriti*-s on the Planets. *Mam ava Pattabhirama* is not just the whole beauty and incarnation of the *raga* Manirangu; the portrait of Rama in State (*Pattabhirama*) that is drawn here and that is instilled in the listener's mind is authentic, and in

* *Kalki Dipavali Number*, 1966, pp. 65-68.

conformity with the texts on Rama-worship. The Deity Rajagopala at Man-nargudi, the subject of Dikshitar's songs in Saveri (*Sri Rajagopala*) and the rare Jaganmohana (*Sri Vidya Rajagopalam*), is one of the most beautiful of our icons; appearing with a smile, like a very living presence. It owes its execution to a master craftsman acquainted with the esoteric *Mantra.Shas-tra* behind it. The image is a masculine and feminine figure in one, representing Krishna and Devi as a composite Deity—but differently from the way Ardhanarishwara-Shiva is represented. It is, therefore, called *Sri Vidya-Rajagopala*. Dikshitar describes the image as having feminine features and ornaments (*Nariveshadhara-vamabhaga*). This composite form of Sri Vidya-Rajagopala is to be worshipped by those who desire the effortless and mellifluous flow of the muse of poesy and music. For a more detailed treatment of this aspect, the student's attention is invited to my paper 'Sri Muttuswami Dikshitar', *Journal of the Music Academy*, Madras, XXVI, (pp. 131-47).

The nature and the style of presentation of the contents of Dikshitar songs, therefore, differ fundamentally from those of the most prominent composer with whom we are most familiar, namely Tyagaraja. Obviously, Dikshitar who was wedded to voluntary poverty as an ideal of life, had to pass harder times than his contemporary. But Dikshitar believed that all the resultant internal conflict and emotional ferment ought to be digested in the fire of *vairagya* or in the transcending of the passions resulting from *rajoguna*, and in firm devotion to and faith in the Almighty. The songs were not a medium for giving vent to emotions. Consequently, instead of being colourful with varied *bhava*-s and *rasa*-s, Dikshitar's *kriti*-s, are a product of a *sattvika* frame of mind and embody the highest *rasa* of *Shanta*, of serenity.

This is not to deny that the *Sahitya*-s of Dikshitar reflect Dikshitar's lofty ideals. Reference was already made to his *vairagya* and his vow not to seek man or indulge in *Narastuti*. His two songs which expressly speak of this have already been cited. In his *Vegavahini*-song, he says that the Goddess of poetry and art removes for one the humiliation of having to wait on the pleasure of degraded men (*Naradhamanana-viloka-sokapaham*).

Dikshitar's long stay at Tiruvarur, where he was born, was due again to his fascination of the esoteric meaning of the concept of the Deity Tyagaraja. Tyagaraja's image and more so His dance are conceived as a symbolic representation of the highest mystic monistic *mantra* affirming the oneness of the individual and Supreme Soul expressed in the formula (*A*) *hamsah*, (*I am He*), also called the *Hamsa* and *Ajapa mantra*. This has to be understood if one wants to follow the many references in the numerous Tyagaraja *kriti*-s of Dikshitar. The *Ajapa*, meaning 'with no repetition of word', is the silent contemplation of the unity of the individual spirit with the Supreme One; the inner soul lies like a child in the net-hammock of the life-breath of the mundane body in which it nestles in involuntary and ceaseless rhythm, the blissful swing of rise and fall. This is the *Ajapa-natana* or *Hamsa-natana* whose truth the Yogins know, *Yogi-vidita-ajapa-natana-rangam* as Dikshitar says in his *Tyagaraja palayasu mam* (*Gaula*), *Atilalita-hamsa-natana* (*Athana*, *Tyagarajo virajate*), *Ajapanatananda-vaibhavam* (*Marga Hindola*

— Chandrashekharam) and *Ucchvasa — Ajapa — natabharanam* (Natabharana). The Nataraja of Chidambaram is celebrated as the Lord of Dance; but if one desires to enjoy the Dance of Shiva, one has to see Tyagaraja in Tiruvarur. It is the music of the *Kahala-s* (long trumpets) and the *Suddhamaddala* and the *tala* (with no other instrument) of this *Hamsa-natana* that is signified by the name Hamsadhvani that Ramaswami Dikshitar gave to his new *raga*; it is this Hamsadhvani that held Dikshitar in Tiruvarur and formed the spiritual tether which drew him back to Tiruvarur and formed the pilgrimages abroad; it is to this Hamsadhvani to which the present writer's epic-poem on Dikshitar's life is tuned.

The word *Tyaga* in the name Tyagaraja recalls the Upanishadic statement that it is by *Tyaga* (giving up) that one attains immortality (*Tyaganaikē amrutatvam anasuh*). In Indian thought, the heart is a lotus, *Kamala*; hence is Tiruvarur called Kamalai or Kamalanagara. In the oft-heard opening Navavarana song in Anandabhairavi, Dikshitar invokes Goddess Kamalamba as sporting in the city of the lotus of the heart (*Hrit-kamala-nagara-nivasini*).

All the three great composers of the Karnatic Trinity — incidentally they were all born at Tiruvarur — were of the *Smarta*-tradition which, while believing in the fundamental truth of *Advaita* and *Nirguna-Brahman*, accepted also the *Saguna-Brahman* as manifested in a number of Deity-forms. These were intended to afford suitable means or supports for worship for men with a diversity of equipment and disposition. This ideology also allows the seeking of one form as more favoured than another, *Ishta-devata*, e.g. Rama for Tyagaraja, Kamakshi for Shyama Shastri and Padmanabha for Svati Tirunal. Dikshitar was a true Advaitin and adored in his songs all forms of the Deity with the same degree of devotion. If we have to think of any *Ishta-devata* for Dikshitar, it will be difficult to decide which one it is. Kumara is his Guru; on Ganesha, he had specialistic compositions, nearly twenty-five in number; and then there is Tyagaraja. But at an early age Dikshitar had also received *Diksha* or initiation in the esoteric worship of the Mother Goddess, *Srividya*. An attentive listener may recollect the expression *Chidanandanatha* appearing in some of the *kriti-s* of Dikshitar, beginning with the first that he sang at Tiruttani. This *Chidanandanatha* is the name of Dikshitar as an initiate in *Srividya* (*Diksha-nama*). His *Devi-kirtana-s* are very large in number; there are two series: one on Kamalamba of Tiruvarur and another on Abhayamba of Mayuram for the special *Navavarana*-worship of Devi. These, as well as most of the *Devi-kirtana-s*, addressed to the Goddesses worshipped at the different shrines visited by him, are replete with the entire lore and technical ideas of the *Srividya* form of *Shakti* worship. As I have already indicated, he has a whole corpus of compositions on the *Lalitopakhyana* — a text of this school. As more and more *kriti-s* of Dikshitar come to light, more pieces of this corpus are being revealed. Even in the pieces that have come down from the *Sampradaya Pradarshini*, we have many *Devi*-songs in which are embodied, *en bloc*, the Names of Devi as found in the two canonical hymns of the school, *Lalita Trisati* and *Lalita Sahasra Nama*. So that, as in the case of the *Navagraha-kriti-s*, here we have something which gives in a popular song-medium, for the benefit of the whole world of believing men and women, what is kept as a secret among the initiated.

The singing of such songs is a double blessing. Dikshitar's songs can be sung during auspicious celebrations and in concerts; *Neraval* can be done by the musician at any passage in his song. There are no passages where the sentiment expresses suffering or things painful or inauspicious. There is nothing of specific or mundane significance which would make their singing, playing or *Neraval* either inauspicious or pointless. Wherever you touch or dwell, the glory of God or Goddess is there, and the uplifting Names and Epithets, with the swaying melody, transport you.

Dikshitar's firm faith in God is affirmed by him in a different and straightforward way. In a *Saranga-kriti* on Tyagaraja, he says, "My acts — well-done or ill-done — I dedicate to Tyagaraja, who looks after welfare here and in the hereafter, prosperity here and final salvation". This dedication of everything to the Lord forms also the *pallavi* of another piece, one in *Khamas* on God Kumara. In a *Rudrapriya* song on the same Tyagaraja, he says: "I am a devotee of Tyagaraja; therefore even if I am a man of little knowledge, I have known everything (*Sarvajna*); I have known what really deserves to be known". In the *Purv*-song in the *Tiruttani*-series, he affirms, "I am servant of Guru-Guha, no, I am Guru-Guha himself". There is a whole song in the rare *raga* *Purna-Panchama* on the One Nameless Absolute, the Brahman of the Upanishads.

In some places Dikshitar mentions the moral and spiritual virtues that qualify one to be a devotee or a person fit to be the abode of God. The *Asaveri-kirtana* on the Moon (in the Planet series) describes the Moon as pure and pleasing like the heart of a good man (*sadhu-hridaya-sadrisham*). God Tyagaraja is described as the royal swan sporting in the heart of the pure (*Athana*). Krishna (*Cetas sri*) sports in hearts which are cool and pleasing. It is to such people that God or Goddess is easy of access (*Sadhujananam atisarale* — Begada on Devi). In a fine short piece in *Isamanohari* on Ganesha, he says that God is realized in hearts which are free from defects like likes and dislikes and hence are beautiful (*raga-dveshadi-rahita-ramaniya-hridaya-viditam*). Shiva shines in hearts that melt like butter. (*Navanita-hridaya-vibhatam* in *Akshaya-Linga vibho*).

God shines in the heart of the wise like a lamp on the tower, (*Mati-matam-hridaya-gopura-dipah*), which suggests that this is for the help and guidance of the people. This God is not only the witness of all your acts but he is the enjoyer of the good and fine things that you do. To Dikshitar who did not sing to please any Prince, the God within him was the foremost *Rasika*, connoisseur of things beautiful; (*Rasikapungavaguruguhajananam* — *Rasamanjari* song, and *Guruguham sangita-priyam bhajeham* in *raga* *Gitapriya*). The Lord sits in the thousand petalled lotus within, and drinks the nectar of Dikshitar's music (*mamaka-sahasra-kamala-sino-madhurya-ganamritapanah* — *Srinathadi* in *Maya Malava Gaula*).

Although like Tyagaraja, Dikshitar did not write several exclusive pieces on the art of music as *Sadhana* or constituting the ineffable and Supreme Bliss itself, Dikshitar's conception of this high role of music is seen in his *kriti-s*. If Tyagaraja says that Shiva or Rama is the embodiment of music (*Nadatanum; Nada-sudharasambitanu*), Dikshitar embodies this idea in a number of

kriti-s. In the song in Ratipriya, (*Mararatipriyam*), he describes God as the embodiment of *Bhava*, *Raga* and *Tala*; and the Goddess is also described in the same way (*Bhaja re re chitta* and *Abhayamba* in Kalyani and *Panchasatpitha* in Devagandhara). The *kriti* in Vamsavati describes Devi as of the form of the 22 *shruti-s*. The two breasts of the Mother which sustain the universe are sweet music and poetry (*Sarasa-sangita-sahitya-stana-dvayaya*). The *Devi-pieces*, again and again, speak of Devi as herself playing on or enjoying the music of the vina in particular and of other instruments as well. Devi is pleased with those who know the essence of music and poetry (*Sangita-sahitya-sarajna-sannute*). That is, according to Dikshitar, a composer should be an adept in both fields, the literary and the musical. Similarly, on dance, Dikshitar refers to the many forms of dance promulgated by Nataraja in the last line of his well-known song in Kedara on that Deity at Chidambaram (*Sangita-vadyavinoda-Tandava-jatabahutara-bheda-chodyam*). In a Bilahari song on Hatakesvara at Tiruvarur, he speaks of the God there as displaying the art of dance described by authoritative writers on it like Hanuman, Nandin, Adi Bharata etc. (*Maruti-Nandi-Adi-Bharatacharyairavedita-nartana-sphurte*). In another Tiruvarur song in Rudrapriya, God Tyagaraja is described as being propitiated by various kinds of dance performed by the Devadasis of the temple. (*Vimala-rudraganika-nartana-vinodabheda-modakarasya*).

Dikshitar adopted the Sanskrit language as the medium of his works as this was the prevailing practice among the great composers; in the immediate past, he had his own father (to some extent) and the complete Sanskrit composers Narayana Tirtha, Sadashiva Brahmendra, Upanishad Brahmendra and last but not least Margadarshi Shesha Ayyanar who served as a model for Shri Svati Tirunal. Among his two contemporaries, Shyama Shastri wrote in Sanskrit before changing over to Telugu and Tyagaraja had several songs in pure Sanskrit. The Sanskrit medium established the continuity with the classical past, and, what is more, provided the most suitable vehicle for the kind of thought and ideas that Dikshitar had to convey. Sanskrit established here the necessary link with sacred literature, *Veda*, *Mantra*, *Tantra*, *Kshetramahatmya*. It also lent dignity to the diction and proved an aid to the elevating effect of his compositions.

The earlier age of *Gita*, *Prabandha* etc. was about to disappear, although these forms still lingered in the *Lakshana* and *Lakshya-gita-s* of the different *raga-s*. Ramaswami Dikshitar still composed a *Lakshya-prabandha* for his creation Hamsadhvani. Appearing during this transitional phase, Dikshitar's compositions gave a new direction to *kirtana-s*, along with those of his contemporaries. But a very important point of difference in Dikshitar's *kriti-s*, which distinguishes them from those of others (like Tyagaraja's) is that the *charana*-part was one integral whole and no part of it could be skipped; the musician can sing one *charana* of Tyagaraja's pieces and leave out the rest. That is possible because the *charana-s* are in the same setting and can be dispensed with. This is not possible in Dikshitar's *kriti-s*. *Madhyamakala* passages of varying lengths are a regular feature of Dikshitar's *kriti-s*, and give a needed variation, as the prevailing tempo of his compositions is the slow one (*vilambita*); often they alternate with the *vilambita* passages in all parts of the compositions. Several songs have *svara* passages and also a few have *jati-s*. They have

the embellishment of *prasa-s*, initial, medial and final, but they do not fall into metrical patterns as songs of composers in the Telugu medium do. They employ the *yati-s* of *Gopucchā* and *Srotovaha*, decrease and increase, syllable by syllable, a feature seen also in old Devaram music. Examples are: Anandabhairavi, — *Tyagaraja-yoga-vaibhavam*, *Raja-yoga-vaibhavam*, *Yoga-vaibhavam*, *Vaibhavam*, *Bhavam*, *Vam*; and in the same piece, taking the reverse order, we have the increase, *Sham*, *Prakasham*, *Svarupa-prakasham*, *Tattvasvarupaprakasham*, *Sakala-tattvasvarupa-prakasham*, *Shiva-Shaktyadi-sakala-tattvasvarupa-prakasham*. Concert listeners may recall similar passages in *Maye tvam yahi* and *Sri Varalakshmi*.

The importance of the compositions of Dikshitar for the theory and evolution of Karnatic music was dealt with above. The *raga-s* are the crux of this matter. Dikshitar's systematic work put Venkatamakhin's scheme of 72 *Mela-janya* scheme on a strong foundation. In the last piece of his series of illustrative compositions of this scheme, Dikshitar mentions expressly the 72 *Raganga raga-s*. Aware of the importance of the subject, Dikshitar took special care to work into the text of the songs and most dextrously, the names of the *raga-s* so that doubts or disputes regarding the *raga-s* of the pieces do not arise in his case as they do in the case of many *kriti-s* of Tyagaraja.

Of the three aspects of music and composition, *bhava*, *raga* and *tala*, the beauty of the last, of rhythm, pace and lilt can be enjoyed in Shyama Shastri. *Bhava* is most patent in the lyrical outpourings of Tyagaraja. *Raga* may be said to be Dikshitar's forte. This *raga* importance in Dikshitar may be viewed in more than one aspect. Firstly as a classicist, Dikshitar had a full awareness of the great heritage of the art. It may be seen from the several lists of songs given above under different heads, he brought to life numerous ancient *raga-s* by composing *kriti-s* in them. His *kriti-s* are, therefore, our sole guide now in the rendering of those *raga-s*. In some of the rare *raga-s*, Dikshitar has more than one *kirtana*. Cultivation of his *kriti-s* is, therefore, an enlarging of one's musical equipment and knowledge. The full and correct forms of *raga-s* were formerly determined by different kinds of definitive compositions *gita*, *prabandha*, *thaya* and *alapa*, referred to, together, as *chaturdandi*. Then came the *tana varna-s* and *daru-s*. In course of time, the *pada* or *kirtana (kriti)* on one side and *alapa* on the other became, according to the law of survival of the fittest, the two chief media by which *raga-s* were not only expounded and enjoyed, but also technically defined and recognised. Between the *kriti* and *alapa*, the former is the ready and tangible one. For all the ten characteristics of a *raga*, the *sanchara-s* and *prayoga-s* of master-composers in their *pada-s* or *kirtana-s* became the chief guide. The *kriti-s* of Dikshitar form, in this respect, our most precious possession. If as *sahitya-s* on different deities, his *kriti-s* are like *dhyana-shloka-s* of the *murti-s* of different forms of Divinity, on the music side they are so many *Lakshana-gita-s* investing the *raga murti-s* with all the subtleties and graces of the *raga-s*.

