
SAṄGĪTA SAṂPRADĀYA PRADARŚINI

SUBBARĀMA DĪKṢITAR

ENGLISH (WEB) VERSION

Volume V: VĀGGĒYAKĀRA CARITRAM

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The *magnum opus*, *Saṅgīta Saṁpradāya Pradarśini* of *Subbarāma Dīkṣitar* 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.

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śrī guruguhāya

namah

Subbarāma Dīkṣitar (1839 A.D — 1906 A.D)



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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 r̥ṣi gōtram*. He was the son of Soddaladēva. He belonged to the clan of *yādava*. 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 vivēkam*". In the book "*Saṅgīta Ratnākaram*" authored by him, he mentioned that he was addressed by the title of '*niśśaṅka*'*, and that he found proofs for the theories of Bharata, Mataṅga, Kīrtidhara, Kōhala, Kambaḷa, Aśvatara, Āñjanēya, Abhinavagupta, and Sōmēśvara.

The "*Saṅgīta Ratnākaram*" has seven chapters:

1. *Svaragatādhyāyam*
2. *Rāgavivēkādhyāyam*
3. *Prakīrṇādhyāyam*
4. *Prabandhādhyāyam*
5. *Tālādhyāyam*
6. *Vādyādhyāyam*
7. *Nṛtyādhyāyam*

The "*Saṅgīta Ratnākaram*" has seven commentaries, four in Sanskrit - written by Simhaḷa, Śārṅgadēva, Kumbhakarṇanarēndra, 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 was well-known in many countries.

It was stated by Rāmāmātya and Vēṅkaṭamakhi that some parts of "*Saṅgīta Ratnākaram*" are not the same as the *lakṣyam* and *lakṣaṇam* (music grammar and the science of notation) used in the current times. The traditionalists too agreed that this is the case in practice also.

2 Ahōbala

This *vēdic brahmin* scholar is the author of "*Saṅgīta Pārijātam*" which was written along the theory of "*Saṅgīta Ratnākaram*" and the theory of "*Āñjanēya*". Some of the music grammar and the science of

*one without any doubts

notations (*lakṣyam* and *lakṣaṇam*) in this book are in line with current usage. It was believed that this *brāhmin* scholar from Ahōbalam lived in the Ahōbalam region, approximately four hundred years before[†].

3 Rāmāmātya

Rāmāmātya, son of Timmāmātya, was a *niyōgi brāhmin* born in the *tōḍaramalla* clan. Kṛṣṇadēvarāya, who was famously addressed as ‘*Āndhra Bhōja*’, conquered quite a few kings of kingdoms and ruled the country of Vidyānagaram, also known as Vijayanagaram. Rāmādēvarāya married Kṛṣṇadēvarāya’s daughter and ruled the country of Vijayanagaram, as successor to Kṛṣṇadēvarāya after his time. He, along with his brother Vēṅkaṭādrirāju, listened to the sonorous renditions of the texts written by Rāmāmātya such as “*Ēla, Rāgakabamdamu, Gadyaprabandhamu, Pañcatālēsvaramu, Sarvāṅkamu, Śrīraṅgavilāsamu*”, in his court. During that time, inspired by Rāmāmātya who bore the title of ‘*Abhinava Bharatācārya*’, Vēṅkaṭādrirāyālu recited the following *ślōkam*:

saṅgīta śāstrē bahudā virōdha samtyēva lakṣyēṣu ca lakṣaṇēṣu |
sarvaṁ samikṛtya sarāma mantrī tanōtu śāstram vacapāṭanēti ||

and, since there were many discrepancies in the music grammar and science of notation (*lakṣyam* and *lakṣaṇam*), he requested Rāmāmātya to resolve those and write a book on the science of music. As it was being said, Rāmādēvarāya seconded the proposal and gave him many gifts including the ‘*karpūra tāmbūlam*’ (as in tradition — camphor, betal leaves, areca nuts and fruits etc.). Subsequently, Rāmāmātya wrote “*Svaramēlakalānidhi*” in seven cantos, dedicated it to Rāmādēvarāya and recited it to him.

ŚLŌKAM:

śāke nētra dharādharābdi dharaṇi gaṇyetha sādharāṇē
varṣē śravaṇamāsi nirmalatarē pakṣē daśamyām tithau |
[‡]*Rāmāmātya vinirmittassvarārthatērnirmadhyaratnākaram*
sōyam mēlakalānidhirmatimatāmākalpamākalpatām ||

From the above *ślōkam*, it is evident that the period during which “*Svaramēlakalānidhi*” was written was in *saka* year of 1472 (1550 A.D.). None of his works mentioned above are to be found now.

4 Kallinātha — the author of the commentary on “*Saṅgīta Ratnākaram*”

Kallinātha is the son of Lakṣmaṇācārya, who was born in *toḍaramalla* clan. He was Catura Kallinātha, who earned the title of ‘*Abhinava Bharatācārya Rāyadu*’. He was the court laureate of Emmaḍidēvarāyālu who ruled Vidyānagaram. In *saka* year of 1475 (1553 A.D.), he wrote a commentary on “*Saṅgīta Ratākaram*” with the name “*Kalānidhi*”. This commentary became popular in all countries.

5 Gōvinda Dīkṣitar

The kings of *Nāyaka* clan obtained their kingdom with the help of the *Rāyālu* clan — who ruled Vijayanagaram also known as Vidyānagaram, and ruled Tañjāvūr Samsthānam (land of Tañjāvūr) with distinction from *śaka* year of 1452 (which is 1530 A.D.) to *śaka* year of 1592 (1670 A.D.). Cevappa Nāyaka, who was the first emperor of the *Nāyaka* clan, ruled the Cōḷamaṇḍala region within the tenets of law, from *śaka* year of

[†]before *Saṅgīta Saṁpradāya Pradarśini* (telugu)

[‡]The following is the version found in “*Svaramēlakalānidhi*” of Rāmāmātya, published in 1910 A. D by Bharadvāja Śarma :—

Rāmāmātya vinirmitē svaratatē saṅgītaratnākaraṭ
sōyam mēlakalānidhirmatimatāmākalpamākalpatām ||

1452 (1530 A.D.) to śaka year of 1494 (1572 A.D.). This information is inscribed on a stone pillar installed in the Nasappiru Mosque, in close proximity to the Tañjāvūr railway station. This 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 of 1499 (1577 A.D.) to śaka year of 1536, (1614 A.D.) with Govinda Dīkṣitar as his minister. Gōvinda Dīkṣitar was a great personality who belonged to a *karnāṭaka smārta brāhmin* caste, *āsvalāyana sūtram*, and *vāsiṣṭha gōtram*, and obtained the grace of Sāvitrī Dēvi by chanting the *gāyatri mantram*, with single minded concentration. As was indicated in the scriptures, Gōvinda Dīkṣitar not only made emperor Acyuta Nāyaka donate many acres of lands that lay on the two banks of Kāvēri to pious *brāhmins* (who observed the rituals), help the *brāhmin* educational institutions with cash and kind and build steps on the banks of Kāvēri from Pañcanada Kṣētram (TiruvaiyyāRu) to Māyavaram with *sandhyā maṇḍapams* (shelters in which the *Brāhmins* perform the rituals like *sandhyā vandanam*), but also with his wise counsel, helped the king rule the land between Vrddācalam and Rāmasētu (Rāmēśvaram). The fact that, with the consent of Acyuta Nāyaka, Gōvinda Dīkṣitar *drāviḍized* (translated into Dravidian language — tamil) the *sthala purāṇam* (story of the land) “*Pañcanadaksētra Māhātmyam*”[§] in śaka year of 1527, (1605 A.D.) is known from the work of a poet in “*Tiruvayyēti Drāviḍa Purāṇam*”[§] (Tiruvayyēti refers to TiruvaiyyARu).

A descriptive *ślōkam* (a Sanskrit poem), written at the time when Acyuta Nāyaka and Gōvinda Dīkṣitar were the king and minister, is seen here.

ŚLŌKAM:

trināmādyantanāmānau mahīkṣidhikṣitāvubhau |
śastre śāstrē[¶] ca kuśalā vāhaneṣu haveṣu ca ||

The meaning of the *ślōkam* is: Out of the three names (of *dvādaśa nāmas* of Nārāyaṇa) acyuta — ananta — gōvinda, the two people who bore the first and last names, namely, Acyuta Nāyaka and Gōvinda Dīkṣitar, the king and the minister, were very able in *sastram* (weaponry), *śāstrams* (scriptures), war and in performing the *yāgams*.

It is evident from the great personage “*Appayya Dīkṣitula Caritramu*” that the above Gōvinda Dīkṣitar and the great personality Appayya Dīkṣitar were contemporaries. It appears that the life span of Appayya Dīkṣitar was from śaka year of 1476 (1554 A.D.) to śaka year of 1548 (1626 A.D.)

Nāgamāmba was Gōvinda Dīkṣitar's wife. The oldest of his sons was Yajña Nārāyaṇa Dīkṣitar and the youngest was Vēṅkaṭamakhi.

The third king in the clan of Nāyaks was Raghunātha Nāyaka. He achieved great fame. He was a great scholar and as was in the old times, he got coronated in a traditional manner in the śaka year of 1536, (1614 A.D.) and with the help of Gōvinda Dīkṣitar ruled the kingdom. From the following *ślōkam*, ŚLŌKAM^{||}:

tallakṣaṇantu saṅgītasudhānidhipradīśyatē |
cevvayāccyuta bhūpāla raghunātha nīpāṅkitē |
asmattātakīṭē granthē prōktān ślōkān likhāmi tān ||

which was from a chapter on ‘*vīṇa*’ in the book called “*Caturdaṇḍī Prakāśikā*”, written by Vēṅkaṭamakhi, it is evident that Gōvinda Dīkṣitar, who was an expert in musical education, wrote a book on music grammar called “*Saṅgīta Sudhānidhi*” and dedicated it to the above said king Raghunātha Bhūpāla. This book is not to be found anywhere** now.

Raghunātha Nāyaka Mahārājā patronized many celebrated scholars such as

§

malipunal cūzh cōṇāṭu tañcayir kāttitu maracar matiyamaicca
nolimaRaitēr gōvīnta tīksita rāyan Riruvākkūṭaimaiyālē
kaliyukattuc cakanāṅṭu mūvajinjñūRRirupatinmēR kāṇumēzhāyip
polivaruṭattai yāRRuppurāṇa vaṭamozhi tamizhār pukala luRRēn

¶ *sastra* = weaponry, *śāstra* = scriptures

|| ED: — The Music Academy Publication, “*The Chaturdandi Prakashika*” (1934, 1986) has a slightly altered text, as given below:

tallakṣaṇam tu saṅgītasudhānidhiriti śrutē ||153||
cevvayācyutabhūpālaraghunāthanīpāṅkitē |
asmattātakīṭē granthē prōktān ślōkān likhāmi tān ||154||

** ED: — a copy of this work was found and has been published by the Music Academy, Madras.

- Appayya Dikṣitar,
- Rājacūḍāmaṇi Dikṣitar, the son of Ratnakēta Dikṣitar,
- Yajñanārāyaṇa Dikṣitar, who was the son of Gōvinda Dikṣitar and was the author of (i) “Sāhitya Ratnākaram”, (ii) “Raghunātha Bhūpa Vijayam’ (campu kāvyam), and (iii) the drama “Raghunātha Vilāsa Nāṭakam”,
- Kumāra Tātācāryar, the author of “Pārijatāpaharana Nāṭakam” (drama),
- Bhāskara Dikṣitar, who was the author of “Atmaparīkṣam”, “Tapta Mudrā Vidrāvaṇam”,
- Cemakūra Lakṣmaṇāmātya, who authored “Sārṅgadhara Caritramu” and “Vijayavilāsam” in telugu, and dedicated them to the king.

