

# Saṅgīta Saṁpradāya Pradarśini

Brahmaśrī  
SUBBARĀMA DĪKṢITA  
(1905)

VOLUME V  
VĀGGĒYAKĀRA CARITRAM

ENGLISH EDITION  
JANUARY 2008

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# SAṄGĪTA SAṂPRADĀYA PRADARŚINI

SUBBARĀMA DĪKṢITA

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## ENGLISH (WEB) VERSION

Volume V: VĀGGĒYAKĀRA CARITRAM

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The *magnum opus*, *Saṅgīta Saṁpradāya Pradarśini* of Subbarāma Dīkṣita has celebrated 100 years of its  
publication. To commemorate the event, this is our humble attempt to provide an English (electronic)  
web-version of the work, for the benefit of students and *Rasikas* of music.

*(Typeset using L<sup>A</sup>T<sub>E</sub>X 2<sub>ε</sub>, A<sub>M</sub>S<sub>Λ</sub>T<sub>E</sub>X, pdfL<sup>A</sup>T<sub>E</sub>X, and hyperref)*



*Subbarāma Dīkṣita (1839 A.D — 1906 A.D)*





*A. M. Cinnasvāmi Mudaliyār*



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## VĀGGĒYAKĀRA CARITAM — BIOGRAPHY OF COMPOSERS

### 1 Śrī Śārṅgadēva

Śārṅgadēva was from the country of Kāśmir, and was the grandson of Bhāskara, born in the varṣa gaṇa ṛṣi gōtra. He was the son of Soḍḍaladēva. He belonged to the clan of yādavas. He lived during the period of Simhaṇarāju who reigned Dēvagirinagaram, also known as Daulatābād, from the saka year of 1132 (1210 A.D.) to saka year of 1169 (1247A.D.). With his great scholarship in music and Sanskrit, Śārṅgadēva had authored a vēdānta treatise titled *Adyātma vivēka*. In the text, *Saṅgīta Ratnākara* authored by him, he mentioned that he was addressed by the title of 'nīśaṅka',\* and that he proved the theories of Bharata, Mataṅga, Kīrtidhara, Kōhala, Kambaḷa, Aśvatara, Āñjanēya, Abhinavagupta, and Sōmēśvara.

The *Saṅgīta Ratnākara* has seven chapters:– (1) Svaragatādhyāya, (2) Rāgavivēkādhyāya, (3) Prakīrṇakādhyāya, (4) Prabandhādhyāya, (5) Tālādhyāya, (6) Vādyādhyāya, (7) Nṛtyādhyāya.

The *Saṅgīta Ratnākara* has seven commentaries, four in Sanskrit – written by Simhaḷa, Śārṅgadēva, Kumbhakarṇanārēndra, Kallinātha, one in Hindustani by Gaṅgārāma, and two in Telugu, one of which seems to be authored by Hamsabhūpāla. Out of these, the commentary written by Kallinātha is well-known in many countries.

It was stated by Rāmāmātya and Vēṅkaṭamakhin that some parts of *Saṅgīta Ratnākara* were not in accordance to the lakṣya and lakṣaṇa of their times. The traditionalists too agreed that this was the case in practice.

### 2 Ahōbala

Ahōbala, a vēdic brahmin scholar was the author of *Saṅgīta Pārijāta* which was written along the lines of the theory of *Saṅgīta Ratnākara* and the theory of Āñjanēya. Some of the lakṣya and lakṣaṇa in this book are in line with current practice. It was believed that this brāhmin scholar from Ahōbalaṃ lived in the Ahōbalaṃ region, approximately four hundred years before†.

### 3 Rāmāmātya

Rāmāmātya, the son of Timmāmātya, was a niyōgi brāhmin born in the tōḍaramalla clan. Kṛṣṇadēva-rāya, who was known by the epithet 'Āndhra Bhōja', conquered many kings and ruled the country of

\*ED :— doubt-free

†ED:— before *Saṅgīta Saṃpradāya Pradarśini* (telugu)



Vidyānagara, also known as Vijayanagara. Rāmadēvarāya married Kṛṣṇadēvarāya's daughter, and ruled the country of Vijayanagara, as successor to Kṛṣṇadēvarāya after his time. He, along with his brother Vēṅkaṭādrirāju, listened to the sonorous renditions of the compositions written by Rāmāmātya, such as Ēla, Rāgakadamba, Gadyaprabandha, Pañcatālēsvara, Svarāṅka, Śrīraṅgavilāsa, in his court. During that time, inspired by Rāmāmātya who bore the title of 'Abhinava Bharatācārya', Vēṅkaṭādrirāju recited the following ślōka:

saṅgīta śāstrē bahudā virōdhā samtyēva lakṣyēṣu ca lakṣaṇēṣu |  
sarvaṁ samīkrītya sarāma mantrī tanōtu śāstraṁ vacapāṭavēti ||

सङ्गीतशास्त्रे बहुधा विरोधा सन्त्येव लक्ष्येषु च लक्षणेषु ।  
सर्वं समीकृत्य सराममन्त्री तनोतु शास्त्रं वचपाटवेति ॥

Since there were many discrepancies in lakṣya and lakṣaṇa, he requested Rāmāmātya to resolve those and write a book on the science of music. As this was being said, Rāmadēvarāya seconded the proposal and honored Rāmāmātya with many gifts including the karpūra tāmbūla. Subsequently, Rāmāmātya wrote the Svaramēḷakalānidhi in seven chapters, dedicated it to Rāmadēvarāya and recited it to him.

Ślōka:

śākē nētra dharādharābdi dharaṇī gaṇyetha sādharāṇē  
varṣē śrāvaṇamāsi nirmalatarē pakṣē daśamyām tithau |  
‡Rāmāmātya vinirmitassvaratatēnīrmadhyaratnākaraṁ  
sō'yam mēḷakalānidhirmatimatāmākālpamākālpatām ||

शाके नेत्रधराधराब्दि धरणी गण्येथ साधारणे  
वर्षे श्रावणमासि निर्मलतरे पक्षे दशम्यां तिथौ ।  
रामामात्य विनिर्मितस्वरततेनिर्मध्यरत्नाकरं  
सोऽयम् मेळकलानिधिर्मतिमतामाकल्पमाकल्पताम् ॥

From the above ślōka, it is evident that the Svaramēḷakalānidhi was written in the saka year 1472 (1550 A.D.). None of his works mentioned above are to be found now.

#### 4 Kallinātha — the author of the commentary on Saṅgītaratnākara

Kallinātha was the son of Lakṣmaṇācārya, who was born in the toḍaramalla clan. He was catura kallinātha, who earned the title of abhinava bharatācārya. He was the court laureate of Emmaḍidēvarāya, who ruled Vidyānagaram. In the śālivāhana year of 1475 (1553 A.D.), he wrote a commentary on Saṅgīta Ratnākara, named Kalānidhi. This commentary is popular in all regions.

#### 5 Gōvinda Dīkṣita

The kings of the Nāyaka clan obtained their kingdom with the help of the Rāya clan — who ruled Vijayanagara also known as Vidyānagara, and ruled Tañjāvūr Samsthāna (land of Tañjāvūr) with distinction from śaka year of 1452 (1530 A.D.) to śaka year of 1592 (1670 A.D.). Cevappa Nāyaka, the first emperor of the Nāyaka clan, ruled the Cōḷamaṇḍala region within the tenets of law, from śaka year 1452 (1530 A.D.) to śaka year 1494 (1572 A.D.). This information is inscribed on a stone pillar installed in the Sampappiru

‡ED:— The following is the version found in [Rāmāmātya, (1910)]:—

Rāmāmātya vinirmitē svaratatē saṅgītaratnākaraṁ  
sōyam mēḷakalānidhirmatimatāmākālpamākālpatām ||

Mosque, in close proximity to the *Taṇjāvūr* railway station. The inscription is part of a donation notice inscription, which states that a land of seven acres was donated to the mosque.

*Cevappa Nāyaka*'s son emperor *Acyutappa Nāyaka* ruled the *Cōlamanḍalam* from śaka year 1499 (1577 A.D.) to śaka year 1536, (1614 A.D.) with *Govinda Dīkṣita* as his minister. *Gōvinda Dīkṣita* was a great personality who belonged to a *karnāṭaka smārta brāhmin* caste, *āśvalāyana sūtra*, and *vāsiṣṭha gōtra*, and obtained the grace of *Sāvitrī Dēvi* by dedicated chanting of the *gāyatri mantra*. As was indicated in the scriptures, *Gōvinda Dīkṣita* advised emperor *Acyuta Nāyaka* to donate many *vēlīs* of lands that lay on the two banks of *Kāvēri* to pious *brāhmins* who observed the rituals, to help the *brāhmin* educational institutions with cash and donations in kind and to build steps on the banks of *Kāvēri* from *Pañcanada Kṣētra* to *Māyavaram* with *sandhyā maṇṭapas*. With his wise counsel, he helped the king rule the land between *Vṛddācalam* and *Rāmasētu* (*Rāmēśvaram*). The fact that, with the consent of *Acyuta Nāyaka*, *Gōvinda Dīkṣita* translated into the dravidian language (Tamil), the *sthala purāṇa*, "*Pañcanadakṣētra Māhātmyam*" in śaka year of 1527, (1605 A.D.) is known from the work of a poet in "*Tiruvayyēti Drāviḍa Purāṇam*"<sup>8</sup>

A *cāṭusślōka*, written at the time when *Acyuta Nāyaka* and *Gōvinda Dīkṣita* were the king and minister, is seen here.

*Ślōka*:

trināmādyantanāmānau mahīkṣidhikṣitāvubhau |  
śastre śāstrē ca kuśalā vāhaveṣu haveṣu ca ||

त्रिनामाद्यन्तनामानौ महीक्षिधिक्षितावुभौ ।  
शस्त्रे शास्त्रे च कुशला वाहवेषु हवेषु च ॥

The meaning of the *ślōka* is: Out of the three names (of *Nārāyaṇa*), *Acyuta* — *Ananta* — *Gōvinda*, the two people who bore the first and last names, namely, *Acyuta Nāyaka* and *Gōvinda Dīkṣita*, the king and the minister, were very able in *sastra* (weaponry), *śāstras* (scriptures), war and in performing the *yajñas* respectively.

It is understood through the biography of *Appayya Dīkṣita* that *Gōvinda Dīkṣita* and the great personality *Appayya Dīkṣita* were contemporaries. It appears that *Appayya Dīkṣita* lived between śaka year 1476 (1554 A.D.) to śaka year 1548 (1626 A.D.)

*Nāgamāmba* was *Gōvinda Dīkṣita*'s wife. The oldest of his sons was *Yajña Nārāyaṇa Dīkṣita* and the youngest was *Vēṇkaṭamakhin*.

The third king in the clan of *Nāyakas* was *Raghunātha Nāyaka*. He achieved great fame. He was a great scholar and as was the custom of the times, he was coronated in a traditional manner in the śaka year 1536, (1614 A.D.) and with the help of *Gōvinda Dīkṣita* ruled the kingdom. From the following *ślōka*<sup>9</sup>:

tallakṣaṇantu saṅgītasudhānidhipradīśyatē |  
cevvayāccyuta bhūpāla raghunātha nīpāṇkitē |  
asmattātakṛtē granthē prōktān ślōkān likhāmi tān ||

तल्लक्षणन्तु सङ्गीतसुधानिधिप्रदृश्यते ॥ १५३ ॥

8

malipunal cūzh cōṇātu tañcayir kattiṭu maracar matiyamaicca  
nolimaRaitēr gōvīṇta tiṭṣita rāyan Riruvākkūṭaimaiyālē  
kaliyukattuc cakanāṇṭu mūvajjnñūRRirupatinmēR kāṇumēzhāyip  
polivaruṭattai yāRRuppurāṇa vaṭamozhi tamizhāR pukala luRRēn

<sup>9</sup>ED: — The Music Academy Publication, "*The Caturdaṇḍī prakāśikā*" [*Vēṇkaṭamakhin* (1934, 1986)] has a slightly altered text, as given below:

tallakṣaṇam tu saṅgītasudhānidhiriti śrutē ||153||  
cevvayāccyutabhūpālaraghunāthanīpāṇkitē |  
asmattātakṛtē granthē pōkṭān ślōkān likhāmi tān ||154||

तल्लक्षणं तु संगीतसुधानिधिरिति श्रुते ॥ १५३ ॥

चेव्वयाच्युतभूपालरघुनाथनृपाङ्किते ।

अस्मत्तातकृते ग्रन्थे प्रोक्तोक्तं श्लोकान् लिखामि ताम् ॥ १५४ ॥

चेव्वयाच्च्युत भूपाल रघुनाथ नृपाङ्किते ।  
अस्मत्तातकृते ग्रन्थे प्रोक्तान् श्लोकान् लिखामि तान् ॥ १५४ ॥

which was from the chapter on 'vīṇa' in the *Caturdaṇḍī prakāśikā*, written by *Vēṅkaṭamakhin*. It is evident that *Gōvinda Dīkṣita*, who was an expert in music, wrote a book on music grammar *San̄gīta Sudhānidhi* and dedicated it to the king, *Raghunātha Bhūpāla*. This book is not to be found anywhere<sup>||</sup> now.

King *Raghunātha Nāyaka* patronized many celebrated scholars such as:

- *Appayya Dīkṣita*
- *Rājacūḍāmaṇi Dīkṣita*, the son of *Ratnakēta Dīkṣita*
- *Yajñanārāyaṇa Dīkṣita*, who was the son of *Gōvinda Dīkṣita*, and was the author of (i) *Sāhitya Ratnākara*, (ii) *Raghunātha Bhūpa Vijaya (campu kāvya)* (iii) the drama *Raghunātha Vilāsa Nāṭaka*
- *Kumāra Tātācārya*, the author of *Pārijatāpaharana Nāṭaka*
- *Bhāskara Dīkṣita*, the author of *Atmaparīkṣa*, *Tapta Mudrā Vidrāvaṇa*
- *Cemākūra Lakṣmaṇāmātya*, who authored *Sāraṅgadharā Caritramu* and *Vijayavilāsam* in telugu, and dedicated them to the king.

*Gōvinda Dīkṣita* with the help of this emperor, renovated the *Kumbakōṇam mahāmakham* temple water tank with 64 *liṅgas*, renovated many other temples, and advised him to help the *brāhmin paṇḍits* by donating the lands entirely free of rent.

## 6 Vēṅkaṭamakhin

He was the second son of *Gōvinda Dīkṣita*, and was named *Vēṅkaṭēśvara Dīkṣita*. He was also known as *Vēṅkaṭamakhin*. He was the disciple of his older brother *Yajñanārāyaṇa Dīkṣita*. He wrote *Vartikābharaṇam*, a narration of *tuppika* (This is known as *Mīmāṃsa Sāstra*). With his father's permission he acquired proficiency in *lakṣya* and *lakṣaṇa* under the able guidance of *Śrī Tānappācārya*, who was the greatest among all *vāggēyakāras* who came from the northern part of the country. He wrote a *gīta* on his teacher *Tānappācārya*<sup>\*\*</sup>, *gandharva janatākarva durvāra garvabhāṇjanurē*, in three sections for the first time, in the *rāga ārabhi* and sang it in the presence of his father, brother and guru. Today this *gīta* is being sung popularly.

