A STUDY OF THE COMPOSITIONS OF
PURANDARADĀSA
AND
TYĀGARĀJA

By

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A Study of the Compositions of Purandaradāsa and Tyāgarāja
By Dr. (Mrs) T. Seetharama Lakshmi,
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About the Work

.... (1) Dr. (Mrs) Seetharama Lakshmi, has done incredible service to the students and scholars of Karnatic music. She has enriched our acquaintance with these two holy streams, has deepened our understanding of valuable gifts bestowed upon us by these two savants .... she merits our grateful appreciation.

Prof. S. K. Ramachandra Rao.

.... (2) It is a fairly exhaustive study and reveals an insight and commendable efforts. This is an interesting one that could be of value for those who take up the study of history and art of Karnatic Music.

B.V.K. Sastry.

.... (3) It brings forth the greatness and sanctity of our music for popular reading in a manner acceptable to one and all.

Padmavibhushana Dr. Balamuralikrishna.

.... (4) I most earnestly commend this work to the attention of not only of Musicians and musicologists and scholars of music but to that of the Laymen also.

Sri Nittoor Srinivasa Rau.
This book is published with a financial assistance of Tirumala Tirupati Devasthanams, Tirupati under the scheme "Aid to Authors to publish religious works."
Dedicated to the Fond Memory of

My parents
Sri Tumuluri Anjaneyulu (1905-1977)
Srimathi Mahalakshmi (1910-1994)
Foreword

Purandaradāsa and Tyāgarāja are Poineering personalities, and Patron saints of Karnatak music. Their contribution to the stylization of the musical modes and to the crystallization of the musical tradition in South India has been memorable and unmatched. Even to this day, our musicians hold them in the highest esteem and are grateful to them; indeed the two of them are objects of worship and adoration among the lovers of music.

A study of the musical compositions of Purandaradāsa and Tyāgarāja together would doubtless be most interesting, separated by about three hundred years, they articulated alike the spirit of devotion to Godhead, the spirit nourished by texts like Bhāgavata and saints like Rāmānuja, Madhva, Jayadeva, Naraharitirtha and others. Correspondances in ideas, temperament, attitudes, aspirations and approaches to life are numerous and readily perceived in the compositions of these two savants. A study of such correspondance is not only relevant but indicated.

Dr. (Mrs) Seetharamalakshmi has, therefore, undertaken and accomplished a meritorious task in this volume. She has chosen to study some seven hundred songs of each of the great saints, which are available in print; she has considered them in different lights, from different viewpoints and pertaining to different aspects. The study has been an exhaustive one; the Philosophical conceptions, religious orientations, biographical highlights and social criticism have been discussed along side their musical contributions. This has been a study in the field of music; and this has been comprehensive. But the author has provided flesh and blood to this aspect, and has made the subject-matter alive and engaging.

The work in five Books spread into ten Chapters brings about correspondances between the two saints in such interesting aspects like their lives, their chosen forms of Godhead, their musical modes (dhātu and mātu, Rāga and Tāla etc), their approaches to bhakti or
devotion, and their Philosophical presuppositions. The Kannaḍa compositions of Purandaradāsa and the Telugu compositions of Tyāgarāja are alike rooted in the Bhāgavata cult which goes back to at least the first century before Christ. Both have recognized the value of music as a vehicle of devotion. While Purandaradāsa was the early architect of the mansion of classical music, Tyāgarāja not only inherited the heritage of Purandaradāsa but furthered his work and mission. It is not surprising, therefore, that correspondences between the two pioneers are numerous and significant.

Dr. (Mrs) Seetharamalakshmi, by focussing, her attention on this phenomenon in south Indian music, has done a service to the students and scholars of Karnatak music. She has enriched our acquaintance with these two holy streams has deepened our understanding of the valuable gifts bestowed upon us by these two savants and has heightened our admiration to both of them. She merits our grateful appreciation.

Vidyalankara, Shāstra choodāmani Sangitakālanidhi
Prof. Saligrama Krishna Ramachandra Rao
Formerly Head, Dept. of Clinical Psychology, NIMHANS;
Member of Karnatak Sangita Nātya Academy and
Lalitkalā Academy, President, Šilpakalā Pratishṭāna.

16.10.1993
305, 6th Cross,
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Phone: 631957.
An Appreciation

The Bhakti movement, during the mediaval and later periods, infused a self confidence in the Indian Society which was under the pressure and attacks from alien invaders and empire builders. It acted as a force to cement the shattered society and also spawned numerous Saints and Seers to give a new direction to the Society. They collectively acted as morale boosters, strengthened the moral and spiritual aspects of life. Some of them settled permanently at some place, established institutions to preach. Many others moved about the country propagating high ideals as to make life richer by moral and spiritual values. Most of them availed music to communicate and impress these ideas. Afterall among the nine Varieties of Bhakti, Kirtanam is one of them. A few well versed in music could make their efforts not merely appealing to the mind and ear, but also enriched the art of music itself with newer ideas. Purandaradāsa and Thyāgarāja belong to this last category.

One could see many common features in the life and work of these two men of Music. Similar mystical experiences, and thoughts are reflected in the songs of these two men of god. And both of them have been credited with enriching music with fresh ideas, give a new look and make it a Vibrant medium of expression. Belonging to the same Bhakti fraternity, it is possible that Thyāgarāja was influenced by the thoughts and works of Purandaradāsa who was senior to him by about three centuries. But there is the posibility that some experiences, though similar, could be individual than influenced. In the Sourāśtra Sabha at Madurai, there is a palm leaf manuscript belonging to Thyāgarāja. It contains a large number of songs of Purandaradāsa.

Anyway such similarities between these two saints have fascinated scholars as an ideal subject of study. But very few have attempted. One among these few is Dr. Seetha Ramalakshmi, who chose this, a comparative study of Purandaradāsa and Thyāgarāja, as the subject of her thesis for the Doctorate. And now it is to appear in Print.

The work has been divided into ten chapters. The first four discuss the life and Ishṭadevatas of Purandaradāsa and Thyāgarāja
i.e., Viṭṭala and Rāma. It is an in depth study, the material being extracted from not only numerous Printed sources but also oral sources through interviews and provides a vivid picture. The fifth and sixth deal with music in the Padās of Purandaradāsa and Kirtanas of Thyāgarāja. Here their musical personalities have been built up from references in their own works. The seventh deals with the Dhātu or musical content of the Kirtanas of Thyāgarāja. The eighth and nineth discuss the Bhakti aspects in the works of these two. The final or the tenth focusses on the concordance or perfect agreement in the ideas of these two as reflected in the Padās of Purandaradāsa and Kirtanas of Thyāgarāja. Eighty five pairs of compositions have been chosen for this comparative study and similarity of ideas and thoughts between these two.

Running to more than 400 pages, the work reveals the perseverance and hard work put in by the author. The biographical matter has been based not only on long established beliefs and legends but also available records. It is a fairly exhaustive study and reveals an insight and commendable efforts. One who undertakes a study of this type has to grope in the dark, initially, and later maintain a neat balance between the vague and definite, regarding the spiritual, musical and lyrical aspects of these composers. Dr. Seetha Ramalakshmi has done some tight rope walking in this respect.

There are individual life histories of Purandaradāsa and Thyāgarāja in print already. Both of them have been hailed as the pillars of karnatic music. But very few attempted a comparative and critical evaluation. This is a difficult area, in that the persons are separated by centuries. And the large number of loyalists would not like any objective study and critical evaluation that could contradict their long cherished beliefs and legends. The author has boldly ventured into this area and has made this study with sincerity, facts and conviction. This is an interesting work that could be of value for those who take up the study of history and art of Karnatic music.

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B V K SASTRY
Former Member,
Sangeet Natak Academy
Lalit Kala Academy
New Delhi.
Blessings

I have gone through the Book entitled "A study of the compositions of Purandaradāsa and Thyāgarāja". by Dr. T. Seetha Rama lakshmi, Department of performing arts, Bangalore University. The contents of the book fulfils an important need of the hour for our people, particularly for our Youth when there is so much of awareness for classical music. It brings forth the greatness and sanctity of our great composers and creators of music, for popular reading in a manner acceptable to one and all. The scope of this work includes varied aspects like life sketches of Sri Thyāgarāja and Sri Purandaradāsa, the Mythology of their Iṣṭadevathas, aspects of music in their Compositions and Bhakti i.e., devotion, Dhātu aspect in Thyagaraja Compositions dwelt with in detail.

A list of select concordance between the composers Thyagaraja and Purandaradāsa needs special mention.

I am happy about the Publication of the book.

May the writer continue with her research with such good deeds which will certainly benefit the people of our land and abroad.

My Best Wishes to Dr. Seetha Rama Lakshmi.

2nd April 1994.
3, Kanakasri Nagar
Madras - 600086
Ph: 8252223

Padma Sree, Padma Vibhushan
Dr. M. Balamuralikrishna
Ph.D., D.S.C., D.Litt.
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Padma Sree, Padma Vibhushan
Dr.M.Balamuralikrishna
Ph.D.,D.S.C.,D.Litt.
Blessings

Purandaradāsa and Thyāgarāja are two father figures in Karnataka Music. Indeed, they have attained the position of tautelary deities in that field and objects of homage. Though their life spans were separated by three centuries and they lived in distant milieus in South India, they represent the same great tradition and their contribution to the development of Karnataka Music is unsurpassed. The present work is a comparative study of the life and contribution of these two great personalities and is a pioneering effort.

I have had the benefit of going through the message of blessings by the great maestro Sri Balamurali Krishna and the forewords to this work contributed by Professor S.K.Ramachandra Rao and Sri B.V.K. Sastry, two eminent scholars in the field of music, art and culture in general. They give a succinct and adequate idea of the contents of the work and how it is a significant contribution to the literature pertaining to Karnataka Music.

While thus there is no need for me to deal with these aspects, I am writing this brief note in ready compliance with the wishes of the author that I should convey my best wishes for this achievement of hers.

Dr.T.Seetha Ramalakshmi has dedicated herself to the cause of Music from the days of her studentship through the following years when she has been a teacher and researcher in the field of Music. She submitted a thesis on “References to music in non-sangita literature” for her M.A. degree in Music in the Venkatesvara University as long ago as 1966. This work has been recently published. The present work is the thesis submitted by her for her doctorate which was awarded by the Bangalore University in 1981. All through she has been engaged, along with teaching, in the study of, and research in, music and has contributed a large number of valuable papers in the field. One gets an idea of the earnestness and
application with which she has embarked on her task by a look at the list of items indicating concordance between Purandaradāsa and Thyāgarāja as manifested in their compositions and at the select bibliography to be found in the book. It may also be mentioned that she has made a similar comparative study of the compositions of Purandaradāsa and Annamāchārya. Hers has been a career of uninterrupted dedication to the cause of Music.

I would like to take the opportunity of making a suggestion. The present work, which is in English, was completed in 1981. It may perhaps be worth her while to consider bringing out an updated version in Telugu and Kannāda, which, in addition to being more natural and effective media, will facilitate the work reaching a much larger readership.

I most earnestly commend this work to the attention not only of musicians and musicologists and scholars of music but to that of the laymen also.

Let me close by wishing the author many more years of fruitful endeavour in the cause of Music to which she has dedicated herself.

Bangalore
7 - 4 - 94

Nittoor Sreenivasa Rau
Retired Chief Justice of Karnataka
President, Karnataka Percussive Arts Centre,
Bangalore. Etc.
MUSIC,
THE LANGUAGE OF THE HEART

Saints and Philosophers
Have sung in the past;
Songs with meanings
Of endless cost
Describing the Almighty
of his might;
Revealing his power
And his flight.

They have surrendered
To the god,
Like flowers at his feet,
Increasing his static beauty,
With their fragrance
And selfless duty.
They are the people
Who felt the god,
They are the people
Who have found a god -
Whose eternal bliss
Has dealt the world,
Like the meaning Which guides a word.
To them I bow,
The great ones of the show -
Of the life, who shall grow -
With time as fuel
For their glow.

Purandaradāsa and Tyāgarāja,
Two of the best poles of support,
For the divine classical music,
Are the dual who excel -
All in the art of music.
To them, this book is a tribute,
Like a drop of water
To the music's mighty ocean
Which when falls into an oyster
Shall turn into a pearl
Of Priceless lustre.

- *Calyam Anjaneya Prasad.*

23-4-94

234, Padmasudha,

J.P. Nagar II Phase

Bangalore-18.

1. This Book when utilised properly by the reader shall turn into precious knowledge which will be a priceless possession of knowledge in music to the reader.

*. C. P. Anjaneya Prasad is a First year PUC student in National College, Jayanagar. Inspired by his mother’s work, he offers this flower of appreciation to the work and to the feet of the great singer saints of carnatic Music.*
Acknowledgements

I am happy that I am able to bring out my thesis into a book form to reach a large number of people interested in Music and Philosophy of these great composers, Sri Purandaradāsa and Thyāgarāja whose service to music is immense. Music has two currents of development one is stabilised by the lakshana granthakāras like Bharata Sarjñadeva, Rāmāmatya, Venktamakhi etc and the other is by the Vaggeyakeras and other composers of music from time to time. Music as a science (śāstra) and also as a Performing Art grew into eminence gradually and it has become food and source of inspiration to all music lovers all over the world.

There are many scholars and teachers to me and also many students who are behind the emergence of this revised work. I like to acknowledge my gratefulness to them. To begin with, I must record my thanks to Prof.P.Sambamurthy, my guru, at Post graduate level in Tirupati, then Professor of Music, S.V. University, Tirupati who instilled the necessary discipline to progress in the research studies in Music. He was encouraging my idea and desire that a study of the compositions of Purandaradāsa and Tyagārāja should be made as myself used to find many semblances between these composers although they are distanced by three centuries. However, great minds think alike.

I could not immediately take up research work. I joined service as Lecturer in Music in the directorate of Education of government of Andhra Pradesh. After acquiring teaching experience in Music in a degree college for over a decade, and getting an idea to pursue my studies, I approached Dr. H.K.Ranganath, the then Head of the Department of Dance, Drama, and Music, Bangalore University, Bangalore in 1977 and expressed my idea of studying the Compositions of these Composers leading to Ph. D., degree in the Bangalore University. He encouraged and agreed to provide facilities
in the department. I record my thanks to him for that. After selecting me as a Teacher Research Fellow under FIP on my request, the University Grants Commission, New Delhi, was kind enough to recognise the Dance, Drama, Music Department of Bangalore University as a centre for Music research under Faculty Improvement programme facilitating college teachers in Music to do their Ph.D. as Teacher Research Fellows. The erstwhile Teacher Fellowship under FIP Scheme in Music by UGC, New Delhi, was awarded to me to work in Bangalore University. I record my thanks to UGC, New Delhi.

Sangita Kalanidhi, Late Sri N. Chennakesaviah, was my guru and Research guide. I record my gratefulness to him. Though he is no more now, I have a satisfaction that he blessed the work. I have to remember and register my thanks to Prof.G.S. Sivarudrappa, Prof. Rajagopal who were the subsequent heads of the Department of Dance, Drama Music, Bangalore University as they too bestowed great interest on the progress of my work. Prof. R.K. Ramanathan, senior colleague to me in Department and a reputed musician in Karnataka offered suggestions. I register my gratefulness to him.

Soon after I undertook my research work at Bangalore, I approached Dr. V. Raghavan, Sanskrit Professor, and reputed musicologist, Madras. He showed great interest and readily offered suggestions in moulding the shape of the work. I record my gratefulness to him. When I was a music student in Tirupati, Sri S.R.Janakiram, endowed in me the methodology of Music criticism. I owe my thanks to him. While learning Music under late Professor Cittur Subrahmanyyam Pillai, I came to know many rare and significant compositions of Thyāgāraja in particular. I acknowledge my indebtedness to him. I extend my thanks to my music teacher -Vidwan D. Pasupati who gave me necessary training in the practical aspects of music. Sri Pullela Peri Somayajulu, the direct disciple of Dwaram Venkataswamy Naidu, is Guru to me in Violin at my Post graduate studies in music. He not only taught me secrets and techniques in violin but also made me to experience the value and joy underlining the great compositions of great composers. I express my of thanks to him also.
I express my gratitude to Lord Venkateswara who impelled the authorities TTD, Tirupati, to sanction me a grant to meet partially the cost of publication of this work. I extend my thanks to the authorities of Tirumala Tirupati Devasthanams, Tirupati. I should particularly acknowledge my thanks to my brother Dr. Tumuluri Vidyasagar Sarma, M.D., FICS, USA and his wife Smt. Rohini Devi, M.A. for the financial assistance of this publication.

I register my thanks to my husband Dr. C.L. Prabhakar, a Vedic scholar from whom I developed affinity and connections with Karnataka, the land of Sri Purandaradasa. He helped me in seeing through the book to its completion.

I express my gratitude to Prof. S.K. Ramachandra Rao, a senior Music critic and a scholar, Sri B.V.K. Sastry, a reputed music critic, artist and Padma Vibhushana Mangalampalli Balamurali Krishna, the internationally renowned musician and music therapist and thanks to justice Sri Nitooor Srinivasa Rau, the great music connoisseur, scholar and retired chief justice of Karnataka, for their wonderful foreword, appreciation and blessings to this work. I offer my blessings to my son Chi. Anjeneya Prasad, a P.U.C. student of National College, Jayanagar, who subscribed a nice poem in praise of the great composers and the importance of this book.

I am particularly happy at the instantaneous acceptance of my work for Publication by Veda Sruti, Publicatons, Bangalore. I am thankful to Sri Dharamayya, the Proprietor and his nephew Sri Raju and his staff of the Netra Printers, Bangalore for Printing the book neatly. I am thankful to Sri Rajulu of State Bank of Mysore, Bangalore, for the art of the title page of this book.

Mahasivaratri, 1994
Bangalore
<table>
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<th>Abbreviation</th>
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<td>1. Composition</td>
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<td>7. Purandaradāsa</td>
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PREAMBLE

Music has its genesis from Veda mantras. Sāma Veda is the particular Veda which specialises Music and knowledge. Rigveda set for music becomes Sāmaveda and therefore the value of Sāmaveda stands eternal to the field of Music. What is Music? It is the question answered by many. Music is a combination of 'Dhātu' and 'Mātu'. Tulajaji specified 'Vākmaturucyate' and 'Geyam dhāturyabhidihiyate'. Music and poetry thereby become complimentary to enlighten and entertain the hearts of people. Vāggeyakaras in Music have mentioned these values in their compositions.

If we endeavour to have cursory glance at the history of music compositions, then Jayadeva, an Orissan poet of twelfth century A.D., strikes worth a memory. He wrote 'Geeta Govinda' in aṣṭapadi’s. The compositions of that book could be set for rāga and tāla. These songs are suitable even for dance demonstrations. Jayadeva made Lord Govinda, the Kṛṣṇa as the hero of his compositions. Another great name in that Strain is Narāyana Tirtha. He wrote 'Kṛṣṇa Līlātaringini'. This is in the taranga form of Music. And so on.

Next, the Dāsakūṭa in Karnataka figures. They are Music devotees who started service to Music and Philosophy with their padas and kirtanas. They underlined 'Bhakthi' unto Lord. In other words, Bhakti movement with the vehicle of Music spread in Karnataka. It is said the 'dvādaśastotra' of Ācārya Madhwa set for 'rāga' and 'tāla'
inspired the group of Haridāsa’s of Karnataka. Śripādarāya, Vyāsarāya, Purandaradāsa and Vijayadāsa, Kanakadāsa and several others remain remarkable with their respective contributions to the tradition of Carnatic Music. At that time, people needed some happiness and peace in their lives. These composers influenced them. They composed ‘pada’s and ‘sūjādi’s and also ‘ugābhoga’s in Kannāḍa language. It served a great beneficial reformatory output among people. Lord Hari was the theme of their compositions. Tulajāji, the author of Sangita Sarāmṛta, acknowledged Vyāsaraja and Purandaradāsa among Vāggeyakaras of Carnatic Music.

Contemporary to that in Andhra too, great music savants like Annamarya have conducted music activity, educating people at large in Telugu Language. We come to light regarding the eminence and contribution of Annamacārya because of the efforts by scholars like Rāllapalli Anantakrishṇa sarma and others. History says that Annamacārya was the senior contemporary of Purandaradāsa himself and both met at Tirupati.

Purandaradasa is acknowledged in the Indian Music Tradition as a Vāggeyakara. Besides that, he is a mentor in Music, more so, at the rudimentary level of Music learning. Even today his gitas like

1. Lambodara lakumikara ..........  
2. Kereyantranu kerege challi .................

are the preliminary exercises of every music student, junior or advanced. Further Purandaradāsa appears to suggest two things Viz., instruction to human beings for a better living and an urge of an endeavour to bring about reform in the styles of lives of people. He employed music, implied of Bhakti and Philosophy to attract people. In this strain, he exhibits his knowledge of scriptures and purāṇas understandable to people at large. He mainly propagated the doctrine of Madhwa Philosophy (dualism). He has also shown the reformist zeal both in the behaviour of people regarding religion and music. The songs of Purandaradāsa crept in circulation more among the Harikathā vidwans and general public. As a result, the Dhātū grip about his songs suffered a heavy loss so much so that no authentic tradition of 'Dhātū' part is available in Karnataka today. His
compositions, however, are rich enough to speak on music on its theoretical and practical aspects.

Since long a scientific research upon the compositions of Purandaradāsa has been a want, although already several attempts have been directed towards arriving at correct version and genuineness in the number of compositions. Owing to such august endeavour, today, we have good many editions containing authentic compositions of Purandaradāsa. The editions by Śri Subodha Rāma Rao and Dharwad editions by Betgiri Krishna Sarma and Betgiri Huchcharayaru deserve our mention. These books aim at fulfilling such a want to a certain extent. The same editions are consulted for study and references in this book. Purandaradāsa has expressed the value of Bhakti and scope of success through ‘Bhakti pantha’. Philosophy however, accompanied the run of Bhakti propagation.

In South India further, Tyāgaraja is another great name in music. He brought a great renaissance in the world of Music. Bhakti for Lord Hari again was the guiding thought behind his compositions. He had the background of work done by great composers like Purandara and Ramadāsa and several others. These composers did mention some requisites for a good music-discipline. Tyāgarāja has acknowledged the reputation of Bhadracala Ramadasa who suffered in the hands of Muslim rulers and got, as anecdotes testify, relief from Lord Sri Rāma himself. Tyāgarāja, thus, seems to ease the sense of history, a need for musicians.

Soon after the musician bhaktās, the music history records the reputation of the great Music-Trinity Viz., Shyāma śāstry, Tyāgaraja and Muthusvāmi Dixitar. They are versatile and hence have shown a nice blending of sangīta and sāhitya in their respective compositions. Tyāgarāja, however, has a better familiarity among music lovers and musicians. He contributed richly to the field of Music by virtue of his pathway viz., ‘Nadopāsana’ and ‘Ramatārakajapānusthāna’. As of Purandaradāsa, even all the songs of Tyāgarāja are not available. Authetically scholars like Vissa Appa Rao, K. V. Srinivasa Iyengar, Kalluri Virabhadra sastry and such others have edited and given the kirtānas of Tyagaraja individually from time to time. In such attempts, Sri Virabhadra Sastry’s edition of Tyagarajakṛti’s in two volumes with
Telugu commentary deserves our special note. The present author has the unique privilege of discussions with Śri Virabhadra Sastry several times both at Madras and Bangalore. They are consulted for reference and study in the present book.

On the part of the theoretical studies in Music, there are several writers in who wrote several ‘Lakshanagrantha’s pertaining to sangita sāstra as such but in sanskrit language. These helped to stabilize and regularise the traditions regarding performing aspects of music. Nātyasastra by Bharata, Sangita Ratnākara by Sarnjñadeva, Svaramela Kalānidhi by Rāmamātya, Caturdandi prakāśikā by Venkaṭa makhi and several such sastra granthas may be cited for example. These granthas are not readily understandable since they are in Sanskrit language.

These composers, however, have incorporated śāstric details too of Music in a manner comprehensible by large number of people. As their songs are rendered, set for rāga and tāla, and thought when devoted at their meaning, sāhitya part as well as dhātu part are understood. So, in that direction, the compositions by Purandaradāsa and Tyāgarāja have great importance since they are a mass-media too to enlighten the hearts of the people. An academic study of the compositions of these composers especially would reveal knowledge on many aspects of Music, religion, philosophy and as well the social life and situations. In view of that the need of a study of that nature is a necessity and which remained unattended for a long time in the academics of Music Knowledge. The study, in this book, covers a few aspects viz., biographical sketches, the personality and other traits of the respective Iṣṭadevatas, music and bhakti aspects and others.

The study is based on those compositions of Purandaradāsa and Tyāgarāja available in print. For Purandaradāsa, the Dharwar edition by Betagiri Krishna Sarma and Buccharaya also consulted along with Subodha Rama Rao’s edition. At times the references refer to this edition. In respect of Tyāgarāja, besides latest edition in two volumes by Kalluri Virabhadra sastri, the earlier edition by Vissa Apparao of 1948 is also consulted, since there is slight difference in the number of compositions. The study conforms to the dictum. ‘nā’mūlam likhyate kvacit’ (that is not written what is not found in the original)
Now with regard to the term ‘Kīrtāna used in this book. It is used in a broader sense viz., to mean just a composition or song since these praise or refer the God only. However, the technical sense of the term ‘Kirtana’ is discussed in the seventh chapter which describe the Dhātu part of the compositions of Tyagarāja. Usual diacritical marks are followed while transliteration. Some abbreviations too are incorporated.

There are about seven hundred compositions available in print by each of the composers. So the work covers the study of the compositions totalling to fourteen hundred. The contents refer to Biographical sketches of the composers as discernible from their respective compositions. The Book II contains seperately two chapters in description of the respective Iṣṭade vat as viz., Pānduranga viṭṭhala and Lord Sri Rama. Book III titled as the "Aspects of Music" contains two chapters. The Mātu part is analysed as gatherable from the composers. A separate chapter is devoted to discuss the Dhātu part of Tyagarāja's compositions. Book IV titled as "Aspects of Bhakthi" contains two more chapters. In addition to evaluating the Bhakti content in their respective compositions of note on religion and philosophy of each of these two composers is described. Book V named as ‘concordance between the composers’ describes the concordance between Purandaradāsa and Tyāgarāja regarding the ideas on life, music, bhakti, religion and philosophy.

Purandaradāsa is known as the grandsire of carnatic music (sangita pitāmaha) while Tyāgarāja as an establisher of the ‘sangitavidya’ and ‘sangita sampradāya’. Both these composers have demonstrated that sangitamārga to be a sure pathway for, happiness here and emancipation later.

It is ardently hoped that this maiden study of mine would help Sangitajñānas and Sangita Sādhakas and Sangitalolās to enhance their outlook towards music in the light of knowledge and experience provided by these great composers of yore viz., Śrī Purandaradāsa and Tyāgarāja. The list of concordance of the composers establish the anxiety in the respective composers to elevate 'sangita' to the levels of spiritual, success, satisfaction and blissful experiences.
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CHAPTER I

THE LIFE-SKETCH OF PURANDARADĀSA

1.1 INTRODUCTION

Purandaradāsa (Pu) is a great savant of Carnatic music. He is admired as the 'Pitāmaha' of that school of Music. Every one acknowledges him as the Musician who kept in mind the importance of music and propagated it as a pathway. Bhakti, was his the mainstay. He belongs to the Haridāsas of Dāsakūṭa of Karpāṭaka who dedicated their life to the spread of Haribhakti and the way preached by Madhva. Among dāsas of Karpāṭaka, there are only four dāsas whose names are included in the traditional prayer viz.,

"Namaḥ Śripādarājāya namaste Vyāsayogine
Namaḥ Purandarāryāya Vijayāryā te namaḥ"
(Bhakta Vāṇi, G. Varadaraja Rao, page 83)

Pu is one of these four dāsamukhyas. Dāsas who were contemporary to him and also later dāsas described Pu and his life’s glory. For example, Vyāsaraṇya his contemporary, has praised him in one of his compositions (comps)

"Dāsaranare Purandhara dāsarayya
Vāsudeva Krishṇana sūsipūjisuva"

In this comp, Vyāsaraṇya described Pu as a great ‘Vairāgi’ wearing the ‘Tulasimālā and going from door to door asking for alms. Finally
he describes Pu as a devotee of Lord Krishṇa and hence a purified soul ("Pūtātma purandaradāsa rivarayya"). Vijayadāsa, who came later to Pu described the saint singer’s life. Even the king Tulajāji has referred him in his treatise ‘Saṅgita Sārāmrita’. Tyāgarāja (Ty) also has referred Pu as a great devotee of Lord Nārāyaṇa. Further we have several authors who have tried to provide the life-sketches of Pu. Belur Keśavadāsa has given a beautiful sketch in his "Karnāṭaka Bhakta Vijaya" in Kannada. Scholars like R.S.Panchamukhi, Prof. Sambamurthy etc. have provided the life-sketches in English. Besides these there are innumerable writers like L.Raja Rao, V. Seetharamayya, T.V. Subba Rao. and others who have provided sketches of the life of Pu. Based on their accounts, a life-sketch of Pu may be attempted briefly in the following pages.

Pu was a merchant dealing in the trade of gems. His original name was Śrīnivāsa and Śrīnivāsa Nāyak. He was a greedy man engrossed in amassing wealth. His wife, Saraswathi Bāi, was a God-fearing woman, deeply interested in the various religious rituals.

One day, a brahmin approached Śrīnivāsa Nāyak and requested him for some contribution to conduct his son’s Upanayanam. Being a miser, Nāyak simply postponed the granting of his request. The brahmin went to Nāyak’s wife Saraswati Bai and put his request before her. She understood the need of the Brahmin and without any hesitation, gave away her nose-ring immediately. She requested him to encash it and utilise the money. As fate would have it the brahmin went to Srinivasa Nāyak’s shop to sell the jewel. On seeing it, Nāyak was stunned. He asked the Brahmin to wait, secured the nose-ring in his safe and went home. Suspicious, he asked his wife to show him her nose-ring. Sarasvathi Bai was frightened out of her wits. she decided to end up her life by swallowing poison. But to her surprise, an exact replica of the nose-ring which she had given to the brahmin appeared in the poison-cup. She immediately showed it to her husband. He became astonished incredulous on seeing the jewel and ran back to his shop to see if it was still in the safe. Neither the brahmin nor the nose-ring was there. This single event was enough to turn him into a great philosopher. He realised that God had come to test him.
He turned a new life and his life turned in a totally different direction. This happened probably in his thirtieth year. Prof. Sambamurthy proves this with a quotation from Pu itself. The charana is,

"Yauvanadalli Śrīhari pādanambade
muvvattu varsha mohōbdhiyalli biddū"

from the song "Mosahodenallo" of Pu.

It is said that he lived for over four score years, devoting his life to the spread of Music, Bhakti and the Madhva Paddhati. He translated the ideas contained in the scriptures into spoken language Kannada so that a large number of common people could understand the greatness of Indian culture and life. His songs called "Vāsudevana Nāmāvali" and "Devara nāmās" deal with various subjects of human interest.

Pu lived in Pāṇḍarpūr for twelve years. He got formal initiation into the Madhva fold at the hands of Śrī Vṛṣārāya. Later, he proceeded on a Pilgrimage. He visited several holy places. In his tour, it is said that he happened to meet in Tīrūpathi, Tāḷḷapāka Annamāchārya who was his senior contemporary.

Pu had a wife, four sons and a daughter. He received whole-hearted cooperation from his wife and sons in his life as a dāsā. They too took to dāsahood and dedicated themselves to the feet of Lord Krishṇa (Purandara Viṭṭhala).

Pu stayed in a 'maṇṭapa' in Hampi for many years.

This 'maṇṭapa' is known as 'Purandara Maṇṭapa' even today. He passed away on the 'Amāvāsyā' day of the 'Puṣya' month of the 'Raktākshi' year i.e., on Tuesday the 2nd January 1564.

Pu laid a strong foundation for the future of carnatic Music with a huge number of his comps.

In the following section, the sketch of his life as discernible from his own comps may be noted.

1.2 LIFE FROM HIS COMPOSITIONS

It is fruitful to reconstruct a biographical sketch of this great composer taking his comps as our source for consideration. This dāsa
expressed his personal details to a certain extent in his comps here and there. Unfortunately, he did not mention the names of his parents, wife and other members of his family. But as a dāsa, he claims to belong to the family of Lord Vishṇu.

In a Kirtana, Pu mentions that he was born in the family of pious ‘Vaishṇavas’. A ‘Vaishṇava’ may be one belonging to the ‘Vishṇu’ faith. His caste thereby cannot be specified. As per ‘Āptavākyya’ we know that he was a businessman. Therefore, he might have belonged to the Vyasya community. The reference to be noted here is “Suddha vaishaṇava kuladalludbhaviside nānu” (1.237.139) or we may also think that he may be a Madhva brahmin and taken up the business as his profession.

Having been born in that clan, Pu seems to have understood the ancient works in Sanskrit and adopted himself to the ‘Madhva mata’ and its doctrines. It is probable that he might have lost his parents at an early age or it is possible that he got separated from them due to some reason or the other. This we note when he regrets in a comp

‘Tandetāygaḷa yondu dna seva māḍalilla’ (1.237.138)

that he missed the opportunity to serve his parents. Further in a very sensitive way he calls himself to have lead a life of a stupid (“Bhanḍanādenu nānu samsāradī”). He made a request for god, seeking emancipation (‘Dayagaidu Uddharisu hariye’: 1.237.139)

(i) HIS PARENTAGE AND FAMILY:

Pu’s name originally was Śrīnivāsa. In one of the ‘Sūlādis’ where Vyāśarāya is eulogised, there is the mention of the word Śrīnivāsa (“Śrīnivāsa Purandara Viṭṭhala --gānava māḍuta āḍutalippano: (2.7.181)

Probably this would indicate his original name before he took to Dāsahood.

A Dāsa is not a sanyāsi, but rather is one who lives in the world (‘samsāra’) still, through ‘Haribhakti’ and ‘Haribhajana’. He lived the life of a Dāsa with great ‘Vairāgya’.
Whether Pu had any brothers or not, is a matter of controversy. Prof. Sambamurthy has pointed out that Pu was the only son of his parents. Pu in one of his comps. viz. "Khyātibāradavastu eshṭiddarenu" makes a statement "Krodhavanu māḍuva sahodararu iddarenu" (1.247.145)

This might give rise to a doubt that he might have had brothers who became angry with him. However, it is difficult to establish this.

In the same kirtana, Pu calls (1.150.85) himself a member of Lord Hari's family. He claims Lord Hari (Krishṇa) as his father. Indirā is his mother. Brahma is his brother. Saraswati is his sister-in-law. Vayu is his preceptor. Bhāratī is the name of the wife of his preceptor. Garuḍa and Śesha are the sons of his preceptor. Haridāsas are his relatives. His residence lies there where the singing of Hari's glory is. He bathes in the waters of prideless nature. He utters the name of Hari and that is the form of nectar that he imbibes (drinks). Thus this Kīrtana indicates that Pu, as a dāsa, is essentially a 'Vishṇu bandhu'.

There is also another Kīrtana viz.,

"Hanuma namma tāyi tande
Bheema namma bandhu balaga
Ānanda teerthare namma gati gotravaya"

Where he says Hanumān is both his mother and father, Bheema his relative, Ānandateertah the sole goal of his place and clan and Madhva his guru. Here we also see that Acalānanda was the promoter of 'Madhva paddhati'. Pu devoted himself to lord Hari. He spoke greatly of Hari and promoted the doctrine of "the supremacy of Lord Hari" ("Harisarvottamattva"). He identified 'Harimata' with the 'Hanumatmata' which is 'Madhva mata' itself ('hanumanamatave harimatavu'). As he grew up, he took to the doctrines of Madhvāchārya and rejoiced in singing them. As a dāsa, he sang the glory of Hari every day ('anudina guṇāgala nā paḍuve : 1.102.55)

Pu appears to have had a great deal of regard for his wife. He was grateful to her too. It is possible to say that he realised the importance of the help rendered by his wife. This we might sense in
the expression "Henḍati santati sāviravāgali" which may be seen as a kind of blessing to a noble wife in general.

(ii) TOUR:

After his becoming a dāsa, he seems to have travelled widely in India.(covering a large area of the land). Some of the Kīrtanas stand as records for his visiting various places, even of pilgrim interest. He appears to have visited Kanchi and witnessed the 'Garuḍa Sevā of Śri Varadarājāsvāmi. Pu mentions that the area of land that he covered is about fifty crores. We do not know the unit of measurement that is implied in the expression:

"Panchāśatkoṭi Vistirnabhūmiya
Vanchane ilade tirūgi bandē nānu" (1.119.64)

He also mentions here that his tour was a sincere one and his experience during the tour valuable. He believed in visiting places on his pilgrimage by foot. Probably that would add to the fulfilment of real 'Tīrthayātra'. He says:

"Pādadindali teertha yātregaḥ ni māḍu" (1.149.85)

Pu composed 'padas' upon various deities as he visited places like Tirupathi, Kanchi etc. He sang kirtanas upon Lord Venkaṭaramaṇa when he visited Tirupati; for example,

"Kande kande svāmiya...
Kande Tīrupati Venkaṭeśana..(1.48.84)

Here he describes the Lord Venkaṭeśa as he visualised him, and also

"Nānenu māḍeno Venkaṭarāya
Ninenna kāya beko"(1.278.161)

Here he prays for protection.

Pu out of great disgust and in a bid to encourage vairāigya, cautioned that people might grow more and more attached to the desires when they tour from place to place. He indirectly refers in a Kīrtana:

"Ninna nodī dhanya nādeno he Śrīnivāsa
-------desa desa tirūgi nīnu
Āśābadha nādeswamy dāsanenisi"
Kanchi, Belur, Hampi, Tirupati etc., seem to be some of the places which he visited.

(iii) HIS ASSOCIATES AND CONTEMPORARIES:

In Karnataka, Pu seems to have had certain associates and contemporaries whom he directly mentions. Śrīpādarāya, Vyāsarāya and Kanakadāsa etc. were his contemporaries. He also mentions the name of one of his disciples viz. Appanna Bhāgavatār. There is a reference to him and this we shall see elsewhere (see 1.3III of this Book). He seems to have become a disciple of Pu while in Hampi.

Pu has great regard for Śrīpādarāya, Vyāsarāya and his 'sīshyas'. There are 'sūlādis' of a length of nine 'pādas' in praise of them. It will not be out of place to give an account of his appreciation in respect of Vyāsarāya here. In fact, it is a very valuable piece of information to knowing the personal opinion of Pu regarding Vyāsarāya. In the comp:

"Vyāsarāya hari charana kamala daruśanavenage--"

Pu holds the view that the very sight of his (Vyasaraja's) feet is a result of his past 'punya'. He makes his 'Gurustuti' and emphasises the role of 'Guru' in acquiring acquaintance with spiritual knowledge, 'yoga' etc. He also stresses the need for 'Gurukālēkshā'. The acquisition of knowledge in the absence of 'Guru' would be as impossible as the fasting of a serpent.

Pu received several 'mantropadeśas' from his Guru Vyāsarāya. He practised all of them to get rid of the fear of sins.

This Vyāsamuni wrote several works. Pu names two of the 'Nyāyā granthis' written by Vyāsarāya. The titles are "Nyāyāmrita" and "Tarkatāṇḍava Chandrikā". This sage is noted to have defeated twentyone religions beginning with religions that favoured theory of Māyā (Māyāvāda). Vyāsarāya is also believed to have obviated the consequence of the 'kuhu yoga' (danger) to the king (may be Krishṇadevarāya) by seating himself on the Royal throne.

Vyāsarāya was a pupil of Śrīpādarāya from whom he acquired great knowledge (learning ?). Vādirāja and Vijayendra were the
prominent disciples of Vyāsarāya. Thus Vyāsarāya was acknowledged by Pu as the preceptor par excellence and the King of Jñānins (jñānigaṇaloḍhayā). Pu seem to have felt like revealing his original name in the same 'Sulādi' where he praised his ‘Guru’.

Pu adds that Vyāsamuni was further responsible for uplifting and promoting ‘Madhvamata’. He defeated several opponents like Kāsigaṇadhara, Kāsimiśra, Vājapeya, Narasimhayogi, Lingāṇa miśra etc. who were great scholars.

Pu is overwhelmed by the greatness of Vyāsarāya and metaphorically refers to him as a moon-born in the ocean of ‘Madhvamata’ See:

"Varamadhvarāmatavembha Sāgaradōlu
udbhvisida chanda nonte neenu"

Pu seems to have experienced the Darshan of the Lord to whom he dedicated himself. For example, in (1.00.54)Pu sings:

"Rāmakrishnaru manege bandaru
bāgīlū teriyir"

He allegorically refers here to the arrival of Lord Rāma and Krishṇa and it is likened the arrival of the celestial cow ‘Kāmadhenu’.

Pu seems to be a supporter to Kanakadāsa who was a non-brahmin. (But) Kanakadāsa was eminently qualified to live a life of real ‘dāsa’. Pu liked him as he was also a true ‘bhakta’.

However, he did not like brahmins who occupied positions in the ‘Maṭha’ of Vyāsarāya who lacked the necessary culture. Hereby we note Pu to be one liking the company of those people who were devoted to God and remained free from jealousy and ill feelings.

During the time of Pu, there appeared several other religions which tried to oppress or criticise his religion. There are many songs wherein he preached universal subordination to the feet of God, irrespective of the religion that one embraced. For example, in the kīrtana (1.198.114) viz., "Anubhavadaḍīgeya māḍī" he speaks of the value of experience (‘Anubhava’) and the details of worship beginning from the ritual bath and wearing of (dry) dried clothes (māḍī) etc. When haridāsas were teased by the Lingāyats, the then prominent
movement in Karnataka, probably as a part of communal taunt, he seems to have likened Dāsas to the ‘Jangamas’ who do not stay at one place but go in search of alms singing the glory of God. ‘Jangamas’ refer to a sect among Lingayats. The Kīrtana

"Jangamaru nāvu jagadoḻu
Jangamaru nāvu lingāṅgigaḻu (2.58.40)

explains this aspect. Moreover, the dāsa tradition has an anecdote related to this issue.

In this manner, it is possible to gather information regarding persons contemporary to Pu from his comps.

(iv) CHARACTER AND DISCIPLINE :

Whatever may be the way of life that Pu lead in his earlier part of life, it is clerly evident that he possessed certain features which characterised him as a good dāsa. For example, a dāsa needs to be devoted to Lord Hari and Music. He should rejoice at the excellence of the Lord and sing Hari’s glory always in various ‘rāgas’. He should adhere to ‘Madhvamata’ which centralises the feeling of ‘tātratamya’ between the ‘Jeeva’ and ‘Paramātma’. He should live by "Madhukara Vṛtti". This resembles the nature of the bee (‘Madhukara’) that goes from flower to flower in order to suck honey but produces ultimately a sweet taste through its honey comb. Pu praises that ‘madhukara vṛtti’ in a Kīrtana :

"Madhukara vṛtti yannadu
Adu balu chennadu" (1.153.86)

He essentially describes it as best.

Dāsas observe this ‘vṛtti’ by tying the jingling bells to their legs and moving about places, all the time dancing and singing. This singing involved the praise of the qualities of Lord Nārāyana by bringing to mind the magnificent and attractive figure of Lord Krishna. Pu indicates that this type of ‘vṛtti’ is an aid for developing Bhakti which in turn provides ‘ānanda’, or happiness(‘Bhaktiyinda ānanda’). Pu tries to inculcate the attitude of absolute ‘vāiragya’ in a dāsa. (As a result,) the dāsa should not be tempted by material wealth and other such attractions.
Pu seems to have had several invitations from royal patrons to visit them and accept wealth. As he was a great vairāgi, he seems to have firmly declined these offers. This is evident in a Kirtana:

"Nimma bhāgya doḍḍado namma bhāgya doḍḍado
Nāvu Nīvu sāti mādi noḍuva banni" (2.97.93)

Here he decries the riches of a king and emphasizes the value of the luck of a dāsa who is devoted to God. Ultimately he concludes with a significant expression:

"Nimma bhāgya Lakshmidevi
Namma bhāgya Nārāyaṇa"

Pu, thus, appears to be a good ‘virakta’ given to simple living and high thinking. In other words, Pu demoted the very idea of praising men and their riches. Krishṇadevārāya seems to have appreciated this remark of Pu and visited him for moral support and mental peace. Tradition also attributes that Pu and Krishṇadevarāya were together during boyhood as students in an educational institution. This could be far from truth but it can be imagined that Pu in the capacity of a big business magnate of his time, might have had a contact with the king.

Pu further makes certain truthful statements regarding certain aspects of life. He says.

"Arasanādaru sariye namage
Tirukanādaru sariye namage" (2.102.75)

By the Kannaḍa term ‘namage’ he seems to refer to dāsas who are devoted to God ("Narahari pāda kamalava niruta bhaja parige")

A dāsa should immerse himself in God even to the extent of dancing in joy. This we understand when he says:

"Andige kirugajje......
Dhim dhimi, dhimikendu kuṇivi
dāsara kanḍāa (2.160.74)

The term ‘kuṇivi dāsa’ signifies the feature of dance in the personality of a dāsa.
Pu preaches that all that happened, for the good and that contributed to the wealth of practice (‘sādhana sampat) directed towards Srihari.

He says:

"Ādaddellā vojite āyitu namma
Sridharana seva māḍalu sādhana
Śampattāyitu" (2.77.58)

This attitude is an inspiration to the dāsas to continue their devotion uninterruptedly. Moreover, in 1.74.39 viz.,

"Ninna dāsa nānu duritagaḷenna
Kāṭuvadenu ..................""

He holds the view that Hari is the supreme ‘Sarvotthama’, the supreme Lord ‘Paraḍaivata’, and that he is omnipresent.

Pu considers Hanumān as the foremost example of a dāsa who served at the feet of Rāma very sincerely. He feels complacent also about it when he acknowledges this. In a Kirtana viz.,

"Yanagobba dore dorakidanu". (1.152.86)
he feels proud about his choice of God.

According to the popular belief in tradition, Pu became highly devoted to Lord only during his middle age. Therefore probably, he states (suitably), "age is not an obstacle for devotion unto God."

"Varuṣa kārana valla
Hari bhajana parige" (1.154.87)

He advises that one should proclaim himself as a dāsa by surrendering everything and bearing the ‘Śrīmudra’ insignia of a dāsa. (1.158.89)

Pu opts to consider his own town as the best among all other places in the world. He says:

"Brahmānda dolage ārasī noḍalu
nammīre vāsi" (1.169.93)

Here he claims his place of residence to be ‘Vaikuṇṭha’, the natural abode of Vishṇu. As a dāsa, he considered Vaikuṇṭha as the best place for himself. He thereby gives up his relationships in this world.
Pu analyses the world to be consisting of sin and virtue and this we note in a Kirtana:

"Āru hitavaru ninage mūru maṇḍalaḍoḻage

............

Lokadolu galaside punya pāpagaleradu
sākāravāṉi sangaṉa baḥavallade" (1.61.91)

Here Pu makes out that worldly sin and virtue try to overpower man. Hence he must keep himself aloof by remembering the name of the lord. Then alone would he be happy.

Pu is cryptic and critical about certain other religions as mentioned earlier, although he is a votary of truth. For example, he makes a remark upon those Śaivas who are not sincere to their religion. The expression:

"Śvāna būḍiyalliralu Shivabhakuta
Nenabahude" (1,201-115)

gives the example of a dog. Just because it remains in ashes, could it be called a devotee of Shiva?. Pu preaches absolute humility before the feet of God and call this the mark of a true dāsa ‘Nijadāsa’. He categorically describes himself in the expression:

"Ennamma Śridevi innu ariyalu mahime
Kunnimānavanu nā nenuballenu --
Śrī Krishṇa enna uḍḍharisayya
Purandara Viṭṭhala" (1.39.179)

The term ‘Kunni mānavanu’ deserves our attention.

This is used to describe the limitations of men on earth.

Pu believes in the idea of rebirth. He cautions the people, as a matter of discipline, to work for the cessation of the cycle of ‘punarjanma’. Pu feels that he himself has had several births and might experience more births in future. This we see when he says:

"Eshteshtu Janmava Kaḷideno
inneshtu janma kaḷeveno"

This expression might give rise to a doubt that Pu may have had previous birth and could have been Narada himself. He may have been reborn as Tyāgarāja. With the intention of stabilising the tradition in Music in this world. This is, of course, a conjecture.
Pu holds a great regard (for the ancient traditions and) practices. This is seen when he says:

"Hānge Ḣrabeku samsāradalli
Hyānge bareditto prācheenadalli" (2.109.79)

but at the same time, he frowns upon those people, who simply perform sacrifices and who do not give up speaking falsehood.

"Summane yāgava māduvaralla
Sullanu biḍalilla" (1.151.86)

As per the ‘Āptāvākya”, Pu repented for his past life which was spent wastefully without being utilised in the service of the lord. This can be verified when we come across the words.

"Dūrahoyitu prāyavella
Siripurandara viṭṭhatagallade bere illa"

which means that his youthful life was simply spent without being of any use to God. He holds the view that one should be ready to serve the Dāsas of Lord Hari. As this helps in securing religious merit it would be an offence against God if one neglects to do so.

('Ninna dāsara dāsyā mādalilla")

Pu seems to have met with difficulties and opposition during his campaign of propagating ‘Haribhakti’. He faced them with great future and courage. This is clear from his Kirtana viz.,

"Nindakarirabeku Irabeku
Handi iddare kare hy'ange suddhavohy'ange (2.149.130)

This seems to be the sort of tempreament of all the dāsas, including Pu, who strove hard to establish ‘Haribhakti’ in the world.

In this manner we can deduce a number of principles which governed Pu’s life and promoted his life to dāsāhood successfully. Now it is worthwhile to note the ultimate aim of his entire discipline. Pu aims at many benefits like emancipation, stable position for the ‘madhvamata’ and Music, cessation of births etc. The same could be noted in a Kirtana:

"Huṭṭisabeda deva endendigu
Kashṭapaṭṭu tiruguva pāpi jīvana....."

(1.275.160)
He also provided a clue to those who sought 'mukti' by advising them to think of "Adhokshaja" (Vishnū). If the 'sankirtana' of Lord Hari is done, then the 'sāyūjya' would be acquired. Thus Pu stressed the need for working towards emancipation.

1.3 (i) EPISODES IN HIS LIFE :

Tradition tells us that the life of Pu as a dāsa was laden with a large number of incidents that led him to the path of Bhakti and God realisation. The various incidents refer to his family life and his public life. A few are mentioned below.

Generally the life of great men is a process of gradual rise and development. A glimpse of the known anecdotes in the life of Pu can be seen and that is attempted below.

To begin with let us verify the "nose-ring" episode of his life. "Mūguti" in kannada is the nose-ring. The word occurs in Pu's songs. To a married woman, according to Pu, a nose-ring is given such that she may not be (an obstacle) to the prosperity of the family of her husband. It is given as an auspicious mark and to signify her position as a 'Mutthaida'. The same is known from the expression of the Kirtana 'Bhangāravidabāre..' viz.,

"Hattavara kulake kundubārada hāge
Mutthina mūgutiya niḍe" (1,244.143)

Recorded here are the feelings of Pu towards the nose-ring of a woman, especially one goes to her husband's place. In view of such importance of the ornament, Pu might have taken is seriously at heart the incident in his personal life when he saw his own wife's nose-ring being given as a gift to a Brahmīn. It literally signified the means giving up (the prestige and prosperity of his family life and probably therefore, the 'Mūguti' is responsible for giving a good turn is the life of Pu. He became a dāsa. At another place (1,200.115) he uses 'Mūguti' to symbolise a spirit of vairāgya.

(ii) There is another anecdote popular in folklore which tells us that Pu had to confront way-layers in a forest. In order to get rid of the fear of them, he had asked his wife to throw away a golden cup,
the only one that was surreptitiously carrying with her at that time. This incident can be very vaguely construed from the expression:

"Kāḍu kāḷaru bandu avugalānu konḍayya", which is found in the Kirtana:

"Innādaru Hariya nene kāṇḍya manuja
Munnāda duhkhuṇu nījavāgi tolāguṇudu" (1.39.22)

Here the second line of the Kirtana deserves our attention because a hint is given that past grief would disappear by remembering God. The grief referred to here may be due to the way-layers (in the forest). Even in the life of Ty, the similar incident is said to have taken place.

(iii) We have already referred (in 1.2.iii) to the name of Appaṇṇa Bhāgavatār. Among several disciples, Appaṇṇa Bhāgavatār seems to be highly deserving and lucky as Pu has made a specific mention regarding him.

There is an anecdote which tells us that Lord Nārāyaṇa came in the form of that ‘sishya’ and handed over a ghee-vessel (‘tuppada bindige’) during some celebrations which originally belonged to Pu. This anecdote may be verified from a Kirtana viz.,

"Yendappi kombe rangiyana, yendappikombe
Nānendu Muddāduve
Appaṇṇa bhāgavatana rāpavu tānāgi
tuppada bindige tande sarpaśayana" (1.130.73)

This is an unique reference to the manifestation of ‘sarpasayana’s grace to devotees. From this we can see that Haridāsas and Bhāgavatas had the unique opportunity of getting the vision of God in the form of those persons, whom the bhaktas who loved most.

(iv) It is stated earlier (1.2.iii) that Kanakadāsa was his contemporary. Pu had a soft corner for Kanakadasa. Pu’s support for Kanakadāsa is indicated in the Kirtana viz.,

"Kanakadāsana mela dayamāḍu
Vyāṣamuni maṭhada janarelle dūrikimbuvari
Noḍidare l kanakanāduva māṭugala
Mūḍha janarariya ballare mahimaya" (2.148.112)
In this song it is informed that the brahmins of the ‘Vyāsarāya maṭha’ looked down the sage Vyāsarāya when he called for ‘Kanakadāsa’ in order to give him ‘Thirtham’(sacred water). Pu made a prayer to God to protect Kanakadāsa. This prayer had a response and effect upon Kanakadāsa. Kanakadāsa could demonstrate the greatness of God and His blessings upon him. The other brahmins felt insulted by the success of Kanakadāsa in the test given by Vyāsarāya. Probably this instance is to suggest that Haridāsas were a casteless group while their base was devotion to God Hari.

(v) There were several other religions even during the time of Pu. Each religion tried to supercede the other religions, and demonstrate its superiority.

Pu seems to have silenced certain other religions. The Lingāyats who were teasing the Dāsas were adequately silenced.

When Pu went looking for alms to a certain house during his ‘Madhukaravritti’, the inmates of that house brought him the rāgi grains instead of rice. Pu was astonished because ragi was not offered as alms to dāsas. In commemoration of that, there is a song by Pu which brings out double meaning viz.,

"Rāgi tandrīya bhikshakte, rāgitandeerya
yogya rāgi bhoghya rāgi bhāgyavanta rāgi neevu"

(1.205.118)

In this song, Pu alliterates and makes a pun upon the word ‘Rāgi’(grain and metal) in a significant way. The incident is suggestive in it.

(v) In view of the occurrence of several music words in his comps, undoubtedly it can be seen that Pu was a great lover of Music and strove hard to spread it. In this manner, it is possible to connect many of his compositions as having some connection to the practical life of Pu as a dāsa. However, it must be made clear that the comps themselves are not fully explanatory of the life-incidents, but tenable for suggestions.
1.4 CONCLUSION

A Glimpse of the past life of Pu may be gathered from his own Kirtana viz.,

"Śrīkānta enagishtu dayamādo tande
Ekāntadali ninna bhajisuva sowbhāgya
Dhanadāsagāgi nā dhanikara manegala
Konebāgilali nindu talali badalideno
enādarenna hīnagunagalella
Mannisī salaho Śri Purandara Viśṭhala" (2.205.148)

Here he makes a prayer to the Lord that He might bless him to have the fortune of singing His glory alone and to avoid the calamity of standing at the doors of rich people for the sake of wealth. While thus standing, he had to give up all his personal standards of morality and integrity. The men who are rich are known for low qualities and seeking their help would be a matter of lowering one's own dignity.

It is probable that Pu might have had an experience of such a life style in the past. He requests God to forgive his mistakes and liberate him from the mire of 'Samsāra'. Even Ty had expressed that docility several times in his comps. From the foregoing discussion the following points in respect of the life of Pu may be interesting:

1. Pu's actual parentage is not known. But it is possible to say that Srīnivasa was probably his name before his becoming a dāsa. His parents might have left him alone in the world at an early age, or he got himself separated from them in preference of an independent life. However, he regrets that he did not serve his parents while he was young.

2. He once exercised a great desire for wealth. As a result he had to wait upon the rich men at their doors to satisfy his greed. After realisation, he felt that was a wasteful phase of his life.

3. He showed a great regard towards his wife.

4. He admired dāsās of the Haridāsa cult and those devoted to God. He expressed his desire to serve them. Vyāsamunirāya was his preceptor. He received a great number of mantras from him which he practised. As a dāsa, Pu considered himself as a member in the
family of Lord Hari Consequently he seems to claim ‘Vaikuntha’ as his own place.

5. Śrīpādarāya, Vyāsarāya, Ānanda tīrtha, Kanakadāsa, and Appaṇṇa bhāgavatar were some of his contemporaries who specifically received mention by the saint singer. He showed a high reverence to Vyasarāya and this is clear from a ‘Sūladi’ viz., ‘Vyāsarāya stuti’. Here we understand the greatness of that sāge. We note further that Kanakadāsa was also a disciple of Vyāsarāya and that he enjoyed a good support for him. Pu records an instance of how Kanakadāsa was a ‘bhakta’ in the true sense.