The *raga-s*, as named and as sung in the *kriti-s*, give rise to some confusion and controversy. The *raga-lakshana* discussions of the Experts' Committee of the Music Academy, Madras, continued for many years during its Annual Conferences and form the Academy's solid achievement. The detailed

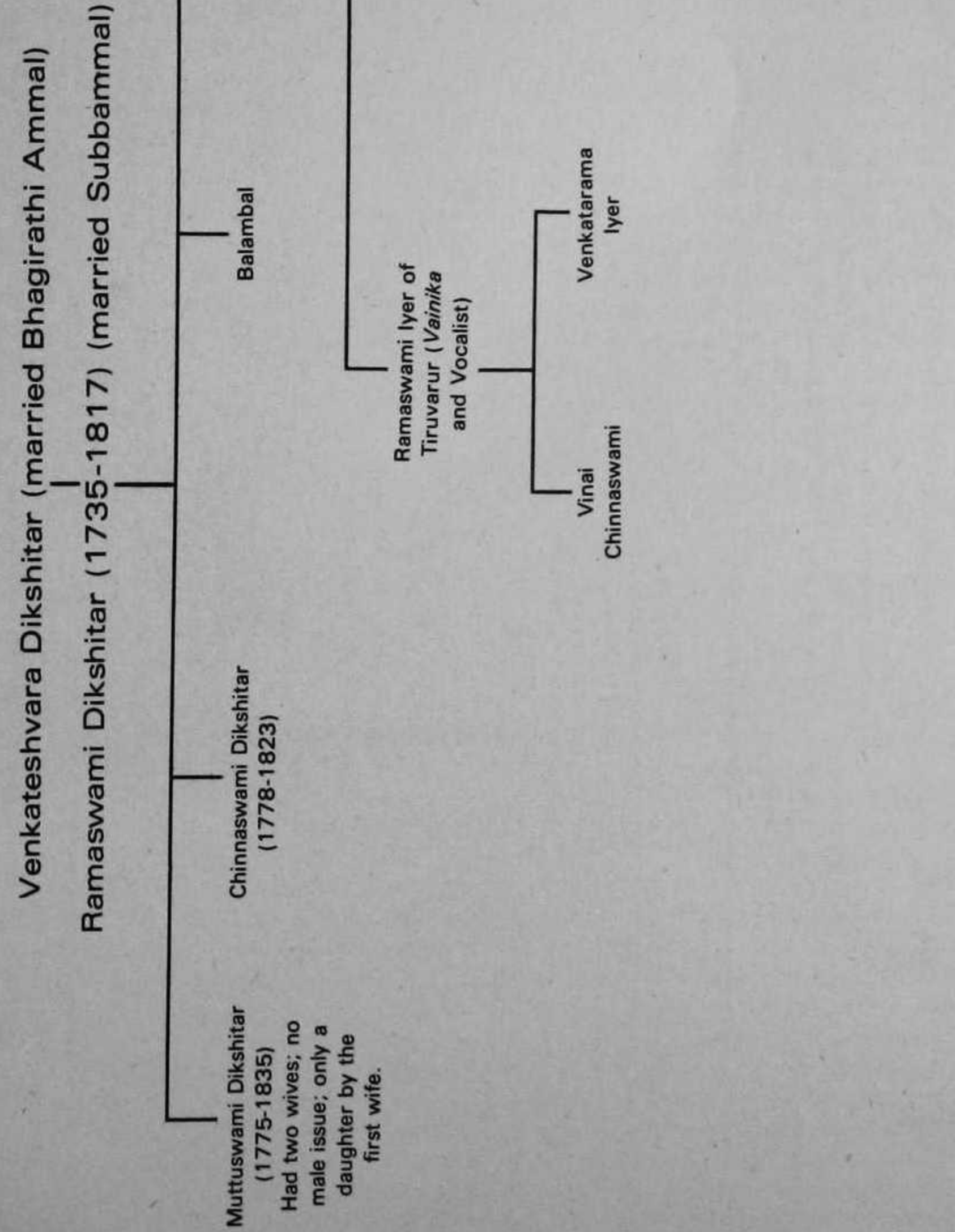
reports in the Academy's Journal show that the usages in the *kriti*-s in the same *raga*-s by the two main composers, Tyagaraja and Dikshitar, figured continuously, producing the idea of two schools, as it were, the Tyagaraja school and the Dikshitar school. From this point of view again, the *kriti*-s of Dikshitar are valuable. We may leave aside *raga*-s like Shankarabharana and Bhairavi, Kambhoji and Todi; even in the case of *raga*-s sung less often, although the same notes are used by the two composers, Tyagaraja and Dikshitar, the setting of the Dikshitar *kriti* is such that a different ethos and effect are created. There is then this distinct aesthetic value which we should not deprive ourselves of.

The distinct quality of Dikshitar's music, from the aesthetic point of view, is its style which is derived from the technique of the vina. In his major Bhairavi *kriti* *Balagopala*, Dikshitar calls himself a *vainika-gayaka* and this gives the key to an understanding and appreciation of the excellence of Dikshitar's style. In the well-known Gamakakriya song on Minakshi, Dikshitar speaks of the ten *gamaka*-s in the playing of the vina. The richness of *gamaka* in Dikshitar's music, the grace of the *kampa*, the *odukkal-sadukkal*, as they call it in our musical parlance, all this finer quality of his music derives from the vina. Another distinction is the tempo. The full evocation of *raga*-form could come only in the *vilamba-kala*. Because of this *vishranti*, the *gamaka*-s and the stately diction of Dikshitar's *kriti*-s produce the impression of a big python, of a state elephant, of a ship on the waters, and of the big temple car of Tyagaraja at Tiruvarur.

Such is the work, such is the high quality of the art of Dikshitar, a scholar and master, a versatile genius. Like the title *vainika-gayaka* that he gave himself, another is in his Bauli song, *Pandita-tara*, meaning 'more scholarly than others'. This offers us the key to an understanding of another dimension of Dikshitar's work and art. I have observed that when a musician grows in knowledge and maturity, steadiness and reflectiveness, he begins to develop a greater interest in Dikshitar's *kirtana*-s.

I may conclude with a reference to Sri Aurobindo's exposition of true or great poetry as *mantra*. When you sit and listen to Manirangu and *Mamava* or Navaroz and *Hasti-vadanaya* or Bauli and *Parvati-Parameshvarau*, you are under the spell of something transcending a mere song.

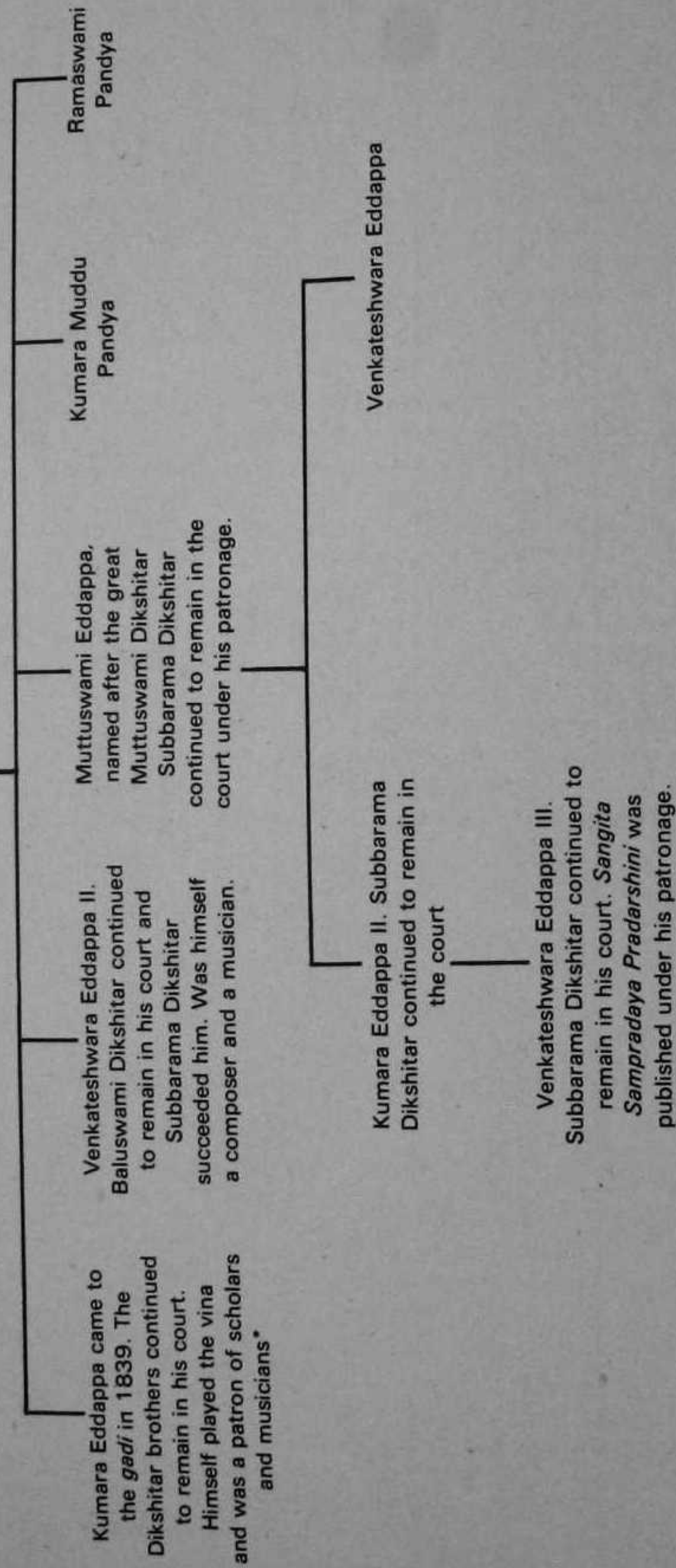
THE DIKSHITAR FAMILY TREE
(KASHYAPA GOTRA)



The Maharajahs of Ettayapuram: Patrons of the Dikshitar Family

Venkateshwara Eddappa Maharajah (1761-1839)

Brought Baluswami Dikshitar to his court; later Muttuswami Dikshitar also came there. Was himself a composer and played the vina. Also noted for his extensive charities.



*These included Vina Subbukutti Aiyar, Baluswami Dikshitar's pupil Vina Minakshisundaram Iyer, Vina Subbia Annavi, vocalists Tirunelveli Vengu Bhagavatar and Madurai Ramayya Bhagavatar, Muttuswami Dikshitar's pupil Tevur Subrahmanya Iyer.

Chinnaswami Dikshitar

V. Raghavan

As already referred to in the article on Muttuswami Dikshitar, Chinnaswami is the second of the three sons of Ramaswami Dikshitar. His early life was spent in the company of his father and his eldest brother at Tiruvarur and Manali. It has already been mentioned that his eye-sight was affected for some time and his father sang a long *ragamalika* on Lord Venkateshwara at Tirupati, praying for its restoration. Chinnaswami is said to have been proficient both in vocal music and in performing on the vina. Subbarama Dikshitar records an incident when he did an excellent rendering of the *raga* Nagavarali in a gathering in Tiruvarur. According to traditional belief, when this *raga* is sung effectively, a cobra comes and sways with its uplifted hood; and Muttuswami Dikshitar's pupil Subrahmanya Iyer told the members of the Dikshitar family that this happened when Chinnaswami sang the *raga* Nagavarali. There are two *kriti*-s of Chinnaswami Dikshitar. *Gana lola karunalavala* in Todi and *Narayananda* in Kalyani. Chinnaswami was with Muttuswami Dikshitar during the latter's sojourn in Tanjavur. Reference has already been made to Chinnaswami having composed, at Tanjavur, along with Shyama Shastri and his own elder brother, the third *svara*-passage to *Pada varna* of Ramaswami Dikshitar in Sri Ranjani. At the instance of his friends, Chinnaswami, along with his younger brother Baluswami, left for Madurai, where the two stayed for some time. Chinnaswami died at Madurai in his forty-fifth year.

Baluswami Dikshitar

V. Raghavan

Mention has already been made in the account of Muttuswami Dikshitar of his youngest brother Baluswami Dikshitar. Baluswami was born in A.D. 1796 (cycle year Parabhava, star Asvati). His *Sarman* (Initiation — name) was Balakrishna. Endowed with the same gifts as his two other brothers, Baluswami had a special flair for instruments and is said to have practised on quite a variety of them: the vina, the sitar, the swarabhat and even the mridangam. Reference has already been made to his having learnt the violin from an English music tutor in Madras during his stay at Manali. This he did at the instance of their patron Manali Chinnayya Mudaliar who engaged the English violin tutor for three years. Mention was also made of a visiting musician belonging to Venkatamakhjn's school who sang the *raga* Takka and challenged the Dikshitar, father and sons, to identify this rare *raga*. Baluswami is said to have not

only identified the *raga* but also sung a piece in it, and to have received presents from his patron. Along with his father and the elder brothers he went on pilgrimages to Kanchi and other sacred sites before coming to Tiruvarur again and settling there. It is not unlikely that he continued to stay in the company of Muttuswami Dikshitar during the latter's stay in Tanjavur. Then, along with a pupil named Hari and his elder brother Chinnaswami, he left for Madurai. As has already been mentioned, Chinnaswami passed away in his forty-fifth year and overcome by grief, Baluswami left, along with his pupil Hari, for Rameshvaram. What followed after this has already been narrated in the life of Muttuswami Dikshitar. Baluswami was discovered by the Rajah of Ettayapuram who took him to his court. Not only Baluswami's proficiency on the new instrument, the violin, but his general knowledge of music and his ability to compose led the Ettayapuram Maharajah to make him his court-musician. The Rajah built him a house and, as has already been mentioned, he even arranged for his second marriage. Baluswami also taught music to the eldest son of the Rajah, Kumara Eddappa Maharajah, who himself became a composer. Baluswami added embellishments to his compositions with *Muttayi svara-s* etc. The deity Kartikeya at the nearby shrine of Kazhukulalai was the patron deity of the Rajahs of Ettayapuram and on this deity Baluswami Dikshitar composed *kriti-s* in Telugu in the *raga-s* Saranga, Darbar, Kannada and Rudrapriya. On Kumara Eddappa, he composed a *tana varnam* in Nata and *Ata tala*. Great skill has been exhibited by Baluswami in the *svara*-passages of the *varna*, particularly in the employment of the four *jati-s* in the four *avatara-s* of the last *svara*. The Rajah appreciated his compositions very much and honoured Baluswami Dikshitar with 1000 sovereigns and a pair of golden *toda-s* with *makara* design. Kumara Eddappa's younger brother Venkateshvara Eddappa Maharajah was also attracted to the music of Baluswami Dikshitar. On him Baluswami composed *daru-s* in Rudrapriya, Darbar and Vasanta with beautiful *Muttavi svara-s* for which again he received similar honours and gifts. Baluswami Dikshitar passed away in A.D. 1859 (cyclic year Pingala).

By the wife he married at Ettayapuram, Baluswami Dikshitar had a daughter who was given in marriage at Tiruvarur; to her was born the great Subbarama Dikshitar, and on the suggestion of the king, Baluswami took him in adoption as his son.

Sri Subbarama Dikshitar, Composer and Author of *Sangita Sampradaya Pradarshini*

V. Raghavan

In the history of Indian music in modern times, four musicologists stand out most prominently; but for their pioneering labours the continuity in our musical tradition would have been seriously impaired and the revival in the art that took place would have suffered in quality and substance. In the North, it was first Rajah Sir Sourindra Mohan Tagore and then Sri V. N. Bhatkhande; in the South, Sri A. M. Chinnaswami Mudaliar first and then Vidvan Subbarama Dikshitar. The last was perhaps the greatest as he was an immediate scion and successor of the great composer Sri Muttuswami Dikshitar and himself a musician and composer, "the direct representative of one of the most scientific of our Beethoven and Mendelssohn families", as Sri Chinnaswami Mudaliar described him. His *Sangita Sampradaya Pradarshini* can be compared to a huge and permanent dam which impounded and preserved the music of the golden age of Karnatic music. Practising musicians, theorists, editors and publishers of recent times have been continuously drawing sustenance from it.

Subbarama Dikshitar would not have undertaken this *magnum opus* but for the prompting and insistence of Sri Chinnaswami Mudaliar, a Superintendent at that time in the Madras Government Secretariat, a Christian with a consuming passion for Karnatic music. Having started on his gigantic project of presenting *Oriental Music in European Notation*¹, he sought out representatives of the direct *shishya-parampara* of Tyagaraja like Walajahpet Krishnaswami Bhagavatar and wrote out 800 pieces of Tyagaraja and other composers in Staff Notation, checking his scripts with the aid of violinists trained in Western music who were asked to play them by sight.

Chinnaswami Mudaliar circulated widely the first issues of his *Oriental Music*. The public response was meagre though leading men of culture, as also the Press, did praise him for his monumental undertaking. The publication and Mudaliar's undaunted pursuit of his objective produced a result of momentous significance, namely his coming into touch with the Ettayapuram *Samsthanam* and the court-musician there, Vidvan Subbarama Dikshitar. In the *Hindu* and in the pages of *Oriental Music*, these two figures, Subbarama Dikshitar and Chinnaswami Mudaliar, corresponded; the former called the latter an *avatara-purusha* and the latter, accepting the former as guru, got him thrice to stay with him in Madras and to enlighten him further on the science and art of Karnatic music and the intricacies of the *raga*-system, and the *gamaka-s*, in particular. Subbarama Dikshitar thus stayed with Mudaliar for a period of three to four years in all and helped him to write down many of the compositions of Muttuswami Dikshitar.

The Rajah of Ettayapuram in Tirunelveli District had been an ardent patron of Sanskrit learning, of Tamil scholars and poets, and of musicians and composers. It was in the Ettayapuram Court that the great composer Muttu-

swami Dikshitar spent his last years. In earlier years, his youngest brother Baluswami Dikshitar had been received as Asthana Vidvan there. Five generations of the Ettayapuram Rajahs had been ardent patrons and active votaries of music, themselves practising both vocal and instrumental music and composing pieces in Telugu and Tamil. Full accounts of these Rajahs, of their patronage of and flair for the arts and literature can be found in the biographies of the personalities in the world of music which were penned by Subbarama Dikshitar himself as part of his *Sangita Sampradaya Pradarshini*.

Muttuswami Dikshitar passed away in Ettayapuram in 1835. His brother Baluswami Dikshitar had a daughter Annapurni who had been given in marriage to Sivarama Iyer of Tiruvarur. Subbarama Dikshitar was their second son. He was born at Tiruvarur in 1839. When he was only five, he was taken to Ettayapuram by Baluswami Dikshitar, his maternal grandfather, who adopted him as his own son. Subbarama Dikshitar underwent intensive training under Baluswami Dikshitar in music, particularly on the vina, and studied Telugu and Sanskrit under the guidance of other teachers. He became a composer in his seventeenth year and the chief Asthana Vidvan, in succession to Baluswami Dikshitar, in his nineteenth year.

A detailed account of his life and music career can be read in his own words in his *magnum opus*. He records that the then ruler of Ettayapuram, Jagadvira Rama Kumara Eddappa Maharajah, had his horoscope examined by expert astrologers and, seeing the indications of glory there, told Baluswami Dikshitar that Subbarama Dikshitar would be a second Muttuswami Dikshitar and that Baluswami should adopt him as his son.

The circumstances that led to the fruitful friendship and co-operation of Subbarama Dikshitar and Chinnaswami Mudaliar have already been recalled. Mudaliar had laboured hard, faced acute difficulties, and had reached a stage where he was unable to publish all the material that he had written down. Mudaliar's eyesight had also been seriously affected by his labours and he was unable to publish the Dikshitar pieces he had reduced to notation with Subbarama Dikshitar's assistance. On the occasion of the installation on the *gadi* of Jagadvira Rama Venkateshvara Eddappa, Rajah at Ettayapuram, in 1899, Mudaliar visited Ettayapuram and personally appealed to all those who mattered, including the Rajah himself, to ensure that his unfulfilled mission would be completed by the *Samsthanam*. He said that Subbarama Dikshitar should be urged and helped to publish in notation, at least in the Telugu script, the entire music of the Dikshitar school.