Gōvinda Dikṣitar, with the help of this emperor, renovated the Kumbakōṇam temple water tank with 64 *liṅgams*, renovated many other temples, and made him help the *brāhmin paṇḍits* by donating the lands entirely free of rent.

6 Vēnkaṭamakhi

He was the second son of Gōvinda Dikṣitar, and was named as Vēnkaṭēśvara Dikṣitar. It was he who was also known as Vēnkaṭamakhi. He was the disciple of his older brother Yajñanārāyaṇa Dikṣitar. He wrote “Vartikābharaṇam”, a narration of *tuppika* (This is known as “Mīmāṃsa Sāstram” — a discussion or disputation held to find out the truth about anything). With his father’s permission he became a brilliant learner of the science of music with its grammar and notation, under the able guidance of Śrī Tānappācārya, who was the greatest among all *vāggēyakāras* (composer-singers) who came from the northern part of the country, and he wrote a “*gītam*” on his teacher Tānappācārya^{††}, “*gandharva janatakarva durvāra garv-abhañjanurē*”, in three parts for the first time, in the *rāgam ārabhi* and sang it before his father, brother and guru. Today this *gītam* is being sung popularly.

Nīlakaṇṭha Dikṣitar, the grandson of Acchā Dikṣitar who was the brother of Appayya Dikṣitar, mentioned in his book of poetry called “*Gangāvatarāṇam*” that he was the disciple of Vēnkaṭēśvara Dikṣitar (Vēnkaṭamakhi).

ŚLŌKAM:

śrīkaṇṭhacaraṇāsakta ‘srīmānappayya dikṣitaḥ |
vidhithrayī yadākṣiptā nānyatra labhatē gatim |
tatsamāna prabhāvasya tadanantara janmanah |
āsīdācchā dikṣitasya putrō nārāyaṇādharī |
jayanti tanayastasya pañca saubrātra śālinah ||

tēṣāmahaṁ dvitīyosmi bhūmidēvitanūbhuvam |
nīlakaṇṭha iti khyātīm nītāśśambhō prasādataḥ |
vārtikābharaṇagrantha nirmāṇavyakta nipuṇah |
śrī vēnkaṭēśvaramakhi śiṣyē mayyama kampatē |
kurvatī śravaṇē vāṇī kōmaḷām yasya sāhitīm |
karnapūra śirīṣēpi kāṭhinyamiva paśyati |
bhānti śiṣyah purō yasya pāṇivinyastapustakāḥ |
tatsūkti jāhnavīpūra trāsēnēva dhrutaplavaḥ ||

The period during which Nīlakaṇṭha Dikṣitar wrote the book “*Nīlakaṇṭha vijayam*” was in śaka year 1560 (1638 A.D).

After Raghunātha Mahārājā, his son Vijayarāghava Mahārājā, an eminent scholar, ruled *cōlamanḍala* as his successor.

^{††}This Tānappācārya is Honnaya’s son. In the third section of this *gītam*, it is mentioned that he was also called Vēnkaṭamantri.

With the encouragement of Vijayarāghava Mahārājā, Vēnkaṭamakhi wrote a book on musical grammar and notation called “*Caturdaṇḍī Prakāśikā*”, with 10 sections — *vīṇa*, *śruti*, *svaram*, *mēlam*, *rāgam*, *ālāpanam*, *thāyam*, *gītam*, *prabandham*, and *tālam*. It was this Vēnkaṭamakhi who explained the *lakṣaṇams* (grammar) of *rāgāṅga*, *upāṅga*, *bhāṣāṅga* *rāgams* in form of *ślōkams* and *lakṣhyam* (science of notation) in the form of *gītams*.

By carefully observing the notations of the *upāṅga* – *bhāṣāṅga* *rāga gītams* in this book one can get to know the skillfulness of the notation, signs that indicate the difference between *śuddha* and *vikṛta svarams*, the signs that indicate the *cakram* and *mēlams* and also the intricacies imbibed in the *sāhityam* (lyrics) of the *gītams* composed in the ragas and its derivatives.

From the records/inscriptions, it is evident that Nāgapaṭṭanam was handed over to Dutch by Vijayarāghava Mahārājā in 1660A.D. Vijayarāghava Mahārājā and Vēnkaṭamakhi were contemporaries. He too had written *gītams* and *prabandhams*.

It is understood that this Vēnkaṭamakhi also wrote twenty four *aṣṭapadis* (songs of eight lines) on Śrī Tyāgarāja, similar to the “*Gītagōvindam*” by Śrī Jayadēva. When he undertook a pilgrimage to Rāmēśvaram (*sētu yātra*) and was attacked by thieves, it was believed that he sang the *gītam* ‘*are nibiḍakaṇṭaka duṣpra-dēśa*’ in the *rāgam lalita* and at once *Rāma* and *Lakṣmaṇa* appeared with their bows and arrows and protected him. This *gītam* could be put in the *māyāmālavagauḷa upāṅga rāgam* section (derivative of *māyāmālavagauḷa*). At one time Vijayarāghava Mahārājā ordered that all his country people should have *śaṅkha* – *cakra mudra* (*cakrāṅkitam*). Then, Vēnkaṭamakhi prayed to Mahāliṅgamūrti in Madhyārjuna kṣētram, by singing the *gītam* ‘*śaṅkha cakrāṅkana tyaca rēre*’ in the *rāgam rītigauḷa*. Immediately the king suffered from stomach pain. When he prayed to Vēnkaṭamakhi and also ordered that his country people could pray according to their religion, he was relieved from the pain and became well. Thus, there were many miracles in the life of Vēnkaṭamakhi that proclaimed his greatness.

In some *gītams* one could find *mudras* such as ‘*Muddu Vēnkaṭamakhi*’ and ‘*Vēnkaṭa Vaidyanāthuḍu*’. It appears that they also hailed from the immediate family of Vēnkaṭamakhi.

The time periods of Tañjāvūr, Āndhra, and Mahārāṣṭra Mahārājās were known from Tañjāvūr government normal school tamil *paṇḍit* Brahmaśrī Kuppusvāmi Śāstri.

7 Gōvindāmātya

He was an *āruvēla niyōgi brāhmin* belonging to the *āpastambha sūtram*, and *kaunḍinya gōtram*. He was the son of Obayāmātya. He wrote “*Padya kāvyam*” (a book of poetry) on the science of music (*Saṅgīta Śāstram*) 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 Ratnākaram*” and the sections on *mēlam* and *rāgam* were written in accordance with Rāmāmātya’s “*Svaramēlakalānidhi*”. It appears that he belonged to the period after the time of Rāmāmātya but before the time of Vēnkaṭamakhi.

8 Purandaraviṭhaladāsa

He was a *madhva brāhmin* hailing from Karṇāṭaka. He was an expert in *karṇāṭaka bhāṣa* (Kannaḍa) and was foremost among the *bhaktas*. He, at first, was a very wealthy merchant in Poona and then, by the intensity of his devotion to lord Pāṇḍuraṅgaviṭhala, became averse to 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 not possible for anyone to recount all his miraculous stories. The *sarali variśas*, *alaṅkārams* and *pillāri gītams*, which are in practice until today, were said to be created by this great man. It could be seen even today that, as *vaiṣṇava brāhmins* sing the *divya prabandhams* composed by the Ālvārs such as *tiruvāymoḡhi*, the pontiffs of *mādhva maṭhs* made arrangements to sing the songs of Purandaradāsa in their respective sanctums. There are a number of *śūlādis* written 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* 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 *saṅgītam* and *sāhityam* (music and literature). 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 *brahmīns* 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 along with the brahmīns. It was said that when the *Navāb* came to know of this, he imprisoned him for twelve years. At that time, he composed unlimited number of songs on *Rāma* and worshipped him by singing. Ever-compassionate *Rāma*, along with *Lakṣmaṇa*, came to the *Navāb* during a night when 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 *kīrtanams* on lord Vēṅkaṭāramaṇa and formalized the tradition of festivity. Those include *tōḍayam* (morning rituals), *maṅgaḷam* (concluding rituals), *śaraṇu* (surrender), *heccarika* (intimation), *kīrtanamulu* (praise), *dhūpadīpālaṅkāraivēdyadūpācāramula 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, Vēṅkaṭāramaṇa frequently appeared in front of him and conversed with him. He was the initiator of the *bhajāna* (worship by singing the praise of the lord) style. 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 language. He was a great scholar with knowledge in music and literature. In his childhood he was initiated with the original "*gōpāla mantram*" by a great saint. While Kṣētrajña lived in the *gōpāla* temple of Muvvapuri and spent a long time by reciting the *mantram* as his profession, Gōpāla, who was the lord of passion (*śrīngāra*) and other colours (*rasas*), blessed him by appearing before him, at once he started praying the lord by singing the *padam* (song of love for lord) composed extempore

“*śrīpatisutu bāriki nē nōpalēka ninu vēditi gōpāla, muvva gōpāla*”

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

It could be said with certainty that neither before him nor after him that one had composed *padams* in the *kaiśiki* (a certain rhetorical figure) form augmented with amorous colour, delicate wordings, by observing the hero – heroine characteristics, sensible meaning, *rāgas* appropriate to the colour of the situation and with essential elements (*dhātus*). Only those *padams* which are sung in a slow tempo (*viḷamba kālam*) 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* (lyrical content of a *padam*). 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, Tañjāvūr and Gōlkoṇḍa, composed a *padam* in the *rāgam dēśiya dēvagāndhāri*, “*vēdukatō naducukonna vitarāyudē*”. Apart from this, at the request of the Tañjāvūr king Vijayarāghava nāyaka, he composed five *padams* called “*kṣētrayya pañcaratnamu*” and dedicated them to him. A lot of his *padams* would have the *mudra* (signature) of *muvvagōpāla*. A few other *padams*, even though have the *mudra* of “*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 feelings of jealousy questioned the king by saying “*idēmī? ērā, rārā, pōrā ani ceppeddi kṣētrayamīda inta mōhamā? itaniki inta*”

bahumānyādyupacāra gauravamā? (“what is this? For this Kṣētraya, 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 Kṣētraya, as soon as he arrived. Kṣētraya agreed that what they said was right. After that, he composed a song in the *kāmbhōji rāgam*, “*vadaraka pōvē*” with *pallavi*, *anupallavi* and two *caraṇams*. In the third *caraṇam*, he just wrote “*bhāmarō, sakunamuladigiti muvvaḡōpāluḡu vaccunani, kāmiñci 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 Kṣētraya’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 Kṣētraya arrived, it is said that all those laureates went to him and supplicated to Kṣētraya. By hearing Kṣētraya finish the part of the *padam* with “*rāma rāma, ēmenitō vānimōmu jūdavalenā, modatipondecālu*”, all those laureates praised him saying that he was the manifestation of *gōpāla* and went to the king and praised him again by informing the occurrence.