*Nīlakaṇṭha Dīkṣita*, the grandson of *Acchā Dīkṣita* who was the brother of *Appayya Dīkṣita*, mentioned in his book of poetry *Gangāvataraṇa* that he was the disciple of *Vēṅkaṭēśvara Dīkṣita* (*Vēṅkaṭamakhin*).

*Ślōka*:

śrīkaṇṭhacaraṇāsakta śrīmānappayya dīkṣitaḥ |  
vidhitrayī yadākṣiptā nānyatra labhatē gatim |  
tatsamāna prabhāvasya tadanantara janmanah |  
āsīdācchā dīkṣitasya putrō nārayaṇādhvarī |  
jayanti tanayāstasya pañca saubrātra śālinah ||

tēśāmahaṁ dvitīyōsmi bhūmidēvitanūbhuvām |  
nīlakaṇṭha iti khyātīm nītāśśāmbhōḥ prasādataḥ |  
vārtikābharaṇagrantha nirmāṇavyakta naipuṇaḥ |  
śrī vēṅkṭēśvaramakhī śiṣyē mayyanu kampatē |  
kurvatī śravaṇē vāṇī kōmaḷām yasya sāhitīm |

<sup>||</sup> [*Vēṅkaṭamakhin* (1934)]

<sup>\*\*</sup> This *Tānappācārya* was *Honnayya's* son. In the third section of this *gīta*, it is mentioned that he was also known by the name *Vēṅkaṭamantri*.

*karṇapūra śirīṣēpi kāṭhinyamiva paśyati |  
bhānti śiṣyāḥ purō yasya pāṇivinyastapustakāḥ |  
tatsūkti jāhnavīpūra trāsēnēva dhruvaplavah ||*

श्रीकण्ठचरणासक्त श्रीमानप्पय्य दीक्षितः ।  
विधिश्चर्या यदाक्षिपा नान्यत्र लभते गतिम् ।  
तत्समान प्रभावस्य तदनन्तर जन्मनः ।  
आसिदाच्छा दीक्षितस्य पुत्रो नारयणाध्वरी ।  
जयन्ति तनयास्तस्य पञ्च सौव्रात्र शालिनः ।  
तेषामहं द्वितीयोस्मि भूमिदेवितनूभुवां ।  
नीलकण्ठ इति ख्यातिं नीताशशंभोः प्रसादतः ।  
वार्तिकाभरणग्रन्थ निर्माणव्यक्त नैपुणः ।  
श्री वेङ्कटेश्वरमखी शिष्ये मय्यनु कम्पते ।  
कुर्वती श्रवणे वाणी कोमलां यस्य साहितीं ।  
कर्णपूर शिरीषेऽपि काठिन्यमिव पश्यति ।  
भान्ति शिष्याः पुरो यस्य पाणिविन्यस्तपुस्तकाः ।  
तत्सूक्ति जाह्नवीपूर त्रासेनेव ध्रुतलवः ॥

The period during which *Nīlakaṇṭha Dikṣita* wrote the *Nīlakaṇṭha vijayam* was śaka year 1560 (1638 A.D.).

King *Raghunātha* was succeeded by his son King *Vijayarāghava*, an eminent scholar. With the encouragement of King *Vijayarāghava*, *Vēṅkaṭamakhin* wrote a treatise on *lakṣya* and *lakṣaṇa*, *Caturdaṇḍī prakāśikā*, with ten chapters — *vīṇa*, *śruti*, *svara*, *mēla*, *rāga*, *ālāpana*, *ṭhāya*, *gīta*, *prabandha*, and *tāla*. It was *Vēṅkaṭamakhin* who expounded the *lakṣaṇas* of *rāgāṅga*, *upāṅga*, *bhāṣāṅga* *rāgas* in form of *ślōkas* and *lakṣya* in the form of *gītas*.

By carefully observing the notations of the *rāgāṅga*, *upāṅga* – *bhāṣāṅga* *rāga* *gītas* in this book one can get to know the skillfulness of the notation, signs that indicate the *śuddha* and *vikṛta* *svaras*, the signs that indicate the *cakra* and *mēlas* and also the intricacies embedded in the *sāhitya* of the *gītas* composed in the *rāgāṅga*, *upāṅga* and *bhāṣāṅga* *rāgas*.

From the records/inscriptions, it is evident that *Nāgapattṇam* was handed over to Dutch by King *Vijayarāghava* in 1660 A.D. King *Vijayarāghava* and *Vēṅkaṭamakhin* were contemporaries. He too had composed *gītas* and *prabandhas*.

It is understood that this *Vēṅkaṭamakhin* also wrote twenty four *aṣṭapadis* on *Śrī Tyāgarāja*, similar to the *Gītagōvindam* of *Śrī Jayadēva*. When *Vēṅkaṭamakhin* undertook a pilgrimage to *Rāmēśvaram* (*sētu yātra*) and was attacked by thieves, it is believed that he sang the *gīta*, ‘*are nibīḍakaṇṭaka duṣpradēśa*’ in the *rāga lalita* and at once *Rāma* and *Lakṣmaṇa* appeared with their bows and arrows and protected him. This *gīta* is found in the *māyāmālāvagaṇa* *upāṅga* *rāga* section. At one time *Vijayarāghava Mahārāja* ordered that all the people in his kingdom sport the *śaṅkha* – *cakra* *mudra*. Then, *Vēṅkaṭamakhin* prayed to *Mahālīṅgamūrti* in *Madhyārjuna kṣētra*, by singing the *gīta*, ‘*śaṅkha cakrāṅkana tyāca rērē*’ in the *rāga rītigaṇa*. Immediately the king suffered from stomach pain. When he prayed to *Vēṅkaṭamakhin* and also ordered that his country people could continue to pray according to their religion, he was relieved from the pain and recovered. Thus, there were many miracles in the life of *Vēṅkaṭamakhin* that proclaimed his greatness.

In some *gītas* one could find *mudras* such as *Muddu Vēṅkaṭamakhin* and *Vēṅkaṭa Vaidyanāthā*. It appears that they also hailed from the immediate family of *Vēṅkaṭamakhin*.

The information regarding the time periods of *Taṇjāvūr*, *Āndhra*, and *Mahārāṣṭra* *Mahārājās* were obtained from *Taṇjāvūr* government normal school tamil paṇḍit *Brahmaśrī Kuppusvāmi Śāstri*.

## 7 Gōvindāmātya

He was an *āruvēla niyōgi brāhmin* belonging to the *āpastambha sūtra*, and *kaunḍinya gōtra*. He was the son of *Obayāmātya*. He wrote a *padya kāvya* on the *Saṅgīta Śāstra* in telugu and dedicated it to *Śrī Rāmacandra* by using the Lord's name as *mudra*. Some sections of this book were written in accordance with *Saṅgīta Ratnākara* and the sections on *mēla* and *rāga* were written in accordance with *Rāmāmātya's Svaramēḷakalānidhi*. It appears that he belonged to the period after the time of *Rāmāmātya*, but before the time of *Vēṅkaṭamakḥin*.

## 8 Purandaraviṭhaladāsa

He was a *madhva brāhmin* hailing from *Karṇāṭaka*. He was an expert in *karṇāṭaka bhāṣa* (Kannāḍa) and was the foremost among *bhaktas*. He, at first, was a very wealthy merchant in Poona and then, by the intensity of his devotion to Lord *Pāṇḍuraṅgaviṭhala*, renounced the worldly possessions and became a great devotee. With expert knowledge in the fields of music and literature, he composed songs on many occasions and thus obtained the grace of *Pāṇḍuraṅgaviṭhala*. It is impossible for anyone to recount all his miraculous stories. The *sarali varuṣas*, *alaṅkāras* and *pillāri gītas*, which are in practice until today, were said to be composed by him. It could be seen even today that, as *vaiṣṇava brāhmins* sing the *divya prabandhas* such as *tiruvāymozhi*, composed by the *Ālvārs* the pontiffs of *mādhva maṭhas* made arrangements to sing the songs of *Purandaradāsa* in their respective *sanctums*. There are a number of *śūlādis* composed by him. His songs dwell in philosophical ideas. It is impossible to put a number on the count of his songs. *Purandaraviṭhaladāsa* may have belonged to the time before *Ahōbala*. His musical, literary and epical style would be clear from the *śūlādis* given in this book.

## 9 Rāmadāsa

He was a *niyōgi brāhmin* hailing from *kaṁcarlla kula*. He was the son of *Gōpanāmātya*. He was an expert in *saṅgīta* and *sāhitya*. He was the head of *Bhadrācalam* municipality and, with the government's money he not only renovated the *Rāma* temple of *Bhadrācalam* but also fed all the *brahmins* who praised the Lord every day. He wrote a number of songs on Lord *Śrī Rāma* and engrossed himself in the devotion of the Lord. It was said that when the *Navāb* came to know of this, he imprisoned him for twelve years. At that time, he composed several songs on *Rāma* and worshipped him by singing. The ever-compassionate *Rāma*, along with *Lakṣmaṇa*, appeared before the *Navāb* at night while he was asleep, as a pair of servants and paid the debts that were due and disappeared. There are a number of his songs in telugu.

## 10 Taḷapāka Cinnayya

He was a telugu *brāhmin* and a devotee of *Vēṅkaṭācalapati*. He lived in *Tirupati*. His was the great soul that composed many *kīrtanas* on Lord *Vēṅkaṭaramaṇa* and formalized the tradition of festivity. Those include *tōḍayam* (morning rituals), *maṅgaḷam* (concluding rituals), *śaraṇu* (surrender), *heccarika* (intimation), *kīrtanamulu* (praise), *dhūpadīpālaṅkāraṇaivēdyadūpācāramula kīrtanamulu* (songs that described serving the lord with incense, light, decoration, offerings and other rituals), *pavvaḷimpu* (songs for lord's resting), *divyanāma kīrtanamulu* (songs with synonyms of lord's name), *vasantōtsavamula kīrtanamulu* (songs for the spring time celebrations), *svāmini mēlukoluputakai kīrtanamulu* (song for waking up the lord) and others. Apart from these, there were other songs too. It was believed by the elders that, because of his extreme devotion, *Vēṅkaṭaramaṇa* frequently appeared in front of him and conversed with him. He was the initiator of the *bhājana* tradition. It is believed that he belonged to the time before *Rāmāmātya*.

## 11 Kṣētrajña

He was a *trilinga brāhmin*. He hailed from *Muvvapuri*. He had great scholarship in telugu. He was a great scholar with knowledge in music and literature. In his childhood he was initiated with the *gōpāla mūla mantra* by a great saint. While *Kṣētrajña* lived in the *gōpāla* temple of *Muvvapuri* and spent a long time reciting the *mantra*, *Gōpāla*, who was the lord of passion (*sṛṅgāra*) and other *rasas*, blessed him by appearing before him. At once he started praying the lord by singing the *padam* composed extempore

“*śrīpatisutu bāriki nē nōpalēka ninu vēḍiti kōpālā, muvva gōpālā*”

(“As I am unable to escape the pangs of manmatha, I sought your protection *muvva gōpālā*”).

It could be said with certainty that neither before him nor after him that one had composed *padams* in the *kaiśiki* form augmented with amorous colour, delicate wordings, by observing the hero – heroine characteristics, sensible meaning, *rāgas* appropriate to the colour of the situation and (*dhātus*). Only those *padams* which are sung in *viḷamba kāla* (slow tempo) by understanding the meaning of the words would be delectable. When *dhātus* are written down, they look as if they are repetitive. This is an essential trait of *pada sāhityam*. Non-repetitive *dhātu* is the essential trait of *kīrtanam*. This *Kṣētrajña*, in order to reveal that he presented many, many *padams* in the royal courts of *Madhura*, *Taṇjāvūr*, and *Gōlkoṇḍa*, composed a *padam* in the *rāga dēśīya dēvagāndhāri*, “*vēḍukatō naḍucukonna viṭarāyadē*”. Apart from this, at the request of the *Taṇjāvūr* King *Vijayarāghava Nāyaka*, he composed five *padams* known as “*kṣētrayya pañcaratnamu*” and dedicated them to him. Many of his *padams* would have the *mudra* of *muvvagōpāla*. A few other *padams*, even though they have the *mudra* “*kañci varaduḍu*” or “*cēvvandiliṅgaḍu*”, would not be without the *mudra* of “*muvvagōpāla*” also.

*Vijayarāghava bhūpāla*, a person with impeccable taste, waited upon him with valuable presents and other gifts. The other court laureates who were experts in writing the epics, with jealousy questioned the king by saying “*idēmī? ērā, rārā, pōrā ani ceppeddi kṣētrayamīda inta mōhamā? itaniki inta bahumānyādyupacāra gauravamā?*” (“what is this? For this *Kṣētrayya*, one who writes ‘you, come, go’ you have this kind of attraction? And for him you give this kind of your attentive respect with valuable presents and other gifts?”). After hearing these words those were communicated to *Kṣētrayya*, as soon as he arrived. *Kṣētrayya* agreed that what they said was right. After that, he composed a song in the *kāmbhōji rāga*, “*vadaraka pōvē*” with *pallavi*, *anupallavi* and two *caraṇams*. In the third *caraṇam*, he just wrote “*bhāmarō, sakunamuladigiti muvvagōpāluḍu vaccunani, kāmīñci nāthulakalayu cēlulajūci karagi cintanonditi*” and told that king that the last part of this *caraṇam* should be completed by the court laureates and told the king that he would go on pilgrimage to *sētu* (*Rāmēśvaram*) and come back, and left. As soon as the laureates came to the court, the king gave them the *padam* and told them to complete the last part of the third *caraṇam*. In spite of thinking about it until *Kṣētrayya*’s return, all those court laureates were worried as even together they could not come up with appropriate wording/ meaning to the last part. As soon as *Kṣētrayya* arrived, it is said that all those laureates went to him and supplicated *Kṣētrayya*. After hearing *Kṣētrayya* finish the part of the *padam* with “*rāma rāma, imēnitō vānimōmu jūḍavalenā, modatipondecālu*”, all those laureates praised him as the manifestation of *gōpāla* and went to the king and praised him again and informed him of the event.

In the old book that we possess, there are 700 *padams* including the above “*pañcaratnam*”. In the printed books of today, the lyrics are changed for many words. Apart from that, the new generation of singers, who do not know the meaning and the colour of the situation, are changing the *rāgas*. He belonged to the period of *Vijayarāghava bhūpāla*.

## 12 Śrīnivāsa

He was a *drāviḍa brāhmin*. He was a scholar in Andhra (telugu), *drāviḍa* (tamil) languages and in music. He was a servant (priest) of *Madhura Mīnākṣi* temple. He was said to have performed rituals faultlessly and with utmost devotion. At the time he was in that temple, at the *Mīnākṣi dvaja maṇṭapam* a sage was meditating on *rāja mātangi dēvi mūla mantra*, for a long period of time. It is said that, one day, when the *ardhajāma pūja* were done, *Mīnākṣi dēvi* came to the sage as was decorated for the early morning prayers and with betel leaves in her mouth full, looking like a concubine and told him to open his mouth which he



declined by calling her 'bhraṣṭē' (fallen from virtue). Then she went to Śrīnivāsa, who was sleeping nearby and said to him "Hē Śrīnivāsa, open your mouth" and he immediately opened his mouth and she spit the betel pulp into his mouth. Because of the divine mother's blessings, it is said that he started composing *kīrtanas* and obtained scholarship in music and literature. There are a number of his *kīrtanas*. They were rich in meaning, diction and content and grammar. There are a variety of *padams* and *kīrtanas* composed in *drāviḍa* language (tamil) with the signature *vijayagōpāla*. It is believed that he belonged to the period of *Cokkanātha bhūpāla*, the king who reigned the *Madhura* and *Tiruccināpalli*.