Subbarama Dikshitar himself records that Mudaliar's appeal was that Subbarama Dikshitar should put down in writing and notation everything that he knew, without hiding anything. To quote from the English Preface by C. Nagojee Rau (a well-known figure in music circles in those times) to the original Telugu edition of the *Sampradaya Pradarshini*, "Sri Subbarama Dikshitar, though unwilling at first to part with what he naturally regarded as a precious heirloom to be jealously guarded and retained in his family, yielded in the end to the wishes of his master and patron, the Rajah". Sri Nagojee Rau adds, "To what extent we are indebted to the gentleman named above could be realised if it be remembered that Brahma Sri Subbarama Dikshitar is now an old gentleman and that his great learning and knowledge

and the store of music literature in his possession would, in the course of nature, have been lost to the world in a few years if this work had not been published now".

Subbarama Dikshitar worked on this book *Sangita Sampradaya Pradarshini* for more than four years. Its printing began towards the end of December 1901 and while it was in progress, to quote the words of the Tamil Preface by R. Srinivasa Iyengar to the original edition, "Matangi Devi, the presiding Deity of Music, drew to Her own World Her beloved Devotee Sri Chinnaswami Mudaliar". Thanks to the continued interest of the Rajah, the *Sangita Sampradaya Pradarshini* was completed in the middle of 1904. Special types for Telugu and for the *gamaka*-signs were ordered, the credit of having printed this very difficult material at a time when printing in this country was in its infancy goes to T. Ramachandra Iyengar and the Vidya Vilasini Press at Ettayapuram. The book was published under the authority of Rao Bahadur K. Jagannathan Chettiar, Secretary of the Ettayapuram *Samsthanam*.

This book is in two volumes, and extends to about 1700 pages. It comprises 76 biographies of persons noteworthy in the history of music from the times of Sarngadeva to those of Subbarama Dikshitar himself. It includes the lives of writers of scientific treatises, composers and musicians. Two sections are devoted to the science of music (*Sangita-lakshana-prachinapaddhati* and *Sangita-lakshana-sangraha*). There is an exhaustive tabular statement of *raga-s*, *raganga-s*, *upanga-s* and *bhashanga-s* — with their *murcchana-s*; a detailed descriptive guide in Telugu and Tamil to the *gamaka*-signs employed in the notations of the songs in the book; *tala*-signs — notes on likely pitfalls in rendering them on the vina or singing them; the main text of the work giving the 72 *Mela-s* and all their *Janya-s* with their *raga-lakshana-s*, an explanation of their special characteristics, their *lakshana-gita-s*, *sanchari-s* and illustrative compositions; and supplements giving *ragamalika-s* and pieces of other composers who had lived in the previous three centuries. In the main portion, among the compositions given are about 170 *gita-s* of Venkatamakhin, about 229 *kriti-s* of Muttuswami Dikshitar, 10 *prabandha-s* and 41 *chittatana-s* of Venkatamakhin, some *ragamalika-s* and other compositions of Ramaswami Dikshitar, the father of Muttuswami Dikshitar, a few pieces of Tyagaraja and Shyama Shastri, and over hundred other pieces, *suladi-s*, *varna-s*, *svarajati-s*, *daru-s* and *pada-s* including some in Tamil.² In addition to the two volumes of the main work, Subbarama Dikshitar wrote and compiled for beginners an introductory work also in about 230 pages called the *Prathana-abhyasa-pustaka*.

The work also gives us an idea of the learning and artistic contribution of Subbarama Dikshitar himself. In the explanatory notes on the *raga-lakshana-s*, he shows his erudition in respect of the special and characteristic notes or phrases of *raga-s* and under each *raga*, he adds elaborate *sanchari-s*. Besides, the book also contains the original pieces which Subbarama Dikshitar himself composed: *varna-s*, *kriti-s*, and *ragamalika-s*. Even if Subbarama Dikshitar had not produced the *Sangita Sampradaya Pradarshini*, his name would still stand high among the gifted composers of Karnatic music. While maintaining the high style of Muttuswami Dikshitar, he displayed greater versatility and produced in addition to *kriti-s*, many *varna-s*, *svarajati-s*,

and *ragamalika-s* all studded with *svarakshara* beauties. Of his *ragamalika-s*, the one illustrating the 72 *Melakarta-s*, according to the Venkatamakhi school, with words composed by his Telugu teacher, Krishna Kavi, is of special importance.

Subbarama Dikshitar also set to music, the *Valli-Bharatam*, a Tamil composition by Kadikai Namassivaya Pulavar of the Ettayapuram Court. *Mahalahiri* in Kamas on God Kumara at Kazhukumalai by the same Tamil scholar was also set to dance-music by Subbarama Dikshitar, following somewhat the famous *Useni Svarajati*. It is printed in the *Sangita Sampradaya Pradarshini* and has recently been brought into vogue by Balasarasvati.

We may reproduce the very words of Subbarama Dikshitar on his creative work: "When I was only seventeen, I composed a *Tana Varna* in Darbar and when it was presented before the King, some in the assembly thought that my father had actually composed it. The King, therefore, told me, 'I am going out and shall come back in one hour; by that time you should sit here, compose and keep ready for me a *jatisvara* in Iman; and he specified that in it, after *pallavi* and *anupallavi*, there should be a *svara*-passage starting on *Dha*, and the next *svara* -passage should be set in three tempos fast, medium and slow, and again in the same three in reverse order, and then the *muttayisvara*'. The King, to test my ability ordered that I should not, while composing the piece, leave the spot and he also set two guards to watch me. I finished the *jatisvara* in the given form before the scheduled time and the King, after listening to it, himself took me to my father, announced the new composition, made me sing my new composition and rewarded me with a pair of shawls and ten sovereigns. On Jagadvira Rama Eddappa Maharajah, I composed at his instance and on him, two *chowka varna-s* for dance in Anandabhairavi and Surati and a *ragamalika* in nine *raga-s*. On His Holiness Sri Sankaracharya of Kamakoti Pitha, I sang a *tana varna* in Ramakriya and the *kriti Sankaracharyam* in Sankarabharana". The *sada-s*, included, besides His Holiness and Vidvans in different Shastras, Vinai Subbukutti Iyer, Tirumalarayampattanam Ramudu Bhagavatar and Tirukkadayur Bharati (the last a direct pupil of the great Muttuswami Dikshitar).

Subbarama Dikshitar had planned to publish another large work containing 100 *kriti-s* of Shyama Shastri, 500 *kshetrajna pada-s* and the *kriti-s* of Tyagaraja collected by Mr. Chinnaswami Mudaliar from the Walajahpet school. It is our misfortune that he could not complete his project, and we are not able even to trace the manuscripts of his collection.

Subbarama Dikshitar was evidently a very active person; a purely literary work of some magnitude that he accomplished is the Tamil translation of the Telugu *Mahabharata*.

Subbarama Dikshitar passed away in 1906 and the great Tamil poet Subrahmanya Bharati sang an elegy on his death.

The above account of the labours of Subbarama Dikshitar and a glance at the table of contents of his *Sangita Sampradaya Pradarshini* reveals

what a great store of musical lore the work is, and how it has proved to be the mainstay of our musicians and music scholars. In the twenties and thirties of the present century, there was a fresh awakening in our national arts; several voluntary organisations were founded for codifying our music traditions and fostering the growth of the art on proper lines. Indian music was made one of the subjects of study in schools and colleges. Music studies, researches, editions of songs, and publications began to appear and conferences of Vidvans steeped in *Sampradaya* came to be convened. For all this work, the *Sangita Sampradaya Pradarshini* became the one indispensable book of constant reference and everlasting source-material. Subbarama Dikshitar and his labours also caught the attention of Shri Bhatkhande who secured from him portions of the *Chaturdandi Prakasika* of Venkatamakhin and also adopted the Karnatic *Mela-Janya* scheme in his new codification of Hindustani music.

References:

1. First issue Nos. 1 to 10 (Rs. 5, one anna a page), 8th December 1893. Printed at the Ave Maria Press, Puduket, Madras.
2. With the full financial aid of the Sangeet Natak Akademi, I undertook to bring out, under the auspices of the Music Academy and with the cooperation of Sangita Kalanidhis T. L. Venkatarama Iyer and Mudicondan C. Venkatarama Iyer and Vidvans B. Rajam Iyer and S. Ramanathan, a Tamil script edition of this monumental work of Subbarama Dikshitar. Three volumes of this book have been published and the fourth is nearing completion.

Dikshitar's *Shishya Parampara*

V. Raghavan

The main line of Dikshitar's pupils is represented by his own family. After Baluswami Dikshitar, there was the great Subbarama Dikshitar, his daughter's son whom he had adopted; he was the celebrated author of *Sangita Sampradaya Pradarshini*. His son was Ambi Dikshitar (full name Muttuswami Dikshitar), who succeeded him as court musician at Ettayapuram and stayed there for a long time. Late in life he migrated to Madras where he lived for the rest of his life. While in Madras, he built up a school around himself; it was the starting point of a strong and fruitful movement. The well-known Vedanta Bhagavatar of Kallidaikurichi, who also happened to live in Madras at that time, threw himself enthusiastically into this active propagation of Dikshitar *kriti*-s. There were two young vina brothers of Tirunelveli, A. Anantakrishna Iyer and A. Sundaram Iyer, who made copies of Dikshitar *kriti*-s from the manuscripts of Sri Ambi Dikshitar. These formed the basis on which they propagated Dikshitar *kriti*-s. Anantakrishna Iyer left for Calcutta where he set up a school and taught Dikshitar *kriti*-s. In Madras his younger brother Vina Sundaram Iyer published fourteen volumes of Dikshitar *kriti*-s with the texts in Devanagari and the notation in Tamil. For a number of years in every issue of the Journal of the Music Academy I managed to get Sundaram Iyer to edit two new Dikshitar *kriti*-s from his copy. Both these brothers died a few years ago.

While in Madras, Ambi Dikshitar discovered the talents of D. K. Pattammal at a Government Technical Examination. Later T. L. Venkatarama Iyer also came into the picture, but D. K. Pattammal's primary initiation into Dikshitar *kriti*-s may be said to be directly due to Ambi Dikshitar. As an influential office-bearer of the Music Academy, Madras, the late T. L. Venkatarama Iyer became an active force in the rising tide of Dikshitar enthusiasm. T. L. Venkatarama Iyer threw himself heart and soul into Dikshitar music and, after the demise of Ambi Dikshitar, he began to hold several private classes. My own enthusiasm for Dikshitar derived from Tiruvarur, which is Dikshitar's and my own native place, T. L. Venkatarama Iyer and I combined our efforts. I took him to Tiruvarur, showed him the Big Temple of Tyagaraja, the different Deities about whom Dikshitar sang; we met the temple nagasvaram musicians and devadasis. The percentage of Dikshitar *kriti*-s naturally increased in the programmes of concerts arranged by the Music Academy, Madras.

Under T. L. Venkatarama Iyer several musicians, young and old, learnt Dikshitar *kriti*-s. The most prominent of them are, of course, D. K. Pattammal and Vidvan B. Rajam Iyer; among others are the latter's brother B. Krishnamurthy, Sandhyavandhanam Srinivasa Rao, who later became Principal of the Central College of Karnataka Music, Government of Madras, Madras. D. K. Jayaraman's Dikshitar repertoire derives from his sister D. K. Pattammal. Many senior musicians took from T. L. Venkatarama Iyer rare Dikshitar

compositions. T. L. Venkatarama Iyer even converted his cousin Dr. L. Muthiah Bhagavatar, a Tyagarajite, to the Dikshitar school.

Thanks to this new impetus to Dikshitar music, many other musicians sang a number of Dikshitar *kriti*-s; of them Musiri did justice to *Nirajakshi Kamakshi*; Chittoor always opened with *Panchamatangamukha*. Madurai Mani Iyer must be specially mentioned for the Navagraha *kriti*-s and several others that he sang in all his concerts. Some Dikshitar *kriti*-s have recently earned popularity in concerts because of the leader Ariyakudi himself (e.g. *Harihara putram*).

While Muttuswami Dikshitar and his brother and descendants were in Ettayapuram in Tirunelveli District, Dikshitar *kriti*-s spread in that southernmost district of Tamilnadu. The names of some of the musicians who learnt Dikshitar *kriti*-s and whose names are still remembered are: Kalakkadu Subbiah Bhagavatar, Kodakanallur Subbiah Bhagavatar, Srivilliputtur Muthiah Bhagavatar of the Settur Samsthanam, Pallakurichi Subbiah Bhagavatar and Vasudevanallur Subbiah Bhagavatar (a pupil of Maha Vaidyanatha Iyer and a Sri Vidya devotee). Among the noteworthy musicians of modern times who became deeply interested in Dikshitar music were the Kallidaikurichi brothers, Vedanta Bhagavatar and Ramalinga Bhagavatar. The former even prepared a musical discourse of *Lalitopakhyanam* relating to Devi on the basis of the rare and little known *kriti*-s of Dikshitar on that theme. As I have mentioned in my article, Dikshitar illustrated on one side the *Mela-Janya* scheme and on the other the story of Lalita, with this special group of songs. Sangamu Bhagavatar was a pupil of Vedanta Bhagavatar; two younger pupils of the Kallidaikurichi brothers are the late Pattamadi Sundaram and Sri Mahadeva Iyer. The latter has been teaching Dikshitar *kriti*-s in Madras; he now draws a pension from the Music Academy, Madras, and teaches Dikshitar *kriti*-s. R. Vedavalli is studying under him, after a period of similar training in Dikshitar *kriti*-s under Smt. Mukta with a Central Sangeet Natak Akademi Fellowship.

Of Dikshitar's own direct line, Ambi Dikshitar's son Tiruvarur Baluswami Dikshitar is the present living representative. In his possession are: (1) the manuscripts of rare compositions of Dikshitar, (2) Dikshitar's own vina and (3) the icon, the mystic *Srichakra*, and other materials relating to the *Devipuja* performed by Dikshitar himself.

Dikshitar had a special following among nagasvaram vidvans and temple dancers. During Dikshitar's sojourn in Tanjavur, as I have noted in my article, the four dance-masters Ponnayya, Chinnayya, Vadivelu and Sivanandam attached to the Big Temple in Tanjavur, became disciples of Dikshitar. In fact there is a series of nine *kriti*-s in which they have made special reference to Dikshitar as their guru and as having been blessed by him. The line of the Tanjavur Dance-quartette is well-known. Evidently there are manuscripts of Dikshitar *kriti*-s in their family and it is up to the present representatives of that family, Nattuvanar Kittappa and Vinai Sivanandam, to co-operate with us to bring to light more of the rare compositions of Dikshitar.

Independent of this new movement for Dikshitar *kriti-s*, Dikshitar *kriti-s* had always been, to some extent, current among the concert-musicians. This may be seen from the index and bibliography where references are given to very early publications of the last century containing Dikshitar *kriti-s*.

Dikshitar belonged to Tanjore District (Choladesa). According to Subbarama Dikshitar and his *Sangita Sampradaya Pradarshini*, the following were the direct pupils of Dikshitar in that area:—

1. Tirukadayur Bharati, proficient in music and Tamil.
2. Avidayarkovil Vinai Venkatarama Iyer.
3. Tenur Subrahmanya Iyer.
4. Tambiappan, specialist in Suddha Maddalam, and belonging to the temple of Tyagaraja at Tiruvarur; connected with Dikshitar's *Navagraha kriti-s*.
5. Nagasvaram artistes belonging to the temple in Tiruvarur
6. Nagasvaram artiste Tiruvazhandur Vilvamangalam.
7. Tiruvarur Ayyaswami, author of many *tana-varna-s* and *pada-s*.
8. Vallalarkovil Ammani, well-known lady musician of the time.
9. At Tiruvarur Temple itself, the temple dancer Kamalam was his pupil as is mentioned in the biography of Dikshitar. Her descendants have till recently been practising the art of Bharata Natyam at Tiruvarur.
10. Koranadu Ramaswami, expert in Bharata Natyam.
11. Besides these, it is well-known that Dikshitar had a pupil in Sattanur Panchanada Iyer who was reputed for his *madhyamakala* and *tana* singing. He was teacher of nagasvaram vidvans and several musicians and dancers. Tirupampuram Natarajasundaram Pillai, who with his brother was the first to play 'double nagasvaram', was a pupil of this Panchanada Iyer. With my help Sri T. S. Natarajasundaram Pillai brought out a volume of fifty songs of Dikshitar in notation in 1936 (See Bibliography). His eldest son was the late flautist Swaminathan Pillai and a younger son of his, Sivasubramanya Pillai, is now on the staff of the Music College of Annamalai University. Svaminathan Pillai, when he was on the staff of the Central College of Karnataka Music, Madras, was responsible for bringing in the Kurcheri vogue of the rare *ragamalika* in fourteen *raga-s* (*Sri Vishvanatham*).

It was from Panchanada Iyer that the great Vinai Dhanammal inherited her Dikshitar repertoire which then came to her daughters and grand-daughters. Dhanammal always mentioned Panchu Iyer as *Enga Ayya* (Our Revered Master). The Dikshitar songs and their renderings of this line have the authentic Vainik quality and the correct aesthetics of the Dikshitar style of composition. I have not listened outside of Dhanammal family to *Vinapustaka dharinim* in the rare Vegavadhini or to as sublime a rendering such as they gave to *Mamava Pattabhirama* in Manirangu.

There have been other musicians in Tanjavur District who had very rare Dikshitar *kriti-s* in their stock and from whom several senior musicians of the last generation learnt Dikshitar *kriti-s*. The late Maha Vaidyanatha Iyer rendered *Vatapi*, *Chintaya Makanda* and *Tyagarajaya namaste* in his concerts.

Konerirajapuram Vaidyanatha Iyer gave masterly expositions of *Sri Subrahmanayaya namaste*. These and a few more major creations of Dikshitar,— *Akshayalinga*, *Balagopala*, *Sri Rajagopala*— had automatically spread all over the Karnatic area. It is, therefore, not correct to imagine that Dikshitar *kriti-s* had not spread widely either in his time or in the time immediately after him and that it all started only with the new movement in Madras.

I have with me some manuscripts written in the Telugu script, collected from Andhra Pradesh which contain Dikshitar *kriti-s* and these attest to the vogue of Dikshitar *kriti-s* in Andhra. However, a systematic enquiry has yet to be made into the manner and vogue of Dikshitar *kriti-s* in the Telugu, Kannada or Kerala areas.

Among the vidvans, who had been life-long devotees of Tyagaraja, who awoke to a new awareness of the beauty of Dikshitar, must be mentioned Alattur Venkatesa Iyer, father of Subba of Alattur Brothers. It was he, who promoted by some inner urge, went to Tiruvarur, and out of his meagre personal resources, purchased the site at Tiruvarur where Dikshitar's house stood, and where we now have, thanks to Sadasivam and M. S. Subbulakshmi, a Dikshitar Mandapam and shrine.