In the old book that we possess, there are 700 *padams* including the above “*pañca ratnam*”. In the printed books of today, wordings 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 *rāgams*. He belonged to the period of the above said Vijayarāghava bhūpāla.

12 Śrīnivāsa

He was a *drāviḡa brāhmin*. He was a scholar in Andhra (telugu), *drāviḡa* (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 maṇḡapam* a sage was meditating on *rāja mātaṅgi dēvi mūla mantram*, for a long period of time. It is said that, one day, when the early morning prayers (*ardhajāmu* means around three) 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 ‘*bhraṣṡa*’ (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 extreme blessings, it is said that he started composing *kīrtanams* by obtaining scholarship in music and literature. There are a number of his *kīrtanams*. They were rich in meaning, diction and content. They also contained fine grammar. There are a variety of *padams* and *kīrtanams* composed in *drāviḡa* language (tamil) with the signature (*mudra*) of “*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 kṣṣṇa. He was a poet who had inimitable scholarship in sanskrit with powerful diction. He is an eminent writer who wrote the drama called “*prasanna rāghava*” and many other classical volumes.

His was the great personality that had written a famous classic treatise called “*gīta gōvindam*” (*aṣṡapadi* — with verses containing 8 lines) on Śrī kṣṣṇa, with amour as the main thematic colour (*śīṅgāra rasam*) and contained twelve cantos. Just as in the case of *rāgams* mentioned in the ‘*rāgādhyāya*’ chapter of “*saṅgīta ratnākaram*”, the *rāgams* set by this Jayadēva for the *aṣṡapadis* and his recommendations somehow became out of usage. The *rāgams*, the *tālams* and the recommendation to observe for those *rāgams* and *tālams*, which were set by the music scholars for twenty four *aṣṡapadis* about three hundred years ago, are in usage now.

This poet Jayadēva, while he was writing the nineteenth *aṣṡapadi*, as soon as the thought came as

‘*smaragarāla khaṇḡanam mama śīrasi maṇḡanam dēhi pada pallava mudāram*’,

without writing it down immediately, he handed the *tālapatram* (dry palm leaf that was used for writing, during those times) to Padmāvati, oiled his head and went to the river to take his bath. Soon after, Śrī kṛṣṇa came to Padmāvati, disguised as Jayadēva with oiled head, got *tālapatram* and the pen and wrote the same wording as occurred to Jayadēva and left. After sometime, Jayadēva came and asked for the *tālapatram*. When he was told that he just came and took (the *tālapatram*) and wrote, he pulled the *tālapatram* out and saw. He was not only got immersed in the ocean of joy and told her “Oh! Padmāvati, 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 padmāvati ramaṇa jayadēvakavibhāratī bhaṇitamitigītam.”

This kind of mentioning served as the evidence to the lords’ appearance before her. It appears that he belonged to Sārṅgadēva’s time.

14 Ghanam Śīnayya

This pure soul was a *vaiṣṇavite* who belonged to *ātrēya gōtram* and *āpastambha sūtram*. He was born in *vaṅgala* tradition. He was blessed by Vādhūla dēśika. He was the son of Śēṣayajva. 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 vijayarāṅga chokkanātha”. He was the chief-minister. He attained fame by having the treatise with armour as the thematic colour, “śaśāṅka vijayam”, dedicated to him. The following poem from “śaśāṅka vijayam” describes his scholarship in the field of musical education.

ŚLŌKAM:

*hāhā hūhūlu gāna garvamunahā hāhūhu vanchun svarā
rōha prakriyakā turaṅgatanulai rūpambu lānavīdha |
āhamkārula martya gāyakulu jōḍā nīku pāṇdyēśvara
snēhālmkṛita vanagalānvaya maṇī sīnā kavi grāmaṇī ||*

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

*shrī mannaru raṅgādhipa nāmāmkṛita gēyakalpanātapatiki
rāmānuja vijayamkaga nīmadhurasā mōdamāna vēṅkaṭapatikin*

It appears that this Śīnayya was the contemporary of Kṣētraya.

15 Mārgadaśī Śēṣayyaṅgār

He was a *vaiṣṇava brāhmin*. He was an expert in Music and Sanskrit and was a devotee of Lord Raṅganātha. He was 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 early morning 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 that time noticed his musical creations in Sanskrit and praised him by extolling him as “Mārgadarśī (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 “jananātkamalālayē” 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 obtained fame. He received many gifts and laurels from Sāhāji mahārājā, who was the second *mahārāṣṭra* king that ruled Tañjāvūr. He was the grandfather of Tyāgarāja, who by the grace of Lord Rāma had composed many devotion loaded songs in telugu and obtained unparallel 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 Tañjāvūr. He was the son of Ekōji mahārāja. He was of *bōsala* caste. He was well versed in Sanskrit, mahārāṣṭra, āndhra (telugu), hindi and was well versed in music and literature. He was the establisher of justice. He ruled the *cōla maṇḍalam* from the *śaka* year of 1605 (1684 A.D.) to *śaka* year of 1632 (1711 A.D.). This sāhā mahārāja composed many songs on religious themes in the languages mentioned above. He also created a palanquin musical drama called “*pallaki sēvā prabandham*” on the ruling deity of Tiruvārur, *śrī vīthī viṭaṅka tyāgarāja swāmi*. He made arrangements for this palanquin 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 mahārājā donated ten thousand acres of land with full control.

18 Lakṣmīkānta Mahārāja

This king was a *kṣatriya*. He possessed extraordinary knowledge in sanskrit and music. His *kṛtis* and *varṇams* are replete with musical, lyrical sanskrit and humorous contents. There is no evidence to say that this king ruled this place or that he belonged to this particular period. It is to be guessed that he belonged to either telugu country or northern country and may have lived after Ahōbala’s time.

19 Vīrabhadrayya

He was a *triliṅgya brāhmin*. He was talented in telugu. He lived in northern country. He was a great musical and lyrical writer. Mahārājā Pratāpasimha ruled Tañjāvūr from *śaka* year of 1662 (1741 A.D) to *śaka* year 1686 (1765 A.D). Amongst the emperors of Mahārāṣṭra he was the most intelligent king, connoisseur of arts, generous soul, ruler of *cōla maṇḍala* who followed justice and was the one who donated numerous cash and kind without reservations to the temples of *Brāhmins*. During the early years of his ruling, having heard about his generous character, a composer musician called 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 was known that one day the king himself came to Vīrabhadrayya’s room, listened to his music, gave him gifts and took him to Tañjāvūr 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 Tañjāvūr and the worshipped deity of kings of *bōsala* clan and composed a number of songs in many *rakti rāgams* and many poetic creations in *dēśīya rāgams* to be cherished. Apart from them, he composed *darus*, *padams* and *tillānās* on emperor Pratāpasimha with unusual poetic songs and got a lot of fame. It is because of this great soul that south Indian music tradition is shining with fame even now.

20 Kavi Mātrbhūtayya

This *triliṅga brahmin* was a scholar in music and telugu language. He lived in Triśiragiri (Tiruchināpalli). He was a devotee of Sugandhi Kuntalāmba. With her grace he composed many *kṛtis* deplete with devotion and morality. He not only composed a lot of *padams* with passion as theme but also created a drama called ‘*pārijātāpaharaṇam*’ in *gandharva* form. All his *kṛtis* and *padams* would have “*triśiragiri*” as the stamp signature. His *padams* were highly meaningful with intimate details. Mātrubhūtayya could not tolerate his poverty and appealed with a number of *kṛtis* at Sugandhi Kuntalāmba’s presence. When he sang

the song “*kāśikappaṇamēvalenamma*”, the goddess appeared in his dream and told him that he should go to her devotee called Pratāpasimha in Tañjāvūr 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 take care of his poverty. The king got 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 *trīśiragiri*. He lived there comfortably by praising Sugandhi Kuntalāmba with his *kṛtis*.

21 Ādippaiyya

This *karṇāṭaka brāhmin* belonged to *madhva* clan. He was a great scholar in telugu and music. Ādippaiyya belonged to the time of Pratāpasimha Mahārājā and Tuḷaja Mahārājā. Many *kṛtis* which were ornate with exquisite and various *gamaka prayōgams*, and with “*śrīvēṅkaṭaramaṇa*” as the stamp signature were composed by him. He followed the path of Vīrabhadrayya. It has been said that the *rāgālāpanam*, *madhyama kālām* (*tānam*) and *pallavi* singing was standardized by him. Even though there were many *varṇams* before, it is extremely difficult to come across a *varṇam* that is as suitable to sing or to play on the *vīṇa* as the *tāna varṇam* “*vīribōni*” composed by him.

Ādippaiyya’s son was Vīṇa Kṛṣṇayya. He was a *vīṇa* expert. He created three *prabhandams* called “*saptatāḷēśvaram*” (by having all the other *tāḷams* embedded in the famous *dhruva tāḷam* and after singing the *prabandham* at the next start, the first beat of all the *tāḷams* also coincided as one beat) on the heads of the principalities of Mysore, Vijayanagaram and Koththakōṭa. In the *mātu* (lyrical) part of the *prabandhams* he used each of the letters of the kings’ names as the start letter of each cycle (*āvṛttam*) and composed meaningfully. By having 30 cycles of *dhruva tāḷam*, at the start all the other six *tāḷams* also coincide with the start syllable of the *prabandham*.

Vīṇa Kṛṣṇayya’s son was Vīṇa Subbukuṭṭi Ayya. It is impossible for anyone else to play *rāgālāpanam*, *madhyama kālām*, *pallavi* and *svara kalpana* with *gamakams* adorned with *atīta* and *anāgata grahams* on the *vīṇa* like him. It is very difficult for players of *vīṇa* (*vaiṇikas*) to have the *tāḷajñānam* (*layam*). The *tāḷajñānam* that he possessed cannot be achieved by any others. He lived for seventy years playing *vīṇa*. It should be approximately thirty four years since his demise.

22 Vēṅkaṭarāmayya

This *brāhmin* was well versed in telugu. He was knowledgeable in music too. Since it was very difficult to sing Vēṅkaṭarāmayya’s *kṛti* with the knowledge of local adaptation, the great musicians of the time gave him the sobriquet of “*inupasanigelavēṅkaṭarāmayya*” (Iron chickpeas Vēṅkaṭarāmayya). He composed *kṛtis* like “*satamani*” in the *rāgam tōḍi* on Bōdhēndra Svāmi, some *kṛtis* on Madhurāvallūri first saint (Svāmi) and others on deities with the stamp signature of “*gōpālakṛṣṇa*”. It appears that he belonged to the last part of Ādippaiyya’s time.