### 13 Jayadēva

He was a *brāhmin* hailing from North India. He was the disciple of *Gōvardhanācārya*. He was an ardent devotee with his heart and soul focused on the lotus feet of *Śrī Kṛṣṇa*. He was a poet who had inimitable scholarship in sanskrit with powerful diction. He is an eminent writer who wrote the drama "*prasanna rāghava*" and many other classical works.

He was the great personality that had written a famous classic "*gīta gōvindam*" (*aṣṭapadi*) on *Śrī kṛṣṇa*, with *śrīngāra rasam* and containing twelve cantos. Just as in the case of *rāgas* mentioned in the *rāgādhyāya* chapter of *saṅgītaratnākara*, the *rāgas* set by *Jayadēva* for the *aṣṭapadis* somehow went out of usage. The *rāgas*, the *tālas* and the recommendation to observe for those *rāgas* and *tālas*, which were set by the music scholars for twenty four *aṣṭapadis* about three hundred years ago, are in usage now.

*Jayadēva*, while writing the nineteenth *aṣṭapadi*, as soon as the thought occurred as

‘smaragarāḷa khaṇḍanaṁ mama śīrasi maṇḍanaṁ  
dēhi pada pallava mudāram’,

स्मरगरळ खण्डनं मम शिरसि मण्डनं देहि पद पल्लवमुदारम्

without writing it down immediately, he handed the *tālapatra* (palm leaf manuscript) to *Padmāvatī*, oiled his head and went to the river to take his bath. Soon after, *Śrī Kṛṣṇa* came to *Padmāvatī*, disguised as *Jayadēva* with oiled head, got the manuscript and the pen and wrote the same lines as occurred to *Jayadēva* and left. After sometime, *Jayadēva* came and asked for the manuscript. When he was told that he just came and took the manuscript and wrote, he pulled the manuscript out and saw what was written. He was not only got immersed in the ocean of joy and told her "Oh! *Padmāvatī*, the Lord has appeared before you; how can I praise your good fortune?"; but also, in the eighth line of that *aṣṭapadi* and also in the twenty-first *aṣṭapadi*, he mentioned her name before his own, by writing,

“jayatu padmāvatī ramaṇa jayadēvakavibhārati phaṇitamitigītam.”

पद्मावतीरमण जयदेवकविभारती फणितमितिगीतम्

This served as the evidence to the lords' appearance before her. It appears that he belonged to *Śārṅgadēva*'s time.

### 14 Ghanam Śīnayya

He was a pure soul and a *vaiṣṇavite* who belonged to *ātrēya gōtra* and *āpastambha sūtra*. He was born in *vaṅgala* tradition. He was blessed by *Vādhūla dēśika*. He was the son of *Śēṣayaḥva*. He was an expert in music and Sanskrit and Andhra (Telugu) languages. He had the good fortune of being the favourite of the king *Śrī vijayaraṅga chokkanātha*. He was the chief-minister. He attained fame through the *prabandha śaśāṅka vijayam* filled with *śrīngāra rasa* dedicated to him. The following poem from *śaśāṅka vijayam* describes his musical scholarship..

*Ślōka*:

*hāhā hūhūlu gāna garvamunahā hāhūhu vanchun svarā  
rōha prakriyakā turaṅgatanulai rūpaṁbu lānanvīdhā |  
sāhaṁkārula martya gāyakulu jōḍā nīku pāṇḍyēśvara  
snēhālmkṛita vangalānvaya maṇi sīnā kavi grāmaṇi ||*

The information that Śīnayya had composed many *kīrtanas* and *padams* with the signature of “*mannāru raṅga*” could be derived from the following poem in *śaśāṅka vijayam*

*śhrī mannaru raṅgādhipa nāmāmkita gēyakalpanātamatikiṇ  
rāmānuja vijayamkaga vīmadhurasā mōdamāna vēṅkaṭapatikin*

It appears that Śīnayya was a contemporary of Kṣētrayya.

## 15 Mārgadarśi Śēṣayyaṅgār

He was a *vaiṣṇava brāhmin*. He was an expert in Music and Sanskrit and was a devotee of Lord *Raṅganātha*. He is said to have moved from *Ayōdhya* to *Śrīraṅgam* and lived there, worshipping Lord *Raṅganātha* and singing Sanskrit poetic songs in praise of him. Since he came there after living in *Ayōdhya*, he used the *mudra* of *kōsala* in his songs. He compiled all the songs written by him into a book and gave it to the *arcakas* of the *Raṅganātha* temple to be offered to the feet of *Raṅganātha* during the *ardhajāma* prayers. The next morning he went to the temple of *Raṅganātha* and opened the book and saw it. The book was said have contained only sixty songs. All the other songs lost their identity having been eaten by termites. The sixty songs which were accepted by the Lord became well-known. The learned of those times noticed his musical creations in Sanskrit and extolled him as *Mārgadarśi* (trend setter) *Śēṣayyaṅgār*. He is said to be the predecessor of (*Ghanam*) *Śīnayya*.

## 16 Girirāja Kavi

He was a *trilinga brāhmin*. *Tiruvārūr* — the place that was praised by the people as “*jananāt kamalālayē*” was the residence of *Girirāja Kavi*. He was an expert in Sanskrit and Telugu. He possessed the wealth of musical education. He composed many devotional and philosophical songs in Telugu and was famous. He received many gifts and laurels from *Sāhāji mahārājā*, who was the second *mahārāṣṭra* king that ruled *Taṅjāvūr*. He was the grandfather of *Tyāgarāja*, who by the grace of Lord *Rāma* composed songs full of devotion in telugu and obtained unparalleled fame. It appears that he lived approximately 170 years ago.

## 17 Sāhāji Mahārāja

He was the second king among the kings of *Mahārāṣṭra Rājā* clan who ruled *Taṅjāvūr*. He was the son of *Mahārāja Ekōji*. He was of *bōsala* caste. He was well-versed in Sanskrit, *Mahārāṣṭra*, *Āndhra* (telugu), *hindustani* and in music and literature. He was a just king. He ruled the *cōla maṇḍalam* from the *śaka* year of 1605 (1684 A.D.) to *śaka* year of 1632 (1711 A.D.). *Sāhā Mahārāja* composed many songs on religious themes in the languages mentioned above. He also created a musical drama, *pallaki sēvā prabandham* on the ruling deity of *Tiruvārūr*, *Śrī Vīthī viṭaṅka Tyāgarāja Svāmi*. He made arrangements for this musical drama to be sung and enacted every Friday when the Lord was taken to the night resting place in a palanquin. This is being continued till this day. In order for this to be observed continuously, *Sāhā Mahārāja* donated ten thousand *vēlis* of land.

## 18 Lakṣmīkānta Mahārāja

He was a *kṣatriya*. He possessed extraordinary knowledge in sanskrit and music. His *kīrtanas* and *varṇas* are replete with musical, lyrical sanskrit and clever contents. There is no evidence that points to the place this king ruled or the particular period he belonged to. It could be surmised that he belonged to either telugu country or northern country and may have lived after *Ahōbala*’s time.

## 19 Vīrabhadrayya

He was a *triliṅga brāhmin*. He was talented in telugu and lived in the northern region. He was a great musical and lyrical composer. *Mahārājā Pratāpasimha* ruled *Taṅjāvūr* from śaka year 1662 (1741 A.D) to śaka year 1686 (1765 A.D). Amongst the emperors of *Mahārāṣṭra*, he was an intelligent king, a connoisseur of arts, a generous soul, and a ruler of *cōla maṇḍala* who followed the path of justice and was one who donated numerous cash and kind without reservations to the temples of *Brāhmins*. During the early years of his reign, having heard about his generous character, a composer musician named *Vīrabhadrayya* travelled to *Venneti gatta* from the northern country and waited for a long time to get an interview with the king. Having heard about his deserving greatness from a number of people, it is said, that one day the king himself came to *Vīrabhadrayya*'s room, listened to his music, gave him gifts and took him to *Taṅjāvūr*, and gave him a place to live and felicitated him with generosity. From that time on, (*Vīrabhadrayya*) adopted the *pratāparāma mudra* — the name of the presiding deity of *Taṅjāvūr* and the tutelary deity of kings of *bōsala* clan. He composed a number of songs in many *rakti rāgas* and poetry in *dēśīya rāgas* that are worthy of being cherished. He also composed *darus*, *padams* and *tillānās* on emperor *Pratāpasimha* abounding in poetry and was famous. It can be said that this great soul is the reason for the glory of the south Indian music tradition that continues today.

## 20 Kavi Mātrbhūtayya

He was a *triliṅga brahmin* and a scholar in music and telugu. He lived in *Triśiragiri (Tiruchināpalī)*. He was a devotee of *Sugandhi Kuntalāmba*. With Her grace he composed many *kīrtanas* full of devotion and values. He not only composed a lot of *padams* with passion as the central theme but also wrote a drama *pārijātāpaharaṇam* in *gandharva* form. All his *kīrtanas* and *padams* have *triśiragiri* as the stamp signature. His *padams* were highly meaningful. *Mātrbhūtayya* suffered from poverty and appealed with a number of *kīrtis* to *Sugandhi Kuntalāmba*. When he sang the song *kāśikappaṇamīvalenamma*, the goddess appeared in his dream and told him that he should seek her devotee *Pratāpasimha* in *Taṅjāvūr* and that the king would get rid of his poverty. On the same day, *Sugandhi Kuntalāmba* also appeared in the dream of *Pratāpasimha* and told him that she was sending her *bhakta* to him and that he should alleviate his poverty. The king woke up and waited for the arrival of *Mātrbhūtayya*. Having come to know about his arrival he felicitated him and gave him ten thousand rupees and sent him to *triśiragiri*. He lived there comfortably praising *Sugandhi Kuntalāmba* with his *kīrtis*.

## 21 Ādippaiyya

He was a *karṇāṭaka brāhmin* and belonged to *mādhva* clan. He was a great scholar in telugu and music. *Ādippaiyya* belonged to the time of *Pratāpasimha Mahārājā* and *Tuḷaja Mahārājā*. Many *kīrtis* which were ornate with exquisite and various *gamaka prayōgas*, and with “*śrīvēṅkaṭaramaṇa*” as the stamp signature were composed by him. He followed the path of *Vīrabhadrayya*. It has been said that the *rāgālāpana*, *madhyama kāla* and *pallavi* singing were standardized by him. Even though there were many *varṇas* before, it is extremely difficult to come across a *varṇa* that is as suitable to sing or to play on the *vīṇa* as the *tāna varṇa viribōni* composed by him.

*Ādippaiyya*'s son was *Vīṇa Kṛṣṇayya*. He was a *vīṇa* expert. He composed three *prabandhas* of the type *saptatālēśvaram* (set only in the *dhruva tāla* the famous one among the seven *tālas* and yet conforming to the remaining six *tālas*; and when the *prabandha* is sung and the commencing part is taken up again, the first beat of all the the *tālas* coincide) on the heads of the principalities of *Mysore*, *Vijayanagaram*, and *Kottakōṭṭa* (Pudukkōṭṭai). In the *mātu* (lyrical) part of the *prabandhas* he used each letter occurring in the names of the kings as the commencing letter of each successive (*tāla*) cycle (*āvarta*) in a meaningful way. If there are thirty *āvartas* of *dhruva tāla*, at the commencement of the *prabandha* all the remaining six *tālas* also commence on the first syllable.

*Vīṇa Kṛṣṇayya*'s son was *Vīṇa Subbukūṭṭi Ayya*. It is impossible for anyone else to play *rāgālāpana*, *madhyama kāla*, *pallavi* and *svāra kalpana* with *gamakas* adorned with *atīta* and *anāgata grahas* on the

*vīṇa* like him. It is very difficult for players of *vīṇa* (*vaiṇikas*) to have the *tālajñāna* (*laya*). The *tālajñāna* that he possessed cannot be achieved by any others. He lived for seventy years. It is approximately thirty four years since his demise.

## 22 Vēṅkaṭarāmayya

He was a *brāhmin* and was well versed in telugu. He was knowledgeable in music too. Since it was very difficult to sing *Vēṅkaṭarāmayya*'s *kṛtis* with an understanding of its characteristics the great musicians of the time gave him the sobriquet of "*inupasanigelu vēṅkaṭarāmayya*" (Iron chickpeas *Vēṅkaṭarāmayya*). He composed *kṛtis* like *satamani* in the *rāga tōḍi* on *Bōdhēndra Svāmi*, some *kṛtis* on the first *Madhurānallūri Svāmi* and compositions on deities with the stamp signature of "*gōpālakṛṣṇa*". It appears that he belonged to the last part of *Ādippaiyya*'s time.

## 23 Soṇṭi Vēṅkaṭasubbayya

This *triliṅga brāhmin* was an expert in telugu and music. He had an in-depth knowledge of grammar of *rāgas* such as *rāgāṅgas* as defined by *Vēṅkaṭamakhin*. Even though *Vēṅkaṭasubbayya* and *Ādippaiyya* were contemporaries, *Vēṅkaṭasubbayya* was younger in age. He composed a *varṇa* on *Tulāja Mahārājā* in the *rāga bilahari* rich in imagination. He was patronized in the courts of Maṇali *Cinnaya Mudaliyār*, who was a famous connoisseur of arts and known for his generosity. There are many compositions which were written with amazing creativity. His son was *Vēṅkaṭaramaṇayya*. He was said to be a greater achiever than his father in the line of music, literature as well as in singing. He is said to have lived during *Sarabhōji Mahārājā*'s time. *Soṇṭi* was their family name.