6. Pu lived by going about seeking alms (‘madhukaravritti’) as a Dāsa. In fact, he seems to have enjoyed it so much that he glorified it a Kirtana. An episode is also recorded in connection with ‘bhiksha’ where ‘rāgi’ grains were offered to him.

7. He recognised and laid down the characteristics of dāsas. He seems to have lived a faithful life of a true dāsa attached to the aspects of ‘Vairāgya’ and ‘jñāna’.

8. Having become a dāsa, he moved about like a jangama, in the country spreading his ‘madhvamata’ and Music.

9. As we note a number of references to describe the glory of Music and its practical utility in the comp of Pu, it is clearly evident that Pu strove hard to bring Music into the curriculum of study. He also made it as a device to realise God adopting the ‘Bhakti’ marga.

10. As a dāsa he maintained that one should dedicate to God. ‘Mukti’ would be the reward ultimately.

11. Unfortunately it could not be discerned how the end came to this great saint singer but still we might conjecture that he might have reached the lotus feet of Lord Hari as he chose for the boon viz., ‘birthlessness’ from his ‘Iṣṭadevatā’.
CHAPTER - 2

LIFE SKETCH OF TYĀGARĀJA

2.1 INTRODUCTION

We have seen in the previous chapter the life of Pu. Pu had an eventful life. He was a rich person who in later life committed himself to the life of Dāsa. In the field of Music, Pu claims an important place as he preached both Music and Bhakti as a pathway, for God realisation. Pu developed absolute ‘vairāgya’ in this mundane world and expressed anxiety towards the Lord Hari and His glory.

The comps for Pu revealed to a certain extent, some details regarding his life.

Now let us turn to Ty who also gave expression to some of his personal details in his comps. In fact there are several followers of Ty, who have described his life-sketch. A look at the Bibliography found in the work ‘Great composers’ (Vol.II, P. Sambamurthy), we notice the attempts done to prepare a life-sket of Ty.

In Telugu language, the biography of Ty was prepared by Walajpet Venkaṭaramaṇa Bhāgavatār and Tanjore Rama Rao who were Ty’s pupils. It is in palm-leaf manuscript form. That was taken as a source by many later biographers like Krishṇa Swāmy Bhāgavatār, K.K. Rāmaswamy Bhāgavatār etc., to prepare the life-sketch of Ty.
However, M.S. Ramaswamy Iyer, first published the biography of Ty in English in the journal ‘Everyman’s Review’ in 1923-24. Of late, Prof. P. Samba Murthy has prepared comparatively an authentic version of the biography of Ty in English. There are also several other writers who wrote on Ty in several other languages like Kannada, Tamil etc. In view of the much written biography of Ty, all the details are not included in this present chapter. It will be of interest to note that Śri Narasimha Bhāgavatar, who was the ‘Prasishya’ of Ty, has also given a life-sketch of Ty in his introduction to the first edition of Ty-Kīrtanas published in 1908.

However, in the paras below a brief sketch of the life of Ty is given.

Ty was born in Tiruvārur in Tanjore district on the 4th of May 1767. He belongs to the famous ‘Kākarla Vamsa and to ‘Bhāradvāja gotra’. He was a ‘smārta’, Mulakanādu Telugu speaking Brahmīn and belonging to the Black yajurveda sect and the Āpasthamba sutra.

Rāmabrahma and Seethamma were his parents.

He had two brothers. His elder brother Jalpeśa alone remained to see him rise to glorious heights. The other brother Rāmānatha died very young.

Ty was very intelligent right from childhood. His parents brought him up with great care and affection. He had his ‘Upanayanam’ in 1774 and was married in 1784. Ty had only one daughter. Through her, he had a grandson by name Panchāpakeśa. Unfortunately, this grandson died without any progeny. As a result, the direct lineage of Ty has become extinct.

Ty lost his father when he was twenty years old, but his mother lived for some more time (probably, to see her son’s glory). When Ty was thirty five years old, King Šarabhoji of Tanjore offered him great wealth in appreciation of his talents. Ty spurned the offer and to commemorate it, probably composed a song "Nidhicālasukhamā" in Kalyāṇi rāga. That action of Ty was not liked by his elder brother Jalpeśa. Jalpeśa expected Ty to accept the offer. However, Ty's mother felt happy at the dignified stand taken by her son.
Ty studied Telugu and Sanskrit languages under his father and became proficient in them. He also learnt a number of songs of Pu and other composers from his mother and others.

He learnt ‘Viṇa’ from a famous Vidwan Sonti Venkataramana dāsa. Rāmābramaṇa, his father used to give discourses on Rāmāyaṇa in the court of Tulajaji II, the then ruler of Tanjore. While his father gave these discourses, Ty used to read out the slokas of Rāmāyaṇa. Thus, Ty had ample opportunity to become conversant with Rāmāyaṇa.

The ‘Vigrahās’ of Seetha and Rāma that were worshipped by Ty’s father, were also worshipped by him even after his demise. He developed an attachment to those idols.

The comps of Ty reveal his literary talents, musical excellence and his intense devotion to Rama and other gods like Śiva, Ganeśa as also to goddesses like Tripura Sundari, Dharmāmbika, etc.

Like Pu, Ty also toured many places like Kovuur, Nāgalāpuram, Tirupati, Puttur, Kanchi, Walajpet, Śrirangam, Lalgudi, Tiruvattur etc. He composed songs in praise of the presiding deities of the respective places. A large circle of devotees and followers followed Ty. He took to ‘Sanyāsa’ just a few days before his end. Therefore, a ‘samādhi’ was built for him which is now a pilgrim centre to all musicians and lovers of Music.

Ty attained ‘siddhi’ in 1847 on the sixth day of January, corresponding to the Hindu Calendar ‘Pushya bahula panchami.”

Thus for a period of eighty years, Ty was the brilliant star in the firmament of Music. He lived a life of simplicity and great sufferings in his life. He has become an epoch making personality in the world of Music. All the known details in the life of Ty as popularised by the biographies cannot be verified from his comps.

Now let us turn to note details regarding Ty as discernible from his own compositions.

2.2. LIFE FROM HIS COMPOSITIONS

(1) PARENTAGE:

Ty has indicated the names of his parents, his grandfather, his ‘Guru’, etc., But like Pu, he also claimed membership in the family
of Lord Vishnu and respected 'Vaikuntha'. Thus he groups himself into the group of Dasas who dedicated themselves to the feet of Lord Hari.

Ty has mentioned the name of his father directly more than two times. This indicates his regard and gratefulness to his father. 'Rama Brahma' is the name of his father as can be noted from the expressions viz.,

"Rama Brahma tanaya taina Tyagaraju" (1.299.440)
"Rama Brahmaraya sutuda" (1.1.3) also
"Rama Brahma sutuda taina Tyagaraju" (1.1.4)

wherein Rama Brahma is stated to be the name of his father. The names of his mother and grand father, however, are not mentioned directly. Still they can be guessed in certain Kirtanas. For example, the song,

"Seethamma mayamma Srimu du maku tantri"

which is in lalitha raga mentions the name of his mother as Seethamma although he referred to his God in the comp. Even the tradition ascribes 'Seethamma' to be the name of his mother. Thus it tallies.

In like manner, the expression:

"Girirajasutu tanaya" (1.144.393)

indicates 'Giriraja' (Brahma) was the name of his maternal grand father. Tradition also holds the same view. This comp actually refers directly to Lord Gaṅesha as the son of the daughter of the king of the mountains viz., Giriraja.

Ty appears to have had brothers. But their names also are not disclosed by Ty. It can, however, be realised that he lost one of his brothers. He requested Rama to remove the distress to his elder brother. That Kirtana is:

"Anyayamu Seyakurah---------
nā Pūrvaju bādha tirpa lenani" (1.14.253)

in Kapi raga and Aditala.
He had an elder brother from whom probably he was often distressed and troubled for a long time. More about his brothers is described in another section of this chapter (viz. 2.3.).

Ty appears to be have been a married man and father of a daughter. We do not have a mention of the names of his wife and daughter in his comps. Tradition ascribed the Kṛtana viz.,

"Nannu pālimpa naḍachi vachitivo" (1.204.445)

in Mohana rāga has been composed by Ty acknowledging the grace of Lord Rāma who came by foot to attend his daughter's marriage. Probably this refers to a picture of God being brought to him.

Ty seems to have held a great regard to his clan, pedigree and lineage. He feels proud that his existence was as a result of that great merit acquired through penance by his ancestors. For example, the Kṛtana:

"Munu mā vamsamuna galugu peddalu
tapamulanu jesi yājānica dhanamu
vinavaya bahu janmamulanu nindāru
viralavelpulanu Pūjānica phalamu" (2.254.15)

which is in Bilahari rāga and chāputāḷa, refers to his nobility of birth, richmess in family tradition and worship offered to gods etc. of Ty.

It is definitely possible to say that Ty belonged to the first of the four castes. Out of great regard for tradition and religion 'Āchāra', he expressed his docility in one of the Pancharatna Kṛtana:

"Modaṭkulaju ḍagucu bhuvini
Śudrula panulu salpucu nunṭini gāka"(1.2.230)

He was a brahmin and held a high regard for brahmmins who lived their religious lives truthfully. At the same time he respects other castes also.

Ty considers himself as a 'bhṛitya' or 'dāsa' and a 'bhāgavata' dedicated to the feet of Lord Śrīrāma.
He employed these words quite frequently in his Kirtanas to indicate his absolute servitude to his ‘Ishṭadevata’ viz., ŚrīRāma. For example, the expressions like:

"Niku nija dāsuḍanu, also
"Bhrityuḍainā Tyḍgarḍu"etc.,

refer to the attitude of Ty. He considered Lord Rāma to be everything (‘sarvasvamu’) to him. That is, the deity is mother, father, preceptor, God etc., to him. He believed Him too accordingly. This can be noted from the lines in a Kirtana of ‘Simhavāhini’ rāga and ‘Desādi tāḷa’:

"Tallī Tanḍri guruva daivamun ntvani
taracugānu ninu nammaiyunna ne"(2.259.20)

He also expresses his claim as Rāma’s dāsa (‘Ni dāsuḍanu gānā ŚrīRāma’: ibid.)

Like Pu, Ty also considers Lord Nārāyaṇa as his father. Probably this is a common feature with all dāsas. In a Kirtana of Lalitha Rāga, Rūpaka Tāḷa viz.

"Śitamma māyamma
Śrīrāmuḍu mātanḍri
Vātāmaja saumitri Vainateya ripu mardana
Dhāta bharaṭādulu soddarulu māku manasā (2.461.234)

Ty points out that ŚrīRāma and Sitamma are his parents. While Ānjaneya, Saumitri, Vainateya, Śatrughna and Bharata are his brothers. He mentions ‘Dhāta’ namely Brahmadeva to be his brother. Parameśa, Vaśishṭha, Nārada, Śāunaka, Śuka, Indra, Gautama and Lambodara are his relations. In the same manner, Guha, Sanaka and all the other genuine Bhāgavatas to be also his relations. He used the term ‘Paramabāndhavulu’ to the above said persons indicating his absolute intimacy with them. Pu also regarded the above mentioned persons as his relatives. Pu mentions Sarasvati as his sister-in-law while Ty is silent regarding Sarasvatī.

Thus we note that Ty belongs to a pious family basically but spiritually identifies himself with the family of Lord Viṣṇu Himself. Other than the known relations of Ty, these can be described for certain, from his compas.
(ii) **EDUCATION**:

A study of the comps of Ty readily reveals that Ty is a highly learned man in ancient lore. He was a poet, composer and a singer. In proof of this there are several expressions wherein he himself described the nature of the work done by him in his comps. They are for example, ‘Tyāgarāju Palkinavāṇi’ (1.74.318) ‘Ninnuvarṇāncina’ (1.87.331) ‘Satārāga ratna mālikalanu racincina Tyāgarāju’ (1.102.349) etc. Here the words underlined may be noted as significant. Those words also signify the talents and education of Ty.

Ty probably learnt Sanskrit and Telugu languages from his father Rāmabrahma. He acquired proficiency in them. This is evident in his comps which are both in Telugu and Sanskrit languages. Dr. V. Raghavan discussed the Sanskrit compositions of Ty and describes them as glorious.(vide JMAM, 1960)

Ty seems to have learnt certain music comps from his mother. He acknowledges his mother also as a protector to him. It appears he learnt a few Kirtanas of Pu and Rāmadās and such others from her. In a Kirtana of Pūrṇachandrika rāga and Āditālā viz.

"**Talli tanḍri bhakti nosagi rakshirci**
**Takkinavāralento himsirci"** (2.273.30)

he praises the task of his parents and their blessings on him. He acknowledges that they instilled ‘Bhakti’ in him.

Ty was evidently a great scholar who had a fair acquaintances with many branches of knowledge. Ty himself describes the extent of his learning in a Kirtana of Śankarabharana rāga and Deśadi tāla as:

"**Vedāśatra tattvārathmulu telisi**
**Bhedarahita Vedantamulu telisi**
**Nādavidyā marmambulanu telisi**
**Nātha Tyāgarājanuta nijamuga"** (1.158.301)

Although Ty intends to ascribe all this proficiency to Rāma, we still can understand that by himself he possessed neat depth in these lores of knowledge. He knew Veda and Vedānta. He also knew the secrets of nādavidyā (Music). He has qualities like docility, freedom from pride etc. The prayer by Ty to Rāma reveals the same:
"Enduku Peddala vale buddhiyyavu
Yendupodunayya Rāmaya" (ibid)

Further, we understand that Ty had deep knowledge of Rāmāyaṇa and Bhāgavata. He specifically mentions only these two texts besides Bhagavatgeetā, a part of Mahabharatha. This can be known from the expression:

"Bhāgavata Rāmāyaṇa geetādi" (1.5.241)

found in one of the Pancharatna Kirtanas. A word of contrast here may be mentioned with reference to Pu. Pu prominently mentioned Mahabharata as a supreme text compared to the other texts (cf. "Prakāṣṭragranthagalella Bhāratada hinde" 2.43.30) It is a comp where the supremacy of Vishṇu is emphasised by the singer with the expression,

"Vidita daivagalella viṣḥruvina hinde" (ibid.)

Pu calls Mahābhārata great, and this may be due to the ‘prastāva’ of Bhima. Ty, on the other hand, takes no sides. But he attaches importance to the Rāmāyaṇa and its lore. If vālmīki described the story of Rāma in the form of a sanskrit Kāvya, Ty did it in the form of a musical comp. Further it is because of his personal desire to depict Rāma to his satisfaction. This is clearly seen when he himself says that he was born to depict the glory of Rāma only although several other men and sages described Rāma severally, i.e.,

"e pani ko jajanmincitiinani encavaladu; Vālmikādi munulu narulu ninnu varṁincina nā yāsadiruna" (1.87.331)

That is the distinction of education and culture that Ty showed forth in his work. Actually to compare, Ty’s work with that of Vālmīki on certain points of interest, would be rewarding.

It is said that Ty followed the Telugu Bhāgavata by Potana. Potana is a renowned Poet in Telugu language and literature.

There are Kirtanas by Ty where Lord Krishṇa is also described. This indicates the devotion of Ty even to Lord ‘Krishṇa’. Ty has indicated various details regarding the Bhāgavata dharma in his Kirtanas. These reveal the fair acquaintance of Ty with other scriptures also. It is really interesting that Ty has not mentioned names of his ‘Gurus’ from whom he received his education although
music tradition records the names of his 'Gurus' Sonti
Venkataramanayya, Rama Krishnananda Swami jji etc. from whom he
received 'Tara mantra', which he practised in the temple of
Panchanadeesha etc. But it is gratifying to note that Ty referred the
sage Narada as his 'Guru'. Sage Narada is believed to be that lucky
or erstwhile musician who received the 'Nada vidiya' directly from
Brahma deva, the creator. Sage Narada spread music and became a
noted musician. Ty records that those 'Svararna' secrets which were
given to Parvati, by Lord Siva were known to him. He praises Narada,
his Guru, in many Kirtanas. In the same manner, he accords
recognition to Rama and Sita as his Gurus. With this attitude of Ty,
it is possible to think that he feels Narada and his 'Ishadevata' to be
his guiding forces in respect of his education and knowledge.

(iii) RESIDENCES :

We have noted in the previous chapter that Pu as a dasa referred
to Vaikuntha as his place of residence ultimately. He also said that,
this is the ideal place of all the places in the world.

But Ty has not desired to say that Vaikuntha as his place. He
refers to the region where he lived.

There is a solitary reference where Ty mentioned the region ruled
by the Chola kings and described it as quite beautiful, rich with the
beauty of nature. Probably, his place of residence belonged to the
chola country. That is verifiable practically too when we note from
the tradition that he was a resident of Tiruvaiyar. That reference is
in the Kirtana in Mukhari ragga and Adi tala as:

"Muripemu Kaligeega Rama sa
n muni nata Karivarada Sri Rama--
1 mahilo soga saina chola seema yandu
varamaina panchanada
puradharnini centanu vasincutakai" (2.328.88)

Although this reference is to Rama, but it can be said that that
was the region where Ty himself lived. Secondly, he lived during the
time of Chola rule in South India.
(iv) CHARACTER:

We have several expressions in the Kirtanas of Ty where the singer himself signified his character. After all, one’s work is a source to indicate one’s own character.

A few Telugu expressions are listed below found in different Kirtanas of Ty especially as a Bhakta devoted to Lord Rāma. They are:


These expressions are self explanatory. By such expressions we note that he is an ardent devotee of Rāma highly submissive to God and good devotees and living a life aimed towards God- realisation. He maintained a sense of ‘Vairāgya’ that sustained his long life of Bhakti.

His keen sense of gratitude to ŚrīRāma is seen in the expression:

"Dāṣarathi ni ruṇamu dīrpanāṭaramā—
āṣadīra dūra deśamulaku prakāśimpa
jesina rasikāśiromani" (1.189.432)

This citation helps us to note the magnanimous character of Ty that he was known even in far off places.

(v) DISCIPLINE:

We have noted a few principles of discipline in the life of Pu and now let us note the same regarding Ty, who belongs to the ‘Saṅgīta Mārga’ and the path of devotion.

Ty’s devotion to Rāma dates to a hoary past. But Ty says that he had a devotion to Rāma right from his birth. He valued this devotion as a matter of great fortune in this birth on earth. He considered Rāmabhakti to be the real fortune. He says:

"Dharabhajane bhāgyamurā”(1.218.458)
He further adds:
"cinnanāde celimigalgagori
(cintinca leda ŚrīRāma)"

in a Kirtana in Ābhogi rāga, Deśādi tāla (1.203.445)

2. While Pu lived by ‘Madhukara vritti’, Ty lived by ‘unchavritti’, both of which are characterised by ‘going about for alms’. He also praised the gains and losses of such a way of living. This is a grand sign of absolute ‘Vairāgya’. According to Ty, the nature of the alms expected, extended from salt to camphor. Salt signified food articles while the camphor, worship material. Ty thereby, further hints that one’s life must involve efforts to sustain as also ‘Devatāpūja’ so that religious distinction may be attained. All this may be noted from a Kriti of Malavaśrī Rāga and Ādi tāla viz:

"Ennāllu tirigedi ennarāni dehāletti
Uppu kappuramu varaku uncha vrītice
nārjinci" (1.68.312)

As mentioned above, Ty cautious about the losses in the ‘Unchavritti’ too. Unless the ills of it are overcome, ‘Vairāgya siddhi’ would be difficult. For example, he says:

"Meppulaku poṭṭanimpi meme peddala manucu
repaṭi kūṭikiledani reyimpagalu vyasana" (ibid.)

That is a sort of worry that grabs hold of such a person regarding the life and the food of the morrow.

3. Ty says that he devoted himself in his life to three functions viz., to praise the Lord (Kolaci), to meditate upon the Lord (Dhyāninc), and imparting instructions (bodhinci) to the people regarding the right way of life. He indicates the same in a Kirtana in Toḍi rāga and Deśādi tāla:

"Bukti mukti galgmani kirtanamulu
bodhicina Tyāgerāja karāchita" (1.189.432)

and

"Tyāgarāju Sankirtanamu pāḍeranucu" (1.154.401)

Here the term ‘Sankirtanam’ deserves our attention.

4. Ty expected his life and music to fetch him a reward of supreme position (Parama padamu) viz., emancipation. (1.30.133)
He sang Kīrtanas and meditated upon God. As a result he became an ardent devotee of the Lord. He asked for a single boon which was the grace of the Lord and protection. The relevant Kīrtana reads:

"Ne nokka vara madigedanaaya
Karunana dayacesi Kāvave Krishṇa" (1.28.43)

Here stress is laid upon the greatness and the value of Karuṇa of God is indicated. There are several other references too, where similar emphasis is seen. Also for example, see: (1.125.37)

It is rather of interest to note that Ty is also bestowing upon God, like Pu, the responsibility of protecting his life and mission. He says:

"Tyāgarājuni rakshincukovayya" (2.465.237)

5. He characterises his way of life by saying that life was totally spent in thinking of the sacred feet of Lord Rāma (Nipāda cintanaye jeevanamu: 2.433.201) because he holds the ideal that birth, which is incapable of perceiving the Lord, would only be a burden to earth. ("iṣu ganaleni janmambu ilaku baruvu"). He holds further, a great regard for the human birth and the span of life attached to it. Expressing this, there are several expressions in his Kīrtanas.

6. Ty has a great sense of 'Vairāgya' and considerable maturity of mind in the same as mentioned earlier. It is this that governed his character as a musician and Bhakta. He himself points out that he is detachment from sensual pleasures. A Kīrtana in Bangāla rāga and Deśādi tāla viz.,

"Śakti brova ledā vishayamandu vi-
rakti kalgu śri tyāgarājuni nija" (2.457.229)

suggests the same. Here he points out that he is truthful and hence prays to Goddess to bless him.

7. Ty as a Bhakta enjoyed great intimacy with the deities. He states:

"(Mānavulu) Sākshiledanuchu sādhimpake 'parāsakti) (ibid.) meaning that the Goddess ought to be faithful to her devotees.

8. Ty believes in the past and the future births. He states that it would be a great fortune if the mind is disposed towards the devotion
to God. Being a promoter of the Saṅgīta mārga he holds that knowledge of music should be written by God in the forehead. This is seen in the expression:

"Sītā vara saṅgīta jñānamu
dhāta vrāyavalēra
Jeevanmuktuđaguṭaku" (2.464.236)

Here his belief is that ‘Saṅgīta jñāna’ leads to Mukti

9. Ty further gives certain clues on what contribute to make one great and accomplished in one’s birth. In a Kirtana of Rāmamanihari rāga and deśādi tāla, he mentions them to be two in number which made him a ‘Dhanya’ (fortunate). The Kirtana is:

"Seethamanohara śringāra śekhara
------toli janmamulanu jesina
pūjā phalamo leka nidu kaṭāksha
balamo nivādanu nenani lokulu
balkenuga dhanyuḍanaïtini" (2.46.237)

Here it is suggested that the result of the past births and the grace of the Lord would serve as the clues which made him fortunate.

10. Ty is aware of the two ways of meditation or worship which lead to God realisation. The two ways are ‘Antarmukhatva’ and ‘Bahirmukhatva’, namely the internal and external worship respectively. He trusts that the ‘antarmukhatva’ is a sure way to visualise God and thereby attain ‘Paramānanda’. He expresses the same with a note of submission in a Kirtana in Kedāragoula rāga and Jhampa tāla:

"Darśanamu seya nā taramā
pāpahara sevinci bahirmukhunḍaiti" (1.187.429)

He shows his preference for ‘Antaranga bhakti’ and considers it the way which helped him to know God. This is clear in the expression:

"Anni ni vanucu Antaraṅgamuna
tinnaga vedaki telisikonṭinayya" (2.315.73)

11. Like Pu, Ty also kept in his mind the principle that whatever may be the mood in life, happy or gloomy, it is necessary to
remember the feet of God. Pu emphasised the same in a comp having a refrain

"Krishṇa enabārade"

referring to the utterance of the name of Krishṇa at each act either before doing it or after that.

Ty too reechoes the same idea more or less in a Kirtana set to Bhairavi rāga and Āditāla as:

"Bhogamulandu veḷa buddhi ni eḍa nunce
Tyāgarāja sannuta" —— (1.207.448)

Here the discipline of the mind of Ty is evident and further the suggestion that the mind should be arrested and bestowed upon God even while in enjoyment is implied.

12. Ty seems to have had communion and dialogue with Rāma. He records such an experience in several comps. For example, the Kirtana:

"Naṇu pālimpa naḍaci vaccitivo’ (1.204.445)
may be cited.

It seems he had dialogue with Lord Rāma also. This can be surmised from the Kirtana in Devamanohari rāga and Ādi tāla viz.

"Nāṭimāṭa maracitive oh Rāma cina" (1.212.454)
and also in from the following expression

"Nāḍadina māṭa nedu tappavaladu
nā tanḍri Śrī Rāma (1.213.454)

The experience of ecstasy at the vision of Rāma can very well be noted from the Kirtana ‘ela ni daya rādu’ where the anupallavi ‘bālakanakamaya’ occurs earlier than pallavi. The entire anupallavi describes Rāma.

13. In fact the whole life of Ty was disciplined and oriented towards unravelling the secrets of successful life and the ‘Sapta Svara Vidya. He is attached to the world of singing and Music (Nāda vilola). Inspite of it, he shows great docility and the same may be seen in a Kirtana of rāga Punnāgavarāli and tāḷa Chāpū as:

"cadivina vādānugānu rāma
idi budhyanucu teliya lenu" (1.29.132)
14. He considers men to be low even when they are rulers as they are exposed to the pleasures, enjoyment and feelings of jealous, etc. The followers of kings are also despised by Ty as they are but subordinates to the rich persons. This idea is by Ty and may be seen when he describes them as: Ratirajadasulu, Koncapu narulu, Vetagalgineumanaulu, mâyapu mânavulu, matsuara grastulu etc

(1.2.98, 1.3.232, 1.225.465 respectively)

At another place in a Kirtana of Châyatarangini rága and Ádi tâla he characterised kings, as they are low men, are not aware of the fear of other world.

"Prabhuvulella nicha sevakulura
paraloka bhayamenta gânaru" (1.133.381)

Therefore, he comes to the conclusion that

"grahabalamemi Śrīrāmānugraha
balame balamu" (1.146.395)

Here the term ‘graha’ might be taken to refer to the nine planets as also the men who influence the other for their convenience.

15. However, Ty is a ‘Virakta’a excellence, but still he is aware of the worldly nature. He shows awareness of the work he has done that makes him deserve the grace of God. He uses the term (‘śata’ hundred) in a Kirtana of Vanâli râga and Ádi tâla meaning that he has composed several compts just to receive the due reward from the God. The expression is:

"Nannokani brova teliyanu,
Kirtana su śataká monarcu konna
Tyâgarâjuni" (1.17.256)

Here Ty’s principle viz. the worldly awareness that, his work must please God becomes clear.

16. Ty was highly religious. He worshipped the vigrahas of Sītâ and Râma. He practised chiefly the japa of Râmatâraka Mantra. He believes in the sure efficacy of that mantra to give multiple rewards leading to happiness. Such a firm belief of Ty could be gathered from a Kirtana of gouâlipantu râga and Ádi tâla,(w herein he says that the târaka mantra is a means to atain happiness in both the worlds.
"Tyāgarāju telisikonna tāraḥamu
iha para sādhanamu" (1.47.151)

17. Another point of discipline is the system of ‘Bhajana Paddhati’. He understands by ‘Bhajana Paddhati’ the act of repeating the name of Rāma and Krisna day and night (vide ibid.). In supporting that form of worship, Ty seems to discourage sacrifices. He metaphorically mentions that what rewards a human life. In a Kirtana of Śrī Rāga and deśādi tāla, he says:

"Nāma kusumamulace būjince
narajaniname janamamu manasa" (1.220.460)

signifying the meaning of human birth.

18. Ty believes in having contact with good people (‘Satsanga’) since it provides peace and happiness. The same is mentioned in a Kirtana of Bilahari rāga and rūpaka tāla as:

"Intakannānanda memi ŚrīRāma
santa janula kolla sammati yunṭegāni" (1.23.264)

19. Ty indicates longevity, devotion unto Brahmins, brilliance and fame etc. to be desires on earth. He seems to have accomplished it’s worth. The same is clear from the expression.

"Dhanarāsula nāyuvenu bhūsura bhaktiyu
tejamu nosagi bhuvanamandu kirtigala
jesina ------------- Tyāgarāja hridaya nīvāsa chīḍvilāsa
sundareśa" (1.39.282)

Ty seems to suggest a standard of life to be hoped even in this world.

20. Ty is also aware of the difficulty and effort involved in getting the faculty of devotion unto Lord Rāma as also the ‘ekāntacittata’, ‘sadbhakti’and ‘suṣareera’ etc. (1.92.337). Note the expression:

"ṭrake kalgūnā Rāmabhakti" (1.46.29)

which explicitly points out the same. Pu also said:

"Summane baruvađe muki"

implying that great hardship is involved in progressing in the path of Bhakti.
21. Ty is highly diplomatic in adopting a via media principle in his life, by properly studying the nature and behaviour of the people around him. In (1.54.297) which is in Kalyani raga and Adi tala, he talks of people as belonging to two types. That Kirtana is:

"Enduko ni manasu karugadu"

Here he says

"Sumukhulaina i lokulu nannasivalace jucedaru
Vimukhulai entativedanu bahuvidhamula
duredaru ---------------
nivegatyanacu reyupagalu veyivela
moralu bethinanapai"

Mankind is split into two groups viz favourable ('sumukha') and the impertinent ('vimukha'). The former is known for jealousy while the latter is known for adverse criticism and discouragement. Hence both are not supporters. So probably Ty places his trust in Rama disbelieving these groups.

22. By principle, Ty prays to god that the two categories of people on earth be blessed and protected by him. The two categories are i) those who are firm in their devotion to God and (ii) those who are free from fickleness of mind. Here he includes himself in the second category. In a Kirtana of Tochi raga and Triputa tala, Ty has indicated the same as:

"Endudoginado idaku ra ............... illalo cancalamu rahita nija bhaktaja
nulanu Tyagarajuni rakshicare" (1.60.304)

The last line deserves our attention.

23. Ty holds the view that one should not blame others instead of blaming oneself. The same is seen in a Kirtana in Bhushavali raga and Desadi tala as:

"Tanamidane ceppukona valegaa
Kanuninada bani ledara" (1.166.409)

In other words, Pu also advises that one should not use foul language as that would displease Lord Hari

'Haulumatugadalabeda'
24. Ty considered Rāma as an ornament of his heart. This we note when Rāma is characterised with an epithet by Ty viz., Tyāgarāja hritbhūshanuni" (1.220.460). As a principle, Ty worshipped Rāma not for the sake of others but for his own satisfaction. (Nalugurikai nammaledurā Śrī Rāmachandra) Thus he promotes the quality of self reliance.

25. Ty describes Rama with the epithet "Tyāgarāja kula vibhūsha" in a Kirtana Viz., "Rāma ni samāna mevaru" (2.359.126). Here this epithet could be understood in two ways. One refers to the clan of Tyāgarāja and Tyāgarāja as a representative of the clan of musicians in general. Taking the latter meaning into significance, it is possible to say that Rāma stood as an ornament to the clan of Musicians headed by Ty.

26. Ty seems to have a good discipline as to fix himself upon Rama and his glory. He follows the ‘Nityadāsyatva’ ever servitude to God where consideration of supremacy of Lord Hari becomes expedient. He prescribes a dictum "Vāsudevassarvam" as Pu. did (‘Harisarvottama’). It could, therefore, be seen that these two noted musicians spoke of the greatness of Hari only.

27. Ty is not only an instructor to the class of musicians but also a preceptor to the humanity in general. Like Pu, Ty also, as a principle, incorporated the dos and don’ts regarding the religious rites and the features of Bhakti viz., absolute servitude and subordination to the feet of Lord Hari. This we note from a Kirtana set to Manjari rāga and Ādi tāla viz.

"Paṭṭiviḍuvva rādu nā cēeyi paṭṭi Viḍuvaraḍu
Nityā nityamulanu bodhinci
Krītyā Krītyamulanu telipinci
pratyekadu ni vani kanipinci
Bhrityudaina Tyāgarāju"...(2.275.32)

Here, though Ty attributes all that to have been imparted by Rāma to him, in turn he also had imparted the same contents in his comps and benefitted mankind.
28. He instructs that one should not waste one's life here on earth, 
but utilise it giving due respect to it. In 2.298.56, which is in varāli 
rāga and Ādi tāla, he characterises it as:

"I janmamunanan mūsabokanu 
nī japamulaku vighātamanina bhava 
yājamulellanu rōsina Tyāgarājunipaina."

Here the singer indicates that, he developed disgust towards 
worldly objects and fixed attention upon the japa of God. He further 
assures that there would not be fear for such people from the Lord 
of death, viz. Yama.

"Bhajanaparula kela danḍapāṇi bhayamu" (2.291.48)

Even Pu, promoted such a hope in the devotees of Hari.

29. Ty lived a very simple life. He spurned riches and dedicated 
himself to the worship of Rāma. He held great respect for musicians 
(Saṅgīta kovidulaku mrokkeda). He explicitly states that he has no 
desires pertaining to this or the other world. This he indicates in a 
Kirtana of Shaṅmukhapriya rāga and Ādi tāla as:

"Korika lilalo divilo koncamaina leni nā manasu 
dāriteliyu daivamu neevu sumi" (2.388.161)

30. Both Pu and Ty respected the Gāyatrīmantra found in the 
Rigveda. This Gāyatrī mantra is considered as the mantra of all 
mantras. In this context, Pu said

"Nitya niyamagaḷu Gāyatri japada hindu" (2.43.30)
pushing forward the prominence of the mantra over other 
religious rites. Even Ty too referred it in "Śobhillu sapta svara" as 

"Varagāyatri hridayamuna" (2.434.202)

Here Ty goes a little ahead and involves Gāyatrīmantra to be 
containing the soul of Music and in the brilliant seven musical notes 
(sapta svaras). Thus both these composers respected Gāyatrī mantra'. 
Ty mentions the usefulness of the mantra over for the lore of music. 
This is a principle practised by Ty himself and this he has 
acknowledged this in the very same kirtana. ('Tyāgarājādulalo')
31. As a musician, Ty respects the tradition of the musicians of the past who were essentially also devotees of Rāma. Ty testified to a historic fact that Rāmadāsa of Telugu country belonging to the Fifteenth Century received protection from God Rāma. He says:

"Dheeruḍaina rāmadāsunibandhamunudīrcinadi vinnānura"  
(2.479.254)

referring to the greatness of Rāmadāsa as he heard also the grace of Rāma upon him. The same is further evident in the expression:

"Kaliyugamuna varabhadrācalamuna  
velasina Śrī Rāmadāsu vinutintumadin"  
(1.1.3)

Here Ty is explicit in paying his homage to Ramadasa of Bhadrāchalam. In this manner, it is possible to deduce a number of principles which governed the discipline of his life and character through out. His comps reflect all that discipline which remain instructive to mankind. Though they are all expressed in Telugu language, the thoughts are eternal and thought provoking. They refer to musicians in particular and to how they can mould their personal lives.

In the paragraphs above only a few principles are described with the support of internal evidence. In this section, we can see that Pu and Ty belonging to the school of Bhaktas and musicians have laid down certain norms that discipline makes people to live a purposeful life.

Now we turn to episodes and anecdotes concerned with Ty. Like Pu who had certain eventful experiences in life which astonished people, even Ty is known to have had such amazing experiences in his life.

2.3 EPISODES IN TYĀGARĀJA’S LIFE

1. It seems that Ty was criticised by people very much. He knew well all that the people were not justified in doing so, and that it was unnecessary also. He felt that people were highly jealous of him. Reflecting the same, Ty has composed several songs. For example, the Kirtana in Kedāragouḍa rāga and Jhampe tāḷa records :

"andaricetanu nā bratukulipuḍu  
nindala keḍamāye...."
Here Ty points out that he was exposed to scorn from by all people. People laughed at his devotion to Rama. However he desires to make a prayer to Rāma that His grace was essential in order to counter them. We come across further such direct expression which prompt us to imagine that there must have been significant incidents in the life of Ty as he composed such kirtanas. He found solace only when he represented this difficulties to Rama through prayers. It appears that Ty had to concern himself with his family worries very much and specially those in connection with his brother and relatives. It is Significant that we have a Kirtana in Nabhamani Rāga and Ādi tāla viz.,

"Nayeda vancana seyakura dāyādula pōraina kani dāsudai veḍukonna"(1.225.465)

Here the expression ‘Dāyādula pōraina’ is believed to refer to his brother and relatives and their torture of Ty.

The tradition records that his elder brother Jalpeśa was a constant headache to him. Unable as he was to do anything against his brother, Ty might have expressed his difficulty directly to god Rāma, Regarding another brother, Ty has made an appeal to Rāma to protect him. That brother appeared to be sick in his middle age. This is evident when he pleaded before Rāma, that he might protect this brother from suffering something serious, probably leading to death. In a Kirtana (1.14.253) he addressed Rāma to protect him. The terms ‘Pūrvajubādhā’, as also the verb ‘dirpalenani’ of the song are significant and highly suggestive. Also the term ‘Anyāyamu’ indicates some unwanted premature danger attending that brother.

2. Ty must have had many similar painful occasions in his life. All this must have vexed him highly. Out of great worry, Ty appealed to Rāma for redressal. Further in a Kirtana in Gānāvāridhi rāga and Ādi tāla, Ty seems to pour his worry and grief out reminding Rāma that
it was time for him to show his grace without any more delay. The expression is:

"Dāyacūcīta kidi velarā dāśarathi
mununivānaticcina panulāśa gonine
manasāraga nidānamuga salpīnānu" (1.184.426)

Here the singer indicates that he was obedient to Rāma fulfilling the task assigned to him. The terms ‘nī vānaticcina panulu’, ‘salpīnānu’ etc. are truly remarkable. Further the words testify the confidence that Ty possessed with reference to his own devotion for Rama.

4. His neighbours and several others too were probably incharitable towards him. Moreover, they were highly jealous of the position and surroundings of Ty. This is readable in a Kīrtana of Śuddha bangāla rāga and Ādi tāḷa viz:

"Toli jesina pūjā phalamu
telisenu nā pāli daivama
sarivāralalo couka cesi
udara poshakulanu poruguna cesi" (1.180.423)

Here the probable surroundings and people that Ty had to face have been indicated. As can be seen the contemporaries of Ty, the musicians, had confined their interests to filling their stomachs i.e., they were selfish.

5. There is another reference where Ty contemplates on a course for getting rid of the antagonists around him. The Kīrtana is in Ārabhi rāga and Āditālā,

"Vimukhulato ceraboku manene
vetagalige tālu kommanene" (1.3.232)

Here the methods contemplated by Ty refer to (1) not to contact the disinterested group of people and (2) Putting up with any annoyance that may be caused by them. In fact the whole ‘anubandha’ in the end of the Pancaratna Kīrtana is the guiding force to help get over the worries and vexations in life.

6. Even when a dispute regarding a house arose between himself and his brother, it appears people criticised Ty, favouring his brother.
Unable to withstand this perhaps, Ty submits the same to his 'īṣṭādevatā'as:

"Nādupai palikeru narulu.......... 
dinamu nityotsavambuna manasunanu 
nīllu okaṭani yurī gāni rendu 
ceyavalenani balkitina"

Here he laments that he was compelled to consent to the partition of the house into two parts. The Kirtana, on the other hand, reveals Ty's view that unity should prevail among brothers. Unfortunately, this could not apply in his own case.

7. There is another Kirtana in Karnāṭaka Bēhāg rāga and Ādi tāḷa which reads: "Nenendu vedakudurā Hari" (2.262.21)

In tradition, there is an anecdote connected to this. When the elder brother of Ty, out of anger and jealous, threw away the 'Rāmavigras' in the river, 'Kāverī', Ty searched for them with great devotional favour singing this song. The expression quoted appears to be suitable to conjecture an incident like that in the life of Ty.

8. It appears that Ty was aware of the 'Mrita sanjivini vidyā'. Music tradition attributes that he performed a miracle. He is stated to have got back the life of a Brahmin almost taken away by death. The song which is connected with that episode is:"Nājīvaḍhāra nā nomu phalamā" (1.211.452)

Actually when we examine the song we do not have the terms which exactly correspond to the details of the episode. But the term 'jīvaḍhāra' is significant and ambiguous. Moreover, the terms refer to the description of Rāma. But from the traditional lore, we understand this to be something like a 'mantra' which will not contain the words connected to the event of application, but which is capable of producing the desired effect. Because this Kirtana appears to be of such a nature, it is be possible to say that Ty brought back the life to a Brahmin.

9. There is another Kirtana explaining one more miracle in the life of Ty. It is said that Ty and his disciples were crossing a forest. The money gifted by Sundarēswara Mudaliyār for the service of Lord Rāma, was with them. Waylayers attacked in the dead of the night. Then Ty realising the presence of such great wealth brought by his pupil sang the comp 'mundu venaka iru prakkala tōḷai' (2.333.93)
which is in Darbār rāga and Ādi tāḷa in which he sought Rāma's protection. As a result, Rāma and Lakshmana protected them and also the wealth. The robbers themselves out of repentence, reported the chase given by Rama and Lakshmana throughout the night describing them to be in the form of two princes. After hearing this from them, Ty felt sad that he did not have the fortune of seeing his Lord and his brother directly at that time while the robbers enjoyed such an unique fortune privilege of seeing them directly. On the other hand, he felt happy that at least the robbers had a ‘darshan’ of the brothers viz., Rāma and Lakshmana.

10. There is another anecdote connected to the Kirtana viz:

"Nidhi cāla sukhamā rāmuni sannidhi
seva sukhamo
nijamuga balku manastā" (1.228.468)

Here Ty contrasts a life in close proximity of Śrī Rāma with that life enslaved by the riches. It appears, Ty's elder brother became jealous and angry over his attitude and behaviour of Ty when some wealth was sent as gift by the then rulers of Tanjore in recognition of his merit and service to the art viz. Music by Ty. Ty, looking at those riches sang the song above and refused to accept that wealth. We do see a conflict in this Kirtana drawn by Ty who is unable to decide what exactly was real happiness between the two. This anecdote enhances further the 'vairāgyasiddhi' in Ty.

11. The Kirtana viz:

"Syāna sundarānanga sakala Śaktiyu nīverā
ishṭadaiva nīverā ilanu tyāgarāju verā" (2.418.189)

is believed to have been sung by Ty just before the time of his 'Nirvāṇa'. It is possible to suspect this to be his final comp and also to be one sung just before he breathed his last ('ilanu tyāgarājuverā') meaning that Ty was never a separate entity on earth different from Lord Rāma himself. Ty considered himself a part and parcel of the body of Rāma. Moreover, it was that Lord Rāma, the 'gānamūrthy' who lived in the form of Ty on earth to spread Music. There are a few more Kirtanas which indicate the concluding phase of his life and they are also gradually graded to indicate a sort of sequence in the last days of Ty. The Kirtanas are a) 'Paramātmuḍu velige muccaṭa' (2.267.27)
b) ‘Paritāpamu gani yādina pālukula maracitivo’ (2.271.29) and

c) ‘Giri pai nelakonna rāmuni guritappaka gani ... Padipūṭala pai gācedanani tyāgarāja vinutuni’ (1.13.391). The last Kirtana is significant in that it shows a suggestion that Rāma would bless him in a sense by closing Ty's life after five days, while two pūṭa's (days) making a day (padi pūṭalu). All these indicate the incidents that occurred in his life, before concluding his life's journey. Ty was a ‘Ātma jñāni’ and obviously he knew his end.

12. Incidentally, it may be pointed out that the erstwhile Kirtana composed by Ty might be ‘Nāmo namo rāghavāya’ (1.20.120) which is in Deśika toḍi rāga and Tiṣra laghu tāla because it contained simple words of nāmāvali type as well as music. Even the Music tradition testifies to this. The various commentators of such Kirtans appear to be active in providing many details connected with the life of Ty. All those details are not retold here in order to avoid repetition. Moreover, many are already quite popular in tradition.

In this manner, quite a number of episodes or anecdotes in the life of Ty can be gathered from his own comps. Life accounts hither to already popular in the tradition a great deal in this direction. A few episodes only are listed above to illustrate the circumstances behind many of his comps. These mark the influence of Ty upon the society. As a devoted singer, highly religious and pious, Ty did demonstrated the greatness and ‘apāramahimā’ of the God. In fact most of his comps appear to be spontaneous outpourings of his sentiments and feelings in response to the situations he faced in life.

2.4 CONCLUSION

From the foregoing account of the life of Ty, a few points emerge. These are mentioned by way of conclusions of this chapter.

1. Ty was a born devotee of Rāma, which is noted from the statement ‘isṭadaivamu nīverā’ (2.418.189) He also promoted the pathway of Music (Sangīta mārga) to realise happiness and betterment.

2. Rāmabrahma was the name of Ty's father. The names of his mother, wife, brothers, daughter, even ‘Guru's on earth are not directly mentioned by Ty. But we are able to get certain clues
regarding the names of his mother and maternal grandfather in his compus.

3. Ty identified himself as belonging to the family of ŚrīRāma. In that capacity he stated the names of his parents, brothers and relatives just like Pu. He mentioned sage Nārada as his ‘Guru’ for introducing him to the Nādavidyā.

4. He lived by ‘Unchavritti’, having great attachment to ‘vairāgya’ (dispassion) and music, which in turn helped him to get siddhi (status).

5. Like Pu, he also toured sacred centres and gathered remarkable experiences. But when compared to Pu, Ty was not so extensive in his tours. We have however Ty’s songs commemorating certain dieties presiding, those places. But as per the Kirtana: "Koṭinadulu dhanushkọṭilo nundaga etīki tirigedave" (1.137.384), Ty seems to have come to a conclusion: that the sum and substance of the entire effort required for pilgrimage rests in the ‘Kodanṭa’ of ŚrīRāma viz., devotion to Rāma and thus Music.

6. His compus are suggestive enough to refer to his vast expanse of knowledge that is coupled with deep experience and thought. His compus are instructive and self explanatory of his rich experience. The songs emphasised mainly Bhakti. Music propagation was a part and parcel of his life.

7. Ty has mentioned certain names of persons known in the field of Music and also Bhakti. Pu and Rāmādas are mentioned among the several names mentioned by him in his compus. Secondly, these are also referred to as Bhaktas protected by Lord Nārāyana.

8. Music Tradition holds the view that Ty took to ‘Sanyāsa’ just a few days before his demise. But it is not possible to endorse this aspect of his life from his compus. However, he lived all the life that of a renounced ‘yogi’.

9. From his compus further it is not possible to fix the actual date of his end. As informed in the Kirtana viz 1.143.391, we may note that Ty had the a premonition just five days of his actual ‘nirvāṇa’. The expression denoting the same is:

"padipūṭalapai gocedanani"

Here the word ‘nani’ to that effect stands a testimony that he got suggestion accordingly probably from his own ‘ishṭadevata’ namely Śrī Rāma.
CHAPTER - 3

THE MYTHOLOGY OF THE ISTADEVATA OF PURANDARADASA

LORD PANDURANGA VITTHALA

3.1 INTRODUCTION

The Music comps of Pu refer to the picturisation of the glory of Pāṇḍuṛanga Viṭṭhala who is an aspect of Lord Viṣṇu, the Supreme. Besides this deity, even other deities are described by Pu but not with such emphasis as was given to his ‘ishtadevāa’. It appears the God depicted by Pu is to be traced to taking Pandharpūr, a place in Mahārāshtra. Viṭṭhala is also called as Puṇḍalīka Viṭṭhala, probably taking after the name of a great bhakta.

The deity is called with different names by devotees according to feelings of love and devotion for him. Pu himself has taken the liberty of seeing ‘ishtadevata’ in all the avatārs of Lord Hari. He was, however, biased in favour of Lord Kiṣṇa as compared to the other avatārs.

Although the comps basically belong to the sphere of Music, Pu has enriched the Mythology of Lord Hari by describing Him as it pleased him. All his comps reveal the anthropomorphic nature of
God and therefore the following descriptions are like the descriptions of any great personality.

It may be said that since singular attention is paid to his 'ish्तadevatā', the description is referring to Pāṇḍuraṅga Viśṭhala exclusively. He appears to consider him as a supreme being (‘pare purushā’) and identified with Him Lord Krishṇa or Rāma. He sees Vishṇu in him.

The deity's link to Music which Pu tried to establish, is a pathway to later musicians. Vishṇu thus became the 'Saṅgīta ārādhya devatā' to be worshipped in Music. Even Ty, followed such a tradition in Music. Further a Kirtana became a means to obtain emancipation in life in the Kaliyuga('kalau sravaṇam Kirtanam Vishnoḥ Kalināśanam'). It is a sure measure for removal of sins and helping the maintenance of purity to qualify for spiritual attainment. Pu himself points out:

"Dhyāṇavu Kritisuyadalli
Yajña yāgavu tretāyadalli
Arcana ādīparadalli
Kirtana mātradi kāliyugadalli
mukutiya neeva Purandara Viśṭhala" (2.20.173)

Pu likes the Kirtana form of worship. He elected Pāṇḍuraṅga Viśṭhala as the 'Kārya devatā' or God of his Kirtanas. The Kirtanas, therefore, serve as a source book for knowing the Abstract principle viz. God. This is a feasibility because the songs commend a greater appeal, and attraction to the people at large. Ty also used the regional language viz. Telugu to retell the God viz. Śrī Rāma.

Pu and Ty tapped the scriptures viz. the Vedas, Upanishads, Purāṇas and epics to enrich their comps. Moreover, the comps bear didactic character. Quite conforming to the respective tests of these composers, Pu voted for Mahā Bhārata as the best epic while Ty for Rāmāyaṇa and therefore both of them accordingly described the personality of Lord Nārāyaṇa. The composers showed their bias to sectarian religions viz. Dvaita and Advaita.

Pu openly lauded and glorified the doctrines of dvaita philosophy. Indeed, it is interesting that both the composers have found
inspiration in Lord Nārāyaṇa only. Both promoted a philosophy of their own choice.

Pu recognised the lordship of dāsas in Viṭṭhala while Ty the lordship of Bhāgavatas and dāsas in ŚrīRāma. Both these composers delineated their ‘ishṭa-devatās’ accordingly. There are Kīrtanas by these composers which suggest that they had the ‘darshan’ or the direct appearance of their God himself. The comps like ‘nā kaṇḍe govindana (8.3.44), ‘Kaṇṇāra kaṇḍenā cyutana’ (1.84.45) of Pu and ‘Kanugonṭini ŚrīRāmuni’ ‘Bālakanakamayacela’ etc., support the view that the composers saw the God in the aspect they worshipped viz. as Pāṇḍuraṅga Viṭṭhala and Śrī Rāma. Therefore, the comps of these composers seem to be authentic to note the form and personality of the deities.

Pu described and characterised his God Viz. Viṭṭhala in his comps, especially at the ending of each of his comps. That characterisation directly goes to the picturisation of Lord Hari. Ty too used one or the other epithet to describe his God in every comp.

In the following section, the personality of Lord Pāṇḍuraṅga is described briefly as understood in the comps.

Pu specifies Lord Hari, Pāṇḍuraṅga Viṭṭhala, is ‘sarovttama’. The comp establishes such an argument by describing all other aspects of Lord Hari. In doing so, he is cautious to maintain the ‘tāratamya’ among gods while Hari being supreme and ‘paradaiva’ (Viṭṭhalanu paraṇaivaṇdavenu...’)

Before we turn to note the description of the mythology of that ‘ishṭa-devatā’ of Pu, it is worthwhile to state that the comps of Pu do not directly reveal the exact seat of Pāṇḍuranga Viṭṭhala. Also how he came to be inspired by the greatness of Lord Hari in the form of Viṭṭhala. Specifically there are only a few attributes which Pu provided which can be represented as below.

God Hari also has the experiences and difficulties. He, however has the ability enough to square them up. The human beings on the other hand succumb to the difficulties and suffer very much. There
are certain reasons provided by the tradition how Pu elected Pāṇḍuraṅga Viṭṭhala as his ‘iṣṭādevata’. A few may be noted below:

Primařily, Pu’s guru Madhvarāya held a great belief and admiration to this Lord. Secondly, the other deities viz. Vāyu, Hanuma, Madhvarāya (1.22.13) and other his Dāsa councils respected Viṭṭoba and recorded their own gratitude to them. Thirdly the Lord Vīṣṇu is supreme, (‘Hari Sarvottamattva’) in the Madhva system of philosophy. Pu belongs to the Madhva Siddhāntā which respects Hanuma, Bṛhma and Madhva as great.

Pu is born in Purandargaḍ, a place in Maharashtra which attracted a great number of saints, devotees to Viṭṭhala. During the times of Pu, the inestimable ‘mahimā’ (‘apāramahimā’) of Viṭṭhala was popularised by several saints. So in view of the reasons said above, Pu might have chosen that deity.

It is said that due to his wife Sarasvati Bai, Pu got introduced to this deity. In a dream God Pāṇḍuraṅga Viṭṭhala advised Pu to go to Pandharpūr and reside there. Before he set forth for pilgrimage, he lived in the pāṇḍuranga kshetra for twelve years. Therefore, due to this also Pu developed affinity to Pāṇḍuraṅga Viṭṭhala.

Pu depicted that God Viṭṭhala to be ŚrīKrishṇa, ŚrīRāma etc., All the ten avatars of Lord Vīṣṇu are described in his comps. Further the twenty four names of Vīṣṇu Viz. Keśava, Nārāyaṇa, Mādhava etc. and Krishṇa were explained by Pu. He gave out (2.65.47) also the significance of each of the specific names of Hari. He pointed out the corresponding benefits which would occur to a devotee as and how he resorts to a worship of the corresponding aspects of Lord Vīṣṇu.

It is known right from Vedic times that the deities are depicted anthropomorphically. They considered God as man, a super MAN. Therefore, what is true to a man, is deemed to be true to the deity also and therefore the details of this deity are arranged to refer to the aspects viz. Birth, Body, Food, Dress, abode, identifications, qualities, functions, relations, etc. This would normally be a common scheme of study in respect of Man or God. Moreover, the material found in the comps give rise for such a course of analysis to
understand the mythology. The same in other words as a 'Purusha Varṇana'. Essentially, however, 'Pāṇḍuraṅga Viṭṭhala' is a 'pare purusha' (a supreme MAN) as Pu himself often repeats in his comps. Now let us turn to the deity Pāṇḍuraṅga's

3.2. I. BIRTH:

Like a noted Being, this God is described to have Birth.

The ten 'avataras' of Lord Hari viz. Fish, Boar, etc. may be regarded as God's births only. Although the idea does not go by such characteristics directly as 'birth' but still in essence it is birth of the deity only.

He is born in the mind of devotees (cittajanayya: 1.180.103) As Krishṇa, he is the son of Nanda ('nanda tanaya': 1.46.27). He is born in the clan of 'yadu's (yadukula sambhava'). There are a number of expressions in the Kīrtanās of Pu which repeat the deity's birth in 'Nanda family'. 'Nandana kanda' is another expression denoting the same. He is at the same time described as 'sanātana' (ancient) 'ādimūrti' etc. which indicate his birthlessness. Pu describes the deity as a source for the rise of good people. The same may be noted from the expression: "Sādhu sajjana satya yoni"

2. BODY:

Pu refers to the body of his deity to be like that of any human being. The head, the eyes, the hands, navel and the feet of Lord Hari are poetically described by the saint.

He repeatedly refers him as handsome in appearance. He has beautiful eyes and these are metaphorically referred as beautiful eyes and as lotus ('Kamalāksha'). There are several expressions describing God's beautiful eyes. The hands are shapely and beautiful. He is referred to have four hands. (Tunga Chaturbhujadavana: 1.84.45)

His neck is like the shape of conch. His naval is marked by the lotus stock. The feet of Vishnu are respectfully referred to be beautiful. All aesthetic appreciation is shown for the same.

His complexion is that of the cloud (meghavarṇam). He is dark in complexion. The same may be noted from the expressions like
‘NiradaŚyāma’ (1.274.173), Śyāma Sundara (1.129.73) etc. Pu is known for poetic talent here.

3. FOOD:

He likes all articles of food offered by devotees. Food articles could be determined by the items under ‘Naivedya’ offered with devotion to God. Pu specifies the food articles ‘Naivedya’ like pāyasa, kallusakkera (sugar) dadhi (curds), kshīra (milk) etc to be much liked by Him. The sanskrit term ‘āśana’(food) refers the food in general offered to Lord. The deity in the aspect of Lord Krishṇa is fond of ‘navaniṭa’(butter). He is described as ‘Navaniṭa cora’, butter thief. (1.63.34).

4. DRESS:

Pu refers that Pāṇḍuraṅga Viṭṭhala wears two unstitched garments and it is called as ‘pīṭāmbara’ (a silken saffron coloured garment). He wears ornaments. ‘Kaustubhahāra’ is the precious one specially referred to by Pu. Anklets, ear rings, made of gold are the other ornaments mentioned by Pu. Pu praised Lord Hari as:

"Pīṭāmbarādī Vastragalinda
divya nītanaṇavāda abharanādinda" (2.189.138)

The dream and the ornaments add to this beautiful appearance.