23 Soṅṭi Vēṅkaṭasubbayya

This *triliṅga brāhmin* was an expert in telugu and music. He was with in-depth knowledge of grammar of *rāgams* such as *rāgāṅgams* as defined by Vēṅkaṭamakhi. Even though Vēṅkaṭasubbayya and Ādippaiyya were contemporaries, Vēṅkaṭasubbayya was very young in age. He composed a *varṇam* on Tuḷaja Mahārājā in the *rāgam bilahari* with astonishing imagination. He was patronized in the courts of Maṇali Cinnaya, who was famous for being a connoisseur of arts and of generous heart. There are many compositions and essays of his, which were written with amazing imagination. 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 also. Soṅṭi is their family name.

24 Rāmasvāmi Dīkṣitar

This *drāviḍa brāhmin* who was born in the *śaka* year of 1657 (1735 A.D.) belonged to *auttara, kāśyapa gōtram* and *āpastambha sūtram*. His father was Vēṅkaṭeśvara Dīkṣitar. Mother was Bhāḡīrathiyamma. When he was seven years old, due to their dispute with the family of *gurram*, along with his aged parents he moved from Kāñcīpuram to Gōvindapuram which was close to Madhyārjuna Kṣētram, and lived there performing rituals meticulously. After that, with six months difference in time, both his mother and father deceased. He improved very much 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 Tañjāvūr and stayed with Vīrabhadrayya for two years and learnt the *kitis* composed by him in *rakti rāgams* and *dēśīya rāgams*. He also learnt to sing with knowledge of *svarams, ālāpana, pallavi* and *svarakalpana* and went to Māyūram (Māyavaram). At that time he was pre-occupied with the desire of learning the grammar of music. One day, one elderly man came and blessed him saying “go to Madhyārjuna Kṣētram, all your worries will be resolved and you will become learned grammarian”. He immediately went to Madhyārjuna Kṣētram and there he met with Vēṅkaṭa Vaidyanātha Dīkṣitar, who was a *nityāgnihōtri* (one who performed ritual with fire every day) and the grandson of the minister Vēṅkaṭamakhi. There, due to his blessings he learnt *vīṇa* within one year and later he thoroughly studied “*caturdaṇḍiprakāśika*” with its *rāga, upāṅga, bhāṣāṅga rāga gītams*, all the *rāga, tāla lakṣaṇams*. Then, by the orders of his guru, he travelled to Tañjāvūr and was much praised, respected, gifted and felicitated by the king’s court there. He then went back to Māyūram and then went 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 *rāgamālika* on him composed by him and respected him with gifts. Due to the extreme devotion of this Rāmasvāmi Dīkṣitar, Śrī vīthī viṭaṅka Tyāgarājasvāmi appeared in his dreams gave him instruction as to, when the deity is taken through the streets, from the start at the *dvaja maṅṭapam* to return back to *dvaja maṅṭapam*, where, when and how the *nādasvara 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, along with his wife he 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 as Muddusvāmi. They named the second son, Cinnasvāmi Dīkṣitar who was born after a few years, as Vēṅkaṭavaidyanātha Śarma after his guru. The girl baby who was born along with this Cinnasvāmi Dīkṣitar was named as Bālāmba and the youngest son as Bālasvāmi. Among his sons, Muddusvāmi Dīkṣitar progressively learnt music after learning jewels such as *kāvyaṃ* (Epics), *nāṭakālamkāram* (dramas, etc.), and also studying *kaumudi*, which dealt with grammar. His brothers got the education that was appropriate to their age. At that time, a wealthy man called Maṅali Muddukīṣṇa Mudaliār came to Tiruvārūr for visiting the temple and noticed the scholarship of Rāmasvāmi Dīkṣitar. He not only gave him gifts but also took him, along with his family, to Maṅali and kept them there, with all due respects and comforts, for a few years. After that, his son Cinnayya Mudaliār, called Vēṅkaṭakīṣṇa, who was well versed in many educations, who was a promoter and appreciator of arts and who was also kind hearted, listened to the hundred and eight ‘*rāgatālamālika*’ (a garland of a song composed in 108 *rāgams* and 108 *tālam*s) composed by Rāmasvāmi Dīkṣitar and felicitated him with a shower of gold. Not only that, he also appreciated and took care of Cinnasvāmi and Bālusvāmi Dīkṣitars, who sang that song for him, with many gifts. During that time, Mudaliār also appreciated and took care of Gōvinda Dīkṣitar, who came there saying that he was the great-grandson of Vēṅkaṭamakhi, and expressed his desire to see “*caturdaṇḍiprakāśika*”, and other books. For that Gōvinda Dīkṣitar answered that he would give him the books only if he could figure-out the name of the *rāgam* from the *mūrcchana* (combination of *svarams*) that he gives him. Rāmasvāmi Dīkṣitar took the *mūrcchana* given by him and composed a *padam*, “*nannu parīkṣiṅcanēla*” (why do you have to test me?), as if written by Mudaliār himself and in the end he included the *mūrcchana* given by Gōvinda Dīkṣitar and made both Cinnasvāmi and Bālusvāmi Dīkṣitars sing it. After hearing that song, Gōvinda Dīkṣitar praised them saying that “this is the same *mūrcchana* as I have given; he (Mudaliār) too is our Vēṅkaṭamakhi’s disciple”. Since his second son Cinnasvāmayya could not see (blindness), he was very much 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* (a song gar-

land of *rāgams*) in forty-eight *rāgams* as “*manasā vēritaruladalacaka*” (Oh my soul, do not think of any one else), and a *kṛti* in the *rāgam vēgavāhini* as “*iṅka dayarākunnanu*” (have not got your mercy yet). Cinnasvāmayya got his sight and lived happily till the end of his time. This Rāmasvāmi Dīkṣitar, on every *ēkādaśi* (11th day after full moon and new moon) day would observe the day by reciting the twelve cantos of “*gītagōvindam*” (*aṣṭapadi*) with devotional reverence. He composed a *rāgamālika* of forty-four *rāgams* on Śrī Mīnākṣi, *cauka varṇams* in the *rāgams* of *rītigauḷa*, *hindōḷam*, *manōhari*, and *pūrṇacandrika*, *tāna varṇam* in the *rāgam śaṅkarābharaṇam*, and many other *kṛtis* with the stamp signature of “*vēṅkaṭakīṣṇa*”. He coined a *rāgam* called “*haṁsadhvani*”, and authored a *prabandham* in that *rāgam* and became famous. Realizing that his time on earth has come to an end, this Rāmasvāmi Dīkṣitar^{††}, along with his family travelled to Tiruvārūr and with fame as his body (*yaśāhkāyulai*), in the *śaka* year of 1739 (1817 A.D.), in the *dhātu* year, *māgha māsam* (February/March) during the auspicious time of *śivarātri* obtained the heavenly abode.

25 Śyāmā Śāstri

Due to the disturbances caused by some evil muslims, the icon of Śrī Baṅgāru Kāmākṣidēvi, the *utsava* idol (the one that is taken out in processions) of Śrī Kāñci Kāmākṣi 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 Tañjāvūr. The mother and father of this Śyāmā Śāstri, not only worshipped Śrī Kāmākṣi 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 full week of every month,. In one of those *brāhmin*-feeding feasts, a *brāhmin* was possessed by Vēṅkaṭācalapati and spoke through him, saying: “Oh couple, within one year you will get a son who would attain fame.”. As was predicted by the *brāhmin*, soon his mother got pregnant, and after she completed ten months, in the *śaka* year of 1685 (1763 A.D.) in the year named *citrabhānu* and in star of *kṛttikā*, Śyāmā Śāstri was born in Tiruvārūr, known as Śrīpuram. Even at a tender age, he became an expert in the languages of sanskrit and telugu. Soon, along with Baṅgāru Kāmākṣi, he travelled to Tañjāvūr, learnt music from a relative, starting from *sarali svarms*, and attained proficiency in *svara jñānam*. At that time, he obtained the divine blessings of being initiated into *śrīvidya*. It was his fortune that a saint, Saṅgīta Svāmi, who was an expert in musical education, came from the northern country, took him as his disciple for three years, and taught him all the intricacies of musical grammar and lyrics. This 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 Ādippayya for sometime, and proceeded to Kāśi. After some years, by the grace of Śrī Kāmākṣi Dēvi, with “*śyāmakīṣṇa*” as his stamp signature, he composed many *kṛtis*, *svarajatis* and *tāna varṇams*, which were imbued with magical lyrical beauty, poetic felicity, and *tālam* intricacies. He got them propagated through many of his disciples. In the *śaka* year of 1740 (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* printed as a book.

Since his compositions are like “*nārīkēḷapākam*” (as tough as breaking a coconut) with rich poesy, containing *atīta*, *anāgata grahams*, and 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 “*śrīṅgāranaiśadha kāvyam*”, which was translated into telugu by poet Śrīnātha.

ŚLŌKAM:

*panivadi nārīkēḷapākamunum daviyaina battahā
rṣuni kavitanugumbhamulu sōmaripōtulu kondarayyalaū |
panikoni yādanēri rajayattida lējavarālu cekkuḡī
ina sava nalpa bālakudu dendamunum galuganga nērcunē ||*

^{††} Alanūru Kīṣṇayya, who got the fame as the greatest singer, was the disciple of this Rāmasvāmi Dīkṣitar

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

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

26 Gurumūrti Śāstri

He was a *triliṅga brāhmin* of *muriki nāḡu* sect. The village of Kayattāru belonging to the county of Tirunalvēli was his birth place. He was well-versed in *catur śāstrams*. He was very proficient in music. Even at an early age, he attained fame by travelling to Cennapaṭṭaṇam and was grandly felicitated by Maṅali Cinnayyā Mudaliyār. He was an exceptional writer of *gītams*, *prabandhams* and *kīrtanams*. He was an intelligent man with expertise in many *rāgams*. He was a younger contemporary of Rāmasvāmi Dīkṣitar.

27 Vīṇa Perumallayya

There was a great soul called Perumallayya who had unattainable expertise in *vīṇa* playing. He belonged to *vīṇa Kālahasti Ayya's* family. He was an *āndhra brāhmin*. He was a *vīṇa* player, which was passed on as family tradition. He was the court musician of Taṅjāvūr. He received many land donations with full powers. He was an expert in playing the *ghanarāga tānam*. He could play *rakti rāgams* like *bhairavi* each night until the early hours, without reputation, and he would play this for ten days and finish. He played in the courts of northern country, and obtained many honors such as *chatram* (umbrella), *cāmaram* (hand held fan), *pallakī* (palanquin) and *ratnakhacita vīṇa* (*vīṇa* decorated with gem stones). He then went to Koṭṭakōṭa to Raghunātha (Toṅḡaman) Mahārājā, played one *rāgam* for twenty days continuously, and was felicitated with a purse of ten thousand rupees. Apart from that, each day he would play the *kṛtis* and other compositions of elders, all in one *rāgam* per day and entertain people. He composed *aṭa tāla varṇams* in *saurāṣṭram* and *sāvēri*. Not many can aspire to obtain his song-creative abilities. He was an expert in playing the *vīṇa* without deviating from the rhythm (*tālam*). He lived until Muddusvāmi Dīkṣitar was thirty years old. His brother *vīṇa* Nārāyaṇasāmayya was qualified just like him. His brother Koṅḡayya composed a *svarjati* in *sāvēri*.