A living tradition of Dikshitar *kriti-s* directly from Dikshitar himself is to be had at the Tyagaraja Temple at Tiruvarur, with the nagasvaram vidvans. There has been the practice of playing particular Dikshitar *kriti-s* at particular times and places in the services, festivals and processions. In my young age, the two masterly players of nagasvaram at the Tyagaraja Temple were the brothers Krishnaswami and Swaminathan; the latter is the father-in-law of the flautist Swaminathan Pillai. The music of these Nagasvaram Brothers in the true grand Vilambit still lingers in the ears of some of us, continuing to rouse visions of majestic masterpieces like *Tyagaraja-yoga-vaibhavam*.

A Dikshitar Bibliography

V. Raghavan

- A. Collections of songs including some of Dikshitar or having predominantly or exclusively Dikshitar *kriti*-s;
- B. Books on Dikshitar in English or Tamil giving accounts and appreciations of Dikshitar and his compositions; also brochures and smaller books and Souvenirs on the life and work of Dikshitar;
- C. Long or short papers in English or Tamil in various Journals and Souvenirs on Dikshitar's life and art and appreciation of different aspects of his *kriti*-s.

A

Svaramanjari

First in the series of six books on Karnatic Music and of compositions in notation in Telugu script. Each volume has a technical part on *Sangita Shastra*.

By T. Singaracharya and T. Chinna Singaracharya (The Tatchur Brothers).

Published by the Maharajah of Vijayanagaram, Madras. (13th ed. 1938).

This part has no Dikshitar *kriti*-s.

Book II in the above series of the Tatchur Brothers has not been available to me for examination and study.

Sangitakalanidhi

Book III in the above series of the Tatchur Brothers.

Madras 1889 (Fourth ed. 1912). 154 pages. Part I—Technical; Part II—*Kriti*-s.

Pages 43-46 here have 9 Dikshitar *kriti*-s.

Gayakalochanam

Book IV in the above series of the Tatchur Brothers, Madras. (Second ed. 1902). 256 pages. Part I—*Sangita Shastra*; Part II—*Kriti*-s; page 147 ff. Dikshitar *kriti*-s numbering 16. *Navagraha kriti*-s (except the two on Rahu and Ketu) are included here.

Gayakasiddhanjanam

Book V in the above series of the Tatchur Brothers. In two parts. Madras 1890.

Part I (i) Technical (ii) *Kriti*-s, pages 51-77; contains 25 Dikshitar *kriti*-s which include 2 pieces not known from any other source—*Karuna-*

nandachatura, Nilambari (on Devi) and *Shivanandarajayoga*, Surati (on Shiva) both of Kumar Eddendra, the Ettayapuram prince but given here wrongly as Muttuswami Dikshitar's; Part II (i) Account of musicians and the technical details of music (ii) *Kriti*-s; this has Dikshitar *kriti*-s. Page 1 ff. 15 *kriti*-s including 2 of patron Eddappa Maharaja and a long piece *Raksha raksha mam Vira Narasimha* in Saindhavi with 20 *charana*-s, the authorship of which is doubtful.

Ganendushekharam

Book VI in the above series of the Tatchur Brothers. Madras 1912. 368 pages. Part I Technical; Part II *Kriti*-s.

No Dikshitar *kriti*-s here.

Oriental Music in European Notation

By A. M. Chinnaswamy Mudaliar M.A. Madras 1893.

An exhaustive treatise (pages 1-36) in the form of questions and answers on the music of South India and the 72 *Mela*-s and their 1001 *Janya raga*-s. (37 ff.). There is a large number of compositions of the musical Trinity and some other classical composers included here, with staff notation. Published in the form of fascicles.

Pages 1-36. Dikshitar *kirtana*-s and Nottusvara *sahitya*-s.

Sangitasvayambodhini

By T. M. Venkatesha Shastri, Principal, Zenana Music Institution, Madras 1892. In Telugu script.

Ganamrtamu

By the same author. 1893.

These two contain two Dikshitar *kriti*-s, *Anantabalakrishnam* and *Mahishasuramardani*, with mistakes in the text and *raga-tala* names.

Sangita Sampradaya Pradarshini

In Telugu script. Two large volumes.

Prepared by Subbarama Dikshitar at the instance of A. M. Chinnaswami Mudaliar and the Maharajah of Ettayapuram Jagadvira Rama Venkateshvara Eddappa Maharajah. Published on behalf of the court by the Secretary to the Maharajah, K. Jagannatham Chetty.

2 volumes. Pages 11+7+44+3+52+7+19+4+37+1218+131+136.

Ettayapuram 1904.

Carries English, Tamil and Telugu prefaces by a number of persons; 77 biographies of musicians and other celebrated figures in the history of music, a treatise on *ragalakshana* etc. and explanations of the musical signs used in the publication.

Total Dikshitar *kriti*-s here are 229.

Balashikshasampradaya-Prathamabhyasapustakam

By Subbarama Dikshitar. Ettayapuram 1905.

Subbarama Dikshitar's supplement to his *magnum opus*, the *Sangita Sampradaya Pradarshini*, for the use of beginners. Gives (i) in Telugu script with notation the 33 Nottusvara *sahitya*-s of Dikshitar, pages 45-58; and (ii) 12 *kirtana*-s of Dikshitar, which are written especially for beginners, pages 71-82. Besides a Telugu and Tamil preface, the most interesting thing is that this volume carries the English preface of Prof V. N. Bhatkhande, who was at that time on a visit to Ettayapuram. Pages 26 + 201 + 5.

Sangita Sampradaya Pradarshini of Subbarama Dikshitar

Tamil script edition undertaken by V. Raghavan under the sponsorship of the Sangeet Natak Akademi, New Delhi.

Text translated and transcribed in Tamil from Telugu and written out by Sangitabhushanam S. Ramanathan (*ragalakshana* portions) and Vidvan B. Rajam Iyer (song portions). Printed under the supervision of T. L. Venkatarama Iyer, Mudicondan Venkatarama Iyer and V. Raghavan. Published by the Music Academy, Madras.

Part I. 1961, with a foreword by Dr. P. V. Rajamannar, President, Sangeet Natak Akademi, and a Preface by V. Raghavan describing the history of the compilation of the *Sangita Sampradaya Pradarshini* by Subbarama Dikshitar and the part played therein by A. M. Chinnaswami Mudaliar and others.

Pages x-xvi: explanation in Tamil of the *gamaka* and other signs used by Subbarama Dikshitar in the *Sangita Sampradaya Pradarshini*.

Pages 1-250: *Mela*-s 1-15 and their *Janya*-s.

The compositions under these in the part include: 48 of Muttuswami Dikshitar; 1 of Chinnaswami Dikshitar; 1 of Baluswami Dikshitar; 1 of Ramaswami Dikshitar; 2 of Subbarama Dikshitar; 3 of Kumara Eddendra of Ettayapuram and 2 of Muttuswami Dikshitar's pupil Ponnayya mentioning Dikshitar as guru.

Part II. 1963, pages 251-508. Covers *Mela*-s 15-22 and *Janya*-s (partly); under these are given: 42 *kriti*-s of Muttuswami Dikshitar; 1 *daru* of Baluswami Dikshitar; 6 of Ramaswami Dikshitar; 3 of Subbarama Dikshitar and so on.

Part III. 1968, pages 509-776. Covers *Mela*-s 22 (rest) — 28 and *Janya*-s (in part); under these are given: 41 *kriti*-s of Muttuswami Dikshitar; 4 of Baluswami Dikshitar; 3 of Ramaswami Dikshitar; 8 of Subbarama Dikshitar and so on.

Part IV. Under print. Pages printed so far 777-1056; covers *Mela*-s 28 (rest) — 49 and *Janya*-s; under these are given: 46 *kriti*-s of Muttuswami Dikshitar; 1 of Baluswami Dikshitar; 4 of Ramaswami Dikshitar and 6 of Subbarama Dikshitar. In the unprinted portion, the rest of the *Mela*-s and *Janya*-s are covered and under these, as per the old Telugu edition, together with its Appen-

dix, the following *kriti*-s are given: 38 *kriti*-s of Muttuswami Dikshitar; 2 of Baluswami Dikshitar and 6 of Ramaswami Dikshitar.

Sangita-sarvartha-sara-samgrahamu or *Gana Sara* in Telugu script.

By Vina Ramanujachari of Triplicane, Madras.

Published by T. Chengalvaraya Naidu & Sons. Madras 1908.

Contains 13 Dikshitar *kriti*-s.

Harmonium Svayambodhini

Mysore 1914.

Contains 1 Dikshitar *kriti* — *Sri Gananatham*, in Kannada script with notation.

Raga wrongly noted as Harikambhoji.

Sangita-Rasarnavam

A thesaurus of songs compiled and edited with notation in Tamil, by V. Srinivasa Iyengar. Adi & Co., Madras 1920.

Dikshitar's *Balagopala* (Bhairavi), *Chintaya makanda* (Bhairavi) and Chinnaswami Dikshitar's *Ganalola* (Todi) are included here.

Sangita-rajara-gam

Edited by S. Ranganatha Iyer, Trivandrum 1922.

Contains first pieces of *Kuchelopakhyanam* of Svati Tirunal. The bulk of the book then gives compositions of Tyagaraja, Dikshitar and other composers.

It contains 10 *kriti*-s of Muttuswami Dikshitar.

Sangita Shastra Praveshadayini

Mysore 1926. In Kannada script with notation.

Contains 10 Dikshitar *kriti*-s.

Sangita-Vidya-Rangam

Edited by S. Ranganatha Iyer, Trivandrum 1928.

Contains editions of *kirtana*-s of different composers with *ragalakshana*-s. All in Malayalam script.

It contains 10 *kriti*-s of Dikshitar.

Adi Gana Bhaskaram

By K. V. Srinivasa Iyengar. Adi & Co., Madras.

In Telugu script, texts and notation with Index of songs of diverse composers. Has a brief English Preface by the Editor. Pages 447 + 44. Date not

given. Gives 15 Dikshitar *kriti*-s and one in Darbar of Baluswami Dikshitar, the well-known *Ganalola* (Todi) of Chinnaswami Dikshitar, and the Svarakshara Todi Varna (*Sa-ri-ga-dani*) of Ramaswami Dikshitar.

Ganamanjusha

By Vina A. Anantakrishna Iyer of the Dikshitar *Sampradaya*.

Madras 1934, Pages 1-80.

A collection of songs in Tamil script with notation; includes several Dikshitar *kriti*-s.

Dikshita Kirtana Prakasikai.

By Nagasvaram Vidvan T. S. Nataraja Sundaram Pillai. Madras 1936.

50 *kriti*-s of Dikshitar in Tamil, text with notation.

The author belonged to Dikshitar *Shishya Parampara*. V. Raghavan assisted him in printing this book in Madras on the occasion of the centenary of Dikshitar's death.

Sangita Saramrita Sara

By Venkatagiriappa, Mysore 1936.

Contains 3 Dikshitar *kriti*-s with notation in Kannada script.

Guruguha Ganamrita Varshini (Dikshitar's *Sri Kamalamba Navavarana* Series).

Part I. By Vedanta Bhagavata and A. Anantakrishna Iyer. With a Foreword by Ambi Dikshitar. Madras 1936.

There is an English translation and explanation of the *Navavarana kriti*-s, at the beginning. There is then a Tamil account of the life of Dikshitar, his father and his descendants. The texts of the songs are in Telugu and Tamil scripts with notation in Tamil script; in each case the *ragalakshana*-s are also given. The 9 *kriti*-s are preceded by *Sri Maha Ganapati* (Gaula) and *Sri Balasubrahmanya* (Surati).

Guruguha Ganamrita Varshini

Part II (Dikshitar's *Sri Navagraha* Series). By the same editors. Madras 1937.

Before the Nine Planets Series, are given *Kari-Kalabhamukham* (Saveri) and *Kumarasvaminam* (Asaveri) on Ganesha and Kumara.

Ragalakshana-s, texts in Devanagari, notation in Tamil, Tamil explanations; and at the end an English translation of the songs is given.

Kirtanasagara

By Prof. P. Sambamoorthy.

Collections of songs with notation in Tamil. Indian Music Publishing House, Madras. Book I. 1938.

Contains one *kriti* and two Nottusvara *sahitya*-s of Dikshitar.

Book II 1942. No Dikshitar *kriti*-s.

Book III 1961. Two Dikshitar *kriti*-s.

Book IV 1967. Two Dikshitar *kriti*-s.

Makkala Hadugalu (songs for children)

Mysore 1938. In Kannada script with notation.

Contains 2 Nottusvara *sahitya*-s of Dikshitar.

Tanjai Peruvudaiyan Perisai

(The great songs on Lord Brihadishvara in the Big Temple in Tanjavur).

Edited by the late K. Ponniah Pillai. Madras 1940.

Text in Tamil and Telugu and notation in Tamil script.

Republished in 1964, Madras, by the Editor's sons, Shri Kittappa and Sivanandam.

This contains the compositions of the great dance quartette of Tanjavur, who were all pupils of Muttuswami Dikshitar, *varna*-s, *kirtana*-s and *tillana*-s. Among the *kirtana*-s are a set of 9, mentioning the composers as Muttuswami Dikshitar's *Dasa* or *Bhakta* or *Shishya*. The one in Purva Kalyani says, "I have placed my faith in Guruguha (Muttuswami Dikshitar), the peerless guru". Some of them are in rare *raga*-s using their name with Katapayadi prefix according to the Venkatamakhi-scheme.

The volume also has songs of a few other composers.

Dikshita-Kirtana-Mala

Edited and published by Vina A. Sundaram Iyer, Mylapore, Madras.

A series in 14 parts; first the Sanskrit texts of *kriti*-s and then the Tamil texts with notation are given. Also a gist in Tamil of the meaning of the songs and *ragalakshana*-s is included.

Several of the *kriti*-s here were edited for the first time at my instance for the Journal of the Music Academy, Madras. This series began in 1941 and has been very popular and useful in the spread of rare *kriti*-s of Dikshitar. They have gone into a few editions.

The volumes carry forewords by T. L. V. Iyer, V. Raghavan and others.

There are also in these volumes, besides Muttuswami Dikshitar's *kriti*-s, those of Ramaswami Dikshitar, Subbarama Dikshitar and Ambi Dikshitar, as also some of the Nottusvara *sahitya*-s of Muttuswami Dikshitar.

Each Part contains 32 Dikshitar *kriti*-s. The first edition of Part I alone carried 25; but in the later editions Part I also carried 32. Part IV has 28 of Dikshitar's *kriti*-s and 4 of Ambi Dikshitar's; Part XI has 29 of Dikshitar's *kriti*-s and 3 of Subbarama Dikshitar's; Part XII has 28 of Dikshi-

tar's and 4 of Ramaswami Dikshitar's; Part XIV has 21 of Dikshitar's and 11 of Ambi Dikshitar's. The total number of Dikshitar *kriti*-s here is 426.

Kritimanimalai

Vol. IV. A collection of *kriti*-s, with texts in Tamil and Telugu and notation in Tamil.

By R. Rangaramanuja Iyengar. Madras 1948.

Contains 50 *kriti*-s of Dikshitar including the *Navagraha* and *Kamalamba Navavarana* series.

Kritimanimalai

Vol. V. 1953.

Gives 223 *kriti*-s of Dikshitar on the basis of the *Sangita Sampradaya Pradarshini*. Has a prefatory sketch in Tamil of Dikshitar's life and an appreciation in Tamil of Dikshitar's art; the latter is by Embar Vijayaraghavachariar.

Karnataka Sangitam (Higher Grade Practical Course)

Edited by Vina Vidvan A. Sundaram Iyer.

Madras 1950.

Has 4 Dikshitar *kriti*-s including the *raga-malika* in 14 *raga*-s on Vishvanatha. (Pages 156-160).

Abhyasa Gaham (Music for beginners)

Edited by Vina Vidvan A. Sundaram Iyer.

Madras 1954.

Includes 10 Nottusvara *sahitya*-s of Dikshitar and 5 of his other *kirtana*-s.

Nadajyoti Sri Muttuswami Dikshitar's Kirtana-s

Series 1: *Abhayamba Navavaranam*

Edited by Vina Vidvan A. Anantakrishna Ayyar.

Guruguha Gana Vidyalaya Publications, 19 Bepin Pal Road, Calcutta 1956. Pages 1-70.

Gives, with text in Devanagari and Tamil, notation in Tamil, and Tamil explanations, the series of 9 compositions of Dikshitar for the esoteric *Navavarana Puja* on Goddess Abhayambika at the Big Temple in Mayuram, Tanjavur District; gives also *ragalakshana*-s for the pieces. At the beginning Todi (*Mahaganapatim*), Suddha-Dhanyasi (*Subrahmanyena*) are given; after 10 *kriti*-s on Abhayamba, two *kriti*-s on the Shiva at this shrine (Kedaragaula and Anandbhairavi) are given. At the end, there is one more piece on the Goddess.

Series 2: *Shiva Navavarana* and the two sets of Pancha linga *kirtana*-s.

Edited and published by the same author. Calcutta (Date not given).

Opens with the rare Ganapati piece *Raktaganapatim*, and *Gurumurte* on Kartikeya; then gives: (a) 13 *kirtana*-s on God Tyagaraja at Tiruvarur, (b) the 5 *kirtana*-s on the lingas of the five elements (*Panchabhuta*-s) in the Tiruvarur temple and (c) the five *Panchabhuta kirtana*-s of Tamilnadu (Kalahasti, Arunachalam, Kanchi, Chidambaram and Jambukeshvaram).

Sanskrit texts, Tamil texts, Tamil notation, Tamil meaning and *ragalakshana*-s are given. The name *Shiva-navavarana* is however a misnomer.

Anantakrishna Iyer also announced his publication of a similar collection of *kirtana*-s on Rama and Krishna; but I have not been able to secure that volume.

Vaggeyakara Kritigalu — Three Parts (1959-60)

By Vidvan R. R. Kesava Murthi.

In Kannada script with notation.

Part I has 6 Dikshitar *kriti*-s; Part II has 7 Dikshitar *kriti*-s; and Part III has 8 Dikshitar *kriti*-s.

Muttuswami Dikshitar's Navagraha Kriti-s with notation

Karnataka Sangita Tarangini Series. Book III.

Published by Guruguha Gana Nilaya, Bangalore.

First edition 1961.

Contains texts with notation of the *Navagraha kriti*-s; also the text of the songs with meaning and *ragalakshana*-s.

Muttuswami Dikshitar's Navagraha Kriti-s with notation

By Vidvan M. R. Shankaramurthy.

Karnataka Sangita Tarangini Series.

Published by Guruguha Gana Nilaya, Bangalore.

Second edition 1969.

Contains an introductory account, texts with meanings, *ragalakshana*-s and then the texts with notation, all in Kannada script.

Karnataka Sangita Tarangini Series

Part III. Edited by Vidvan M. R. Shankaramurthy.

Published by Guruguha Gana Nilaya, Bangalore 1969.