5. FORMS:

The comps of Pu refer also to the various forms of Pāṇḍuraṅga. The terms ‘mūrti’, ‘rūpa’ etc. found employed in his comps denote the form of the God.

It is a stage in the worship of deity to conceive various forms. As purāṇas and epics describe the forms of God, Pu also retells those various forms of Lord Viṭṭhala. For example, Pu acknowledges the Lord Hari with several beautiful characterisations such as ‘maṅgala mūrti’ (1.49.28), ‘Kāruṇya mūrti’ (1.64.35) Krishṇamūrti’ (Krishṇamūrti kaṇṭumunde nintidantide’ (1.66.35). He is the very form of the ‘omkāra’ (omkāra mūrti: 1.152.86) He is a ‘celuvamūrti’ and hence bright in his appearance (1.167.94) He is also called as ‘Gopālamūrti’ (1.254.149) viz., the form of a cowherd. He is Śrīṅgāra
mūrti’ (2.47.33) beautiful to appear and hence would be fit enough to be a hero of a literary comp. We see Ty called Lord Hari as ‘Ṛṅgāranyāka’. He is a ‘Pāvanamūrti’(2.44.30)

He is a ‘Yādavakula mohana rūpa” (1.70.37) viz., as one having captivating form in the clan of ‘Yādava’ (1.70.37). He is a ‘aprākruta rūpa’ (1.284.174) in a sense his was of a highly dignified cultured form. The deity has the form of Narasimha (‘Narasimha rūpa’). Further Pu emphasises that this deity could be visualised through the meditation ‘Prāṇava’ ‘omkāra’ and vedas. ‘Prāṇava gocara’, ‘nigama veda’ etc., are the relevant expressions found in the comps of Pu. Further there are specific mantras. These help to attain Hari. The Narasimha mantra, viṭṭhala mantra are the specific ones cited.

Thus we note that wherever words like ‘mūruti’ ‘rūpa’ etc., occur they refer to the form of the God.

6. ABODE :

There are also references pointing out the deity's abode.Pāṇḍuraṅga Viṭṭhala has his abode in ‘Vaikuṇṭha’ and that to be highly beautiful. The deity is also residing in places like Tirupati with the name Venkaṭeṣa, in Kanci as Varadarāja svāmi etc., The same is referred by Pu as:

"Tirupatnilaya Śrīpāṇḍuraṅga Viṭṭhala" (2.223.159) Also ‘Sesha calavāsa’ (1.225.131) is another expression referring the deity at Tirupati. He is referred to dwell also in other places like Śriranga Śrīraṅgadhāma’ (1.31.74)] and Udipi etc.

He is described as ‘śeṣhasāyi’ meaning that he has ‘śesha’(serpent)as his bed. (śeṣhasāyi Śrī Purandara Viṭṭhala: 2.216.154), ‘pannagaśāyi’ etc., are the expressions which connote the same.

He is requested to stay in the lotus heart of devotees.

"Hridaya kamala dalli nintu rakhisu" (1.174.100)

The term ‘nintu’ is significant. He is also described as "sindhuśayana" (sleeping upon the ocean). The milk- ocean (‘kshirābdhi’ is also a dwelling place to the deity (‘kshirādhivāsa’
1.63.34). He is described as 'sākshi' (a great witness) in the kali age. The saint singer says it beautifully as:

"Paramātmagatī purandara viṭṭhala
sākshi kaliyugadalli" (2.13.7)

The above are some of the places of abode of Pāṇḍuraṅga Viṭṭhala as referred by Pu. He, however, states incidentally that this deity lives in the hearts of the devotees (Hridayavāsa'). As a relevant expression in Music, Pu says:

"paramabhāgavatara puradolāduva
Purandara Viṭṭhala" (1.101.54)

Here the abode of Viṭṭhala is described to be that town where paramabhāgavata's (musicians) reside. Even Ty describes the abode of his deity to be like that.

7. CONVEYANCE:

Pu eulogises his deity to be having the facility of conveyance ('vāhana'). Garuḍa (celestial Eagle) is referred to be his 'vāhana'. Pu repeats this detail several times in his comp in a suitable way. The expression 'garuḍa gamana' indicates the same (c.f. 1.56.31, 1.257.150)

8. IDENTIFICATION:

It is a general experience that 'mahat' of one is enhanced when he is identified with several objects of importance. Pu has followed that age old method of Veda in his comp. He identified Pāṇḍuraṅga Viṭṭhala with several other deities and objects of nature. That indeed is a mark of greatness.

Pu has glorified his 'ishṭadevatā' and identified him with several others which can directly be noted from his comp. However, a few are pointed out hereunder briefly.

Pāṇḍuraṅga Viṭṭhala is identified with the very inner light of Āditya i.e., 'Śūryāntargata jagajyoti'(2.187.137). Thus the deity is the very light itself. He is referred as identical with the Pure Ambrosia ('amrita') of the 'sāttivika purāṇas' which depict the glory of Vishṇu. It is as:

"svaccha purāṇada amritasāra"
He is the very support (‘ādhāra’) of all the three worlds as tortoise ("Kacchapa nāgi mujjagakkei ādhāra": 1.33.19) He is identified with the Dāsa himself (1.132.74). This signifies the eligibility for the deity to protect the devotees. Ty typically also described his devata as ‘dāsārha’ directly.

Further he is identified with several other Gods like Śrinivāsa of Tirupati, Veṇugopāla and Krishṇa of Uḍupi town etc.

He is identified with the ‘Ādimūla vigraha’(2.44.30) viz., the very basis form of gods. Ty also describes him with the expression ‘Ādimūlama’. While speaking about ‘mantra’ of Pāṇḍuraṅga viṭṭhala, he referred it as identical with ‘narasiṁha mantra’ and ‘Ṛāma mantra’.

"Narasimhamantra ondiralusāku
dūrita koṭiya taradu bhāgyavanu koḍuva
ganḍugali Kadana uddanā vikrarna dūrita
Puṇḍarikāksha pāṇḍuraṅga Viṭṭhala mantra"(2.73.56)

It is a usual practice to identify the deity itself with the ‘mantra’ and this Pu also performed. It is interesting to observe that Pāṇḍuraṅga Viṭṭhala is identified with the Sāmaveda itself.

"Sāmaveda namonamaḥ" (2.62.45)

This veda known for music, is employed in sacrifice to relax with entertainment. Moreover, the lord in Gita said ‘Vedānām Sāmavedosmi’. Ty also endorsed the same.

He is identified with ‘karāla narasiṁha’ specifically (2.67.52). Probably the saint has his attraction to that Narasimha who is presiding deity of that place. He is identified with all the other gods (1.75.39).

He is identified with the ‘suradhenu’ (celestial cow) that grants fulfillment to the devotees (1.257.150). He is identified with Lord Śiva (2.6.4).

He is identified with certain food articles also like ‘pāyasa’ etc. Pāṇḍuraṅga Viṭṭhala is identified with all the ‘grahas’ like Āditya, Candra, Budha etc. He is likewise identified with time (kāla), Rutu (season), Prithvī, kratu (sacrifice), Homa, yajña etc. Hereby the All pervasiveness of this ‘devatā’ is indicated (1.67.36). All these
identifications indicate the greatness of Purandara Viṭṭhala. Pu says further his deity is identifical with the brilliance that was in Āditya (2.187.137). And so on. Now let us turn to his:

9. QUALITIES

A. GENERAL:

It is the description of the qualities of the deity that occupy the most significant place in the comps of these Music composers. Pu has nurtured that idea very ably which later composers like Vijayadāsa, Tyāgarāja etc. have followed. The qualities accounted for by the music composers can be known into two categories viz., General and those that exhibit deity's link with grouped music.

Pāṇḍuraṅga Viṭṭhala is described, to have, infinite ('ananta') excellences. Pu has described a few of them probably basing on his knowledge of the scriptures and his personal experience. The same may be noted briefly.

It is noticed that Pu has marked out his style by providing one characteristic or the other of his deity at the last line of each of his comp as mentioned earlier. That feature forms a great basis for us to understand the excellences of the deity under description.

Let us now describe his external and internal qualities as depicted by Pu.

Pāṇḍuraṅga Viṭṭhala is lustrous and brillaint. Pu describes the lord with the expression ‘Kangolisut tide’ indicating ‘Kānti’ in his body.

The God is quite bold and brave. This feature is already illustrated in the deity's identification with Śri Krisṇa and Śri Rāma, who killed ‘asura's like Kaṁsa, Pūtana etc., and Mārica, Rāvaṇa etc. respectively. However, Pu restricts himself not much dilating the exploits of his deity in this direction except mentioning the deity as ‘asurasamhāri’, ‘dānavamardana’ etc.

He is magnanimous and highly revered. Even the deities like, ‘Gaṇapati, Hanumān, Bharāti, Sarasvatī, etc., praised by him. The Kirtanas viz., 1.13.8,1.15.9,1.11.7 etc., contain descriptions that Purandara Viṭṭhala is respected by them. His magnanimity is seen
described by Pu referring to his two other avatars viz., ŚrīRāma and Sri Krishṇa (cf.1.25.15. etc).

His ‘mahimā’ (greatness) is limitless. The same is clear when Pu says as:

"apāra mahima Śrīpurandara Viṭṭhalana
upāya dindali nene manave" (1.30.18)

Thus his greatness is exhaustible too. Ajāmila, Bhishma, Dhruva, Draupadi, Gajendra, Prahlāda, Rukmāngada, Śuka, etc. are some of the devotees whom the deity blessed as referred by Pu.

Pāṇḍuranga Viṭṭhala is highly famous in view of his "nāma mahima" (glory of the name). Pu has several comps wherein he reiterated the glory of the ‘nāma mahimā’ of Pāṇḍuranga Viṭṭhala. The comps viz., 1.65.35 to 1.99.53 2.37.26 to 2.73.56 etc., may be referred to contain the grandeur in the glory of the ‘ishṭadevata’. In fact, Pu devotes a larger attention upon highlighting the mahimā in order to mobilize that quality of glory in Pāṇḍuranga. For example, at one place (1.32.19). he says:

"nāma samkirtana anudina mālpaga"

Further Pu cites episodes of various Bhaktas who are originally described in the Purāṇas and epics viz., Mahābhārata, Rāmāyaṇa and Bhāgavata. Such references indicate Pāṇḍuranga Viṭṭhala’s ever gracious quality to reference to his devotees.

Viṭṭhala is known for high standard of morality. He is described as ‘Suguṇa śīla’

"Vaidarbhīya rāmanana vara Sugunagalella" (1.33.19)

At another place, Pu indicated that the deity would not like him who uses foul language, devoid of love. As Krishṇa the love of the deity viz., Viṭṭhala is concentrated upon devotees.

Viṭṭhala is the Lord creation (‘Srshṭiśa’). He is referred so, more than two times. It is as:

"Śrishtiśa purandara viṭṭhalananane
nenedu mutti bhajisisvūdu" (1.37.21)
He is a brilliant God (‘daivam’:1.38.22) and is the ‘ishtadaivata’ for Pu. He possesses all that, that qualifies him to be so. He openly says:

"srishtha purandara viithala
daiva vendu" (1.38.22)

He likes devotees and musicians. He is called as ‘Bhagavata Priya’ (1.40.23). Ty also points out the same. He is beautiful to look at. He is called as:

"Kanta purandara viithala" (1.4.24)

The term ‘Kanta’ indicates the beauty of the deity. Viithala otherwise also could be described as the deity of tradesman and all that style is seen in the Kirtana.

"Kallusakker kolliro nivellaru
kallu sakkere kolliro........
.............atilabha baruvantha
nashtabiluvudilla nastahuttuvudilla" (1.41.24)

Here the terms ‘labha’, ‘nashta’ etc., deserve our attention. Now his powers:

He is the Lord. He is called with the terms like ‘odaya’, ‘arasu’ (1.67.36,166.35) meaning the Lordship. He is the Lord of the Dasas. He is the authority upon the demons and a great cause of fear to them (‘danavaruga, gando Purandara Vaithalana’: 1.68.37). He is described as one known for immense power (‘apratima mahima’). He is excellently described as ‘sakala guña purpa (1.71.38)

He is known by thousand names (‘sasire namama Sririshikesana’:1.83.44). Here the number thousand, may mean also several. He is the Lord of Bhagavatas and yogins (i.e, ‘Bhagavatararasane, yogigaloOdyanane:1.284.174).

Further the singer describes Viithala as highly calm and well composed. He says: Parama santanada’. (1.93.50) He is powerful and is characterised by the Kannada word ‘caanda’(.126.71) meaning good. He is the cherished lord of the saint composer and hence he gladly says:

"Enagobba dora dorekedanu" (1.152.86)
Thus here he seems to be placed with that deity like Nārada or Vālmīki.

Pu likes the deity and proudly says "namma oḍaya Śrī Purandara Viṭṭhala" (1.183.104). The saint further calls Purandara Viṭṭhala as "Muddu purandara Viṭṭhala (1.196.113). Ty similarly describes Rāma as "Muddu devūḍu". The term 'Muddu' is a fine word in both the languages viz., Kannada and Telugu.

He is the Lord of the earth (dharagadhipa). He is the Lord of the sages (Mauniga.loḍaya). He is the Lord of the wise (jñānigalarasu'). Pāṇḍuranga Viṭṭhala is one full of respect (mānenidhi) (1.233.136) unto others. He is unparalled God. (namma asama purandara viṭṭhala':1.242.142)

Ty also described Rāma as unparalled (cf 'Rāmani samāna mevaru').

Purandara Viṭṭhala is pure and rich and hence is described as:

‘Nirmalātmaka siri purandara viṭṭhala’ (1.243.143). He is therefore, unbiased (‘samadarśi:1.249.146). He is the killer of demons (‘dānavāntakaḥ’). He protects those who seek shelter (‘Bṛtajanapāla’). He is a famous man (‘prakshyāta purusha’: 1.128.174). He is under the control of devotees. (‘nine bhakta parādhīna nādamele’:2.31.21). He is the Lord of the liberation and hence is called as ‘Muktīśa’ (2.100.64). He is called as ‘Pāṇḍitaśrī’ (2.104.67) referring that he is extremely intelligent and scholarly. He is an adept in protecting the devotees and punishing the demons or sinners. The same may be noted when he says:

"Ninna noḍi dhanyanādeno
raksha sikhana daksha
pāṇḍava paksha raksha" (2.188.137)

He is biased to Pāṇḍavas who are taken to be symbolising good people.

Pu is highly a ‘jñāni’ and a man of good worldly experience. There is an unique comp where Pu tries to read the mind of Hari and that of Man. While drawing a picture of contrast, he ultimately states that
it is the aim of man to desire the Lord while latter’s to remove the
sins of his devotee. The song is:

"Hari citta satya
nara cittake bandaddu
lavalesa nađeyadu
purandara viţhala na barasqodu naracita
duritava kalevade haricittavayya" (1.147.83)

He is described as the treasure house of happiness (‘sukhanidhi’).
He is a jăâni’ (1.113.62). He is auspicious and steady and bold
(1.113.62). He is the Lord of all the three worlds (‘mùrlokađödaya’:
1.123.18).

In this manner, it is possible to group the epithets found in the
comps of Pu. Only a selective few are described above to show that
in the eyes of Pu his ‘ishâţadevata’ is known for all good qualities that
astonish any devotee. We noted earlier that Pu gave out a view that
his ‘devatä’ is connected to Music and active to appreciate the quality
of singing, dancing etc. by Bhâgavatas and Haridâsas. The same may
be noted in brief in the following article.

B. LINK WITH MUSIC :

According to Pu, Pândurainga Viţhala is a good connoisseur of
Music, Dance and Drama. He has made his chief deity mainly
concerned with Music. Here lies the contribution of Pu as that
tradition followed by Ty.

He suggests that Viţhala can be worshipped and pleased by
means of fine arts. Pu has maintained his stand that he would please
God through singing. He denotes the same as:

"Pâdi ninna meccisuvane" (2.203.14)
Pânduranga Viţhala as ‘jänaki vallabha’ is fond of Music
(‘gânalola’). This we note from the expression:

"Janakivallabha daśaratha nandana
gâna vinodana nene manave" (1.30.18)

Further the expression reveals that he rejoices with Music
(‘gânavinodi’). That idea of considering Râma as ‘gânavinodi’ is kept
up even by Ty. More we see in the fourth chapter of this Book.
In the introductin, it is described that Vālmīki sage was the path-finder of the idea of linking the deity or the hero under description with music. The deity again is described as connoisseur of MUSIC. in the form of ‘Srinivasa’ or ‘Venkateṣa’ and Narasimha (1.86.46). Pu has indicated the same:

"Tanna dāsa janara
hṛidvāsa nāgi gānalola"

also

"Mangalātmaka mohana kāya
Rāga saṅgita ṭōlā.......... (1.268.156)

The God as Krishṇa is:

"Nārada gānavilola ...
nirada śvāna.........." (1.274.159)

These indicate Pu's view that his 'ishṭadevata' irrespective of the aspect, he represents, is a ‘saṅgīta priya’.

Further, Pu depicts that Pānḍuranga Viṣṭhala in the form of Sri Krishṇa is skilled in Flute ('kolalu'). The singer has described repeatedly the skill of the Lord in captivating the mind of all with his play upon the flute. As he produces music upon it, the 'gopi's and the others in the world immerse in the ocean of joy and bliss due to that.

Pu characterised the deity as a skilled Dancer also. That is known in his aspect or form as Lord ŚrīKrishṇa. The dance of ŚrīKrishṇa upon the snake in the Kālindi lake is a famous proverbial episode. This is originally referred in the Bhagavata Purāṇa. Pu takes many comps to describe the skill of the dance by ŚrīKrishṇa. Pu alludes it with 'jāti's and 'svara's suitable for the art of Dance while demonstration. These may be known from the respective comps.

Pu appears favourable to describe his Deity as a reputed Dancer. He is also a great connoisseur of it. The popular songs viz:

"Hari Kurīda..."(1.101.54)

and

"Ādidano ranga..(1.111.60)

are expressive of the dance faculty in the Pānḍuranga Viṣṭhala.
Further, Pu refers the Lord as the ‘sūtradhāra’ of a play which is false or ‘māya’ in the world (‘Kapaṭa nāṭaka sūtra dhāri). Even Ty also represents his ‘devatā’ in the same way. Pu refers more than twice the deity’s participation in the world-drama. The same may be known from the expression:

"Kapaṭanāṭaka svāmī Purandara Viṭṭhalana
gupitadi neneve vadana vaikunṭha" (1.45.26)

Here the expression containing metaphor ‘vadana vaikunṭha” deserves our attention besides the relevant expression in the first line. Further, at another place, Pu refers the Lord as

"Viśvānāṭakasūradhāriye vishnave
......bhāgavatara priya..." (1.75.40)

The references above indicate the idea of considering the world and its characters to a temporary situation namely drama.

As a caution, Pu hints that the deity to be respected in the fresh hours of morning and that may be in a sense that the fine art can be promoted very well in an individual for advantage. Pu points out further that Pāṇḍuranga Viṭṭhala is essentially a overlord of Music i.e., "sangīta abhimāni". His deity is concerned with both, vocal and instrumental.(music)

10. FUNCTIONS:

Let us turn to note the deity's functions. They are indeed several. Here again a few are described.

When the deity is praised, he is obliged to perform certain functions in favour of the devotees. The functions are mostly protective ones.

He protects the ‘dāsas’ and several others who worship him. According to Pu, Dāsas are attended by the grace of the God. So he impels one to become dāsa as he says "dāsanāgada manuja kaḍu mūrkhanayā”.

He purifies the sinners. He calls, therefore, deity as ‘patita pāvana’. He removes all kinds of sin and shows kindness. There would not be any suffering when God's grace dawns on devotees.
The Lord of death viz., Yama shall cease to show his influence upon the devotees of Lord Hari. (1.36.21)

He grants happy region to the devotees. He says hopefully as 'paradalli padavi untu', Pu distinguishes regions and sustains happiness to the devotees.

The deity removes fear in the devotees arising from the thieves. In 1.44.25. Pu indicates that devotees shall not have fear from thieves.

In the aspect of Rāma, Pāṇḍuranga Viṭṭhala destroys sins internal and external (1.53.30). He protects people on earth. He is called as 'kshiti janapāla' (1.64.35). He at the same time grants wealth ('sampada')

He is the giver of boons. He is thus called as 'varada'. Moreover, we come across epithets like 'prasanna viṭṭhala', 'varada Purandara Viṭṭhala' etc., in the comps of Pu. He assures that this deity grants boon of our choice and this we see as:

"beḍadvarama Purandara Viṭṭhala nallade
nāḍaḍi daivagaḷu koḍabalave" (1.222.130)

Further he demands:

"vara birudugalu uliyabekādare
ivaritadi kāṣṭ Purandara Viṭṭhala" (1.138.77)

Pu interprets the avatar of Rāma to perform the function of protection from sins and also to bless 'mukti'. The same may be noted from the Kīrtana 1.53.30 where the functional meaning implied in the term 'Rāma' is explained.

As the Lord is known for 'Paramaśāntatva'. He blesses peace and fearlessness in the devotees. (1.93.50)

The deity protects the human beings who are as thoughtless and as dogging as the sheep. He says

"narakurigaḷanella bhāvi rakhisu" (2.33.22)

Pāṇḍuranga grants 'Kaivalya' to the devotees and removes 'kleśa' (unhappiness) to them. He is described as 'kleśanāsa'.

In this manner, we can recount for the functions of the deity as depicted by Pu. However, we notice the deity to be active to perform protective functions comforting the devotees.
11. RELATIONS:

Pu refers to the known relations of Pāṇḍuranga Viśṭhala. They are same as that of Lord Hari. It would be interesting to note a few details below as expressed by Pu.

In the Kīrtana viz.,

"Jagava hutṭisuva brahma ninna maga
jagava samharisuva rudra mommaganu
jagada pāvane bhāgirathi ninna magalayya
jagada jivanā māte ninnarasiyo deva" (1.46.40)

According to Pu, Brahma is his son, Bhāgirathi, his daughter. Rudra is his grandson. Lakṣmi is his queen.

At another place, Pu refers his deity as a son of Nanda. He therefore, uses the expression ‘nandagūpanakanda’. Devaki and Vāsudeva are his parents. Here Pu refers to the aspect of his God as ŚrīKrishṇa.

However, in ‘Rāmāvatāra’ pāṇḍuranga was the son of Daśaratha. He was the brother of Lakṣhamana and husband of jānakī, the daughter of Janaka, the king.

He has external relations as referred by Pu besides those family relations. His devotees like Dhruva, Hanumān etc. are referred as his ‘bandhus’. All devotees are regarded as the members of the family of Pāṇḍuranga Viśṭhala. In such a strain, Pu considers himself as Vishṇu-bhandu. Among female devotees, Pu refers Draupadi as ‘Kanyā śirōmani’ (1.36.21).

At 1.36.21, Pu provides another list of members of his deity’s family. They are Nārada, Parāśara, Manu, Bhishma, Pārvati, Janakanripa, etc., who worshipped and praised him as the Lord of creation. Likewise Dharmarāja, Vidura are his devotees. As Krishṇa, Viśṭhala stayed in the house of Vidura (1.40.23). This indicates the deity’s connection even with Vidura.

As Krishna, Viśṭhala is the ‘sārathi’ of the chariot of Arjuna. Further, the deity is the husband of Rukmini (‘rukminiramaṇa’:
1.71.38;1.64.35). He is the husband of earth also. Pu states the same as:

"dharanidevige ramana....."

The deity is mentioned as the father of the celestial ganges/('amara gangā janakanu').

Pu shows the facility to a bhakta with regard to the deity, that a devotee can demand:

"Purandara Viṣṭhala begane ko đu
śāyūjya vannu............" (1.139.78)

meaning that he needed quick emancipation.

As he is linked with Music, Pu specially states his deity is respected by Nārada, the Divine Musician. ('nārada vandyana........':1.214.124).

Even the deity is described as attached to Ācārya Madhva and the path profounded by him. This is clear when Pu describes:

"Madhvāntarātmaka.....
.....Purandara Viṣṭhala" (2.15.8)

As established in such relationship with devotees, Pu states appealing the God as:

"nine bhakta parādhina.....
varadāyaka Purandara Viṣṭhala" (2.331.21)

Thus we notice that Pu's 'ishṭadevata' bears happy connections with all i.e., both human and divine, beings.

3.3 CONCLUSION

1. Pu has glorified his 'ishṭadevata' Purandara Viṣṭhala. He considered him as Lord Hari himself. He has expressed the Rama and Krishna aspects of the deity, he worshipped. As a result there is greater scope for the details of the mythology of 'Pu's 'ishṭadevata'.

2. He has described his deity as anthropomorphic being endowed with unusual and extraordinary excellences. He has described his deity to be identical with all the popular avatars of Lord Hari.
3. It is surmised that Pu was attached to the deity residing in Pandharpur or some such place. Tradition accounts that Pandharpur was the seat wherefrom Pāṇḍuranga Viṭṭhala is worshipped.

4. Pu has shown his regard for the propounder viz., Madhva of the religion he promoted. He rightly made, of all, Purandara Viṭṭhala as the overlord of his religion.

5. The saint has maintained his ‘ishṭadeva’ as ‘sarvottama’ bearing happy relationship with all.

6. Pu’s contribution lies in marking and maintaining a link with Music to his ‘ishṭadevata and calling him as ‘sangīta ṭōla’, gāṇalōla’ etc.

7. He made a way for Music to assume the place of a thread in a garland of Bhakti that decorates the personality of Lord Pāṇḍuranga Viṭṭhala.

8. Characteristically, his songs contain a feature of characterising, the devata which when collected separately amounts to the richness of mythology that the deity possessed.

9. Pu has immortalised his vision and experience regarding the God and Bhakti in his comps. He also appears to have utilised his knowledge of Purāṇas and epics in supplying the details glorifying his ‘ishṭadevata’, and reducing it to suit to the various tunes of Music. He says:

"rāgadali Purandara Viṭṭhalanna nene...." (1.247.145)

meaning the God should be praised with praises set to rāgas.
CHAPTER 4

THE MYTHOLOGY OF THE ISHTADEVATA
OF TYAGARAJA
LORD SRI RAMA

4.1 INTRODUCTION

The Ishṭadevata of Pu viz. Pāṇḍuranga Viṭṭhala is described in the previous chapter. Now we turn to ŚrīRāma, the ‘ishṭadevata’ of Ty.

Vālmīki made the story of ŚrīRāma immortal in the world with his literary comp, ‘Rāmāyana’. Ty has chosen to retell the story of ŚrīRāma upto his satisfaction with his musical comps. Ty is definite in his choice because he is convinced about the greatness of the deity. Further the contribution of Ty lies in his way of linking the deity with Music like Pu.

Like any seasoned etymologist, Ty has defined and explained the word ‘Rāma’ in his comps more than once. According to him, the term ‘Rāma’ stands to connote the meanings viz., Ladies and the Brahma, the creator supreme. The same may be seen in the song:

"Rāmāyaṇa capalākshula peru----------
Rāmāyana Brahmamunaku peru" (1.179.422)
which is in the Pūrṇacandrika rāga and Ādi tāla. At another place, Ty explains the effect of the word ‘Rāma’ in its combination. Ty, in a Kriti of Dēvāmruta varśini rāga and Desādi tāla says as:

"Śīvamantramunaku ‘ma’ jīvamu
mādhava mantramunaku ‘rā’ jīvamu" (1.70.314)

Ty thus continues to glorify Rāma in many places in order to establish the uniqueness in the name and the combination of the letters ‘Rā’ and ‘ma’ of the term ‘Rāma’.

In the Kirtana of Suphoshini Rāga and Rūpaka tāla, Ty further defines Rāma in another way:

"Rāma yane sumārmamu Rāmāyane śarmamu
lasadamara varula Kabbeno Tyāgarāja sannuta" (2.349.115)

We have noted earlier that even Pu tried to etymologise the term ‘Rāma’ (see 3.2. of this thesis).

Ty substantiates his endeavour in depicting Rāma only as his ‘Nāyaka’ in his ‘Saṅgīta Kriti’. That is in the Kirtana of Asāveri Rāga and Āditāla he says:

"Vālmikādi munulu narulu ninnu
varṇāncina nā ṣaṭa dirund" (1.87.331)

Ty is not satisfied when sages and men have praised and described Rāma. It is his great satisfaction to depict his Rāma in his comps. Ty’s comps reveal also that he had the ‘Darśan’ of ŚrīRāma. Like the comps of Pu, even the comps of Ty seem to be bearing equal authenticity to describe the personality of ŚrīRāma. The saṅgīta Kirtanas of Ty further reveal his feelings of joy and ecstasy which he experienced whenever he spoke of Rāma.

Ty gratefully acknowledges that Vālmiki was responsible originally to describe the story of Rāma. The same is evident when he says:

"Bilaja mauni krita caritra"

with due respects to that sage. Ty announced that he is only retelling the story of Rāma. However, he has introduced certain changes in the story of Rāma different from that of Vālmiki. For example, Ty points out that Śabari offered to ŚrīRāma the remnants
of fruits that she tasted when he visited her. This detail is peculiar to Ty only.

As per the Rāmāyaṇa, the sage Nārada introduced the story of Rāma to Vālmiki. The sage vālmiki developed it by the help of his 'yogic powers'. As per Ty, the same sage Nārada inspired him towards Music and the deity Rāma. It is so because Ty considered Nārada as his 'Gurusāmi'. Ty self-imposed the task of describing the glory of Rāma. He called him as 'Śringāranāyaka' possessing a great liking to Music. Also Ty praised ŚrīRāma as one who set the tradition of Music in the world. (cf. 'Saṅgīta Sampradāyakūḍu'). It is known that Nārada was a great divine musician who propagated Music and Bhakti in the world. It is significant that Nārada was an inspiration to describe Rāma to both Vālmiki and Ty.

Pu described Rāma as 'Gānavinodi'. Ty taking the clue of that, probably established Rāma to be deeply connected with Music. However, it is Lord Hari who is made as 'Saṅgīta ārādhya devatā'.

The comps of Ty reveal that his 'iṣṭādevatā' is a supreme being and essentially a superman. This he says in a Pancaratna Kīrtana of Ārabhi Rāga as:

"Mānadvendraṇaiṇa Rāma candruḍu"

Thus ŚrīRāma is regarded as the best Being but in human form. Ty hinted that Rāma was the practical man who strove hard to show the way of life and demonstrate that success lied in hard work and devotion.

The comps of Ty reveal further the uninterrupted devotion of the singer to Rāma. This seems to have enabled him to understand his 'iṣṭādevatā' better. The deep attachment of Ty and such 'bhaktas' to ŚrīRāma is evidenced in a song which is in mohana rāga and ādi tāla. That is as:

"Tanakai Śrīramavataramettitivo
nā vanti dāsula braṅa vedālitivo" (1.15.116)

This expression cited above further points out the 'tattva' of the "Rāmāvatāra" of ŚrīHari.
It is interesting to note the description of Rāma characterising him as 'bhāvajarūpa' viz., having the form of God depending upon the feelings of the devotee. Ty openly describes Rāma as "Śrīman nārāyaṇaḥ lakṣmi sametō bhagavān" implying the Nārāyaṇa svarūpa and thus identity in him. Being a musician, Ty seems to suggest that the deity Rāma could be regarded as the very embodiment of Music.

A glance at the comps of Ty, reveals that Ty described the aspect of 'Kodandā Rāma' in the personality of his 'ishṭadevata'. In that aspect the deity would be further ready to quell the evil and bless.

Ty repeats the salient features in the personality of Rāma in his comps. Many of the details found in the life of Rama as described by Ty tally with those depicted by the sage Vālmīki.

Pu mentioned that his 'ishṭadevatā-mantra' viz., Purandara Viṭṭhala mantra to be identical with the Nārasīha mantra and Rāmatāraka mantra as having a great efficiency. Ty is a siddha of that mantra as he points that Rāma could be known through the japa of the 'tārakamantra'. He says 'tārakamantravedyūḍu' referring to Rāma's grace.

As Pu showed his absolute faith upon 'Pāṇḍuraṅga Viṭṭhala', even Ty kept his trust upon his deity as capable to grant him birthlessness and freedom from the cycle of samsāra. This goes in testimony to establish the truth that the 'Kīrtana' of God is a way of salvation in this Kali age. Earlier Pu is the path finder in this direction. Many details of Pu's deity are true even for Ty's deity.

There are innumerable epithets describing Rāma in the comps of Ty. Like that of the comps of Pu, even these refer to the scheme consisting of details like birth, body, form, etc. regarding the personality and achievements of Rāma.

As is clear from the comps of both the composers, Lord Nārāyana, in principe attracted their attention. As Ty points out that his belief upon Rāma was a long standing one, bearing the influence of his parents and other ancestors. It appears that Ty was inclined to revere the 'Bhadrāchala Rāma' and this is evident when he praises 'bhadrāchalamu pai velasina śrīrāa. Ty is deserving enough to praise Rāma because he considered metaphorically his comps to become
the clothing of Rāma (cf. ‘Tyāgarāja vakcelāvrita rāma’). Further Ty himself mentions at another place that the deity looks more luscious especially when his glory is sung in the ‘ghananaya rāga’s and ‘vinta rāga’s.

The epithets describing the deity are mostly in sanskrit language and thus they denote proficiency of Ty of that language. Even Pu’s description of his deity contains epithets in sanskrit too and those indicate the composers felicity even in that language.

It may be pointed out that certain epithets of the deity like in Pu are teneble for connoting deeper significance and meaning. Hereunder the description bases upon the plain meaning of the expressins found in the comps of Ty as followed in the case of Pu in the earlier chapter.

Now let us turn to note certain dominant features in the mythology of Rāma according as the scheme cited above. To begin with we have.

4.2 1. BIRTH :

The birth of Rāma is referred by Ty in his comps. Like any human being, he is born. He is born in the clan of the Sun (‘inavamśa’). He is born to king Daśaratha. There are several expressions wherein the birth in the clan of Sun is repeated and the glory of the ‘vamśa’ being praised. At one place, Ty characterises Rāma’s birth with expression ‘īśvarajanmanamu’.

He is a kshatriya. He is therefore, referred as ‘rājanya’. Out of great admiration to Rāma, Ty praises him with many epithets like ‘inakuladhanamā’ ‘raghavānvayamuna’ ‘bāga janminci’ (2.363.132), ‘ānanda kanda’ etc.

Ty describes Rāma as an ‘avatār’ of Lord Hari and in which case the birth, in normal form, is only as a human child.

Considered as a deity, Ty points out Rāma to be as ‘Self- Existent’. On an average, we note, however, that Ty refers Rāma to have birth to human parents. He maintains therefore, the description of Rāma to be on par with that of any Noble Man.
Ty refers that Rāma was not born alone in the clan but with his brothers who are obedient. This we notice when he says in a song of Ābhōgi rāga and desādi tāla as:

"Nīja dāsavarulagu tammulatū
nīvu bāgā puṭṭaga leda" (1.203.445)

The second line of the expression above deserves our attention.

2. BODY:

In a length of several epithets Ty describes the beauty ('lāvanya') of body of Rāma.

It is customary, however, to describe the beauty of the physical body ('sarira') and its brilliance. This he has done in a poetic way.

The hair, the face, the eyes, the cheeks, the lips, the teeth, the neck, the chest, the shoulders, the hands, the navel, the feet are some parts of the body of Rāma referred to poetically, and metaphorically by Ty. Ty describes the beauty of them in several words repeatedly. Poetic Skill in Ty is well realised at this.

As a whole Rāma is described as a handsome figure ('lāvanya mūrti'). His complexion is dark blue and is like that of the cloud, 'niradavarna' (2.321.80), 'mēghasyāma' etc., are the epithets describing his complexion.

While describing the beauty of the feet of Rāma, for example, Ty praises comparing it to lotus and to be highly respectful. The feet are described by Ty with great devotion linking them too to be connected to Music in a comp (1.220.460) of Śrī rāga and desādi tāla as:

"Nāda svaramane navaratnapu vedikapai...........
......................................................Śrītrāṇu
pādamulanu............................. (bujince"

Here Ty imagines the feet of Rāma to be resting upon a footstool studded with gems in the form of the notes of Music (nāda).

Further, another example may be cited hereunder from a comp of Ty where Ty has made beautiful description of the body of Rāma in a nutshell. It is:

"Meru samānadhra...
śāra śāra voyyārapu naḍalanu
ntra[k ḳntini ni ṭhitvinimahā
alakala muddunu tilakampu tirununi
talu[k cekkulace....nemmomunu
galamuna ōbhiltu kanaka bhūshaṇamulu"

Songs of this order containing description of Rāma are several in the 'saṅgīta kīrtana’s of Ty. Ty seems to conform to the poetic excellence ('kāvyagūṇa') of incorporating ‘purusha varṇana’ in his work. The telugu term ‘talu[k’ in the cited reference above is worth our attention depicting the bodily grace of the personality of Rāma.

For the fear of bulk, all relevant details regarding the details of his "Body" are not described here. Now we turn to

3. DRESS :

Ty refers to the Dress of his ‘ishṭadevatā’. The sanskrit terms ‘paṭa’, ‘cela’, dukūla’ etc. found in the’ Ty’s comps denote his Dress.

Rāma’s dress is of golden hue as we notice from the expressions like ‘Kanakapaṭa dhara’, ‘Kanakamayacela’ etc. indicate the same.

Ty metaphorically refers Rāma to be wearing the speech (comps) of Ty as his dress. The same may be noted from the expression ‘vara tyāgarāja vākcelāvrita’ of the comp (2.246.6) that is in Yadukulakāmbhoji rāga and desādi tāla.

At another place, Ty refers to the shawl and ear rings of Rāma. This may be noted from the expression:

"Sarigancu sāluvato
caukaṭṭa prgulato" (1.56.402)

In that song Ty describes Rāma with the terms viz., ‘śringāra sekhara’ and ‘raṅgpati’ where ‘raṅga’ might refer to ‘saṅgīta raṅga’ (world of Music). Ty himself has mentioned several aspects of Ragīa viz. ‘Kastūri raṅgā’, ‘kāveri raṅga’ etc.

Ty also mentions his deity as having the robes of a ‘muni’ (sage), when he was in exile. He referred to that as ‘munivesha’.

Like Pu, Ty also mentions the various ornaments which the deity Rāma wore, on his body.

The ‘kiri[t’(crown) which is valuable and precious decorates the head of Rāma. There are ‘kunḍala’s referred to be decorating the
ears of Rāma. A number of gold necklaces including ‘kaustubbahāra’ added lustre around the neck of Rāma. He held in hand a bow (kodanda) and thereby that aspect was termed as ‘kodandarāma’ stature of that deity.

Ty described the physical beauty and shapely body of Rāma even in his form as Krishṇa. Ty there at describes Rāma as being decorated with the plumes of the peacock (cf ‘śikhipinchavatāmsuḍu’; 2.438.206) This way of doing is a consonance with the way of Pu who described his deity Pāṇḍurāṅga Viṭṭhala to be as same as Rāma or Krishṇa.

It is not possible to describe herein the ‘beauty’ of the personality of Rāma and the ‘Dress’ described by Ty fully. But it should be noted that the corresponding poetic expressions of the respective composers look really appealing when they are rendered in their set rāgas and ‘tāla’s.

4. FOOD :

Ty mentions certain ‘naivedyadravya’s to Rāma which may be considered as his articles of food. Even Pu marked out such a way earlier.

In the aspect of Krishṇa, Ty refers Rāma to be fond of ‘butter’ as may be noted from the expression ‘navanīta bhakshaṇa (1.20.120). Ty as a bhakta and known for the favourite dish viz. ‘Poṅgalu’ (1.4.71) mentions that was accepted by Rāma as his food. Several food articles mentioned by Ty in course of his comps refer to Rāma’s food probably best cherished. Ty mentions also the ‘vīḍemu’(tāmbula) cherished by Rāma.

5. FORM :

As noted in 3.2 of this thesis, the form of the deity is indicated by the sanskrit words ‘rūpa’, ‘mūrti’, ‘avatāra’ ‘vesha’ etc. Ty’s comps contain several epithets ending with those terms. The same appears to be a good opportunity for the composer to describe the ‘mahimā’ of God.
Ty seems to suggest that the personality of Rāma is only a temporary situation, while Lord Hari is original (‘mūla’). This can be noted when Ty employed the terms like ‘mānushavesha’, ‘munivesha’, ‘narajanmanam’ etc. Ty, however, reminds Rāma to be also the original deity. He addresses Rāma as ‘ādimūlamā’. Even Pu also referred so referring to his ‘ishṭadevata’.

Ty mentions that Rāma appears in many forms while his real ‘tattva’ was shrouded in mystery.

Ty seems not-to refer to any ‘vigraha’ of Rāma as pertaining to a particular place. But incidentally he refers to that Rāma presiding the place ‘bhadrāchalam’ of Andhra Pradesh as he acknowledged the height of devotion of Rāmadās of that place. So it is difficult to establish the exact ‘mūrti’ of Rāma which Ty worshipped from his comp. But it may be pointed out that he refers mostly those idols of Rāma, Lakṣmanā, etc., which are residing in his own house, may be that ‘rāmapancāyatana vigraha’s worshipped by his father. The same may be seen in that expression:

"Tyāgarājīntane bāganelakonna" (1.148.396).

Ty describes Rāma to be the form of ‘Parabrahma’ the God-supreme (‘rāmuḍu parabrahmanu’). Indisputably Ty refers Rāma to represent the forms of ‘Dvaita’ and ‘Advaita’ (‘dvaitā dvaitarūpa’). In a comp of varāli rāga and Ādi tāla Ty says:

"Paramatmaṁuṇdu jīvātmuṇdu yokaḍai
paragucunḍu......................" (1.126.373)

Thus Rāma was a composite form representing the unity of souls viz., ‘paramātmā’ and ‘jīvatma’.

In addition to this, Ty refers Rāma to have other forms (which may be aspects also) like. Śri Rāma, Kalyāṇa Rāma, Kōdana Rāma, Bāla Rāma, Pattābhirāma, Sītā Rāma, ‘dāšarathi’ etc., wherein each title above speaks a lot by itself on the ‘mahimā of Rāma.

Further, referring to his ‘rūpa’, Ty has several expressions also such as ‘mangala rūpa’, ‘sāra rūpa’, ‘pari pūrna rūpa’ etc. These indicate only the ‘vibhūti’ (richness) in the ‘Forms’ of Rāma. Finally Ty declares Rāma, his ‘ishṭadevata’, to be ‘antarūpa’ emphasising the infiniteness in the mythology of Rāma.
Ty calls also Rāma as ‘alankāra rūpa’ referring to the oft quoted characteristic of Lord Hari viz., known for decoration (‘alankārapriyo vishṇuh’). Referring to the source of the personality of Rāma Ty describes beautifully as: "cēpa ādiga padi rūpālu." The situation above also refers to the ten forms of Vishṇu which Pu referred while describing his deity Pāṇḍuraṅga Viṭṭhala.

Rāma is called as the very form of Love (‘premāvatāra’). Similarly he is described as ‘parāt para rūpa’ in the aspect of Venkatesa of Tirupati.

Ty describes Rāma further as ‘nirmala rūpa’ and ‘pavana rūpa’ indicating the form of ‘purity’ as a mark in his personality.

There are yet many more expressions like ‘cinmaya rūpa’ ‘sattva rūpa’, ‘ātmārāma’ etc that indicate the forms of Rāma. In all such description we notice that Ty in guise is glorifying Lord Hari only.

6. ABODE :

The place of residence of Rāma is indicated severally by Ty.

As a king, Rāma resides in Ayōdhya(city) which is the capital of ‘Kōsalarājya’. He is also referred as the resident of the town Sāketa (‘sāketa purādhivāsa’). In addition to this, Ty refers to some other places of residence of Rāma.

As Lord Vishṇu, he is the resident of ‘Vaikuṇṭha’. He rests upon the bed in the form of celestial serpent (viz. ‘śeṣaśāyi’). He sleeps upon the waters of the ocean (‘sāgara śayanaḥ’).

As Lord Krishṇa, Rāma is referred to be the resident of Brindāvana, the pleasure gardens. Brindavana also refers to a township in UP near Mathura. The expression ‘brundāvana sthitīḥ’ in the comps of Ty indicates the same.

Rāma lives in the heart of his consort Lakshmī who is Sītā. The expressions ‘Śrī Rāma hriccaraṇa’, ‘indirā hrinmandira’, ‘sītā ramaṇī hritsadana’ etc. found in the comps of Ty justify the same.

The deity lives in the hearts of other gods and other devotees beginning from Lord Śiva, Indra and such other gods and other devotees like Garuḍa, Vāsava etc. The expressions, for example, ‘manasija vairi mānasa sadana’, ‘sajjanahritpadma śeyana’, ‘tyāgarāja
hridayākāra’ etc indicate that Rāma as an ‘ishṭadevatā’ prefers to stay in the heart of his devotees. Ty also refers Rāma to reside in the mind of the devotees. The expression: ‘Śrīta mānava’ntaraṅga’ indicates Rāma’s affinity to remain in the mind of devotees (men).

Ty exclusively refers like Pu that his deity has the ‘ōmkāra’ as his dwelling mansion (‘ōmkāradhāma’ Omkāra sadana: 2.333.94) etc. He is further described to make movements too in the vedas (nigama samcāra). It is in a sense that he is pervading in the contents of the vedas. Outwardly, however, as a king, the deity rests upon a highly luxurious bed (‘hamsa tūlikā talpa śayana’). The composer, however, is sure to say that Rāma was a resident of (this) world (‘bhuvanavāśa’) satisfying the inward emotion of Bhakti among people

7. CONVEYANCE:

As Lord Viṣṇu, Rāma is referred to have the celestial Eagle (‘Garuḍa’) as his vehicle. Pu refers his deity too using ‘Garuḍa’ as his vehicle.

Pāṇḍuṛaṅga Viṭṭhala is not known to be having life like a human being as of Rāma. So Rāma is referred by Ty to have used chariots. Ty further metaphorically refers Garuḍa also to be his chariot. (cf ‘nāgāri ratha’).

Exclusively Ty refers that Rāma used the ‘Kusuma vimāna’ also as his vehicle.

Thus we note Garuḍa, chariots and Kusuma vimāna’ etc., were referred as the conveyance of Lord Rāma by Ty.

8. IDENTIFICATIONS:

Identifications increase the ‘mahat’ or greatness of a deity. Like Pu, Ty also identified his Rāma with several objects.

As a whole there are several epithets and expressions in the comps of Ty, which correspond to the identifications of Rāma. Rāma is identified with near and dear objects of nature. Ty identifies his ‘ishṭadevatā’ with wealth of nobly born people. The expressions ‘Kuladhanamu’ ‘Budhajanādhamaru’ etc. indicate the greatness of Rāma. He is identified with a ‘cintāmaṇi’ gem which would grant
fulfilment of desires. Rāma is described as ‘Āsrita cintāmaṇi’ (2.276.33). Thereby meaning that he fulfilled the desires of his devotees.

He is identified with certain fragrant flowers like ‘mandāra’, ‘kumuda’ etc. Ty describes Rāma as ‘Tyāgarāja mānasā saroja kusuma’ (2.364.133). The deity is identified with the lamp (dīpa) to indicate lustre in Rāma, through several words by Ty. For example, the expression: ‘vara tyāgarāja hruccāra dīpa’ indicates that the deity is identified with the lamp of his heart. At another place, Ty describes him as ‘Purāṇādi dīpa’. Here he is identified with that light that pervades through the Purāṇas etc.

Rāma is the very learning itself. He is identified with the Vedas, Upanishads and the very meaning of them too. The expressions ‘Sakala Veda Śastra’, ‘Ṣaśvatāgamasāra’, ‘Sarvōpanishadarthā’, and ‘Āgamanigama nicaya arthamu’ etc. of Ty’s compś indicate the same.

Further Ty identifies metaphorically Rāma with several objects of nature like ocean, clouds, wind, Sun, Moon, the bees, the parrot, the celestial tree (kalpataru) etc. The same may be seen in the expressions ‘dinānvaya sāgara’, ‘saguṇa vāridhi’, ‘ghṛṇa sāgara’, karuṇa payonidhi etc. These refer Rāma’s quality and its abundance. Also the epithet ‘ripujadalhi samīra’ refers Rāma to be identical with the wind when enemies are many rather ocean size. Further the expression of Ty viz., ‘bhaktāgha Payodha’,of indicates the deity’s identification directly with the cloud. The expression ‘ravikulābdhi candra’ shows Rāma identified with Moon (born from the ocean of the clan of the Sun). And so on.

In the expression which is in telugu viz., ‘bhaktyanu paṇjarapu cilaka’, we notice Ty identifying Rāma with parrot caught in the cage of devotion. So also we note Rāma, as identified with a Bee from the expression ‘munihridayābja bhṛṅga’. He is identified with a lion as we see in the expression ‘pāpebhasimhva’. In all such expressions, although metaphors flow forth, still we see the identity found in the personality of Rāma with them which only adds to reinforce the ‘Mahimā’ of the ‘ishṭadevatā’ of Ty.
He is identified with Āditya. The expression: ‘aghatimirāditya’, indicates the same. He is identified with Lord Krishṇa. There are many expressions supporting the same in the comps of Ty. For example,

"Tinnaga velayu divyarāpamā cinni krishṇa dayacesi....." (2.280.36)

Further Ty identifies Rāma with Lord Venkateswara. The epithets ‘ādideva’, ‘ādimūlamā, ‘mujjagamula mūlamu’ etc., referring to Venkateśa are described to depict the ‘mahat’ of Rāma. Thus we notice also that Ty has identified his ‘Iśṭadevata’ with several other deities and established a special identify between Rāma and Krishṇa. Earlier Pu had done the same in respect of Pāḍuranga Vīṭhala and Lord Krishṇa. Rāma is identified with Yama in respect of destroying the rebirth. The epithet to Rāma ‘Bhava sāgarāntaka’ shows the same. Further Ty points out that he is identical with everything as that deity pervades althrough (‘vasudevassarvam’)

Rāma is identified with ‘Ādiśesha’ itself. This is to indicate that Rāma is known for greatness.

Ty identifies Rāma to be but identical with the very fruit of his vows. He says ‘nā nomu phalamā’ describing Rāma. Ty further has grown to such extremity of devotion that, he identified Rāma with his own ‘sap of life’.

The same may be noted from the expression:

"Ntrajāksha nā jivādhārā" (2.264.24)

In like manner, Ty has identified Rāma with several beings and objects of importance just to glorify Rāma. Only a few are accounted for the paras above. Suffice it to note here that the ‘Iśṭadevata’ of Ty, enjoyed extreme glory and ‘Vibhūti’ emphasising a fact that the deity was not different from the objects of (his own) creation.

9. QUALITIES

A. GENERAL:

It is here Ty’s comps are highly resourceful. Moreover, the composer himself appears to be highly happy too. He wonders
greatly at the qualities, infinite in number of his 'Ishtadevatā'. There are more than three hundred epithets describing Rāma’s qualities. It is, therefore, not possible to exhaust all of them here. Only a few salient features/qualities of the deity are depicted below. As described earlier, here also the ‘qualities’ are described conveniently into divisions viz., General and those features connected to Music.

Ty describes Rāma in several words that deity was the very treasure house of good excellences. The epithets viz., ‘suguṇamaṇikosā’, ‘suguṇapārāvārā’ etc., indicate the resourcefulness for qualities in the personality of Rāma. Moreover, Ty himself has expressed his inability and inadequacy of his language to describe Rāma.

To begin with, we describe Rāma in the words of Ty itself. Rāma, essentially possesses thirty two qualities which are enlisted in the comp of ‘suddha sāverī’ and ādi tāla as:

"Lakṣaṇaṃ mukalika........
...............muppadireṇu" (2.382.153)

Ty seems to owe the idea of Rāma’s thirty two qualities to Vālmiki, who originally described Rama in Ramāyana with the expression: ‘dvātrimsallakṣaṇopetaḥ’.

Also in another comp of varāḷi rāga and ādītāla, Ty indicates Rāma’s qualities which number again to as many as seventeen. The Kirtana is:

"Karuna elagante.....
anritambādadhuv alpulaveṭḍu"

................................." (1.126.373)

Here the enumeration of the qualities is simply grand. He indicates thereby the ‘sāttvika’ character in Rāma. It would be of interest, if a few of such features of Rāma were to be mentioned hereunder. Ty describes that:

1. Rāma does not speak untruth.
2. He is under the disposal of his bhaktas.
3. He would not pray (veṭḍu’) low persons.
4. He would not serve better kings.
5. He would not forget sun (the lord of his clan).
6. He would not touch (eat) mutton.
7. He drinks not the wine.
8. He does not torture others (for selfish benefits).
9. He does not forget that with which he is acquainted.
10. He gives up the three īśhāna’s (viz., desire for another’s wife, wealth and sons).
11. He remains as a living form free from attachments.
12. He shows not happiness (but rather remains dignified).
13. He betrays not those who trust him.
14. Due to flickleness of mind, he does not forgo his happiness.
15. He does not boast about himself before better persons.
16. He would not give up his determinations.
17. He remains protecting devotees. etc.

When such explicit Kirtanas are seen in Ty, we notice Ty’s ever enthusiasm to make ‘guṇa-varṇana’ of his ‘İśhādevatā’. Ty is aware to point out that Rāma possesses wonderful qualities (‘ādhipura guṇa’).

Now we note a few external and internal qualities of Rāma.

Ty describes that Rāma is highly brilliant and lustrous which attracts the repeated attention of devotees. The expressions: ‘kana kana rucci rā ni rūpamu’, ‘śata bhāskara samkāśa’(2.345.110), ‘ravikoṭi teja’ etc. indicate the brilliance in the person of the deity.

He is highly learned in the several lores of knowledge. He is specially skilled in warfare. He is also learned in the lore of Mūsic. This makes Rāma attached to Music in general and attract the attention of Musicians. Ty praises him as the Lord of the poets (‘sukavīśa’).

He is known for several deeds exhibiting his bravery and prowess. Ty describes Rāma as ‘samaranirupama saurya’ (2.253.30) as he has destroyed several wicked men (‘krūra mānava vidāra’). He is highly skilled in employing the four methods in the policy of diplomacy. He says Rāma to be as ‘sarasa sāma dāna bhēda dāṇḍa catura’
(2.443.213). He is a terror to the clan of demons and the enemies. Ty describes as ‘nitya śatru bhima’. He killed a powerful demon namely Rāvana.

He wields weapons like bow and arrows, sword. Typically Rāma is described as ‘Koṇḍapāṇi’, ‘vidhrita cāpa bāna’ (2.326.84) etc., which confirm Rāma’s skill in using the war weapons.

Rāma is known for high standard of morality and integrity. He has no two words or two arrows or two wives. He is ‘ekapatnīvrata’. Ty repeats vālmiki’s saying regarding Rāma as: "renju mātalādēvāḍu kājani" (1.81.325). Rama is praised as one highly attached to truth (‘satyasandha’).

Ty describes that Rāma is highly sensitive and known for several feelings and emotions ‘kuruṇa’(compassion) is the prominent feeling in that deity unto his devotees. His ‘kripa’ (grace) upon devotees is highly potential. Ty describes him with epithets such as ‘kripālavāla’, ‘parama dayālo’. etc.

As a king or ruler, Rāma exercises power of authority and a great depth and reservedness. He is metaphorically described as ‘meru samāna dhīra’, ‘jaladhi gambhīra’ etc. These describe steadiness in his personality. Ty praises Rāma, summarily as ‘bahu prabhāvuni’. Ty also points out that Rāma was obedient to the advice by preceptors. The singer praises him as ‘vaśīṣṭhānusāri’ meaning that he was obedient to Vaśīṣṭha.

Ty describes Rāma to be known for keeping company with good people. The same may be noted from the expressions like ‘sajjana samūha’, ‘sādhujana jivana’, ‘bhāgavatāntaraṅga cara’, ‘āgama nigama purāṇacaruḍu’, etc., wherein it is expressed that Rāma keeps himself busy in the company of noble men devoted to godly devotion and Music.

Rāma’s ability in keeping his mind under control is highly praised by Ty in several expressions speaking about the ‘nirmalacitta’ of Rāma, Ty describes in a Kirtana of Kedāragaula and jhampe tāla as:

"Ninnāḍanu nā manasepuḍaina nijamuga rāledu
vennavanți nl cittāniki nā vetalu teliyaledu" (2.460.233)
Here ‘vennavanti cittaniki’ deserves our attention.

Rama is great even as a deity. According to Ty, Rama is not only superior among men but also foremost among gods. Ty consistently employs the expressions:

‘manavendra’ ‘velpulalo murdhanyudu’ respectively to represent Rama as great accordingly.

In the manner above, a great many aspects in the excellences of the deity of Ty can be described as discernible from the comps of Ty. Summarily, it can be said that Ty depicts Rama to be fitting enough gloriously as foremost both among men and gods. He has been described to be having always the mind filled with happiness (‘ananda hridaya’) and hence due to his magnanimity Ty claims Rama himself to be his fortune (ni cittamu na bhagyunu’ etc.).

B. LINK WITH MUSIC:

The contribution of Ty lies here that he liked his ‘Ishta devata’ with Music and magnified that quality of Rama. In fact Valmiki expressed the link of Rama with Music in the fourth canto of Badakanda of Ramayana.

Ty has repeated the corresponding quality of Rama with the expressions like ‘ganalola’, ‘saṅgīta lola’, ‘nāradagañalola’ etc. a number of times in his Kirtananas. It is hereby indicated that Rama was essentially fond of Music.