28 Tyāgarājayya

Approximately 250 years ago, there was a great *brāhmin* called 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 called Pañcāpakeśa, 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) called Tiruvaiyāru. He spent time there by 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 *vēdādhyānam* (studies of *vēdas*) and sanskrit. When he was fourteen years old, his father, and within a year, his mother too passed away. Meanwhile, progressively he learnt performing rituals, and the art of developing *kāvya*s, *nāṭakams*, etc. After that, desirous of learning music, he started learning music from Soṅṭi Vēṅkaṭaramaṇayya, the 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, singing the *rāga* elaborations,

pallavi singing, and *tālam*s, and he obtained the fame and name as “no one else is equal to him in the field of music”. At that time, he was initiated into *rāmanāma mantram* 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 when he was sitting in front of Lord Śrī Rāma and was chanting his name, he heard a noise at the front door. When he looked with intensity, Śrī Rāghava with Lakṣmaṇa appeared in the garb of accompanying Sage Viśvāmitra, for protecting the *yāga*, and disappeared within a minute. Immediately, he started praising Śrī Rāma extempore, with the song, “*bāla kanakamaya cēla sujana paripāla jaladhi gambhīra*”, in the *rāgam aṭhāṇa*. 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 Śeṣa 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 munīndra*. After that, he composed “*rāmā ninnē namminānu*” in the *rāgam husāni* and many other *kṛtis* in telugu language. Then, one day, early in the morning, *Nārada mahā munīndra* came to this Tyāgarāja’s house and looked at him, and said: “I believe there is a music *vidvān* called Tyāgarāja, I have come with the desire of listening to his music”. Immediately, Tyāgarāja, who had prepared himself to take 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 *munīndra* 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 come back for alms, and disappeared. Later, since he could not find that saint anywhere after searching all over, he (Tyāgarāja) was worried, 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 expert educational value, your devotion and your ritualistic life, and so I appeared before you this morning. The book that I gave you is a musical treatise known as “*svarārṇavam*”. Until now, no one on this earth knows about it. Other than you, no one else deserves to look at this book. With the thought that through you, music should attain prominence on this earth, I gave this “*svarārṇavam*” to 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 swāmi*” in the *rāgam darbār*, “*śrī nārada nāda sarasīruha*” in *kānaḡa*, and “*nārada gāna lōla*” in *aṭhāṇa*. As he proceeded to read the book “*svarārṇavam*” again and again, the exceptional secrets of the *rāgams* became evident. He thus could compose many thousands of *kṛtis* in many *apūrva* and *mēlakartā rāgams* 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.

This is information about *Ṣaḡkāla Gōvindadās*. He belonged to *golla* clan. He was a *kēraḡa* citizen, and was an expert in music and was a great devotee. When he was living in *Kēraḡa*, 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 (*Ṣaḡkāla Gōvindasāmi*) went in search of Tyāgarāja. While travelling to Tiruvaiyāru, he stopped at *Eṭṭayāpuram*, and by the introduction of *Bālusvāmi Dikṣitar*, was felicitated by the *Mahārāja*. Pleased by their devotion, he stayed there for some months, spending the time in singing the devotional songs. Thereafter, he went to Tiruvaiyāru, listened to Tyāgarāja’s singing, made him listen to his singing, and was extremely happy. With such joy, he declared that he (Tyāgarāja) was nothing but *īsvārāmśa mūrṭi* (embodiment of *īśvara*), who took birth to propagate the knowledge of devotion (*bhakti jñānam*) and the intricacies of the science of music and to bless sincere devotees. Thus he praised him, and told his dream and other incidents, 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*).

Afterwards, just in the same way, from the banks of river *gaṅga*, a superior devotee had the dream, and also travelled to Tiruvaiyāru, visited the respected soul (Tyāgarāja) and got his blessings. As he narrated his story to him, Tyāgarāja had the vision of the *tōḡi kṛti* “*dāsarithī*”. Thus, as the divine incident of this

Tyāḡarāja spread to the whole land, the rulers of the lands of Mysōre and Tañjāvūr, with a desire to meet him, sent invitations. But he refused them saying that he does not desire shelter (protection) from anyone else other than Śrī Rāghava. Once when Sarabhōji Mahārāja came to Tiruvaiyāru, wanted to see Tyāḡarāja, and sent ambassadors to him, Tyāḡarāja did not accept it and, not only wrote the *kṛti* “*nidhi cāla sukhamā, rāmuni sannidhi cāla sukhamā*”, but also wrote a *kṛti* with the meaning: “Rāma, could you not spare me from this type 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 (story) long. When he visited Śrīraṅgam, he composed a *kṛti*, “*ō raṅgaśāyī*”, and also another *kṛti*, “*rāju veḡdale jūtāmu rārē*”, and when he visited Tirupati, he composed a *kṛti*, “*teratīyaga rādā*”.

One day, his brothers were angry at him saying, “he is refusing even the invitations from the kings, what is the use of having such scholarship? He is running around with the idol of *paṭṭābhiṣekam*, 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 (Tyāḡarāja) composed a *kṛti*, “*ī pāpamu jēsitiṅō*” (What ghastly things 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*, “*etlā 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 pōni, cinta viduva jāla, śrīrāma*”. Thus, he composed a *kṛti*, “*koluvamaregada*”. 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 Tyāḡarāja. Śrī Raghunātha appeared three times 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 (reincarnation) to take but he (Tyāḡarāja) 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 *mōkṣam*) the very next day. As per the advice of the Lord, the very next day, he informed all, and in the presence of learned, devotees, and saints, he took to *paramahamsāsramam*. The next day during the morning hours, he composed a song called “*syāma sundarāṅga*” and informed everyone including his disciples, learned musicians, devotees, citizens and *brāhmins* that he would attain *niryāṅam* (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 Tañjāvūr, came to celebrate this grandeur. As the time mentioned by Tyāḡarāja approached, many sang *kṛtis*, *brāhmins* chanted the *vēdams* and the devotees chanted the *nāmāvali* (God’s name). As the place reverberated with all that sound, Śrī Tyāḡarāja informed the people to light the lamp saying “that was the time assigned by the Lord for himself. They lit the lamp for *Paṭṭābhirāma*. Immediately, he uttered the Lord’s name as “*jānakī kānta smarāṅe*”, 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 Tyāḡarāja 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 was deceased. His second wife, whom he married later, passed away well before him, after leaving a female child behind. That girl had a boy baby. He was named Tyāḡarāja. He also passed away at the age of thirty-five. There is no other child.

The grammar and the *rāgam*, as that are mentioned in the “*rāḡādhyāyam*” of “*saṅgīta ratnākaram*” are not in use for the past seven-hundred years. Mahārāja Rājaśrī S. Rādhākṛṣṇayya, who was the principal of Koṭṭakōṭa Mahārājā College, and who, with the determination to bring those into popularity with their *lakṣyam* and *lakṣaṅam*, researched books such as “*ratnākaram*”, and wrote about them. Through him, this Tyāḡarāja’s story in tamil prose form has been given to me.

The ultimate source of “*saṅgītasāram*”, the one who was the initiator of *tāraka mantram*, and the incarnation of Sadāśiva, Śrī Tyāḡarājasvāmi 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 Tyāḡarāja, and spread

the nectar of the intricacies of music and devotional path to Śrī Rāma.

29 Tyāgarāja's Disciples

1. The great Tiruvattūr Vīṇa Kuppayya was an eminent singer, a vīṇa player, and writer of many telugu lyrics containing beautiful word play, *tāna varṇams*, and *kīrtanams*. He named his son as Tyāgayya after his *guru*. This Tyāgayya became an expert in telugu and music, and he composed a few *tāna varṇams* and *kīrtanams*. He also wrote a book called "*Pallavi Svarakalpavalli*", and got it published, and made it available. He is still living.
2. The most learned of musicians was Bālājipēṭṭa (Vālājapēṭṭa) Vēṅkaṭarāmaṇa Bhāḡavatar. Because of him, many people from Saurāṣṭra became proficient in music and learnt many Tyāgarāja *kīrtis* and attained fame.
3. Ayyā Bhāḡavatar
4. Subbarāma Bhāḡavatar
5. Tillasthānam Rāmayyaṅgār
6. Umayāpuram Kṛṣṇa Bhāḡavatar
7. Sundara Bhāḡavatar[¶].

30 Gōvindasāmayya

He was a *triliṅga brāhmin*, and possesses great scholarship in the *triliṅga* language (telugu), and in music. His telugu *padam* creations were full of embellishments and mainly on amorous theme. Of these, one *varṇam* composed on the king of Kāvētinagaram in *mōhana rāgam*, and two other similar *varṇams* in *navarōj* and *kēdāragauḷa rāgams* became very famous. It is said that Gōvindasāmayya lived earlier than Ādiappayya and belonged to Kāvētinagaram.

31 Kūvanasāmayya

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

32 Vaikuṅṭha Śāstri

Vaikuṅṭha Śāstri was a *drāviḍa brāhmin*. He had great scholarship in the fields of writing epics, dramas, in sciences such as grammar and music. He was said to be a pinnacle among sanskrit composer musicians. He composed many *kīrtis* in sanskrit in *rakti* and *dēśīya rāgam*. It has been said that he was from the land of *cōḷas*, and from the same period as Rāmasvāmi Dikṣitar. The stamp signature of "*vaikuṅṭha*" could be seen in his *kīrtis*.

33 Vijayagōpāla

This Vijayagōpāla was a great devotee. He was very capable in sanskrit, telugu and music. Many *kīrtis* deplete with devotion, with the stamp signature of "*vijayagōpāla*", are seen which are written in sanskrit and telugu lyrics. It is said that he belonged to the time of two hundred years ago. Need to be researched.

[¶]The last two persons are still living.

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 Sarabhōji Mahārājā. His *kṛtis* are based on the emotion of devotion. He also composed some *padams* with the emotions of romance. His lyrical creations were with magical and delicate words, and with “*varada vēṅkaṭa*” as his stamp signature.

35 Pallavi Gōpālayya

He was a *drāviḍa brāhmin* from the north. Tañjāvūr was his place of stay. He is 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 became famous as “*pallavi Gōpālayya*”. When one studies his creative genius in musical creations and the *aṭa tāḷa varṇam*, “*vanajākṣi*” in the *rāgam kalyāṇi*, his talent in the usage of *gamakams* and the beauty of his creation of the *ciṭṭa svarams* would become very clear. Apart from these, he attained fame by composing *aṭa tāḷa tāna varṇams* in *kāmbhōji* and *tōḍi rāgams*, and some *kṛtis* in *rakti rāgams* with the stamp signature of “*vēṅkaṭa*”. He lived during the time of king Amarasimha and during Sarabhōji Mahārājā, for a long time.