## 24 Rāmasvāmi Dīkṣita

He was a *drāviḍa brāhmin* who was born in the *śaka* year 1657 (1735 A.D.) belonged to *auttara, kāśyapa gōtra* and *āpastambha sūtra*. His father was *Vēṅkaṭeśvara Dīkṣita*, and mother was *Bhāgīrathiyamma*. When he was seven years old, due to the political uncertainty caused by the horsemen clan, along with his aged parents he moved from *Kāñcīpuram* to *Gōvindapuram* which was close to *Madhyārjuna Kṣētra*, and lived there performing rituals meticulously. After that, with six months difference in time, both his mother and father were deceased. He attained proficiency in sanskrit and learnt telugu language too. Since he naturally possessed a good voice, he learnt to sing melodiously by just listening. Due to his attraction to music, he went to *Taṇjāvūr* and stayed with *Vīrabhadrayya* for two years and learnt the *kṛtis* composed by him in *rakti rāgas* and *dēśīya rāgas*. He also learnt to sing with knowledge of *svaras*, *ālāpana*, *pallavi* and *svarakalpana* and went to *Māyūram*. At that time he was pre-occupied with the desire of learning the grammar of music. One day, an elderly man came and blessed him saying "go to *Madhyārjuna Kṣētra*, all your worries will be resolved and you will become a learned grammarian". He immediately went to *Madhyārjuna Kṣētra* and there he met with *Vēṅkaṭa Vaidyanātha Dīkṣita*, who was a *nityāgnihōtri* and the maternal grandson of the minister *Vēṅkaṭamakhin*. There, due to his blessings he learnt *vīṇa* within one year and later he thoroughly studied *caturdaṇḍī prakāśika* with its *rāga*, *upāṅga*, *bhāṣāṅga rāga gītas*, all the *rāga*, *tāla lakṣaṇas*. Then, by the orders of his *guru*, he travelled to *Taṇjāvūr* and was praised, respected, gifted and felicitated at the king's court there. He then went back to *Māyūram* and then to *Tiruvārūr* in connection with the celebration of *Śrī Tyāgarāja*'s festival, had the *darśanam* of *Śrī Kamalāmbā* and *Tyāgarāja* and stayed there worshipping them. *Amarasimha Mahārājā* who came there to visit the temple heard the *rāgamālīka* composed by *Rāmasvāmi Dīkṣita* on him and honored him with gifts. Due to the devoted nature of *Rāmasvāmi Dīkṣita*, *Śrī vīthī viṭaṅka Tyāgarājasvāmi* appeared in his dreams and instructed him regarding the sequence and order to be followed when the deity is taken through the streets, beginning with the *dvaja maṇṭapa* and returning back there, and on where, how and where the *nāgasvara vidvāns* should play. The same instructions are being followed even today through the generations. Since he did not have children till the age of forty, he, along with his wife, went to the temple of *Śrī Vaidyanātha* and

stayed praying in the *sanctum* of Śrī Muddukumārasvāmi. Within a few days, his wife Subbamma became pregnant and they went back to Tiruvārūr and in an auspicious time she delivered a boy. They named that child, Muddusvāmi. They named the second son, Cinnasvāmi Dīkṣita who was born after a few years, as Vēṅkaṭavaidyanātha Śarma after his guru. The baby girl who was born along with this Cinnasvāmi Dīkṣita was named Bālāmba, and the youngest son, Bālasvāmi. Among his sons, Muddusvāmi Dīkṣita progressively learnt music after learning works such as *kāvya* (epics), *nāṭakālāṅkāra* (poetics, poesy), and *kaumudi*, which dealt with grammar. His brothers were also educated appropriate to their age. At that time, a wealthy man Maṇali Muddukiṣṇayya Mudaliyār came to Tiruvārūr to visit the temple and noticed the scholarship of Rāmasvāmi Dīkṣita. He not only gave him gifts but also took him, along with his family, to Maṇali and kept them there, with all due respects and comforts, for a few years. After that, his son Cinnayya Mudaliyār, called Vēṅkaṭakīṣṇa, who was well versed in the arts and a multi-faceted scholar, was a connoisseur and patron of arts and who was also kind hearted, listened to the hundred and eight ‘rāgatālamālika’, in 108 rāgas and 108 tālas) composed by Rāmasvāmi Dīkṣita, and felicitated him with a shower of gold. He also appreciated and took care of Cinnasvāmi and Bālusvāmi Dīkṣita, who sang that song for him, and bestowed them with many gifts. During that time, Mudaliyār also appreciated and took care of Gōvinda Dīkṣita, who came there saying that he was the great-grandson of Vēṅkaṭamakhin, and expressed his desire to see *Caturdaṇḍī prakāśikā*, and other texts. Gōvinda Dīkṣita answered that he would give him the books only if he could figure-out the name of the rāga from the *mūrcchana* that he gives him. Rāmasvāmi Dīkṣita took the *mūrcchana* given by him and composed a *padam*, “*nannu parīkṣiṇcanēla*” (why do you have to test me?), as if written by Mudaliyār himself and in the end he included the *mūrcchana* given by Gōvinda Dīkṣita and made both Cinnasvāmi and Bālasvāmi Dīkṣita sing it. After hearing that song, Gōvinda Dīkṣita praised them saying that “this is the same *mūrcchana* as I have given; he (Mudaliyār) too is our Vēṅkaṭamakhin’s disciple”. Since his second son Cinnasvāmayya could not see (owing to blindness), he was worried and along with his family he travelled to Tirupati. There, he spent forty-five days in the prayer of Vēṅkaṭācalapati by composing a *rāgamālika* in forty-eight rāgas, “*manasā vēritaruladalacaka*” (Oh mind, do not think of any one else), and a *kīrtana* in the rāga *vēgavāhini* “*iṅka dayarākunnanu*” (have not got your mercy yet). Cinnasvāmayya got his sight and lived happily till the end of his time. Rāmasvāmi Dīkṣita, on every *ēkādaśī* day would observe the day by reciting the twelve cantos of “*gītagōvinda*” (*aṣṭapadi*) with devotion and reverence. He composed a *rāgamālika* of forty-four rāgas on Śrī Mīnākṣi, *cauka varṇas* in rāgas *rītigauḷa*, *hindōḷa*, *manōhari*, and *pūrṇacandrika*, *tāna varṇa* in the rāga *śaṅkarābharaṇa*, and many other *kṛtis* with the stamp signature of “*vēṅkaṭakīṣṇa*”. He coined a rāga named “*haṁsadhvani*”, and authored a *prabandha* in that rāga and was famous. Realizing that his time on earth has come to an end, this Rāmasvāmi Dīkṣita<sup>††</sup>, along with his family travelled to Tiruvārūr and with fame as his body, in the śaka year 1739 (1817 A.D.), in the *dhātu* year, *māgha māsa* during the auspicious time of *śivarātri* obtained the heavenly abode.

## 25 Śyāmā Śāstri

Due to the disturbances caused by some muslim invaders, the icon of Śrī Baṅgāru Kāmākṣī Dēvi, the *utsava* idol of Śrī Kāñci Kāmākṣī Dēvi, travelled along with native *drāviḍa brāhmins* who hailed from Northern regions, to the pious land of Tiruvārūr, also known as Śrīpuram, and stayed there for approximately thirty five years accepting the prayers and other rituals facilitated by the kings of Taṅjāvūr. Śyāmā Śāstri’s parents, worshipped Śrī Kāmākṣī with utmost devotion, but since they did not have a son, they performed the ritual of feeding the *brāhmins*, as a devotional offering to Vēṅkaṭācalapati, during the last Saturday of every month. In one of those *brāhmin*-feeding feasts, an aged *brāhmin* was possessed by Vēṅkaṭācalapati and spoke through him, saying: “Oh couple, within one year you will get a son who would be famous.”. As was predicted by the *brāhmin*, Śyāmā Śāstri’s mother became pregnant, and after she completed ten months, in the śaka year 1685 (1763 A.D.) in the year *citrabhānu* and in the asterism of *kṛttikā* and on a *mēśa* ravi day Śyāmā Śāstri was born in Tiruvārūr, known as Śrīpuram. Even at a tender age, he became an expert in sanskrit and telugu. Soon, along with the icon.idol of Baṅgāru Kāmākṣī, he travelled to Taṅjāvūr, learnt music from a relative, starting from *sarali svaras*, and attained proficiency in *svara jñāna*. At that

<sup>††</sup> Alasūru Kīṣṇayya, a great singer, was the disciple of Rāmasvāmi Dīkṣita

time, he obtained the divine blessing of being initiated into *śrīvidya*. It was his fortune that a saint, *Saṅgīta Svāmi*, an expert in musical education, came from the northern region, took him as his disciple for three years, and taught him all the intricacies of *lakṣya* and *lakṣaṇa*. *Saṅgīta Svāmi*, having realized *Śyāmā Śāstri*'s musical talents, blessed him, saying that he would become very famous. He further told him to go and listen to the music of *Ādippaiyya* for sometime, and proceeded to *Kāśī*. After some years, by the grace of *Śrī Kāmākṣī Dēvi*, with "*śyāmakṛṣṇa*" as his stamp signature, he composed many *kṛtis*, *svarajatis* and *tāna varṇas*, which were imbued with magical lyrical beauty, poetic felicity, and *tāla* intricacies. He propagated them through many of his disciples. In the *śaka* year 1749 (1827 A.D.) in the year of *vyaya*, on *makararavi śukla daśami* day he reached *Śrīpuram* (heavenly abode). I will write his amazing story in detail, when I get his more than one hundred *kṛtis* of his printed as a book.

Since his compositions are like "*nālikērapāka*" (as tough as breaking a coconut) with rich poesy, containing *atīta*, *anāgata grahas*, with beautiful words, some lazy musicians, who could neither comprehend nor had the mettle to sing them in the manner that pleased the audience, called them tough. This statement is proven by the meaning of the following poem contained in the first chapter of "*śrīgāranaiṣadha kāvya*", which was translated into telugu by the poet *Śrīnātha*.

Ślōka:

panivaḍi nārīkēḷaphalapākamunum javiyaina baṭṭahā  
rṣuni kavitānugumbhamulu sōmaripōtulu kondarayyalāu |  
nanikoni yāḍanēra rajayaṭṭida lējavarālu cekkugī  
tina sava nalpa bālakuḍu ḍendamunum galuganga nērcunē ||

*Śyāmā Śāstri* had two sons. Of them, the second son *Subbarāya Śāstri* was born in the *śaka* year 1725 (1803 A.D.), in the year of *dundubhi*, *simharavi* and in *kṛittikā* asterism. He was an expert in sanskrit, telugu and in music. Many *kṛtis* and *svarajatis* composed by him, which are characterized by the clever use of telugu and musical and poetic expressions, and are being sung very popularly. He attained *śrīpuram* in the *śaka* year 1784 (1862 A.D.) during the year of *durmati*, *cāparavi* and on *kṛṣṇa daśami* day.

*Aṇṇāsvāmi Śāstri*, the son of the brother of this *Subbarāya Śāstri*, was a music composer and well-versed in the intricacies of *kāvyas*, dramaturgy, grammar, music and telugu. He not only composed many *kṛtis*, *darus* and *tāna varṇas* but also was an expert in playing the fiddle (violin). He was born in the *śaka* year 1749 (1827 A.D) in the year of *vyaya*, in the *mīna ravi* in *āślēṣa* asterism and attained *Śrīpuram* at the age of seventy-three, in the *śaka* year 1822 (1900 A.D) in the year of *vikāri* in *kumbharavi* and on the *kṛṣṇa tṛtīya* day.

## 26 Gurumūrti Śāstri

He was a *triliṅga brāhmin* of *muriki nāḍu* sect. The village of *Kayattāru* belonging to the county of *Tirunalvēli* was his birth place. He was well-versed in the four *śāstras*. He was very proficient in music. Even at an early age, he attained fame by travelling to *Cennapaṭṭaṇam* and was grandly felicitated by *Maṇali Cinnayyā Mudaliyār*. He was an exceptional writer of *gītas*, *prabandhas* and *kīrtanas*. He was an intelligent man with expertise in many *rāgas*. He was a younger contemporary of *Rāmasvāmi Dikṣita*.

## 27 Vīṇa Perumaḷayya

*Perumaḷayya* was a great soul who obtained unattainable expertise in *vīṇa* playing. He belonged to *vīṇa Kāḷahasti Ayya*'s family. He was an *āndhra brāhmin*. He was a *vīṇa* player, an inheritor of an art that was passed on as family tradition. He was the court musician of *Taṇjāvūr*. He received many land donations with full powers. He was an expert in playing the *ghanarāga tāna*. He could play *rakti rāgas* like *bhairavi* each night until the early hours, without repetition. It is said that he would play this for ten days and only then finish. He played in the courts of northern region, and obtained many honors such as *chatra* (umbrella), *cāmara* (hand held fan), *pallakī* (palanquin) and *ratnakhacita vīṇa* (*vīṇa* decorated with gem stones). He then went to *Kottakōṭṭa* to *Raghunātha (Toṇḍaman) Mahārājā*, played one *rāga* for twenty days continuously, and was felicitated with a purse of ten thousand rupees. Each day he would play the



*kṛtis* and other compositions of elders, in a chosen *rāga* and entertain people. He composed *aṭa tāḷa tāna varṇas* in *saurāṣṭram* and *sāvēri*. Not many can aspire to obtain his composing abilities. He was an expert in playing the *vīṇa* without deviating from the (*tāḷa*). He lived until *Muddusvāmi Dīkṣita* was thirty years old. His brother *vīṇa Nārāyaṇasāmayya* was qualified just like him. His brother *Koṇḍayya* composed a *svarajati* in *sāvēri*.

## 28 Tyāgarājayya

Approximately 250 years ago, there was a great *brāhmin* *Girirāja Kavi* in *Tiruvārūr*. He had five sons. The youngest son was named *Rāmabrahmam*. He was an expert in the science of *vēdas*. He had three sons, *Pañcāpakēṣa*, *Rāmanātha*, and *Tyāgarāja*. *Rāmabrahmam* was in poverty, and along with his wife and children, he left *Tiruvārūr* and went to the *Pañcanada kṣētram* (land of five rivers) or *Tiruvaiyāru*. He spent time there cashing in on his good nature and character. His two older sons took to material jobs. The third son followed the path of the father, and studied *vēdādhyayana* (studies of *vēdas*) and sanskrit. When he was fourteen years old, his father passed away. Within a year, his mother too passed away. Meanwhile, he progressively learnt performing rituals, and the art of writing *kāvyas*, and *nāṭakālāmkāras*. After that, desirous of learning music, he started learning music from *Soṇṭi Vēṅkaṭaramaṇayya*, a musician of the city, who lived in the same street as himself. Being an “*ēka santāgrāhi*” (one who could grasp by just listening once), within one year, he learnt the grammar of music, the art of singing *rāga* elaborations, *pallavi* singing, and *tāḷas*, and he obtained the fame and earned the name, “*no one else is equal to him in the field of music*”. At that time, he was initiated into *rāmanāma mantra* by a *brāhmin* scholar who came to *Pañcanadam* from *Kāñcīpuram*. The *brāhmin* scholar told him that a person who chants ninety-six crores of (*rāma*) *nāmam* would obtain eternal bliss while still alive, and said that if he did that, he too would attain bliss, and blessed him. Accordingly, he (*Tyāgarāja*) chanted 125,000 *rāma nāmam* per day and completed 96,000,000 by his twenty-first year. After that, Lord *Śrī Rāma* appeared before him thrice, and blessed him to write lyrics. One day as he sat in front of Lord *Śrī Rāma* and was chanting his name, he heard a noise at the front door. When he looked with intensity, he had a vision of *Śrī Rāghava* with *Lakṣmaṇa* in the garb of protecting the *yāga* accompanied by Sage *Viśvāmitra*. Immediately, he started praising *Śrī Rāma* composing the song, “*bāla kanakamaya cēla sujana parivāra jaladhi gambhīra*”, extempore. That was his first composition. After hearing this song in *aṭhāṇa*, which was composed with intricate and exquisitely descriptive words, the musical luminaries and the sanskrit scholars like *Rāma Śēṣa Śāstri* and *Bhāṣhyam Kṛṣṇa Śāstri*, who were used to hearing composite words loaded with meaning, praised him wondering if he was indeed a *gandharva* or *Nārada*. He then composed “*rāmā ninnē namminānu*” in the *rāga husāni* and many other *kṛtis* in telugu. One day, early in the morning, Sage *Nārada* came to *Tyāgarāja*’s house in the form of a sage and said: “I believe there is a *vidvān* named *Tyāgarāja*, I have come with the desire of listening to his music”. Immediately, *Tyāgarāja*, who had prepared himself to take an oil bath, prostrated before him, took care of his needs and told him that he was the same *Tyāgarāja*. He then sang in front of the sage so well that for a second, one could believe that it was sung by a *gandharva*. The saint supreme was very pleased, and told him that there was no other person in this earth that could sing as delectably as him. He gave him a book, and told him that he would complete his rituals and came back for alms, and disappeared. He could not find that saint anywhere after searching all over, he (*Tyāgarāja*) was worried, and spent the day without food until sunset, performed the night worship, and went to bed. While in sleep, the great person who appeared that morning before him as a saint, appeared in his dream, and said “Oh respected man, I am *Nārada*. I was very pleased with your musical expertise, your devotion and your ritualistic life, and hence I appeared before you this morning. The book that I gave you is a musical treatise, “*svarārṇava*”. Until now, no one on this earth knows about it. Other than you, no one else deserves to look at this book. I gave the “*svarārṇava*” to you so that music should attain prominence on this earth that through you. Now all your worries should rest”. Saying thus, he disappeared. He (*Tyāgarāja*) got up in the morning, and saw the book to be the same as it appeared in his dream, he was extremely happy and composed the *kṛtis* — “*nārada guru svāmi*” in the *rāga darbār*, “*śrī nārada nāda sarasīruha*” in *kānaḍa*, and “*nārada gāna lōla*” in *aṭhāṇa*. As he proceeded to read the “*svarārṇavam*” again and again, the exceptional secrets of the *rāgas* became evident. He thus could compose many thousands of *kṛtis* in many *apūrva* and *mēḷakartā* *rāgas* without deviating from the grammar of music. This paved a path to *bhakti*, and he attained extraordinary

happiness and bliss. These (writings) are unattainable to others.