Ty is so sure of his deity that he declares Rama to be having the knowledge of the taste of Music (‘gana ruci teiyunu’).

Ty has identified Rama with the very Music personified. This is seen when Ty praises Rama with the expression ‘ganamurte and further specifying the interest of Rama with the expression ‘divyaganamurte’. We may notice that when Ty employs the term ‘divya’ (divine, sacred) characterising ‘gana’ (singing, Music), he would refer to ‘sacred Music’ which may be classical Music itself and to which the deity is attached.

Although Ty praised Rama for that quality in him, he also suggested that his deity is known for admiration for Music by men.
The same may be noted in the comp of Kannāḍa gaula rāga and deśādi tāla as:

"......āśrita mānava santāna gānalola..." (1.107.354)

Basically, however, Rāma was fond of the Music by divine Musicians like Nārada, Tumburu etc. Ty himself acknowledges that his deity was admired by Nārada himself and Nārada set the 'saṅgīta' into the level, a path for "Muktī". Rāma is praised as 'Nāradasugeyāya' by Ty.

Like Pu, Ty also attributes Rāma's connections with Sāma veda, the Veda of Music. Ty describes him as 'sāmaveda nuta (rāma)'. Moreover, Rāma is praised as 'kuśalavajanaka' where Kuśa and Lava are referred as Musicians also by Vālmīki himself in Rāmāyaṇa.

Ty describes (2.359.126) the voice of Rāma with the epithet 'mridu subhāsha' and indicating at the same time about Rāma's brothers known for sweet expressions. In that comp Ty seems to define music to be but 'tēne' (honey) pervading in each utterance ('palukū'). There are several epithets by Ty indicating the musical voice of Rāma.

Ty characterises the sweet voice and excellent pronunciation of sounds by Rāma in several words like:

'sudhāmaya gāna vicakshaṇa', 'nādācala dipa', 'susvaramaya bhāsha' etc. Moreover, these indicate the vocal grip and knowledge of Music in the personality of Rāma. Further Ty praises his deity to be known for music sweetness in him with expressions like 'mādhurya pūrṇāhāra', 'mādhura ḍālāpa' (2.298.56) 'susvara jita ghana mādhurya' etc., which are particularly significant to expose Rāma's quality with respect to Music.

Rāma in the aspect of Krishṇa is fond of Flute and himself skilled in playing it. Ty says the same in a Kīrtana of Kedāragna gāla rāga and rūpaka tāla as:

"Venugānaloluni.........." (2.407.178)

Further he calls him as 'murali vādana vinōda'. He addresses him as 'venugānamūrti' the form of the Music in flute etc. It may also be noted Rāma is depicted to have convenient shape of body that makes him fit enough to Music. The epithets 'suṣaṅgāra', 'nirupama ṣaṅgāra' etc., substantiate the same.
Rāma is fond of fine music consisting of beautiful notes. He is a Music-connoisseur too. Ty says that in a Kīrtana viz. (2.464.23) as:

"cinmayamane susvaraloluḍau"

Here 'susvaraloluḍau' deserves our notice in respect of Rāma's quality connected to Music. He is also praised as: 'ingita merigina saṅgita luloḍu' (1.15,23). The expression is self-explanative.

Ty brings closer his deity to Music and attributes him to be the very form of the supreme bliss due to Music. He denotes the same in the expressions like:

1) "nāda brahmānandarūpa" (1.169.142)
2) "nāda sudhārasamblanu narākritāya manasā" (1.218.458) etc.

He is thus linked with Music.

Ty describes him to be the 'sutradhāra' in the 'kapaṭa nātaka'. That is, he is the chief string-holder for the drama of activity in the world. Even Pu described his deity to be so prominent in the drama of this world.

In this manner, we can retell the qualities of Rāma as described by Ty. It may be summarily noted that Rāma was a 'complete personality' in himself both as a Man and deity.

10. FUNCTIONS:

Every deity is obliged to perform certain favourable functions to his devotee when he is petitioned with praise repeatedly. According to Ty also, his 'Ishṭadevatā' is highly compassionate and works to support his devotees. Hereunder, let us note a few functions of Rāma as revealed by Ty in his coms. There are many epithets in the songs of Ty which describe exclusively his functions.

Rāma protects his devotees. He is thus called 'śrītajana rakshaka' 'nijādāsapāla'. His devotees include dāsas, bhāgavatas, bhṛityas, ārādhakas, munis etc. Ty mentions specific names of certain bhaktas who received protection from this deity.

He destroys sinners like rākshasas (demons) and those who are proud. He describes it with the expressions like, 'kāntāracara jana mada vidāra', 'rākshasa samhāra' etc.
Rāma purifies his devotees. He is called as ‘pāvaka’. He is highly skilled in it. Ty indicates it in the expressions: ‘loka pāvana catura’, ‘patita pāvana’ etc.

Ty says that his deity is capable of destroying sins. He quells own the six internal enemies of his devotees even (‘kāmādi shaḍvarga hara’). Ty is so greatly devoted to Rāma that he describes him also as ‘patitula broce paṭṭādhikāri’.

The deity blesses/grants longevity, health, children etc. He grants boons to his devotees. The expressions: ‘āyurārogyadāyine’, ‘rāgasamhāri’, ‘śarmapradá’ ‘hridayakāmīta santāna prada’ etc., indicate such powers in Rāma. He is described to have protected the ‘gajarāja’ (‘karivarada’).

Ty describes the past glory of Rāma in respect of performing certain functions. The expressions viz., ‘gādhi yāga samrakshaka’, ‘sāgaramāda damana’, ‘bhrugu suta mada vidāra’, ‘varajātāyu moksha phalada’ etc., indicate the activity of Rāma. The details are found in the Rāmāyaṇa.

Like the ‘ishtadevata’ of Pu, even this ‘Ishtadevata’ of Ty grants ‘Nirvāṇa, Kaivalya or Moksha, relieving the devotees from the world (‘bhavasāgara’). Ty calls Rāma with the praise viz., ‘nirvāṇa phalapradá’, ‘bhava sāgarārthī hara’ etc. Ty mentions that ‘Rāma gave ‘mokṣha’ to jaṭāyu and this we noted earlier.

Ty thus mentions that Rāma grants fulfilment of wants of devotees upto even blessing them solvation of liberation from this world for happiness. Ty himself prays his deity that he should graciously protect him and grant him birthlessness.

In a kriti of śahana rāga and rūpaka tāla Ty has indicated that Rāma blesses all prosperity to the devotee. He says:

"Yaśamāyuyu sadbhaktiyu ekāntacittamu, suśārāromosange..............................." (1.92.337)

Here he enlists the advantage for devotees when they worship him. The deity grants, good devotions, discipline of mind and a good
physique. Also in another comp which is also in śahana rāga and ādi.
tāla, Ty enlists that deity grants. It is:

Āśace aranimushamu.......  
vesātā leśanu tolaṅgini  
dhaṇarāśula nāyuvunu  
bhūṣurabhaktiṇȳ tejāmu nosagi  
bhuvanamandu kīrti kalga jesina" (1.39.282)

Further like Pu, Ty also attributes greater potentiality to the
‘anugraha’ of Rāma and that to be even greater than the grace of the
‘Navagraha’s put together. This we note in the Kirtana viz.,

"Graha balamēmi Śri Ramānu  
graha balame balamu" (1.146.395)

Wherein he says that Rama has ‘nigraha śakti’ enough to outwit
their influence (cf "nigrahamu seyu Harini.....").

11. RELATIONS:

Ty has retold the relations of Rāma which exhibit the richness in
the mythology of Rāma. He has good relations with all and enjoys
good cooperation and admiration.

Ty mentions that Daśaratha was his father. He describes Rama
as ‘daśaratha bāla’, ‘daśarathārbhaka’, etc. meaning that he was the
son of Dāsaratha.

Lakṣmana, Bharata, Śatrughna are the names of his brothers
along with whom he was also born. Ty refers that goddess Lalitā the
Dharmāmbikā as his sister (‘rāmaśahodari’).

Janaka was the name of the father-in-law of Rāma. Jānakī was the
name of the wife of Rāma. In Sītā, who is Jānakī, Rāma saw a great
love and affection. Proudly Ty praises Rāma as ‘vara vaidehajādhipa’.

Lava and Kuśa are the names of his sons. Rāma is called by Ty
as ‘lavakuṣa janaka’ indicating that Rāma was also a father.

Vasiṣṭha is the name of the seer who was the preceptor to Rāma
and whose advice he followed.

As Lord Viṣṇu, ŚrīRāma is referred as the father of Brahma and
Madana, the cupid.
Rāma is the lord of Lakshmi. Ty referred to a few details of Rāma in the aspects of Krishṇa and Narasiāha etc.

He is respected by Devas, Gandharvas, Kinnaras, munis, 'nara's etc. Also gods like Gaṇeśa, Kumaraswāmy, Indra etc. revere him. Rāma is liked by sages that he was called as "munimānasārcita". Further Nārada, Tumbura etc., always praise him.

Garuḍa is a great devotee. Ty acknowledges the devotion of Garuḍa as he says: 'nāgarinuta'. (as being praised by Garuḍa).

Thus, other than the internal family relations of Rāma, Ty mentions also that the beings of all the classes in the creation respect him. Thus he is overload and intimately related with them.

Further Ty refers to the greatness and achievements, of Lord Rāma. They are almost those which are covered by Vālmiki in Rāmāyaṇa. All those details are not included here as they are popularly known. These details are described once again beautifully fixing them into the frame of various musical scales or rāgas by Ty.

4.3. CONCLUSION

The foregoing description regarding the mythology of Rāma gives forth in brief the following points which may be described below:

1. Ty has glorified Rāma as 'Iṣṭadevata' in his 'saṅgīta Kirtanas'. He did it, as he himself expressed, in order to fulfill his desire to do so. He has kept in mind the version of Vālmiki regarding the life of Rāma.

2. Ty has depicted his deity both as Man and super Man i.e., God. He maintains, however, that Rāma was a 'mānavendra' or 'mānavottammā'. And therefore, he is fond of Music by men.

3. He is 'Parapurusha' but linked with Music and hence also appears as 'Nādabrahma' bearing 'nādatanu'. Rāma is referred to as the connoisseur of Music even that by Men.

4. Pu described his deity with details like that of any great Man. Accordingly Ty also depicted Rāma as Man, a great Man. Rāma is depicted as a handsome person known for physical and divine
excellences. He is all pervasive. He declared that ‘Vāsudeva’ is everything (‘vāsudevassarvam’).

5. Rāma, inspite of his great qualities, is even concerned with the lore of Music by men. He cares more to solve the difficulties of those bhāgavatas conforming to Saṅgitamārga. Like Pu, Ty also recommends that his deity be pleased as devotees sing and dance (‘āḍucu nādamuna pāḍucu’) in cestacy.

6. Ty has depicted Rāma as his ‘Ishṭadevatā’, so gloriously that one is tempted to conclude that: "world is filled with ‘Rāma mahimā". Rather it may be repeated that saying viz., ‘rāmamayam jagat’. Ty’s attachment to Rāma is so undetachable that he declared: ‘tvām vinā nānyatra jāne rāma’ (1.71.182) and also

"Ishṭadaivarnu nīverā
ilanu tyāgerāju verā" (2.418.189)
CHAPTER - 5

ASPECTS OF MUSIC IN THE COMPOSITIONS OF PURANDARADĀSA

5.1 INTRODUCTION

History of Music reveals that India has set great traditions of music. The same is traced to the hymns of the Rig-veda and then to the Sāma Veda, especially with reference to the stage of singing. Sāma veda formed an important significance when a sacrifice was performed. The hymns of the Sāma veda were liked and loved by the deities. That formed a restful period of the gods to enjoy the melody of the Sāma veda chanting.

For ‘sāmagāna’, some importance is attributed. It is said that when ‘Sāmagāna’ would be under progress, there would not be any other activity to interrupt the singing. (‘Sāmadhvana anadhyāyaḥ’)

India is proud of Vedas. Among Vedas, Sāma veda is dedicated to the music aspect of the chants. The expression ‘Sāmagāna lola’ employed by the ‘Vāggeyakara’s in their musical comps describe the quality of Lord Nārāyaṇa. This attribute denotes the taste of God to Music beginning from the Sāma veda itself. The music has taken
strides generally in the hands of the ‘Vāggeyakāra’s and the ‘Sangīta Śastrakāra’s. Pu, for example represents a stage in the history of Music. Likewise Ty also.

Vedic singing is peculiar. It is characterised by its own stylistics. But the Carnatic Music, also called as South Indian Music and which is in contradistinction with the Hindustani or Northern music received its due attention even before the times of Pu.

It has been an established fact that Music is a medium for enjoyment and entertainment (‘vinoda’). Also Music is regarded as a factor of the ‘vilāsa’, a pleasure giving pastime. Music, therefore, enjoyed unique status. It added the delight to the hearts of the connosieurs of Music from time to time.

Unfortunately, there are no exhaustive treatises depicting the history of Music. Therefore, music suffered a want viz., a proper chronology and narration. Moreover, the theory part of Music has been also neglected so far. ‘Gītā’ and ‘Saṅgīta’ viz., song and singing came into vogue entertaining greatly the people.

In Karnātaka, the custodians of the practical Music appear to be the ‘dāsa’s and the Bhāgavatas. These specialised ‘Vīṣṇu-worship’ and service to the feet of Lord Nārāyaṇa. Further these are dedicated to the path of Bhakti. ‘Dāsa’s appear to be those who stressed the ‘dāsyā’ kind of Bhakti of the ‘Navavidha’ bhakti. The dāsas who are the singers are reckoned’ as those that have given up the worldly wants, but cherished a single desire viz., to please Lord Hari.

‘Dāsakūṭa’ in Karṇaṭaka was active around the times of Pu. This ‘dāsa-kūṭa’ is contrasted with ‘Vyāsakūṭa’ in Karnātaka. These dāsas have a great regard for ‘Vyāsa Kūṭa’ as the latter followed the purāṇas and such scriptures besides showing devotion to God. Moreover, history records instances that there were contacts between the dāsas and kings. Dāsas seem to have propagated Bhakti and also the nine kinds of bhakti through their music comps. They have shown that bhakti impels writing poetic and musical comps also. These comps contain aspects of bhakti as well as Music, besides several points of
interest. These help to enhance the knowledge in the field of Music also.

In this chapter, some of the features of Music are discussed from the comps of Pu.

Among the Haridāsas of Karnātaka, Pu is foremost musician due to a number of considerations. His comps bear enough evidence to say that Pu could be a learned Musician. He has the poetic talent and great acquaintance with the ancient lore. When there occurred transformation in his life, he seems to have resorted to Music through Bhakti. The credit increases to Pu as he was able to set up tradition for Music and made it worth a study. He switched the Music into service as a medium to instruct people regarding the right behaviour and the need to glorify Lord Nārāyaṇa.

Pu took to dāsahood being initiated by Vyāsarāya who was basically a musician devotee. Vyāsarāya had already the stand also as a Musician with his ‘sūladis’ and ‘Ugābhōgas’. Pu continued the tradition of ‘sūladis’ and ‘Ugābhōgas’ in addition to the other forms of Music comps like ‘devaranāmas’, Kīrtanas of ‘Utsavasampradāya type etc.

The Haridāsas of Karnātaka promoted Music with their ‘gīti’s ‘padas’ (Kīrtanas), Ugābhoga’s, ‘sūladi’s etc., which are dedicated to glorify Lord Vishṇu.

Haridāsas were a group by themselves convinced by the dualism. In fact, the music-tradition of the dāsas, the ‘dvādasa stotra’ of Āchārya Madhva seems to have inspired Haridāsas. Among other dāsas, Pu, however, distinguished himself in the field of Music. Pu employed music as a vehicle for Bhakti and reform the minds of the people to turn to Music and Bhakti. The added advantage in him was the Kannada language to impart the significance of Music and devotion to God. That added to a greater appeal for the people of those times.

The Indian tradition ascribes that innumerable were the comps of Pu. The singer himself has mentioned that he composed as many as four lakhs and seventy five thousand comps. Several aspects of
knowledge like Music, Dance, Religion, Philosophy etc., are touched in them. Unfortunately, the entire set of those comps is not available. There are about seven hundred comps of Pu available in print and which are authentic. The remaining Kirtanas are either lost or interpolated by several others.

The comps of Pu contain terms referring to the field of Music, ‘Dhvanī’, ‘Rava’, ‘nāda’, Bhāva, ‘Rāga’ etc., are some such words found in his comps. It is possible to draw out a sketch regarding the details of science of Music from such occurrences. There is also a belief in the Music tradition that Pu was also a author of a ‘Lakshaṇa grantha’ in Music which is not available. So in the absence of even such regular work, the details marked out from the comps would be significant addition to the field of Music.

Pu mentioned names of certain ‘rāga’s and also their number to be thirty two (‘battis’).

Vidwan.N.Chennakesviah has given a list of all those thirty two rāgas in his treatise viz., "Haridāsa Kirtana Sudhā Sāgara" (vol II, 1972, pp 4) and hence the same is not repeated here. Moreover, the Kirtanas "tuttūri tōrendu..." and "Naliṇajānḍa......." contain the enumeration at a place.

There are about two hundred and odd comps where details upon the lore of Music are found. So it could be easily seen that Music was not the main work in Pu. Bhakti, however, occupied his primary attention as seen in his comps. One can see that the Music- details in Pu appear to show forth the beginnings of the academic status to Music.

Subbarāma Dikshitar has acknowledged the Music faculty in Pu and showed him a little in his work viz., "Saṅgīta Sampradāya Pradarśini". Even before Subbarāma Dikshitar, Tulajāji the author of ‘Saṅgīta Sārāmrita’ recorded such a Music-faculty in Pu.

There is, however, a controversy among academicians regarding Pu’s kinship with the world of Music. But it can be said that there is a grain of truth in the saying that Pu was a musician. Moreover, the internal evidence found in his comps and historical background too
of the contemporary times of Pu indicate the relationship of Pu to
the world of Music. So a least doubt can be exercised in the title
'Sāṅgīta Pitāmaha' accorded to Pu. Also the discussion presented in
the following paragraphs lends support to signify Pu as a supporter
for the Carnatic Music.

The tradition tells that the forms of music like 'saraḷī svara's,
'alamkāra's, 'pillāri gīti's, 'lakshaṇagīta's etc., have crept into the
curriculum of Music learning due to Pu only. However, it can be said
that at least Pu is one among those prominent vāggeyakāras who gave
'gīta's with his 'mudrā'. For example, the comp 'Padmanābha'
contains his own 'mudrā' to consider it to be genuine. Pu thus has
helped the beginners in music through that gīta-form of Music comp
and 'sūlādi's and 'ugābhoga's up to the Kirtana form, it is seem that
he has helped students of music at all levels.

Dāsas and Bhāgavatas are first devotees of Lord Nārāyaṇa. They
are reckoned as singers of the praise of God. These promote the
truth of the statement that music is a means to praise God in this
Kaliyuga. It is said in Bhāgavata as:

"Kalau kalmasha cittanāṃ pāpadrayottajīvīnām
vidhikriyā vihīnānām bhagavat kirtanam gatiḥ"

Here it is explained that in this Kaliyuga the chief prop for
prosperity is only to sing the glory of God with Devotion. Accordingly
Pu made a Sūladi comp where he endorsed the same idea and
suggested that Saṅgīta and Nritya to be forms of worship and to be
highly noble.

Before Pu came into the picture of the world music, India
contained several traditions. But Music therein did not attain the
necessary status. As per Pu, it appeared, Music was not nobly
employed. The comps centred round praising the glory of human
beings of rank and status. Pu discouraged the low values of music.
He raised the status of music into the 'divya' or 'uttama' 'saṅgīta' as
a contrast with the popular 'dambara kūgāta' or 'hīna sangīta'. Pu
offered several definitions of Music. He defined the area of Music
also. He characterised what is music and which is fit enough to form
a part of the whole life of a devotee. Infact, Pu instructed that sum
and substance of human life lies in the music dedicated to the God.
Pu's comps contain the 'Purandara Viśhala mudrā', an insignia to claim membership in the Haridāsas of Karnātaka. Thus he conforms to the practice of Musicians of Karnātaka.

Pu educated a large mass of people by depicting the values of the Hindu religion. The comps of Pu reveal that he went on a pilgrimage. He toured over many places by composing devāranāmas upon the presiding deities of the places he visited. These songs contributed to the spread of Music and Bhakti. His comps show priority for Bhakti and Music seems to be secondary. Ty, on the contrary, focussed his attention to enhance and stabilise the standards of Carnatic music. It is known from the available editions that Pu had employed several rāgas in the span of his comps. But we have noted that Pu specifically mentioned only thirty two Rāgas. The disparity is a point of investigation which may be taken up at another occasion. The components of music viz., Rāga, bhāva, and tāla are well utilised in his comps.

It is however, a matter of great misfortune that the Music tradition viz., Dhātu part regarding the Pu's padas is lost. Therefore, one is not definite as to the right rāga and tāla part of each of his comps. As a result, a number of schools to render the Pu-padas have come up in Karnātaka. In view of the indefiniteness for the Dhātu part of his comps the Dhātu discussion is not included in the present work. The traditional tunes of the Pu-padas, seems to reveal the bare structure of the respective rāgas. Further the practice, in vogue of the singing of the Padas, show a developed or a full fledged state of the rāgas and therefore, the difficulty increases to ascertain truth regarding the original tunes. However, attempts can be made to assess the regular tunes for the comps, but it forms a separate issue by the name "The Dhātu investigation of the comps of Pu". The same is not considered here.

In case of Ty, the situation is different. The music tradition is very well maintained with regard to the 'dhātu pushṭi' in the comps by Ty. The same has been carefully preserved by the disciples of Ty.
The comps of Pu were more in vogue with 'Harikathā dāsa's who sang them to please people at large. Those comps of Pu which contained 'tattva's became popular, than the other comps. The 'Harikathā dāsa's did not always possess necessary knowledge of the science of Music and therefore the comps of Pu became distorted of their Musical value. Ty's comps, however, did not get into the tradition of 'Harikathādāsa's and therefore probably they remained authentic to a certain extent.

It is admirable to a certain extent that certain musicians like N.Chennakesaviah, L.Raja Rao etc., have decidedly marked out a few comps of Pu with notation as they heard others singing or learnt from their 'guru's.

The comps of Pu are characterised by certain features of Music which are already cited in the paras above. The terms like 'dhvani', 'rava', 'rāga', 'taḷa', 'svara', 'nāda', 'mūrchana' etc., which are concepts by themselves are described by Pu. These should be known to the musicians. But, it may be said that, Pu had not much technical sense impled while employing those terms in his comps. Certain words like 'Dhvani', 'rava', 'nāda', appear as synonyms to sound. But later science of Music attached significance to them. Pu has let a scope for such distinction in his comps. For example, at a place he talks of the sound of a bird, the sound produced at the time of grasping the milk from the cow etc., in order to distinguish sharp layers of significance in the 'sound'itself.

He has supplied 'jāti's in his comps employable during a dance demonstration of the same. After all the deity of Pu is Lord Krishṇa who is dancer too par excellence. His dance upon the hood of Kalinga serpent is proverbial and the same is immortalised by Pu. Krishna is depicted as a skilled player upon flute too. Consequently the music instruments, the flute in particular, received mention repeatedly in his comps. His comps very well conform to the popular definition of 'sangīta' namely it to be a combination of 'gīta', 'vādyā', and 'Nṛitya'. Pu shows himself to be an 'ācharya' for the musicians in order to set them on the happy path of Music. It is not because he
instructs them indirectly upon the method of singing and other habits for good singing.

He mentions more than twelve music instruments. Tambūri, however is referred as the foremost among them. This is clear from his expression "Tambūri modalāda akhila vayidyagaliddu". He talks more frequently about the flute and the technique of it also to some extent.

Pu refers to the celestial dancers to stand as ideals before the dancers. He pays homage to Bharata, the sage who set the Dance tradition in the world. The reward that Music when taken as a walk of life is also referred by Pu. Thus Pu has made a significant contribution to Music. He made it rewarding subject. Pu suggests also that Music is a source to provide ‘Ānanda’ and which leads to ‘Mukti’, that is regarded as the ‘Paramapadavi’ (supreme position).

A close study of the comps of Pu gives rise to many points of interest connected to Music. These help for the growth of knowledge in Music. Before we discuss the regular features of Music, it is necessary to describe the devotees of Music.

‘Dāsa’ and ‘Bhāgavata’ are the singers in original terms. But now such a meaning is given up and that denoted only the Harikathā vidwans.

5.2. DEVOTEES OF MUSIC (DĀSA AND BHĀGAVATA)

A. DĀSA:

‘Dāsa’ term occurs a number of times in the comps of Pu. ‘Dāsa’ is a sanskrit term meaning a ‘servant’. Then ‘Haridāsa’ simply means ‘servant of God Hari’. Also Dāsas are those who are dedicated to respect Lord Hari and also desire to serve Him.

In Karnataka, ‘Dāsa’ was an order popular among the singers. It was like the stage of life viz., ‘sanyāsa’ where utter resignation to the worldly pleasures was indicated.
Śrīnivāsa Nāyaka (Pu) took to ‘Dāsahood’ in order to dedicate himself to Lord Viṣṇu. In one of his compns, Pu described some of the characteristics of a ‘dāsa’, that is:

"Tāsu bārisutide keḷi haridāsarella
śrīsana bhajaneya maḍada manushyana
āyushya vyarthavu hoyitū endu..........." (1.191.110)

Pu advised the Haridāsas that they should resort to the ‘bhajana’ of Hari. If not, the life of man on earth gets wasted.

Pu particularly characterises the Haridāsas to be those who spend conscious time usefully in remembering the name of Sri Hari. According to Pu, a ‘dāsa’ should shun life that provides happiness temporarily. He should destroy his personal desires referring to the senses of his body. Dasas practise bhakti as a means to attain God realisation. And so on.

There are quite many compns where Pu, emphasised the time-schedule to the life and movement of Haridāsas. For example, he says that Dāsas must rise early hours of morning and observe the normal religious rites and remember the name of ‘Govinda’.

In the present section, however, the Music-aspect attributed to the ‘HariDāsas’ is described.

Pu holds that ‘Dāsa’s are the singers in general. They are also known for exhibiting dance-gestures while singing. He seems to feel that, that set of singing should be governed by ‘rāga’ and ‘tāla’. He says:

"rāgadali.............nenayabeku"
also "tāladinda...................."

referring to ‘rāga’ and ‘tāla’ to be part of their singing.

Further ‘Dāsa’s go about with gestures of dance as mentioned earlier representing the glory of God. Therefore, as Pu puts it, ‘Dāsa’ stood for responsibility in respect of Music too.

Pu seems to tutor the ‘dāsa’s to raise up to the standards, such that Lord Viṭṭhala becomes rather ‘Prasanna Viṭṭhala’ to them. Pu calls himself as a dāsa of ‘Purandara Viṭṭhala’. He inspires also others to that way of life. This we notice as he generalises as:

"Dāsanāgadava kaḍu märkhanayya"
The singer describes a ‘Dāsa’ typically characterised in his appearance through ‘dress’, the ‘gūtana’ (‘tilak’), the ‘vessel’ that he would hold and the ‘tambūri’ he carries with him etc. Pu further points out that the very sight of ‘Dāsa’s frightens the thieves even.

It is interesting to observe his eulogy upon the ‘langoṭi’, a piece of cloth used by ‘dāsa’s. He says:

"Langōṭi balu olladanna, obbara
hangilladante dēcārake odaguva" (1.182.104)

Here, he indicated the merits of it and the freedom the wearer enjoys from worldly troubles. That becomes rather a gateway to the world of God and Music for ‘Dāsa’s.

Pu recommends ‘ācāra’, the traditional practices like ‘maḍi’, ‘snāna’ etc. He offers a significant meaning indicating what actually ‘maḍi is. He says:

"Purandara Vīṭhalanu iralu
hāgalu nenevude maḍiyu" (1.213.124)

Likewise to other practices (eg. 1.214.124).

Pu instructs, however, that ‘Dāsa’s should engage themselves with better activities. For example, in a comp, he says:

"Irabeku Hari dāasa saṅga, irabeku Paramajānigala
sampādisabeku
ati j nāniyāgabeku Harikatheya kelabeku" etc. (2.115.88)

Likewise:

"Intu suti smrtigalaḷi......
Kantupitana guṇagalanu tiliya beku
manava siri narahariya caṇakarpisa beku" (2.115.89)

In such comps, Pu explained those that make a dāsa, a nijadāsa. The singer also adds the rules of conduct governing them, so that they would realise the cherished goal of human life. Pu lays down even that goal of dāsas. Dāsas should aspire to go to Vaikunṭha, the abode of God Hari. Pu describes the beauty of Vaikunṭha and claims it as the native place of dāsas. Further, he ultimately says that dasahood was a measure to attain liberation and birthlessness. Dāsas are advised to adopt the Madhva order. The contribution of Pu lies in specifying the type of dāsa.
Lord Krishṇa also is described as a ‘Dāsa’. This is seen in a comp:

"Ūrige bandare dāsaya namma keriṅe
bākaṅḍya dāsaya...
..........siri Purandara Viṭṭhala dāsaya" (1.132.74)

Here Pāṇḍuranga Viṭṭhala is a ‘dāsa’ and also the lord of ‘dāsa’s. Pu shows a feeling that the world is filled with ‘dāsatva’. He thereby means that God and the devotee are promoting the happiness. After all Lord Krishṇa is a dāsa, then his devotees would also be dāsas.

At another place, Pu indicates that Haridāsas command a great honour and respect. Pu says the same with an expression:

"Tāla danḍige gītavādyya sammeladi
...............mālva haridāsara
Ketidoḍana karavetti mugidu....." 

(Dh Ed II 143.154)

He characterises the Haridāsas as known to proclaim always the "Hari sarvotthamattva". Pu declares even that land is pure where Haridāsas move about uttering that dictum. These dāsas resort to Music every where (vide Dh Ed III 16.16)

The Kirtana viz., "Tāla bēku takka mēla beku"(Dh Ed VI 83-51) defines that Haridāsa as being devoted to music and to please God.

Pu is highly biased to Haridāsas for he depicts their life in an encouraging way. He says that their singing leads to ‘Mukti’ (2.97.73) in a sense that they reach the feet of Purandara Viṭṭhala (‘Padavannu hondisuva’: 2.97.73).

Hanumān stands as an example for a best dāsa. He, therefore accordingly praises Hanumān in several comps. That Kirtana where the imaginary dialogue between Rāvaṇa and Hanumān is depicted, is highly impressive.

In a Ugābhoga, Pu adds that a ‘dāsa’ should have the feeling of docility and the same may be noted from:

"dāsara dāsara dāsanendenisayya" (1.7.176)

Even Ty too says "dāsānām dāsoham" meaning that he is the dāsa of dāsās.
Haridāsas are tied up to the greatness of the name of Lord Hari. This we note from:

"Harināmakke Haridāsanu
karaguvarallade............."

Also Pu describes a dāsa in another kirtana viz.,

"dāsanantā-guvam dharayolage" (2.173.131) where he remarks that 'gūtanāma', 'gunḍū tambige' etc., would not simply characterise a dāsa but it is the immense devotion that they show to Lord Hari.

A Haridāsa has to make prayer to God sincerely ("ārti indali hariya arcane........")

In nutshell, it may be, therefore, remarked that Pu has a great regard to a true Haridāsas known for devotion for God and singing.

5.3 BHĀGAVATA

B. ‘Bhāgavata’ is a synonym to a dāsa. Although it is a synonym of the term dāsa, Pu himself draw a sharp line of distinction between ‘bhāgavatas’ and ‘dāsas’. However, he links the ‘bhāgavata’s to belong to the class of musicians.

Bhāgavatas are those who believe in the glory of Vishṇu. They propagate the Vishṇu’s greatness by resorting to Music as a means. Bhāgavatas always show their eagerness to see God well praised and decorated. Infact, Bhāgavata dharma by itself is a separate study as they have certain rules and regulations to adhere. Pu seems to denote by the term Bhāgavata, a class of Musicians.

Here under are described the features and details of Bhāgavatas as referred to in his comps.

1. Bhāgavatas love Music and make ‘Haristuti’ through songs. In fact singing is their life-mission. They feel satisfied by making the ‘Harigāna’. Bhāgavatas do not have any bad situations. Pu says that there is no ‘durgati’ to them. Rather these prosper by singing the sacred name of Lord. He says:

"Stotradi tā pāḍi higguvā bhāgavatarige" (1.78.41)
2. At another comp (DH Ed II 16.22), Pu mentions them to be singers and they sing conforming to the r̄āgas. Such Bhāgavatas are welcomed by the God Pāṇḍuranga Viṣṇu himself.

3. Bhāgavatas are definitely the singers possessing the knowledge of various r̄āgas in Music. He says:

"Bhāgavatara sadā bāgi pāduva
rāga rāgadali" (2.87.66)

Here ‘Rāgarāgadali’ deserves our attention.

4. ‘Bhāgavatas’ are known to be good listeners of the Harikathā i.e., a context where the glory of the God is remembered. He says it as:

"Parama bhāgavatara Harikathe kēlalu
parama bhakutiyinda keluttive"

5. Lord Hari is praises by Pu as the Lord of Bhāgavatas. He addresses God as: ‘bhāgavatararasane’ (1.284.165).

At 1.298.172, Pu says metaphorically that the Badari, the pilgrim centre for Vaishṇavas, is the stomach of the Bhāgavatas’ themselves. ("Paramabhāgavatara udara Badari"). In this comp, Pu identified important Tīrthakshetras belonging to Vishṇu with the various parts of the body of the Bhāgavatas indicating sanctity in them. In that connection, Pu indicates the singing throat of the Bhāgavatas to be ‘Vaikunṭha’ and the stomach to be the Badarikshetra and so on.

Krishṇa is praised as one liking the ‘Bhāgavatas’. (Bhāgavatara priya:1.21.178).

6. The Bhāgavatas who are Hari Bhaktas are known to fast on the day of Hari (Harivāsara) which is Ekādaśī. Further they remain wakeful during the night of that day in the company of Nārāyaṇadāsas. In 2.131.100 also, Pu describes Bhāgavatas further to be those who have given up their desire upon enjoyment: (Bhāgadāsegalavu varjisutali). In this manner, we can gather some information regarding the Bhāgavatas and their dharmas as indicated by Pu. But we note that according to Pu, these Bhāgavatas are highly religious and devoted to the art of Music and Lord Vishṇu.
In a strain to praise the Bhāgavatas, Pu cautions the other people that they should not indulge in the idle talk. He calls such as ‘goḍḍu haraṭe’. If these indulge in such, the Lord shall not increase their happiness. Therefore, the singer seems to exclaim out of disgust as:

"Hege uddhāra maḍuvanu Śrī Hari
..................................................
ragadindali bhāgavatarige.............
... goḍḍu haraṭeyali hottu virisidavana" (Dh Ed II. 16.22)

In this, Pu means that Bhāgavatas alone dedicate their precious time in praising the Lord during the early hours of morning while others might idle that away. In fact, it is said that these Bhāgavatas stop their other programmes but dedicate themselves to glorify the God.

5.4 ORIGIN AND DEFINITION OF MUSIC

The Music composers seem to show an additional responsibility in them indirectly. They indicate the origin, scope of Music besides describing its definition.

Pu is not an exception for this. Pu, like any ‘lakshaṇakāra’, has indicated the details of Music indirectly in his comps. Pu belongs to that group of singers who describe the Divine origin for Music. Gods and seers were responsible for the origin of Music. They directed the Music such that it pleased God, Lord Nārāyaṇa.

He mentions Lord Nārāyaṇa himself to be the originator and source for Music. Pu, therefore, invariably describes his ‘Ishṭādevata’ as the chief patron of his comps. He identified him with the Sāmaveda, the veda of Music. He says: "sāmaveda namo namo". Pu also declares music to be sacred as it owes its origin from Sāmaveda which is pure (‘sāmaveda pāvanavu: Dh Ed III 16.16)

Pu mentions Nārada, Tumburu as celestial Musicians who sang to please God, the glory of Lord Vishṇu. Even the dance was propagated with their performances by the celestial courtesans viz., Rambhā, Urvāśi etc. Pu mentions that Nandi, Nārada, Krishṇa to be the players upon the musical instruments viz. ‘maddela’, ‘viṇa’ and ‘flute. The promulgator of Dance is referred to be sage Bharata
himself which later came to be known as 'Bharata Nāṭya'. Thus we notice that Pu has described divine origin and practical demonstration of it too by celestial persons. He assigned such a status to 'gīta', 'vādyā' and 'nṛṛtta'.

As we noted, Pu considered his deity as identical with 'Praṇava', the 'Omkāra'. He calls the deity as 'Praṇava Purandara Viṭṭhala. Also, the saint hints that the god is perceivable through Praṇava ('praṇavagocarana'). Elsewhere it is known that. Praṇava was regarded as the source for the emergence of the seven svaras. In fact Ty was an inspired soul who reanimated and developed the thoughts on Music shown by Pu to a certain extent. Pu meant Music thereby to be emerging from the mystical syllable 'Om’ only.

Music is divine. It is brought to the world of mankind by the sages. The composers like Pu and Ty have requested their 'Ishaṭdevatā'viz., Lord Nārāyana to bear and appreciate the Music by men also. He is described as 'gānalola'. Ty specified particularly the Lord Nārāyana to be 'Mānava Santāna gāna lola'. Pu and other music composers have stressed the same point in their comps.

Pu’s comps can be grouped to suit to the 'gīta', vādyā' and 'Nritya’ aspects of sangīta, and therefore, his work can be regarded essentially as a treatise on Music of its own standard.

Pu defined Music severally (vide 1.139.79, 1.153.86 etc). The foremost definition that explains the Music is that it is any Dhvani or sound pleasant to the ears (Candavāda dhvani, 2.101.743), Dhvani again was characterised differently referring to ‘sangīta’ also.

We come across frequently the term ‘sangīta’ and ‘gāna’ used by Pu in his comps. These two terms signify the sharp distinction enough to indicate the theoretical and practical Music. He further described Music with expressions like 'Manjula sangīta' and the svara of the Music to be as 'Bhringāda svara'. Pu defined Music also to be a 'mātu' a kannada word, which means 'speech'. This is referred to have the taste just like the nectar ('Amrutada rasa savi mātu' 2.43.34). Ty also described Music as ‘palku’ a Telugu word meaning 'speech'. That ‘palku’ is characterised by a number of terms.
The oft spoken 'Sangati' term occurs in the comps of Pu. It seems that, that did not mean more than the welfare of the people.

According to Pu, Music is a noble subject and that should contain the praise of the God. This type of praise is performed during the 'Mangala ārati' rite offered to God. The songs are also of invocatory type such as:

"Mangalāratiyanu māḍalīlla
jayamangala vendu nā pāḍalīlla
Rangana bā endu beḍalīlla" (2.189.139)

Further the contents of Music is prescribed by Pu to be referring to the 'fīlā' of Lord Krishṇa. The same may be noted from the expression.

"Nilada kirtāva niḍuva bālu
bāla līlā gala pāḍuve" (2.202.147)

Music forms a part of entertainment. Purandara Viṭṭhala is described to take delight in it. He says it in the song 'Hidākako bidābyāḍa', as:

"Gānavinodi Śrī lakumiya yarasana ..... 
caraṇa kamalavenu hidāko" (2.34.24)

Here 'gāna' is construed to refer to singing, that is a part of entertainment ('vinoda').

Pu praised metaphorically the throat of musician as the very residing place of Lord Viṣṇu himself. He says:

"Śrī Krishṇana pāḍuve kāṇṭhave Vaikuṇṭha" (1.298.172)

He also adds at another place as:

"Ninna pāḍuve ninnanne pogaluve" (1.9.77)

and that could be regarded indirectly as 'uttama sangīta' as contrasted with the 'hina saṅgīta'. That 'uttama sangīta' gives 'svarga saukhya' (1.43.181).

He considered a musician (bhāgavata) lucky if he sings the comps wherein Hari is eulogised (1.51.183). Pu makes it almost absolute that a Bhāgavata or a devotee should sing the glory of Lord Hari if at all he sings. Pu says:

"Pāḍidarennoḍayana pāḍuve" (1.68.184)
As a matter of secondary consideration, Pu mentions Ānandathirtha who is identified as 'Madhvāchārya (vide 'Haridāsa Sudhā Sāgara' Vol II, pp.14) and instructs that the fame of that saint should be sung. He says:

"Ānanda tirhara pādo" (1.194.112)

Pu further instructs that all the songs when sung should be dedicated to the Lord Vishṇu ('antaryāmin'). This we note when he says:

"Pāṭagallellā antaryāmige yanni" (1.158.89)

With all such statements Pu appears to prescribe the scope of Music to refer to the greatness of the God himself.

In 1.60.33 viz., the song "Keḷano hari tāḷano" which is one of the unique comps, Pu describes a schedule for a Music programme. According to him, a music concert would be delightful if there are all accompaniments (‘akhila vādyagalū’) starting from ‘tambūri’ (‘tambūri modalāda’). Also Pu states that singing may have the ‘dhvanisvara’ filled in ‘kombu’ and ‘koḷalu’. Further while singing, the musician is required to show his knowledge of ‘rāga’ and ‘bhāva’ in addition to ‘svarajñāna’ and ‘mano dharma’. Likewise he must show ‘jāti’ viz., the natural fluency about it. When such combination is seen, then the Music shall be attractive.

A musician, according to Pu, is required to live that sense of meaning, and happiness packed in the comp as he renders it.

5.5 CLASSIFICATION OF MUSIC

The comps of Pu reveal a sort of classification of Music. This idea, indeed, is typical of any author of Music treatise.

According to Pu, the ‘saṅgīta’ is known into two Divisions viz.,‘uttama’ (Noble) and ‘hīna’ (Low). He also defines such a division. ‘Uttama saṅgīta’ is that where love (prema) is evinced for singing with ragas of those wherein ‘haristuti’ prevailed. Further the singer of such a music experiences for himself joy, horripulation and tears of joy. Pu describes it as ‘nuḍi nuḍīgānanda bāshpa’ and
‘pulakadinda...” meaning that the singer of that noble music should live the experience of meaning of the comp for himself as he sings.

Pu further reveals in his comps that ‘uttama saṅgīta’ to be also known as ‘sāra saṅgīta’ (Dh Ed II 119.132) as it refers to the praise of the Lord.

On the contrary, Pu denotes ‘hīna saṅgīta’ to be like the ‘dombara kūgāta’ viz., a bable or undisciplined Music by low-men. Moreover, there would not be reference to the glory of Lord Hari. Such type of Music is also designated as ‘gardabha rodana’ (the braying of a donkey).

Thus the singer himself distinguishes broadly the Music into two categories. We notice that this broad division of Music is, however, maintained by later musicians also.

Pu has not only defined and given a broad classification of the Music, but also added that there is a special time and condition congenial to the practice of Music. He says that when singing of the songs is begun, there should not be any disturbance interrupting the progress of Music.

In this manner, it is possible to give an account of the Music with its aspects of definition, scope and classification from the comps of Pu. Pu indicated the Music in several words. He declared the Music to be that soft and sweet sounds that please the ears and also the ‘Ishṭadevata’. He also demarcated the division of Music into ‘uttama’ and ‘hīna’ categories. He seems to have concentrated his energy to develop ‘uttama saṅgīta’ and direct it to become a part of worship to God.

5.6 SOME TERMS OF MUSIC

As we study the comps of Pu, we observe that there are certain terms connected to music being used by Pu. These words cannot sometimes give sense of technical importance in Music in later times. The very presence of such terms in the comps reveal the Music background behind the mind of Pu. A few words may be described in this section according to Pu.
1. DHVANI:

The term ‘Dhvani’ occurs a number of times in his comps. As noted earlier, Pu distinguished the kinds of sounds. According to him Music is a supreme sound of sweetness that is liked by God.

2. KĀKŪ:

Kāku in poetry means suggestion. But Pu seems to convey the sense of ‘māyā’ with the word ‘kāku’. Māyā means not real. Further the term has several meanings as can be noted from Kannada-Kannada dictionary (published by Kannada Sāhitya Parishat, Bangalore). Kāku is a synonym to ‘dhvani’ or rāga. It also means the excitement of feeling (Bhāvodoreka) and ‘shift’ in the voice.

3. NĀDA:

(1) ‘Nāda’ simply means sound in the comps of Pu. It is difficult to say whether ‘nāda’ had at all any technical sense to indicate in the comps of Pu. Pu uses the term in order to characterise the sound of one or the other musical instrument. In 1.10.6, for example, he says:

"Ghali ghallu................gejjeya nāda"

At 1.24.14, he repeats the same the other way as:

"Gajjeya kālina nadava tōrata"

In one sense the ‘nāda’ is used to refer to the ‘gajjeya dhvani’ (sounds of the anklets).

(2) At another place viz., 1.194.99, Pu has characterised ‘Nāda’ near the technical sense viz., Music. He metaphorically describes ‘Nāda’ as a drink. This is to convey simply the ‘enjoyment of Music’. ("sāvidu nādana pāna mādi")

(3) At 1.104.56, Pu employs the ‘Nāda’ word to qualify the ‘resonant sounds’ of the flute. (Murali nāda...marulagi baruthiddaru).

(4) He also refers the term to signify the sound of a ‘conch’ of best quality. (1.7.59). He at another place, defines the greatness about music.

‘Uttamada Śaṅkha ’ to be the ‘dhavala sankha (a white conch). That gives rise to the proper pitch of the musical sound. (Dh Ed V.
17.19). At IV 101.116 Pu, characterises the flute sound as the 'Murali nāda'.

(5) Pu recognises the Music talent and the prominence of 'Nāda' in Hanumān. He characterises typically that Hanuman as: "Nādamukhya Prāṇa" (Dh Ed I.23.26)

Here it should be added that the said edition reads the relevent expression as:

"Vānchita phalavīva - nāda mukhya
prāṇamahānubhāva"

This can be also construed taking 'mukhya prāṇa' alone as an epithet to Hanumān, while the term 'Nāda' understood as a case of 'Sandhi' in Kannada language. We gain a point in Music if we were to take 'Na' as a word compounded with Mukhya prāṇa. In fact Hanuma is referred by Ty as a learned person in the lore of music too. This point becomes still clearer in one of the comps of Ty viz. 2.435.203, where Ty includes Hanumān as one of the sincere devotees of Music. It is really interesting to note the point of concordance between Pu and Ty. Moreover, this order of points support the popular view that Ty had the influence of Pu.

6. In order to show a degree of comparison in respect of 'Nāda', Pu used the expression as: 'sūnāda' (Dh Ed IV 92.33). Lord Krishṇa is addressed as one who produces sound upon 'veṇu'. He is called as 'veṇnādabāro' (Dh Ed IV 82.89). He metaphorically referred 'nāda' to be nectar. (Amrita)

4. Svara:

(1) 'Svara' is also a Technical term in Music. Pu in general states the number of 'svara's to be not one but many. The svaras have their reference even to the aspect of playing upon the musical instruments. Pu refers to the 'svara's-role with reference to the playing upon flute. Pu is biased to the flute instrument as he was to Krishṇa, the master of it.

Ty, on the other hand, is biased to 'viṇa' as he was to ŚrīRāma. Rāma's kodaṇḍa itself forms 'viṇa' in the imagination of the saint Ty.
Pu illustrates that Krishṇa was producing many ‘svara’s by blowing the flute. He indicates as:

"Aneka svaragālinda kolala nādi " (2.69.53)

(2) In order to indicate the best quality in ‘svara,’ Pu has simply used the word ‘susvara’ (Dh Ed IV 92.103).

(3) While playing upon flute, attention is paid for ‘svara’s in order to produce better effect on flute. He says:

"Tuttūru Tutṭūru tūru tūru yennuta
otti svaragalanu pongolalūduṭa"

(Dh Ed IV 95.108)

The characterisation of the ‘svara’s and sounds produced on flute is really interesting. This type of expression so distinctly done, indicates Pu’s clear knowledge of svaras and the flute- playing too.

(4) ‘Svara’ is also used just in a sense of sound. This is known when Pu employs the expression simply as:

"Hari Svara vennuta"

(5) To illustrate ‘Svara’, a cuckko and its offspring are recognised as standards. Pu represents it as a mark of wishing good morning (Dh Ed IV 29.31).

(6) It appears that is used even in the sense of voice of the singer. While referring to the voice of Goddess Sarasvati, Pu described that as: ‘bhringāḍa svara’ where ‘bhringāḍa’ meant ‘beautiful sound’ just that of a bee. Pu distinguishes the voice (svara) contrasting the svara that of the crow and the cuckoo.

(7) Pu supplies the term ‘svara jñaṇa’ implying the knowledge of svaras. However, it may be pointed out that at a comp (Dh Ed III. 104.125), he mentioned the svara syllables. The svaras which he mentioned are:

"sa ri ga ma pa dha ni"

5. TĀLA :

(1) Tāla is defined as “an important time bound situation in Music” maintained while singing or playing upon a musical instrument or dancing. Pu stresses the importance of ‘tāla’ with the expression:

"tāla taṭṭadava" (1.51.182)
meaning that person as unworthy who does not adhere to ‘tāla in Music.

(2) 1.111.60 contains the mention of jhompe tāla even with reference to the tambūrī (‘jhampaṭa tālādi tambūra noppisi’). Therein the jati svaras viz., ‘jham tata, taka Dhimi’ ‘tadhinto’ are also mentioned by Pu. Further he mentioned that Tambūra used that of type of ‘tāla’ and ‘jāti svaras’, while singing before the Lord Vishnu.

(3) Pu insists on the need of ‘tāla’ for singing purposes. The same is clear in the song:
"tāla beku takka melā beku"

Here the phrase ‘tālabeku’ appearing at the very opening of the song is really significant. Infact ‘sūlādi’s represent that class of music where ‘tāla’ is primary in them. A separate study on this subject viz sulādis of Pu is worth a reward.

6. RĀGA:

The term ‘Rāga’ even in the sense of musical term occurs in the comps of Pu. Pu suggests that singing with rāgas enhances the beauty and melody of Music (‘rāgadindali nī pāḍo manuja’).

Pu mentioned the names of certain rāgas directly. For example, at 2.62.44 he mentions two rāgas viz., ‘nāmakriyā’ and ‘megharanjani’, while describing the advent of Narasimha avatār of Lord Vishnu, Pu says:
"tāla nirgadi toli nindali" (2.67.51)

Here ‘toli’ may be ‘toḍi’ in which case toḍi rāga is also mentioned by him. In another Kirtana viz.,
"anganevarella neredu cappālikkuta divya mangala nāmava pāḍi rangana kuṇīsuwaru" (2.79.59)

He mentions a few more rāgas. They are (1) Pāḍi, (2) Malhari (3) Bhairavi (4) Sārangī (5) Desi (6) Gūndakriya (7) Gujjari (8) Kalyāṇi.

At another Kirtana viz. 2.62.44, he mentioned ‘Nāmakriyā’ and ‘Mēgha ranjani’ rāgas. The same Kirtana, however, figuring in the Dharwad edition as: IV.93.104, reads with variance. The relevant line reads as:
"Rāmakri gundakri megharanjani pāḍe"

Whereby, we have ‘Rāmakri, Gūndakri’ as additional rāgas.
If we were to compare the variant readings in the respective versions of the same song found in the different editions of the Kirtanas of Pu, there might be additional information in the various aspects of Pu’s comps. Such amounts to a separate study which would be taken up in future.

Pu mentions that Bhāgavatas resort to various rāgas while praising the Lord. The God also feels happy at such type of Bhāgavatas.

It is interesting to note that Pu mentions the term ‘ghana rāga’ s and also the possibility of the renderings of songs in ‘ghana rāga’ s. The specific rāgas which Pu included under the name ghanā rāgas are not known.

"svaṟagala ghanā rāga dindali hāḗuta pāḍuta"

(Dh.Edl. 126.120)

Pu mentions the names of a few more rāgas in a peculiar Kirtana viz.

"Nālīṇa jāṇḍa tāleya dōge"

(Dh Ed IV 94.106).

The names of the rāgas thus mentioned therein are as follows:


Thus there are 23 rāgas listed at a place. Further, we may suspect that in the same Kirtana a few more rāgas might have been mentioned by Pu but which could not be deciphered and included in the Kirtana. A doubt arises due to the indication of lines in the edition with dots that a few more rāgas were mentioned in it but which could not be deciphered.

Although Pu specified certain names of Rāgas in some Kirtanas, he has shown the awareness in the innumerability of them. This is clear when he says: "Aneka rāga galiṇḍali" in one of his Kirtanas. At one place he indicated the number of rāgas to be 32 and this suggests the 32 were the number of rāgas in vogue during his times. Later on the number increased. In Ty we note that the number of rāgas increased up to Two hundred and more. However, it may be noted
that the rāga viz Māyāmālava goula (Mālavagoula) for which he has become famous is not included in the rāgas listed by Pu as available till now. These may be included in the missing lines in that Kirtana.

7. RAVA:

‘Rava’ is another term used by Pu to connote ‘Dhvani’ or ‘Sabda’. The word is employed to indicate the noise produced by the bees and the cuckoos (1.120.66).

In addition to those terms discussed in the paras above there are certain ‘jati svara’s and ‘sabdānu kriti’ utterances mentioned by Pu. These belong to the sphere of Dance and the musical instruments.

8. GARALA SUDDHI (Voice Culture):

Pu speaks of voice culture also. The word ‘svara’ indicates the sense ‘voice’ also. Pu referred it with the term ‘garala’ (throat). He speaks of perfectness and purity in it for a singer. He says:

"garala suddhi irabeku"

Moreover, we have noted already that Pu metaphorically referred the throat of a singer to be the ‘Vaikuṇṭha’, the abode of Lord Vishṇu himself.

Pu has suggested ‘vāyubandhane’ (breath-control) also, probably as a necessary factor for rendering the comps in a better way. He says:

"tavakadindali vāyubandhane mādu" (Dh Ed IV 109.124)

In the same comp, Pu has mentioned also some more technical terms of Music. They are: (1) ‘ālāpa’ (2) ‘murchane’ (3)‘sujāti’ etc.

Further, he mentions the ‘trishthāyi’s viz., ‘mandra’, ‘madhyama’ and ‘tāra’. Some musicians, however, utilise all the ‘trishthāyi’s while rendering various rāgas. This is clear when Pu says as:

"kēlavaru mandra madhyama
tārudi aneka rāgagala pādi" (ibid)

Although Pu mentioned the terms like ‘ālāpa’, ‘sujāti’ etc, no more details are known regarding them from his comps. It may be that the knowledge of those terms was familiar with the singers during Pu’s times.
Further, Pu seems to indicate the extent of sangīta to have come up to the levels of literary standards. It is so since he used the term 'sangīta sāhiya'. Probably, the comps are collectively called by him as 'prabandha-gītī'. It indicates the musical comps being termed as 'Prabandha's during his times.

A 'sangīta kirtana' appears to be an activity of praise performed out of happiness ('ānandada pogali'). Further Pu says:
"candada hāḍā" implying a good singing. Moreover, the effect of such singing might grow better effective if it is done in the group of singers. To this effect probably Pu says: "janara seri pāḍī”. Here ‘janara’ might mean 'Haridāsa jana’s who are musicians, also. The term also indicates a general meaning referring to ‘group singing’. Even Ty has supported the move of Pu in his comps.

5.7 DANCE

Pu shows his knowledge of dance in his comps. Dance is a necessary part to constitute the definition of Music.

Dance is a form of worship and also a means to please the Lord. According to Pu, dance also is a noble art like music. It has a divine origin having been propagated by Bharata.

Originally this art is patronised by Lord Krishna who is Pāṇḍuranga Viṁthalā himself. Pu has immortalised that art in his comps. He has described the dance of Krishṇa upon the hood of the serpent. Īrvasī, Rambha etc., are referred as the celestial damsels who practised that art to please the God. Pu refers also that these damsels danced, Nandi played upon ‘maddela’ as a cross rythemic accompaniment to their dance. In the expression:
"kalali gejje kaṭṭī
nila varṇana alāpisutta" (Dh Ed III. 26.3)

Pu points out that the glory of God is sung with great happiness and which is exhibited with dance gestures.

Dance performed in group adds a greater joy. Pu indicates this situation in
"hucchu hiḍiyitu enage......
janara seri pāḍī kunīyuvanete" (2.97.72)
He regards the Haridāsas also as a class of dancers in their own way. So Pu seems to advise them to join together and offer worship of dance to Lord Krishṇa.

The comps of Pu are often characterised by the presence of ‘jati svara’s supplied by the saint himself. For example, he mentions that the Haridāsas dance to the ecstasy of joy. They thus become a happy sight. This we notice from the lines:

‘andige kirugajje mungāli lelavettu
dhim dhimi dhimi kendu kuṇīva dāsara kanḍu’ (2.101.74)

Here Pu indicates that dāsas too tie strings of small bells to their ankles and dance along with their part of singing. It is interesting to notice that the vision of Lord Krishṇa to Pu referred to the dance postures of Lord Krishṇa himself. The picture of the God is that of the form of a dancer attracting the attention of the devotees. Pu in his Kīrtanā viz., ‘Kanḍenā kanasinali Gōvindana’ (2.47.32)

He describes the dance of Krishṇa and also which conformed to the tāla gatis, that is in

"Andige kirugajje ghaliwemba vādyadi
bandu kaṅgingana hedeyaneri
dhim dhimi dhimi kendu tāla gati-gaḷinda"

(2.47.32)

Here Pu describes Lord Krishṇa completely as a dancer wearing the dance costumes too. This song shows the knowledge of dance of Pu.