36 Muddusvāmi Dīkṣitar

He was born in Tiruvārūr, during the *manmatha* year and in the *śaka* year of 1692 (1775 A.D), as the son of Rāmasvāmi Dīkṣitar. His mother was Subbamma. Before he was sixteen years old, he progressively learnt practicing *vēdas*, intricacies of *kāvya*s and *nāṭakas*, *kaumudi*, some interpretations, music, and also became an expert in the sciences of astrology, medicine, and *mantram*, and became very famous. When he was married and was staying with Maṅali Cinayyā Mudaliyār, due to his good deeds in his previous births, a *siddha yōgi* called Cidambaranātha Yōgi, came to Maṅali and stayed there for sometime. Impressed by his (Muddusvāmi Dīkṣitar’s) devotion, he initiated him into *śrīvidyā mahā mantram*, and took him to the shores of *ganges* with him. There, for five years, he gradually made him attain maturity with the help of *mantram*, and taught him the *aṣṭa mahā siddhis*. Realizing that he was a great soul, he also taught him the science of philosophy. After that, Muddusvāmi Dīkṣitar took permission from the pious man, went back to Maṅali, and in order to please the gods and goddesses, he gradually performed internal and external purification rituals. Then he went to Tiruttani, and while he was reciting the *subrahmaṇya pañca daśākṣarī mantram* in the sanctum, one day Ceṅgalvarāya came there as a great soul, asked him to open his mouth, put some sugar candy in his mouth, and disappeared. Immediately, Dīkṣitar started composing a *kṛti* in sanskrit and in the *rāgam māyāmālavagaula*, “*śrīnāthādi guruguhō jayati jayati*”, set in the *prathamā vibhakti* (nominative case). Apart from this, he composed seven more *kṛtis* on “*guruguha*”, starting with *sambuddhi prathama*. Then he went to Kāñcīpuram, and stayed with his brothers for four years. In the presence of Kāmākṣi, he practiced the *śrīvidyā* meditation and composed many *kṛtis*, such as “*kañjadaḷāyatākṣi*”, “*ēkāmranātham*”, etc., adorned with poetic words, and made them famous through his younger brothers. He conducted philosophical dialogues with the expert in *upaniṣads* who lived there, and set the *rāma aṣṭapadis* written by him, to music including the *tāḷam* and notation. Later when he was living in Tiruvārūr with his family, he composed many *kṛtis* on ‘Sri Tyāgarājasvāmi, with “*guruguha*” as his stamp signature. He also composed *kṛtis* on *ānandēśvara*, *siddhīśvara*, *acalēśvara*, *hāṭakēśvara*, *valmikēśvara*, on *ṣoḍaśa Gaṇapatis* who reside in that pious land, on the Śiva and Viṣṇu deities of the pious lands that belonged to *cōḷa* empire, on the deities of earth and other *pañca bhūta* temples. He also composed on Azhagar Kōil and other pious lands that belonged to Pāṇḍya empire, and also on Kāsi, and other holy places. He composed the *kṛtis* in sanskrit language with commanding power of words, without deviating from the *advaita* philosophy, without deviating from Vēṅkaṭamakhi’s *rāga* tradition, using *gamakas*, embedded with *rāgam*’s *jīva svarams*, and also including the name of the *rāgam*. He also composed *navagraha kṛtis* composed in *śūlādi sapta tāḷams*, and nine *kṛtis* called “*navāvaraṇa kṛtis*”, that are composed in the order of the ritualistic celebration of Kamalāmba and, through his disciples he made them famous. 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 Dīkṣitar passed away. Bālasvāmi Dīkṣitar was dejected and was affected by the death of his brother. So, along with a disciple called Hari, he went to Sētu (Rāmēsvaram) and from there went to Eṭṭayāpuram where he was taken care of by the Mahārājā there. Dīkṣitar thought of his brother's demise to be a natural occurrence but, as he considered his younger brother (Bālasvāmi Dīkṣitar) 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 gazebo 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 Rāmēsvaram and said "come on! Let us all go". As soon as he heard this conversation, Dīkṣitar was overwhelmed and in the presence of the Lord, he composed a *kṛti*, "*vēṅkaṭēśvara eṭṭappa bhūpatimāśrayēham*", in the *rāgam mēgharaṅgi*, 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 crop that was drying due to lack of rains. He felt pity for that and prayed to Amṛtēsvari with devotion and composed a *kṛti*, "*ānandāmṛtakarṣiṇi, amṛtavarṣiṇi*", in the *rāgam 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 Dīkṣitar, the Mahārājā came to the residence that was built by him and given for them to reside, felicitated him, made him sing the *kṛti* composed by him in the *rāgam mēgharaṅgi*, felt extremely happy, came back the next day and had the marriage performed. As soon as the marriage was performed, Dīkṣitar 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 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 of 1757 (1835 A.D), *manmatha* year, on the day of *tulākṛṣṇa caturdaśi*, he left his mortal body and reached *skanda giri*. This Muddusvāmi Dīkṣitar was this author's older uncle (his father's older brother).

37 Muddusvāmi Dīkṣitar's disciples

1. Tirukkaḍayūr Bhārati, who was an expert in tamil and music.
2. Āvuḍayārkoil vīṇa Vēṅkaṭarāmayya.
3. Tēvūr Subrahmaṇyayya.
4. Tiruvārūr *śuddha mṛdaṅgam* Tambiyappa, who was well versed in music, *mṛdaṅgam*, *lakṣyam* and *lakṣaṇam*.
5. Taṅjapuri Ponnayya, exponent of *bharatam* (*nāṭyam*).
6. Vaḍivēlu.
7. Koranāḍu Rāmasvāmi, who was an exponent of *lakṣyam* and *lakṣaṇam* of *bharatam*.
8. Tiruvaḷandūr Bilvavanam, who was an expert *nādasvaram* player.
9. Tiruvārūr Ayyāsvami, who had composed many *tāna varṇams*.
10. Tiruvārūr Kamalam, who was very famous in the arts of music and dance.
11. Pallālūrugudi Ammaṇi, who was well versed in music.

38 Cinnasvāmi Dīkṣitar

He was Muddusvāmi Dīkṣitar's brother. He was well educated in sanskrit and telugu. He was an expert in music. He was the greatest in *vīṇa* playing. This great soul 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 *rāgam* called "*nāgavarāḷi*", 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, Dīkṣitar, 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, Dīkṣitar told them, "Everyone prostrate to him(the snake)". (And to Cinnasvāmi) "You too put the *vīṇa* down and prostrate to him", and they all obliged. Immediately the snake crawled away. This story was narrated by Subrahmaṇyayya and other disciples of Dīkṣitar, who were eye-witnesses to this incident. He composed two *kītis*, namely, a *kṛti* on Nārada, "*gāṇalōla karuṇālavāla*", in the *rāgam tōḍi*, and another, "*nārāyaṇānanta*", in *kalyāṇi rāgam*. He went to Madhurai along with his younger brother, and on his forty-fifth year, he passed away.

39 Bālasvāmi Dīkṣitar

He was born as the third son of Rāmasvāmi Dīkṣitar in the *śaka* year of 1708 (1786 A.D) in the year of *prabhava*, in *mīthuna ravi*, *aśvinī nakṣatram* and in *kanyā lagnam*. He was the youngest son of Rāmasvāmi Dīkṣitar. He was known as 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*, *svaraḷaḷu*, fiddle, *sitār* and *mṛdaṅgam*. He knew the intricacies of musical *lakṣyam* and *lakṣanam*. 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 Indian 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, Sonti Vēṅkaṭasubbayya played the *gītam*, and *tānam* in the *rāgam takkā*, looked at the Mudaliyār and told him that that *rāgam* is known only in their family. Immediately, the young Bālasvāmi Dīkṣitar looked at the Mudaliyār and told him that he was going to sing that *takkā rāga gītam* and to listen. As he sang it as "*aramajju aparādha*", he was felicitated with a pearl (tight to the neck) necklace and a pair of earrings (*kaḷukku*). 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 Madhurai 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 the field of music *lakṣyam* and *lakṣanam*, his delicate playing on the *vīṇa*. The Mahārājā also built him 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, learnt *lakṣanam* and *lakṣyam* of music from him. That Mahārājā was coronated. For the *kītis* he had composed in sanskrit, in many *rāgams* following the patterns of *varṇams*, he (Bālasvāmi) composed *muktāyī svarams* with intricate innovations, which pleased the Mahārājā. Apart from that, he composed *kītis* in telugu on Śrī Gṛdhrācala Kārtikēya in the *rāgams sāraṅga*, *darbār*, *kannaḷa* 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 *brahmōpadēsam*, taught me *vīṇa* and educated me in musical *lakṣyam* and *lakṣanam*s. He composed an *aṭa tāḷa varṇam* in the *rāgam nāṭa*, and made every *svaram* in that *tāna varṇam* shine with magical effect and in the last four cycles (*āvartams*) of *svarams* he embedded the four *jatīsvarams* having one in each of the *āvartam*. After hearing this *varṇam*, the Mahārājā felicitated him with a pair of *tōḷās* (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 people who sang the *varṇam*. After that Mahārājā, his brother was crowned and he too learnt music from him. He composed *daruvus* on Vēṅkaṭēśvara Eṭṭappa Mahārājā, who was the embodiment of music, in the *rāgams rudrapriya*, *darbāru*, and *vasanta*, with the subject of *pāṭava muktāyī svarams*. After listening to them, the Mahārājā felicitated him by presenting him

with two shawls and thousand gold coins for each *daruvu*. He used to sing “*gītagōvindam*” (*aṣṭapadi*) and chant the name of God on every *ēkādaśi* day without fail. As the days passed thus, in the *śaka* year of 1931 (1859 A.D) in *piṅgaḷi* year and on *kumbha ravi śukla tīrtīya* 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 slow tempo (*viḷambam* — *caukam*) 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 at the start of time of Śivāji Mahārājā.

41 **Dorasāmayya**

He was a *drāviḍa brāhmin* from northern country. He was an expert in telugu and music. His *kṛtis* 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 **Madhyārjunam Pratāpasimha Mahārājā**

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

43 **Kulaśēkhara Perumāḷ**

He was the crowned king who ruled the state of Tiruvāmkūr. This capable king of Kēraḷa country learnt many languages like sanskrit, *āndhra* (telugu), *hūṇa*, *kēraḷa* (malayāḷam), and hindusthāni (Hindi). He possessed expert ability in music. His was the great soul that composed, in *rakti rāgams* and *dēśīya rāgams*, many *cauka varṇams*, and a vast number of *kṛtis* 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*ms such as *campu*. He composed *cauka varṇa padams* in telugu. He also composed many *kṛtis* 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 *kṛtis* of the older times. He would sing *rāgālāpanam*, *pallavi*, and *svarams* very well. Apart from this, he also composed *daru*, *kṛti* and *tāna varṇams*. This great devotee lived for seventy years and passed away during the past *ānanda* year.