The following is the information about *Ṣaḍkāla Gōvindadāsa*. He belonged to *golla* clan. He belonged to *Kēraḷa*. He was an expert in music and was a great devotee. When he was living in *Kēraḷa*, *Śrī Rāghava* appeared in his dream and ordered him, saying, “In the pious land of *Pañcanada*, my greatest devotee called *Tyāgarāja* is living, shining as a great musician. You should go to him and exhibit your musical expertise, and your true devotion”. As per the order, he (*Ṣaḍkāla Gōvindasāmi*) went in search of *Tyāgarāja*<sup>§</sup>. He went to *Tiruvaiyāru*, listened to *Tyāgarāja*’s singing and made him listen to his singing, and was extremely happy. With such joy, he declared that he (*Tyāgarāja*) was nothing but *īśvarāmśa mūrti* (embodiment of *īśvara*), who took birth to propagate the knowledge of devotion, and the intricacies of the science of music and to bless sincere devotees. Thus he praised him, and narrated him his dream, so that all the people were aware of it, and he worshipped the feet of *Tyāgarāja*, prostrated before him, took his blessings, and travelled to *Pandrāpuri* (*Pandarīpuram*).

Similarly, from the banks of river *gaṅga*, a superior devotee had a dream, and also travelled to *Tiruvaiyāru*, visited the respected soul (*Tyāgarāja*) and sought his blessings. As he narrated his story to him, *Tyāgarāja* was inspired to compose the *tōḍi kṛti* “*dāsarathī*”. Thus, as the divine incidents due to which *Tyāgarāja*’s fame spread to the whole land, the rulers of *Mysōre* and *Taṇjāvūr*, with a desire to meet him, sent invitations. But he refused them saying that he did not desire shelter (protection) from anyone else other than *Śrī Rāghava*. Once when *Sarabhōji Mahārāja* came to *Tiruvaiyāru*, wanted to see *Tyāgarāja*, and sent ambassadors to him, *Tyāgarāja* did not accept it and, not only wrote the *kṛti* “*nidhi cāla sukhama, rāmuni sannidhi cāla sukhama*”, but also wrote a *kṛti* with the meaning: “*Rāma*, could you not spare me from this sort of abuse from others?”, and completed it. In this manner, he composed many varieties of *kṛtis*, some suitable to the circumstances, and others with themes of his being blessed. To elaborate those would make this (narrative) long. When he visited *Śrīraṅgam*, he composed a *kṛti*, “*ō raṅgaśāyī*”, and also another *kṛti*, “*rāju veḍale jūtāmu rārē*”, and when he visited *Tirupati*, he composed the *kṛti*, “*teratīyaga rādā*”.

One day, his elder brothers were angry at him saying, “he (*Tyāgarāja*) is refusing even the invitations from the kings, what is the use of having such scholarship? He is running around with the idol of *paṭṭābhīṣeka*, without any interest in riches. All these are because of this idol”, and without his knowledge, they threw it into the well. Having come to know about it, he (*Tyāgarāja*) composed a *kṛti*, “*ē pāpamu jēsitinō*” (What ghastly sins have I done?). He appealed (to Lord) saying that such brothers were born with him, who harass him, by not letting him practice his devotion. In another *kṛti*, “*eṭṭā dorikitivō*”, he wonders how he could get *rāma* (devotion to *Rāma*) when all around him are people who do not understand the path of devotion. He praised the Lord by singing in many different ways such as “*enta rāni tana kenta bōni, cinta viduva jāla, śrīrāma*”. Thus, he composed a *kṛti*, “*koluvamarega(da)*”, which depicts his daily routine of doing good deeds, performing rituals and devotional singing through all his lifetime. He composed many *kṛtis* in the mode of a friend, and with questions and answers, which reflect his feeling that *Śrī Raghunātha* was like a close friend to *Tyāgarāja*. *Śrī Raghunātha* appeared thrice before him. Ten months before his demise, *Śrī Rāma* is said to have appeared in his dream, and insisted that he should live on this earth for ten more months. The next morning he composed a *kṛti* “*giripai nelakonna rāmuni*”, which elaborates the dialogue that happened between himself and *Śrī Rāma* in his dream the previous night. After ten months, one day *Śrī Raghunātha* appeared in his dream and told him that he has one more birth to take but he (*Tyāgarāja*) refused it, saying after worshipping him all this long he would not like to be re-born. *Śrī Raghunātha*, with sympathy told him to take renunciation (become a saint) the following day, and promised that he would make him become one with himself (attain *mōkṣa*) the very next day. As per the advice of the Lord, the very next day, he informed all, and in the presence of the learned, devotees, and saints, he took to *paramahamsāśrama*. The next day during the morning hours, he composed a song “*syāma sundarāṅga*” and informed everyone including his disciples, learned musicians, devotees, citizens and *brāhmins* that he would attain *niryāṇa* (final journey) at 12 noon that day, and that was how God had arranged for him. Having heard about that, innumerable number of people from all around places near to *Tiruvaiyāru*, such as *Taṇjāvūr*, came to celebrate this grandeur. As the time mentioned by *Tyāgarāja* approached, many sang *kṛtis*, *brāhmins* chanted the *vēdas* and the devotees chanted the *nāmāvali* (God’s

<sup>§</sup>While travelling to *Tiruvaiyāru*,. En route to *Eṭṭayāpuram*, by the introduction of *Bālasvāmi Dīkṣita*, he was felicitated by the *Mahārāja*. Pleased by their devotion, he stayed there for some months, spending the time in singing the devotional songs.

name). As the place reverberated with all the divine sounds, Śrī Tyāgarāja informed the people to light the lamp saying that the time assigned by the Lord for him had arrived. They lit the lamp for *Paṭṭābhirāma*. Immediately, he uttered the Lord's name as “*jānakī kānta smaraṇe*”, and as all the people chanted “*jaya jaya rāma*”. With folded hands, he prostrated before the God, and when all the people went closer to see him, he appeared lifeless. Soon after, with a lot of festivity, the blissful body of Tyāgarāja was laid to rest at the platform of the *Tiruvaiyāru Śrī Bāvāsvāmi* steps. He left his mortal body at age of seventy-seven. He did not have a male child. When he was thirty-five years old, his first wife had passed away. His second wife, whom he married later, too passed away well before him, after leaving a female child behind. His daughter had a boy baby. He was named Tyāgarāja. He also passed away at the age of thirty-five. There is no other descendant in his immediate line.

The grammar and the *rāga*, as that are mentioned in the *rāgādhyāya* of *Saṅgītaratnākara*, are not in use for the past seven-hundred years. *Mahārāja Rājaśrī S. Rādhākṛṣṇayya*, who was the principal of *Kottakōṭṭa Mahārāja College*, who was determined to popularize them with their *lakṣya* and *lakṣaṇa*, researched texts such as *ratnākara*, and wrote about them. It was through him that Tyāgarāja's story in tamil prose form was given to me.

The ultimate source of *saṅgītasāra*, the one who was the initiator of *tāraka mantra*, and the incarnation of *Sadāśiva*, Śrī Tyāgarājasvāmi himself, with the intention of facilitating eternal bliss to learned and the ignorant, took birth, in his own abode of *Kamalālayam*, as the above mentioned Tyāgarāja, and spread the nectar of the intricacies of music and devotional path to Śrī Rāma.

## 29 Tyāgarāja's Disciples

1. The great *Tiruvattūr Viṇa Kuppayya* was an eminent singer, a *viṇa* player, and writer of many telugu lyrics replete with beautiful word play, *tāna varṇas*, and *kīrtanas*. He named his son as *Tyāgayya*, after his *guru*. This *Tyāgayya* became an expert in telugu and music, and he composed a few *tāna varṇas* and *kīrtanas*. He also wrote a book, *Pallavi Svarakalpavalli*, and published it, and made it available. He is still living.
2. Another learned musician was *Bālājipēṭṭa (Vālājapēṭṭa) Vēṅkaṭarāma Bhāgavatar*. Because of him, many people from *Saurāṣṭra* became proficient in music and learnt many Tyāgarāja *kṛtis* and attained fame.
3. *Ayyā Bhāgavatar*
4. *Subbarāma Bhāgavatar*
5. *Tillasthānam Rāmayyaṅgār*
6. *Umayāpuram Kṛṣṇa Bhāgavatar*
7. *Sundara Bhāgavatar*<sup>¶</sup>.

## 30 Gōvindasāmayya

He was a *triliṅga brāhmin*, and possessed great scholarship in *triliṅga* (telugu), and in music. His telugu *padam* creations were full of embellishments and mainly on amorous themes. Of these, one *varṇa* composed on the king of *Kārvētinagaram* in *mōhana rāga*, and two other *varṇas* in *navarōj* of a similar kind on Gods and *kēdāragauḷa rāgas* were very popular. It is said that Gōvindasāmayya lived earlier than *Ādippaiyya* and belonged to *Kārvētinagaram*.

<sup>¶</sup>The last two persons are still living.

### 31 Kūvanasāmayya

He was a master of music, and telugu lyric. The *tāna varṇa* composed by him in the *rāga nāṭakurañji* was well-known. He is said to be the brother of the aforementioned *Gōvindasāmayya*.

### 32 Vaikuṇṭha Śāstri

*Vaikuṇṭha Śāstri* was a *drāviḍa brāhmin*. He had great scholarship in the fields of epics, dramaturgy, in the grammar and music. He was said to have been the pinnacle among sanskrit composer musicians. He composed many *kitis* in sanskrit in *rakti* and *dēśīya rāga*. It has been said that he was from the *cōḷa dēśa*, and from the same period as *Rāmasvāmi Dīkṣita*. The stamp signature of “*vaikuṇṭha*” could be seen in his *kitis*.

### 33 Vijayagōpāla

*Vijayagōpāla* was a great devotee. He was very learned in sanskrit, telugu and music. Many *kitis* replete with devotion, with the stamp signature of “*vijayagōpāla*”, are seen which are written in sanskrit and telugu lyrics. It is said that he lived around time of two hundred years ago.

### 34 Kuppusvāmi Ayya

He was a *drāviḍa brāhmin*. He was an expert in telugu. He was believed to have lived during the reign of *Amarasimha Mahārājā* and at the beginning of the reign of *Sarabhōji Mahārājā*. His *kitis* are based on the theme of devotion. He also composed some *padams* with *śrīṅāra rasa*. His lyrical creations were magical with delicate words, and he used “*varada vēṅkaṭa*” as his stamp signature.

### 35 Pallavi Gōpālayya

He was a *drāviḍa brāhmin* from the north. *Taṅjāvūr* was his place of stay. He was an expert in music and telugu. Since there was no other expert in the musicians who could sing the *pallavi* with as much command as him, he earned the epithet, *pallavi Gōpālayya*. When one studies his creative genius in musical creations and the *aṭa tāḷa varṇa*, *vanajākṣi* in the *rāga kalyāṇi*, his talent in the usage of *gamakas* such as *orika* and the beauty of his creation of the *svarakalpanas* would become very clear. Apart from these, he was known for his *aṭa tāḷa tāna varṇas* in *kāmbhōji* and *tōḍi rāgas*, and some *kīrtanas* in *rakti rāgas* with the stamp signature of “*vēṅkaṭa*”. He lived for long time both during the time of king *Amarasimha* and during the time of *Sarabhōji Mahārājā*.

### 36 Muddusvāmi Dīkṣita

He was born in *Tiruvārūr*, during the *manmatha* year and in the *śaka* year 1692 (1775 A.D), as the son of *Rāmasvāmi Dīkṣita*. His mother was *Subbamma*. Before he was sixteen years old, he progressively learnt the *vēdas*, intricacies of *kāvya*s and *nāṭakas*, *kaumudi*, other commentaries on various texts, music, and also became an expert in the sciences of astrology, medicine, and *mantra*, and became very famous. When he was married and was staying with *Maṇali Cinayyā Mudaliyār*, due to his good deeds in his previous births, a *siddha Cidambaranātha Yōgi*, came to *Maṇali* and stayed there for sometime. Impressed by his (*Muddusvāmi Dīkṣita*’s) devotion, he initiated him into *śrīvidyā mahā mantra*, and took him to the shores of *ganges* with him. There, for five years, he gradually helped him attain maturity with the help of *mantra*, and helped him attain the *aṣṭa mahā siddhis*. Realizing that he was a great soul, he also taught him the science of philosophy. After that, *Muddusvāmi Dīkṣita* took permission from the pious man, went back to *Maṇali*, and in order to please the gods and goddesses, he gradually performed internal and external