Pu seems to stress upon ‘tāla’ and ‘gajje’ as essential requisites to the form of dance. This is so because invariably Pu mentioned these two things. Pu remarks that any person who does not tie up the gingling bells to the ankles to be unworthy. (gajjeya kattadava)

The dance is further cannoted with the term ‘Aṭa’ which in Kannada, Telugu languages means ‘dance’ or play. Pu suggests that, that particular aspect of ‘aṭa’ be dedicated to ‘antaryāmin’ (aspect of Lord Krishṇa). (cf.1.158.89). Ty also used the word ‘aṭa’ to denote dance.

There is another Kannada word ‘Kuṇīdu’ used by Pu to denote ‘dance’. Dance would further be delightful as it implies the part of
singing and clasping the hands (‘cappālikkuta’) with a sigh of joy. The expression is:

"harsha dinda hādi pādi
kuṇidu cappālikkuta......
Purandara Viṭṭhala paradaivanendu" (1.96.52)

Herein (the comp) are found the ‘jati’s sounds. In the kīrtana below Pu is described as Krishna is dancer as:

"Hari kuṇida namma Hari kuṇida
.................................
parama bhāgavatara puradalāduva
Purandara Viṭṭhala Hari kuṇida" (1.101.54)

Here the expression ‘namma Hari kuṇida’ deserves our attention. In fact this type of comps indicate the joy of Haridāsas resorting to singing with dance gestures. Pu mentions peacock, as a dance bird known for dancing for its own pleasure. That is when he says:

"Moḍakke mayūra kuṇivante" (1.34.20)

He adds in the same comp that, there should be proper audience for the dance programme.

The audience must be active as to make some comments after the performance. He feels unhappy about the audience of dance if that is not properly responsive. This view of Pu is clear when he says:

"Godiamunde nātyava nāḍalu
noḍi sukhisa ballude"

Pu, at the same time, assures that his deity Purandara Viṭṭhala is the Lord of the practice. (in several arts: "rūhigoḍaya")

The saint stresses further that bhakti is the chief factor inspiring a dance demonstration. He not only mentions Bhakti as important to practical Music but also to dance. He says the same as:

*Sri Purandara Viṭṭhala bhakti inda
ni pāḍuta kuṇiyō manuja" (1.62.34)

Pu does not directly refer to any dance demonstration of human beings. He tries to idealise the standards of dance too. The programme of dance of Krishṇa is always a living memory in the mind of Pu. The popular pada viz., "Ādidano Ranga Adbhutadali" is very
significant. As it depicts a celestial courtesans gave a demonstration of Bharata Nātya.

This song indicates that dance includes the cooperation of singers, music accompaniments and the songs containing the glory of Lord Hari. In 1.111.60 we understand that the origin of dance bears divine origin.

Pu stressed that Rambhā was a highly skilled dancer and her dance, a standard of comparison. (Nā.....Rambhā (nante) natisi:2.35.25)

Dance shines forth yet better, if there is the ‘flute sounds’ accompanying the performance. It is again Krishṇa who occurs in the mind of Pu as an example as we see in the expression:

"Nilavārmanu nātya vādutali
...........................................
 binkadindali kolālūduttā pāduttā (1.123.68)

Here the term ‘binka dindali’ adds charm to the way of playing the flute and going as an accompaniment to dance.

At another place, Pu indicates that dance is also a form of entertainment which delights the mind. It adds to acquisition of ‘pūnya’ too besides that. He says:‘vinoda vaḍuva puṇyavallave’.

Music and dance are interlinked. The singer-saint refers these two together. For example, at Dh Ed I 54.57 Pu says:

"anurāgadim bīdāde pātti
 kuṇidu kuṇidu daniva hage"

Here ‘daniva hāge’ is worth the notice because it is suggested that dance should be repeatedly performed and upto one’s satisfaction. Further the term ‘kuṇidu’ is seen with the jatis:

"dhīghī dhīghī nī kuṇīdāṭuta bāro"  
(Dh Ed I 62.63)

Pu further repeatedly stresses that dance is a form of worship also and therefore he makes a mention that the celestial dancers like Rambhā, Urvaśī, etc. anxiously wait to give out a dance demonstration dedicated to the feet of God Hari. Pu reads that as:

"rambhā urvasi menaka modalādavari
sambhramadi ondunātāyakke kadiharō swāmy"

(Dh Ed I 129.123)
Another ‘jati’ supplied to dance by Pu is:

"dhim dhim dhim dhitta" (Dh Ed IV 92.103)

Pu supplied different sets of ‘jati svaras’ in his comps and only two or three sets of ‘svaras’ are supplied here from Pu by way of example.

The ‘jatis’:

"jham ta taka dhimi" etc.

(Dh Ed IV 86.96)

which is found in the comp: "Aḍidano Raṅga adbhutadindali". This song is describing fully the dance of Lord Krishṇa.

There are many comps where ‘Krishṇa’s Nritya’ is beautifully depicted. For example, the Kirtanas viz "Dh Ed IV 88.89 IV 108.124; V1.1. etc may be cited. At Dh Ed V 1.1 Pu designates ‘Naṭya Krishṇa also as ‘Tāṇḍava Krishṇa’. He says:

"Tāṇḍava krishṇana bhajisī"

Due to this reference we can note that ‘tāṇḍava’ we also a form of Nritya practised by Krishna and other. However, in tradition the ‘tāṇḍava Nritya’ is attributed only to Lord Siva.

In this manner we can draw several points in respect of the lore of dance from Pu. In nutshell, Pu holds the view that dance is a means to achieve one’s desired ends if it contained noble topics of delineation. The same may be noted as he says:

"Ārhi inda kunisuvan
paravastuva hiḍidu.." (2.79.59)

Pu, thus holds the dance to be as sacred as Music.

A close look at the ‘devaranāma’s of Pu educates us further in the lore of dance. The same may be summarised as below:

1. Lord Krishṇa is repeatedly depicted as the dancer-God.
2. Rambha, Urvaśī etc are depicted to be female dancers promoting Bharata Naṭya.
3. He, in guise, remarks regarding the requirements of a good dance performance. For example, he indicated that dance needs singing of songs of a particular type, the instruments of music and ‘Tāla’. Then the dance demonstration would be noble.
4. Pu has supplied an idea of a beautiful dance recital where Krishṇa, Nārada, Tumbura etc., were the participants.

Pu indicated dance to be both secular sacred means. In the world of music it may be remarked that the comps of Pu are highly resourceful in respect of knowledge of Dance.

5.8 MUSIC INSTRUMENTS AND ITS MUSIC

A. MUSIC INSTRUMENTS:

Pu mentions names of several music instruments popular during his times too. Such a mention by Pu adds to the knowledge of Music. He has mentioned as many as fifteen instruments like that. This supports the view that Pu had a fair knowledge of ‘vādyā vidyā’ too.

There are sanskrit and Kannāḍa terms indicating the names of instruments. The instruments thus mentioned seem to be belonging to the classes viz., 1. Stringed 2. Wind 3. Percussion and the 4. Ghana vādyā’s. Thereby we note that Pu showed his awareness of all those included in the main classification of musical instruments which are originally mentioned by Bharata in his Nātyaśāstra. The same may be described below in the alphabetical order:

1. Bhēri: It is an instrument which produces high sound. Pu cites just the name of this.

2. Dhakke: This is a Kannāḍa term indicating such an instrument that produces a coarse but high pitched sound. Tradition attributes that this was used by Rudra while his ‘tāṃḍava ṛṛitya’.

3. Dundubhi: ‘Nagāri’ is the Kannāḍa equivalent for this instrument mentioned by Pu.

4. Ghaṇte: This is the bell producing resonant sound which is pleasant to ears.

5. Gejje: This is the Kannāḍa term. It stands to indicate the ‘jingling bells’ tied to the ankles while dance. Pu employs the expression:

"Kālige gajje kaṭṭi"

indicating that that was tied to the legs in order that it adds to ‘sruti’ and ‘laya’ while dance.
6. Jāganṭe: This produces high sound beaten with a thick wooden stick. As we see this is employed during ‘pūja- time’ especially at the event of ‘Mangala hārati’ to God.

7. Kinnari: Kinnari seems to be a musical instrument (stringed) which Pu mentioned in his comps. He referred to its sound with the expression: "Kinnariya nāda" where 1nāda’ simply connotes the sound of that instrument whereas nāda’ simply connotes the sound of that instrument.

8. Kolalu: This is the Kannāḍa name denoting the instrument flute. Pu uses several synonyms viz., ‘veṇu’, ‘muraḷi’ etc., to denote flute. It is a solo instrument wherewith a full musical programme could be given. He talks of the technique of playing the flute.

9. Kombu: This is a piped music instrument which is blown to produce sound. Pu uses ‘kombu āduvaga’ to indicate the way to produce sound upon that instrument; also that to be a ‘wind instrument’.

10. Maurya: Maurya is a music instrument producing sound (Maurya nāda’)

11. Mridanga: ‘Maddele’ is the Kannāḍa equivalent, while ‘Maddela’ is the Telugu equivalent of this instrument. Mridanga is a fine cross rhythemic accompaniment to dance and Music.

12. Panca Vādyā: Pu just mentions the name of Panca vādyā. Further details are not known it may be Pancamukha Vādyā, of latertimes.

13. Śankha: This is the Conch which is white in colour and which is regarded as the best one to produce high sound. Pu indicates this is an expression as: ‘Dhavalasāṅkha nāda’.

14. Tāḷa: These are symbols, may be of Brass used to ‘bhajana’ purposes. Also this is employed in a dance recital to maintain ‘tāḷa’.

15. Tambūri: This is the foremost stringed instrument among the music instruments. It serves the purpose of ‘śruti’ (Drone).

16. Viṇa: This is a kannāḍa term denoting lute (‘viṇa’). Viṇa also is a solo instrument.
The various instruments described above are mentioned frequently in the comps of Pu. Flute is the prominent one among the mentioned instruments by Pu. Pu informs that all ‘svaras’ can be produced upon Flute, probably like the human voice. Pu says it in the expression: ‘sakala svaragaladindali núduva hari’. Lord Krishṇa mastered it.

B. INSTRUMENTAL MUSIC:

We get a faint knowledge regarding the beauty of instrumental music. The comps of Pu, however, are active to provide some details regarding this kind of music. Pu indicates also the technique of playing upon the instruments like flute, ‘nagāri’ etc.

Pu has characterised the types of sound produced by the respective instruments and this further helps to identify the names of the instruments suitably.

Flute is the oft cited instrument in the comps of Pu. We may note hereunder some of the details regarding flute found in his comps.

Flute attracts the attention of all people and dips all in the ocean of happiness. Pu makes a remark ennobling the value of the sweet sounds of the flute-music. The sweetness of such sounds would be futile before a deaf man. At 2.148.112, he compares those inmates of ‘vyāsamuni maṭha’ with deafness who do not realise the worth of flute and its sweetness. This he indicated to remark upon the behaviour of those, not understanding the worth in Kanakadāsa.

Pu points out that the sounds of the flute captivate the mind of young women. For this, he mentions (1.104.56,2.29.19) the example of Lord Krishna who captivated the mind of young women by playing upon his ‘murali’. At 1.288.167 Pu adds that

"kolanūduvudu canda"

referring to the Lord Tirupati Venkataramana and also complementing the deity’s skill in playing that. Here ‘ūduvo canda’ denotes the method of blowing (wind) into the flute. Further Pu indicates also that the flute has to be held in hand while blowing in order to play upon it. The same is clear from the expression:

"karadali piṭidu.............ūduta" (Dh. Ed. I. 56.59)
He gives a description of flute further at Dh Ed IV 91.101. There in he indicates the way how Lord Krishṇa managed it as:

"yedunandanana ṛṇḍuva
sanna pongolatūduta"

Here he refers the ‘kolalu’ of Krishṇa to be small in size and golden in make.

Pu, at another place viz., (1.120.66) describes the sweetness of the sounds of the flute.

"kolala dhvaniya keli dūradinda
kaiya kelasagalanu biṭṭu....."

Here Pu points out that Krishṇa was good at playing the kolalu, that people were coming from distance even giving up their work on hand. According to Pu, Lord Krishṇa excels very much in it. Pu points out that the flute is also an auspicious instrument. It attracts the attention of even the animals and birds. This is quite true when Lord Krishṇa plays upon the flute. Pu says to that effect as:

"ranga kolala nūdalāği
mangala vāytu dhare ...........
ānandā vārīḍhīyali biddu paravaśaradaṇu" (2.62.44)

That music produce upon flute by Krishṇa is described as ‘Manjula Sangīta’ by Pu, in the same Kīrtana. It was enough to attract the attention of all people like the regular vocal music.

Regarding the technique of playing the flute further, Pu adds as:

"otti svaragalanu pongoluduta" (Dh Ed IV95.108)

The first expression viz., ‘ottitu svaragalantu’ and the verb ‘ūduta’ are significant as it refers to technique. The first one refers to the ‘modulation of sound’ while the latter to the ‘act of blowing’.

In Dh Ed IV 86.94, Pu describes a divine music concert, namely the proverbial ‘veṇunāda’ of Lord Krishṇa which was simply grand.

For easy identification of the sounds of various music instruments, Pu gave clue in a comp as:

"Kombu kolalu tuttūri mauriyagaḷu
sa ri ga ma pa dha ni sa sa ni da"
The lines above are significant. The sounds produced upon flute are characterised therein. Another interesting observation could be the mention of a "regular order of ascendance and descendance of a particular 'sampurna rāga'. Moreover, the raga in which that 'sūlādi' has been composed by Pu is not known. But this 'sūlādi' might have been intended for some 'janaka rāga'.

The sounds of other musical instruments viz., 'kombu' 'mauri', 'tuttūri' etc., are mentioned in the same 'sūlādi'. Pu further suggests that there should be a sort of carefulness or reservedness ('binka') while playing upon the flute. The same is clear from the expression:

\[binkadindali kolalūduva kaige\]  
(Dh Ed IV 16.17)

2. VĪṆA :

Pu has referred regarding other instruments like 'vīṇa', 'maddela' etc., also. He referred 'vīṇa' to be in the hands of Lord Śiva and with that the God appeared beautiful. Śiva is considered as a bosom friend to the music. The same may be seen in the expression:

\[Karadali vīneyanūdīsuva
namma uraga bhūshaṇaṇu nine
garuḍa gamana.................\]  
(2.6.4)

Talking of the historicity of Vīṇa, Pu refers that was also praised by the sage Nārada.

3. TAMBURI :

He describes it to be first of all the musical instruments (tamburimodatada).

4. NAGĀRI :

It is a specific instrument primarily utilised to emphasise the announcement and for spreading news. In that strain, probably, Pu says:

\[hoḍi nagārimèle kaiyya\]  
(1.88.47)
Here the Kannada verb 'hođi' (strike) is significant as it refers to the method to play upon it viz., 'striking it with hand (or 'stick').

It appears Pu makes a distinction between 'harsh' and 'soft' instruments. According to him, 'Bhēri', 'dundubhi', 'ghanțe' etc., are some of the instruments which produce coarse sounds. These are further considered as auspicious to indicate good omen. It is clear in the Kirtana of Pu viz., Dh Ed II 126.40. In the Kirtana:

"dhūpāratiya nōguva banni" (2.218.155)

Pu, specifies at least six musical instruments viz., 'maddela', 'jhāga(n)ti', 'tāla', 'danḍige', 'bheri' etc. He characterises their sounds to be a 'rabhasa' (a great noise) all put together. He says:

"tad dhimikendu rabhasagalu"

These instruments are played as a part of worship to God Padmanābha ("padmanābha devara divya pūjaya").

5. MADDELE :

It is another instrument which is frequently mentioned by Pu. Nandi, a pramatha gana, of Lord Śiva is referred as the foremost player upon it in a dance recital. (1.170.160) At the Kirtana viz., 'Kālindiya maduvinali' (Dh Ed IV 88.99) Pu mentions a divine music performance a devotee Aja, was playing upon 'mridanga' when Krishṇa was by name dancing in the 'kālīndi lake'. At that time Śiva ('Indudhara') played on 'tāla's viz., cymbols. He mentions Brahma also as one who played upon maddelas having known its technique very well. (Dh Ed IV. 86.93)

Thus we observe Nandi, Aja and Brahma to be the skilled players upon 'Maddela' forming an accompaniment to the dance.

It is interesting to note that Pu has given different characterisations regarding the sound of the 'gajje'. At 1.125.70. For example, Pu indicates the sound of such bells as 'ghil ghil', (ghilu ghilu ghiluremba ponnodige gajje). Likewise he describes that sounds of the wristlets and the bells etc. These add necessary charm to the dance demonstration. There is another Kirtana viz., Dh Ed III 104.125, where he collectively indicated the sounds produced by
'kombu', 'tutturi', 'Mauri' etc. He says the sounds to be 'Bhum Bhum Bhum' in that comp.

Thus we note that Pu has an eye of appreciation to the instrumental Music. As we understand, flute is the prominent instrument that is discussed by Pu. Next he seems to have paid attention to 'maddela' and several other instruments. Among the other instruments, 'tambura' is mentioned as the foremost instrument.

It is possible to say that the comps of Pu, constituted together, could be considered as an independent 'giti kavya' in simple, touching several aspects of Music. The technique vaguely indicated by Pu regarding the playing upon the musical instruments is developed adequately during later time. Moreover, the very emphasis he made upon 'tamburi' is near to the suggestion made by Yajnavalkya in his 'smriti'citation viz., as: 'Veenā vādana tattvajñāḥ.....' that such accomplished person would be fit enough to be a 'vaggeyakara'. Here 'vina' may be taken as any stringed instrument.

5.9 RULES AND REQUISITES FOR MUSICIANS

The bulk of the comps of Pu contain certain rules and requisites mentioned here and there governing the conduct of musicians and encouraging them to reach better standards in Music concerned with Lord Hari. Herewith Pu promotes higher standards in practical music. Hereunder a few may be cited which describe the details to make singers better.

1. Pu's statement:

"bīḍade sankirtane māḍabeka" (2.143.188)

could be construed as a piece of advice. Singing should be an uninterrupted practice and that to refer to God's glory.

2. The prayer at 2.20.11 viz.,

"ennodaya siri Purandara Viṭṭhalanna
sanmatiyinda nâ pâdi hâdo hânge"

describes the suggestion in that song addressed to Goddess Lakshmi, that she be requested to grant pleasant mind in order that one would sing and rejoice with it.
3. Pu mentions certain typical characteristics of the divine musicians like Nārada, Tumbura etc. Commenting upon the nature of Nārada, Pu remarks

"Nārada nante kandadavara
kondēya mātanāda līla" (2.35.25)

From the references above, it is possible to say that a musician should exercise certain discretion and shall not speak ill of others before others like Nārada. In the second instance, Pu says that the singer should have attractive voice. Tumbura, therein is referred as a singer known for good voice to sing to the dance by Rambhā.

4. Pu suggests that those who do not have the knowledge of music and to sing they need not possess any pride. In other words, he suggests that the faculty of music is a prestigious one in a person. This we note from the comp viz.,

"Pādaliya davanige
praṣṭhataneke....."(1.224.130)

5. Pu stresses the role of rāga in Music. One has to sing the praise of Lord with rāgas only.

"Rāgadindali nene-a beku"

He is derisive at those who do not sing the glory of God with musical notes and regards them as impertinent people irrespective of their status viz., either as yōgins or bhogins etc. The same is evident when he says:

"Rāgadali Purandara Viṭṭhalanna neneyadava
yogi yādarenu bhogī yādarenu" (1.247.145)

6. The tongue, throat etc are the participants in the singing. Pu advises indirectly the tongue to keep itself engaged in singing the glory of Rama. This is with reference to the musician.

"SriRāmanā nāmavā pāṭutaliru kanḍa nālīge"

As noted earlier, the throat of the singer is the 'vaikuṇṭha'. Further Pu, makes reference towards the worthyness of the face in the human body. He says: "Pāḍuvudē vadana" (2.45.37) meaning that that to be the face,(mouth) of the musician which engages itself in singing the glory of God.
7. Pu has also a say regarding the connoisseur of Music. He suggests that if one does not recognise the taste of the singing and feel happy about it then he would be as good as a deaf person for he cannot know the taste of Music. Pu puts it as:

"Hādina saviyanu badhiranu keli
harisha padalu ballane ...................."

8. In the Kirtana "Kēlanōhari tālano" (1.60.33), Pu points out certain requisites in a musician what ever may be the conditions of singing still the singing part should attach love (‘prema’) for the act of singing and for the object sung. Ty also has similar idea expressed repeatedly in his comps.

9. Pu lays down in the same Kirtana that as a rule, a musician should have essentially the requisites like Prēma, Harisankirtane and the desire to sing in the group of staunch devotees (‘Druḍha bhaktaroḍane hāḍu’).

10. Singing should be a continuous process. As a result the love (Anurāga) gets spread forth all over. A singer should have a pleasant and happy mind while singing. This we note when Pu says as:

"Anurāgadi biḍade pāḍi
.................................
    sanmati inda hāḍi pāḍuva hānge"

    (Dh Ed I 54.57)

11. Pu keeps Nārada as the ideal before all musicians. He takes pride to compliment his ‘Ishṭadevatā as ‘Nāradaǵāna vitola’. He thereby describes the greatness in singing present in Nārada. The God takes delight in Nārada’s singing.

12. Music is sacred. It is employed during ‘devatā pūja’ also. The singing in the ‘ghanarāga’s would be a special feature during that time. Pu hints it in a Kirtana viz "Dhūpāratiya nōḍuva banni". He specifies that as "Ghanarāgadindali hāḍuta pāḍuta" (Dh Ed I 126.120). Even Ty has mentioned the singing in ‘ghananaya rāgas’ during the devatā pūja.

Here Pu pointed out a beautiful music concert wherein the accompaniments like Bhēri, tāla, Mridanga, Viṇa, etc., added delight
to the programme. Hereby he says that a musician should encourage the accompaniments to a purpose dedicated to God.

13. There is no limit for the sweetness of effect due to singing. Pu characterises that singing would be more and more sweet when the same is done in a better and a better manner. He says:

"Canda candadali pāditalu" (Dh Ed IV 92.102)

here 'canda candadi' is worth our attention.

14. Pu mentions (Dh Ed IV 92.103) 'svara', 'jāti', mūrchana' etc., to be observed as a matter of principle by the musicians. This, of course, is stated with reference to the divine musicians. The same is true to human beings.

The same Ty also mentioned.

15. Music is a continuous process. Even 'humming' is a sign of continuation in Music. Pu seems to compare that when he says:

"Tumbiyante pāuçuve yamma" (Dh Ed IV 78.83)

Here humming of (tumbi) mentioned. It is suggested that sweetness in voice and humming is a necessary feature for Musicians. It may also be added Pu hinted producing musical voice even by closing the mouth.

16. As much important is singer in Music, so much important is the listener too of that. A listener is very well characterised in a full Kirtana by Pu viz., "Tālabēku takka mēla bēku". There are certain conditions laid down in the form of requirements to good music and also a listener. This song is very popular and the details of the song may be noted below:

A musician (dāsa) who is fond of describing the glory of Lord Hari should have certain requisites, in order to win the grace of Lord Purandara Viṭṭhala. The requisites are:

1. There should be the 'tāla' and also the relevant 'mēla' to it.

2. There should be purity in voice, that is an indication of perfection in it.

3. The song must be rendered with the knowledge of the meaning of the song.
4. Embarassment or worry (‘kalavalā’) while singing should be given up.

5. While singing, the singer must keep a beaming face (kaḷemoga)

6. There should be proper observance of ‘yati’, ‘prāsa’ etc.

7. The singer should stop at the proper ‘gati’ (place) of the comp.

8. He must be devoted to Lord Hari.

9. He must always be feeling happy having steady mind for devotion towards God.

The above conditions are spoken by Pu with reference to Haridāsas belonging to all times.

17. We have noted earlier that Pu prescribed a time for music practice and that to be when peace prevailed (in the mind). At 2.70.54, Pu suggests that one should get up very early hours of morning and utter the praise of ‘Govinda’ and that in the form of song. As a ‘bhakta’ the remembrance of name of Govinda in the earlier hours of morning would be quite helpful for the prosperity of musicians. He says:

"Munjāne eddu Govinda nenni namma" (2.70.54)

Ty also expressed such a requirement for a musician in one of his comps viz., "Koluvarare goda" in Tōḍi Rāga. ('vekuvajāmuna velayuchu tambura baṭṭi).

18. There should not be mistakes, even a slip of the Tongue while singing the songs. For this type of accuracy Pu makes a prayer to Goddesses Sarasvatī as:

"Pālisamma muddu Sāradē
enne nālīge yali tappu bāradē" (1.11.7)

Therein, he puts another request to the same Goddess that she should bless ‘divyamati’ viz., Noble mindedness while singing the comps.

19. Pu appeals to the musician-bhaktas that singing must be practised every day and that too containing the glory of Raghurāma. This would be ‘uttama sangīta’. Pu says:

"Raghurāmana nāmavananaudina pādiro" (1.52.29)
If not that is observed, one has to repent for the absence of such a doing. He puts it as:

"Jayamangala vendu nā pāḍaliḷa"

Here "Jayamangalavu" would be the theme of the songs generally rendered by Bhaktas.

20. There is unique reference by Pu where he drew a good contrast between the musicians and also their voice. He brings in the illustration of a crow and a cuckoo to illustrate a good and bad musician. He also points out that a musician should be able to distinguish the ‘rāga bheda’s and also possess sweet voice. This is clear when he says:

"Pāpiballane ........svāna ballude
rāga bhedangala..............
Kāgi ballude olle kōgilaya susvaravu"

Here he calls a bad singer comparing him to a crow and a dog. Here he seems to mean a coarse voice and bad or make-believe devotion to God. While a good singer is compared to a good cuckoo in respect of ‘susvara’. This reference is very instructive throwing light upon the picture of contrast between the musicians.

21. ‘Guru’ is important for a musician to pickup the knowledge of Music. Pu clearly indicates that ‘gurubōḍha’ is necessary if one were to pick up the ‘sangita jñāna’. Also if one does not posses ‘sangita jñāna’ the ‘gurubodha’ would be a grand waste. This we can deduce when Pu says:

"Māna hīnane abhimāna veke
(sangita) jñāna villadavange gurubōḍha veke
 ...........................................
pāḍa lariya davange praudhitana veke
dombāta kikkuvage gambhirya tana veke
  ........................................
tōmsadhāmanige kaivalya veke............"

(1.224.130)

Here, the lines quoted are self explanatory. Pu seems to suggest ‘Guru bōḍha’ would be helpful for gaining ‘sangita jñāna’ that would take him to ‘kaivalya’viz., emancipation ultimately. Even Ty holds the
view that the role of ‘Guru’ is extremely important for the success of a musician bhakta.

In this manner, we can collect a number of rules governing the conduct of a musician but it is enough if we help to the success of the musicians. Pu as a sectarian promoting his religion viz ‘Madhva Paddhati’, utters that one has to proclaim, his ‘Madhva’ as ‘Guru Madhva’ and also him as a ‘paradaiva’. He further suggests that the musicians should adhere to certain rules of conduct that would make them great in the field of Music. Thus instructions so given indicate that Pu had have a fine knowledge of Music and consequent experience in it. Undoubtedly, therefore, Pu could be regarded as a theorist of Music also.

5.10 A. GĀNA AND SANGĪTA

‘Gāna is a very attractive feature in the very life of man. According to Pu that leads one up to the saying of ‘Lolatva’ in it. Pu described Lord Krishṇa as highly versed in that lore. Pu takes pride in sketching the God as ‘gānalola’ and further ‘sāmagāna lola’ therein. Pu explicitly says that:

"Gānalola nanna Purandara Viṭṭhaḷa" (2.113.87)

Speaking upon the importance of Music, he mentions symbolically two parts of human body connected to Music. He mentions the ear and the mouth representing the listener and the singer. He says:

"Keḻuvude kivi pāḏuvude vadana" (1.257.150)

Even Ty emphasised such an idea in his comp.

Music is a fine art and therefore it is also regarded as a ‘vilāsa’ a feature for merriment and used to refresh one’s mind. Pu indicates that Goddess Sarasvati is foremost in such a spirit. She is complimented specifically as:

"Sangita gāna vilāsini"

viz., as one who takes delight in the practical music where the songs are rendered in several rāgas. (1.11.7)

Further Music is rejoiced by even God Narasimha, the avatar of Viṣṇu (86.46) Pu says:

"Gānu vinodi namma Toraviya narasimha"
There is a Kirtana where Pu has cleverly signified that the Rāma-Krishṇa avatars of Lord Viṣṇu, to be representing vocal and instrumental music. The Kirtana is:

"Rāmakrishnaru manege bandaru
......koḷalanūdi pāduta......" (I.100.54)

This may be construed to describe Rāma as a vocalist while Krishṇa the flutist. In fact Vālmīki and Ty represented Rāma as 'gānavinodi'. Even Pu indicated Rama as 'gānavinodi' Krishṇa represented as a dancer and also as a player upon flute. With this situation we can see that the avatars of Rāma and Krishṇa signify the confluence of 'gīta', 'vidya' and 'Nrītya. The same Kirtana can be interpreted to mean identity between Rāma and Krishṇa as Rāmakrishṇa known for song rendered upon flute.

5.11 GROUP SINGING

Pu indicates the value of group singing. It was to produce a better effect. He encourages the 'Haridāsas' to join with groups, singing the glory of Lord Hari. Pu describes the event of a divine concert wherein the divine beings were the participants. The 'Kinnaras', 'Kiṁpurushas' and celestial women were participating in the event of chorus singing. (Dh. Ed IV 52.52)

'Kombu', 'kolalu', 'Mauri', 'Tuttūri', were the accompaniments mentioned by Pu utilised during the performance. Among the celestial musicians, Pu mentions 'Garuḍa' to be also one among them. (Dh Ed III 135.163).

From this, we understand that singing, when done in groups would enhance the effect of Music. Ty also subscribed to this suggestion of Pu indicating that the desires could be accomplished when chorus singing is resorted containing the glory of Lord Viṣṇu ("Gumigūḍimoralidī kāryamulu konasāgenat.442.211).

5.12 UTILITY AND REWARD OF MUSIC

The comps of Pu do not indicate the utility of Music to mankind directly. But it is possible to deduce a few details describing the utility
of Music Pu hinted also that Music is a rewarding situation at its right level.

1. Pu emphasises that the singing of the excellences of Lord Hari, removes the 'fear' ('bhaya') in the mind of the singer. While speaking upon the ills that befall due to the influence of this 'Kaliyuga'. Pu says that if one resorts to 'Hari stuti' there would not be fear to him from danger. He says:

"Rudhiyolage namma Purandara Viṭṭhalana pāḍgalu varginnārabhayavilla" (1.231.135).

2. Pu gives clues denoting the use of Music. Essentially music is divine ('divya') and hence it is meant for providing mateiral prosperity ('bhakti') and eternal liberation ('mukti: 1.159.90). He feels sorry that people resort to 'hina nuḍi'. That is, people, in general, prefer 'low-music' where the mention of the excellences of Hari is not included.

3. As we noted earlier, the Haridāsas and Bhāgavatas are the singers who love Music and the qualities of Hari. Music provides happiness to the singers and at the same time relieves them from sins. The devotees live an atmosphere that would help them to know God (vide, 1.78.41).

4. According to Pu, there is nothing that Music-way shall not accomplish its devotees in true sense. In simple, it provides 'Iṣṭārtha' as indicated (1.71.60) in the expression: "Pāḍīdavarīge beḍīda vṛragala niḍī". Even Ty subscribes to such a view like that.

5. Music is accorded a status of being an independent medium to embody the praise of Lord Hari. Further, the same is left to the skill and the discretion of the singer composers.

6. Music-composers need not necessarily be males, even females could be. This is to please God. The latter idea can be seen in the Kirtana 1.171.60 and in the expression:

"Nānā vidhadi stutimāḍi
........................................
nāgakanyāru nāthana beḍalu"
So also the art of dance is utilised for worship by women. This is practically employed to attain fulfilment of the aims of life ('purushårtha's).

7. The instrumental Music provides happiness to the mind. It renders a beautiful atmosphere. For example, Flute provides happiness and auspiciousness in the world (vide 2.45.37, 262.44, 2.35.25. etc).

8. Music is used as a fine medium to induce one to sleep and wake him up too. Pu suggests that music being divine and sacred, it has to be used also to make Lord Hari to go to sleep and also to wake him up from sleep. That being a part of worship to the God. Therefore, we have several Kirtanas by Pu which refer to this aspect of utility of Music. He says:

"Hasu trushigalindalu
haḍu tāvaḍī" (Dh Ed II 9.10)

This idea seems to be an elaboration of the saying in sanskrit: "siśurvetti pasurvetti, vetti gānarasam phaniḥ".

9. Pu assures that those who sing and praise the lord there would not be fear to them from rebirth or from hell in this Kali age. He says:

"Pāḍi pogaḷuvaringe
bhava bhaya gaḷīla" (Dh Ed II 17.23)

Also he says:

"Naraka bhayagalunte" (1.32.19)

10. Singing and dancing give rise to gain merit ('puṇya). Even to make God sleep by singing is also an act of 'puṇya'. He says:

"Tūgi pāduva punya vella paḍede (Dh Ed IV 4.5)

11. Music is a measure to fulfil one's desires. Pu compliments Krishṇa granting boons to the singers as and how they requested him for that. This we note in the song 'Āḍidano Ranga' where he reads as:

"Pāḍidavariṣe baḍidavaraṅgala niḍī"

(Dh Ed IV 87.96)
Pu is quite sure that Music alone would be a pathway for realisation in this Kali age. Moreover he suggests that the ‘Sangita marga’ is a ‘mukti marga’ in this Kali age.

He says:

"Kirtanamātradi kaliyugadali
mukutiya nīva Purandara Viṣṭala (2.20.173)
Here the term ‘Kirtana’ refers to song and hence ‘music’.

12. Singing the glory of the Lord Hārī fetches them the supreme position (‘paramapadavi’). In fact, Ty also defined the same and names the reward viz., ‘Paramapadavi’ in his comps. That being the acquisition of God’s grace. Pu advises by saying

"Paramapadavi paḍe yātmā" (1.146.83)

13. Those who engage themselves with Music would be free from fear from anybody and enjoy ‘jñana bhakti vairāgya’ and ‘sāyūjya’. This would be noted when Pu says:

"Namma Purandara Viṭṭala
pāḍogaluvārīginnāri bhayavilla" (1.231.135)
also 1.33.180 he indicates as:

"Antaravāritu bhagavatara keḻalu
.......jñāna bhakti vairāgyavu
santā Purandara Viṭṭhala sankirtane
pāḍalu sakalavu bāhūdu sāyūjyavu" (1.33.180)

14. Pu seems to indicate that the music absorbs the attention of listeners. Pu says due to the sounds of the flute every object in the nature forgot its identity. This is with reference to the effect of Krishna’s playing on flute. But Pu seems to indicate that is the expected high standard from instrumental Music. He says:

"Jangalalu caitanya maredu
anga paravasa vādu.." (2.62.44)

He also indicates the ultimate effect produced by the music when he says as:

"Manjula sangīta.................
ānanda vāridhi yallī biddu
paravaśa vādaru"
Therefore, the utility of Music lies in merging oneself in the ocean of bliss.

15. The Lord of Death (yama) has no 'Karuna' how so ever ('Yamanaki kincittu dayavilla'). But Pu lends a hope that any singer who is partial to the Kirtana of the Lord shall not suffer fear from the Lord of Death. Even Ty endorsed such a reward to every ardent singer as seen from his comps.

5.13 CONCLUSION

From the foregoing discussion, the following may be stated in order to conclude:

1. Pu is a pioneer in the field of Music as he has shown the arguments for good and systematic Music. It may be said that he brought out a kind of renaissance to the prosperity of good Music that is directed towards Lord Hari.

2. Among the Haridasas of Karnataka, Pu is a name by itself even in the field of Music. There are certain forms like 'jatisuladi' etc. of Music comps supported by Pu in course of the journey of his life. Besides 'ugabhogas' he has given suggestions for other types of Kirtanas. He thus appears to be a pathfinder to make experiments on Music in order to make it appealing to the taste of beginners and the lovers of Music. As per his conception of standards of Music, he has immortalised the Lord Panchuranga Vithala is aspects viz., Lord Krishna and Rama mainly. He suggested Lord Krishna to be a source of inspiration combining the faculty of instrumental Music as well as the Dance.

2. Pu has showed his contempt upon lower forms of Music and the abuse of Music. He voted only for the 'uttama sangita' A study of his comps provides hope and scope for the onward rise and prosperity of Indian Music.

3. He, indeed, is a successful reformer who inculcated the standards of Music and Bhakti and that directed towards God and emancipation.

4. Hardly anyone can suspect the greatness of Pu in the field of Music. There appears every grain of truth in calling him as the
"grandsire of carnatic Music". He has introduced certain innovations to the improvement and stabilisation of Carnatic Music.

5. A good deal of vocabulary is found in the comps of Pu which pertain to the field of Music. These words were discussed in this chapter. He mentioned the names of rāgas, tāla’s and other technical terms. He mentioned several musical instruments along with technique to some of them. Flute received upper most attention in the comps of Pu.

Pu has even a suggestion for a classification of Music. He called that as ‘sacred’ or ‘noble’ when it contained stuti of Lord Hari. All that which eliminates the praise of Vishṇu designated by Pu as ‘Hīna Sangīta’.

7. Pu has a great fascination to the lore of Naṭya. This was clear when we noticed quite a large number of comps containing appropriate ‘jati’s increasing the effect of the Dance Performance. Pu’s vision of his deity seems to be that form of Krishṇe either with flute on hand or having the sets of Dance poses. Thus even the ‘Naṭya’ owes its indebtedness to Pu very much.

8. Pu comps may be described as conforming to the basic definition of Music viz., containing ‘gīta’ ‘vādyā’ and ‘Nritya’. He suggested that Kīrtana, of Lord Hari is a sure ‘mārga’ to realise the meaning and goal of human existence.

9. Pu has laid down several clues in his comps that help for the Musicians to develop Music and make it as attractive as possible. In fact, Ty may be said as one who exploited the scope lent by Pu in the field of Music.

10. Pu has provided simpler definitions of Music. As a result, many can understand what Music means. For example, he defined basically Music to be but sound highly beautiful to the ears. (‘andavāda dhvani’). At the same time he described the instrumental music to be that attractive as and how it is skillfully played upon. (vide ‘canda candadi nuḍisi’). In order to stabilise distinctly the meaning of Music, Pu has contrasted with the other kinds of sound and emphasised the unique place of Music.
11. He has glorified flute and indicated the indispensable need for 'tambūri' in the singing of songs with 'rāga' ('rāgadali'). Flute is almost a substitute to the human voice with respect to the normal range (octaves) and the structure employed therein.

12. Pu's greatness is seen further in placing music in the path of Religion and Philosophy. Herewith the saint has raised the status of Religion by making it understood to a larger mass of people. He has at the same channalised a special pathway to Music directed towards bringing eternal happiness. Further he linked Music and devotion to the Lore of Music and the deity of music. He clearly insisted upon the feeling of love while singing. That, that was without it, was discouraged by Pu.

13. Pu designated the Music to serve as a part of 'entertainment' (vinoda) and 'luxury'(vilāsa) afforded for right leisure and happiness. Pu has provided certain instructions for the singers and lovers of music to make Music better effective.

14. Like any typical 'saṅgita' writer, Pu has indicated the śarīra sthiti' and 'gala suddhi' as necessary requisites for good Music and the singer.

15. While viewing Lord Krishṇa as a God of (practical) Dance he referred other forms of Lord Vishṇu viz., Venkatesā, Pāṇḍuranga Viṭṭhala as known for the faculty of dance. Especially the posture of Krishṇa with his flute in the hand and playing upon it is a oft recurring image in the mind of Pu. He says it proudly as "nā kanḍe govindana" or 'murali mohanana' to depict that aspect of Lord Krishṇa.

16. Through a study of his comps in this strain, it is revealed that there was a good deal of thinking in the mind of Pu to simplify and make the Music-subject attractive and appealing. Pu seems to be exhibiting the results of his thinking in a very prominent way in his comps. Pu has taken care to advise Musicians regarding Music at its practical side. Pu gave suggestions regarding the conduct of Musicians. Rather amplification of this direction of thinking could be seen prominent in Ty. Py has advised Haridāsās to think of 'Govinda', and start singing his glory in the early hours of morning.
17. He mentions ‘ghana’ and several other rāgas.

18. Pu has taken care to lure the lovers to the Music as he has made a ‘phalasruti’. He described the ‘utility and rewards’ of Music. According to Pu, Music is doubly beneficial. It provides ‘purushārtha’ and ‘sūkṣti’ when Music is chosen as a pathway independently. Music leads to fame and prosperity. And so on.

19. Pu’s comps may be taken as containing ‘lakshya ‘gīti’s. The comps serve as examples for certain lakshanās in the field of Music. Pu seems to have simplified the norms of Music such that the knowledge of Music is comprehensible easily to many interested in Music. The ‘saṅgīta lakṣaṇa’ granthas’ that existed before Pu, are not accessible to all. But Pu has spread some of the lakshanās of music mentioned in those works through his comps. This seems to be his great contribution to Music during his contemporary times.

20. Pu’s comps should be viewed from the background of ‘saṅgīta jñāna’ accessible during the times of Pu. When that knowledge of Music of that period is respected the comps of Pu appear to be highly valuable to rejuvenate and enliven the traditions of Music. Undoubtedly, a feeling arises that Pu uplifted the status of Music with his lucid comps.

21. There is the ‘āptavākya’ in the ‘Music tradition’ that Pu was responsible to provide preliminary exercises like ‘sarali’, ‘jante’, ‘alankāra’s etc., which are to be rendered in the rāga ‘māya mālava goulā’. Although we do not get internal evidence to substantiate it, yet it is possible to endorse such a view that Pu might have worked hard to push music into the curriculum of academic study and he seemed a good theorist supporting the academics in the study of music.
CHAPTER-6

ASPECTS OF MUSIC IN THE COMPOSITIONS OF TYĂGARĀJA

Nādomkaravidulu
jivan muktulura 2.351.47

6.1. INTRODUCTION

Ty, undoubtedly, belongs to that class of Vāggeyakāra’s who brought distinction to the field of Carnatic music. He is a thinker and a musician who utilised the knowledge of music to increase the importance of music and let know the meaning of music in the world. His comps provide a good record for the vast knowledge of music. The greatness of Ty lies in making the essentials of music understandable to the people at large. Pu started the pioneering work of popularising the music to the benefit of mankind and putting it as a ‘mārga’ to the effort of God-realisation. Pu stressed bhakti as an implicit requirement for ‘Sangīta mārga’. Ty promoted that ‘mārga’ and put it on the higher pedestal such that music becomes absolute in the life of mankind.

Ty is a learned man. His learning is visible in his Kirtanas which are dedicated mainly to Rāma. There are also other Kirtanas by him where other deities like Siva, Vināyaka etc., and goddesses like
Tripura Sundarî, Dharmâmbika etc., are praised. Therefore, a study of the Kirtanas of Ty would amount to the study of Râma and other deities also, besides various aspects of music. His comps contain the description of the glory of music, and the principles of music. Therefore, the study would also amount to the study of the aspects of music. As we saw in Pu, even in Ty, we notice the music aspects detailed in a greater detail.

Ty, like Pu, has shown music to be sacred and divine. He chose Râma and linked him with the lore of music. He also expressed that Râma possessed the knowledge of both the aspects of music viz., theory and practice. Ty has also provided the scope and definition of music like Pu. He too has taken his cudgels upon those who abused it for their selfish ends. By doing so, Ty enhanced greatly the greatness and sanctity of music.

From the Kirtanas of Ty, it is possible to describe the different aspects of music. He called music as ‘Nâdavidyâ’, ‘Sangîtopasana vidyâ’, ‘Gândharva vidyâ’, ‘Saptasvaravidyâ’ etc. By that he has attributed the status of ‘vidyâ’ to ‘sangîta’ also. He promised ‘Sangîta’ to be a source for supreme bliss. He described certain qualities which qualify a good musician. He also mentioned favourable and hostile men to music. He described ‘Bhâgavatás and ‘dâsas as musicians as Pu did. He also gave the characteristics of these musicians after mentioning the foremost persons in it. In his comps we find a mention of divine and human musicians. Therefore, we note that as he suggested, before the feet of the deity of music, all are one.

Ty has laid down the ‘Nâdopâsanâpaddhati’ which was originally practised by the Sankara Nârâyanâs themselves. This part is his unique contribution to music. He has also established music an independent path like any other path to God-realisation. Ty has laid emphasis upon music. He included bhakti as a necessary factor in music directed towards God. In order to make music as an attractive art, Ty has shown certain worldly advantages besides indicating that music lifts its ‘upâsakas to the realms of bliss and ultimate identity with the God. Ty has althrough maintained music as a
‘Sādhanavishaya’ which ultimately results into ‘siddhi’. He believed in the element of divine grace to grant the faculty of music in a being ("Varasangīta jñānamu nuduṭa Dhāta vrāya valerā").

Pu and Ty appear to be inspired by the poet Vālmīki and Rāmāyana. Both of them have called SriRama as ‘gānalola’, ‘gānapriya’. As we noticed, Pu at first called Jānakipati as ‘gānalola’. This we observe as per the order of arrangement of comps in the edition by Subodha Rama Rao. Probably, taking cue from Pu, Ty has magnified Rāma further as ‘Sangītalola’. Both are indebted to Rāmāyaṇa wherein Vālmīki has described Rāma and his sons Lava, Kusa as attached to music. The relevant portion of the fourth canto of Bālakāṇḍa of Rāmāyana wherein the same is described, may be reproduced hereunder.

"Tata gāndharva (veda) tattvaṁjau
mūrchanāsthāna kovidaṁ
bhṛṛtarau svara sampannau
gandharvāviva rūpiṇau
bimbādvodhritau bimbau
rāmadhāt tathāparau

yathopadesaṁ jagatustau samāhitau

tau kadācit sametāṁ
........kāvyam aṅgyatam
tatsrutvā manayassarve
bāspa paryākeśkanāḥ
sādhusādhvīti tā viči
parama vismayaṁ āgatāḥ
praśasāmsah praśaṅtavyau
gāyamāṇau kuśalavau
aho gītasya mādhuryam
slokāṇam tu viśeṣataḥ
ciranirvṛtamapayetat pratyakshamiva darśitam
praviśya tāvubhau sushthu bhāvam samyagāṅgyatāṁ
sahitaṁ madhuram rastam sampannam
svarasampadā
evam praśasayamāṇau tau ta
paśṭāghyumahātmabhīḥ
samraktara tyartham madhuram
tavagāyatām
param kavinām ādhañram samāptam
car yathākramam
abhī gitamidam gitam sarvagīteshu
kovidāḥ
........................sarvaśrutī monoharam
........rathyāsu...dadarśa
bharatāgraḷaḥ
svaveśmacāniya tadā bhrātarah
...........sakuśilava
uvāca lakṣmanam rāmah...
, śṛyātām idam akhyaṇam anayordeva
varcasoḥ
vicitrārthapadam samyaggāyata
 tad āpi madhuram raktam svam
a stāyata nīvanam
tantirīlaya vadatyarham
viśrutārtham agīyatām
hlādayatsarva gātrāni manāmsi
hrdayāni ca
śrotā śra sukham geyam
tadbahā janasamsadi

........................
tatastu taurāna vacaḥ pracodita
vagāyatām
mārgavidhāna sampādā
na cāpi rāmah pariśadhgaṭaśsanaḥ.
bubhūshayāśaktamanoh ca babhūva.

(Ramāyana 1.4.9.29)

The sanskrit text reproduced above from Rāmayana is self explanatory. It is containing several terms of music. Vālmīki has described the Lava Kuśas as the best singers receiving admiration from Rāma, his brothers, sages etc. The expression "Sādhu, Sādhu (good, good) uttered by those sages having tears of joy in their eyes is simply significant. Vālmīki has described ‘Saṅgīta’ as gāndharva veda’ and Lava Kuśas to be ‘Tattvajñas’ of that veda. He described Lava Kuśas as the forms of gāndharvas, the classical singers possessing beautiful, sweet-svaras. (‘Madhura svara bhāshīnau). Such Lava Kuśas have born to Rāma representing Rāma’s personality in total. The Lava Kuśas sang as they were instructed by their teacher with great still mind (yathopadesam jagamunu ....samāhitam). Such
Lava Kuśas who were singing in the streets of Ayodhya were brought to the palace by Rāma himself. When Rāma requested, they sang it. Rāma and others heard it with rapt attention.

The above description by Vālmīki indicates Rāma being ‘gānalalola’ and ‘saṅgīta priya’. This clue has been capitalised by Ty. Ty has retold the story of Rāma glorifying music quality in him. Vālmīki and Ty could be put on the same pedestal as they glorified Rāma in a very beautiful way. As much freedom Vālmīki enjoyed in depicting all aspects of Rāma, similar was the freedom that Ty too enjoyed in describing the music details found in the personality of Rāma.

Further from the fourth canto of the Bālakāṇḍa of Rāmayana the following points connected to music may be noted.

1. A music comp should be sweet, fitting enough for normal recitation and also for singing. It should contain reference to Vedas and seven ‘jātis’ and suitable to the ‘tantrīlaya’ viz., the accompaniments. (Ram. 1.4.8)

2. It should have the sentiments of ‘rasas’ delineated which would be delightful to those who possess the knowledge of the secrets of the Science of music.

3. A good musician should be conversant with the ‘mūrchana’ of the chosen ‘jāti’. Vālmīki complimented such as: ‘mūrchana sthāna kōvidas’.

4. A singer should have the wealth of nice voice (svara sampannatu). He should have the appearance like that of Gandharvas (‘Gandharvāviva rūpinau).

5. His speech must be sweet. It should show artful conversation (as ‘Madhura svara bhāshins)

6. Vālmīki acknowledged Lava Kuśas to be born to Rāma (Rāmadehāt udbhurtāu’). Ty complimented Rāma as ‘Kuśa Lava janaka’ emphasising the music faculty in them and in their father.

7. Music when rendered properly should bring out tears of joy and feeling of astonishment (‘Bāshpa paryā kulāskhanāh’, param vismaya māgatah’). Here Pu’s expression ‘Aḍigaḍigānanda bāshpa pulaka-dinda’ is bearing concordance.

8. Gīta or ‘song’ is appreciated with reference to the ‘mādhurya (sweetness) it produced (‘Geetasya mādhuryam’)
9. A musical comp should look to contain the current details of the hero and the plot, although the episodes in it actually took place long before. (‘ciranjiruttamapye tatu pratyakshamiva darsitam’)

10. Kuśa and Lava are the best skilled musicians who sang their songs in the streets like a true ‘Dāsa’ or ‘Bhāgavata’.

11. A comp should have the special words, which conveyed depth and significance in meaning. (‘vicitrārtha padam samyagayatām’)

It may be noted that Pu’s and Ty’s comps contain ‘Vicitrārthapadas and when these are properly rendered the beauty of the ‘dhātu’ part of the comps becomes enhanced.

In like manner, a number of points can be gathered. It becomes thus evident that Vālmīki was the first who recognised Rāma as the deity of Music. Vālmīki also described Rāma as an active participant to evaluate the various values in music. Vālmīki stressed the ‘Guru’s role even in the singing part of the music. (Yathopadeśam jagatah’). The seer suggested also that the singer must have a balanced and tranquil mind especially while singing (‘samāhitām). Also he instructed that singer must care to convey the bhāva of the comps during his effort of rendering the same. (‘sushṭu bhāvān samya gagāyatām’) He also indicated that his work is a source of inspiration to both the poets and musicians. (‘paramkavinām ādhāram). A singer is really great according to Vālmīki if he exhibited his knowledge of rendering beautifully all varieties of music comps, probably like ‘varṇam’, ‘Kīrtana’, ‘kriti’ etc. (sarvagīteshu kovidam’). So Pu and Ty have and kept up many of the suggestions made by Vālmīki in respect of music and musicology in their comps. Therefore, a study of the comps of these saint-singers reduces to a saying that these have popularised the noted ‘lakshana’s of ‘saṅgīta’ as already laid down by the sage Vālmīki. Ty is justified in the light of the discussion above when he called Rāma as: ‘Saṅgīta Sampradāyakūḍu’. It is possible to depend upon Rāmāyana to verify some of the fine statements upon music made by Ty in his comps. It is worth an attempt to compare Vālmīki and Ty from the aspects of Music because Rāmāyaṇa and Ty’s comps belong to the realm of music too.

Moreover, the music-tradition is so rich that each Kīrtana of Ty should be noted together with its name of the ‘rāga’, ‘tāla’ and the
opening words of the comp. As vedic scholars describe every Vedic chanting should be noted together with its metre, deity and the seer. Then only any vedic mantra would have value. In the same way, we may also say that the Kirtanas of Ty have all that value in the music tradition. As music is called ‘Gandharva Veda,’ the comp of Ty are a source to that.

The Kirtanas of Ty produce supreme joy when rendered in the corresponding Raga and Tala. The listener and the singer are transported into a realm of joy where both forge their existance. Music has that power. Besides that the Kirtanas are couched with Bhakti towards Narayaṇa. Therefore, the Kirtanas are specialised comps.

The present chapter covers the discussion on aspects of music derivable from the comps of Ty. The ‘Dhatu’ and ‘Matu’ of the comps are important. Generally music attains brilliance doubly when ‘Dhatu’ and ‘Matu’ parts are described synthetically. Many of the comps of Ty are near poetry and those otherwise may be called as versified prose comps. The Music comps possess a sharp line of distinction. It is often a realised fact that musician serves a larger mass of people than a poet. Therefore, Ty claims a significant place in the field of knowledge. He made the voice (‘svara’) and literature (‘sahitya’) combined in order to produce supreme bliss among people. The same is represented in the saying.

"Sangitam api sahityam........."

In the following sections, let us describe the religious part of music besides the technical and other allied details of the aspects of music. Ty impresses that music has religious and secular value. To begin with let us turn to note.

6.2 THE DEVOTEES OF MUSIC (DASA AND BHAGAVATA)

A) DASA :

Dasa and Bhagavata are the terms which denote the devotees of music. Originally the words mean servitude to God and adhering to the set rules and regulations of worship of Lord Narayaṇa. Otherwise dasas and Bhagavatas observe the Dasa-Dharma and also Bhagavata-
Dharma. Essentially that Dharma lies in praising the Lord Vishṇu; also in conducting oneself in such a manner that the behaviour pleased the great Lord. Ty upheld this concept of dāsas and Bhāgavatas and showed them to be promoters of 'Saṅgīta'.

Ty understood by the word dāsa to mean 'Haridāsa' only. Also these Haridāsas dedicate themselves to sing graciously the refrain viz:

"Hari govinda narahari Rāma Krishṇa".

Ty has got a great admiration to the Haridāsas. That happy sight of them moving together in groups is described by Ty in a beautiful comp viz., 'Haridāsulu veḍalē muccaṭa' (2.477.251) which is in Yamunā Kalyāṇi Rāga and Āditāla. This Kīrtana gives a picture of Haridāsas as seen by himself. There are Kīrtanas in Pu where he also described the dress, style, the manners etc., of Haridāsas. Ty in a Kīrtana describes Haridāsas as:

"Diṭṭamuga naḍu kaṭṭu to naḍugulu beṭṭucu tāḷamu batti galgalanaga"

Here the Telugu word 'Naḍikattuto' refers to the upper garment being tied to the waist and making foot steps artistically. There is an indication to connote a 'dāsa' as a musician when Ty says:

"Manci gānamuttō mēnu dānamosangucu"

He indicates therein also that 'dāsa's know to play upon music instruments like 'Mridanga', 'tāla' etc. Secondly, the sum and substance of the various songs describing them may be in the words of Ty as:

"Cakkani Hari ce jikkitimani madi jokkucu nāname dikkani pogaḍucu"

also it is indicated that the dāsa derived pleasure in offering flowers to Rāma. Ty puts it as:

"Rājaraṇunpai jējulu callucu"

Dāsas are great jñānnin's and therefore with all that knowledge and awareness, they concentrate upon the name of Rāma and proceed with their singing. (Jñānamutō Rāmadhyānamutō..)
This Kirtana, on the other hand, seems to present the ideal expected from a truthful dāsa in real sense. Ty includes himself to be one in such 'dāsas known for knowledge of music and bhakti.

Ty is a staunch promoter of life of dāsas. Therefore, he declared himself as one of those dāsas devoted to SriRama. Ty calls himself as a 'Nijadāsa' after distinguishing other types of dasas like 'Kāntadāsa', ratirājadāsa', 'dhanadāsa' etc. Pu had already distinguished such kinds of dāsas but giving preference to 'nijadāsas.