45 **Śēṣācala Bhāgavata**

He was the court musician of the state of Koṭṭakōṭa. He was the disciple of Śyāmā Śāstri. He was an expert in music. He composed *kṛtis* in poetic form. His brother Ramaṇadāsa was an expert in music and literature. There are telugu *kṛtis* composed by him that are adorned in the poetic form and with the stamp signature of “*rāma*”. His son was Mātrbhūṭayya. He had the wealth of musical education. His son was Gōpālasāmiyaya. He was a great musician who knew the *lakṣyam* and *lakṣaṇam* of music. He is still serving as the court musician of Koṭṭakōṭa 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 *rāgams*, and with varieties of *gamaka prayōgams*.

46 Rāmānandayatīndra

Rāmānandayati had the ability to create music in sanskrit. His expertise would be well evident when one studies the “*gauri rāga prabandham*”, authored by him. He appears to belong to the time after Ahōbala Paṇḍita.

47 Nārāyaṇatīrtha

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

48 Sadāśiva Brahmam

Approximately one hundred and sixty three years ago, there lived a wise great soul called Sadāśiva Brahmam, who roamed the pious lands of Karuvūr on the banks of Amarāvati, Nērūr Koḍumuḍi, on the banks of Kāvēri, naked and immersed in ecstatic happiness. During that time he composed many *kītis* in poetic genre. Now they are very famous. 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 Jagadāmbā Vilās printing office of Koṭṭakāṭa. The greatness of this pious soul would be evident when one looks at that book. Due to the blessings of this great soul, the principality of Koṭṭakāṭa progressively became well known. By the contribution of the kings of this principality, even today, there are yearly and daily prayers being performed at the *samādhi* of this great soul which is in Nērūr. According to his orders, the ritual of giving cooking ingredients to unmarried girls on 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 Akkiḷ Svāmi

This great saint is said to have lived about sixty years ago. He was a devotee of Lord Kṛṣṇa. For a long period he lived in Koḷḷaḍam on the banks of river Kāvēri and in close proximity to Cidambaram. Due to his 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 Koḷḷaḍam river, and leave him there on the sands, and to come back in the evening and see him. The disciples followed his desire and did accordingly. This great saint then prayed to Śrī Kṛṣṇa in his heart, and composed a *kīti*, “*tāvaka kara kamalē*, in *kalyāṇi*. As he praised the Lord by singing that song, by the grace of God, as the heat came down, his ailment also came down, and his body 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 *kītis* written in sanskrit, and attained heavenly abode.

50 Svayamprakāśa Yatīndra

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

51 Śivarāmāśrama

This saint supreme was born in a *trilinga brāhmin* family, in Lakṣmīpuram, a town that belonged to Rāmanāthapuram. He became a disciple of the saint of Marudānallūr, and studied *kṛtis* of the divine path *bhāgavatam kṛtis* of the festival celebrations, *aṣṭapadis*, tamil *Rāmāyaṇa kṛtis*, 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 Vignēśvara Ghat and composed many *kṛtis* in sanskrit and telugu. Apart from those, he also wrote a book called “*nija bhajana sukha paddhati*” 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. This Śivarāmāśrama lived for seventy years.

52 Yuvaraṅga

During the time of Tulajā Mahārājā, Yuvaraṅgēndra lived as the ‘*samstānādhipati*’ 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 the great expert who created many *padams* in telugu with poetic beauty of words, rhythm and diction and with the stamp signature of “*parimaḷaraṅga*”. It is believed that he belonged to the outskirts of Cennapaṭṭanam and lived within the past two hundred years.

54 Sāraṅgapāṇi

There are many of this *padams* with *śṛṅgāra rasam* (erotic themes), and *hāsyā rasam* (themes of humour). These *padams*, with *hāsyā rasam* as the main theme, have many village sayings, and with “*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 *trilinga 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 *śṛṅgāra rasam*.

56 Poetic composers of telugu *padams* based on *śṛṅgāra rasam*

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

These are *trilinga brāhmins* from the *āndhra* country. They are said to belong to the period of the last 200 years.

57 Tōḍi Sītārāmayya

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

58 Taccūr Śiṅgārācārya

He was an *āndhra vaiṣṇava brāhmin*. He was the disciple of Subbarāya Śāstri, who was the son of Śyāmā Śāstri. He was a great expert in music, telugu and sanskrit. There are some sanskrit compositions created by him, which were adorned with poetic creative beauty. He was a great artist in playing the fiddle. He, as well as his younger brother Taccūr Cinna Śiṅgārācārya, 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 *lakṣyam* and *lakṣaṇam* of music, some *gītams*, *varṇams*, *kīrtanams*, and *padams* of older composers. These were: (1) '*svaramāñjari*', (2) '*gāyaka pārijātam*', (3) '*saṅgītakalānidhi*', (4) '*gāyakalōcanam*', and (5) '*gāyaka siddhāñjanam*'. Cinna Śiṅgārācārya is now alive.

DRĀVIḌA VĀGGĒYAKĀRA

59 Aruṇācala Kavirāya

He belonged to Śiyyāli. He was a clever man who knew all the five *lakṣaṇams* in tamil. He was an expert in giving meaningful discourses on '*Kamba Rāmāyaṇam*'. He lived during Tuḷajā Mahārājā's time. In the '*Śrīmad Rāmāyaṇam*', without deviating from the story line, he composed *varṇa meṭṭu* to six *kāṇḍams*, composing as tamil *kīrtis* using appropriate *rāgams* based on the mood of the story. He rendered those in the court of Muddukīṣṇa Mudaliyār, in the presence of my grandfather Rāmasvāmi Dīkṣitar, and other musical stalwarts, and was felicitated with a shower of gold. He was an efficient musician.

60 Muttuttāṇḍavar

He was an expert in tamil and music. He was a great devotee of Śiva. He composed many *padams* and *kīrtis* on the heads of the court of Cidambaram, in *śrīgāra* and *bhakti rasams*. 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 Tuḷajā Mahārājā.

62 Ghanam Kīṣṇayya

He was a *brāhmin*. He had knowledge in music and tamil. He was an expert in singing *pallavi*. His *padams* were in *śrīgāra rasam*, with intricate *varṇa meṭṭu* and with beautiful form. His land was Uḍayārpālayam.

There are his *padams* on the king of that region. He lived during (saint) Tyāgarāja's time.

63 Śaṅkarābharaṇam Narasayya

The *rāgam* Śaṅkarābharaṇam was this *brāhmin's* treasure. There are some *padams* of his in tamil, with beautiful words. He belonged to the time of Sarabhōji Mahārājā.

64 Ānatāṇḍavapuram Bālakiṣṇa Bhārati

This *brāhmin* was a devotee of Śiva. He was an expert in tamil and music. He composed many *kṛtis*, not only in *rakti* and *dēśīya rāgams*, but also in some *apūrva rāgams* replete with beautiful poetic words, and with “*gōpālakīṣṇa*” as the stamp signature.

65 Vaidīśvarankoil Subbarāmayya

This *brāhmin* was well-versed in tamil and music. With the stamp signature of “*muddukomāruni*”, he composed many *padams* in the *śrīngāra rasam*. He lived forty years ago.

66 Vēṅkaṭēśvara Eṭṭēndra Mahārājā

Vēṅkaṭēśvara Eṭṭappa Mahārājā had great knowledge in sanskrit, telugu, 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 of 1755 (1833 A.D.), during the time of ‘*aṣṭabandhanam*’ celebration for Śālināthēśvara svāmi and Kantimatī dēvi of Tirunelvēli, with the expense of 50,000 rupees, he fed the *brāhmins*. In Kazhugumala, for the Kārttikēya svāmi, he got a palanquin made with Karnāṭaka ivory and gold, silver chariots, and golden lamps at an expense of 20,000 rupees. Apart from these, he made a lot of donations. This Jagadīśvararāma Eṭṭēndra composed a tamil *kṛti* in the *rāgam mukhāri*, and many other tamil *viruttams*.

67 Jagadīśvara Rāmakumāra Eṭṭappa Mahārājā

He was the first son of Vēṅkaṭēśvara Eṭṭappa Mahārājā, who was a righteous man, endowed with education of sanskrit, telugu, tamil and music. He was a great expert in *kāvyam*, *nāṭakam*, *alaṅkāram*, and other fields. He was a great soul, who knew the aspects of the six *śāstrams*. He was a great *vīṇa* player, who also knew the *lakṣyam* and *lakṣaṇam* of music. He was very knowledgeable in tamil and telugu. With “*śrī kārttikēya*” as his stamp signature, this great soul had composed numerous *cūlikas*, *ślōkams*, and *kṛtis*, on Gaṇapati and other deities, in *rakti rāgams* and *dēśīya rāgams*, adorned with poetic imagination. In his court, he had many stalwarts such as :

- Vidvān Śrīraṅgam Kuppaṇayyaṅgār — a scholar in the four *śāstrams*,
- Tiruvālamkāḍu Viśvēpuri Dīkṣitar — a scholar in the four *śāstrams* and who was from the clan of Appayya Dīkṣitar,
- Tirukkoḍikāval Kōḍaṇḍarāma Śāstri — who was knowledgeable in *mīmāṃsa* and other sciences,
- grammarian Śrīvilliputtūr Vīrarāghava Tātācāriar,
- *Tārkika Śīrōmaṇi* Viṭṭāpuram Mannārayyaṅgār.

He also had

- Kazhugumalai Ahōbala Śāstri — an expert in telugu, sanskrit and in eighteen ‘āgamanams’ (such as *kāmika*), and other sanskrit scholars,
- telugu expert grammarian Villāttikuḷam Kṛṣṇayāmātya,
- the great poet in tamil and telugu, Avalnattam Rāmaliṅgayya,
- telugu scholars, Bālayya and Gōpālayya,
- expert telugu poets like Kēśavarāju,
- other Bhattrājus,
- Kuḍikai Pulavar,
- Mūkku Pulavar,
- Aṣṭāvadhāni Muddukumāra Pulavar,
- Paramaśiva Pulavar,
- Namaḥśśivāya Pulavar,
- Pāṇḍya Pulavar, and
- other tamil poetic giants.

He also had great composer musicians :

- the great *vaiṇika*, Bālasvāmi Dīkṣitar,
- the greatest of the *vaiṇika* clan, Subbukūṭṭi Ayya,
- *vīṇa* Mīnākṣi Sundaram Ayya, who was a court musician through the family tree and a disciple of Bālusvāmi Dīkṣitar, a great *vaiṇika*, and also a court musician of this king’s court,
- *vīṇa* Subbayya Aṅṅāvi,
- great singers such as Tirunelvēli Vēṅgu Bhāgavatar, Madhura Rāmāyā
- Tēvūru Subrahmaṇya Ayya, and
- the great singer disciples of Muddusvāmi Dīkṣitar.