purification rituals. He then went to *Tiruttani*, and while he was reciting the *subrahmaṇya pañca daśākṣarī mantra* in the *sanctum*, one day *Ceṅgalvarāya* came there in the guise of a great soul, and asked him to open his mouth, put some sugar candy in his mouth, and disappeared. Immediately, *Dikṣita* started composing a *kīrtana* in sanskrit and in the *rāga mālavagaula*, *śrīnāthādi guruguhō jayati*, set in the *prathamā vibhakti*. Subsequently, he composed seven more *kīrtanas* on *guruguha*, starting with *sambōdhana prathama vibhakti*. Then he went to *Kāñcīpuram*, and stayed with his brothers for four years. In the presence of *Kāmākṣi*, he practiced the *śrīvidyā* upasana and composed many *kīrtanas*, such as *kañjadaḷāyatākṣi*, *ēkāmrānātham bhajēham*, etc., adorned with poetic words, and popularized them through his younger brothers. He conducted philosophical dialogues with *upaniṣad brahmam* (*upaniṣad brahmendra*) who lived there, and set the *rāma aṣṭapadis* written by him, to music including the *tāla* and notation. Later when he returned to *Tiruvārūr* with his family, he composed many *kīrtanas* on *Śrī Tyāgarājasvāmi*, with “*guruguha*” as his stamp signature. He also composed *kīrtanas* on *ānandēśvara*, *siddhēśvara*, *acalēśvara*, *hāṭakēśvara*, *valmikēśvara*, on *ṣoḍaśa Gaṇapati*s who reside in that pious land, on the *Śiva* and *Viṣṇu* deities of various holy lands that belonged to *cōla* empire, on the deities of earth and other *pañca bhūta* temples. He also composed on *Azhagar Kōil* and other pilgrimage centres that belonged to *Pāṇḍya* empire, and also on *Kāṣi*. He composed the *kīrtanas* in sanskrit language with a commanding over words, without deviating from the *advaita* philosophy, without deviating from *Vēṅkaṭamakṣin*’s *rāga* tradition, using *gamakas*, embedded with *rāga*’s *jīva svaras*, and also including the name of the *rāga*. He also composed *navagraha kīrtanas* composed in *śūlādi sapta tālas*, and nine *kīrtanas* known as *navāvaraṇa kīrtanas*, that are composed in the order of the ritualistic *navāvaraṇa pūja krama* of *Kamalāmba* and, through his disciples he popularized them and made them shine like celestial objects. When his younger brothers, *Cinnasvāmi* and *Bālasvāmi*, who were learning music from him, were invited by the patron kings, they went to *Madhurai* and stayed for some years. During that time *Cinnasvāmi* *Dikṣita* passed away. *Bālasvāmi* *Dikṣita* was dejected and was affected by the death of his brother. So, along with a disciple called *Hari*, he went to *Sētu* (*Rāmēśvaram*) and from there went to *Eṭṭayāpuram*, where he was taken care by the *Mahārājā* there. *Dikṣita* thought of his brother’s demise to be a natural occurrence but, as he considered his younger brother (*Bālasvāmi* *Dikṣita*) as his own child, he was worried about his whereabouts and his dejection. Hence, he, along with his two wives and a disciple called *Subrahmaṇyayya* went to *Sāttūr*, via *Madhurai*. There, at a *maṇṭapa* that was in front of the entrance to the temple of *Sāttūr* deity, while he was performing his prayers, he heard a few sixteen year old *vaiṣṇava* brāhmins talking about the marriage that was to be celebrated the next day by the *Mahārājā* of *Eṭṭayāpuram*, for a musician called *Bālasvāmi*, of *Tiruvārūr* with a girl from *Rāmēśvaram*, and said “come on! Let us all go”. As soon as he heard this conversation, *Dikṣita* was overwhelmed and in the presence of the Lord, he composed a *kṛti*, “*vēṅkaṭēśvara eṭṭappa bhūpatimāśrayēham*”, in the *rāga mēgharaṇji*, and taught it to *Subrahmaṇyayya*. Then he asked the *vaiṣṇava* brāhmins there to take them along with them to *Eṭṭayāpuram*. As he was proceeding to *Eṭṭayāpuram*, on the way he noticed the crop that was drying due to draught. He felt pity for that and prayed to *Amṛtēśvari* with devotion and composed a *kīrtana*, “*ānandāmṛtākaraṣiṇi amṛtavarṣiṇi*”, in the *rāga amṛtavarṣiṇi*. It was said that, even while he was teaching the song to his disciple, there appeared a black cloud in the sky (which was until then clear) and it progressively developed into a massive one and rain started pouring down heavily. As the ground was wet, the cart got stuck in the mud and stopped. The accompanying *vaiṣṇava* brāhmins pushed it with difficulty, and slowly he reached *Eṭṭayāpuram* by the evening. There, he saw his brother and felt very happy. Having come to know about the arrival of *Dikṣita*, the *Mahārājā* came to the residence that was built by him and given for them to reside, felicitated him, made him sing the *kīrtana* composed by him in the *rāga mēgharaṇji*, felt extremely happy, came back the next day and had the marriage performed. As soon as the marriage was performed, *Dikṣita* left his older wife as support to his brother’s wife, took leave of the *Mahārājā*, and went back to *Tiruvārūr* and lived there. After sometime, he got the invitation from the king asking him to attend the impending wedding of the eldest son of the *Mahārājā* of *Eṭṭayāpuram*. Since he was nearing the end of his life, he took leave of his friends and disciples saying that he would not be returning back, and went to *Eṭṭayāpuram* along with his family. The third month after the wedding of the prince, śaka year 1757 (1835 A.D), *manmatha* year, on the day of *tulākīṣṇa caturdaśi*, he left his mortal body and reached *skanda giri*. *Muddusvāmi* *Dikṣita* was the author’s uncle (father’s elder brother).

### 37 Muddusvāmi Dīkṣita's disciples

1. *Tirukkaḍayūr Bhārati*, was an expert in tamil and music.
2. *Āvuḍayārguḍi (koil) vīṇa Vēṅkaṭarāmayya*.
3. *Tēvūr Subrahmaṇyayya*.
4. *Tiruvārūr śuddha mṛdaṅgam Tambiyappa*, who was well versed in music, *mṛdaṅgam*, *lakṣya* and *lakṣaṇa*.
5. *Taṅjapuri Ponnayya*, exponent of *bharata (nāṭya)*.
6. *Vaḍivēlu*.
7. *Koranāḍu Rāmasvāmi*, an exponent of *lakṣya* and *lakṣaṇa* of *bharata*.
8. *Tiruvaḷandūr Bilvavanam*, who was an expert *nāgasvaram* player.
9. *Tiruvārūr Ayyāsvami*, who had composed many *tāna varṇas*.
10. *Tiruvārūr Kamalam*, who was very famous in the arts of music and dance.
11. *Vallālārguḍi (koil) Ammaṇi*, who was well versed in music.

### 38 Cinnasvāmi Dīkṣita

He was *Muddusvāmi Dīkṣita*'s brother. He was well educated in sanskrit and telugu. He was an expert in music. He was a great *vīṇa* player. He was a great soul who possessed expertise in vocal as well as in instrumental music. He was felicitated in the courts of *Maṇali Cinnayā Mudaliyār*, and in the court of other kings. While he was living in *Tiruvārūr* along with his family, one night in a gathering of patrons, kings and other experts, when he played a *rāga nāgavarālī*, a huge snake dropped from the roof in front of him, and started dancing with its hood opened and lifted high. When all the people started getting scared, *Dīkṣita*, who was there told them not to be afraid and told (*Cinnasvāmi*) not to stop the *vīṇa* and continue to play. As he continued his playing, the snake with a yard long hood highly lifted, danced, got tired and slowly stopped and put the hood down to earth. After witnessing that, *Dīkṣita* instructed *Cinnasvāmi* and those assembled to prostrate to the snake', and they all obliged. Immediately the snake crawled away. This story was narrated by *Subrahmaṇyayya* and other disciples of *Dīkṣita*, who were eye-witnesses to this incident. He composed two *kṛtis*, namely, a *kṛti* on *Nārada*, *gāṇalōla karuṇālavāla*, in the *rāga tōḍi*, and another, *nārāyaṇānanta*, in *kalyāṇi rāga*. He went to *Madhurai* along with his younger brother, and passed away in his forty-fifth year.

### 39 Bālasvāmi Dīkṣita

He was born as the third son of *Rāmasvāmi Dīkṣita* in the *śaka* year 1708 (1786 A.D) in the year of *parābhava*, in *mithuna ravi*, *aśvinī nakṣatram* and in *kanyā lagnam*. He was the younger brother of *Muddusvāmi Dīkṣita*. He was named *Bālakṛṣṇa Śarma*. He was an expert in telugu and very well versed in music. He was an expert in playing the instruments such as *vīṇa*, *svarabaṭ*, fiddle, *citār* (sitar) and *mṛdaṅgam*. He knew the intricacies of musical *lakṣya* and *lakṣaṇa*. Even when he was very young, *Cinnayā Mudaliyār* at first arranged for him to learn violin from an English man. He learnt western music as well as Hindu music for three years and played very well in front of *Maṇali Mudaliyār* and other music-lovers. During his childhood, one day in a gathering of *Mudaliyār*, *Soṇṭi Vēṅkaṭasubbayya* played the *gīta*, and *tāna* in the *rāga takkā*, looked at the *Mudaliyār* and told him that that *rāga* is known only in their family. Immediately, the young *Bālasvāmi Dīkṣita* looked at the *Mudaliyār* and told him that he was going to sing that *takkā rāga gīta* and to listen. As he sang it as, *aramajju aparādha*, he was felicitated with a pearl necklace and a pair of earrings. Afterwards, he along with his intelligent brothers, lived in *Kāñci* and other holy places



and went to *Tiruvārūr* and lived there for sometime. Then, with a disciple called *Hari*, who was with him since his childhood, and with his second older brother he went to *Madurai* and lived there for sometime. When his brother passed away, he went to *Sētu* with *Hari* and from there reached *Eṭṭayāpuram* and visited the *Mahārājā*. There, when he played fiddle, the instrument that was new for those times, the *Mahārājā* was very pleased and felicitated him greatly. He also recognized his talents in *lakṣya* and *lakṣaṇa*, and his delicate playing on the *vīṇa*. The *Mahārājā* also built a house for him, made him the court musician and got him married a second time. The oldest son of the then *Mahārājā*, *Kumāra Eṭṭappa Mahārājā* (who was later coronated), learnt *lakṣaṇa* and *lakṣya* of music from him. For the *kītis* he had composed in sanskrit, in many *rāgas* following the patterns of *varṇas*, he (*Bālasvāmi*) composed *muktāyī svaras* with intricate innovations, which pleased the *Mahārājā*. Apart from that, he composed *kīrtanas* in telugu on *Śrī Gṛdhrācala Kārtikēya* in the *rāgas sārāṅga*, *darbār*, *kannaḍa* and *rudrapriya*. With the permission of *Kumāra Eṭṭappa Mahārājā*, who was well versed in astrology, he took me under his wings as his grandson, and initiated me to *brahmōpadēśa*, taught me *vīṇa* and educated me in musical *lakṣya* and *lakṣaṇas*. He composed an *aṭa tāḷa varṇa* in the *rāga nāṭa*, and made every *svara* in that *tāna varṇa* shine magically and in the last four *āvarta svaras* he embedded the four *jātis* one in each of the *āvarta*. After hearing this *tāna varṇa*, the *Mahārājā* felicitated him with a pair of *tōḍās* (bangles), which were valued at one thousand gold coins and which were adorned with rubies and the face of lion. He also presented him with a pair valuable (shawls) cloths. He also rewarded the disciples who sang the *varṇa*. After that *Mahārājā*, his brother was crowned and he too learnt music from him. He composed *darus* on *Vēṅkaṭēśvara Eṭṭappa Mahārājā*, who was the embodiment of music, in the *rāgas rudrapriya*, *darbāru*, and *vasanta*, with *muktāyī svaras* with *pāṭava*. After listening to them, the *Mahārājā* felicitated him by presenting him with two shawls and thousand gold coins for each *daru*. He used to sing *gītagōvinda* (*aṣṭapadi*) and chant the name of God on every *ēkādaśī* day without fail. As the days passed thus, in the *śaka* year 1931 (1859 A.D) in *piṅgaḷa* year and on *kumbha ravi śukla tṛtīya* day, he attained the heavenly abode.

#### 40 **Caukam Sīnuvayya**

He was a *drāviḍa brāhmin*. He was well versed in music. Since no other singer could sing in the *cauka kāla* (*viḷambam*) as he could, the kings and the learned of those times praised him as ‘*caukam*’ *Sīnuvayya*. He lived after the time of *Sarabhōji Mahārājā* and of the time of *Śivāji Mahārājā*.

#### 41 **Dorasāmayya**

He was a *drāviḍa brāhmin* from northern country. He was an expert in telugu and music. His *kītis* were in simple language and very pleasing and carried the stamp signature of “*subrahmaṇya*”. He lived in *Pañcanada kṣētra*, after the time of *Sarabhōji Mahārājā* and at the beginning of the time of *Śivāji Mahārājā*.

#### 42 **Madhyārujanam Pratāpasimha Mahārājā**

He was the son of *Amarasimha Mahārājā* who ruled *Taṅjāvūr*. He knew sanskrit and *mahārāṣṭra*. He was very well-versed in music. He was an expert in *mṛdaṅgam* playing. He composed *navaratnamālikā*, a *rāgatāḷamālikā* in *mahārāṣṭra* language with intricate *svara* patterns and with beautiful language. He passed away some time before the period of *Śivāji Mahārājā*.

#### 43 **Kulaśēkhara Perumāḷ**

He was the crowned king who ruled the *samsthānam* of *Tiruvananthapuram*. This capable king of *Kēraḷa* country learnt many languages including sanskrit, *āndhra hūṇa*, *kēraḷa*, and *hindusthāni*. He possessed expert ability in music. He composed, in *rakti rāgas* and *dēśīya rāgas*, innumerable *cauka varṇas*, and a vast number of *kīrtanas* in sanskrit language which were replete with poetic beauty, and which bear the stamp signature of “*padmanābha*”. He is said to have authored many *kāvya*s such as *campu*. He composed

*cauka varṇa padams* in telugu. He also composed many *kītis* in *kēraḷa* language. It is almost seventy years since this devotee of Padmanābha reached the lotus feet of *Padmanābha*.

#### 44 Veṅgu Bhāgavata

He was a *drāviḍa brāhmin* from northern country. He belonged to *Tirunelvēli*. He was an expert in telugu and music. He mastered innumerable number of *kīrtanas* of the older times. He would sing *rāgālāpana*, *pallavi*, and *svaras* very well. Apart from this, he also composed *daru*, *kīti* and *tāna varṇas*. This great devotee lived for seventy years and passed away during the past *ānanda* year.

#### 45 Śeṣācala Bhāgavata

He was the court musician of the state of *Kottakōṭṭa*. He was the disciple of *Śyāmā Śāstri*. He was an expert in music. He composed *kītis* in poetic form. His brother *Ramadāsa* was an expert in music and literature. There are telugu *kīrtanas* composed by him that are adorned in the poetic form and with the stamp signature of “*rāma*”. His son was *Mātībhūṭayya* who was also well-versed in music. His son was *Gōpālasāmayya*. He was a great musician who knew the *lakṣya* and *lakṣaṇa* of music. He is still serving as the court musician of *Kottakōṭṭa* state. It can be said that, in the present day musicians, there is no one who could sing *kītis* or *pallavi* trends of olden times like him, with the shape and effect of those *rāgas*, and with varieties of *gamaka prayōgas*.

#### 46 Rāmānanda yatīndra

*Rāmānanda yati* had the ability to compose in sanskrit. His expertise is evident when one studies the *gauri rāga prabandha*, authored by him. He appears to belong to the time after *Ahōbala Paṇḍita*.

#### 47 Nārāyaṇatīrtha

He was a great devotee-saint was an expert in sanskrit, music and literature. This is evident from the *taraṅgams*, which were composed by him. He is said to have lived three hundred years ago and belonged to the North.

#### 48 Sadāśiva Brahmam

Approximately one hundred and sixty three years ago, there lived a wise soul *Sadāśiva Brahmam*, who wandered across the holy lands of *Karuvūr* on the banks of *Amarāvati*, *Nerūr Koḍumuḍi*, on the banks of *Kāvēri*, naked and immersed in ecstatic happiness. During that time he composed many sanskrit *kīrtanas* in poetic genre. They are very popular now. There are many enchanting stories about him. In the year 1890 A.D. on the 20th day of October, *Sadāśiva Brahmam*’s life story was printed as prose in tamil at the Brahmadambā Vilās printing office of *Kottakōṭṭa*. His greatness would be evident when one reads that book. Due to the blessings of this great soul, the principality of *Kottakōṭṭa* progressively became very famous. With the contribution and support of the kings of this principality, even today, there are annual and daily prayers being performed at the *samādhi* of this great soul in *Nērūr*. According to his orders, the ritual of giving cooking ingredients to unmarried girls every Friday and the ritual of feeding the public every year on the *navarātri* day celebration, with substantial expenses, are being carried on even today.