Ty defines a Nijadāsa to be one who knows God to be full of love and who receiprocates that love and worship to the Almighty. The experience of 'Nijadāsa' would be unique. Moreover, a 'dāsa' shall not have hatred upon beings. But he would possess continuous love and friendship upon all beings. He desires to witness the greatness of his selected deity. Nijadāsas engage themselves in conversation connected to the glory of God. Ty advices to keep company with nijadāsas. On the contrary, he also points out what is not without them. It is so hateful like a poison of a serpent or a fire furnace if the activity does not contribute to the real happiness. A true dāsa holds the name of Hari as his own wealth. Ty further says that those who sing the name of Hari at a time when great love flows-forth in him in favour of Lord Hari would be also 'nijadāsa. Bhakti is the form of 'prēma' shown to God. Thus God is the very form of 'Prēma'. Therefore, nijadāsa stands a supreme place as he loves prēma itself. He says:'Prēma muppiri gonu vela'.

Ty illustrates the devoted three brothers of Rāma to be the 'nijadāsas of Rāma. Rāma is described as lucky enough to have taken birth together with such Haridāsas(2.203.445). In fact the dāsāhood starts from these brothers only. Pu, on the other hand, traces 'dāsāhood' to be beginning from the goddess Lakshmi herself.

Dasa seems to nourish all types of hopes in favour of Lord Hari. He looks for protection from Lord Hari himself. Therefore, Ty calls Rāma as 'dāsaposhaka' (1.27.269). Ty, in the Kirtana "Kaṭalera rādā manasā" which is in tōdi rāga, desādī tāla, declares as:

"Ulākhala baddhuniki nijadāsuḍai
velasillu Tyāgarājuni māta"
so here the terms ‘nijadāsuṭu’, ‘māṭa’ indicate the music connection with a ‘true dāsa’. Since the expression ‘Tyāgarājuni māṭa’ is nothing but the ‘pāṭa’ of Ty. Ty refers to the relationship between ‘dāsa’s of past and the Lord Rāma. This he points out in the Kīrtna "Voracūpucūcēdi nyāyāmā (1.107.353) as:

"Nirajākshamunu ni dāsulaku
niketi vāṇulu telpave"

There is an interesting Kīrtna viz., ‘SriRāma dāsa dāsoham’ (1.64.171) which is in dhanyāsi Rāga and Chāpu tāḷa. Therein he described ‘Sri Rāmadāsas and to whom he liked to be a dāsa by himself (cf also 1.66.173). In a Kīrtna "Aṭu kārādani balka" (1.10.249) of manoraṇjani Rāga and Āditāḷa further, Ty described a dāsa to be a scholar in Veda sastra and upanishads adopting to the right path (Music)to win the helping hand of Lord Hari. In this Kīrtna, Ty mentioned himself as one such ‘nijadāsa’ dedicated to Lord Krishṇa who was also deemed to be Rāma himself. Ty mentions Prahāda, Nārada etc. to be examples of ‘Nijadāsas of Lord Hari. (1.3.9)

Dāsas were devoted to the feet of Lord Hari Ty says that such are also exposed to the jealous of rich people. Consequently, the minimum needs of dasas are neglected. Ty presents a beautiful picture of contrast between dāsas, Haridāsas and the kings. The comp is: ‘Kāsiccedegoppayanurā’ (1.131.378) which is in Gauli pantu rāga, Āditāḷa. The expression is:

"(Hari)dāsalu sevimpā rancu
daya māniri paramencakapoyiri"

Here the mind of kings viz., the rich persons is depicted. The rich persons, forgetting the realities of life and existence and overwhelmed by carnal pleasures, showed no sympathy upon Haridāsas. It may be said that according to Ty, Haridāsas are basically the singers and dedicated souls to the art of singing and the glory of God. Further they were not mindful of making themselves rich in that direction. Therefore, Ty hints that musicians should be having all characteristics of a dāsa. Ty emphasises a musician to be a dedicated person to the music and the glory of god. In another comp, Ty complemented Lord Rāma with the epithet viz., "Dāsārha"
(2.425.194) meaning that he is capable to receive worship from musician-devotee. The word ‘dāsārha’ is significant because it signifies Rāma to be the deity of Music and who deserves to be praised by musicians. Ty mentions another Telugu ‘Vāggeyakāra’ viz., Rāmadāsu who inspired Ty. Ty mentions ‘dāsānudāsas’. They are nijadāsas. He puts down the category of ‘Kantadāsa’, Ratirājadāsa’, ‘dhana dāsa’ etc. Ty styles himself as a ‘dāsānudāsa’. He says:

"Nīdu dāsānu dāsudāsana........
Nārada sugāna lola" (2.326.84)

In response to the devotion to such ‘dāsa-musicians’ even the Lord Rāma is described to be highly active. Rāma is typically characterised by Ty as: "Dāsa janārtahara" viz., as one who removes the difficulties of the dedicated Musicians (dāsas).

In this manner, it is possible to gather a sketch of ‘dāsa’ from the comps of Ty. Dāsas possessed not only the knowledge of Bhakti upon Lord Hari but also upon Music. They possessed the features of ‘Saṅgīta’ viz., the faculty of singing, Dance and playing upon the musical instruments. Now let us turn to

B. BHĀGAVATA :

The tradition of Bhāgavatas is an ancient practice which specialised into a class viz., ‘Bhāgavata cult’. The tenth skandha of Bhāgavata describes the ‘bhāgavata dharma’.

Bhāgavatas are known for having a separate system. They show priority for Lord Vishṇu. Lord Hari is supreme to them. All dāṣas and bhāgavatas unite to promote the greatness of Hari. Ty is one of those great promoters of Bhāgavatas. He referred to ‘Bhāgavata dharma’ here and there in his comps.

Bhāgavatas are those who dedicate themselves to the worship and singing of the glory of the Bhagavān viz., Lord SriHari. Ty describes them also as musicians having knowledge of Music. They are known as Saṅgītajñās. Bhāgavatas spend their time in singing the glory of Hari specially in groups. Ty seems to suggest that the group singing of Bhāgavata and such musicians would be advantageous to fulfil the objects of their life (2.442.211). This is true even for Haridāsas known
for singing the glory of God in groups. In fact, Ty mentions that the Bhāgavatas provide a rightful way to attain bliss through their singing. He says:

"Yogivarulu ānandamunonde sanmārgamata
Bhāgavatottamula gādī pādekrītanamulata" (2.352.118)

Here ‘Yogivarulu’ might refer to ‘nādayōgivarulu’ and they to be musicians. Also we can see here that the Bhāgavatas rejoice singing the Kṛtanas which really form a rightful way. Ty has his admiration to the Bhāgavatas. He claims them to be his own closest relatives (‘parama bāndhavulu’). Ty, thus desires himself to be considered as a ‘Bhāgavata’. He says:

"Dharianija Bhāgavatāgresarulevaro vārellaru
vara tyāgarājunikī parama bāndhavulu manasā" (2.461.235)

Ty seems to characterise even categories among Bhāgavatas. He refers to such Bhāgavatas who use their knowledge of music for earning food in contrast with such Bhāvatas who serve God and who remain reluctant to worldly attainments. Therefore, in appreciation of them, there are terms like ‘Bhāgavata’, Bhāgavatottama, ‘Parama Bhāgavata’ ‘Bhāgavatāgresara’, Kamaṇīya Bhāgavata’ etc., in the comps of Ty. He means ‘Bhāgavatāgresara’s to be the divine devotees.

It is possible for us to point out a few functions of Bhāgavatas from the comps of Ty. For example, singing the glory of the name of Hari is an important function among them. They invoke the deity through their songs. (e.g.1.14.21,1.43.145). Bhāgavatas engage themselves in lighting up the candle before the God Hari as a part of worship to Lord Hari (Deepārādhana’). They also make the Lord to sleep with their songs and wake him up too. These functions form a part of ‘Pūjā-programme’ observed by these Bhāgavatas. They sing songs in Ghananaya rāgas even. Also these Bhāgavatas join the groups and offer luxurious worship (‘Bhōga’), to Lord Hari. They also sing the glory of Hari in ‘rāgas and therein in Śrīrāga. This we note when he says as:

"Bhāgavatulagādi bhōgamulella Hari
ke gāvimpucunu vinā gānamulata to
āgama cārṇuni SṛtRāgamuni bādacu" (2.438.207)
Ty comments also on the voice of Bhāgavatas. This we see when Ty says:

"Bhāgavatulu Harināma kirtanamu
bāguga susvaramulato vinta
rāgamulanu ālāpana ceyu, vai
bhārgamulanu jūci" (2.327.85)

Ty is so proud that a beautiful sight of Bhāgavatas worshipping God could not be available even for the Gods beginning from Brahma etc. Naturally the God gets pleased with such Bhāgavatas.

Ty lists more than twice, names of best Bhāgavatas who pave the way of Bhāgavatahood. At 2.461.235viz., "Sītammamāyamma" which is originally in Līlīta rāga and Rūpaka tāla, Ty mentions a few Bhāgavatāgresaras viz., Parameṣa, Vasiṣṭha, Parāśara, Nārada, Śaunaka, Śuka, Surapti, Gautama, Lambodara, Guha, Sanaka, etc. These are called ‘nīja Bhāgavatāgresaras by Ty. At another place, Ty cites: Nārada, Parāśara and Rāmadāsa as noted Bhāgavatas. Here we note the musician Rāmadasa of fifteenth century A.D. received admiration as a ‘Bhāgavata’ in the level of those divine Bhāgavatas like Nārada etc.

In fact Ty compliments Rāma to be great as his feet was represented by Śrībhāgavatas (2.427.197). And so on.

Ty described ‘Bhāgavatas’ in true sense as musicians because they sing the glory of God having reference to the constituents of music viz., ‘rāga’, ‘tāla’, ‘rakti’, ‘bhakti’, ‘jnāna’, ‘yoga’ and ‘anurāga’ etc. When Ty lists these to be in practice among ‘Bhāgavatas’, we note that these fulfilled the requisites for the singing of good. Ty adds that these sing the songs and also are able to play upon the musical instruments like ‘tambūra’ ‘vīṇa’ etc. This we see from:

"Vīṇā gānamulato
āgamacārunti sīr rāgamuna bāḍucu" (2.438.207)

The ‘Bhāgavata’s busy themselves with ‘guṇakirtanaof Sīrāma.

Ty links deities and Bhāgavatas. This is in a sense each cares for the good of others. Infact Rāma is described as a protector of those Bhāgavata devotees who show love towards him (‘bhāgavatapriya’).
Ty described Rāma with the epithets like: ‘Bhāgavatā gresara’, ‘Bhāgavata priya’ etc. (2.333.94, 2.397.169, 2.408.179 etc) indicating Rāma’s kinship with them. Lord Rāma is also described as the very fortune of all Bhāgavatas (“Parama Bhāgadheya”:2.297.55). Ty compliments Rāma’s magnanimity when that God receives the worship and partakes all the offerings made by ‘Bhāgavata’s. This we note when he says:

"Bhāgavata sevalo baḍaliyunna" (1.16.214)

There is also another expression where Rāma is referred to have his feet respected by Bhāgavatas (‘Bhāgavata nata caraṇa: 2.427.197). Still there are several expressions indicating kinship of Rāma with Bhāgavatas accepting their ‘sevā in several forms.

Ty has glorified the ‘Bhāgavata’s and their service to music and God, to the extent of suggesting that ‘Bhāgavata’s are good links between God and men utilising Kirtana-form of worship and spreading the values of life and knowledge. Herewith we note also the elevation of the place of musicians in a contemporary Society. This credit goes to Ty. Ty described (2.284.41) himself as a ‘Bhāgavata’ and further bearing the ‘mudrabilla’ that he is ‘Rāmabhakta’.

In this manner, we can sketch ‘Bhāgavatas’-character and conduct from the comps of Ty. It is enough here to say that ‘Dāsas and Bhāgavatas were the foremost persons responsible for the popularisation of music and the greatness of Lord Hari. Pu argued for ‘Hari Sarvottamattva’ through the help of music; While Ty for dictum ‘Vāsudevassarvam’. with the help of music. Haridāsas and the ‘Bhāgavatas’ were the direct persons who worked in this endeavour glorifying Lord Hari.

Ty called Music as ‘Nāda Vidya’ and while those persued ‘nāda’ as a principle for practice in life as ‘Nādopāsakas. All devotees, of music headed by ‘dāsa’s and ‘bhāgavata’s are Nādopāsakas. Ty’s chief contribution lies in making ‘sangīta’, the ‘nādavidyā’, as an effective measure to attain betterment in life. Ty ascribed a great favour for the music. He described ‘nāda’ and its ‘vidyā’ and its method of
practice in his comps. These we may note in the next section and through that the music is doubly ennobled. Now we turn to

6.3 NĀDA AND NĀDOPĀSANĀ

Ty propounds the aspect of ‘NĀDA VIDYĀ’ after defining ‘NĀDA’. He glorified it as supreme, even supreme to the other (ten) ‘vidyā’s.

‘Vidyā’ is a power of knowledge which enables a ‘upāsaka’ to raise himself to the heights of spiritual happiness. He might therewith merge himself into the ocean of supreme bliss. When that bliss is obtained, all desires and activity gets suspended. That is an enviable state. This Ty attempts to describe him in his comps.

Ty has explained ‘nādavidyā’ and its influence in his comps. He also indicated the benefits. Ty appears himself to be a great savant of the ‘Nādavidyā’. He identified Rāma with the very goal of fulfilment in the path of its observance. The tārakamantra of ŚrīRāma forms the basis to realise the fruits of this ‘Upāsanā’.

Ty has taken the names of the Nāda Vidyopāsaka’s like Nārada, Tumbura, Hanuma etc. to glorify it. He showed a hope also that this ‘Vidyōpāsana’ leads to the benefit of ‘Moksha’ and birthlessness. In order to establish the Nādopāsanā as a sure way to attain bliss, Ty tolerated the various humiliations and insults directed towards him during his life. To our fortune, Ty has given out certain secrets to prosper in the path of ‘Nādopāsanā’. He vehemently emphasised that the key for bliss is ‘Nādopāsanā’ only.

It is common to all advocates of the particular cult or profession to polarise their energies and stabilise that method which brought them peace and prosperity. The ‘sādhaka’s would be deeply interested to let the methodology and the benefits of their experiences explained for the other benefits. Ty belongs to such class of saints who possessed a fair knowledge of the ‘Upāsana’ which they practiced.

Ty has explained the meaning of Nāda in clear terms and also the ‘paddhati’ to practice the same. Besides that, he explained the sure efficacy of that. As a result people in course of their life, whether or
not it belonged to the music either by profession or by interests would realise that pathway to be a good ‘sādhana’ to get peace and happiness. Ty, in his comps, has explained the importance of this ‘upāsana’ after describing its origin and other antecedents which might be described in brief below:

6.4 NĀDA

1. THE MEANING OF NĀDA:

‘Nāda’ simply means sound (‘sabda’). Šabda is the very breath of life and communication. Sabda is the light (jyoti) which prevades the universe and dispels darkness. The term ‘Nāda’ has several senses. But according to Ty, it confines to the sphere of music and ‘sapta svara’s which prevade the music. That scientific knowledge which helps to comprehend ‘Nāda’ is known as Nāda Vidyā. Ty denotes that ‘Vidyā with another synonym viz., ‘Sāngita śāstrajñāna’. (the knowledge of the science of music).

‘Nāda further is the mystical sound produced from the ‘OMKĀRA’ (Pranava) which is but the manifestation of Lord Śiva himself. ("sadāśiva mayamagunāda ōmkāra": 2.311.117, also 2.394.166). Therefore it is deducible that a ‘Upāsana’ of Nāda amounts to the ‘upāsana’ of ‘Omkāra’ which is also regarded as identical with Rāma himself. Further ‘Nādopāsana’ is equevalant to Sadāśivopāsana and thus Ramopāsana. This adds support to the ‘Nādopāsana’ and the same otherwise known as ‘Sangītopāsana’.

At 2.246.6, Ty described Rāma to be the very form of the sentiment of bliss produced from ‘Nāda’ (‘upāsana’). He says:

"Nāda brahmānanda rasākritigala"

The chief factor, however, underlying this path is bhakti.

Ty points out the requisites in the path of ‘Nāda’. One has to have ‘lolatva’ in that. He mentions Rāma as ‘saptasvara vidyā loluḍau” (1.217.456). ‘Lolatva’ is the fondness required to be adhered for that upāsana. On the contrary, ‘gāna vidyā’ refers the aspect of practical music viz., to render the songs of praise technically. Ty suggests that the knowledge of music is complete when these two are combined in an individual practising music. Ty, however, is careful enough to draw
lines of distinction between the circles of 'Nāda' and 'gāna' although both belong to the realm of music.

Ty has described the procedure of that 'upāsana' in simpler terms in his comps. The maturity however, in it being vested upon practise and perseverance. Ty has provided 'rūpa' to 'Nāda' to help progress and that to be the Lord Hari himself whom he described in several terms. Now let us describe

2. THE DESCRIPTION OF NĀDA:

The term ‘nāda’ is described severally by Ty in his comps. A few details of the same may be noted below:

1. ‘Nāda’ is metaphorically referred to as ‘tanu’ (body prone to growth). This is a sanskrit word denoting a scope for growth. Therefore, by the compound ‘nādatanu’ Ty has identified it to be Lord Śankara himself. ('vide "nādatanum aniśam śankaram": 1.217.456). This reduces to mean that ‘Nādopāsana’ is a worship of Lord Śankara himself.

2. Ty refers this term to denote ‘ātma’ (soul or body). Ty uses the term ‘nādātma’ referring to musicians and describing them otherwise, as ‘great souls’ like himself and other such. Ty specifically describes himself to be as ‘Nādātmaka Ty” (2.249.9).

3. Nāda is described metaphorically to a ‘mountain’ (‘Nādācalā’) whereby certain characteristic features of a ‘mountain’ be imagined in that concept: ‘Nāda’. For example, the height, steadiness of a mountain can be noted to be the features of ‘Nāda’ also. Rāma is described as a ‘lamp’ (‘dīpa’) upon the ‘Nādācalā’. Rāma thus called as ‘Nādācalā dīpa’. (2.454.226).

4. Ty describes ‘Nāda’ by comparing it to a ‘seat’ studded with gems (‘ratna vēdikā’) over which the feet of ŚrīRāma rested. Therefore, respect and worship to ‘Nāda’ includes thus the worship of the feet of ŚrīRāma himself (‘Nāda svara mane navaratnapu vedikapai’: 1.220.460). Here Ty seems also to suggest that ‘Nāda’ and ‘svara’ are synonymous.
5. Ty further points a hope that ‘nāḍa’ is a ‘house’ which is a sign of ‘moksha’ namely, the freeing of oneself from the transient, and unhappy things. He says:

"Mūlādhāraja nāḍa merugute
gruhamula gutute mokshamurd" (2.447.217)

6. It would not be far fetched if we point out that the ‘Sapta Svara’s are collectively characterised with the term ‘nāḍa’. Ty hinted that Ty knew all those secrets of the ‘svarāṇava’ which originally Lord Śiva passed on to his wife Arjaga. (2.447.217). Here the ‘svarāṇava’ might mean that the ‘Nāḍa’ connected to music to be as vast as the ocean (aṇṇava) itself.

7. When Ty described the ‘Saptasvara’s’ metaphorically to be the ‘hand some personifications’, we note the concrete form of the seven ‘svara’s which would be ultimately beautiful. Since the ‘svara’s are the ‘Nāḍa’, the ‘Nāḍa’ is a handsome personality seeking shelter in every singer and ‘rasika’.

8. Ty is specific when he describes Rāma as ‘Nāḍarūpa’, ‘Nāḍasvarūpa’ etc. Also Rāma is described to hold a ‘bow’ or ‘Kodanda’ whose frame was the ‘Nāḍa’ itself and to the tip of which six and one bells which are ‘suptasvara’s are tied up. Here we see several metaphors used by Ty to signify the concept ‘Nāḍa’. All this is seen in the kriti ‘Nāḍa sudhārasambilamu’ (1.218.458) which is in Ārabhi Rāga and Rūpaka tālā.

9. Ty refers ‘Nāḍa’ to liquid forms also. For example, he uses the term ‘amruta’, ‘Sudhārasa’ etc., which are known for the extreme sweetness and producing happiness. In 1.218.458 he begins the comp ‘Nāḍa sudhā rasam bilamu narākru miḍaya’ indicating that ‘Nāḍa originally belonged to heaven and that was in the form of ‘Amruta’ but made available later to people on earth in the human form of Śri Rāma himself. Further he hints that the ‘Nāḍopāsana’, leads to an experience similar to the drinking of nectar.

10. At another place, Ty imagines for us a form (‘Ākruti’) even for the very substance of the sentiment of the supreme bliss, produced due to devotion to ‘Nāḍa’. The expression is ‘Nāḍabrahmānanda rasākruti’. Thus we see tracing up of the ‘Nāḍa’
flows forth active in the comps of Ty. We have already noted that Ty used other synonyms of the body viz., 'Tanu', 'Rūpa' etc. besides 'Ākruti' to say in clear terms the scope of 'Nāda' in the field of music. At all forms, Ty makes ŚrīRāma to stand for identity in respect of 'Nāda'. Thus according to Ty all the description of 'Nāda' ultimately indicates the beautiful form of ŚrīRāma only.

11. It is interesting to observe a kirtana where Ty draws a line of distinction between 'Nāda', 'prāṇava' and 'sapta svara's although they are inter connected between themselves. He adds that the human beings have enough ability to see through the relative greatness among these and which contribute to 'moda' (happiness).

12. Nāda as a term, a concept, and also as supreme principle bearing certain 'Rahasya's which have been unravelled by Ty and which he spread in the world to the benefit of humanity.

13. Ultimately Ty has denoted that 'nāda' to be a 'yoga' by itself and its 'upāsaka' to be a 'yogi' viz., 'Nādayogi'.

B. NĀDOPĀSANĀ :

1. THE IDENTITY OF ‘NĀDOPĀSANĀ’ WITH ‘SANGĪTOPĀSANĀ’ :

'Sangītopāsana' implies 'Nādopāsanā' as revealed in the comps of Ty. 'Nāda' could be sangita when rendered practically. Strictly speaking, these two are not separate. Ty seems to employ them as per the context. He emphasises 'Nādopāsanā' in the form of 'Sangītopāsana' also which is concrete and practical method. The 'Sangītopāsana' is chief 'Śādhana material' characterising the 'Nādopāsanā'.

Therefore, these terms could be taken to mean: singing of the musical comps loudly governed by the principle of 'svara', 'rāga', 'bhāva', 'laya', rakti', 'bhakti' etc. In fact, a proper observance of these items would set one on the right track leading to happiness. Ty, therefore exhorts: "Sangītopāsana ceyave manasā" (2.432.201) which is in Āṭhāṇa rāga and Āditāḷa, while instructing the humanity at large. As a contrast Ty assured that "Nādopāsanā cese Sankara Nārāyana
vidhulu velasiri" I.219.459). In these kīrtanas, the term ‘Sangītopāsana’ and ‘Nādopāsanā’ occur. The former meant for the human beings while the latter to be for the gods. However, the experience and rewards are the same. Further, Ty is very careful to attract people to Sangītopāsana when he says that it is ‘Srīpāpriya’ viz., highly liked by the Lord of Lakṣmi viz., Nārāyana. A close study of the comps of Ty suggests that ‘Sangīta’ and ‘Nāda’, ‘upāsana’s are identical and the ‘siddhi’ is also a matter of common experience both to ‘divine’ and ‘human beings’. ("svānubhava vedyame manasā":2.356.122).

Nādopāsanā is also a form of penance (‘tapūmu’) which is a basis for the activity in the beings of the Universe. Ty deserves appreciation to have thus stabilised a particular way by himself to attain supreme bliss. One can note the depth of practical experience behind his expressions.

2. THE DETAILS OF NĀDOPĀSANA AS DEPICTED BY TYĀGARĀJA:

Ty has made sincere attempt to organise and establish the ‘Nādopāsanā’ in his comps. A few details of the ‘paddhati’ of ‘Nādopāsanā’ are described below.

‘Nādopāsanā’ means the worship or devotion to ‘Nāda’ which is identified with the supreme principle viz., God representing Music. It is a ‘mārga’ which Ty voted throughout his life, to attain bliss and other advantages. The same ‘upāsana’ is also known in other words as ‘Dhyāna bhajana’ where ‘dhyāna’ denoted the ‘holding of the object’ in mind constantly. Also the ‘bhajana’ implied devotion which is a form of ‘sevā’ to God. ‘Dhyāna bhajana’ thus includes a worship to the supreme probably done through singing. He pleads sincerely with the expression "dhyāna bhajana seyave vara tyāgarāja manavi oh! manasā" (2.403.174). This line occurs in the Kīrtana of Vivardhini rāga and Rūpaka tāla.

To start with Ty has indicated certain prerequisites to proceed in the path of ‘Nādopāsanā’. A few may be noted:
1. One has to have ability to keep the mind steady and fix it upon ŚrīRāma. Ty also points out that if one is incapable to do that there would be no use of ‘pūjā’ with fragrant flowers. (2.305.63)

2. The ‘upāsana paddhati’ next mainly lies in singing (‘gāna’) in a very excellent manner. The excellent includes the adherence to the aspects of music while singing mainly devoted to love. (‘prēmamāra gānamuṭūṭā). Ty points it out clearly with the expressions ‘Nādamuna pāḍucu’ (1.23.264) and ‘Rāmunipai nijabakti’kaligi gānarasamu telisina sukhambu’ (2.336.96). Here Ty implies ‘Nādopāsaṇā’ to refer to the adherence to ‘svara’, ‘rasa’, ‘bhakti’ etc. Ty seems to recommend these because the ‘dhēya’ in the ‘upāsana’ is Lord ŚrīRāma who is described as ‘gānarasika’ by himself. In fact, Ty has taken pains like Pu, to make Lord Vishṇu (i.e., Rāma) to develop taste to the music by human beings also. This we note from a comp 1.107.354 which is in Kannāḍa gaula rāga and Desādi tāla. He described therein as: Āsrita mānava santānagāna lola’ in contrast with the already expressed fame of Rāma as ‘Nārada sugāṇa lola’, ‘Sapta svara vidyā lola’ etc. The musicians viz., Pu and Ty have appealed their ‘ishṭadevatās’ to help human beings to attain bliss through ‘Nādopāsaṇā’.

3. As indicated earlier, in view of the identity, between ‘Nādopāsaṇā’ and ‘Saṅgītopāsaṇā’, it should be noted that, which is said of ‘Nādopāsaṇā’ is true with ‘Saṅgītopāsaṇā’ also. In other words, Ty specifies that ‘upāsana’ to be a ‘nijamārga’ which he hinted in one of his ‘pancaratna’s (1.5.241).

4. ‘Saṅgīta has been given a status of ‘jñāna’ and ‘vidyā’ due to the knowledge that music covers in its fold. Ty calls them individually as ‘Saṅgītajñāna’ and ‘Saptasvara Vidyā. The knowledge of music, according to Ty, is more an acquisition rather than an extraneous situation. ("ghanulaina antara jñānula kṛuke": 1.5.241). The ‘upāsana’ is successful through constant practice.

‘Nāda is regarded as a ‘yoga’ independently, as noted earlier. Ty at one place, points the same as "Sangīta naigama yoga". Thereat again Nārada is described as ‘Pāraṅgata’ (accomplished scholar) in such a ‘yoga’. 
5. The ‘Nādopāsana’ provides ‘saukhya’ and ‘ātmānanda’ (self-bliss), if the ‘upāsaka’ were to practice it in the manner of a hungry man who feels satisfied when food is supplied to him. (‘vaga vaga gā bujincē vāriki truptiyauriṭi’: 1.5.241). Ty indicates that the satisfaction attained thereafter to be yet higher than that obtained through the worship of an idol of Rāma.

6. The knowledge of music is like a ocean of bliss. ("sangīta Nādopāsanā' a manu brahmānanada sāgaramu": 1.22.263). Music, by definition, is derived from the Vedas. The ‘ishtādevatā’ is called as the very essence of the Sāma Veda (‘sāmaveda sāramaubaragu’). Therefore, Ty advises that one has to make suitable attempt to realise bliss and obtain fulfilment of his birth on this earth.

7. ‘Nādopāsana’ is not a new way suggested by Ty for the first time. Rather he deserves credit to have popularised the worship of ‘Nāda’. Thereby the upāsana by itself bears a hoary antiquity. Ty hints that the ‘Nādopāsana’ actually started from Trimūrthis themselves (1.22.263).

8. As we understand, according to Ty, Nādopāsanā is an easy way not involving the severities required for any vedic rite or such religious worship. In one of his comps viz., 1.23.264, he gave out a few clues to be happy in the practice of Nādopāsanā. He says it involves:

a) Dancing with singing governed by the svaras.

b) Praying the Lord ŚrīRāma to appear before them.

c) Fixing one’s mind upon the God during the course of ‘upāsana’ etc.

In the words of Ty, it is as:

"Āḍucu nadamuna pāḍucu eduṭarā
veudcu................sohamainadecālu"

The telugu term ‘cālu’ meaning ‘enough’ is highly powerful to centralise the essence of Nādopāsanā.

9. Ty is clear that Rāma is the ‘Dhyeya’ (object of meditation) of his ‘Nādopāsanā’, because Rāma was familiar with the ‘marma’s’ of
'Nādavidyā'. The same can be noted from the expression: 'Tyāgarāja dheyuḍu' and also 'Nāda vidyā marmambulu delisina nātha' (1.58.301)

10. Ty attributes that Nādopāsanā was a well trodden path. Unless that is understood well, it would not be possible to progress. But Ty cautious about those who take pseudo fancy to say themselves that they are great 'Nādopāsaka's. Same is clear from the expression "Vararāgalayānjulu tāmanucu vadarērayā" (2.394.166). Then word 'vadare rayā' boast is remarkable.

11. Maturity in life under ordinary circumstances is a prime feature in the 'Nādopāsana'. Ty has stated that he grew into happiness through this 'upāsana’ only after crossing his youth. A musician should silence agitatedness in the mind if he were to attain 'siddhi' through the 'Nādopāsanā'.

12. 'Nādopāsanā’ is something like a ‘rāja yoga’ where in the ‘upāsaka’ gets the vision of God through certain yoga practices. This can be seen in the comp ‘Kaddanu vāriki kaddu’ (1.123.368) which is in tōdi rāga and āditāla. A few more details are also found in the comp ‘Koluvamaregadā kodanda pāni’ (1.135.382) which is in tōdi rāga and āditāla. A few features may be noted as:

a) A ‘Sangītopāsaka’ must relinquish sleep.

b) He should hold ‘tambūra’ properly.

c) He should sing loudly the glory of God confirming to the aspects of music like ‘rāga’, tāla’ etc.

d) He should get up early hours of morning to practice the ‘upāsana’.

e) When one does so, the God shall bless and appear before him.

13. During the ‘Nādopāsanā’, rāgas are employed for singing at various items of worship of God. For example, the item of ‘Dipārādhanā’ is performed after singing with ‘ghana’, ‘naya’ rāgas by musicians. (1.135.382)

14. While singing one should expose ‘ananyaprema’ (extraordinary love) and ‘svara sammelana’ etc., so that Rāma’s grace works on them.
15. Further the ‘Nādopāsanā’ includes salutation to the God. Through his body singing or praising with great intimacy and forgetting the awareness of his body and feel one with the object viz., God who is glorified in the Kīrtana.

16. In the Kīrtana ‘Śāntamuleka saukhyamuledu’ (1.307.66) Ty instructs that ‘nādopāsakaś’ should maintain tranquility of mind to proceed in the ‘upāsana’ way.

17. Pure mind is necessary factor and with which if singing is done then Rāma gets pleased.

18. Further Ty cautions that there are several hurdles which would obstruct progress in the ‘upāsana’. For example, he says that the mind, the ears and others detract the attention and add to loss of ‘viveka’ to the careless ‘upāsaka’s.

19. In a nutshell, Ty seems to say ‘Nādopāsanā’ to be as: ‘nityamaina susvara gānamuto nirantaramu Tyāgarājanutanāma’ (2.466.238) viz., that he made ‘Nādopāsanā’ in the form of regular singing with proper musical notes referring to the glory of the name of the God. Ty characterised Nādopāsanā as ‘Paramārthamu’ and a ‘nija mārgamu’ which will reveal the secrets of great God ("Paraloka sādhanamē manasā: 2.278.34)

In this manner, it is possible to list out a number of details characterising ‘Saṅgītopāsanā’ as detailed by Ty. Ty led to such method because he did not like to be like any ordinary person immersed in the ocean of the world of births and deaths. He says:

"Ellavāri vale bhava sāgaramu
ida manasurādu..........." (2.40.233)

meaning that he likes to be distinguished. Ty is one among those great singers who attained siddhi from the Nādopāsanā. In course of his pursuit of ‘nāda’, Ty seems to have had certain ‘anubhava’s and the same may be noted in the following section.

3. NĀDOPĀSANA AND EXPERIENCE:

Whenever one takes up a form of any ‘upāsana’, it generates a kind of distinctive experience in him. Only one who lives that
experience, he would be able to instruct others regarding the utility and glory of such a ‘upāsanā’.

Ty has elected ‘Nādopāsanā’ as he is a ‘Nādayogi’. He has explained the sweet benefits of such an experience in his comps. This we deduce from a general saying in sanskrit that ‘unless one is a rishi’ by himself, he would not be a great poet of a good composition (‘Nānrisīḥ krurute kāvyam’).

Ty has clubbed ‘bhakti’ and singing as a formula in the event of ‘Nādopāsanā’. That is his religion. This needs a strict sastric singing of comps containing praise of Lord. When that is done feelings arise which are described hereunder.

1. As one goes deep into the experience of singing, there would be horrripulation in the body (‘pulakarimpu’). The same Ty expresses as:

"Pulakita sartrulai ánanda
payodhinimagnulai...............

(1.5.241)

2. Music is something quite precious like nectar and therefore when the same is practised, the experience would be of great happiness because the nectar-drinking produces happiness. The same experience, in a way, Ty puts it as the happiness getting rice at a time when search for barely-water to satisfy hunger (‘Ambali trāguvela anna mabbina riti’) was made.

3. Ty shows that there would be an immense happiness when the real feeling of music. (‘gānasamr’u) is felt conjoined with ‘nijabhakti’ upon God Hari. Also due to singing the singer is able to transcend the limits of the normal senses of the body. This is in a sense that his mind gets hold of happiness when the ‘indriayas’ feel restrained. All this experience symbolises the ‘yogic experience’.

4. Ty tries to characterise (1.16.9) the experience of the body with the sabdānukriti viz., ‘jaladarimpu’ in Telugu.

5. All the while the singer experiences ‘santōsha’ (‘mudambu’:1.5.241). Further there would be change in the feelings of the heart in a singer. Ty has very well described the ultimate experience produced in a ‘Nādopāsanā’ in the famous ‘pancaratna
kirtana': "Endoramahânu bhâvulu". For example, therein, he says: "Celimi (friendship), telivi (awareness)" would be felt by the singers, such that they become beads in the rosary of Lord Hari (‘Mañimayasaramu’).

6. The singers are so great that not only they experience the joy of singing but also transport the listeners to the regions of happiness. Their looks would be so sweet that people at large are tempted to sit before them. (‘sudhâmaya drishṭi’)

7. Because, sangîta is a ‘paramârtha sădhanam’, it produces required ability to know the mind of God himself. Ty has illustrated a situation, in one of his Kirtanas where he described Hari having experience with his devotees.

8. The power of experience developed through ‘Saṅgîtopâsana’ is so great that the singer exercised a sense of authority upon God. There are several comps where Ty has shown god of his devotion. For example, there is a song asking for a dialogue with god. (Asalaina nādu pāṭala vinucu mātāḍa vendukō oh Rāma) (1.53.158)

9. In a Kirtana viz., 2.371.141. Ty records the experience that an ‘Upâsaka’ would not be exposed to the difficulties of this world, to the friendship of ‘aviveka’ mānavaś and but he would be getting hold of meaning of the sacred knowledge viz., Vedas etc.

In this manner, we can note certain comps where he recorded the experiences he had. To conclude, we might mention his connections with sage Nārada whom he described with great respect as ‘Nārada guru sâmi’ and represented him as an ideal singer to exhibit the experience of ‘Nâdopâsanâ’.

4. PHALASRUTI OF THE NÂDOPÂSANA:

Like any other sage, Ty also has mentioned the benefits which a ‘Nâdopâsaka’ would get. ‘Nâdopâsanâ’ is a living practice which helps humanity to cross over the hurdles in the worldly life and to attain peace and liberation afterwards. At many places Ty has concentrated to promote the view of Sârâgadeva, the author of Sangîta Ratnâkara as:
"Trivarga phaladāssarve
jñāna japādayaḥ
ekam' sangta jñānam
caturvarga phalapradam"

(All the knowledge of sacrifices, meditation etc., provide the benefit of attaining heaven. The only one viz., the knowledge of music is capable of providing 'moksha', the fourth purushārtha).

Accordingly, Ty emphasised 'caturvarga phalatva' from 'Sangitopāsana'. Throughout his comp he emphasised the ultimate from 'Sangitopāsana' as:

"Ennarāṇi janana maraṇamulu lekuṇḍa" (1.42.58)

That is music which contains the theme of the glory of God relieves from the incidence of innumerable births and deaths.

In the following paragraphs, a few rewards of 'Sangitopāsana' may be listed:

1. 'Nādopāsana' extends protection to the devotee. (Abhayamunici rakshincu’)

2. Nādopāsana is a means to get 'Sarūpyata' with the god himself ('Śohamainadē cālu').

3. It provides 'Ānanda' viz., bliss.

4. The secrets of music get revealed themselves automatically to a 'upāsaka'. This we note when Ty styles himself as 'Vijayudu' who knew the secrets of 'Nādavidyā' originally passed on to Agaja by rajatagirisa. Also there is another expression where Ty said as:

"Milomire telisi marmamityaraya Hari"

Also at 1.219.459 which is in Bēgaḍa rāga and desādi tāla, Ty informs that the 'nādopāsaka's are really the 'svatantras' who become capable of working wonders to the benefit of humanity ('Nādopāsana cese........svatantrulu').

5. It provides rightful intelligence (Buddhi).

Ty points out the same in a kriti of Sankarā.

bharāṇa and chapu tala as:

"Bhaktula vāgamruta pānamuseyaka
.................buddhirādu" (2.287.44)
6. It grants ‘bhukti’, and ‘mukti’. The same is preached with the expression:

"Bhukti mukti kalgunani
krtanamula bodhinci" (1.189.432)

7. He enunciates the ‘phala’ of ‘sangīta mārga’ in a kriti of Mukhāri rāga and Desāditāla he says:

"Nemanishṭā yaśodhana mosangune
nerpugalgu Tyāgarāju nercina

(saṅgīta śāstrajñānarnu) (2.436.204)

According to that expression it gives ‘yasodhana’ viz., wealth of fame.

8. Ty summarily hints that it gives ‘svādūphala’ (something quite sweet) and the nature of which cannot easily be described. (1.216.456)

9. It also helps to grant the secret of knowing the greatness of the excellences of ŚrīRāma (‘Nī guṇamula guttu bāguga telisenu’: 1.75.187)

10. It provides everlasting bliss. (‘Nītyānanda’)

11. It provides ‘nirvāṇa’ viz., final liberation from the bonds of life and existence.

12. To the ‘upāsaka’s it provides ‘jeevanmukti’ and also a comfortable state after death. This we note when Ty says:

"Nādnākāra svarva vidulu jeevanmuktulu" (2.351.47)

also:

"Padilamaina satpadam bosangebāta" (2.478.253)

13. It qualifies the devotee to become a patron for the ‘krupa’ of Rāma.

"Krupaku pātruṇāni kirtinci" (1.13.20)

He also points out that it is a remedy to divert oneself from listening to ear-piercing harsh words by others. That would agitate and disturb the stillness of mind. (ibid)

14. It removes the fear of all sorts. Ty says:

"Tārakanāmayani bāguganutimpa
bhayamu tirpaga ledā" (1.40.283)
15. It bears fruits to the 'upāsaka' in respect of 'rāga', 'yoga', 'tyāga' and 'bhōga' (2.351.117)

16. The 'Saṅgitopāsana' would provide all excellent qualities in a devotee, shaping his character and conduct.

In this manner a number of benefits can be listed from the comps of Ty. However, it is clear that this 'upāsana' is a 'yoga' by itself. This lies mainly in the meditation within and expression through singing (1.220.460).

Moreover, Ty seems to aim at 'Nādopāsanā' directed towards singing the glory of God an exclusive factor uncommon with many others. This we would see when he says:

"i mānavādhamulanu kori
ellavaralavale nundatennu" (1.263.23)

All said and described, Ty seems to summarise the benefit of 'Nādopāsanā' in the comp:

"Pātagā vinipintu hātakābharaṇa
..pali̇keda śrītulaku mro̱kki
jñāna vairāgya vijñāna sadbhakti
dini bhāvamulella divyamai velugu" (1.1.3)

Herewith he means to say that 'jñāna', 'vairāgya', 'vijñāna' 'andbhakti' would be the benefits to a devotee due to that 'upāsana'.

In fact, as we noted Pu has already indicated the rewards of Music. Ty, enhanced further richness in that direction. Ty has thus his concord with the benefits promised by Pu.

6.5 THE PREDECESSORS OF NĀDOPĀSAKAS MENTIONED BY TYĀGARĀJA

Ty establishes an opinion that 'Nādopāsanā' contained a great number of followers who attained 'siddhi' in the past. He mentioned the names of some of those great upāsakas in his Kirtanas here and there. It would be appropriate to name a few of them below as these bear testimony for the glory of 'saṅgīta'. The 'upāsaka's belonged to all the categories of the creation. For example, there are upāsakas in the classes of men (Mānavulu) sages (Munulu), deities (Dēvatalu),
the higher deities (Devatāvareṇyulu) and the God supreme (paradevuḍu viz., ŚrīRāmuḍu who is also Parabrahmamu).

Ty also mentions the names of certain ladies like Sīta, Śabari, Svayamprabhā etc., who contributed to this type of worship and pathway either in the form of dance or singing. After telling the fame of each of the category above which attempted to attain ‘siddhi’, Ty submits himself as a small boy in the circle of ‘Nādopāsakas . He says:

"Bāludagu (Tyāgarāju)" (2.262.22)

with such expression, the great quality of humility is vindicated in Ty.

Ty mentions Ambariṣha, Prahlāda,Dhruva, Rāmadasa, Purandaradāsa etc., as devotees who practised this to win His grace. Among sages, Ty mentions several sages like Nārada, Matanga, Vālmiki, Bringi, Atri, Parāsara, Sanaka, Sanandana, Tumbūra, (Ghaṭaja) Agastya etc., who dedicated themselves to Sangitopāsana.

Deities like Vāyuja (Hanumān) Śrēajarmana (Kumāraswāmy) Ganēsha, Pārvatī, Sarasvatī, Tripura sundarī etc., have the privilege being devotees who praised the parabrahma with the help of ‘Nādopāsanā’. Among ‘Dēvatā Varēṇyas further, Ty mentions Indra. Ty describes specially the way of Indra practising the ‘Nādopāsanā’ in a comp (1.41.57) which is in Tōḍi Rāga and Rūpaka tāla. He says therein as:

"Dorakunā yani suraladora veḍalenu ganare...
........................
ghanamainā Hari nāma gāna monarincucu...."

Here he describes Indra that he wore the costumes of a ‘Bhāgavata’ and moved about singing the glory of the sacred name of Hari with great felicity and ease. This kirtana obviously indicates that Ty should have the vision of Indra going about as a Bhāgavata with the desire to see God Hari. Ty mentions that the same ‘Upāsana’ was followed by the ‘Devatāvareṇya’s viz., Śrīviswanātha’, Śrīkānta and ‘vidhi’. (1.22.263) The method indicated therein was:

"Bhāvinci rāga layādulacē bhajincu"

Ty repeatedly mentions these ‘Devatāvareṇya’s, a number of times to stress the value of ‘Nādopāsanā’. Another instance may be noted
in a Kirtana (1.216.456) which is in Kalyāna vasanta rāga and Rūpaka tāla. According to Ty, Rāma himself was a ‘Rāgamarmavit’ viz., the knower of the secrets of ‘Nāda’. He is a ‘Paradeva’ and ‘Tyāgarājanuta’ and also an object of meditation in the activity of ‘Sangitopāsana’.

Apart from describing the above noted ‘upāsakas’, Ty has some more interest to provide some personal details of some of the upāsakas who strove to success in their attempts. For example, he mentioned Hanumān as a great scholar in Music who valued ‘Sangitānanda’ (bliss due to Music) to be equivalent to the ‘gītārtha’. He says:

"Gītārthamu sangitā nandamu......
vātānim juniki bāga telusunurā" (1.145.39)

Ty calls Bhāgavatas of all classes by the term ‘nijabhāgavatas’, ‘nijadāsas’, ‘nijabhaktas’ and ‘nijabhruyās’ etc. All these come under the group of Nādopāsaka’s who follow the ‘Nāda paddhati’ to realise God. By so acknowledging the gracious achievement of ‘sangitajñas and devotees of Music of past, Ty has stabilised a view that ‘Nādavidya’ has been much loved aspect of knowledge which promised religious flavour and happiness in the world. Having noted the aspects of Music of religious interest from the comps of Ty, now we turn to

6.6 THE NATURE, SCOPE AND DEFINITION OF MUSIC

A. NATURE:

The comps of Ty like that of Pu, contain some details regarding the nature, scope and definition of music. The contribution of Ty towards music is immense. In fact music enjoyed a clear status due to the comps in the world. The ‘dhātu’ and ‘mātu’ aspects of music have shone forth generally in his comps. Music claimed further a place of importance in the curriculum of educational studies. Music remains as a professional art that gave a living too.

Exact nature of Music was not well known. Ty explained it once more in simpler terms. He has synthesised the various aspects of music viz., as an art, science, religion etc. Giving glorious importance
to music, he called the musicians of repute with the title ‘Mahānubhāvulu’. (greatly experienced persons)

According to Ty, the nature of music is highly flexible. It can suit to different purposes and occasions referring to the worship of God. He dislikes that kind of music where musicians fret to praise and please human beings. He considered so because the human beings are controlled by greed and lust. Even Pu despised that type of music earlier. Therefore, the ‘Vāggeyakāras viz., Pu and Ty admired the nature of music when it contained the praise of supreme being.

Ty classified the music to be noble when it contained the proper proportions of the music element viz., Rāga, bhāva, layas etc and when it produced sweetness of effect pleasingness to the ears and mind.

At another place, Ty speaks of the nobility of music when there is ‘ālāpa’ in vinta rāgas (2.327.85) performed by the musicians skillfully and coupled with sweet musical notes. (ibid). In addition to that, Ty mentions that a few more aspects viz., ‘Rāga’, ‘tāla’, ‘rakti’, ‘bhakti’ and ‘jñāna yoga’ to be incumbent in the nature of music. And he also points out that those who are ignorant of such a nature of music they would be simply called as musicians who strive to fill their bellies (‘udara śayanule’) 2.314.72.

B. SCOPE :

Ty provides illimitable scope to music. It is infinite. According to him, music is every thing. It is a ‘mārga’. It is a ‘sādhana’ to get happiness. It is a ‘yoga’ and a source for achievement. In fact, Ty has broadened the scope of music by giving out various types of comps suiting to several occasions and making it valuable to all levels. Pu has already paved for the vast scope of music by providing songs of miscellaneous value. That is, he has provided songs of miscellaneous value. That is, he has provided songs which are ‘gīta’s, sūlādi’s, ‘ugābhūga’s and ‘pada’s etc. Ty concentrated much upon the divinity in music. This we can see when he made a request to Rama that the ‘Ishṭadēvata’ should provide birthlessness to him. Moreover, Ty prescribed that the scope of music would be very well realised when it contained excellences of Lord Hari well sung.
Ty is not satisfied by merely indicating the scope of music to be self realisable. Ty is a great ‘ātma jñāni’ and therefore, he consciously described the nature and scope of the work that he was doing. Like Vālmiki, Ty also described the story of Rāma through his comps but set to a musical scales viz., ‘Rāga’s and ‘tāḷa’s in telugu language. Ty himself taught the kīrtanas to his disciples and thus he became the supporter of ‘Saṅgīta sampradāya’. The scope of music, in other words, implies the varied aspects and a subject matter of musical comps. Ty educates his followers with a number of details connected to the world of knowledge like Music, mythology, religion, culture etc. Ty himself has indicated the extent scope of the songs in his comps. A few points may be noted below as indicated by Ty:

1. In one of the ‘pancaratna kīrtana’s viz., "Endaramahānubbāvulu" (1.5.241), Ty has provided certain details that comprises a Kīrtana.

   a) A kīrtana should describe the beauty of the name of the Lord Rāma (‘Nīnāma vaibhavamu)

   b) The valour of the ‘Iṣṭadevatā’ (‘parākramanu’)

   c) The courage and bravery of the deity.

   d) The tranquility of the mind of God (‘śāntamānasamu’).

   e) The identity of all truths with the God only.

   f) Rejection of the sway of bad religions that interrupt the faith upon the Supreme being.

   g) The likes and dislikes of the God.

2. There is yet another Kīrtana (2.275.32) where he has described the scope as:

   a) A kīrtana instructs all about the true and real devotion.

   b) A discussion on ‘nitya’ and ‘anitya’ in life is indicated even with reference to the sphere of Vedānta.

   c) It instructs one regarding ‘do’s and ‘don’t’s’ (kritya’ and ‘akritya’) to regularise his conduct and life.
d) It gives out a distinction to the personality of Lord Hari by saying that, that distinction of God to be special and beyond all the other situations.

e) It informs the servitude or dedication of Ty (or the singer in general) to the feet of ŚrīRāma.

Ty has further indicated the scope and imparted the knowledge through the Kirtanas. The knowledge thus described, refers to the gods and other worldly things. A few may be noted below in that direction.

1. The comps of Ty mostly pictured the personality of ŚrīRāma. He also praised other deities like Siva, Ganapati, Shaḍanana, Tripura sundari, Tulasi etc.

2. Further his Kirtanas are characterised with many references to various aspects of human interest. Each Kirtana like a vedic chant which forms a piece of knowledge and independent by itself contains freshness and newness in it.

3. The Kirtanas of Ty aim at guiding the intellect and human behaviour with examples, proverbs, sayings etc., connected to life.

4. It supports the sanctity and the popularity of ‘bhāgavata tradition’ which concentrates upon glorifying the qualities of Vishnu (SriRāma). It is technically termed as ‘guṇa gānam’, ‘guṇa bhajana’ Kirtana etc., Pu also exhorted the same.

5. The comps produce the sentiment ‘bhakti’ in a singer beside the mood of adoration to the excellences of ŚrīRāma.

6. The comps also contain repeated petitions, prayers and praises to ŚrīRāma. A kind of special bias is shown in them in favour of that God. Ty declares that he would only praise ŚrīRāma as supreme and depict the attainments and life-glory of ŚrīRāma.

7. Like any literary comp, these songs by Ty contain the depiction of various ‘rasa’s like ‘Karuṇa’, Śringāra etc. and other alankārs including ‘drishṭānta’ (illustration).
8. A kirtana remains attractive as it is in consonance with the said music factors viz., ‘Bhāva’, ‘rāga’ etc. The ‘sūtra’, ‘vritti’ and ‘bhāshya’ aspects can be gathered in his comps. It is in the sense that the rules and explanations regarding music and other aspects of knowledge are included in the comps.

9. Like a piece of poetry, even a Kirtana contains soft and soothing words and wise sayings (‘mridu vārtalugala’). Its scope, however, is never narrow.

10. A kirtana contains all the effect of a ‘full prostration’ (‘sāshtānga namaskāra’) wherein the eight limbs of a person cooperate in respect. There are two comps by Ty, wherein he mentioned the eight parts of the body employed in such a respect to God.

12. Apart from all these details, Ty himself given a good scope for the kriti form. At 2.475.249 viz.,

"Sogasugā mrdanga tālamu"

which is in Śrīranjini rāga and ‘rūpaka’ tāla, Ty has defined the ‘Kriti-form’. A’kriti’ is that comp where there is the combination of the factors viz., ‘yati’, ‘viśrama’, ‘sadbhakti’ and sentiments etc. That is:

"Yati viśrama.............navarsayuta kriti"

In the same manner, Ty has defined a ‘Kirtana’ form which for example may be for example found explained in the famous kirtana "endaromahānubhavulu".

Further a kriti is known to contain proper scale and intervals, great devotion pause at the end of the words and the sentences and the softness and appearance that of the juice collected from the grapes, and also the nine sentiments beginning from Śringāra etc. Besides these technical details a kriti extends to contain the meaning of the upanishads and the general truths and the same rendered with clarity of voice (‘svara suddhamuto’) etc. Ty shows enthusiasm further that such a ‘kriti’ would be highly effective if the singing is accompanied by melodious sound of mṛudaṅga. Ty further adds that, that person would be really fortunate if he were to conform to the definition of kriti and render it properly. It is Ty who has formulated
the kriti form with several illustrations. If Pu is remembered for simplifying the technique of music with his comps, Ty for showing the forms at the advanced stage of music learning. More on ‘kriti’ is discussed in the next chapter of this work.

In this manner, it is possible to describe the scope of the kirtanas as suggested by Ty himself. It can be said however, that music and the comps have value that of any literary work. Ty deserves all admiration since he has elevated the scope of ‘sangita kirtana’ to be all compassing and fetching happiness.

C. DEFINITION:

Ty has given various synonyms to Music both in Telugu and sanskrit languages. Each word is highly remarkable denoting a great significance.

To begin with, the telugu terms in respect of music be noted below:


These terms denote music. (song) He describes these terms with adjective in order to denote good music. For example, the expression ‘mellanimāṭa’ (soft-sayings). Here it may be said that ‘mellanimāṭa saṅgitamu i.e., music is a kind word or speech. Hereby we see that a music comp should be direct and simple. It may be of the style of dialogue wherein the singer and the deity under praise would be the participants.

There is another expression ‘muddu mudduna māṭalāḍi’ (2.456.228). Here we notice a definition of music. Musician with a ‘muddu māṭa’ viz., with a word of love and beauty.

Regarding the term ‘pāṭa’ also, there are several expressions in the comps of Ty. For example,

"Bāgumira pādaganu
vivaramuga pādaganu" (1.14.212)

In such we see the telugu terms ‘bāgumira’ and ‘vivarāmuga’ signifying the way of music in its practical aspect.
In respect of the term ‘palku’ too, there are several expressions like ‘vīnulandu kāsapadi ni nāmamul palkage (1.238.478) ‘mudduga palkuni’ (2.338.100), ‘manasāra palkarāda’ etc. In all these expressions we note the music to be primarily concerned with the ears (pleasantsness of speech and mind).

There is a remarkable expression by Ty where he metaphorically defines music to be like a fragrant sandal paste’ (‘vāsana gandhamu’). This is clear in the comps 1.25.127 wherein he says:

"Ghanakirtini balke
vāsana gandhamu"

Here ‘palku’ (a musical comp) that describes the glory of Raghunātha would be such paste that spreads the qualities of the God far and wide.

In respect of ‘pogaḍta’ too, there are certain expressions implying a suggestion that music, by definition, contains the enlisting the titles of glory of God (‘birudāvali pogaḍaga’ : 1.199.440). In 1.64.308 he says:

"Puṭṭu lobhulanella poṭṭkai pogaḍiti"

Here we note that, that is not really good music which is utilised to praise the greedy persons by birth. Moreover, he also hints that at lower level music serves as a means to earn livelihood.

The term ‘manavi’ indicates the act of petitioning to a higher being. Ty puts it as:

"Kramamuto manavini vinura" (2.440.209)

Herein the music can be defined as a prayer performed in an orderly way to convince and win the grace of God.

There are certain sanskrit terms also as mentioned earlier which are helpful to offer definition to music. The words are ‘sannuti’, gēya’, ‘vacana’, ‘giyamāna’, ‘vāk’, ‘sāmanigama’ etc. These sanskrit words are equivalent to the telugu words viz., ‘pogaḍta’, (sannuti) pāta (gēya, giyamāna) māta (vacana), palku (vāk) etc. We have already noted the help that these words in telugu rendered to define music. But
specially we may note that regarding the word ‘vacana’ there is an
expression by Ty as:

"Sanaka vacanamulace toshincu" (1.3.83)

meaning thereby Rāma feels happy with the singing by Sanaka.
We have another expression where Ty defined music as ‘Nijavāk’
(2.475.269) whereby it can be said that it is a natural expression of
the devotee towards the God. Rather it denotes spontaneity of speech
at the work of God. Ty also used the term ‘Bhāsha’ which would be
equivalent to ‘māta’ in telugu. Also the term cannotes spoken
language. Thereby music would be at a level understandable to
people at large. It is not to be known for high literary flavour or
excellences.

From the observations above we note the consistancy in Ty
regarding the definition of music whether or not he spoke in telugu
or sanskrit. Thus Ty understands music and a comp for it must be
near spoken language comprehensible to all. Infact, Pu also meant
music to be as simple as that.

It may be pointed out that there is oft quoted sanskrit expression
to define music from the sastric text. That is:

"Dhātuvātu samāyuktam
gitāṁityucyate budhaiḥ"

It means that music to be that where the combination of ‘dhātu’
part and ‘mātu’ part are present at a place. Moreover, the term ‘gitā’
is understood as sangīta, meaning music. Technically music is also
defined as a combination of Gita, Vādyam and Nrityam (‘gītāṁ vādyam
cā nrityam trayam sangītamucyate’). Not withstanding all these
technical definitions, Ty has defined music in several terms paying
special attention to the contents of the mātu part of a musical
composition. He seems to suggest that ‘dhātu pushţi’ would be
automatic, and natural.