Section III contains Muttuswami Dikshitar's five Nottusvara *sahitya*-s:

1. *Shakti-sahita*;
2. *Guruguha-pada*;
3. *Guruguha-sarasija*;
4. *Para-shiva-balam*;
5. *Shyamale Minakshi*.

Navagraha and Navavarana kriti-s of Muttuswami Dikshitar

By Vidvan S. Krishna Iyengar, Bangalore 1963.

In Kannada script with notation.

Compositions of Muttuswami Dikshitar

By Vidvan M. R. Shankaramurthy, Bangalore 1964.

In Kannada script with notation.

Contains 9 Dikshitar *kriti-s*.

Sangita-lakshya Vijnana

Mysore 1964.

Contains the *Navagraha* and *Navavarana* compositions of Dikshitar in Kannada with notation.

Tiruttani Sri Subrahmanya Kirtana-s of Sri Muttuswami Dikshitar

Devanagari Text and Tamil Exposition by V. Raghavan, Text in *svara* notation by Vidvan B. Rajam Iyer. Foreword by T. L. Venkatarama Iyer. Pages 1-44.

Published by the Sri Subrahmanyaswami Devasthanam, Tiruttani 1966.

Sangita Darpana

By V. Ramaratnam, Mysore 1969.

In Kannada script with notation.

Contains 13 Dikshitar *kriti-s*.

Navavarana kriti-s of Muttuswami Dikshitar

Bangalore 1973.

In Kannada script with notation.

(Follows Vedanta Bhagavata's book in Tamil).

Kirtana Darpana-Prayogika Sangita Shastra

By V. Ramaratnam, assisted by M. B. Ratnam and R. I. Anantaramayya. University of Mysore, Mysore 1974.

Contains 15 songs of Muttuswami Dikshitar with notation; all in Kannada script.

Sangita Gunadarsham

In Malayalam script.

Editor not known.

Prabhakara Press, Trivandrum. Exact date not known; but more than 60 years old.

20 *kirtana-s* of Muttuswami Dikshitar are given here in notation.

Hita Bhashini

Tamil-Sanskrit Journal. Now defunct.

Edited by Pt. R. Muthukrishna Shastri, Tanjavur.

15 *kirtana-s* of Muttuswami Dikshitar were presented in the pages of this journal (1948-497) with Sanskrit and Tamil texts; word-for-word meaning in Tamil and music notation. The songs and notation were given by different musicians.

B

Muttuswami Dikshitar

Life of the Composer in Tamil and English.

Published as a booklet on the occasion of the centenary of Dikshitar's death. Published by the Triplicane Club, Triplicane, Madras 1935.

Dikshitar's 112th Anniversary Souvenir of the Sri Gurugaha Gana Vidyalaya

Published by the late A. Anantakrishna Iyer of the Dikshitar *Sampradaya*, 19, Bjpil Pal Road, Calcutta 1947.

The Souvenir is in Tamil and contains:

1. Life of Dikshitar (Pages 1-11)
2. List of songs sung during the festival, which includes a large number of Dikshitar's songs, some of them being rare. (Pages 15-27).

Sri Kamalambika Mahatmya (with Navavarana-Kirtana-Vimarsha).

By N. Subrahmanya Iyer.

Published by K. Rajagopala Pillai of Bhikshandarkoil in a series of books on the sanctity of Kamalalaya or Tiruvarur, 1956.

Tamil—Sanskrit. Dikshitar's *Kamalamba Navavarana kriti-s* are given in Devanagiri and the esoteric lore of Srividya on which they are based is explained in detail, together with coloured charts of the *chakra-s*. (Pages 1-82).

Souvenir of Sri Muttuswami Dikshitar Aradhana Mahotsava

Coimbatore 1952.

An English—Tamil Souvenir carrying articles on Dikshitar's life and his contributions to Karnatic music.

Great Composers

Book I. Prof. P. Sambamoorthy. Biographies.

The Indian Music Publishing House, Madras. Second ed. 1962.

Ch. XII. Ramaswami Dikshitar, pages 119-125.

Ch. XIII. Muttuswami Dikshitar, pages 126-153.

Isai Valartta Arasa-paramparai (The Royal Line that promoted music).

By 'Banan'.

A detailed account in Tamil of the six Rajahs of Ettayapuram who patronized the Dikshitar. With illustrations, including accounts of the patron of Subbarama Dikshitar and his Chief Administrator Jagannatham Chettiar, both of whom were responsible for the publication of the *Sangita Sampradaya Pradarshini*. Contains also a list of the musicians, pandits and composers in Tamil and Sanskrit who were in their court.

Published in the Souvenir of the Nellore Sangita Sabha, 1962.

Muttuswami Dikshitar

By T. L. Venkatarama Aiyar.

National Biography Series, National Book Trust of India, Delhi, 1968, Pages 101.

Has at the end a few select compositions with English translations.

C

Sri Muttuswami Dikshitar

By V. Raghavan.

Sound & Shadow, Madras 1963, pages 59-62.

A brief account of Dikshitar's life in English.

Sri Muttuswami Dikshitar

By T. V. Subba Rao.

A brief appreciation in Tamil in the Souvenir of the 14th Conference of the Music Academy, Madras 1941.

Another brief appreciation, by the same author, in English, in the Souvenir of the 17th Conference of the Music Academy, Madras 1943.

Sri Muttuswami Dikshitar

By N. Raghunathan.

Journal of the Music Academy, Madras, XIV 1943.

An appreciation (pages 122-129).

Muttuswami Dikshitar

By V. Raghavan.

A short sketch of Dikshitar's life and work, in Tamil.

Published in the Souvenir of the 22nd Conference of the Music Academy, Madras 1948 (pages 11-14).

Sangita Sampradaya Pradarshini

By Vidvan Mudikondan C. Venkatrama Iyer.

A descriptive — analytical account and appreciation of the contents of the work. In Tamil (5 pages).

Published in the Souvenir of the 23rd Conference of the Music Academy, Madras 1949.

Sri Muttuswami Dikshitar

By V. Raghavan.

A profusely illustrated exposition of the inner meaning of Dikshitar's *kriti-s* and of the composer's life and work. In English.

Published in the Journal of the Music Academy, Madras, XXVI 1955 (pages 131-147).

This also appeared in the Souvenir of the Rasika Ranjani Sabha, Mylapore, Madras, Dasarah Issue 1957.

Sri Subbarama Dikshitar

By Mudikondan C. Venkatarama Iyer.

An account and appreciation in Tamil of the contributions of Subbarama Dikshitar to Karnatic music.

Published in the Souvenir of the 35th Conference of the Music Academy, Madras, 1961. (Pages 9-11.)

Musical Scheme of the Navagraha Kriti-s

By H. Yoganarasimhan of Mysore. In English.

Published in the Journal of the Music Academy, Madras, XXXII 1961. (Pages 111-119).

Dikshitar on Devi and Ganapati

By Rama Varma (Appan) Tampuran.

Published in the Kerala Education Quarterly, Trivandrum 1961.

A review and exposition of some of Dikshitar *kriti-s* on the two Deities mentioned.

Sahitya of Dikshitar

By V. Raghavan

An appreciation in Tamil of the literary and other aspects of Dikshitar's compositions. Published in the Souvenir of the 37th Conference, 1963, Music Academy, Madras (5 pages).

Muttuswami Dikshitar Charitra (Sanskrit Epic Poem)

By V. Raghavan.

An appreciation of the above by T. L. Venkatarama Aiyar. In English.

Published in the Journal of the Music Academy, Madras, XXXV, 1964. (Pages 228-237).

The whole poem is expected to be published at the Dikshitar Bicentenary Conference of Music Academy, Madras 1975.

Dikshitar and the Temples

By V. Raghavan.

Published in *Kalki Deepavali Special Number*, Madras 1966. In Tamil. (Pages 65-68).

Brings out the manifold lore of the South Indian Temples embodied by Dikshitar in his *kriti-s*, with profuse illustrations and explanations.

Dikshitar and Vrata-s, Anusthana-s and Puja-s

By V. Raghavan.

Published in the Souvenir, Nandanam Arts Academy, Madras 1966. In Tamil. (Pages 51-53).

Brings out the significance of the *kriti-s* of Dikshitar composed for special religious observances and explains the allusions in them.

Subbarama Dikshitar and his Contributions

By T. S. Ramakrishnan.

Published in the Journal of the Music Academy, Madras, XLI, 1970. (Pages 194-207).

Carries also many references to Ramaswami Dikshitar, Muttuswami Dikshitar and his two brothers and a geneological table of the Dikshitars.

Compositions of Muttuswami Dikshitar in the six Raganga Raga-s of the Aditya Chakra (Mela-s 67-72).

By T. S. Ramakrishnan.

Published in the Journal of the Music Academy, Madras, XLII, 1971 (Pages 87-91).

Deals with Dikshitar's *kriti-s* in *Mela-s* 67-72, with a *Ganapati kriti*.

Muttuswami Dikshitar and Hindustani Music

By T. L. Venkatarama Ayyar.

Published in the Souvenir of Kalasagaram, Secunderabad 1971. (3 pages).

The (108) Raga Talamalika of Ramaswami Dikshitar

By V. V. Narasimhacharya.

Published in the Journal of the Music Academy, Madras XLIII, 1972. (Pages 109-118).

A detailed analytical presentation of this longer composition.

A Selective Discography of Muttuswami Dikshitar's Works

	Raga	Performer	Disc No.
<i>Akhillandeshwari</i>	Dvijavanti	M. S. Subbulakshmi	S/MOAE 5013
<i>Akhillandeshwari</i>	Dvijavanti	Played on the violin by T. N. Krishnan	S/33ESX 6045
<i>Akshayalinga Vibho</i>	Shankarabharana	Ramnad Krishnan	H/72040
<i>Angarakam</i>	Surati	Played on the vina by S. Balachander	ECLP 2316
<i>Bhaja re</i>	Kalyani	Prapancham Sitararam	ECSD 3217
<i>Dakshinamurte</i>	Shankarabharana	Semmangudi Srinivasier accompanied by K. S. Narayanaswami on the vina	UNESCO
<i>Divakara tanujam</i>	Yadukulakambodhi	Played on the vina by K. S. Narayanaswami and Narayana Menon	Decca-London CS 6213 also available on CM 9282 (Mono)
<i>Ehi Annapurne</i>	Punnagavarali	Played on the vina by K. S. Narayanaswami	UNESCO
<i>Hariharaputram</i>	Vasanta	M. S. Subbulakshmi	S/MOAE 5013
<i>Hariharaputram</i>	Vasanta	K. V. Narayanaswamy	N 95174 (78 r.p.m.)
<i>Himagiri Kumari Ishwari</i>	Ravikriya (or Raghupriya)	Played on the vina by S. Balachander	ECSD 3237

	<i>Raga</i>	<i>Performer</i>	<i>Disc No.</i>
<i>Kalavati kamalasana yuvati</i>	Kalavati (or Yagapriya)	Played on the vina by S. Balachander	ECSD 3237
<i>Kamalambam bhaaja re</i>	Kalyani	Madurai Mani Iyer	33ESX 6004
<i>Kanja-dalayatakshi</i>	Kamala Manohari	M. S. Subbulakshmi	ECSD 3254
<i>Maha Genapatim manasa smarami</i>	Natta	Played on the flute by N. Ramani	EASD 1390
<i>Mamava Pattabhirema</i>	Manirangu	D. K. Pattammal	SEDE 3695 (45 r.p.m.)
<i>Manasa Guru Guha</i>	Anandabhairavi	Played on the vina by S. Balachander	ECSD 3236
<i>Maye</i>	Tarangini	Madurai Mani Iyer	33ESX 6058
<i>Maye</i>	Tarangini	Played on the nagaswaram by Tiruvengadu P. Subramania Pillai	EALP 1376
<i>Maye</i>	Tarangini	Played on the nagaswaram by Namagiripettai Krishnan	S/33ESX 6019
<i>Meenakshi memudam</i>	Purvikalyani	Played on the violin by V. V. Subramaniam	Nonesuch (Explorer Series) H-72019
<i>Pavanathmaja</i>	Chala Nattai	Played on the violin by M. S. Gopalakrishnan	ECSD 3214
<i>Santana Rama Swaminam</i>	Hindola Vasantam	Radha & Jayalakshmi	ECSD 2411

<i>Sarasijanabha sodari</i>	Naga Gandhari	Played on the vina by R. Pichumani	S/33ESX 6042
<i>Sarasijanabha sodari</i>	Naga Gandhari	Played on the nagaswaram by Karukurichi Arunachalam	EALP 1284
<i>Siddhi Vinayakam</i>	Chamaram	Radha & Jayalakshmi	7EPE 1632 (45 r.p.m.)
<i>Sri Kantimatim</i>	Hemavati	Radha & Jayalakshmi	ECSD 2411
<i>Sri Krishnam bhajamanasa</i>	Todi	Radha & Jayalakshmi	7EPE 1630 (45 r.p.m.)
<i>Sri Maha Ganapatih</i>	Gaula	Kunnakudi Vaidyanathan	S/33ESX 6085
<i>Rangapura-vihara</i>	Brindavana Saranga	D. K. Pattammal	SEDE 3695 (45 r. p. m.)
<i>Rangapura-vihara</i>	Brindavana Saranga	M. S. Subbulakshmi	ECLP 2293 S/MOAE 5003
<i>Sri Satyanarayanam</i>	Subha Panthuvrali	D. K. Pattammal	33ESX 6014
<i>Sri Subrahmanyaya namasthe</i>	Kamboji	Played on the vina by S. Balachander	ECSD 3236
<i>Tyagaraja yoga vaibhavam</i>	Anandabhairavi	Jon B. Higgins	ECLP 2339
<i>Vatapi-Ganapatim</i>	Hamsadhvani	M. Balamuralikrishna	ECLP 2376
<i>Vatapi-Ganapatim</i>	Hamsadhvani	Chembai Vaidyanatha Bhagavathar	33ESX 6009

Disc No.	Performer	Raga
EALP 1376	Played on the nagaswaram by Tiruvengadu P. Subramania Pillai	Hamsadhvani
SEDE 3629 (45 r.p.m.)	Played on the violin by Mysore Chowdiah	Hamsadhvani
SEDE 3688 (45 r.p.m.)	Played on the vina by Chittibabu	Hamsadhvani
7EPE 1615 (45 r.p.m.)	Played on the clarinet by A.K.C. Natarajan	Hamsadhvani
ECSD 3213	Played on the vina by R. K. Suryanarayana	Hamsadhvani
S/33ESX 6049	Kunnakudi Vaidyanathan	Hamsadhvani

Vatapi-Ganapatim

Vatapi-Ganapatim

Vatapi-Ganapatim

Vatapi-Ganapatim

Vatapi-Ganapatim

Vatapi-Ganapatim

The Navagraha Kriti-s of Sri Muttuswami Dikshitar

Presented with notation

by
Vidvan B. Krishnamurthy,
Music Academy, Madras.

रागः—सौराष्ट्रम् (भाषांगरागः)

तालः—ध्रुवः (१-कल)

17 मेल-जन्यः—आ—स रि ग म प ध नि स

1₄ 0₂ 1₄ 1₄ = 14 अक्षराणि

अव—स नि स धा प म ग प म ग रि स

* This symbol signifies Kaisiki Nishada.

पल्लवी

सूर्यमूर्ते नमोऽस्तु ते सुन्दरच्छायाधिपते

अनुपल्लवी

कार्यकारणात्मकजगत्प्रकाश सिंहराज्यधिपते

[मध्यमकाल-साहित्यम्]

आर्यविनुततेजःस्फूर्ते आरोग्यादिफलदकीर्त्ते

चरणम्

सारसमित्र मित्र भानो सहस्रकिरण कर्णसूनो

क्रूरपापहरकृशानो गुरुगुहमोदितस्वभानो

सूरिजनेडित सुदिनमणे सोमादिग्रहशिखामणे

धीरार्चित कर्मसाक्षिणे दिव्यतरसप्ताश्वरथिने

[मध्यमकाल-साहित्यम्]

सौराष्ट्रार्णमन्त्रात्मने सौवर्णस्वरूपात्मने

भारतीशहरिहरात्मने भुक्तिमुक्तिवितरणात्मने ॥

पल्लवी

1. पा, म धा पा पा मा गा मा | म ग री री ; | प म ग रि री ; सा, नि सारि स | नी सा स नि धा ध नी ध पा ; ||
सू - - - र्य - मू - - - - - | तै - - - - - न-मोऽ- - - - - स्तु - - - - - ते - - - - - ||
धा; नी; सा; नि स रि स | री ; ; ; गा; ; माप ध पा मा | म ग री री ; सा री गा मा ||
सुं - द र - - - - - - - - - - - च्छा या - - - - - | धि - - - - - प ते - - - - - ||

2. पा, ध धनी* ध पा, म गम पध | निध प म ग रि री | प म ग रि री; सा, नि सा रि स | नी सा स नि धा ध नी ध पा ;
 सू - - - - र्य - मू - - - - | तै न मोऽ | स्तु ते
 धा; नी; सा; नि स रि स | री; ; ; | गमपध नि सां नि धा; पा; | मगरी री; सा री गा मा
 सुं द र | - - | च्छा - - - - - या धि प ते
 (सूर्यमूर्ते)

अनुपलवी

मा ; ; ; मा; गा मा | मगरी री ; | मा, ग मा; पा; मा; | नी* धा पा ; ; ; पा, ध
 का - - र्य का - - - - र | गा - - त्म क ज - ग | त्प्र -
 मा; मा गा मा; पा; ; ; पा मा | धा; ; ; धनी* ध पा; | गामामगरी री ; ; ;
 का - - श सिं | ह - रा श्य - - - | धि-प- - ते

मध्यमकाल-साहित्यम्

सान्नी धानी सारी गा मा | पा मा धा ; धा; सां; संनि धा धनी* ध | पा पध पा मा गा री गा मा
 आ- र्यवि नुत ते - जः - स्फू | तै आ रो - - ग्या - - | दि फ ल द की - तै -
 (सूर्यमूर्ते)

चरणम्

1. सां; ; नी सां रिं गं रिं सं सां | सं नि धा नी* धा | पा ; पा, म धा पा पा मा | गा मा गा री गा मा धा धा
 सा - र - - स - - | मि - - - - | त्र मि - - त्र - | भा - - - नो - - -
 2. सां; ; नी सां रिं गं रिं सं सां | सं नि धा नी* धा | पा ; पा, म धा पा पा मा | गा मा गा री री ;
 सा र स | मि | त्र मि | त्र | भा - - - नो
 सा; स नि धा ; ; धा नी | सा ; री ; री ; गा म प म प म ग री री | मा , ग मा ; पा ; ; ;
 स ह - - स - कि र | ग क - - - ण - - - | सू - - नो
 गा ; ; ; मा ; पा ; ; ; पा मा | मा ; गामप मा मा ; गा ; म ग री री ; रि स सा ; ;
 कृ र पा | प - ह र - - - कृ | शा - - नो - -
 सा ; री ; गा ; मा ; पा ; पा मा | धा ; ; ध नी* ध पा पा , ध | म ग री गा मा पा ; ; ;
 गु रु गु ह मो - - | दि त - - - स्व - | भा - - - नो
 पा, म ध- पा पा मा गा मा | म ग री री ; गा ; मा ; पा ; धा ; | नी सां सं नि धा ध नी* ध पा ;
 सू - - - रि ज - ने - - - | डि त सु दि | न - म - - ने - -
 गा ; ; ; मा ; ; ; म ग री री ; गा ; मा ; पा ; पा मा | धा ; सं नि गं रिं रिं सं सां ; ;
 सो मा | दि - - - | ग्र ह शि खा - - | म - - - ने - -

रीं सां सां रिं गं रिं सं सां ; ; | सां रिं गं रिं सं सां | सं नि धा ; ; धा री सां रिं सं | नी सां सं नि धा ध नी* ध पा ;
 धी - - - - रा - - | चि - - त - - | क - - र्म - सा - - | - - क्षि - - ने - -
 पा मा धा पा पा मा गा मा | मगरी री ; | सा ; ; स नि धा ; धा नी | सा री गामप म प म ग री री ;
 दि - - - व्य - त - र - - - | स सा - - श्व - र - धि - - - ने - - -

मध्यमकाल-साहित्यम्

सा ; सा ; स नि धा नी सा | री गा ; मा | मगरी गामा मगरी री ; गा , मा , पा; धा पा ;
 सौ राष्टा - - णं मन् - त्रा त्म | ने - - सौ - व - णं | स्व रू पा त्म ने
 धा ; नी सां ; री सां री | गां री ; सां | सं नि धा धा री सां सं नि धा पा | मा धा पा प म म री गा मा
 भा र ती श हरि ह रा त्म | ने - - भु क्ति मु - - क्ति | वि त र णा - - त्म ने -
 (सूर्यमूर्ते)

रागः—असावेरी (भाषाङ्गरागः)

ताळः—मध्यः (१-कला)

8 मेल जन्यः—आ—सरि' मं प धं स

1,4,0,2,1,4 = 10 अक्षराणि

अव—स नि स प धं नि धं प मं गं रि स'

स नि ध प म गा रि स

This symbol signifies Chatusruti Rishabha.