#### 49 Akkil Svāmi

He was a great saint who is said to have lived about sixty years ago. He was a devotee of Lord *Kṛṣṇa*. For a long period he lived in an *agrahāra* in *Kollaḍam* on the banks of river *Kāvēri* and in close proximity

to *Cidambaram*. Due to wrong deeds in his prior births, he suffered from a severe disease of his body. One morning, he looked at his disciples and told them to lift him up and carry him to the banks of the *Kolḷaḍam* river, and leave him there on the sands, and to come back in the evening and see him. The disciples did accordingly. This great saint then prayed to *Śrī Kṛṣṇa* in his heart, and composed a *kīrtana*, *tāvaka kara kamalē*, in *kalyāṇi rāga*. As he praised the Lord singing that song, by the grace of God, as the heat came down, his ailment also came down, and he became free of the disease. The disciples then came, saw him, paid their respects to him took his back to his town. After that, *Akkiḷ Svāmi* spent a lot of time praising the Lord with his *kīrtanas* written in sanskrit, and attained heavenly abode.

## 50 Svayaṁprakāśa Yatīndra

He was an expert in sanskrit and telugu. He was also well-versed in music. His expertise as a composer, and musician is evident from the sanskrit *kīrtanas* he composed. It is believed that he lived in *Mayūra Kṣētram* about fifty years ago.

## 51 Śivarāmāśrama

This saint supreme was born in a *triliṅga brāhmin* family in *Lakṣmīpuram*, a town that belonged to *Rāmanāthapuram*. He became a disciple of the saint of *Marudānallūr*, and studied *kīrtanas* of the divine path *bhāgavata sampradāya kīrtanas* of the festival celebrations, *aṣṭapadis*, *drāviḍa Rāmāyaṇa kīrtanas*, and sanskrit epics. By the time he was twenty, he became a saint. He visited all the holy lands and reached *Tiruvārūr*. With his unlimited devotion towards *Tyāgēśvara*, he lived on the *Yagnēśvara Ghat* and composed many *kītis* in sanskrit and telugu. Apart from those, he also wrote a book *nija bhajana sukha pad-dhati* in the poetic form, and got it printed in *Cennapuri* and made it famous. In the year 1897 A.D., he attained heavenly abode in *Tiruvārūr* itself. Śivarāmāśrama lived for seventy years.

## 52 Yuvaraṅga's padas

During the time of *Tuḷajā Mahārājā*, *Yuvaraṅgēndra* lived as the *samasthānādhipati* of *Uḍayārpā ḷayam*. He was a connoisseur of music, and was very intelligent. The poetic creations that were written in telugu by many composer musicians as *padams* are known as “*yuvaraṅga*” *padams*.

## 53 Parimaḷaraṅga

He was a great expert who created many *padams* in telugu with beautiful words, prosodical beauty and yamaka and with the stamp signature of “*parimaḷaraṅga*”. It is believed that he belonged to the outskirts of *Cennapaṭṭaṇam* and lived within the past two hundred years.

## 54 Sāraṅgapāṇi

There are many of this *padams* with *śrīṅāra rasam* and *hāsyā rasam*. These *padams*, with *hāsyā rasam* as the main theme, have many folk sayings, and have “*vēṇugōpāla*” as the stamp signature. He was a telugu *brāhmin* from the northern country and belonged to the time within the last two hundred years.

## 55 Meraṭṭūru Vēṅkaṭarāma Śāstri

He was a *triliṅga brāhmin*. He was the resident of *Meraṭṭūr*, a village that was close to *Taṅjāvūr*. He lived during *Sarabhōji Mahārājā*'s time, and for some years during *Śivāji Mahārājā*'s time. He possessed

unattainable scholarship in telugu language. His *padams* would be in the form of *kaiśiki*, adorned with exemplary words which contain *śrīngāra rasam*.

## 56 Poetic composers of telugu *padams* based on *śrīngāra rasam*

<u>Name</u>	<u>mudra</u>
1. <i>Ghaṭapalli</i>	<i>kailāsapati</i>
2. <i>Bollapuram</i>	<i>bollavaramu</i>
3. <i>Jaṭapalli</i>	<i>jaṭapalli gōpāla</i>
4. <i>Śōbhanagiri</i>	<i>śōbhanagiri</i>
5. <i>Inukōṇḍa</i>	<i>inukōṇḍa vijayarāma</i>
6. <i>Śivarāmapuram</i>	<i>śivarāmapuram, rāmapuram</i>
7. <i>Vēṇamgi</i>	<i>vēṇamgi</i>
8. <i>Mallikārjuna</i>	<i>mallikārjuna</i>

These are *trilinga brāhmins* from the *āndhra* country. They are said to have belonged to the period of the last two hundred years.

## 57 Tōḍi Sītārāmayya

The *rāga tōḍi* was said to be his treasure. It is said that he would pawn *tōḍi rāga*, borrow money for interest, and spend it. The kings and the heads of state, who were eager to listen to his music, would repay the debt with the interest that had been pawned for, release the *tōḍi rāga*, ask him to sing it and felicitate him. It is said that there are some poetic compositions of his. He seems to have lived during the beginning *Sarabhōji Mahārājā's* time.

## 58 Taccūr Śīngarācārya

He was an *āndhra vaiṣṇava brāhmin*. He was the disciple of *Subbarāya Śāstri*, who was the son of *Śyāmā Śāstri*. He was an expert in music, telugu and sanskrit. There are some sanskrit compositions created by him, which were adorned with poetic and creative embellishments. He was adept in playing the fiddle. He, as well as his younger brother *Taccūr Cinna Śīngarācārya*, who was also an expert in playing the fiddle, were helpful to the people. They were made to write and publish five books, with details of *lakṣya* and *lakṣaṇa* of music, some *gītas*, *varṇas*, *kīrtanas*, and *padams* of older composers. These were: (1) *svaramaṇjari*, (2) *gāyaka pārijātam*, (3) *saṅgītakalānidhi*, (4) *gāyakalōcanam*, and (5) *gāyaka siddhāṇjanam*. *Cinna Śīngarācārya* is now alive.

## DRĀVIḌA VĀGGĒYAKĀRA

## 59 Aruṇācala Kavirāya

He belonged to *Śiyyālī*. He was a clever man who knew all the five *lakṣaṇas* in tamil. He was an expert in giving meaningful discourses on *Kamba Rāmāyaṇa*. He lived during *Tuḷajā Mahārājā's* time. In the *Śrīmad Rāmāyaṇa*, without deviating from the story line, he composed *varṇa meṭṭu* to six *khaṇḍas* and composed six tamil *kīrtanas* using appropriate *rāgas* based on the mood of the story. He rendered those in the court of *Muddukīṣṇa Mudaliyār*, in the presence of my grandfather *Rāmasvāmi Dīkṣita*, and other musical stalwarts, and was felicitated with a shower of gold. He was an expert musician.

## 60 Muttuttāṇḍavar

He was an expert in tamil and music. He was a great devotee of Śiva. He composed many *padams* and *kīrtanas* on the heads of the court of *Cidambaram*, based on the *śrīngāra* and *bhakti* themes. He is said to have belonged to the time before *Aruṇācala Kavi*.

## 61 Pāpavināśa Mudaliyār

He had expertise in music and tamil. With the stamp signature of “*pāpavināśa*”, he composed many *padams* in *nindā stuti*. He lived during the time of *Toḷajā Mahārājā*.

## 62 Ghanam Kīṣṇayya

He was a *brāhmin*. He had knowledge in music and *drāviḍa* (Tamil). He was an expert in singing *pallavi*. His *padams* were in *śrīngāra rasam*, with intricate *varṇa krama* and set in beautiful form. His land was *Uḍayārpaḷayam*. There are his *padams* on the king of that region. He lived during *Tyāgarāja*’s time.

## 63 Śaṅkarābharaṇam Narasayya

The *rāga Śaṅkarābharaṇam* was this *brāhmin*’s treasure. There are some *padams* of his in *drāviḍa* (Tamil), with beautiful words. He belonged to the time of *Sarabhōji Mahārājā*.

## 64 Ānatāṇḍavapuram Bālakīṣṇa Bhārati

He *brāhmin* was a devotee of Śiva. He was an expert in *drāviḍa* (Tamil) and music. He composed many *kīrtanas*, not only in *rakti* and *dēśīya rāgas*, but also in some *apūrva rāgas* replete with beautiful poetic words, and with “*gōpālakīṣṇa*” as the stamp signature.

He composed a devotional work *Nandan* and *māmī nāṭaka* in the poetic form with *hāsya rasa* and led his life with a vow of celibacy upto 70 years and attained the abode of *Kailāsa* sixteen years ago.

## 65 Vaidīśvarankoil Subbarāmayya

He was a *brāhmin* and was well-versed in *drāviḍa* (Tamil) and music. He composed many *padams* in the *śrīngāra rasa* and With the stamp signature of “*muddukomāruni*”. He lived forty years ago.

## 66 Vēṅkaṭēśvara Eṭṭappa Mahārājā

He ruled *Eṭṭayapuram* from *śaka* year 1738 (1816 AD) to *śaka* year 1761 (1869 AD). He was the son of *Jagadvīra rāmakumāra Eṭṭappa Mahārājā* who helped the Government during the war and obtained the land of *pāncālaṅkurichi* and rewards and royalty. *Vēṅkaṭēśvara Eṭṭappa Mahārājā* had great knowledge in sanskrit, āndhra, *drāviḍa* (Tamil) and music. He was a great *vīṇa* player. It was due to him that the stone steps were built for the north *Theppaguṇṭa* in *Eṭṭayāpuram*, at an expense of 30,000 rupees. Apart from that, in the *śaka* year 1755 (1833 A.D.), during the time of *aṣṭabandhana* celebration for *Śālivāṭisvara svāmi* and *Kantimatī Dēvi* of *Tirunelvēli*, with the expense of 50,000 rupees, he fed the *brāhmins*. In *Kazhugumalai*, for the *Kārtikēya Svāmi*, he got a palanquin made with *Karṇāṭaka* ivory and gold, silver chariots, and golden lamps at an expense of 20,000 rupees. Apart from these, he made a lot of donations. *Jagadvīrārāma Vēṅkaṭēśvara Eṭṭendra* composed a tamil *kīrtanam śivagurunāthanai* in the *rāga mukhāri*, and many other tamil *viruttams*.

## 67 Jagadvīra Rāmakumāra Eṭṭappa Mahārājā

He was the first son of Vēṅkaṭeśvara Eṭṭappa Mahārājā, who was a righteous man, endowed with education in sanskrit, telugu, tamil and music. He was a great expert in *kāvya*, *nāṭaka*, *alaṅkāra*, and other branches of knowledge. He was a great soul, who knew the aspects of the six *śāstras*. He was a great *vīṇa* player, who also knew the *lakṣya* and *lakṣaṇa* of music. He was very knowledgeable in tamil and telugu. With “*śrī kārtikēya*” as his stamp signature, he composed numerous *cūr ṇikas*, *ślōkas*, and *kīrtanas*, on Gaṇapati and other deities, in *rakti rāgas* and *dēśīya rāgas*, adorned with poetic imagination. In his court, he had many stalwarts such as :

- Vidvān Śrīraṅgam Kuppaṇayyaṅgār — a scholar in the four *śāstras*
- Tiruvālamkāḍu Viśvēpuri Dīkṣita — a scholar in the four *śāstras* and who was from the clan of *Ap-payya Dīkṣita*
- Tirukkoḍikāval Kōḍaṇḍarāma Śāstri — who was knowledgeable in *mīmāṃsa* and other sciences
- grammarian Śrīvilliputtūr Vīrarāghava Tātācāriar
- Tārṅkika Śrīrōmaṇi Viṭṭāpuram Mannārayyaṅgār.

He also had in his court:

- Kazhugumalai Ahōbala Śāstri — an expert in telugu, sanskrit and in *kāmika* and the other eighteen *āgamas* and other sanskrit scholars
- telugu expert grammarian Viḷḷāttikuḷam Kṛṣṇayāmātya
- a great poet in tamil and telugu, Avalnattam Rāmaliṅgayya
- telugu scholars, Bālayya and Gōpālayya
- telugu poets like Kēśavarāju, and other Bhattrājus
- Kaḍikai Pulavar
- Mūkku Pulavar
- Aṣṭāvadhāni Muddukumāra Pulavar
- Paramaśiva Pulavar
- Namaśśivāya Pulavar
- Pāṇḍya Pulavar, and
- other tamil literary giants.

He also had great composer musicians in his court:

- the great *vaiṇika*, Bālasvāmi Dīkṣita
- the greatest of the *vaiṇika* clan, Subbukuṭṭi Ayya
- *Vīṇa Mīnākṣi Sundaram Ayya*, who was a court musician through the family tree and a disciple of *Bālasvāmi Dīkṣita*, a great *vaiṇika*, and also a court musician of this king’s court
- *vīṇa Subbayya Aṇṇāvi*
- great singers such as *Tirunelvēli Vēṅgu Bhāgavatar*, *Madhura Rāmayya*
- *Tēvūru Subrahmanya Ayya*, the great singer disciple of *Muddusvāmi Dīkṣita*.



As his court was adorned with all these scholars, everyday, according to their abilities in education and liberation, he would felicitate them and take care of them with compassion, not only by arranging salaries according to their qualifications, but also according to the status of their family situation, and helped them with necessities. Apart from this, he conducted the *jīrṇōddhāraṇa* for the temple of *Gīdhrādri Kārtikēya*, and renovated the top portion of the pagoda adorned with golden pots, silver lamps that are used for the sixteen rituals, many chariots and the gem studded crown and ear ornaments worth one lakh gold coins, ornaments adorned with the nine gems, pearl necklaces and other ornaments. Apart from the villages donated for the maintenance of the temples that were there before, he arranged for many more villages for performing special worship, offerings and other rituals. The extra endowments that he arranged, which were much more than what were there before, for the renovations and *jīrṇōddhāraṇa* of the golden *vimānas* for the *Śiva* and *Viṣṇu* temples in this *Eṭṭayapuri*, is continuously being used even today. This *Mahārājā* spent his own money up to 25,000 rupees and built bridges on the rivers of *Gaṅgakoṇḍān Citra* and *Kayattāru Pāśā*, for the benefit of citizens. In this *Eṭṭayapuri*, he got the roads with strong rocks to cover the marsh, got trees planted, got stone steps built to the water tanks, and acted as the savior of the people in need. It can be said with certainty that there never was another one in this king's clan, who was as pious as him. After this *Mahārājā*, his first brother *Jagadvīra Vēṅkaṭēśvara Eṭṭappa Mahārājā* was coronated.