In a nutshell it may be noted that music is a very effective medium
containing significant expressions that would captivate the attention
of the object praised. Ty thus, like any ‘saṅgīta lakṣaṇakāra’ talked
of the definition of music and how music truly should be understood
by people at large. The sastric texts elaborate ‘lakṣaṇa’ s but Ty did
the same in a very attractive way. Therefore, it may be said that Ty's comps may be regarded as a short compendium on the science of Music.

6.7 SOME TERMS OF MUSIC

In the previous chapter we have noted a few technical terms of music found in the comps of Pu. In the same manner we can gather certain technical terms of music just mentioned by Ty in his comps. Moreover, the very occurrence of such terms appear to be characteristic of musical comp. Ty's comps in particular contain many technical terms like 'ālāpa' 'gāna', etc which we note below.

1. ĀLĀPA :

'Ālāpa' actually means 'invoking', (probably an object may be 'rāga' here). Ty uses the term with reference to raga indicating that a 'rāga' has to be elaborated so that the entire picture of 'rāga' would become clearly felt by the singer as well as the audience. He used 'rāga ālāpa' at one place ('vinta Rāga alāpamuceyū': 2.327.85).

2. GĀNA :

'Gāna' means singing. This term is compounded with the terms like, 'lola' and 'rasa'. At 1.222.462 he used it as: 'Nārada gāna lola' referring to and his 'fascination' to the gāna by Nārada. ŚrīRāma. He also uses another expression 'Sāmagāna lola' making reference to 'sāman' singing liked by God. At 2.336.97 he expressed 'Gānarasamu telisina sukhabamu' whereby metaphorically music to have the sentiment-of feeling and it would be a matter of happiness if the technical sense of singing were to be known to the audience.

3. JÑĀNA :

The term 'jñāna' has several senses in the field of knowledge, but in music Ty refers to the knowledge of music in particular ('saṅgīta jñānamu').

4. RAVA :

Pu used the term 'rava' to denote 'sound'. Ty also used the term in the same sense. He describes the sounds of 'Mridanga' as 'Mridanga raval<ulace' in PBV.
5. YATI:

He mentions the word ‘yati’ with the word real viśrama śrama’ meaning ‘pause’. That is a necessary part in the comp.

6. RĀGA:

This term occurs a number of times in the comps of Ty. The term is used in two senses viz., excessive attachment (love) and the ‘musical scale’.

The term occurs more frequently in the sense of musical scale. There are metaphors used to denote the greatness of rāga. For example, he used the expressions ‘Rāga ratna mālikanu racincina’ (1.102.349). Here he referred ‘rāga’ metaphorically with a ‘gem’ whereby the preciousness of the rāga in music is emphasised. Ty boldly says that the ‘raga’ he employed are like the ‘Ratnamālika’, the strings of gems which decorate the neck of Lord Hari. He has used another expression that "Rāga jñāna sahituḍu muktuḍura" whereby the scholar in the ‘rāga’ analysis would be really a ‘mukta’ (liberated soul) in this world. Further unlike Pu, Ty has not mentioned many names of the rāgas. Although he practically composed many kirtanas in several rāgas numbering even up to two hundred and eleven. There is only one rāga (2.439.207)which is specifically mentioned by name Śrīrāga.

There is another interpretation for that viz., ŚrīRāga meant only an auspicious musical scale, but not any specific rāga. Likewise there is ‘kīravāṇi’ compound which meant the name of one of the rāgas. But the context seems to explain that it referred to the sounds produced by a parrot or a bird. If the latter is taken regarding ŚrīRāga and Kīravāṇi then we may understand that Ty does not mention specific ‘rāga’s. In guise, however, he has hinted names of a few specific rāgas like ‘mohana’, ‘gānamūrti’, etc. This is seen, in the comps "mohana rāma" of mohana rāga and aditala and "gāna mūrte" (2.5.258) of gāna mūrti rāga and deśādi tāla. Moreover, during the times of Ty the number of rāgas was great and therefore probably he likes to take a natural stand on the issue of the name of rāgas.
Besides speaking regarding rāgas in general, he specifically mentioned the expression ‘Ghana naya rāgamulace’ whereby he suggested the classification of rāgas into ‘ghanan’ and ‘naya’ which might be helpful in the sequence of singing. In addition to these, he mentioned ‘vintarāgas implying whereby certain rāgas which are created by himself and also by others contemporary during his times.

He called those, the learned, in the rāga system technically as ‘rāgajñā’ś and he went further a step to describe those lucky musicians with the term ‘vilolas’ when they showed their knowledge of ‘tantrī’, ‘laya’, and ‘svara’.

("Tantrilaya svara rāga vilolulu:2.219.459")

From the discussion above, we understand that rāga is an important concept in music and to which concept Ty has given adequate attention in his comps.

7. LAYA :

Laya refers to the sense of rhythm, to be followed at the time of singing. Ty refers ‘laya’ with reference to ‘tantrilaya’ and ‘laya’ in general. In view of this, we note his attention with regard to the sense of instrumental music as well as vocal music. He seems to emphasis thereby also that ‘laya’ sense is common in all varieties of music.

8. VĀDANA :

Vādana means the ‘act of playing’ upon the musical instruments. He employed the term to refer to the playing upon ‘Murali’ and ‘vina’. (‘Murali vādana’ and ‘veena vādana’)

9. SVARA :

Svara is defined as that delights the mind of the listeners by itself. (‘svatah ranjayati śrotah cittānām susvara ucyate’). It is the basic factor in the music. Ty mentions the term ‘svara’ for a number of times. He qualifies its higher degree of perfection, ‘su’ prefix to the term ‘svara’ (‘susvara’). Thereby singing with ‘susvaras’ is marked to be a basic expectation in the singer. The ‘susvara’ is referred
especially when the rāgas are employed for calling out, (‘Bāgugā susvāra mulato’: 2.327.85). Ty uses the expression ‘svarajita’ meaning excellent. There are two expressions referring to ‘Rava’ and ‘Mādhurya’ in respect of ‘svāra’. They are: ‘svarajita kokila rava’, ‘svarajita tumburu sangita mādhurya’. Here the voice of ‘kokila’ (cuckoo) the music bird and the divine musician Tumbura are referred.

‘Nāda’ is the source for the emergence of ‘svaras. A good knowledge of svaras would help to grow into true ‘bhakti’ and then ‘mukti’. The ‘nādasvāra’ is metaphorically referred by Ty as the ‘gem-studded foot stool’ over which the feet of ŚrīRāma rested (1.220.460).

‘Svāra’ is a technical term which takes its own place of discrimination in the field of Music. Those who do not have the knowledge of ‘svaras and its shade viz., ‘jatis’, ‘mūrchana’s etc., are described as defective musicians.

Ty points out ‘svāra’ to be a category of the ‘saṅgīta’ while the other being ‘Bhasha’ viz., ordinary language. It is equivalent to the ‘Dhātu’ term used in Music. ‘Svāra’ and ‘rāga’ are complimentary to each other. In fact, Bhakti that bases on ‘prema’ and which has reference to Svara, rāgas, is praised by Ty. Ty points out that ŚrīRama protects such of those who possess bhakti evolved out of rightful blend of ‘svāra’, and ‘rāga’ in a comp.

Ty mentions the total number of ‘svāra’s to be seven. When he says Saptasvāras, he further splits them and describes them into six and one. It gives a clue that ‘Shaḍja’ is a ‘Prakriti svāra’ which gives rise for the other six svaras. It is interesting to observe that Ty has indicated the seven svaras explicitly when he says ‘sa ri ga ma pa da ni vara saptasvāra’ (1.217.456) Even Pu mentioned the seven ‘svāra’ syllables.

Ty also refers to the origin of svaras. He assigns divine origin for the same. He mentions them to be from ‘OM kāra’. Mystically he explains that the seven svara’s have sprung forth into existence when the conjunction of the ‘vital air’s with fire took place and impelled the ‘praṇavaṇāda’ to emerge out into seven svaras. Prāṇānala samyogamu valana praṇavaṇādamu sapta svaramlai barage’’
There is also another explanation regarding the origin of svaras. He says that the seven svaras are generated from the five faces ('vaktra) of Lord Śiva. The five faces are 'Sadyojāta', 'Aghora', 'Īśāna', 'Tatpurusha' and 'Vāmadeva' ("sadyojātādi pānca vaktra'jā"). Śiva is associated with the svaras themselves. (1.217.456).

There is another explanation given by Ty describing the origin of the svaras. He says: 'Vedaś iro mātruja sapta svara' meaning thereby that the seven svaras have emerged out from the Vedas.

Ty tags life and significance to svara's further in music. He metaphorically glorifies them. He identifies them to certain objects.

Sapta svaras are described as the houses indicative of 'moksha'. (2.447.217). Thereby the connection of the 'saptasvara's to provide 'moksha' is stressed.

'Sapta svara nāda' is identified with a mountain. ŚrīRāma is described to be a lamp there on to dispell darkness ('saptasvara nādācala dīpa') as we noted earlier. This metaphor emphasises the supreme knowledge and capability of Rāma in respect of the 'svaras.

Ty is not satisfied whenever he characterises the 'saptasvaras'. He seems to be having a great regard to the 'saptasvaras. He, at another place, identifies them as 'handsome persons'. He indirectly urges that the worship and dedication to the 'saptasvara sundara's should be adhered. He says:

"Sapta svara sundarula
bhajimpave manasā" (2.434.22)

Ty also gives a clue that these have originally emerged out of the mind of Lord Śiva and also to have found place in the human body. In fact the above would be the sense when Ty gave out the desire viz., 'Sohamainade cālu'.

Further Ty indicates the places of these svaras in human body by technically calling that as 'sapta svara sthāna's'.

Ty mentions the exact location ('sthānas) of the 'Sapta svaras in the human body. 'Nābhi'(Novel)'hṛt'(heart), 'Kantha'(throat),
'rasana' (tongue) and 'Nāsa' (Nose) are described to be the places where the 'sapta svaras' are produced.

Here the same may be verified through practical experience and explained in the following way.

The 'saḍ ja is produced from the 'nābhi-centre'. Likewise the 'ma' and 'pa' being the fourth and the fifth cycles and would be generated from the same 'sthāna'. The other syllables ('svaras) viz., 'ri', 'ga', 'da', and 'ni', are generated from the locations 'ṛṭ', 'kaṇṭha' 'rasana' and 'nāsa' respectively. These 'svaras as explained mythologically, have emerged forth from the five faces of Lord Śiva. It may be construed that the five svaras took the origin from the five faces of Siva while the same from the five centres of the human body. It is interesting to note that although the 'svaras are seven in number, still the places of their 'origin is suggested to be five. Therefore, the truth behind this analysis is realised only through practical demonstration of it which is known to almost every musician of note.

Ty metaphorically assigned significance to the seven bells seen on the top of the bow viz., 'Kodanda' of ŚrīRāma. Further Ty, says that the seven bells of ŚrīRāma represented the six and one svaras which underlined the entire music world. (1.218.458).

Ty realised fully the value and importance of svaras in 'sangīta'. He characterised the 'sangīta' also as 'sapta svara vidyā'. Śiva is described to be fond of that branch of knowledge. ('vara sapta svara vidyā lolam': 1.217.456).

Ty describes goddess Tripura sundarī to be wellknown for the faculty of singing bearing control over the 'svara's. He humorously describes out of his bhakti that goddess sarasvati who was an instrumentalist, who was sacred of the sweetness in the 'svara' of the Goddess, remained permanently upon the tongue of her husband (2.469.241).

Among great mythical musicians, Ty mentions Nārada and Tumburu to be well versed in the knowledge of 'svaras. Ty is so elated that he claims all such musicians who possess 'svara jñāna' to be worth the respect. Incidentally he cites that Narada belonged to that
class of musicians. This we note when he compliments Rāma with the expression 'svara layādi mūrcanollasita Nārada vinuta' (2.427.19)

Ty cautions that in order to make the music and singing to be effective there should be free movement ('sancāra') of these 'Saptasvara's as they form the very back bone of the music. He describes such type of music to be quite soft and beautiful. In recognition of that, Ty compliments Rāma as "Tritāpa rahita sapta svaracāri" viz., free from tāpa (difficulty) and completely pervading the 'sapta svaras (2.432.201).

Thus we note that Ty has paid a great attention upon svara in Music. He has gone to the extent of designating the music to be 'Svara vidyā' implying Svara to be everything (sine qua non) of music.

There are several other technical terms relating to music, which Ty has mentioned in his comps. For example, the terms are 'mūrchana', 'jāti', 'tāla', 'gati', 'saṅgati', 'sandarbha' (may be gesture for 'neraval's) 'bhāva', 'Manodharma etc. Ty does not indicate details regarding the terms individually and probably it is due to the familiarity, which a musician should have while singing. However the presence of such terms denote the great love for Music in its theory part also for Ty.

In course of his comps, he has instructions to offer on the knowledge of Music which may be reckoned as principles of Music. A few of such details can be noted from the following section.

6.8 PRINCIPLES OF MUSIC

Several music scholars have contributed to make the music a systematised subject. The practical musicians like Pu and Ty have supplied some principles in their comps to make the musicians understand the music better. Among the 'vāggeyakāra's, Ty is considered as a 'uttama vāggeyakara'. There are several points of interest regarding music in the comps of Ty. Also it is possible to derive many suggestions regarding the 'lakshaṇas that constitute 'Saṅgīta śāstra'.

Ty seems to have kept the practical aspect of music in his mind and therefore made appropriate suggestions to govern the behaviour
of a singer. He appears to have valued practical music very much and therefore supplied certain clues to better the aspects viz., ‘rāga’, ‘bhāva’, ‘svāra’, ‘mūrchna’ etc in music. Many of his comps contain attractions both for the ‘śāstra’śa’s and the ‘gāyaka’s. As a musician Ty is aware of the short comings, pit falls, and also the make-believe practices adopted by the so called musicians. So, like Pu, Ty also appears to have aimed at perfecting the habits of musicians and encourage them to grow as real patrons of music. Ty showed the hope that the scientific knowledge of music and perfection in singing promised and bliss to the singers.

In the following paras a few principles of music drawn from the compositions of Ty are listed. By principle, we understand it to be a comprehensive term to denote certain laws, methods, sources, elements, ways etc. which systematise music and enough to qualify a ‘upāsaka’ to hope for ‘muktī’.

1. By principle, Saṅgīta is not abstract. It exists in the experience of everyone. Further music is understood in the sense of ‘saṅgīta’ and ‘gāna’ which refer to song and singing. Music has a concrete form in the mind of a singer and that form is attributed to be the form of Krishṇa or Rāma. It is so, because Lord Krishṇa is described by Ty as ‘gānamūrty’ and Rāma as ‘Nādākriti’. Actually the principles of music otherwise also known as ‘Marmamulu’ (secrets) are known to Lord Śiva. Ty informs that Pārvatī was the first disciple that he too knew them (Vijayuḍaina Tyāgarāju...). So music is a ‘śāstra’ containing principles originating from gods.

2. There are several metaphors employed by Ty to explain ‘gāna’ and ‘saṅgīta’. Some of the words may be noted as: ‘gānamūrti’, ‘gāna lola’, ‘gāna rasamu’, ‘gāna ruci’, ‘sugānamu’, etc., refer to Sangīta. While ‘Saṅgīta lola’ ‘saṅgīta jñānamu’, ‘saṅgīta vidulu’, ‘saṅgīta lola’ ‘saṅgīta marmalu’ etc. refer to Saṅgīta. The expressions are self explanatory. These terms reveal that ‘gāna’ and ‘sangīta’ have specific status to produce ‘ānanda’ in the devotees. Ty emphasised (2.249.9) that the rites prescribed in the vedas produce fatigue, while music gives happiness.
3. A good sense of balance and understanding should be maintained by musicians in respect of the music factors like ‘svara’, ‘rāga’, ‘laya’, ‘saṅgati’, ‘sandarbha’, ‘mūrhcana’ etc. The principle is that if one does not distinguish between them the music does not shine in the person.

4. Ty has taken a long way to describe the importance of ‘Rāga’, ‘Svara’, ‘Tāla’ and ‘bhāva’ in a music comp. He has described Rāga comparing it to the divine drink viz., ‘Amruta’ or ‘sudha’. In fact he went to the extent of telling that the knowledge of Rāga the musical scale, leads one to mukti which is a status of happiness. (Rāga jñāna sahituḍu muktuḍura).

At the same time, Ty described the importance of ‘svara’ in music in several terms. He has described the subject music as ‘svara vidyā’ as noted earlier itself. This type of naming by Ty, indicates the place of ‘svara’ in Music. The ‘svara’ characterised with the sweetness of honey, so that attraction by all people becomes imminent in music. Ty appreciated ‘svara’ in music and described the expressions ‘susvaralola’, ‘susvara gāna’ etc., meaning beauty about the ‘svara’. As much important is ‘Rāga and ‘svara’ in music, so much important is ‘bhakti’. Ty points out that bhakti is a link between the singer and the praised. For example, the following expressions may be cited.

"Surabhāṃalu premamira
sogasugānu bāḍaṇa" (2.13.263)

Here ‘prema’ is taken as bhakti. Also it is the responsibility of the God to know the mind of the singer as well. He says:

"Dhara mamata telisi nannu
mannincarāda.........." (2.426.196)

Here ‘mamata’ stands to connote bhakti. Apart from these Ty insists upon the need for pure mind for good singing. He describes, with the words ‘suddha manasu’. In the absence of the cooperation of the mind the music in true sense does not shine. Ty describes the situation with an illustration of the behaviour of a pig.

"Suddhamanasu leka (gāna) bhajana
seyuta sūkara vrittirā........" (2.447.217)
Therefore, Ty is clear to point out the principle in respect of the music in the same comp as:

"Sahaja maina bhaktitā rāgajñāna
saḥituṣu muktuṣura"

It is interesting to observe Ty stating ‘yukti’ to be an important factor in the ‘gānabhajana’, ‘Yukti’ and ‘Rakti’ enhance the value of music.

5. Ty describes music to be also a ‘dhyāna bhajana’ involving a loud meditation of the excellences of Rama. By saying so Ty elevates the value of music even to the higher heights of ‘japa’, ‘tapa’, ‘pārāyaṇa’ etc. Ty also ascribed the status of yoga to music besides the technical value about it. Hereby the choice is given to the musician either to consider it purely as a science or a yogic science.

6. Like Pu, Ty ascribes a long flowing tradition to music. It is known as ‘Saṅgīta Sampradāya’s supposed to have taken its genesis from the Lord Rāma himself. The principles of music covered by Ty supported the ‘Sangīta sampradāya’ to which he was himself a grand votery. The very fact music possess ‘sampradāya’ stands to denote the Science value of the music.

7. Music is a whole time job (Nirantaramu Su svara gānamuto’). Not being exposed to any specific timings. But still the same should be done with great discipline being unaware of the beauty of the sweetness of the praise or song. (‘atinēmamuto nāmāmruta pāṇamu yēmārakanu jesi: 2,458.230). Ty gives a beautiful clue that music enriches the mind’s peace. This we see when he says "māṭa laḍēdē mēḷu madikidē padivēlu" (2,455.227). Here the telugu word ‘māṭa’ is taken to mean song. (‘pāṭa’) as discussed earlier. At another place in a Kirtana of Asāveri and chāp tala "Samayamu telisi puṇyamu lārjincani...." (2,440.208), Ty seems to suggest that ‘saṅgīta samaya’ would be an occasion to earn ‘puṇya’ so that mukti shall attend upon the singer. He specifically further says in the same song as: "Padamu tyāgarājanutunipai gānidi pādi yēmi ēḍcitēmi". Here the word ‘padamu’ indicates Kirtana i.e., song dedicated to the praise of Lord Rāma.
8. As a principle Ty suggests that singing would appear more and more appealing if there are musical accompaniments. ‘Tamburu’ and ‘Mridanga’ (or ‘Maddela’) are referred to be the prominent and minimum accompaniments. ‘Tambura’ as a drone, ‘Mridanga’, for ‘tāla’ are essential. There are more than two references where the proper way to hold tamburu and play a ‘mridanga’ is stated by Ty. This indicates Ty’s view that instruments enhance the effect of singing.

8a. Music is sacred and it is means to worship. The ‘Bhāgavata seva’ to Vishnu which involve items like ‘melu kolupu’, ‘pūja’, ‘Dipārādhana’ can take place with the singing of songs only. For example, Ty says that Deepārādhana may be done to go with the songs which are in ‘ghananayā’ rāgas. This is to say that music is a replacement for the vedic mantras, the various items of worship.

9. Ty seems to distinguish music into two categories viz., ‘Dēvastuti’ and ‘Narastuti’. Even Pu hints similarly. He suggests that ‘dēvastuti’ does not bring any shame or discredit to any singer rather it increases his prestige. This we can note in the expressions viz.,

"Parihāsikamā māta padugurilo pogaḍinadi" (2.270.28)

also

"sabha galigina tāvuna pogaḍudunamma" (2.472.246)

On the other hand, ‘narastuti’ brings disgrace and controversy.

This idea Ty expresses in number of words and ways. For example, at 2.5.259 he clearly says:

"E bhava gahanamuna hina vārta voddu"

Here ‘vārta’ is taken as song. Pu called the same as ‘Hina sangīta’. It is so because Ty himself added that

"Bhāshincina kanta svahātē gāni" (2.11.261)

Here ‘bhāshincina’ connotes singing because, ‘bhāshā’ is taken to denote ordinary song. This contrasting point can be dilated much from the combs of Ty and this is postponed for some other occasion.

10. Ty points out the physics behind the voice and voice-culture in the human being. The term ‘Svaramu’ denotes the ‘voice’.
Originally the sweetness of the voice is recognised from the sounds produced by the birds viz., parrots and cuckoos. For example, Ty uses the term Kīravāṇi (2.286.43) referring to the beautiful voice of the parrot and that to belong to the sweetness of the voice of goddess Tripura Sundari. Regarding the cuckoos, Ty says:

"Veḍukaga kokilalu mṛṇyaganu" (2.489.232)

Here 'mṛṇyaganu' is worth our attention. Generally the telugu term 'mṛṇyu refers to the sound produced by the good bronze metal. There is also a telugu saying, to support it viz., gold does not give out that type of pleasant sound that of a good bronze "Kancumṛṅgīṇāṭlu kanakambu mṛṅgunā."

Now we turn to the human voice. As noted earlier the 'Sapta svaras are produced from the five centres of the human body. They are 'Nābhi', 'ṛṭ', 'Kaṇṭha', 'rasana', and 'Nāsa'. Further Ty as a principle insists upon healthy body and sizable throat to produce a good cultured voice. He expects a good longevity to a musician. This we note from the Kirtana in Śahana rāga and rūpaka tāla viz., 'Emanānaticcetivo' Here he says:

"Nāmātaluvina vṛ s...........
yāsamāyu
sadbhaktiyu ekānta cittamu su śartra mosange..." (1.92.337)

Here we note that songs and singing gives healthy body together with fame, longevity etc. Ty metaphorically refers the conch shaped throat would be highly convenient for producing good voice. Ty refers Goddess Tripura Sundari as 'Kambu Kaṇṭhi' meaning that the goddess had such a suitable throat to produce sweet voice. Originally Vālmīki referred Rāma as 'Kambu grīva' (having neck like conch) in Rāmāyana. Ty is a little biased to say that women's throat is best suited to produce sweet and effective sound. Basically a conch is known for producing high pitched and continuous sound and that is clear and distinct. Ty seems to hold that conch-sound to be a standard of comparison. Ty describerd Tripura Sundari as the 'Kulaśaṅrayā' of musicians. ('Tyāgarāja kulaśaranye.').
Tongue is the chief organ useful for singing. Ty metaphorically refers the devotees tongue to be a rosary (sutramālīka) if it repeatedly praises Rāma with great devotion. (1.14.22) Even Pu holds the same. Further as we noted earlier there are other four centres viz., Naval, breast, throat and nose which cooperate to produce the Sapta Svara, which prevade the Music. On the other hand, the ears play the receptive part in the human body. With the help of ears, Ty seems to suggest that one can check the standard of music rendered by the person himself.

11. Ty significantly compares the experience of Music to be that of sweetness that is realised when stone sugar is chewed in the mouth. He says:

"Paluka khanda cakkenulu gerune" (2.274.31)

Hereby Ty suggests that music lies in the experience of the devotees. They only can realise its sweetness. Pu also suggested such a view when he said:

"Kallusakkeru kolliro"

12. Somehow Ty seems to promote the opinion that Music is the natural gift to women at first. Even Pu made such an argument indirectly in his comps. Ty is clear when he says:

"Surala kāmini manula gāna mādaraṇa nālakincucu" (2.274.31)

implying women to sing better. Pu too made a point in favour of women like that.

Ty is very enthusiastic whenever he makes Kīrtanas of goddesses. He refers to the music ability and the sweet voices of the goddesses. There are still several significant references to promote the above said view of Ty.

13. Ty has mentioned incidentally certain detergent factors that would obstruct the prosperity of a musician. He also suggested that the musician should be aware of them and over power them too. For example, in the Kīrtana 'Poddu poyyeni ŚriRāmuni' which is in toḍi Rāga and chāpa tāla (2.282.38) he has enlisted such evils. They are: (1) sleep (2) Attractions towards the sensual pleasures (3) praising the men (Narastuti) (4) Eating like a bull anywhere that one finds
food (5) To possess the illusion that the world is very attractive and beautiful (6) while away time with useless talk and with ignorant and lazy people (‘pāmaralu’) (7) Having no sense of tolerance at the prosperity of others, (8) Desire to perform Vedic rites and get consequently tired etc. Ultimately he comes to a conclusion as:

"Bāguga nāma kirtanamulu seyute bhāgyamu"

viz., that indeed is a great fortune when kīrtanas of the greatness of God are done excellently. There are several other comps where Ty has cautioned such impediments in the path of success of ‘Saṅgīta mārga’. By principle, he gives another important clue that the Kīrtana of Rāma should be done with felicity and friendship. (‘canuvuna nāma! kīrtana seyucunnārā: 2.279.35)

14. Ty has elevated music to a status of ‘Vaibhōga’that would be highly amusing to the gods. In a kīrtana ‘Muccaṭa Brahmā dulaku dorakanā’ of Madyamāvati Rāga and Āḍīṭāla, Ty has stated that if there is the combination of a good Kīrtana with ‘susvara’ and amazing ‘rāga’s and that is rendered properly, then that would be a real attraction to all. (Bāguga susvara mulato vinta rāgamulanu yālāpamucey nu vaibhogamulu: 2.327.85).

15. Music is for ‘ranjana’ (entertainment) according to Ty this is clear in the Kīrtana:

"Rāgasudhārasa pānamujesi
rājiila ve oh manasa" (2.351.117)

He adds in the same kīrtana that such a drinking of Rāga sudha would provide happiness equal to that of ‘yāga’, ‘yoga’, ‘Tyāga’ and ‘bhoga’.

16. The success in rendering a composition effectively seems to lie in the ‘soham bhāva’ viz., the singer feeling identified with the spirit of the song and the deity praised in it. (Sohamainadē călu: 1.23.264).

17. There are certain tips for success provided by Ty. He advises in the following way.

a) Spurn the sleep in the early hours of morning (1.123.368)
b) Hold tambūra conveniently and beautifully (1.135.382)
c) Maintain pure and unalarmed state of mind (while singing).

d) Resort to good svara in singing.

e) Be free from sleep and laxity. He calls Rama to be as 'nidrā lasya rahita' etc. and mentions him as a ready example.

18. Ty establishes that music is sacred and hence the utility of the same should be rightfully directed. If that is misused Ty feels sorry about them. This we note from the comp "gāttīganunannu ceyibattē dennaṭikō" which is begada raga and Triputa tala. He says also:

"Goppatanamu manadani..............
tappupaluku lāḍucu..............
cappani prabhuvula kaḍakunu trippaṭa telarā" (1.140.387)

Here the term 'paluku' stands to denote singing of songs.

19. Ty makes a fair statement that the meaning of song and the consequent bliss need to be seen in the personality of Lord Śrī Rāma as god is taken to be complete in it. This we note in his saying:

"Gitārthamu saṅgītānandamu
ni tāvuna cūdarā" (1.145.393)

20. Ty ultimately suggests a resort that the gift of music is something that is to be done naturally by the creator himself. No human effort without the grace of God would provide proficiency in music. This we note when Ty says explicitly.

"Saṅgītajnānamu dhāta vrayavalerā" (2.464.236)

Ty personally claims himself to belong to the group of 'Bhāgavatas' who live truthfully dedicated to the principles of music and the glory of god. ("Dhara nija Bhāgavatā gresaru levarō vāru... vara Tyāgarājuniki parama bāndhavulu": 2.461.234). Here Ty refers the musicians to be also near relatives to Lord Śrī Rāma.

In the manner above, it is possible to deduce a number of principles relating to music from the comps of Ty. For, the fear of the bulk of the present work, only a few are indicated. It is worth while to persue in this direction exclusively to exploit the contribution of Ty towards the science of music. Though Ty impressed through kirtanas that he was a Bhakta but still the proficiency of music knowledge in his fills the scope of his comp.
We have noted earlier that Pu emphasised the value of music and elevated it to the level of an independent pathway coupled with bhakti in principle. But Ty has made sangīta in principle and added bhakti as an accompaniment to the realisation of God. Ty himself seems to be satisfied from the amount of service of music that he has done through his comps. This we notice from the Kirtana of Gānavāridhi rāga Āditāla, viz., "Dayajūcutaku vėlarā". He says:

"Munu ni vāna ticcina panulāsa gonine
manasārāga nidānamuga salpinānu" (1.184.426)

We understand by the expression "Nivānaticinapanulu" might refer to music. He feels that he fulfilled the god-mission to spread and stabilise the sacred music in the world.

Ty has derided the unrightful ways in music and recommended a clean conduct for musicians, such that their endeavour shall be beneficial to them and to the humanity.

6.9 THE SAMAYA (OCCASION) SET FOR MUSIC

As any scientist speaking on music, Ty also prescribes the suitable occasions when music could be employed or practised to derive happiness in the world. Ty points out certain specific occasions when music could be employed. In spite of that Ty recommends 'nityagāna' or 'nirantaragāna' indifferent to the time.

Music involves soft and enthusiastic words and undisturbed mind. ('śantamānasamu'). So the singing would be the 'gūṇa gāna' of Lord Hari with love ('premato') or even with intensity in it (Premāmiya). Music conveys the amount of feelings of love and joy regarding the qualities of the God like ŚrīRāma. Ty is aware that music is a continuous flow having regard for 'susvara's' ("Nityamaina susvara gānamuto"). Ty quotes that the great souls like Nārada and Tumbura would have the privilege of non-stop singing of the glory of Lord Hari. As an apology that men cannot always do so, Ty seems to have expressed the view that God should be put up with the singing by the human beings exposed to errors in the aspect of singing. (Mānavasantāna gāna lola).
Hereunder a few details regarding the 'samaya' time for singing as found in the Kirtanas may be noted.

1. Ty employs the telugu term as noted earlier like 'māṭa’, ‘palku’, 'bhāsha', ‘pāṭa' etc., to denote songs. Readily we have the song "Samayāniki tagu māṭalāḍene" (1.3.232) where Ty showed a link between a song and the occasion for its employment.

2. 'Saṅgīta Seva' is referred by Ty as a religious right also. That pleases the god. The religious programme of the 'seva paddhati' begins from the event of waking-up God and ends with the 'Śeyana Seva’. The whole course of worship is managed through suitable songs and rāgas. Ty has indicated the details of the 'seva' and the corresponding songs in several comps. For example, we have 'Melukovayya' song which is in Bauli rāga and Jampe tāḷa. There is also another song 'Raksha' to the God viz., applying tilak upon the 'lalāṭa' of God. (1.22.220). Also there are several songs where 'Dipārādhana and such 'puja seva' takes place. (vide 1.24.221, 1.18.215, 1.19.215, 2.279.35, 1.25.222, etc.)

This particular sequence of songs indicate that there is 'samaya' for singing the songs. In this connection we may add that Ty has indicated that ŚrīRāga in a sense that auspicious rāgas should be employed during the 'dipārādhana's or such 'seva' situations.

3. Ty prescribes early hours of morning to be suitable time for singing. To indicate the same Ty uses the telugu terms viz., 'prodduna', 'tellavāri', 'Vekuvajāmuna' etc., meaning the early hours of morning. Pu also pointed out the same in his comps.

There is similarity in the prescription of the yogapractice. Generally 'yoga' practices are recommended to take place in the early hours of morning. 'Sangīta' is also a part of 'yoga’. Therefore the music composers are justified in emphasising for the early hours of morning. Ty further refers to the daily routine of certain musicians who leave their house in the early hours of morning itself in order to sing before the houses of rich persons just to earn their bread to fill their belly. He is not happy about such doing because that restricts to the act of filling of their belly. He thereby seems to mean music should be for noble purposes.

4. Unlike any religious vow, which has a prescribed date and month in a year music is eternal and observable at times by anybody
('Anudinamu'). Therefore, it is a 'nityavidhi'. Pu had already indicated that there is no prescribed date or time for singing. One is free to sing at any time because the songs contained the praise of God.

5. Ty prescribes a very happy time wherein a musician is urged to sing by the God himself. The kirtana is in Dhanyāsi rāga and Deśadi tāla. The expression is:

"SriHari Sangītamū pāḍamanu" (2.357.124)

6. There are several comps by Ty suiting to the different 'samaya's. For example, there are kirtanas which are sung by beginners and by musicians of advanced stage. Also there are kirtanas representing the various moods and feelings of the musician transported in the comps.

7. Apart from that there are Lāli songs (cradle-songs) which are otherwise called as 'Uyyāla' or 'Sayyāta' songs which contain the enumeration of the glory of god.

8. It is understandable from the comps of Ty that even the rāgas have their own contextual time for employment. They also stand to symbolise and delineate the feelings of the composer at that particular time. For example, Ty uses the word 'Vintarāgamulu' to indicate a variety of rāgas to be employed during the items of 'seva' programmes.

9. 'Saṅgītā needs a council or a session ('sabha') where a gathering of people could be expected. Ty indicates that such could be the occasion to demonstrate the art of music where kirtanas of Lord prevailed. For example, in the Kirtana of Kalyāṇi rāga and ādi tāla, Ty boldly says as:

"Sabha kaligina tāvuna
pogaḍudunamma" (2.472.246)

Here he implies to suggest that musicians need be bold to advocate the greatness of their 'ishṭadevatā's during the gatherings ('sabha').

10. Music should be employed even when there is the gracious presence of other Gods and there should not be any shyness or
diffidence. For example, in 1.188.431 which is in Toḍi rāga and Jhampa tāla, Ty indicates that:

"Nemamuna paricarya
nerpunu pogaḍuvela
Tyāgaraju māia palkite
dācukovalenā dāsarathī"

Another example, is that before Ānjaneya also Ty has praised God Rāma.

11. Ty in a prayer to Rāma says:

"Paddu tappa vaddu epoddunu marava vaddu" (1.57.164)
referring to Rāma's grace. Reciprocation is expected even from the angle of the Bhakta taken in that sense that expression can be a suggestion that musician should sing correctly ('paddu tappaka') and also always ('Epoddumarava vaddu')

12. Ty seems to indicate that duration of singing should be long enough and at the same time that should be performed with great happiness. Only then the grace of Lord Rāma would dawn upon the musician. This we note when he says:

"Modamuna dhyānincucu ne
proddu pogaḍināmuṇāni" 

Here 'proddu pogaḍināmu' indicates singing for a long duration.

In this manner, we can note that music has time and place as Pu hinted. To conclude, music has occasions and at the same time no occasions. That is, music is best employed during the early hours of morning or 'Kainkarya seva' known in the tradition in the Bhāgavatas or during the "(sāma) veda sārasabhala yandu" where real classical music is employed in the sessions etc.

There are no specific occasions because there is no said time to sing since God has to be pleased always with the singing. This is quite representing the wellknown idea "yatra madbhaktā gāyanti tatra tishṭhāmi Nārada". It is expressed here that God stays at those places where the singing of the devotees takes place.
6.10 NRITYA AND NĀṬAKA

A. NRITYA:

Nritya and Nataka are the two terms denoting dance and drama in the comps of Ty. Hereby the definition of 'saṅgīta' as given by Bharata appears to fulfilled by Ty. We have seen in the previous chapter, Pu, making justice to the items included in the definition of sangita. Ty indicated that dance and drama to be forms of entertainment. He also pointed out that they depict the bhakti and the excellences of Lord Rāma.

Ty referred ŚrīRāma to be a good connoisseur of these performing arts. Even today certain such comps of Ty are selected for the dance demonstration like that of Pu. The singer-saint does not go deep into the details of these features of music, but sufficiently encourages them to contribute to the material happiness and god-realisation.

The term 'naṭincu' is used a number of times by Ty, referring to the performance of dance. In the imagination of Ty, the celestial damsels, the courtesans are referred to be the dancers proper. Lord Śiva referred as the Lord of Dance (Naṭarāja). Probably to glorify Lord Rāma further Ty compliments Rāma as 'Natarājavinuta' viz., as one praised even by the Lord of Dance. (1.21.121).

According to Ty the dancers are very beautiful persons. Therefore, he calls them with the expression 'Atyanta sundara Nrityajana' also the 'vara vanita's are described to be the expert dancers at whose dance God gets pleased. (1.199.440).

Ty uses the expressions like: 'bāga naṭincu', 'bāgumirā naṭincu nāgarīkambabhinayamuce jelagu' (1.1.4) etc. which refer to skillful doing of the dance performance. Ty indicates it to be a happy sight to witness courtesans dancing in groups. ("vārastrīla nāṭya varusalu jūcucuvedkagā": 1.3.9). Here refers to 'abhinaya' (dance-gestures) in the dance which is done in a very sober way ("migula nāgarīkambabhinayamuce").

Ty describes bhakti to be also an important element in a dance demonstration. He calls ŚrīRāma as one respected or loved by the
professional dancers. (Nrityajanapriya). Herewith Rāma is described also as a connoisseur of dance.

B. NĀṬAKA:

Nāṭaka term occurs many times in the comps of Ty. He seems to signify by that term a temporary situation and which is unreal. ‘Âṭa’ is another telugu word used by Ty to indicate a dramatic situation. He uses the term ‘bommalāṭa’ to indicate an unreal situation in a lighter vein. Nāṭaka delights one’s heart.

According to Ty, a drama is a cultivated art where acting (‘abhinaya or Nāṭaka’) is involved. Ty expresses his surprise regarding Rāma how he was playing a pseudoplay (Kapaṭa Nāṭaka) before Hanumān and such others. It refers to the pretentious nature of Lord Hari. The expressions viz., ‘vātātmajādulato āḍe nāṭakam’ (1.83.274) indicate details regarding nāṭaka. Rāma is called as ‘Naṭana catura’ by Ty. The expressions ‘Nāṭakamu kaṭṭuṭa’, ‘Nāṭaka sūtra’, ‘Nāṭaka sūtradhāra’ and ‘Nāṭaka ranga’ etc found in the Kīrtanas of Ty indicate the terminology in drama.

By Nāṭaka Sūtra he seems to refer to the plot or the story of play. Sūtradhāra is the stage manager who enacts the whole play. ‘Nāṭakaraṅga’ refers to the theatre or stage where the drama is staged. Ty uses the expression in the opera PBV as ‘Ranjita nāṭaka ranga tōshana’. Every word of this expression is significant. The spectators of the play need be quite pure in their mind and observation. This we note when he uses the word ‘teṭakannula’ referring to the audience.

In this manner, it is possible to collect some details regarding drama and dramatics in the opinion of Ty. Summarily he seems to say that drama is also an item of worship. Infact ‘Nrityam’ is a constituent of the concept ‘saṅgīta’. That purpose is fulfilled by Ty when he referred to the dance and drama. A study of his comps prompts one to say that unlike Pu, Ty has not paid much attention towards this aspect of Sangīita except mentioning the relevant terms of the subject. Now let us turn to
6.11 THE SANÇĪTA VĀDYAS AND INSTRUMENTAL MUSIC

The comps of Ty contain the mention of certain musical instruments which are quite popular in the field of music. The instruments are: 1) ‘Bhēri (Trumpets), 2) ‘Maddela’ (‘Mridanga’), 3) Manjīram (Anklets), 4) Murāli, 5) Tāḷamu (symbols), 6) Tambura and 7) Vīṇa. The description of each of them is as follows:

1. BHĒRI:

Bhēri is mentioned only once by Ty referring to its ‘nināda’, the great sound produced. He says: "Vāruṇamulapai bheri vādyambulu mṛoyaga vēḍka" (1.3.9)

2. MADDELA:

This instrument is an important accompaniment for dance, as well as singing. Ty used the term ‘rava’ (sound) characterise the sound produced upon that instrument. ‘Mridanga’ goes very well with the sounds of ‘tāḷa’ jati’s and therefore Ty employs the expression as ‘Mridanga tāḷamulato’. The effect of singing would be enhanced due to this accompaniment. ‘Mridanga’ is the sanskrit word referring to its material from which it is made.

For one who plays on ‘Maddela’, the knowledge of ‘tālagati’ is essential. If that sense is lacking, the maddela play would not be a happy situation. This we note from "Maddela tālagatulu teliyaka ne mardincuṭa sukhamā" (2.447.216.)

3. MANJĪRAMU:

Manjīra is another resonant sound producing thing tied to the legs and danced with them. Ty gives its kind of sound as ‘Manjīramu ghallani naṭincu’ (2.432.201). Here he uses the term ‘ghal’ to signify the delightful sound of the ‘manjīra’.

4. MURALI:

Murāli is the flute. Ty uses Veṇu as an alternate word to denote flute. The stock phrases which Ty used referring to these terms are ‘Murali vādana vinoda’ (2.454.226) ‘Veṇugāna lola’ (2.407.178)
referring to Lord Krishna and his fondness of that instrument etc. The terms ‘Vādana Vinoda’ and ‘gāna lola’ signify that the flute is a source for delight and singing. Here the term ‘gāna’ suggests that flute could be a solo instrument to fill a length of a full concert. Pu had already established the completeness of the flute instrument in his comps.

5. TĀĻAMU:

This refers to the symbols to trace the course of ‘tālagati’. Ty has mentioned this while referring to Haridāsas and their characteristic way of moving about singing the glory of Lord Nārāyaṇa.

6. TAMBURA:

Pu emphasised tambūra as a very important sruti instrument while singing. Ty also indicates the value of ‘Tambūra’ in a beautiful manner. Tambūra, seems to be the ideal for Musician who holds ‘Tambūra’ in a very appropriate way. To signify that Ty says:

"Tumbūrā vale tana tamburā baṭṭi................
naṭīncu atade dhanyuḍurā" (1.1.96)

By this we note that dancers would also use ‘tambūra’ while dancing. Hereby we understand while singing for dance also, the ‘tambūra’ is used. At another place, Ty uses a beautiful expression as ‘Mudduga tambūra paṭṭi’ (1.123.368) referring to the way of holding tambura. There is another expression where Ty indicated the brillaince attached to ‘tambura’ when it is holding. There is another expression where Ty indicated the brillaince attached to ‘tambūra’ when it is held while singing in the early hours of morning. This we note from:

'Vekava jāmuna velayucu tambūra cekoni guṇamula pāḍucu"

(1.135.382).

7. VIŅA:

When Pu described the ‘flute’ instrument a little elaborate, here Ty describes the ‘viṇa’ instrument in the same strain. Also the tradition tells that he was a ‘vaiṇika’ too. He described the sounds of
the Vīṇa with the beautiful telugu word ‘Palku’ meaning the ‘sweet talk’ (‘vīṇa palku’). It also means music produced upon the lute.

He described Rāma as ‘vīṇāvādana lola’ viz., as one fond of listening to the music produced by Vīṇa’. He also described Lord Hari to be fond of the praise in SriRama with music played ‘vīṇa’ (vide, 2.438.206). Ty describes ‘vīṇa’ with the expressions: ‘varaviṇa’ and ‘pasidi vīṇa’. Here the terms ‘vara’ and ‘pasidi’ deserves our notice qualifying the quality of the instrument. Also at 1.12.19 he says regarding Nārada as "kaḍu tella dehamuna basidi viṇe..." Ty thereby refers to a good quality of ‘vīṇa’. He refers Nārada (as he visualised) to be shining forth having vīṇa in his hands ("rājjillu vīṇa gala gururāya" 2.431.200).

Also there is a great science behind the technique of playing ‘vīṇa’ and this, Ty hints while describing Rāma. He refers him as: "Vedajanita vara vīṇā vādana tatvajña" indicating that Narayāna knew the secret of playing upon the vīṇa which fully produced that Nāda that is generated from the Vedas. From the available references to ‘vīṇa’, we understad that Ty had a good knowledge of ‘vīṇa’. Pu referred to a golden flute in his admiration to Krishṇa while Ty refers ‘pasidi vīṇa’ the golden lute, in the hands of Nārada.

He also refers at one place as:

"Vīṇa palukulu vinuçu vedka cellaganu" (1.2.200)

referring that the sounds of vīṇa would be delightful to the ears. Also at

"Vīṇāvādana loluçu
śivamanvītā meraçu" (1.169.142)

Ty refers to the engrossing nature while playing upon vīṇa.

Ty thus in his comp referred to various musical instruments and the music produced upon them. Since there are more references to ‘vīṇa’ it is possible that ‘vīṇa’ is a solo instrument whereupon full music could be like that of the human voice. Regarding the technique of playing, Ty employed a few verbs indicating the way to hold them but not in detail. In this strain, it may be remarked at Pu’s comp are better resourceful for this section than Ty’s.
6.12 CRITICS AND CONNOISSEURS OF MUSIC

Eventhough Ty depicted bhakti in his comps he has enriched the music literature by covering several topics concerned to music. Music indeed enjoys a proper status in the hands of critics and connoisseurs. Ty takes note of their importance and hence passes instructions suitable to them in his comps. There are several terms indicating the upholders of music and also at the same time the hostile men of music. He paid greater attention to depict the upholders of music in several terms. The oft used expression to denote a good critic is ‘Rasika’, whereby a ‘rasa’ congnisance of a music comp is hinted. There are many other terms which denote critics and which may be noted below.


Ty described Lord Siva as ‘sapta svara vidyā lola’, while Rāma ‘gānalola’. These titles indicate that Lord Siva is basically interested in the ‘sastric part’ of the music, while Rāma in the practical aspect of music. Ty seems to suggest that combination of ‘Śiva Mādhava’s would be the music entity and also that ‘vidyā’ and ‘gāna’ to comprise the fullness of the subject viz., theory and practicals. Ty also hints thereby that the responsibility of ‘rāga rasika’ is very great as he has
to show awareness to the ‘śāstra’ and ‘saṅgīta’ part of the music. We gather further from the comps of Ty that he represented by himself a class of musicians who combined the ability to compose and render the comps in accordance with the ‘śāstric rules’. Therefore only, he made an emphatic statements saṅgīta śastra jñānamu sārūpya soukhyadāme manasā (2.436.204). Ty’s perfection in this aspect can be noted when he used the terms ‘Marmajña’ and ‘tattvajña’ referring to music (‘saṅgīta marmajñulu’) and instrument at music (‘vīṇā vādana tattvajñulu’).

Among the ‘rasika’s, Ty refers to highly skilled critics in general. He calls them as ‘Rasikagresara’, ‘Rasikasikhāmanî’ ‘saṅgīta kovida’ etc. To such true connoisseurs, Ty pays his homage (cf saṅgīta "vidulaku mrokkeda..."). Śrī Rāma is all that for Ty.

The comps of Ty contain a mention of other classes of critics who do not realise the greatness of music, and who despise it and remain impertinent. Ty had to make a hard struggle to avoid such non-supporters of music. The words referring to such non-supporters may be noted below:

1) ‘Rasavihīna’ (1.14.15) 2) ‘kutarkuḍu’
3) ‘duṇḍuṣgala’, 4) ‘saṅgīta vimukhulu(1.3.233)
5) ‘sarasamulēṇivāḍu’ 6) ‘svaralayambulu teiliyanivāru’
7) ‘Rāmimpakane racca jeyu vāru’ (1.46.150)
8) ‘Manasu rāyi’ (1.57.164) 9) ‘pāmarulu’ 10) ‘Verrivāḍu’ etc.

Each term above is self explanatory and speaks a lot. For example, consider the term ‘kutarkuḍu’. It indicates such persons who make bad analysis of right ‘saṅgīta’. The same manner is seen in the expression ‘Rāmimpakane raccajeyuvāru’. It refers to that class of lazy critics who do not enjoy the music properly for themselves, but show interest to provide unhappy propaganda about it. Ty is so frank when he uses the term ‘Verrivāḍu’ who cannot be respected in the ordinary society of musicians. The contrary sense for these terms indicates requisite for good ‘rasika’s of music.

These non-supporters of music and dangerous to the music world. Therefore Ty calls such bold musicians who become successful as ‘Dhīras’ overpowering such unpleasant criticism. He says the same in
the ‘kriti’ "sogasugamridanga tālamu" of Śrīraṇjani rāga and rūpaka tāla, as "Sogasuṅga mrudanga tālamu jata gurci ninu jokka jēyu dhīru devvaṭo" (2.475.249). He quotes Rāmadāsa (vāggeyakāra) as a dhīra in that sense.

Ty has given certain points which should be noted in respect of the good critics. A few may be noted below.

1. Saṅgīta consists of factors like Bhāva, rāga, tāla, laya, svara, mūrchana, yati, viśrama, sadbhakti, rakti, yukti etc. Therefore, in the words of Ty, a ‘Saṅgītajña’ should possess a fair knowledge of all these factors. He should know further the intrinsic differences in these factors. (‘Bhēdamul teliyu’).

2. A ‘Rasika’ must also know the intention and the mind of the singer, composer. Ty refers to that idea with reference to Rāma in the expression: ‘ingita merigina saṅgīta loluni’ (1.82.326).

3. Music has taste (ruci) and that to be sweetness. To know the right taste of the music the critic must have proper health of music knowledge. Then he becomes a ‘mahānubhāva’. A healthy man can appreciate the real taste of the puddings, in like manner in music can appreciate the sweetness of music. Ty used ‘Tongue’ (‘rasana’) metaphorically to refer to the good critic.

4. A ‘saṅgīta rasika’ should have real devotion to the Lord Hari. (‘Nijabhaktuḍu’). It is so because, music comprises of the praise of God.

5. Ty expects the knowledge of the instrumental music with laya in order to have a better appreciation of a Kirtana.

6. In the ‘pancaratna kirtana’: "endaro mahānubhāvulu", Ty has listed certain requisites which make the ‘rasika’ as a ‘sreshṭa’ in the field of music. A critic’s position is quite vulnerable because he only is capable to recognise the value of music and also to spread its glory.

7. Ty has stated that he has taken to ‘Saṅgīta mārga’ and became a dāsa after having acquired a fair knowledge of Veda, śāstra and upanisshads. (1.10.248) From this it can be said that a ‘saṅgīta rasika’ need have similar equipment to appreciate comps of learned musicians.
8. A critic must be favourably disposed towards the singer and must be free from prejudice. 'Anurāga' is essential to get good knowledge in the mind. Ty clearly points out the importance of 'anurāga' linked to 'sujñāna' in a Kirtana of Sarasvatī rāga and Rūpaka tāla. It is 'Anurāgamuleni'. The example, he supplies in this Kirtana viz., "Vaga vagagā bhujīncē yāriki truptaurīti" is typical and self explaining.

9. A critic need have a strong internal urge ('dāham') (2.394.166) to recognise the 'nāda' produced in one's own body to be divine and an expression of the 'praṇava'. He should also have a fair knowledge of the speciality in the 'rāga' and 'laya', and at the same time be aware of the differences among 'svara', 'jati', 'mūrchana' etc. in his own self ('svāntamandu'). If one lacked this, then he would be regarded as a false critic. All this can be noted from the comp in ceneukāmbhoji rāga and deśāditāla viz., "Vararāga layajñulu tāmanucu... dāhamberugani mānavulu".

10. From a Kirtana of Pratāpa varāli rāga and adi tāla viz., 'Viṇa nāśakoniyyannānura' it is possible to deduce a point in favour of a good critic. He should be very much eager to listen to that music ('palku') which is rendered with great devotion (love) and that forms a great feast to the ears convincing even the mind. The same can be represented in the telugu lines "Nijamagu premato palku konna muccata vina nāsa koniyunnānura manasāraga vinula vinduga".

11. Ty expects the 'rasika's to be interested in singing the glory of Lord Rāma. Moreover, he expressed his anxiety to find such a company of 'rasika's to his music ('Nībhajana gāna rasikula nēndu gānarā': 2.248.8). He has no trust upon human beings and therefore he calls Rāma as 'Rasika sikhāmani' who became a cause to spread Ty's elegance in the knowledge of music to far off places. This idea can be noted when Ty says:

"Āsadradūra desamulaku
prakāśimpa jesina raśika sikhāmani" (1.189.432)

In the manner above, a number of points of expectations qualifying a good critic could be gathered from the comps of Ty.
Although Ty did not mean any particular human being in his mind in the place of a critic, the details supplied with reference to the Lord Rāma and other deities are enough to sketch an account of the music-critic pertaining to the positive and the negative attitudes of music-appreciation. This type of concern which indirectly Ty referred in his comps, prompts one to see all the ‘lakṣaṇa’s of any ‘śāstric’ writer upon Music.

Now we turn to note the names of a few ‘rasikāgresara’s and ‘saṅgītajñā’s mentioned by Ty. Ty has only names of sages and deities to enlist hereunder. ŚriRāma, other deities according to Ty belong to that class. At first it is repeatedly mentioned that Rāma is foremost ‘Sahridaya’ to the lore of music. Therefore, he praised Rāma with many titles like ‘gānalola’, ‘Rasika sikhāmani’, ‘gāna vicakshana’ etc. He specifically marked that Rāma, is a lover of music and calls music as that liked by the Lord of ŚrīLakshmi. A ‘upāsana’ of such saṅgīta to be as same as ‘Rāmopāsana’ while he is ‘tā rakavedyā’. (Comprehensible through tāraka mantra)

Ty further mentions the other deities viz., Brahma, Śiva, Nārāyaṇa, to be the devotees of music as well as the ‘rasikas’ of the same. Further ‘gāṇesha’, ‘shaḍānana, who are sons of Lord Śiva, the wives of gods like Lakṣmī, Sarasvatī Tripura sundari, Ḍharmāmbikā, etc., sages like Nārada, Bringi, Matanga, semi divine beings like Anjaneya, Tumbura, Garuḍa etc; and men like Ramadāsa, Purandara dāsa are mentioned as connoisseurs of repute in the field of music.

It may be pointed out that Pu is mentioned more than once as a bhaktā at first. Rāmadāsa, another music composer in telugu is mentioned in the same strain as a bhakta at first by Ty. This might imply that Ty hoped in a bhakta a high knowledge of music so that he would become good ‘Rasika’ also. In addition to all these, Ty mentioned the Sun and Moon to be also the singers of the praise of Hari.

Kumbhaja (Agastya) Paraśara, Śuka, Śaunaka, Sanaka, Sanandana, Gautama, Bharata etc. are some of the noble seers who dedicated themselves to the feet of Lord Hari through ‘Saṅgīta mārga’. Ty has special honour to appreciate ‘Nārada’s knowledge of
Music and ability to sing the praise of Lord Hari with remarkable comments. For example, he called Nārada as ‘Saṅgīta yoga naigama pārangatuḍu’, also as ‘Svara rāga laya mūrchnallasituḍu’ etc., referring to his great knowledge of music and ability to sing. Ty acknowledges Nārada as his guru in Music.

Among the women, the celestial ladies like Vāṇī, Agajā, Šabarī Swayamprabha etc., are mentioned to be bhaktas at first resorting to the Kīrītana paddhati. Further Sita is also mentioned as the first devotee of Rama having knowledge of music.

The above listed devotees are to be taken as Saṅgīta Rasikas because Ty has paid respects to them repeatedly in his comps which is a ‘Saṅgīta Prabandha’. Actually we do not have direct evidence to describe the knowledge of music of the persons mentioned above. Moreover, they are all basically known as Bhaktas. It is difficult to know the experience of Ty in regard to these bhaktas being put under the category of ‘Saṅgīta rasika’s. Therefore, all these persons are taken as great Bhāgavatas possessing the knowledge of Music also and enjoying subsequent experience.

This section may be concluded with an observation that Ty had to make a uphill task to stabilise music under the pressure of several odds and oppositions. He had to also face several negativists of music who indulged in damaging the prosperity of music. Mostly they included those persons who posed as great musicians having no real knowledge and love for certain minimum factors of music like svara, jati etc., and who engaged themselves in making the stuti of rich men to eke their livelihood and acquire worldly comforts:

These sighs of disgust can be noticed from his comps.

6.13 CONCLUSION

From the discussion above, the following points may be cited.

1. Pu showed the greatness of music in his comps. Ty has substantiated it and added still greater importance to music. He has made ‘saṅgīta’ as an independent pathway. While so doing, Ty emphasised the completeness in the Music enough to glorify one’s birth.
2. Ty also described ‘Dāsa’s and Bhagavata’s to fit into the group of musicians of repute. Ty showed forth aspects of music to be their part of life. They supported that by ‘Hari Kirtana’ and ‘Hari seva’ etc. They paved way for destroying sins and for attaining betterment. Ty dilated much upon the life of Bhagavatas. He referred them as those devoted to ‘Vishṇu-seva’.