पल्लवी

चन्द्रं भज मानस साधु-हृदय-सदशम्

अनुपलवी

इन्द्रादि-लोक-पालेडित-तारेशम्

इन्दुं षोडश-कलाघरं निशाकरम्

इन्दिरा-सहोदरं सुधाकरमनिशम्

चरणम्

शंकर-मौळिविभूषणं शीतकिरणं

चतुर्भुजं मदनच्छत्रं क्षपाकरं

वेंकटेशनयनं विराणमनोजननं

विधुं कुमुदमित्रं विधि-गुरुगुहवक्त्रं श-

[मध्यमकाल-साहित्यम्]

शाङ्कं गीष्पति-शापानुग्रह-पात्रं

शरच्चन्द्रिका-धवल-प्रकाश-गात्रं

कङ्कणकेयूरहारमकुटादि-धरं

पङ्कजरिपुं रोहिणीप्रियकरचतुरम्

पल्लवी

1. *री ; मा *री मा ; पा ; पा धा पा ; म प मा ; गा गा ; री सा
 चं - - - द्रं - - - भ - - - ज - - - मा - - - - - न - - - स - - -
 2. *री ; मा *री मा ; पा ; *री मा पाधप म प पम गा गा ; गा री सा ;
 चं - - - द्रं - - - भ - - - ज - - - - - मा - - - - - न - - - स - - -
 री सा री नी नि स पा पा ध प धा सा सा ; *री मा पाधप म ध प म गा री सा
 सा - - - धु - - - ह - - - द - - - य - - - स - - - ह - - - - - शं - - - - -
 *री ; मा *री मा ; पा ; ; ; धा पा पा ध नि धा पा प ध प ध पा ;
 चं - - - द्रं - - - - - भ - - - ज - - - रे - - - - - - - - - - -

अनुपल्लवी

सा ; ; ; धा पा धा पा धा ; पा ; ; ; पा मा पा ; ; ;
 इ - - - द्रा - - - - - दि लो - - - क - - - पा - - - - -
 धा पा धा ; धा सां सां ; सां , रिं गां रीं रीं सां री नी सां ; ;
 ले - - - डि - - - त - - - ता - - - - - रे - - - - - - - - - - - शम्

मध्यमकाल-साहित्यम्

सां ; रिं गां रिं रीं सां रीं नी संनि सां रिं नि धा पा ; प म पा धा सां सां ;
 इ - - - दु - - - - - पो - - - ड शं क - - - ला - - - - - धं रं - - - नि - - - शा - - - क रम्
 रीं ; सां पा धा पा प प म ग री सा ; धा सा ; पा मा मा गा री सा
 इ - - - न्दि रा - - - स हो - - - - - द रं - - - सु धा - - - क र म नि शम्

चरणम्

(चन्द्रं भज रे)

सां ; सां रीं सां नी सां ; पा ; पा धा पा ; धा ; पा , म पा ;
 शं - - - क - - - र मौ - - - - - लि - - - वि - - - भू - - - - -
 पा ; धा नी धा पा पा मा पा धा पा ; पा ध म मा प ग री गा री सा
 प - - - णं - - - - - शी - - - - - त - - - कि - - - र - - - णं - - - - -
 सा नी गा ; री ; सा ; री सा री नी नी सा पा ; पा धा पा धा
 च - - - तु - - - - - र्भु - - - - - जं - - - - - म - - - द न - - - - -
 सा री सा री मा ; ; ; धा ; पा ; पा मा पध पध पा ; ; ;
 च्छ - - - - - त्रं - - - - - क्ष पा - - - - - क - - - - - रं - - - - -

पा ; ; ; पा मा धा पा धा पा धा ; पा धा पध सां सां ; ; ;
 वें - - - क - - - टे - - - - - श न - - - य - - - नं - - - - -
 पा धा सां ; ; ; सां ; रीं गां रीं सां रीं सां रीं नी सां ; ; ;
 वि - - - रा ण्म नो - - - - - ज - - - न - - - नं - - - - -
 धा पा धा ; ; ; पा धा रीं ; सां ; रीं सां रीं नी नी सां पा ;
 वि - - - धुं कु - - - मु द मि - - - - - त्रं - - - - -
 *री ; मा ; पा ; पा ; पा धा पा ; म प ध प प म गा री गा री सा
 वि धि गु रु गु - - - ह व - - - - - - - - - - - क्रं - - - - - श

मध्यमकाल-साहित्यम्

री गा री सा गा ; री सा री सा री नी नि स पा पा धा धा सा सा ;
 शा - - - कं - - - गी ष्य ति शा - - - पा - - - नु - - - - - ग्र ह पा - - - त्रं
 सा , *री , मा ; पा पा मा धा पा धा ; धा , पा , मा प ध प ध पा ;
 श र च्च न्द्रिका - - - ध व ल प्र का श गा - - - - - त्रं
 पा ध म पा धा धा सां सां ; सां गां ; रीं रीं सां रीं सां रीं नी सां ;
 क - - - ङ्ग ण के - - - यू र हा र म कु टा - - - दि ध रं
 गां ; रीं सां सां सां नी नि सं पा पा धा पा *री मा प ध प म गा री सा
 प ङ्ग ज रि पुं - - - रो - - - - - हि णी - - - प्रि य क - - - र - - - च तु रम् -

(चन्द्रं भज मानस)

रागः—सुरटि

तालः—रूपकः (१-कला)

28 मेल -जन्यः—आ—सरिमपनिधनिस

0₂ 1₄ = 6 अक्षराणि

अव—सनिधपमगपमरिस

पल्लवी

अङ्गारकमाश्रयाम्यहं (श्री)विनताश्रितजनमन्दारम्

मङ्गलवारं भूमिकुमारं वारं वारम्

अनुपल्लवी

शृङ्गारकमेषवृश्चिक-राश्यधिपतिं रक्ताङ्गं

रक्ताम्बरादिधरं शक्तिशूलधरम्

[मध्यमकाल-साहित्यम्]

मङ्गलं कम्बुगळं मञ्जुलतर-पदयुगळं

मंगळदायकमेषतुरङ्गम् मकरोत्तुङ्गम्

चरणम्

दानवसुरसेवित-मन्दस्मितविलसितवक्त्रं

धरणीप्रदं भ्रातृकारकं रक्तनेत्रं

दीनरक्षकं पूजितवैद्यनाथ-क्षेत्रं

दिव्यौघादिगुरुगुहकटाक्षानुग्रहपात्रम्

[मध्यमकाल-साहित्यम्]

भानुचन्द्रगुरुमित्रं भासमानसुकलत्रं

जानुस्थहस्तचित्रं चतुर्भुजमतिविचित्रम् ॥

1. ; रि म पा , नि धा पा || मा ; मा म ग री ग स || री ; ; ; ; रि स
अं - गा - र क || मा श्रया - - - म्य - || हं श्री -
2. नि स रि म प नि सां , नि धा पा ; मा म ग री ग स || री ; ; ; ध प म ग
- - अं - गा - - र क || मा श्रया - - - म्य - || हं श्री - - -
3. रि स रि म प नि सं रिं सं नि धा पा ; मा म ग री ग स || री ; ; ; नी सा
- - अं - गा - - - - र क || मा श्रया - - - म्य - || हं - - - वि न
री मा पा नी सां रीं || नी ; सां रिं गं सां ; सं नि रिं सं नी नि ध प सं नि ध
ता - श्रि त ज न || मं दा - - - रं || मं - ग ल वा रं - भू - मि कु
पा ; सा ध प म ग रि म ग स
मा रं वा - रं - वा - रम् -

(अंगारकमाश्रयाम्यहम्)

अनुपलवी

; सा सा ; सा सा || ; नि रिं सं नि सां ; सं नि सां रीं सां ; नी , ध
श्रं गा र क || मे - ष - - वृ - || त्रिच क रा श्य -
धा पा ध प ध प नि म प म || पा नी सां रीं ; रीं || रीं मां गां रीं मां रीं
धि प ति - - - - . र . क्ता - ङ्गं र || क्तां - ब रा - दि
सां , नी ध पा ; नि ध म पा म नि ध प म मा री ;
ध रं - श क्ति - || शू - - ल - ध - - - रं

मध्यमकाल-साहित्यम्

सा स सा, सां सं सं सां || नी सं रिं गं रिं रिं सं नि ध पा
मं ग लं क म्बु ग लं || मं झु ल त र प द यु ग लं
पा गं रिं सां नि ध प नि प सं || नि ध पा प ध मा, ग रि म ग स
मं ग ल दा य क मे - ष तु || र - ङ्गं म क रो - तुं - ङ्गं -

(अंगारकमाश्रयाम्यहम्)

चरणम्

; नी , ध पा मा पा || पा, ध मा मा मा, ग || प मा ग री मा री सा || नी सा री मा पा ;
दा न व सु र || से - वि त मन् - || द - - स्मि त विल || सि त व - क्त्रं
; रि म पा, नि ध पा ध || प मा ग री मा री सा || सा ; नी री सा ; री || ; नि ध मा, ग प म री
ध र णी - - प्र - || दं - - भ्रा - - - तृ || का - र कं र || क्त - ने - - - - त्रं
; नी नी नि ध रिं सं नि ध || पा ; प नि प नि मा पा || पा, नि सां सां नि सं रीं || सं रिं रिं सं नी सां ; सां
दी न र - - - - क्ष - || कं पू - - - - जि त वै - - - - द्य ना - - - - य - - - - - क्षे - त्रं
सं नि सं रिं गं रिं रिं सं नी, ध || पा प सं नि ध पा पा नि ध || मा, ग म पा, प म नि ध || पा ध प म ग प म री ;
दि व् - - - - यौ - - - - घा - || दि गु - र - गु ह क - || टा - क्षा नु - - - - || ग्र ह - पा - - - - त्रं

मध्यमकाल-साहित्यम्

सा, रिं सां रिं नि सं नि ध पा || नि ध प नि ध म म प नी सां ||
भा नु चं द्र गु रु मि - त्रं || भा - समा - न सु क ल त्रं ||
नी सां रिं रीं सं नि ध पा || म पा नि ध प म ग रि म ग स ||
जा नु स्थ ह स्त चि - त्रं || चतुर्भुजमतिविचि - त्रं -

(अंगारकमाश्रयाम्यहम्)

रागः—नाटकुरञ्जि

28 मेल जन्यः—आ—सरिगमधनिस

अव—सनिधमगस

तालः—झम्पः (१-कला)

17 U₁ 0₂ - 10 अक्षराणि

पल्लवी

बुधमाश्रयामि सततं सुरविनुतं चन्द्रतारासुतम्

अनुपलवी

बुधजनैर्वेदितं भूसुरैर्मोदितम्

[मध्यमकाल-साहित्यम्]

मधुरकविताप्रदं महनीयसम्पदम्

चरणम्

कुङ्कुमसमद्युतिं गुरुगुहमुदाकृतिं

कुजवैरिणं मणिमुकुटहारकेयूर-

कंकणादिधरणं कमनीयतर-मिथुन-

कन्याधिपं पुस्तककरं नपुंसकम्

[मध्यमकाल-साहित्यम्]

किङ्कर-जनमहितं किल्बिषादिरहितं

शंकर-भक्तहितं सदानन्दसहितम्

पल्लवी

1. मा ; गा ; मा ; ; ; पा ; मा गा मा री सा ; ; धा नी ; सा, नि सा ; नी नी सामगसा ; सानी सा स नि
बु ध मा श्र या --- मि स त तं --- सुर वि नु - तं च - न्द्र ता -

धा धा नी सारी गा
- रा - सु तं -

2. मा ; गा ; मा ; मा धा मा गा गा म प म ग री सा ; ; धा नी ; सा, नि सा ; नी नी सामगसा ; सानी सा स नि
बु ध मा - - श्र - या - - - - मि स त तं --- सुर वि नु - तं च - न्द्र ता -

धा धा नी सारी गा
- रा - सु तं -
(बुधमाश्रयामि)

अनुपल्लवी

सा ; सा ; सा ; नी धा नी पा धा , नि सां सां नी धा नि सं धा नि प
बु ध ज नै - - - - - दि - तं - - - - -
धा , नि सां ; सां , रिं सं नि धा नी पा धा , नि सां ; सां नी सां ; ; ;
भू - - सु - रै - - - - - मों - - - - - दि - तं - - - - -

मध्यमकाल-साहित्यम्

नी नी नी गां रीं सां ; सं नि नि ध धा नी धा मा ; मा म ग सा सा री गा
म धु र क वि ता प्र - दं - - - - - म ह नी य सं - - - - - प दम् -
(बुधमाश्रयामि)

चरणम्

सा ; ; ; री ; गा ; गा म प म ग री सा ; सा नी धा नि स धा नि प
कुं कु म स - - - - - यु - ति - - - - -
धा नी सा ; सा , रि स नि धा नी पा धा , नि सा ; सा नी सा ; ; ;
गु - र गु - ह - - - - - सु - दा - - - - - कृ - ति
सा ; सा सा ; ; ; मा गा सा ; ; ; मा ; गा ; मा ;
कु ज वै रि - णं म णि मु
नी ; धा ; मा गा री गा मा ; गा म प मा गा सा नी धा नी सा ;
कु ट हा - - - - - र के - - - - - यू - - - - - र
सा ; ; ; सा ; सा ; ; ; धा नि सं धा नि प धा नी सां ; ; ;
कं क णा दि - - - - - ध - - - - - र - णं - - - - -

नी रीं सां ; सां , नि नि सां नि धा ; धा नी धा पा धा नी सां नी सां ;

क - म नी - - - - - य त - र - मि - थु - न
सां ; ; ; सां , रिं गं मां गं सां ; सां , नि नि सां नि धा नी धा पा धा ;
कन् या - - - - - धि पं - - - - - पु - - - - - स्त
नी सां नी धा मा नी धा मा मा गा सा नी धा नी सा गा सा ; ; ;
क - क - रं - - - - - न - पुं - - - - - स - कम्

मध्यमकाल-साहित्यम्

सा ; नी धा नी पा सां नी धा ; नी सां नी धा नी पा धा नी सां ;
किं क र ज न म हि तं कि ल् वि षा - दि र हि तं
नी सां रीं गां मां गां सां नी नि ध धा गां सां ; नी धा मा गा सा री गा
शं - क र भ - क्त् हि तं - - - - - स दा न् - द स हि तं -
(बुधमाश्रयामि)

रागः—अठान (भाषाङ्गरागः)

ताळ : त्रिपुटः (२ कला)

29 मेलजन्य :—आ—सरि म प ध नि स

1₃ 0₂ 0₂ = 7 अक्षराणि

अव—स नि प म ग म रि स

* This symbol signifies Kaisiki Nishada & Sadharana Gandhara.