### 68 Jagadvīra Rāma Vēṅkaṭēśvara Eṭṭappa Mahārājā

He was also coronated as a King. He was an expert in tamil. He knew many other languages too. He was learned in music. He could play on *vīṇa*, *svarabat*, *sītār*, *jalataraṅgam*, *mṛdaṅgam*, and *ghatam* with intricate innovative ability. He could be called second 'Nārada' for his singing, as he could sing the *rāgālāpāna*, *madhyamakāla*, and *pallavi*, replete with extraordinary innovative phrases and in such a melodious voice as if precious pearls were thrown dazzling around. He not only enjoyed the divine music all the time, but also intellectually shone, spending the time in philosophical dialogues and concentrated meditation of *Brahman*. In the *śaka* year 1778 (1856 A.D.), during the *viśākha* month of *ananda* year, by spending 7,000 rupees, he got *sōmayāga* performed for *Sāmi Dikṣita*, who was a priest, a scholar of *vyākaraṇa*, and was a decorated expert in the four types of poetic creations, who authored a *campū prabandha*, *Vallīpariṇayam*, and who was known as *kavikēsari* (lion in poetry). Just like his older brother, he obtained enormous fame by taking care of many experts of all arts, by ruling with justice, and by having his upper arm as a branch of the *kalpa* tree to the people in need (being generous to the needy). *Jagadvīra Rāma Vēṅkaṭēśvara Eṭṭappa Mahārājā* composed the *kṛti*, *murugā unai nambinēnayyā*, in tamil, in the *rāga rudrapriya*, and some *svarajatis*. Finally he attained *nirvikalpa samādhi*, and got united with 'paramjyōti'. After that, his brother *Muddusvāmi Eṭṭappa Mahārājā* ruled.

### 69 Muddusvāmi Eṭṭappa Mahārājā

*Muddukumāra Eṭṭappa Mahārājā* was coronated, was involved in musical education, became an expert in the areas of emotion and expression, took care of the scholars who were there through generations, and became a 'cintāmaṇi' to the scholars who came there from other countries in such high proportion that citizens thought of him as the mighty *Īrāvati* that came down to the earth from the heaven in his form. To *Gīdhrādri Śrī Kārtikēya Svāmi*, at the expense of about 10,000 rupees, he got a silver elephant *vāhana* made, and by spending another 10,000 rupees, he got a large chariot made, and obtained enormous fame by offering them. This king had two sons. Out of them, the older was *Rājā Jagadvīra Rāmakumāra Eṭṭappa Mahārājā*.

### 70 Rājā Jagadvīra Rāma Kumāra Eṭṭappa Mahārājā

He was coronated and was an expert in *hūṇa*, telugu, and tamil. He was an intelligent man who knew the science of law and justice. In his court, he took care of all the scholars who were there through generations. He was devoted to *Śrī Mahābhārata*. The *Mahābhārata* that was composed in telugu by the *kavitraya* (ED:-

Nannayya, Tikkaṇa, and Ellapragada) with the permission of this Mahārājā was written in tamil prose by me, and got published. When Kāñci Kāmakōṭi Pīṭhādhipati, Jagadguru Śrī Śaṅkarācārya Svāmi travelled through south Indian on a pilgrimage, due to this king's excessive reverence, visited him and at that time, he performed pādapūja to this Jagadguru, and gave him to the tune of 10,000 rupees. After a few years, the son of this king Rājā Jagadvīra Rāma Vēṅkaṭeśvara Eṭṭappa Mahārājā took over.

## 71 Rājā Jagadvīra Rāma Vēṅkaṭeśvara Eṭṭappa Mahārājā

This Mahārājā was coronated in the śaka year 1821 (1899 A.D.), in the year vikāri, mārgaśira month and during the asterism of jyēṣṭha. He was adept in hūṇa, tamil and telugu. He was a great vīṇa player and a devotee at the feet of Kārtikēya. He was the caretaker of learned citizens and was adorned with the quality of patience. While he was ruling the kingdom without deviating from the tenets set by manu, he got a golden armor made for the utsava idol of gṛdhrādhrī Kārtikēya, at an expense of 12,000 rupees and at an expense of 10,000 rupees got a silver kailāsa vāhana made and dedicated them to the Lord. He composed two kīrtanas, “murugā tarugilayā”, in the rāga khamās, and “vā vā vā nī vallī maṇālā” in rāga bhairavi. Even though from the year 1885 A.D. musicologists considered Hindu music as a language, in order to make people sing with understanding, Cinnaśāmi Mudaliyār, M.A. not only transcribed with notation, the 800 kīrtanas of Śrī Tyāgarāja, which were with Bālājipēṭṭa Kṛṣṇa Bhāgavata, but also got about 40 kīrtis printed in staff notation. Apart from that, he also included some miscellaneous kīrtis mentioned by others with their respective rules of grammar, spent a lot of money and got them printed. Then he called me (ED:- Subbarāma Dīkṣita) and told me to write the staff notation to the rāgāṅga, upāṅga, bhāṣāṅga gītams, that followed Vēṅkaṭamakhin's method, along with the kīrtis of Dīkṣita, and get them printed. Realizing that one could not sing without knowing the structure of gamaka, he mastered the structures of gamakas along with lakṣya and lakṣaṇa for four years, with my help, and defined the symbols for gamakas. With this, he got the appreciation of this king and was soon afflicted with blindness. Once, I came to Eṭṭayāpuram, within a few days, Cinnaśāmi Mudaliyār came there, met the king and requested him that the work he started should be finished in at least the telugu language. Not only that, he also met with the uncle of the king (younger brother of his father) and the younger Mahārājā Vēṅkaṭeśvara Eṭṭappāṇḍya who was an expert in the five grammar rules of tamil, who was well versed in the five mahākāvyas, who was the admirer and promoter of music and literature, and acted as the treasure trove for the poor and desolate, expressed his desire and also requested him. As soon as he requested the younger Mahārājā, he got the telugu typesets brought and ordered that this “Saṅgīta Saṁpradāya Pradarśini” should get printed. It was estimated that from the time of that order to the completion of the printing of this book would cost about 10,000 rupees. The musical, literary and poetic creations of the composer-musicians belonging to the period from 250 A.D. to the present time were thus protected from being destroyed, making them shine through to the heavens, and would become an example for the future composer-musicians to establish their musical, literary and poetic creation just as in this book where interested persons could know about them by just having a look at it. And, those people would praise this blessed king who was responsible (for the publication) and all the scholars who visited this “Saṅgīta Saṁpradāya Pradarśini”, and bless them with the prosperity of sons, grandsons, many years of life, and health.

While he was planning to improve the school that belonged to this kingdom, Rājā Jagadvīra Rāma Vēṅkaṭeśvara Mahārājā, got an invitation to proceed to Delhi darbār, for the celebration of the coronation of the viceroy of India, Edward VII. Immediately, as the Mahārājā proceeded to Delhi to participate in the celebration of the coronation of the viceroy to be held on the first of January 1903, here in Eṭṭayāpuram, the relatives of the Mahārājā, with his permission, praised the coronation day and in order to make that day permanently memorable and to complete the school curriculum, they added the matriculation and thus improved the school. In the front porch of the building, they constructed a court called “Victoria Memorial Athenaeum”, to commemorate the Late Queen Victoria. And, in memory of the day of travel to the coronation of the viceroy, the school's largest hall was named as “Coronation Hall”. The photographs of the viceroy and the others were hung to decorate that hall. In the same hall, a library was created for the benefit of the students. It was named Edward Hall (Edward VII Alexandra Library). When the instruments that were necessary to teach science were purchased, with the permission of the king, the application for recognition (of the school) was submitted to the government. The government was pleased and the very

first-time itself they included it in the permanent section and recognized it. The very same year, 10 children appeared for matriculation and 15 children appeared for lower secondary school exams. Apart from that, at the choultry near by, he arranged for charity meals and other amenities for the poor students who were getting educated at the above mentioned school. With the intention of improving many other ways, in order to introduce cricket, tennis, football and other English sports, he included the land in the north of the school that lead to *Kōvilpaṭṭi* into school land. In the same land, he built hostel accommodations for the convenience of the students who come there to study, from other lands, . Due to the above reasons, as the time passed, the *Mahārājā* was famous. With the plan of implementing in this manner, right upfront, he with good qualities of determination, bravery, truth and patience, wrote to the famous gentleman of that district Rev. C. A. Margoschis, and requested for honorable S. *Rāmakṛṣṇayya*, B.A, L.T, who for 20 years worked with the schools and colleges, to help with their improvement. Immediately he, who was the favorite of the reverend, was sent. He, with necessary steps, prepares for the improvements. The *Mahārājā* also established the *Vēda Paṭhaśāla* (vēdic schools).

## 72 Subbarāma Dīkṣita

With the name *Bālasubrahmaṇya Śarma*, I am the son of *Bālasvāmi Dīkṣita*, the youngest brother of *Muddusvāmi Dīkṣita*. *Bālasvāmi Dīkṣita*'s youngest daughter's name was *Annapūrṇi amma*. Her husband was *Śivarāmayya*, who belonged to *bhāradvāja gōtra*, and *drāhyāyana sūtra*. *Rāmasvāmi Ayya*, who was his first son was very talented in music<sup>||</sup> and *vīṇa* was felicitated by kings and attained heavenly abode at the age of 45. I was born as the second son in *Tiruvārūr* in the *śaka* year 1761 (1839 A.D.) during the year of *viḷambi*, *tulā ravi*, and *hasta* star. When I was five years old, *Bālasvāmi Dīkṣita* took me to *Eṭṭayāpuram*, and got me tutored in sanskrit, telugu, and music. At that time, *Jagadvīra Rāma Kumāra Eṭṭappa Mahārājā*, who was very well versed in astrology, summoned the great astrologers, and studied my horoscope. He looked at *Bālasvāmi Dīkṣita*, and told him, "The bearer of this horoscope is the son to all the three of you. So, adopt him. He will be famous like *Dīkṣita*". Just as his command, my maternal grandfather, *Bālasvāmi Dīkṣita* adopted me during *plavaṅga* year, *makara ravi*, and initiated me into *brahmōpadēśa* and *śrīvidyōpadēśa*. I learnt the sciences of epics and drama, great epics like *manu caritra* and *vasu caritram*, grammar, and poetic meters from *Viḷāttikoḷam Kṛṣṇayāmātya*, who was a great sanskrit and telugu scholar. I not only learnt *vīṇa* from my father, but also learnt in detail the secrets (intricacies) of *lakṣya* and *lakṣaṇa* of music. In my seventeenth year, I composed an *aṭa tāla varṇa* in the *rāga darbār* on *Śrī Kārtikēya*, and sang in the presence of *Jagadvīra Rāma Vēṅkaṭeśvara Eṭṭappa Mahārājā*, who was well versed in music. Some people in that court commented that my father himself might have composed that, in order to obtain fame for me. After that, one day the *Mahārājā* called me and gave me the order, "I am going for a ride. I will be back in an hour. Stay here and compose a *jatīsvara* in the *rāga yamuna*, where the *pallavi* and *anupallavi* should be composed with *svarams*, then there should be another *svara* whose *euppu* commences on the *dhaivata*, the *svara* should have a sequence the order of first, second, third and then the third, second, first speeds, and finally the *muktāyi svara*", and went for the ride. With the blessings of the elders, a *gaḍiya* before the *Mahārājā*'s conveyance came back, I finished the *jatīsvara*, and as soon as the *Mahārājā* came, I made him listen to it in his court. He was pleased, and took me to my house, looked at my father and told him, "Sir, you should listen to a *jatīsvara* in the *rāga yamuna*", and looked at me and ordered me to sing. As he listened to my singing of the *jatīsvara*, realizing it to be my composition, my father said that it was due the greatness of the court of *Mahārājā*. The *Mahārājā* felicitated me with two shawls and ten sovereigns of gold. After a few years, I have composed, sang and obtained many felicitations as per the order of *Muddusvāmi Jagadvīra Rāma Eṭṭappa Mahārājā* to compose, in his name, compositions that are suitable for dance, *cauka varṇas* in the *rāgas ānandabhairavi*, *suraṭi*, and a *rāgamālīka*, comprising of nine *rāgas*. I composed a *tāna varṇa* in the *rāga rāmakriya*, and a *kīrtana*, "*śaṅkarācāryam*" in the *rāga śaṅkarābharana*, and visited *Kumbhakōṇam Jagadguru*. There, in that court, in the presence of *Vīṇa Subbukutṭi Ayya*, *Tirumala Rājan*, *Paṭṭṇam Rāmuḍu Bhāgavatar*, *Tirukkaḍayūr Bhārati*, and other musicians, and also scholars of the four *śāstras*, I sang there as they all listened. Later, here in this book, one could find many *cauka varṇas*, *tāna varṇas*, *kīrtanas*, *rāgamālīka*, and *rāga sañcāras*, that were composed

<sup>||</sup> *Rāmasvāmi Ayya* had two sons, *Vīṇa Cinnasvāmi* and the third principal of the Maharaja's high school and musical connoisseur *Vēṅkaṭarāma*.

by me before. With the intention of making music as language, A. M. Cinnasāmi Mudaliyār, M.A. started writing a book called ‘*prācīna gāna*’, in English notation, in the year 1895, and was trying to publish it. At that time, he came to know about me, brought me to him, stopped his projects and for three years, learnt the intricacies of *gamakas* and the traditions of *Vēṅkaṭamakhin* from me. Later he came to *Eṭṭayāpuram*, visited the *Mahārājā*, and requested him that he should order *Subbarāma Dīkṣita* to complete this “*Saṅgīta Saṁpradāya Pradarśini*” in telugu, which would prevent the loss of *Vēṅkaṭamakhin*’s rules of *lakṣya* and *lakṣaṇa*, and also include the symbols for the *gamaka*, *tāla kāla pramāṇas* (time scale), and have it printed in the music printing press “*Vidyā Vilāsini*”, belonging to the court. As per the command of the *Mahārājā* to me, I started on the 21st December 1901, and not only completed the “*pūrva vāggēyakāra caritramu*”, but also the information that is contained in this book, “*Saṅgīta lakṣaṇa saṅgraha*”, that supports the symbols of *gamakas* and *tālas*, which was started on 17th December, 1903, and is being continued. I have a son *Muddusvāmi*, who is learned in music.

### 73 Sadāśiva Rao

He was a *mahārāṣṭra brāhmin*. He belonged to the principality of *Mahisūr*. He was a scholar in music, sanskrit and telugu. There are many *kīrtanas*, *varṇas*, and *tillānās* composed by him that are popular. He lived twenty years ago.

### 74 Paṭṭaṇam Subrahmaṇya Ayya

He was a tamil *brāhmin* whose homeland was *Pañcanadam*. He was well versed in music and telugu. There are quite a few *kīrtanas* composed by him in telugu. He passed away five years ago.

### 75 Vēṅkaṭeśvara Śāstri

He was a scholar in music, sanskrit and telugu. He was a *vaiṇika*. In 1892 A.D., he got printed and released a book *Saṅgīta Svayam Bōdhini*. There are a few sanskrit *kīrtanas* composed by him. He passed away 7 years back.

### 76 Garbhapurivāru, Dharmapurivāru

They composed many *jāvalis* in telugu, with the stamp signatures of “*garbhapuri*”, and “*dharmapuri*”, which contained *śrīngāra* as the main rasa. It has been a little time since they passed away.

### 77 Rao Bahudūr C. Nāgōji Rao, B.A., F.M.U.

He was a *mahārāṣṭra brāhmin*, and English educated man. He was also well-versed in many other languages and music. He was the Inspector of Schools, Southern Circle. In 1900 A.D. he wrote a music book with notation in tamil, got it printed and released.

*Paḷamānahari Svāminātha Ayya* was learned in music was the disciple of *Mahā Vaidyanātha Ayya* — who attained fame by knowing the musical *lakṣya*, *lakṣaṇas*, and being a great musician, he, with the encouragement of *Nāgōji Rao*, wrote a book in Tamil “*Rāga Vibōdhini*”, and got it printed by Rao in the year 1901 and released it.