As his court was adorned with all these scholars, everyday, according their abilities in education and deliberation, he would felicitate them and take care of them with compassion, not only by arranging salaries according their qualifications, but also according to the status of their family situation, and helped them with necessities. Apart from this, he renovated the temple of Gīdhrādri Kārttikēya, 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 establishments of the golden *vimānams* 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 Citram and Kayattāru Pāśam, 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 this one. After this Mahārājā , the eldest of younger brothers, Jagadīśvara Vēṅkaṭēśvara Eṭṭappa Mahārājā was coronated.

68 Jagadīśvara Rāma Vēnkaṭēśvara Eṭṭappa Mahārājā

He was an expert in tamil. He knew many other languages too. He was learned in music. He could play on *vīṇa*, *svarapattu*, *sitār*, *jalatarāṅgam*, *mīdaṅgam*, and *ghatam* with intricate innovative creations. He could be called second 'Nārada' for his singing, as he could sing the *rāgālāpanam*, *madhyamakālam*, 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 by spending the time in philosophical dialogues and concentrated worship of *Brahman*. In the śaka year of 1778 (1856 A.D.), during the *viśākha* month of *ananda* year, by spending 7,000 rupees, he got "sōmayāgam" performed for Sāmi Dīkṣitar, who was a priest, a scholar of *vaiyākaraṇam*, and was a decorated expert in the four types of poetic creations, who authored a "campū prabandham", "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 *kalpa* tree to the people in need (being generous to the needy). This Jagadīśvara Rāma Vēnkaṭēśvara Eṭṭappa Mahārājā composed the *kṛti*, "murugā unai nān nambinēnāyā", in tamil language, in the *rāgam rudrapriya*, and some *svarajatis*. Finally he became saint with no desires, 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 color, expression and acting, took care of the scholars who were there through generations, and became a 'cintāmaṇi' (deliverer of boons) to the scholars who came there from other countries in such high proportion that citizens thought of him as the mighty *Īrāvati* (the white divine elephant) that came down to the earth from the heaven in his form. To Gṛdhrādri Śrī Kārttikēya Svāmi, at the expense of about 10,000 rupees, he got a silver elephant *vāhanam* 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, Rājā Jagadvīra Rāmakumāra Eṭṭappa Mahārājā was coronated.

70 Rājā Jagadvīra Rāma Kumāra Eṭṭappa Mahārājā

He was an expert in *hūṇa*, telugu, and tamil. He was an intelligent man who knew the science of rules and justice (law). In his court, he took care of all the scholars who were there through generations. He was devoted to Śrī *Mahābhāratam*. The (telugu) *Mahābhāratam* that was composed in telugu by the 'kavitrāyam (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, he came to 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 Jagadīśvara Rāma Vēnkaṭēśvara Eṭṭappa Mahārājā took over.

71 Rājā Jagadvīra Rāma Vēnkaṭēśvara Eṭṭappa Mahārājā

This Mahārājā was coronated in the śaka year of 1821 (1899 A.D.), in the year *vikāri*, *mārgaśira* month and during the star time of *vyēṣṭa*. He was adept in *hūṇa*, tamil and telugu. He was a great *vīṇa* player and a devotee at the feet of Kārttikēya. 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 Kārttikēya, at an expense of 12,000 rupees and at an expense of 10,000 rupees got a silver *kailāsa vāhanam* made and dedicated them to the Lord. He composed two *kṛtis*, "murugā tarukilāyā", in the *rāgam kamās*, and "vā vā vā nī" in *rāgam bhairavi*. Even though from the year 1885 A.D. musicologists considered Indian music as a language, in order to make people sing with understanding, Cinnasāmi Mudaaliyār, M.A. not only transcribed himself with notation, the 800

kṛtis of Śrī Tyāgarāja, which were with Bālājipēṭṭa Kṛṣṇa Bhāgavatar, but also got about 40 *kṛtis* printed in staff notation. Apart from that, he also included some miscellaneous *kṛtis* mentioned by others with the rules of grammar, spent a lot of money and got them printed. Then he called me (Subbarāma dīkṣitar) and told me to write the staff notation to the *rāgāṅga*, *upāṅga*, *bhāṣāṅga gītams*, that followed Vēnkaṭamakhi's method, along with the *kṛtis* of Dīkṣitar, and get them printed. Realizing that one could not sing without knowing the structure of *gamakam*, he mastered about the structures of *gamakams* along with *lakṣyam* and *lakṣaṇam* for four years, with my help, and defined the symbols for *gamakams*. With this, he got the appreciation of the king and was also afflicted with blindness. Once when 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 Vēnkaṭēśvara Eṭṭappāṇḍya who was an expert in the five grammar rules of tamil, who was well versed in the five *mahākāvya*s, 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, made to shine 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 the interested persons could know about them by just having a look at it. And, those people would praise the blessed king who is 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 improvise the school that belonged to this kingdom, Rājā Jagadīśvara Rāma Vēnkaṭēśvara Mahārājā, got the 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 remember 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 other viceroys were hung and decorated that hall. In the same hall, a library was created for the benefit of the students. It was named as "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 list 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 Kōilpaṭṭi 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 became 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. Rāmakṣṇayya , B.A, L.T, who for 20 years worked with the schools and colleges, and helped for their improvement. Immediately he, who was the favorite of the reverend, was sent. He, with necessary steps, prepared for the improvements. The Mahārājā also established the *Vēda Paṭhaśā* (*vēdic schools*).

72 Subbarāma Dīkṣitar

With the name Bālasubrahmaṇya Śarma, I am the son of Bālasvāmi Dīkṣitar, the youngest brother of Muddusvāmi Dīkṣitar. Bālasvāmi Dīkṣitar's youngest daughter's name is Annapūrṇamma. Her husband is Śivarāmayya, who belonged to *bhāradvāja gōtram*, and *āśvalāyana sūtram*. Rāmasvāmi Ayya, who was born as the first son to him was very talented in music and *vīṇa* was felicitated by kings and attained heavenly abode at the age of 45. I was born as the second son in Tīruvārūr in the *śaka* year of 1761 (1839 A.D.) during the year of *viḷambi, tāra ravi*, and *hasta* star. When I was seven years old, Bālasvāmi Dīkṣitar took me to Eṭṭayāpuram, and got me tutored in sanskrit, telugu, and music. At that time, Jagadīśvara Rāma Kumāra Eṭṭappa Mahārājā, who was very well versed in astrology, summoned the great astrologers, and studied my horoscope. He looked at Bālasvāmi Dīkṣitar, and told him, "This horoscope carrier is the son to all the three of you. So, adopt him. He will be famous like Dīkṣitar.". Just as his command, my grandfather, Bālasvāmi Dīkṣitar adopted me during *plavaṅga* year, *makara ravi*, and initiated me into *brahmōpadēsam* and *śrīvidyōpadēsam*. I learnt the sciences of epics and drama, great epics like *manu caritram* and *vasu caritram*, grammar, and poetic meters from Viḷattukoḷam Kṛṣṇāmātya, 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 *lakṣyam* and *lakṣaṇam* of music. On my seventeenth year, I composed an *aṭa tāla varṇam* in the *rāgam darbār*, and sang in the presence of Jagadīśvara Rāma Vēṅkaṭēśvara 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 *jatīsvaram* in the *rāgam yamuna*, where the *pallavi* and *anupallavi* should be composed with *svarams*, then there should be another *svaram* that starts with *dhaivatam*, the next *svaram* should contain the order of first, second, third and third, second, first speeds, and finally the *muktāyi svaram*", and went for the ride. With the blessings of the elders, a second before the Mahārājā's conveyance came back, I finished the *jatīsvaram*, 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 *jatīsvaram* in the *rāgam yamuna*", and looked at me and ordered me to sing. As he listened to my singing of the *jatīsvaram*, 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 (10 grams each) of gold. After a few years, I have composed, sang and obtained many felicitations as per the order of Muddusvāmi Jagadīśvara Rāma Eṭṭappa Mahārājā to compose, in his name, compositions that are suitable for dance, *cauka varṇams* in the *rāgams ānandabhairavi, suraṭi*, and a *rāgamālika*, comprising of nine *rāgams*. I composed a *tāna varṇam* in the *rāgam rāmakriya*, and a *kṛti*, "*śaṅkarācāryam*" in the *rāgam śaṅkarābharanam*, and visited Kumbhakōṇam Jagadguru. There, in that court, in the presence of *vīṇa* Subbukuṭṭi Ayya, Tirumala Rājan, Paṭṭṇam Rāmuḍu Bhāgavatar, Tirukkaḍayūr Bhārati, and other musicians, and also scholars of the four *śāstrams*, I sang there as they all listened. Later, here in this book, you could find many *cauka varṇams*, *tāna varṇams*, *kṛtis*, *rāgamālika*, and *rāga sañcārams*, that were composed by me before. With the intention of making music as language, A.M. Cinnaśāmi Mudaliyār, M.A. started writing a book called "*prācīna gānam*", in English notation, in the year 1895, and published 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 *gamakams* and the traditions of Vēṅkaṭamakhi from me. Later he came to Eṭṭayāpuram, visited the Mahārājā, and requested him that he should order Subbarāma Dīkṣitar to complete this "*Saṅgīta Saṁpradāya Pradarśini*" in telugu, which would prevent the loss of Vēṅkaṭamakhi's rules of *lakṣyam* and *lakṣaṇam*, and also include the symbols for the *gamakam*, *tālam* (rhythm), and *kāla pramāṇams* (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 19th of December 1901, and not only completed the "*Vāggēyakāra Caritamu*", but also the information that is contained in this book, "*Saṅgīta lakṣaṇa saṁgraham*", that supports the symbols of *gamakams* and *tālams*, which was started on 17th December, 1903, and is being continued. I have a son called Muddusvāmi, who is learned in music.

73 Sadāśiva Rao

He was a *mahārāṣṭra brāhmin*. He belonged to the principality of Mahinūr. He was a scholar in music, sanskrit and telugu. There are many *kṛtis*, *varṇams*, and *tillānās* composed by him that are famous. He lived 20 years ago.

74 Paṭṭaṇam Subrahmaṇya Ayya

This tamil *brāhmin*'s homeland was Pañcanadam (Tiruvaiyyāru). He was well versed in music and telugu. There are quite a few *kṛtis* composed by him in telugu. He passed away five years ago.

75 Vēṅkaṭēśvara 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 called "*Saṅgīta Svayam Bōdhini*". There are a few sanskrit *kṛtis* composed by him. He passed away 7 years back.

76 Garbhapurivāru, Dharmapurivāru

They, with the stamp signatures of "*garbhapuri*", and "*dharmapuri*", composed many *jāvalis* in telugu, which contained *śrīngāram* as the main color. It is 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. Apart from that he was also well versed in many other languages and music. He was the Inspector of Schools, Southern Circle. In 1900 A.D. he had written a music book with notation in tamil, got it printed and released.

Paḷamāvahari Svāmināth Ayya was learned in musical education and was the disciple of Mahā Vaidyanātha Ayya — who attained fame by knowing the musical *lakṣyam*, *lakṣaṇams*, and being a great musician. He, with the encouragement of this Rāyalu, had written a book in tamil called "*Rāga Vibōdhini*", and got it printed by Rāyalu in the year 1901 and released it.