पल्लवी

बृहस्पते तारापते ब्रह्मजाते नमोऽस्तु ते

अनुपल्लवी

महाबलविभो गीष्पते मञ्जुधनुर्मीनाधिपते
महेन्द्राद्युपासिताकृते माधवादि-विनुतधीमते

चरणम्

सुराचार्यवर्य वज्रधर शुभलक्षण जगत्त्रयगुरो
जरादिवर्जिताक्रोध कचजनकाश्रित-जनकल्पतरो
पुरारिगुरुगुहसम्मोदित पुत्रकारक दीनबन्धो
परादिचत्वारिवाक्स्वरूपप्रकाशक दयासिन्धो

[मध्यमकाल-साहित्यम्]

निरामयाय नीतिकर्त्रे निरंकुशाय विश्वभर्त्रे
निरञ्जनाय भुवनभोक्त्रे निरंशाय मखप्रदात्रे ॥

पल्लवी

रीं सां ; रिं सं सं नि सं पा ; ध नि पा पा सं नि नि प प म सं ध प म
 बृ ह स् - ते - - - ता - - रा - - - - - प - ते - - -
 पा ; सं ध प म पा ध प म प प म गा ; ग म पा नि म पा म प नि सं
 ब्र ह्म - जा - - - - - ते - - न - मोऽ - - - स्तु ते - - -
 (बृहस्पते)

अनुपल्लवी

प म पा ; धा, नि सां ध रिं सां, नि सां ; धा, नि सां सं नि सां ;
 म - हा ब - ल वि - भो - - गी - - ष्य - ते
 सां ; नी रीं सां ; रिं सं रिं सं सं नि सं प ध प ध प ध प म
 म ञ्जु ध नु र्मी - - - ना - - - धि - प - ते - - -
 प म पा ; मं रिं रिं मं रीं सां, नि रीं सां रिं सं सं ध नी सां ;
 म - हे न्द्रा - - - यु पा - सि ता - - - कृ ते
 सां रिं सं नि सं सं रिं नि सं नि ध धा प ध ध नि रिं सं ध पा प ध प म प ध नि सं
 मा - - - - ध - वा - - - दि वि - नु - त - धी - - - - - म - ते - - -
 (बृहस्पते)

चरणम्

सा धा ; नि ध ध नि पा धा, नि सां सं रिं नि सं पा ध नि पा मा
 सु रा चा - - - र्थ व - - र्थ - व - - - - - - - - ध र
 प म पा ध सं धा पा मा पा प म गा ; ग म पा पा, ध ध नी प पा
 शु - भ ल - - - क्ष ण ज ग - त्व - य गु - रो - - -
 प म पा ; नि धा नि सां ; रीं सां ; सां रिं सं सां सं ध सां, नि सां
 ज - रा दि - - - व जि ता क्रो - - - - - ध - क - च
 नी रीं सां, नि सं रिं सां, नि सां पा धा ध नि नि रिं सं नि पा प ध ध नि पा
 ज न का - - - श्रि - त ज न क ल् - - - प - - - त - रो - - -
 नी सा ; री रि म पा धा धा सं नि धा ध नि पा ध नि सां
 पु रा रि गु - रु गु ह सं - - - मो - - - दि - त

मं रिं रिं मं रीं सां रिं सं नि सं सां धा, नी, सं रिं सं ध पा पा, ध ध नि पा
 पु - - - - - त्र का - - - र क दी न - - - - - धो - - -
 पा गं रिं रिं गं रीं नि सां नि रीं, सं सां नि सं, नि रीं सां ;
 प रा - - - दि च - - - त्वा - रि वा क् - - - स्व रु - - -
 सां रीं सं नि सं सं रिं नि सं नि ध धा प ध नि सं सां रिं सं नि सं प ध म प रि म रि सं
 प - - - - - प्र - का - - - - श क - द - या - - - - - सि - - - - - धो - - - - -

मध्यमकाल-साहित्यम्

नि सा रि मा प ध प ध म म धा प धा नि सं रिं सं नि रिं सं सं नि पा नि सं
 नि रा म या य नी - ति क - त्रै नि रं कु शा - य वि - श्र म - - - त्रै -
 नि सां मं रीं सं रिं सं रिं सां सं नि सं रिं रीं, सां, सं नि ध ध सं धा ध म प नि सं
 नि रं ज ना य भु व न भो क्त्रे - - - नि रं शा - - - य म ल प्र दा - त्रै -
 (बृहस्पते)

रागः — फरज् ताळः — अटः (१-कला)
 15 मेलजन्य : आ—सगमपधानिस 1₅ 1₅ 0₂ 0₂ = 14 अक्षराणि
 अव—सनिधपमगरिस

पल्लवी

श्रीशुक्रभगवन्तं चिन्तयामि सन्ततम्
 सकल-तत्त्वज्ञम्
 अनुपल्लवी
 हे शुक्रभगवन् माम् आशु पालय वृषतुलाधीश दैत्यहितोपदेश
 [मध्यमकाल-साहित्यम्]
 केशवकटाक्षैकनेत्रं किरीटधरं धवळगात्रम्
 चरणम्
 विंशति-वत्सरोद्दुदशाविभागम् अष्टवर्गं
 कविं कळत्रकारकं रविनिर्जरगुरुवैरिणं
 नवांश-होराद्रेकाणादिवर्गोत्तम-भवसरसमये
 वक्रोच्चनीच-स्वक्षेत्रवरकेन्द्रमूलत्रिकोणे
 [मध्यमकाल-साहित्यम्]
 त्रिंशांशषष्टयंशैरावतांशपारिजातांशगोपुरांश-
 राजयोगकारकं राज्यप्रदं गुरुगुहमुदम् ॥

पल्लवी

पा नी ; ; सां, रिं सं नि धा धा ; पा, ध नी ; सां ; ; सं नि धा ; पा ध नि ध प मा गा री गा ;
 श्री - - - शु - - - क्र - - भ - - ग - - - वन् - - - तं - - -
 ; गा गा ; मा ; मा नि ध धा ; पा, ध ध प मा गा ; ; रि स नी सा ; गा ; मा, ध ध पा म
 चिन्तऽ - या - - - मि - - सं - - त - - -
 गारी गरि प म गरि री ; ; सा ; धा पा धा नी सां ; सं नि धा धा पा पा धा प म मा गा मा धा नी
 तं - - - - - स - क - ल - त - - - - त्व - - - - हं - - - -

अनुपल्लवी

(श्री)

पा ; मा ; ; ; मा ; ; ; पा ; ; ; पा धा प ध नी नी धा पा नि ध धा पा पा ; ; ;
 हे - - शु क्र भ - ग - - - वन् - - - मां - - -
 सां ; ; ; ; सां ; ; ; नी ; ; ; गां रीं सां ; नी सां सं नि धा नी सां सं नि धा धा ;
 आ शु पा - - - ल - य वृ - ष - - तु - ला - - -
 धा पा ; गा मा ; धा पा धा ; धा नी ; सां सां , नि गां रीं सां ; नी सां नी धा धा नी सां ;
 धी - - श दै - - - त्य - हि तो - - - प दे - - - - - श

मध्यमकालम्

नी नी रीं सां नी धा ; नी सां नी धा धा पा ; प ध धा पा , प म गा गा ; गारी सा गा मा धा नी
 के - श व क टा क्षै - क ने - - - त्रं कि - री ट ध रं ध व ल गा - त्रं -

(श्री)

चरणम्

पा ; ; ; ; पा ; मा पा ; पा मा धा ; पा ; मा ; मा गा पामा गा री गा ;
 विं श ति व - - - त्स रो - डु - द - शा - - -
 मा ; गा म प मा पा म ग री गा ; सा नी धा नी सा ; मा गा री गा मा ; ; ; ; गा मा
 वि भा - - - - गं - - - अ - - - - ष्ट व - - - गै - - - क -
 पा धा नी सां नी धा धा पा धा पा धा मा म ग री ; ; म ग प म म ग री ; ; सा ; ; ; सा रि ग
 विं - - - क - ल - - - त्र - का - र - - - कं - - - र - - -
 रि स नी सा , रि गा ; गा ; गा ; गा री गा ; मा , ध पा , ध मा , प गा मा गा री सा ; ; सा
 वि - - - नि - - - र गु - रु वै - - - रि णं - - - - न
 सां ; ; ; सां ; सां ; ; ; रिं सं नी ; ; सां ; ; ; नी सं रिं सां रीं नी ; नी धा नी ;
 वां श हो रा - - - द्रे का - - - - - णा - - - दि
 नी ; नी धा धा पा धा मा ; पा मा ; ; ; मा , पा , गा , मा , धा ; नी ; सां ; ; ;
 व - - - गौ - - - - स म अ व स र स म ये - - -

नी ; ; ; सां नी गां रीं सां ; नी ; नी धा नी सां नी ; पा ध नि धा ; पा ; पा ; मा ;
 व क्रो - - - - च नी - - - च - - - स्व - - - - - क्षे - - - त्र
 गा ; रि स नी सा , रि गा ; गा ; मा , ध पा , ध मा ; ; ; पा मा गा री पा मा म ग री सा ;
 व र - - - के - - - न्द्र मू - - - ल त्रि - को - - - - णे - - - -

मध्यमकाल-साहित्यम्

सा ; सा ; सा सां ; सां ; सां नी गां रीं सां सं नि धा पा पा गा मा पा ; धा ; ; नी नी ; धा
 त्रिं शां श ष पृथं शै - रा - व तां - - - श पा - रि जा तां श गो पु
 नी धा पा पा गा मा पा ध प धा नी नी ; धा पा ; पा , मा , पा मा ; गा मा पा धा मा धा नी
 रां - श रा - ज यो - - - ग - का र कं रा ज्य प्र दं गु रु गु ह मु दं -
 (श्री)

रागः—यदुकुलकाम्भोजि

तालः—आदिः (२-कला)

28 मेलजन्य : आ—सरिमगमपधस
 अव—सनिधपमगरिस

1, 0, 2, 0, 2 = 8 अक्षराणि

पल्लवी

दिवाकरतनुजं शनैश्चरं धीरतरं सन्ततं चिन्तयेऽहम्

अनुपल्लवी

भवाम्बुनिधौ निमग्नजनानां भयंकरम् अतिक्रूरफलदम्
 [मध्यमकाल-साहित्यम्]

भवानीशकटाक्षपात्रभूत-भक्तिमतामतिशय-शुभफलदम्

चरणम्

कालाञ्जनकान्तियुक्तदेहं कालसहोदरं काकवाहं
 नीलांशुकपुष्पमालावृतं नीलरत्नभूषणालंकृतं
 मालिनीविनुतगुरुगुहमुदितं मकरकुम्भराशिनाथं
 तिलतैलमिश्रितान्नदीपप्रियं दयासुधासागरं निर्भयम्
 [मध्यमकाल-साहित्यम्]

कालदण्डपरिपीडितजानुं कामितार्थफलदकामधेनुं
 कालचक्रभेदचित्रभानुं कल्पितच्छायादेवीसूनुम् ॥

पल्लवी

सा धा ; धा धा सं ध ध प पा , म पा ध सं पा ; , प पा म पा म गा म ग म रि
 दि वा क र - - - त नु - - - - जं श नै - - - - श्व रं - - - -

री म ग ग रि सा रि गरी ; सा , रि मा ; म पा म पा ध सं ध प म ग री , स री
धी --- र त - रं सं त - - तं - - - - - चि न्त
पमगा गामरि री ; सरि रि गरी सा ; ; ; ; ; ; ; ; ; ;
ये - - - - - हं - - - - -

अनुपलवी

धाधम पापा पा, म मपा म गा गामरि गा ; मापग गामरि रि स रि प मा ;
भवा - - म्बु नि - धौ - - नि - - म अ - - ज - - ना - - - नां
म ग म ग म रि रि ग सा ; स प धा ; सा ; री प म पा ध प धा
भ - ये - - - क - रं अ - ति कृ र फ - ल दं - -

मध्यमकाल-साहित्यम्

प धा सां सं सं री रिं रिं मं गं रिं गं रिं धा सां रिं गं सां पा ध सं ध प धपमग रि म ग स
भवानी शकटाक्षपा - त्र मू - त भक्तिम - तामति - शय शु - भ - फल दं -
(दिवाकरतनुजम्)

चरणम्

सा ; सरि रि म पा धा नि ध नि प पा पा, म मपा म गा म ग म रि स री ,
का ला - - - ज न का - - - न्ति यु - - - - क दे - - - हं -
; री री री म ग म रि रि ग सा ; सा स प धा स रि रि प प म मा ;
कालसहो - - - द - रं का - - - क वा - - - हं - -

; प म गा मा ; पा धा नि ध ध नि धा पा ; पा, म मपा म म ध प म पा
नी - - लां शु क पु - - ष्प मा ला - - - वृ - तं - -
; पा धा सं ध सां सां सं ध सं नि धा नि ध नि प पा ध सं ध प मा ध प धा ;
नी ल र - - ल भू - - प णा - - - लं - - - - - कृ - तं
पा ; पा नि ध ध प म ग रि म ग स सा री प म गा मा मा पा ध सं पा ;
मालिनी - - - वि - नु - त - गु रु गु - - ह मु दि - - - तं
; प प ध प ध सं सां सां सां, रिं गं सं री ; सं रिं रिं सं धा सां ; ; सं ध
मकर - कुं - भ रा - - - शि ना - - - - - थं ति ल
री ; धा सां ; सां सां सं नि धा नि ध नि प पा ध सं ध प मा ध प धा ;
तै ल मि श्रि ता - - - न दी - - - - - प - - - - - प्रि - यं
ध प धा ; ध रि सां, ध सां मा प ध सां सं नि धा पा ; म पा म गा, रि री रि म ग स
द - या सु - धा - - - सा - - - - ग - - - - - नि - - - - - भं यं - - -

मध्यमकाल-साहित्यम्

सा रि मा प प ध म प ध प प म गा ग रि पा म धा ध प ध सं सां सं री री
का ल द ण्ड प रि पी - डि त जा - - - तुं - का मि ता र्थ फ ल द का म धे तुं
सं रि रिं रिं मं गं रिं गां रिं गां सां सं प ध सां म प ध रिं सां सं नि धा ध प प म गा रि म ग स
का - ल च - क्र मे - द - चि त्र भा - तुं क ल्पि त च्छा या - - दे - वी - - - सू - तुं -
(दिवाकरतनुजम्)

रागः —रामानोहरी (रामप्रिया)

तालः —रूपकः (१ कला)

52 मेलराग : आ—सारि ग म प ध नि स
अव—स नि ध प म ग रि स

0₂ 1₄ = 6 अक्षराणि

पलवी

स्मराम्यहं सदा राहुं सूर्यचन्द्रवीक्ष्यं विकृतदेहम्

अनुपलवी

सुरासुरं रोगहरं सर्पादि-भीतिहरं

[मध्यमकाल-साहित्यम्]

शूर्पासनसुखकरं शूलायुधधरकरं

चरणम्

करालवदनं कठिनं कथानार्णकरुणाद्रापाङ्गं चतुर्भुजं

खड्गखेटादिधरणम्

[मध्यमकाल-साहित्यम्]

चर्मादिनीलवस्त्रं गोमेदकाभरणं

शनिशुक्रमित्रगुरुगुह-संतोषकरणम् ॥

पलवी

1 पा प म गा मा पा ; पा ध नि नि ध पा ; मा
स्म रा - - म्य हं स दा - - - रा हुं
2 प धा प म ग मा पा ; पा ध नि सं नि रिं सं नि ध प म प ध नि ध प म ग म ग रि सा
स्म - रा - - म्य हं स दा - - - रा - - - हुं - सू - - - र्य - च न् - - - द्र

रि रि स ध ध प रिं सं नि ध प म
वी - क्ष्यं वि कृ त दे - - - हम् -
(स्मराम्यहम्)

अनुपलुवी

पा धा ; नी नि ध धा || प ध नि ध प म पा धा नी सां ; नी रिं सं नि ध पा || प ध नी धा नी सां ;
सुरा सुरं - - रो - - - ग - ह रं - स - र्पा - - - दि भी - - ति ह रं

मध्यमकाल-साहित्यम्

रीं, सां, रिं सं नि ध नि सां || नी , धा , ध प म ग रि ग म
शू र्पा स न सु ख करं || शू ला यु ध ध र क र म -

(स्मराम्यहम्)

चरणम्

पा प म गा री सा रि ग || रि स सा रि स नि ध नी ; सा री ; गा ; मा || पा ध नि नि ध धा पा ;
करा - - ल व द - नं - - क - ठि - नं || क या ना र्ण || क रु - णा - - द्री ||
; ध प मा पा धा ; ध नी सां , रीं , सां , सं रीं गां , रीं , सां ; सां , नी ध प धा पा ,
पा - - ङ्ग - च - तु र्भु जं || ख - ङ्ग खे टा || दि ध - र - णं ||

मध्यमकाल-साहित्यम्

प ध मा प नी ध प म पा || ग म पा , ध पा ध नि सां || सं नि सां रिं गां रिं सं नि ध नि सां , नी ध प म ग रि ग म ||
च - र्मा दि नी ल व - र्छं || गो - मे द का भ र णं || श नि शु क्र मि त्र गु रु गु ह सं तो ष क र ण म - -

(स्मराम्यहम्)

रागः — चामरः (षण्मुखप्रियः)

तालः — रूपकः (१ कला)

56 : मेल : आ—सरिगमपधनिस
अव—सनिधपमगरिस

0₂ 1₄ = 6 अक्षराणि

पल्लवी

महासुरं केतुमहं भजामि छायाग्रहवरम्

अनुपलुवी

महाविचित्र-मकुटधरं मङ्गलवस्त्रादिधरम्

[मध्यमकाल-साहित्यम्]

नरपीठस्थितं सुखं नवग्रहयुतसखं

चरणम्

केतुं-कृण्वन्-मन्त्रिणं क्रोधनिधि-जैमिनं

कुलुत्थादिभक्षणं कोणध्वजपताकिनम्

[मध्यमकाल-साहित्यम्]

गुरुगुहचामरभरणं गुणदोषचिदाभरणं

ग्रहणादिकार्यकारणं ग्रहापसन्धसञ्चारिणम् ॥

पल्लवी

1. पा प म गा री सा ; गा री गा मा पा ; प ध नि ध प म पा धा नी सां ; सं नी ध प म
महा - - सुरं || के - तु म हं || म - - जा - - मि च्छा - या ग्र ह व रं -

2. प म ध प म ग री सा ; प म ग रि गा मा पा ; प ध नि ध प म पा धा नी नि सं रीं सां सं नी ध प म
म - हा - - - सुरं || के - - - तु म हं || म - - जा - - मि च्छा - या - - - ग्र ह व र म्

(महासुरम्)

अनुपलुवी

पा नि ध प म पा धा नी धा नी सां नी सां ; गां , रिं गां गं रीं नि सां ; नी रिं सं नि ध प म
म हा - - - वि चि त्र म कु ट ध रं || मं ग ल व - - च्छा दि ध - - र म् - -

मध्यमकाल-साहित्यम्

नि ध प म गा प मा नि धा नि सां गं रिं नि सां , सं धा
न र पी - ठ स्थि तं सु खं न व ग्र ह यु त स खं

(महासुरम्)

चरणम्

पा , प म रि गा , री , नी सा नी री सा ; गा री गा गा पा मा प ध रिं सं नि ध प ध नि ध प म
के तुं - - कृ ण् व न् म न् - त्रि णं क्रो - - ध नि धि जै - - - - मि - - नं - -
पा , ध रिं सं नी , ध प ध ध नि सां नी सां ; गां , रिं गां सां , रीं , नि सं रीं गं रिं सं नि रिं सं नि ध प म
कु लु - - त्था दि - - भ - - क्ष णं को ण - ध्व ज प - ता - - - कि - - न म् - -

मध्यमकाल-साहित्यम्

नि ध प म प म ग रि ग म पा प म धा रिं सं धा नि नि सं नि सं रीं गं गं रिं सं धा नि सं रिं
गु रु गु ह चा - म र भ र णं गु ण दो ष चि दा भ र णं ग्र ह णा दि का - र्यं का र णं ग्र
सां नि ध प म नि ध प म ग म
हा प स - व्य सं - चा - रि णं

(महासुरम्)

The notes used in the nine *raga*-s are as follows:-

1. Sowrashtram:-
Sa, Shuddha Ri, Antara Ga, Shuddha Ma, Pa, Chatushruti Dha, Kakali Ni and Kaishiki Ni.
2. Asaveri:-
Sa, Chatushruti Ri and Shuddha Ri, Sadharana Ga, Shuddha Ma, Pa, Shuddha Dha, Kaishiki Ni.
3. Surati:-
Sa, Chatushruti Ri, Antara Ga, Shuddha Ma, Pa, Chatushruti Dha, Kaishiki Ni.
4. Natakuranji:-
Sa, Chatushruti Ri, Antara Ga, Shuddha Ma, Pa, Chatushruti Dha, Kaishiki Ni.
5. Athana:-
Sa, Chatushruti Ri, Sadharana Ga and Antara Ga, Shuddha Ma, Pa, Chatushruti Dha, Kaishiki Ni and Kakali Ni.
6. Paraj:-
Sa, Shuddha Ri, Antara Ga, Shuddha Ma, Pa, Shuddha Dha, Kakali Ni.
7. Yadukula Kambhoji:-
Sa, Chatushruti Ri, Antara Ga, Shuddha Ma, Pa, Chatushruti Dha, Kaishiki Ni.
8. Ramapriya:-
Sa, Shuddha Ri, Antara Ga, Prati Ma, Pa, Chatushruti Dha, Kaishiki Ni.
9. Shanmukhapriya:-
Sa, Chatushruti Ri, Sadharana Ga, Prati Ma, Pa, Shuddha Dha, Kaishiki Ni.

Karnatic Names	Hindustani Names
<i>Shuddha Ri</i>	<i>Komal Ri</i>
<i>Chatushruti Ri</i>	<i>Shuddha Ri</i>
<i>Sadharana Ga</i>	<i>Komal Ga</i>
<i>Antara Ga</i>	<i>Shuddha Ga</i>
<i>Shuddha Ma</i>	<i>Komal Ma</i>
<i>Prati Ma</i>	<i>Tivra Ma</i>
<i>Shuddha Dha</i>	<i>Komal Dha</i>
<i>Chatushruti Dha</i>	<i>Shuddha Dha</i>
<i>Kaishiki Ni</i>	<i>Komal Ni</i>
<i>Kakali Ni</i>	<i>Shuddha Ni</i>

Obituary

In the untimely death of Shri M. W. Desai, the Municipal Commissioner of Bombay, who died on 6th August 1975 in Bombay, Bombay's music world has lost a discerning connoisseur of Hindustani classical music and an ardent supporter of Marathi musical plays. Shri Desai had received rigorous training in classical music and played the harmonium with professional expertise. His closest friends included noted playwrights and musicians.

Shri Desai had occupied important government positions in the State and was a pilot in the Indian Air Force where he had won many awards for his meritorious services. Maharashtra will miss this extremely able administrator and dynamic cultural figure. Lovers of music will miss the presence of a warm friend.

One of Shri Desai's most significant contributions to music education was the establishment of the Music Academy of the Bombay Municipal Corporation. He was deeply conscious of the possibilities that music held as an instrument for education and social development. He devoted his energies to making education in art and music an integral part of the primary education system of the city. He enlisted the assistance of distinguished figures in the cultural field to implement his plans. In co-operation with the National Centre for the Performing Arts he worked out schemes for training primary teachers to impart music to school children.

To realize as speedily as possible his dream of a fullfledged Music Academy, actively engaged in involving thousands of children in the task of creating music, would be the most fitting memorial to Shri M. W. Desai.

The First World Music Week will be observed all over the world from September 29th to October 5th. During the week, and particularly on International Music Day itself, October 1st, people the world over will express their deepest human feelings and their highest hopes through the medium of music.

The main thoughts underlying the concept of World Music Week are: the promotion of musical art among all sections of the society and the application of UNESCO ideals of peace and friendship and of the mutual appreciation of the aesthetic values of different peoples.

Music still offers the possibility of human understanding with the minimum of disagreement at a time when the human family is more than ever rent apart by ancient prejudices. Musical manifestations of every description will be encouraged, from concerts and broadcasts of music to spontaneous music-making in the streets by singers, choral groups, jazz musicians and exponents of folk and classical music.

Above all, "Music Week", as Yehudi Menuhin, the President of the International Music Council, has said, "should offer a moment or two of complete silence to the peoples of the world, silence in which to listen, in which to think and to collect one's thoughts. Music should be the antithesis of noise and yet it is used to cover up and to drown less acceptable noises, as in factories, restaurants, and department stores. . . . Some years ago in Paris at one of our Congresses, Witold Lutoslawski, the great Polish composer, proposed the motion that man has a right to silence. This is becoming more and more crucial as our aural senses are increasingly battered and bemused".

As part of the celebrations of World Music Week, All India Radio has planned some interesting and ambitious programmes. The National Centre which functions as the Indian National Committee of the International Music Council has arranged a series of programmes to cover the entire week. (Details of these programmes are printed on the Third Cover Page).

Book Reviews

TRAGEDY AND SANSKRIT DRAMA by G. K. Bhat, Popular Prakashan, Bombay, 1974, Rs. 36.00 (*In English*).

What Dr. Bhat has to say in this book is essentially by way of an introduction to the two short plays of Bhasa which he has so admirably translated into English. His attempt, however, to look for a "western type" of tragedy in Sanskrit drama as he himself admits, was bound to fail and for obvious reasons. Drama, among all the arts, is mysteriously interwoven in the social ethos of a people. Influences there can be from foreign sources, but they generally come out in forms which have little relevance to the original. The explanation for the form in which Sanskrit drama has come down to us must be sought in the social ethos in which it evolved, without any apology for what it does not contain. The Noh drama of Japan does not require an explanation in terms of western European drama. Why should one look for it then in Sanskrit drama?

In the earlier part of this book, Dr. Bhat traces the antecedents of western tragedy and attempts to determine what a tragedy implies. All this is good so far as it goes. But it does not really carry us far enough. Is tragedy always of a given pattern handed down to us by western drama? Is not entire life itself, the *samsara* of the Vedantists, a tragedy of ample proportions? We have to view Sanskrit drama in this context, because it happens to be the context in which it was evolved. Dr. Bhat appears to be inwardly aware of this, specially when he discusses the tragic "elements" in Sanskrit drama. But his discussion tends to be half-hearted as his main preoccupation is with the standards laid down by western tragedy.

The plays ascribed to Bhasa were first discovered in South India some sixty years ago. Bhasa's is a venerated name. Even Kalidasa mentions him in his first play. But why his plays should have remained in such long and continuous obscurity is one of the mysteries of Indian history. It is possible that the author of these plays, whether he was the original Bhasa or not, belonged to the South. This explains both his maturity and capacity for innovation. He must have been amply familiar with the folk drama and dance of the South. Plays like *Urubhanga* and *Karnabhara* appear to have a close affinity with the Kathakali form. The fact that they exhibit a chaste and natural diction of Sanskrit (which was soon to be lost in the North after the fifth or sixth century after Christ) would point to the same conclusion.

One would have liked Dr. Bhat to go deeper into some of the aspects mentioned here. But given the limited task he set himself, the book

is a creditable achievement. The translations of the two Bhasa plays which he includes in the book are an ample reward for the discriminating lover of drama.

—P. S. REGE

THE THEATRIC UNIVERSE by Pramod Kale, Popular Prakashan Pvt. Ltd., Bombay, 1974, Rs. 40.00 (In English).

Here is an excellent general introduction to Bharata's *Natyashastra*, the basic text on ancient Indian theatre. It is written by a theatre scholar who has specialised in the field of Communication Arts and it describes ancient Indian theatric practice against the background of the theories and pre-suppositions underlying it. Chapter One deals with the problem of the text and the authorship; though ascribed to the mythical sage Bharata, the *Natyashastra* is possibly a compilation developed through centuries; the *Bhavaprakasha* of the twelfth century refers to two versions of the *Natyashastra*, the small and the big (the term *Vridha Bharata* seems to refer not to the Old *Bharata*, but the larger recension, as in the case of *Vridha Chanakya vs Laghu Chanakya*). The text assumed its present form before the eighth century A.D. and Abhinavagupta's Commentary in the tenth to eleventh century is the most comprehensive study of the work. Chapter Two on the play-halls discusses the various types of playhouses, the way of constructing them, etc; the rectangular type is described in detail. The acoustic quality of the theatre is specially stressed. Some of the problems connected with the interpretation of terms like *Rangashirsha*, *kakshya* and *mattavarani* are discussed. The author takes the view that *mattavarani* was a four-pillared structure connected with the worship of some God like Indra to ward off evil spirits. The stress on the surface of the platform being smooth suggests a dance floor. The musical accompanist sat on the stage facing the audience. Chapter Three is on the World of Theatre. Human life is the material of theatre; but it is treated differently and arranged differently; reality and theatricality have to go hand in hand. The discussions in the *Natyashastra* are all from the point of view of the performer and not of the spectator. The world of actuality forms the raw material which is transformed into theatre, and the theatre is meant to be enjoyed by the real people in a real world. *Purvaranga*, the Ritualistic Prelude, is a bridge between the real world and the world of theatre. Chapter Four, *The Players and the Playgoers*, deals with the ideal spectator, who has "the ability to immerse himself with the experience created in the theatre". The audience usually consists of people of different age groups and following different professions and hence the play should have universal attraction and cater to different tastes. Chapter Five deals with the process of

effective communication. The theory of *rasa* is a theory of theatrical communication. The discussion of *rasa* in the *Natyashastra* is practical and clear, unlike the ontological and epistemological ramifications found in later literature, where the term *rasa* stands for "the bliss manifest through contemplation of an aesthetic object". Details regarding the modes, both constant and inconstant, and the *Sattvikabhava*-s are given in tabular form. The next chapter on Theatrical Conveyance deals with the four types of conveyance (*Abhinaya*), relating to speech, bodily movements, and internal feelings and the Assemblage or Decor (consisting of decoration, make-up, costume etc.). The next chapter deals with the classification of the ten types of dramatic composition, and the last one gives an overview. As an appendix is included a chapter-outline and summary of the *Natyashastra*. The bibliography is extensive, though many of the books and articles mentioned therein have not been used in the text.

During recent years much has been written about the traditional staging of select acts of Sanskrit plays by hereditary professional actors in Kerala; a close study of these would be of help in clearing some of the confusion regarding the nature of the ancient Sanskrit theatre.

The author has tried to introduce modern theatric terms: 'Master of Ceremonies' for *Sutradhara*, 'shop' for *nepathya*, 'conveyance' for *abhinaya* etc. The terms, 'Spirited Conveyance' used for *Sattvikabhinaya* and 'Spirited Modes' for *Sattvikabhava*-s, do not seem to be happy choices. It is said that the *Natyashastra* does not distinguish between *Sattvikabhava*-s and *Sattvikabhinaya* (p. 136). *Sattvikabhinaya* is the conveyance of the ideas and feelings, by means of facial expressions like the movements of the eyes, lips, cheeks etc. and through the *Sattvikabhava*-s, but without using words or gestures; in the Kootiyattam tradition in Kerala, this is called *Nokkikkanuka* (looking and seeing), and forms part of the description of a forest or mountain, the beauty of a girl etc.

—K. KUNJUNNI RAJA

TRADITIONAL FOLK MEDIA IN INDIA by Shyam Parmar, Geka Books, N. Delhi, 1975, Rs. 45.00 or \$ 10.00 (In English).

The desire to utilise the format of folk forms for mass electronic media has become an urgent need in times like ours when a societal approach to human problems has taken such multi-level and multifarious forms. To

reach out to the common man and to communicate with him is, in fact, the greatest possible challenge posed to a media man. He has to find an answer to the problem of directly bringing the mass-mind face to face with the realities of modern life. Knowledge of advanced technology, mingled with different levels of social development in a given society, has resulted in new processes of thinking and this challenge has to be met, if we want to keep pace with the forces of change.

Shyam Parmar has tried to focus the attention of media-men on the traditional lore of our country and emphasize its usefulness to different communication media. His work makes mention of the various forms of folk entertainment and performing art-forms which can serve the great need of communication. He rightly points to the problems faced by media-men. They cannot just bodily lift our folk-forms and try to re-inforce an age-old tradition. Media-men will have to delve deep into the form and structure of the folk item selected and then alone can they mould a new version, responsive to the needs of contemporary society.

Dr. Parmar has dealt with a few forms like folk theatre, puppetry, folk music, ballads, the *harikatha* form of recitation, community dance, *kavad* etc. All these provide a traditional format for inculcating the modern message. Once it is accepted that a particular form has a fair degree of potential for responding to contemporary themes, it is worth one's while to examine the particular channel to which the form is most suited. When we think about the electronic media which have made it possible for us to reach a great number of people at a given time, it becomes all the more important to select different forms for the different media. This would surely mean that folk forms will have to be uprooted from their social soil and yet exist as a real art-form exercise. There can be no compromise on the question of its aesthetic value. Dr. Parmar dwells on the contribution of All India Radio, of the Song and Drama Division, and of Television and its efforts to draw on folk media for its programmes. What we need to analyse and understand is whether this is the right course open to us.

Another very pertinent question can also be raised. Is the grafting of a contemporary message the only area where we need the service of folk media? Should not folk forms be cultivated in their own right in order to serve the culture needs of the people? Dr. Parmar makes out a case for new messages which propagate ideas. But it is also necessary to identify the cultural needs of the people. A due stress on this aspect of folk media should not be ignored.

Dr. Parmar's work raises another significant problem regarding our exhaustive knowledge about the folk forms of country. A country as big as India, with myriads of forms and variants, requires a far more thorough survey. This calls for deeply involved scouting. The forms mentioned by Dr. Parmar are merely those which the present media-personnel have in mind. But there are many other folk forms which can give us a deeper insight into the psychology of the mass mind and bring us nearer to aspirations of the people. One fact will always remain important: Who are the people or per-

sonnel or media-men who will shoulder the responsibility of injecting the so-called message into the forms? It is certainly very important that the media-men should be fed by scholars of folklore. They should be informed about the different discoveries in these subjects and provided with a structural analysis of the same. A superficial or arbitrary utilisation of forms will merely damage our great traditional heritage. Closer collaboration between folklore scholars and the mass-media personnel is needed because the present machinery of propaganda is using folk forms in quite a questionable way.

It will have to be appreciated that every folk form cannot easily be used for the mass-media. The use of the *kavad* (a painted box) can only be limited to a very small and intimate audience, whereas puppetry has greater potential and can be exploited in films, T.V. and even in the theatre. Care should be taken to lay down the limits of each form.

Dr. Parmar has taken pains to compile a book on folk-media and deal in detail with different forms. The work will be of use in training media-men in our country.

KOMAL KOTHARI

PREMRANG by Pandit Ratnakant Ramnathkar, Kala Academy Goa, Daman & Diu, Panaji, 1974, Rs. 10.00 (*In Marathi*).

Pandit Ratnakant Ramnathkar is a widely known artist in the world of Hindustani classical music. He worked at the Bombay Radio Station as far back as 1927, when that radio station was owned and managed by a private concern. He was also associated with the Bombay Station of All India Radio right from its inception and he contributed a great deal to the enrichment of the musical programmes broadcast from that station.

Pandit Ratnakant commenced his musical career as a harmonium accompanist. He was constrained to move away from this instrument when it was ostracized by All India Radio. But he did not move away from music. He was fortunate enough to come into close contact with two illustrious exponents of the music of the Agra *gharana*, namely Ustad Faiyaz Khan and Ustad Vilayat Hussain Khan. He studied music under their guidance and soon developed into a competent vocalist. Son of an eminent maestro, Pandit Raghuvir Ramnathkar, Ratnakant has managed to preserve his own rich parental heritage, and also contribute to its growth. Apart from being an excellent performer, he is a musicologist of note and also an imaginative composer.

In this publication Pandit Ratnakant presents fifty musical compositions, accompanied by a detailed notation. There are twenty-four *cheeja-s*

and twenty-six *tarana*-s in different *raga*-s and *ragini*-s. They are all set to different *tala*-s. As many as thirty-three compositions are set to *Teental*; *Ektal* and *Zaptal* account for eleven and five compositions respectively. There is only one composition set to *Ada Chautal*. These compositions have a definite aesthetic value, and some of them are often presented at musical concerts. The value of these compositions can only be fully realized, when teachers of music, and more particularly performing artists, study them with care and present them at public concerts. As the head of an institution of music, Pandit Ratnakant is in a position of vantage because he can initiate his own pupils into these compositions. In any case, these compositions deserve to reach a much wider public for then alone can one say that Pandit Ratnakant's labours have been rewarded.

An interesting feature of this publication is a learned foreword by Pandit Marulkar.

—B. R. DHEKNEY

NATIONAL CENTRE FOR THE PERFORMING ARTS

Nariman Point, Bombay 400 021.

SOME FORTHCOMING EVENTS

Programme	Venue	Date	Time
1. Ustad Asad Ali Khan (Rudra Vina)	NCPA Auditorium	12/ 9/75	7 p.m.
*2. V. Doreswamy Iyengar (Vina)	NCPA Auditorium	29/ 9/75	7 p.m.
*3. Films: <i>Chronicle of Anna Magdalena Bach & Stravinsky</i>	NCPA Auditorium	30/ 9/75	7 p.m.
*4. Kumar Gandharva Hindustani Classical Music	Ravindra Natya Mandir	1/10/75	7 p.m.
*5. BALOS	Homi Bhabha Auditorium	2/10/75	7 p.m.
*6. Talat Mahmood (Light Music)	NCPA Auditorium	3/10/75	7 p.m.
*7. Film: <i>Jalsaghar</i>	NCPA Auditorium	4/10/75	7 p.m.
*8. Vijay Raghav Rao (Flute)	NCPA Auditorium	5/10/75	7 p.m.
9. Film: <i>Maya Plisetskaya</i>	NCPA Auditorium	1/11/75	7 p.m.
10. Vyjayanthimala Bali (Bharat Natyam)	Birla Matushri Sabhagar	12/11/75	7 p.m.
11. T. N. Krishnan (Violin) with Vellore Ramabhadran (Mridangam)	NCPA Auditorium	17/11/75	7 p.m.
12. Rohini Bhate (Kathak)	NCPA Auditorium	20/11/75	7 p.m.
13. Cowas J. Jeejeebhoy (Violin) and Mehroo Jeejeebhoy (Pianoforte)	NCPA Auditorium	27/11/75	7 p.m.
14. Ustad Abdul Halim Jaffar Khan (Sitar)	Patkar Hall	29/11/75	7 p.m.
15. Nikhil Banerjee (Sitar)	Bhulabhai Desai Auditorium	20/12/75	7 p.m.
16. Sydney Conservatorium Chamber Orchestra	Homi Bhabha Auditorium	6/ 2/76	7 p.m.
17. Detlef-Kraus (Pianoforte)	Homi Bhabha Auditorium	Early March '76	

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*World Music Week Programmes