3. Ty designated ‘Saṅgīta’ by several names. He called devotion to Music to be ‘Nādopāsanā’ while ‘Nāda’ being the very handsome form of ŚrīRāma. Ty considered ŚrīRāma as vāsudeva who is omnipresent (‘vāsudevassarvam’) and hence ‘Nādopāsanā’ was but the worship of Hari. The saint indicated that worship has been an ancient path utilised trodden by several Gods, sages etc. Infact ‘Nādopāsanā’ was at first performed by Śankara Nārāyana and Vidhi themselves.

4. The singer-composer has described the ‘Nāda’ and ‘Nādopāsanā’ in such clear terms that one is tempted to acknowledge the all pervasiveness, all effectiveness of it.

5. After pointing out the religious connection to Music, Ty has also dealt with secular and scientific points of interest in his comps. This we noticed as we accordingly his comps for study. Like Pu, Ty also has described the nature scope and definition of Music. He thereby has laid down the boundaries of music and made it as a subject of effective range. Ty has not a single definition to give for Music, but several as we noted in the relevant section.

6. Pu’s comps contain several words belonging to the sphere of Music. Ty’s also contain several words. There is a little more elaboration for certain words like ‘Nāda’ ‘svara’ etc. in the comps of Ty. A look at such details makes us see satirical writing in Ty connected to Music.

7. Ty’s comps are full of instructions to Musicians. He points out several Principles which govern Music in its two aspects viz., Theory and Practice. Ty advises that it should be a principle to Musicians that ‘Haristuti’ should dominate the comps if it were to be worth a value. In like manner, Ty has supplied several details to better the standards of Musicians. Moreover, some of the details found in
sattric works on music could be seen easily referred to the advantage of lovers of Music in general.

8. The comps of Ty have references to dance and drama. This indicates the link of Music with the allied arts.

9. There are a few music instruments referred to in the comps of Ty. Of all, ‘Tambūrā’ and ‘Viṇa’ contain larger number of references in his comps. Ty praised the music upon ‘Vina’ as ‘Viṇa palku’ equalling the fullness of vocal music.

10. Ty shows a great disgust at those who deprive the relevant status to Music. He exhorts the factors which should be borne in mind in a critic if he were to value the greatness of Music. According to Ty, Rāma is a ‘gānarasika’ also, besides being a ‘saptasvaravidyālola’. Herewith he means that love for music coupled with the knowledge of music would be a right desire for fulfilment in human beings. He promises ‘sālokya’ to such who practice Music with all sincerity. In the light of the discussion, it would be appropriate to call Ty as great savant of Music enriching the standards and reputation of Carnatic Music. When Ty said of Rāma as knowing the taste of music, we would add that Ty knew the taste of Music for himself. That is:

"gānaruci teiyunu Tyagarājunika"
CHAPTER - 7

DHĀTU ASPECT OF THE
COMPOSITIONS OF TYĀGARĀJA

7.1 INTRODUCTION

Having noted the wealth of the music aspects of comps of Ty in respect of their 'mātu' aspect, let us turn to the 'dhātu' part of the comps of Ty. Infact as the popular definition of music describes, 'Gīta' constitutes of 'mātu' and 'dhātu'. Here 'mātu' concerns itself with the 'Sāhityā' or the literary content of the musical comps, while 'dhātu' the musical content of the comps. When a balance is maintained between these aspects, then the comps would have all that full value. Infact, the comps of Ty, enjoy an unique utility and value in the world of music.

The comps of both the 'vāggeyakāras viz., Pu and Ty provide us a great deal of knowledge on the Music. This be speaks the wealth of the knowledge passed on to us during the corresponding centuries of these composers. It is well known that the knowledge and background for a high sastric standards in practical rendering was not available during the times of Ty. Moreover, there were no established schools as in case of Ty to preserve and spread the 'dhātu' tradition of Pu's comp. As indicated before the 'dhātu' study of the
comps of Pu was not included in the present work. Moreover, nothing is certain and authentic in respect of Dhātu of the comps of Pu.

Fortunately the ‘dhātu’ tradition of the comps of Ty is preserved to a great extent. Therefore, the comps of Ty enjoy a different fate.

Tradition informs that Ty also had composed several songs more than what is available in print. Also out of so many available comps of Ty, the ‘dhātu’ part is available only for a certain number of comps of Ty and not totally. Moreover, even here the exact number of comps of Ty whose ‘dhātu part’ is known, is also not definite. But it may be repeated as indicated by K.R.Rajagopalan (MAJM, Vol XXXI 1968, pp 119), that there are only one hundred to three hundred comps of Ty which are popular among musicians. Also it is stated by that writer that out of two hundred and eleven/twelve rāgas in which Ty’s comps are available, only hundred and odd rāgas are handled by the present-day musicians. So in view of such ambiguity and uncertainty, we are at a loss to investigate thoroughly the dhātu part of the comps of Ty. Therefore, the study of this aspect of Ty’s comps to those comps with whose ‘dhātu’ she is familiar by virtue of either hearing others singing them, or by her effort to familiarise that for herself.

Incidentally, it may be pointed out that the task of conducting a study of the dhatu part of the comps of Ty involves a team spirit soliciting the cooperation of learned professional musicians and also the academicians in the field of Music.

There are three standard schools of thought in the aspect of rendering the comps of Ty and which preserved the dhatu set of the comps of Ty traditionally. These are ‘Wallajipet school’, ‘Umayālpuram school’ and ‘Tillasthānam school’. Each school distinguishes itself for some typical features. For example, the second school distinguishes itself from the other two schools. That is in respect of the practical rendering of some of the comps of Ty. It is noticed that this school holds separateness in respect of reading certain variants in the comps of Ty. The tradition holds a view that the schools viz. Wallajipet and Tillasthānam agree in respect of
certain features in the comps of Ty. In view of such differences within
the schools in respect of the dhātu of Ty's comps, it would not be
easy to describe the exact nature of the dhātu part of the comps of
Ty also. Added to this all the musicians are not conversant with the
entire set of the songs of Ty. Moreover, the learned musicians show
a habit of making changes in practical rendering of those comps of
Ty with which they are really familiar. For example, certain musicians
drop the original ragas and the talas of certain comps of Ty and
replace them with some other different 'rāgas' and 'tālas' even. They
popularise the songs of Ty by singing them repeatedly with their
changes made for the comps. As a result, it becomes difficult to hit
upon or even ascertain the original dhātu set up of these comps which
received change in the hands of musicians.

Though the original rāga and tāla of the comps of Ty are
maintained, while practical rendering by the aforesaid schools of
thought, yet we notice a few variations in the dhātu set up. Even here,
each school in that part is varying.

The musicians, after Ty, seem to have changed the 'tāla' also to
certain comps of Ty. For example, certain comps which are set in
'deśādi tāla have been changed into those to be rendered in Ṭādīṭāla
('anāgata eduppu'). Likewise a few comps of Ty which are originally
set in the 'tiśra laghu' tāla have been changed to 'trīśranaṇā Ṭādīṭāla'
for singing. The same is true in respect of those comps which are set
in 'miśra jhampa' tāla and which have been changed into the
'Khaṇḍajāṭī chāpu' tāla, in course of time probably for convenience.

In view of aforesaid difficulties and problems, the difficulty
assumes larger sizes in respect of ascertaining the correct and
complete study of the dhātu of the comps of Ty. Probably one may
square up problems confronted with massive dialogue intelectually
and exchange of views etc. with learned musicians.

Despite, hereunder a few sources to gather the dhātu tradition of
the comps of Ty may be mentioned. It is evident, such sources are
not many in the tradition.
The edition of the Kirtanas of Ty published with notation by K.V. Srinivasa Iyengar, viz., "Tyagarāja Hridayam", other editions of the comps of Ty especially those brought out in Tamil script with notation, etc., may be useful for such a study. Apart from such printed sources, a better reliance can be placed upon the songs of Ty which are sung by reputed musicians and scholars. Moreover, it should be noted dhātu study would be more precisely possible only through listening the songs when rendered and also attempt at getting oneself familiarised with them. This amounts to our observation that a study of that order would be tenable after taking into account the living tradition of the dhātu part of the comps of Ty besides the material available in print.

The discussion in the following sections of this chapter confines to the topics like: general observations upon the comps of Ty, categorisation of the comps of Ty viz., into Daru, Kirtana, Kriti, etc, Ghanarāga panca ratnās and samudāya kritis and the operas of Ty. This would enable one to know dhātu part of the comps of Ty to a certain extent.

7.2 SOME GENERAL OBSERVATIONS UPON THE DHĀTU PART OF THE COMPOSITIONS OF TY

A glance at the comps of Ty suggests certain points of appreciation and a few of these may be listed below:

1. Undoubtedly we notice appropriate dhātu-construction to the required depth both in the word and sense of the sāhitya part of the comps of Ty.

2. Ty is seen showing forth the various shades of the rāgas appropriate to the nature of sentiment (‘rasa’) of his comps.

3. Ty has portrayed several ‘rasabhāvas suitably in his comps which are in a single rāga even. This shows that the composer seem to indicate that the scope of the rāga is highly extensive as to even contain several feelings at a stretch. Moreover, this points out the unlimitedness of the scope of a rāga.
4. Further it is seen that the dhātu set up of certain comps of Ty look very much appealing because at the very outset of the ‘pallavi’ of a comp itself possesses the ‘ranjaka prayoga’s and the patterns viz., ‘aroхаna’ ‘avarohaха’ etc., of the ‘apūrvarāgas.

5. The comps of Ty further seem to be revealing the real nature, structure and lakshaха of many rāgas. This stands a testimony to the eminence and excellence in the composer Ty.

6. Among the comps of Ty we also find those which are in closely allied ‘rāga’s. From that we would note that Ty has suggested therewith the intrinsic differences of those closely allied rāga’s.

7. Ty has the distinction of introducing the ‘saṅgati system’ in the frame of Kritи- form of his musical comps. A discussion regarding this is made in the ensuing section relevantly. The art in employing this system in Ty deserves our admiration to him.

8. We note in Ty that he has composed many comps which are both in ‘madhyamakāla’ (medium tempo) and ‘Vilambakāla’ (slow tempo). Those which are in the former tempo would be easy for grasping in view of their dhātu set up. But those which are in ‘vilambakāla’ possess sometimes a number of ‘sangati’s which are intricate even and which commend a special effort to master them.

9. An outstanding contribution of Ty lies in the comps of ‘bhajana paddhati’ in the field of sacred Music. This he has done, by introducing a regular sequence of many songs covering the schedule of the ‘bhāgavata seва’ to God and which normally begins from ‘melukolupuseва’ and ends with the ‘pavaloимпuseва’. Through, this type of full fledged ‘paddhati’, Ty seems to dispense with the vedic and puranic verses relevant to ‘devtāpūjā’ and have a unique system of its own distinction to worship God Hari. Ty has adopted a sequence of time ‘rāga’s as per the time.

10. The famous ‘pancaratna Kirtanas by Ty stand as unique examples in the field of Music. They are in ‘Ghana rāga’s. They show forth a fine blending of ‘saṅgītа’ and ‘sāhitya’ at a place. There are hardly musical comps of that order by other Vāggeyakāras in the field of music. Moreover, it is known that none before Ty had one such a ‘svara vinyāsa’ like Ty who has done that in his comps ably. Therefore,
the music tradition is particular to adhere to the 'svara's along with
the 'charaṇa sāhitya's of the 'pancaratna's when they are rendered
practically. We see more on pancaratnas in 7.4. of this chapter.

11. Ty has composed both 'kritis' and Kirtanas. Although there is
a great deal of 'sāhitya' found in the kritis, yet the importance to
art-music seems to be superb. As a result the Kritis have grown to
be more of musical comps having secondary importance to 'sāhitya'.
Further the kritis of Ty have the reduced number of the 'sāhitya
aksharas' and the music is extensive with the intervention of the vowel
extensions and thus adding beauty to the entire aspect of the
rendering of the comps.

The case of Kirtanas is rather different. In Kirtana also the music
part prevades wholly. But the 'sāhitya part' over balances that
music-art. Therefore, these forms stand as good examples, where the
role of 'sāhitya' became more important and the theme being filled
with 'sāhitya akshara's without many vowel extensions.

More on these forms may be seen from 7.3 (3) of this chapter.

In the manner above, a number of observations can be made
upon the comps of Ty. Suffice it to say here that comps of Ty are
highly resourceful for music study educating the interested persons
in the field of music.

Now let us turn to study a three forms of Ty's comps viz., Daru,
Kirtana and Kriti which could be regarded as categories in the
complex of the comps of Ty.

7.3 CRITICAL REMARKS ON THE CATEGORISATION OF
THE COMPOSITIONS OF TYĀGARAJA

The comps of Ty provide several categories or kinds of the
musical compositions. They are Kirtana, Kriti and Daru etc. Besides
the Musical forms Kirtana, Kriti and Daru, we have still several other
poetic forms like (a) 'Dvipada' (b) 'Cūrṇika' (c) 'Padya' (d) 'śloka'
(e) 'Sakhya' (f) 'Namāvali' (g) 'Vacana etc., in the comps of Ty. Most
of these are found in the operas viz., PBV and NC of Ty.
In this section, let us consider Daru, Kirtana and Kriti forms of Musical comps in Ty. By way of illustration under each heading only one or two examples from the comps of Ty are supplied for the fear of bulk, although several can be supplied to illustrate each point observed hereunder. Further as the comps cited by way of example, are familiar, their textual references numbers are not given. The comp is directly stated.

1. DARU TYPE:

‘Daru" has sections namely ‘pallavi’, ‘anupallavi’ and ‘charana’. ‘Jati’s figure in the sāhitya of the some darus. Darus have plural charana’s. (Vide: "Dictionary of South Indian Music and Musicians Vol I, pp 99)

There are several types of ‘daru’s found in his operas. They are: ‘svagata daru’, ‘varṇana daru’, ‘uttara pratyuttara daru’, ‘samvāda daru’, ‘pātra pravesa daru’, ‘kolāṭa daru’ etc.

Other than these musical forms viz., the Kirtana, Kriti, Daru, the other forms like ‘dwipada’, ‘cūrṇika’, ‘daṇḍaka’, ‘padya’ ‘sloka’, ‘sākhya’, namāvaḷi etc. come under the perview of the poetry. But it is the appreciable feature in Ty that he decorated his ‘opera’s even with these simple forms of comps having literary beauty.

The editions of the comps of Ty contain illustrations for these forms accordingly and therefore the same is not repeated here in this chapter. The examples for each of these forms may directly be noted from the respective editions of the comps of Ty.

Now we turn to note the Kirtana form to begin with for convenience.

2. KIRTANA:

The basic set up of a Kirtana form was already given by the Tāḷḷapākam Annamācārya. That is, he has provided the basic sections of a Kirtana viz., ‘pallavi’, ‘anupallavi’and ‘charana’. In principle, Ty has adhered to that formula of a Kirtana in his comps. He has taken that liberty viz., dropping the ‘anupallavi’ section of the Kirtana form in certain comps as was done also by the Tāḷḷapākam Annamācārya.
Ty has shown some combinations with regard to the aspect of ‘dhātu’ of the Kīrtanas. A few types may be described below.

1. Ty has shown separate dhātu set up individually to the three sections of a Kīrtana. If a Kīrtana contained more than one ‘charaṇa’, then the dhātu of the first charaṇa of the comp, remains common even to the subsequent ‘charaṇa’s of the same comp. The Kīrtana "pūla pānpu mīda" of Āhiri rāga and ‘Tiśra laghu’ tāla may be cited as an example.

2. We also notice such a combination in a Kīrtana where the dhātu set up of the first two sections of the Kīrtana viz., ‘pallavi’ and ‘anupallavi’ is carried on even to the third section of the comp viz., the ‘charaṇa’ combinedly. That is, if a ‘charaṇa’ contains two ‘pādas’, the first pāda is of ‘pallavi’ dhātu, and the second pāda would be of ‘anupallavi dhātu’. The Kīrtana "Rāmābhīrāma" in Darbār rāga and Chāpu tāla may be taken as an example for it.

3. There is another variety seen in the comps of Ty. He has shown a common dhātu set up for ‘pallavi’ and the ‘charaṇa’s, which should be observed to certain Kīrtanas which contain a ‘pallavi’ and a number of charaṇas. The comp ‘Rāmā Rāmā’ of ‘Anandabhairavi rāga’ and ādītāla can be considered as an illustration for this.

4. There are also such type of Kīrtanas where the ‘anupallavi’ part is lacking. The ‘pallavi’ and the charaṇa’s are set to two different ‘dhātu’s. Here if there are more charaṇas than one, then the dhātu of the all charaṇa is maintained to be as same as that of first ‘charaṇa’. The comp "Sitākalyāṇa" in Śankarabharana rāga and ‘Khanḍa laghu tāla’ may be considered as an example.

5. Certain Kīrtanas of Ty contain plural dhātu set ups to the plural ‘charaṇa’s. Here the comp "sṛi raghuvarā prameya’ in Kāmbhoji rāga and Ādi tāla may be given as an example for this.

6. There are certain Kīrtanas where the dhātu set up for the charaṇas or charaṇa of the Kīrtana is set in the ‘madhyamakāla’ in accordance with the tempo originally maintained for that ‘pallavi’ and ‘anupallavi’ or ‘pallavi’ only of the same comp. The same is the case even for those Kīrtanas which contain a number of charaṇas set to the same dhātu and also to the number of charaṇas set to the
different dhātus. The comp "brōcēvārevarē" in Śrī ranjini rāga and Āditāla could be an illustration for this.

In like manner above, the points of observations in appreciation of the 'dhātu' for the Kirtana form of comps of Ty could be described. This however, depends upon the way of rendering of the Kirtanas by the singers. It may, further be said that the comps of 'Divyanāma utsava sampradāya' etc., types would also be grouped into the Kirtana form only. Even 'daru's can come under the Kirtana type so far as the structure is concerned.

The kirtanas of Ty are also grouped into divisions like simpler and easy types. During the 'bhajana' (programmes), these are useful for group singing. The dhātu set up would be very easy to group singing. The dhātu set up would be very easy to grasp and that it would be accessible for understanding to all people.

It is observed further that these are in single octave with continuous flow of sāhitya syllables without much 'gamaka's to (musical) notes which are present in the dhātu set up. In case of certain other kirtanas, however, the charaṇas are set in a little difficult dhātus when compared with the dhātu set up of the pallavi of the comp. In such instances, while group singing, one would lead the 'charaṇa part' and the remaining participants in the group would join to the 'pallavi' part after every charaṇa. There are still some Kirtanas which are merely like 'Nāmāvali' type and where all sing together the entire sat of the lines. Music part in it would be simple.

3. KRITI FORM:

The term kriti refers to a musical comp, whose claim is mainly resting upon the importance of Music. This form is also considered as valuable even for the aesthetic merits. The portrayal of 'Rāgabhāva' becomes the main theme in that form. It is said that the kriti form is but a stage of development from the kirtana form only. A kriti sounds perfect even when performed on an instrument. This supports the fact that the essential factor for this in this kriti form is the Dhātu. Further in this form the nature of the 'Sāhitya' may be of
the character of sacred or secular. The ultimate aim of the kriti comp seems to be mainly to lend scope for aesthetic enjoyment.

In kriti form also the same sections viz., Pallavi, anupallavi and charana constitute the essential aṅgas as in the kīrtana form. In addition to these ‘aṅgas’ there are a few more decorative ‘aṅga’s like ‘chiṭasvara’, ‘svara sāhitya’ etc., comprising the kriti form.

As we noted a few observations upon the Kīrtana form here also a few observations may be pointed out with regard to the kriti form of the comp.

1. If a kriti contains the sections pallavi, anupallavi and a number of charaṇas in it, then dhātu set up would be different to all the three sections of the kriti. But the dhātu set up made for all the charaṇas of that kriti is the same. In this type of kritis people adopted singing either the ‘mudrā caraṇa’ or any other ‘charaṇa’ containing the significant theme in the sāhitya. As the music dominates in this particular form, singers take option in selecting the relevant ‘charaṇa’ of the comp, probably with a view to economise the time and spare more concentration upon the aspect of the art viz., music. Here the comp “svararāga sudhārasa” of śankarābharaṇa rāga and āditāla may be offered as an example.

2. There are other types of ‘kritis containing a number of charaṇas in addition to ‘pallavi’ and ‘anupallavi’ sections wherein each charaṇa is set to different ‘dhātu’ independently. In such instance, there is a need for singing all the ‘charaṇa’s without any exception or option. The kriti "enduku nirdaya" of Hari kāmbhōja rāga and desādi tāla may be given as example for this category of the kriti form.

3. It is interesting to note another important feature shown in the kriti forms of Ty. That is, those kritis which contain one charaṇ in addition to the other two sections. Ty has shown a peculiarity in the ‘dhātu’ set up of that Charana. Here, the dhātu of the second half of the that charaṇa of that kriti would be same as that of the anupallavi of the same comp. The comp viz., ‘entaveṇu kondu rāghava’ of sarasvati manohari rāga and desādi tāla may be offered as an example for this.
4. Besides setting up different dhātus for different sections in the kriti, Ty has shown a distinction in the pattern in respect of the tempo or the maintenance of 'kāla pramāna'. That is, the charaṇa section above is set to 'madhyama kāla' (Medium tempo) in accordance with the tempo maintained originally for the above sections of that kriti. This type of method is observed in the kriti viz., "yocana kamala locana" of Darbār rāga and āditāla.

5. We notice still a few kritis in Ty which contain a number of charaṇas besides other sections and which are set to different dhātus and also set to madhyamakāla. The comp viz., "nīpada pankaja" of begaḍa rāga and āditāla may be given as an illustration for this type.

6. We see yet more interesting features in the comps of Ty that they contain a significant arrangement of the 'grahasvāra's employed for the comps. Further a meticulous study of his comps reveals also that he has indicated that all the musical comps should begin with the 'jīva svara's of the corresponding rāgas. If, in a 'bhāshanga rāga' the foreign note ('ānīa svara') being a 'jīva svara', Ty used that also as a 'grahasvara' for those comps set in those rāgas. The same is true even for the 'grahasvāra's employed within the constituent 'anga's of the comp.

7. The unique contribution of Ty further lies in his introducing the 'sangati system' in the curriculum of Music comps. In fact due to this factor, it may be said that the 'kriti-form actually reached a stage of perfection. Even to this, Ty deserves all admiration and he can be described as a versatile composer. Here he has shown the gradual and progressive, handling of the 'bhāva' of the 'sāhitya' in the comps, having reference to the regular variations in the frame of the 'dhātu-set up. There are two ways of delineation observed in the sangati system. They are 'rāga bhāva sangatis' and the 'sāhitya bhāva sangatis'.

That is, in certain kritis of Ty as they are either heard or rendered, a feeling arises in us that while improving the 'sangati's, the 'rāga' of it, is captivating the mind and as a result the 'nādātma form' is seen depicted in them. Whereas in other variety of Sangatis, the bhāva of the sāhitya would be captivating the mind and the music runs
automatically along with the 'sāhitya'. The 'sangati's are progressed accordingly. In both the varieties as indicated above, we find a combination, however, of sāhitya and music. In the former variety, the 'rāga' (music) dominates the theme while in the latter the theme dominates music. The sangatis set for the pallavi of the comp "cakkani rāja mārgamu" of 'Kharahara priya' rāga and āditāla may serve as a good example for the variety, viz., 'rāga bhāva' sangati, while the sangati set the pallavi of comp 'Rāma nannu brōvarā' of Hari Kāmbhoji rāga and rūpaka tāla would be example for the variety of 'sāhitya bhāva sangati'.

8. The normal sequence of singing the sections along with the 'sangati's set for each section goes as 'pallavi', 'anupallavi' and 'charaṇa' consecutively. But certain comps are also known for breaking up of the sequence of the above said sections due to the out-pouring of the emotion and feelings depicted in the comps by the composer. In such case, the 'anupallavi' would even precede the 'pallavi' not spoiling the beauty of the comp. Here it may be pointed that such is observed in Ty but the same is justified as a rightful doing because it is done by Ty who is highly artful composer in the field of Music. Moreover, that received admiration only in the Music tradition. Consider, for example, the Kriti 'Bālakanakamaya' of Aṭhāna rāga and āditāla. Here the 'pallavi' viz., "ēla ni daya rādu" preceds the 'anupallavi' 'bālakanakamaya' while practical rendering.

9. Apart from aforesaid sequence, we notice a logical sequence and a definite scheme underlying the progression of the music and sāhitya in the comps of Ty. This is called as method consisting of 'sūtra' 'vṛitti', 'bhāshya'. That is the 'pallavi' 'anupallavi' and 'charaṇa' of a kriti contribute to the general enunciation of a theme in a 'pallavi', a particular enunciation in the 'anupallavi' and an elaborate enunciation in detail in charaṇa. Thus a kriti would be a unit by itself, self explanatory for the theme desired to convey. This sequence holds good even for the sāhitya and the dhātu part of a kriti. Consider, for example, the kriti 'Rāmabhakti sāmrajya' of suddha bangāla rāga and āditāla for sāhitya sequence and "tattwameruga taramā" of Garuḍa dhvani rāga and rūpaka tāla for the dhātu sequence.
among the musicians. Further, it is possible for us to know the structure of the melakartas after perusing the comps of Ty in the corresponding ‘melarāga’s. By a look at the scale of the melarāga, one can easily understand and render that rāga properly, since the scale and the rāga are different in respect of the melody. Therefore, the comps of Ty of those ‘mēlas’ are helpful to acquaint ourselves with the structure of those mēlarāgas and their practical rendering. The same is true for the janyarāgas which are not greatly popular.

13. We also note a few comps of Ty even in very rare and apurva rāgas. Sometimes we come across certain unique comps in such rāgas composed by Ty only in the field of music. Such rāgas are, for example, ‘vanāli’, ‘jāngala’, ‘Śrīmaṇi’, ‘śrutiranjani’, ‘phalamaṇjari’, ‘jujāhuli’ etc. Even today the comps of those rāgas by Ty stand unique. This type of unique comps in rare ‘janyā rāga’s like ‘Bahudhāri’, ‘Sāramati’, ‘jaganmohini’, ‘Mālavi’, ‘Navarasa kannada’, Suddha seemantini etc. Also there are seen some comps by Ty which are in ‘melakarta rāgas’ that are not much popular mēlas like ‘śūlini’, ‘Gāṅgēya bhūshini’ ‘Mānavati’, etc. There might be some comps in the above rāgas and which are available now composed by his successors in the field taking clue from Ty. So it can be said that Ty stands foremost even in that respect of making comps in such rāgas. In such cases, also, the structure of the rāgas is very well explained and the comps of Ty are unique in that direction also.

In most of the comps of the rare and ‘apurva rāgas’, we notice typically the very opening ‘sancāra’s (phrases) are of patterns viz., ‘arohana’, ‘avarohana’ or of any ‘rākti’ or ‘viśesha’ (archaic) ‘sancāra’ or ‘prayogas’ etc. It is possible to identify the apurva rāgas to be his own creations not known before and which he probably designated them as ‘vintarāga’s in one of his comps.

14. The large scope of some of the rāgas is revealed from the number of comps available in them by Ty. That is, Ty has composed several kritis in a single rāga representing a varied nature in the structure of the dhātu set up. Further, the unique feature in Ty could be that; although there are many comps, numbering to as many
as thirty, in a single rāga, still the dhātu set up appears not overlapping but remaining quite distinct to each other.

15. In addition to all the above we have another remarkable feature in this form (kriti) of Ty. He has certain comps pertaining to closely allied rāgas. Like 1) Pūrṇa candrika, ‘janaraṇjani’, 2) sāma, pratāpa varalī, 3) ‘ārabhi devagāndhāri’ etc. Hereby we see that those comps are helpful to note the minute differences between those closely allied rāgas. Moreover, just because of the knowledge of ‘rāgalakṣaṇas’ of those rāgas, it might not be possible to distinguish the difference between those rāgas. Under such situations, the kritis of Ty in those rāgas help us to identify the rāgas clearly.

16. Another outstanding feature of Ty in the comps is the manner in which he has portrayed the various kinds of ‘rasas’ like śrīngara, vīra etc. Here he singles out himself in distinction from other composers. Most of the composers in Music, have depicted brilliantly the ‘gānarasa’ in their comps. But in Ty we mark, in addition to the gānarasa viz., the aesthetic joy resulting from the absolute Music, the depiction of the navarasas in the kriti. He himself pointed out the same in the expression ‘navarasa yuta kriticē bhajincē yukti’ which is in the kriti "sogasugā mridanga tālamu" of Śrīranjini rāga and rūpaka tāla. Therein, Ty has suggested that that lies a special skill in worshipping the God with the kritis couched in the nine rasas.

In music, the ‘rasa’ can be produced just at the proper combination of the appropriate nature of the svaras along with the nature of the theme in the sāhitya of the comp. In the same way, the rasas arise due to the varied nature of the ‘svara combinations’. Moreover, the intended rasa gets established when the music goes in consonance with the appropriate sāhitya. The ‘Gānarasa’ could very well be seen portrayed by Ty in the kritis where the music (dhātu) alone is prominent. There are already some set rāgas meant to portray the nine rasas basing themselves upon the nature of the svaras possessed by the rāga. Ty has not only employed those rāgas to depict those corresponding rasas but he has also shown his ability in depicting various rasas through a single rāga even. For example, a
rāga like 'Athāna' is originally meant for portraying of 'Vīrasa'. But he has made it as a source to produce several other rasas like 'Raudra', 'Adbhuta', 'Karuṇa' etc. The same can be felt in the kritis like 'Praṇatarti haruḍanucu', "elanidayarādu, e pāpamu cēsitirā" etc. are sung. In the kriti 'ela nī daya rādu': when it starts from the anupallavi viz., 'bāla kanaka mayacela', the joy in ecestacy of Ty at the vision of Rāma, the God, is revealed and the corresponding rasa viz. 'Adbhuta' is suggested. As we proceed further in the same kriti to pallavi: 'ela nī daya rādu' we come across the suggestion of 'karuṇa' in the utterence.

In any comp of the variety of 'Nindāstuti', we notice the implication of 'raudra rasa' in it. Here it may be remarked that Ty, as a true devotee of the Lord Rāma, has taken liberty to praise Rāma indirectly with a language of 'ninda'(words) of reprimand).

In the manner above, several kritis of Ty could be discussed in order to represent the navarasas of a single rāga and in the varied rāgas.

17. Hitherto we discussed the 'Rāga' and 'Rasa' theory in the comps of Ty by taking 'Rāga' as a unit resulting into the 'rasabhāva' linked with the sāhitya in the comp. Now we turn to the aspect of "Music and Sense".

Here the expressions attain prominence when combined with appropriate music (dhātu's) for it. The sense is getting more and more emphasis when suitable music is set for it. The same is illustrated during the renderings of the expression of the songs like "Kshīrasāgara sayana", "cakkani rajamārgamu" etc. Here the beauty is seen when the set up of the music is noticed to the words 'sāgara' 'rāja mārgamu' etc. That is the real vast expanse of the milk ocean is suggested with music set for it. In the same manner, the beauty seen given for the word 'rāja mārgamu' suggesting the glory of a 'royal street'. Further, there are a number of expressions like 'alakalallalāḍaga', 'karuṇā samudra' etc have received the real significance and emphasis by virtue of the music given to them. Therefore, the sense aspect of the expressions is very well established by Ty. In fact due to the music given to them, even newer shades of
thoughts have been suggested. Thus, in a view of all this, Ty claims an invulnerable place of importance in the field of music and poetry. It is so because the music concerns itself with the softness and sweetness in expression while the poetry for the depth of the thought content in it. (‘ekamāpāta madhuram anyadālocanāmritam’).

18. In certain comps of Ty, we notice a pause or ‘Vīśrānti sthāna’ between the words of a ‘pāda’ at the very ‘pallavi’ of the comp itself. Even if it were to be so, the beauty and continuation in the music flow, gets never interrupted. On the other hand, the same is adding grace for the situation and the aspect of rendering. For example, in the kritis Kālaharaṇamēlarā of ‘suddha sāverī rāga’ and rūpaka tāla and "Mārubalka kunnā vemirā" of ‘Śrīraṇjani rāga and Āditāla, we find the occurrence of pauses of this type.

In the ‘pallavi’ part of "Kālaharaṇa melarā", the pause occurs between the words ‘Harē’ and ‘sitā’. Further in the Pallavi of "Mārubalka kunnāvemi"; the pause occurs between the letter ‘rā’ and the word ‘māmanoramaṇa’. This is highly beautiful. Moreover, the flow of music is not at all hampered.

19. Ty has not only utilised those specific rāgas like ‘Bhūpāla’, ‘Nīlambari’ etc which are meant to be employed during the items of ‘Bhāgavata seva’ like ‘mēlu kolupu’ ‘lāli’, ‘pavvalimpu’ etc, but also employed other rāgas like ‘sourashtra’, ‘sahana’, ‘Ahiri’ etc for similar occasions. For instance, the comps of ‘Melukolupu seva’ are found in the ‘prabhāta rāga’s like ‘Bauli’, ‘Bhūpāla’ etc. But Ty has composed the ‘melukolupu’ songs even in the rāga ‘saurāṣṭra’. Likewise the songs for ‘pavalimpu’ are generally found in the ‘nīlambari rāga. But Ty utilised other rāgas like ‘Rīti gaula’, ‘kedāragaula’, ‘sankarābharaṇa’ etc. for that variety of songs. His greatness is further seen when he employed the rāgas like ‘Vedaghosha priya’, ‘nīlambari’ which are the specific rāgas for ‘Lāli’ and ‘jola’ are also used by Ty to compose other Kritis in general. This indicates the ‘svarā svatantra’ (All powerful) in the field of music.

20. The tradition tells that Ty was a renowned vaiṇika. This can be practically verified when we notice certain appropriate comps in
him. That is kritis like "svara rāga sudhārasa", "Sara šara samare" etc., which shine very well when they are played upon the musical solo instruments Viṇa, Violin etc.

Ty being thus a 'vaṇīka', his skill in making such comps is revealed in respect of providing necessary technique in 'dhātu set up' useful for both the purposes viz., vocal as well as instrument. It should be noted all the comps of Ty are feasible for rendering orally and also for playing upon the instruments. But still there are certain specific comps where the instrument-technique is suggested through the dhātu. Such comps appear quite enjoyable more on instruments than vocal.

21. It is remarkable to notice that some kritis in their dhātu construction resemble the tunes of the western music. Here the Kriti like 'Raminçu vārevarurā' of supōshini rāga and rūpaka tāla, 'varalīla gāna lola' of śankarābharaṇa rāga and 'triśralaghu tāla etc., may be cited as example. At the sight of such type of comps, it is possible to infer that Ty has also the ability to make kritis not only in carnatic Music but also in the tunes of western music. His 'iśṭadevatā' is praised even in the tunes of western music. Thereby we understand the knowledge and the interest of Ty for western music too.

22. Ty is distinguished once again in his ability of formulating the kriti form in such an extensive way that he has represented many other musical forms like 'svarajati' 'varṇam', 'padam' etc. in the scope of a 'kriti' form only. The above forms can be experienced and be suggestive when those are rendered. The kriti viz., "śrīraghuvarāprameya" of Kāmbhoji rāga and āditāla may be suggestive of the 'svaragati' form of comp. Also the pancaratna "sādhīcancā manasā" of Ārabhirāga and āditāla may be indicative of the 'varnam' the musical form. The 'daru' in the PBV viz., "vāridhi niku vandanamu" of todi rāga and chāputāla might resemble the musical form, 'padam' while rendering.

23. Ty has composed kritis not only giving importance to the 'rāga lakshaṇa' but he has also shown in his comps preference to the 'tempo'i.e., 'Kālapramāṇa' which pertains to 'tāla movement'. There are kritis by Ty which are in 'madhyama kāla' as well as in 'chowka
kāla'. The set up of the 'dhātu', 'mātu' and 'tāla' is natural in its flow into the comp that it cannot be altered. In case, a comp of madhyamakāla' is sung in the 'chowka kāla' the originality is lost and also a feeling of some wanting is discovered. Moreover in the 'sarva laghu svara's would be simply vibrating much in the construction of the dhātu of the comp in 'madhyamakāla'. So, the comps of 'madhyamakāla' should be sung in the same tempo. Likewise a kriti in 'chowkakāla', if by any chance is sung in 'madhyamakāla' the whole beauty is lost.

Even in a concert these two varieties serve a good purpose to bring the whole atmosphere filled with music and to keep the audience and the performer alert and free from laxity or moroseness, the comp in 'madhyamakāla' would be a good substitute. After bringing out the required musical effect in the atmosphere, a 'chowkakala comp' shines forth. That is, it keeps up the singer as well as the listener to have control over the deep thoughts of the musical elements viz. 'rāga', 'laya' and 'bhāva' etc. After singing a 'chowkakāla comp', if one reverts to 'madhyama kāla and 'chowka kāla' keep the concert highly interesting.

So in this way, Ty has contributed a lot to the field of carnatic music by supplying comps not only in a graded way for learning but also for a concert singing. His comps, thus serve a great purpose in the concert-music also. Moreover, the comps of Ty in 'chowkakāla' look unhurried not heavy in nature but elaborate nature and good majesty in them.

24. The so-called decorative anga or factor like 'cīṭtasvara' found in certain kritis do not appear to be the creations of Ty. The tradition tells that one of his disciples, may be, Wallājpet venkataramaṇa bhāgavatār added the 'cīṭtasvaras' for certain kritis which are printed even in certain editions of the comps of Ty. So in view of that in the music tradition, cīṭa svaras for those have also grown popular along with kritis of Ty.

25. A few remarks on 'tāla' of the comps may be made, hereunder:

The 'tāla', 'eduppu', 'tempo', are the important aspects in Music in order to assess the correct version of the kritis also. The composer
has employed minimum number of tālas like ‘ādi’, ‘rūpaka’, ‘chāpu’, ‘jhampa’, ‘Triputa’, ‘Triśralaghu’ etc to cover his large number of comps. Among the several tāla, there are maximum number of comps in Ādi tāla’.

T.V. Subbarao has made (JMAM, Vol XXII, 1951, PTS I-IV pp 138-139) observation upon tāla which may be reproduced below:

He says “in the field of Rhythm too his (Ty’s) achievements are unequalled within the limits of these plain talas (ādi, rūpaka etc), every variety of ‘eduppu’, ‘gati’ and ‘svara vibhāga’ is employed to enhance the delights of Rhythm. Where the ‘tāla’ happens to be gripping and dominant, the ‘melody’ is apt to suffer. Primitive music had more tala, less tala. The greatest service of Ty in comps is to subdue rythmn and enrich melody.

It is clear that in the opinion of Ty exploited the prominence of melody in kritis making ‘tāla’ to occupy a subordinate.

This, supports the view that Ty exploited the prominence of melody in kritis making ‘talā to occupy a subordinate place. Therefore, it is always held that ‘rāga is the soul of music’. Hence it is possible to remark that it is not the ‘laya’ that controls the movement of the rāga but through disciplinary movement of the svara- delineation in the rāga the laya automatically gets controlled in the comps of Ty.

It may also be stated that Ty is the lonely Vāggeyakāra who has employed skillfully the ‘deśādi’ tāla in several of his comps. But later musicians have changed that desādi tāla comps into the comps of ‘aditāla- anāgata-eduppu’. As a result the original beauty of the ‘desādi tāla’ appears to have lost its grandeur. Probably, this also makes a great deal of differences in the aesthetic movement of the kriti. Further it may be pointed out that Ty might have drawn influence from the ‘desadi tala’ which was largely used by the ‘bhāgavatārs’ of Mahārāstra during his times. Incidentally a reference may be made to the article ‘Deśādi and Madhyāiditālas by T.V. Subba Rao in JMAM, 1951 pp 92 ff). He has clearly described the ‘deśādi’ tāla of Ty and the change involved in it by the later times.
26. It is interesting further to observe the maintainance of 'eṇuppu' namely 'sama', 'atita', 'anāgata' is seen in the comps of Ty. Still it is fascinating to observe that there is a kriti viz., 'cete buddhi mānura' of Aṭhāna rāga Āditālā, wherein all the three types of 'eṇuppu' are found in all the three sections of that comp. That is, in the Pallavi the letter 'ce' starts in the 'atita eduppu', also called as 'graha', the starting point. The 'anupallavi', 'Edē' starts in 'Sama graha', while the charaṇ 'Bhūvāsi' starts after one 'akshara' which is 'anāgata Eṇuppu'.

27. Regarding the 'eṇuppu', viz the starting point (also called as 'graha'), it may be said that Ty has maintained the 'atita eduppu' in two different ways in order to suit to the prosodical convenience and particularly for the sake of rhythmic beauty. As for example, the 'anupallavi' of the kriti: "Venugāna loluni" of Kedārāgaṇaḷa rāga and rūpaka tāla, the word 'ali' begins with the 'atita eṇuppu'. The subsequent expression 'veṇulella' of the song falls to the "same eduppu". Here the singing of the word 'ali' in 'atitagraha' is to suit to the convenience of the 'prāsa niyama'. Similar instances are innumerable in the comps of Ty. For the second category of 'atitaeduppu' maintained particularly, we can have the kriti "ce ṇe buddhi" as an example. Here Ty has specifically maintained 'atita eṇuppu' with the precedence of the letter 'ce' to begin the 'tāḷēvarta', thereby it is possible to note that although prosodical sequence is interrupted while rendering for the sake of rhythmic beauty, there appears thereby some musical freedom being given to the musicians.

28. Among the comps of Ty, there are a few comps which are set in 'tiśranaḍa' and ‘āditālā'. For example, the comp: "pūlapāṇpumīda bāga", a 'āhiri rāga' comp may be considered. For certain comps of this type, we notice a change in singing them to 'rūpaka tāla' instead of the above said 'tāla's. Here the kritis "intakanānandamemēi" of "bilahari rāga", "balamu kulamu" of sāverī rāga etc., could be taken as examples for the change mentioned above. In view of such changes above the aesthetic beauty of the comps is harmed due to the increased speed in singing also.
29. One more observation on 'ēduppu' of the comps of Ty may be mentioned here. The exact kriti begins after one complete 'kriya in the 'tālāvarta'. The comps like 'evariccirirea' of 'madhyamāvati' rāga and ādi tāla 'endaro mahānubhāvulu' of Śrīrāga and ādi tāla may be given as examples for the same observation above.

30. As we indicated that there occurred a few changes in the frame of tālas of the comps of Ty, we may point out there occurred certain loses in the music-tradition due to that and with regard to the music set up also. Hereunder, a few remarks may be made in that connection:

1. It is a loss to observe with regard to certain rāgas that the original rāga characteristics which were in vogue during the times of Ty are not seen through the current practice of rendering them. Consider, for example, the comps of 'rāgas' viz., 'upānga kāpi' and 'upānga khamās' which are changed and sung differently in the 'Hindustāni kāpi' ('bhāshāng kāpi') and 'bhāshānga khamās' respectively. It is said that during the times of Ty, the 'upānga kāpi' and upānga khamās were in vogue. And also the comps composed by Ty were in 'upānga kāpi' and 'upānga khamās' only. In view of present day renderings of those comps into 'bhāshānga kāpi' and 'bhāshānga khamās', the original dhātu set up of those comps is lost. Moreover, a few comps which are in upānga kāpi are sung in Darbār rāga also.

2. Though the original name of the rāga of certain comps of Ty is retained as the same but while rendering there is some difference shown by some schools with regard to the svaras possessed therein. As a result the original 'janaka rāga' of that 'janya rāga' is differing from school to school. The comps like "manasuloni marmamulu" of 'Hindōla rāga' and 'mokshamu galadā' of 'sāramati' rāga may be considered as examples.

One school of renderings of the comps of Ty use 'suddha daivata' in both the rāgas taking janaka rāga as twenteith mēla while other schools of renderings the same considered as derivative of twenty second mēla by using 'catusruti daivata' in them.

3. For certain comps, though the 'rāga' and tāla retained as it is as mentioned by Ty, yet the total set up of the dhātu of those comps
is altered and sung. As a result the original dhātu of those compś is lost. The comp: "saṅgīta jñānānamu" of dhanyāsi rāga and ādi tāla may be cited as example here.

4. It is also observed that for certain compś the rāgas are changed completely and different from those originally set by Ty. Due to this also, it has become difficult to know about the real nature of those ragās originally set by Ty in view of the changes introduced by the later musicians. Here the kriti "jñānamosaga rādā" may be offered as an example. This has been originally set by Ty in the rāga 'shaḍvidha mārgini'. But now it has been changed and sung to the rāga 'pūrvi kalyāṇi'. Even certain others sung the same in 'gamanāśrama rāga'. Therefore, the rāga 'shaḍvida mārgini' has remained to be an absolute one.

5. As we have noted certain differences in 'dhātu readings' of the compś of Ty from school to school, similarly the differences are also noted in the 'mātu' readings. For example, the kriti "evāri māta" of Kāmbhōji rāga and āditālā contains variant readings between the schools. In one of the schools the reads:

"bhakta parādhinudanucu
bhagavatula ce vinīti"

which is quite meaningful. While other school reads the same as

"bhakta parādhinudanucu
bhagavatula sevinci"

which has no meaning in that particular context.

6. Also we notice that some more lines are read in a comp of Ty by certain schools while some other schools do not show such awareness even in respect of the 'dhātu' and 'mātu'. As for example the pancaratna kriti which is in Ārabhi rāga and Ādi tāla, is described to be having an extra charanā along with 'svara' and 'Sāhitya'. This version of the comp is readily found in the 'Tillasthānam school' while the other schools do not take note of this 'paṭhāntara' of the comp with that additional charanā viz.,

\[
\begin{array}{cccccccccc}
s & n & d & p & m & g & r & m & r & s & r & s & s \\
\text{sa - ra - ca - ruḍu sana ka sa na} & \text{na} & \text{dana} \\
\text{ḍḍ} & r & s & r & m & p & m & p & m \\
\text{sa n mu ni ge yuḍu sa ka la dha} & \text{ - ruḍu} \\
\| & \text{Samayāniki} & \|
\end{array}
\]
It may be also possible that the other school might read extra charaṇas for certain other pancaratna comps other than the Tillasthānam school and it is a separate issue which would be taken up at another occasion.

7.4 GHANARĀGĀ PANCARATNAS AND SAMUDĀYA KRITIS OF TYĀGARĀJA

Having noted at length the forms ‘Daru’, ‘Kīrtana’ and ‘kriti’ of Ty let us note a few observations of admiration to the Ghanarāga Kritis (kīrtanas) and ‘samudāya kritis’ of Ty for which the composer received yet, higher admiration in the field of Music. These ‘pancaratnas are regarded as belonging to both forms viz., ‘Kīrtana’ and ‘Kriti’.

At the outset, it should be said that there is ample truth and vivid substantiation when it is universally said that the five kritis are the embodiment of the eternal elements of truth and beauty in art, Music and literature in spirit, love and sentiment in matter. Even today these kritis stand unmatchable with any other comp in the field of music. They exceed in beauty of word, and music in sound and rhythm and thus every kind of artistic excellence. Moreover, the principle of ‘svara sāhitya’ finds fullest application in them. Such ‘pancaratna’s above would be enough to make him immortal in the world of Music. But then, what to speak about him when we take into account his several other comps of beauty, depth and art.

These ‘pancaratna kritis’ are set in the ‘ghana pancaka’ rāgas which were used by vainikas of past for playing ‘tānam’ upon ‘viṇa’. Ty has appropriately chosen them to set into the scheme of vocal music also. Those ‘ghana rāga’s are: ‘māṭa’, ‘gaula’ ‘ārabhi’, ‘varāli’, and ‘śrīrāga’.

These kritis by their structure form one unit. Although, they look similar in certain respects, they contain variations which may be noted below:

In the first ‘pancaratna’ viz., ‘jagadānanda kāraka’ there are the sections viz ‘pallavi’, ‘anupallavi’ and nine charaṇa.
In ‘nāṭa rāga’, the use of ‘shaḥsruti daivata’ is completely deleted in some ‘pāṭhāntara’s. But it is reported that in the ‘Tillasthānam’ version the use of ‘shatrutidaivata’ is in vogue. Even the order of sequence of the ‘charaṇās’ are also different in this school.

In the ‘Gaula’ pancaratna, there are the sections viz., ‘anupallavi’, nine charaṇās and ‘anubandha’.

Hereby, we note that the ‘anubandha-section’ is found in all the ‘pancaratnas’ exception the Nāṭa pancaratna’. The ‘svara’ and ‘sāhityya’ have got to be observed in all the charaṇās of the five kritis. But in the ‘Nāṭa pancaratna’. The ‘svara’ and ‘sāhityya’ is observed and immediate link is taken with the pallavi part of the comp.

The ‘ettugaḍa svara sāhityya’ is to be found only in the Ārabhi ‘pancaratna’.

Attention may be drawn to the ‘Nāṭa pancaratna’ viz., ‘Jagadānanda kāraka’ and the Ārabhi Pancaratna’ ”sādhincene” where the ‘Ty-mudrā’ is repeated twice unlike in other comps where normally that mudra occurs once. It is held by certain sections of scholars that there may be some special significance for such duplication of that ‘mudrā’ in the comps by Ty. It may also be pointed out that the extra ‘charaṇa’ of the ‘pancaratna’ of ‘Ārabhirāga’ which is cited earlier (vide 7.3) is in the practice of rendering in the ‘Tillasthānam School’.

It is curious to note that all these ‘pancaratnas are set to ‘āditāḷa’ only. It is seen as pointed out earlier (ibid) the ‘srīrāga-pancaratna’ viz., ”endaro mahānu bhāvulu” which is the ‘pallavi’ section of the kriti starts after one kriya of the ‘tāḷa āvarta’. So, all those sections which join the pallavi ”endaro” and with the first ‘kriya’ of that ‘tāḷa āvarta’ only.

As a whole, it is remarkable to notice that the whole set of the five ‘kritis’ possess a beautiful combination of ‘svara sancara’s ‘janṭa’, ‘dhāṭu’, ‘varika’ types. Also the ‘sāhityya pratima’ (the excellence of ‘sāhityya) which is a real sign of deep experience and profundity of
the knowledge of Ty found in the comp rouses awe and admiration in us.

In addition to the aforesaid observations, we note that these fine kritis have significant sequence of thought delineation enhancing the music and aesthetic import of the comps. Therefore, we clearly see the expediency that the ‘svara’ and ‘sāhitya’ must be given equal attention if any comp should be highly sparkling. Actually, as these ‘pancaratna’s are rendered that adds to a supreme delight both in the singer and the listener. These kritis further shine as stars in sky to indicate the efficiency and standardisation in composer and thus an instructive piece of enjoyment. In the circles of musicians, a convention is popular that he who successfully renders these comps of Ty, could be adjudged as skilled in the practical part of the music.

The contents of the kritis have a regular sequence full of significance. The first kriti contains an enumeration of the sacred names of Lord Rāma and thus it is a ‘nāmāvali’ (type) where the excellences of the God are enlisted. In the second kriti, the composer turns to describe the ways and instructs the people regarding the way to get over hurdles which turn out to be blot upon their progress and prosperity. The beauty of that kriti is that, Ty himself imposes all the hurdles to be belonging to him and petitions to the God for granting him righteous conduct and liberation. Even the rāga viz., ‘gaula’ in which that comp is set contains the characteristic ‘Rishabha’ which is together with the ‘āndolita gamaka’ and thus that is highly suggestive of all that ‘duṣṭukū’, that he implied in the comp.

In the next kritis Ty, at first, describes the ‘Krishṇa līla’s but suggests all of them to merge with the great personality of his ‘Ishṭadevatā’. Hereby Ty suggests the identitiy or oneness in the various avatāras of Lord Nārāyaṇa.

In the other Kriti, Ty outbursts himself in emotion to describe the handsomeness in the personality of Śrī Rāma.

The very opening para "Kana kana rucira" contains all the emphasis upon the exquisite beauty of ŚrīRāma. In other words, Ty suggests a definition for ‘Beauty’ therewith. Beauty is that which assumes ‘ruci’ (liking, taste, brillaince) as and how that is glanced at
again and again. Even the 'rāga' 'varāli' in which that comp is set, is extremely suitable due to its unfathomable beauty while rendering.

The final kriti viz., "Endaro mahānubhāvulu" abounds to describe the 'paramabhāgavata's dedicated to music and God. He explicitly calls such devotees as 'mahānubhāvulu' whose meaning and beauty can only be felt rather than expressed in words.

In addition to these pancaratnas, there are yet more a number of kritis by Ty which are known as 'samudāya kritis' and which are describing the glory of various presiding deities of sacred places, that probably Ty visited during his pilgrimage. The group kritis ('samudāya kritis') five comps together form a set. For example, we have the 'kovvuru pancaratna's which describe the glory of Sundaresvara, the presiding deity of Kovvuru, place in Andhra Several such group-kritis can be described to establish Ty's ability in it also.

In view of even these samudāya kritis of Ty, we might say that Ty had some sentimental feeling towards the number 'five' and accordingly glorified it with his significant sets of his comps.

7.5. THE OPERAS OF TYĀGARĀJA

Operas are the 'geyanāṭaka's. They are also called as 'saṅgīta rūpaka's. The music operas combine the features of poetry, music. Dance is only incidental. However, 'abhinaya' (the historic representation) plays the 'foot-work'.

Music also plays equally important in the opera and it serves the purpose of a powerful commentary upon the 'action'. Further, the 'music' therein, is not a mere decoration super imposed upon the play but an element interwoven with the texture of the play.

There are a few 'geya nāṭakas' in the field of Music. Among them, those of Ty are very famous. Ty has two operas viz., PBV and NC to contribute to the richness in Music.

The PBV is an opera in Five acts while the other one is a shorter opera. The tradition tells that Ty had written one more opera viz., "Sitārāma vijayam" which is lost. However, there are certain kīrtanas of that opera being quoted here and there in the Music tradition:
A few 'Darus' of these operas have grown in their status and as to be chosen to fit into the sequence of songs in a concert-status even. Hereby an indication is seen that the 'daru's of the operas have a significant 'dhātu-construction'.

The themes of both the operas are based on the imagination of Ty, although they have their basic net-work found in the epics Māhābhārata and Bhāgavata. The theme of the operas may be described to refer to the class of comps of 'Kalpita vritta'.

Most of the details found in the operas are not traceable to the epics.

The theme of NC viz., 'gōpi's going with Krishṇa in a boat and Krishna exploiting that opportunity to humble down the pride of 'gōpi's is not traceable wholly to any epic. In the same manner, the theme of PBV where the 'bhakti' of Prahlāda remains glorified. The theme of PBV does not conform to the story of Prahlāda in the well known lines as available in scriptures. For example, there is no reference to the 'narasimha avatār' of Lord viṣṇu or to the father 'Hiraṇya kaśīpu' of Prahlāda in Ty's PBV.

The 'Varṇameṭṭā' of the 'daru's of these operas are quite simple and set in popular 'rāga's. There are also certain other time-honoured 'rāga's like 'Ghanṭa', 'punnāga varāli', 'nāga gāndhāri' etc., in which 'daru's are set in.

It is remarkable, that Ty has shown consistency in employing the same 'rāga' for the opening and the concluding ('mangalam') songs of the operas. In PBV, the 'saurāśtra rāga is used, for the opening and the 'mangalam' songs, In NC, also the 'suraṭi rāga' is used for both viz., opening and concluding songs. From this doing by Ty, an inference can be made that 'operas' might contain a single rāga' to decorate the opening and concluding songs. From this doing by Ty, an inference can be made that 'operas' might contain a single rāga' to decorate the opening and concluding songs of the work.

The opening and concluding songs of PBV viz., "Śrī gaṇapatiṇī sevimpā rāre" and nīnāma rūpamulaku" (of 'saurāśtra rāga' and
āditāla) are popularly sung in Music concerts. Between the two, however, the mangalam song viz., "ni nāma rūpamulaku" has become exceedingly popular to wish auspicious conclusion to any music programme. This indispensable popularity of that comp of Ty makes it inevitable that every one should remember the opera PBV.

The music of the songs and 'vritta's of the opera (PBV) are the signs of perfection of melody and Rhythm in Ty. The song viz., "Śrī Gañapatini" is caste in the traditional mould of 'saurāśtra rāga'. This is, indeed the remarkable place of Ty, quite going appropriate to the characteristic sound of the 'mridanga' instrument viz., 'dhit talāng'.

There is religious merit promised for the PBV. It is said: one who reads or renders this opera would become sanctified and thus pure. Ty himself hinted that the devotee to that opera would enjoy the blessings of: jnāna vairāgya, vijñāna, sadbhakti' (viz., knowledge, dispassion and true devotion).

This opera, PBV, is specifically important because it marks the personal reflections concerned with the course of life of Ty himself. That is, the songs seem to lay bare the experiences, struggles, and difficulties which Ty faced in his life. It also indicates the ultimate desire of Ty that he aimed at emancipation.

As for the other opera, it is worthwhile to draw attention to the work, by B.Rohini Devi. She has made therein an appreciable study of the aspects of that opera. She has traced the evolution of the ‘geyanaṭaka’ form of Music compus and the distinctive features of NC. However, it may be pointed out that Ty has focussed the 'bhakti', the madhura bhakti in particular in his NC.

There is a feeling in the Music tradition, that Ty has composed these operas at a later period of his life, when he had amassed a great wealth of knowledge and experience. It could be true since, these operas, undoubtedly, exhibit a great deal of maturity, literary skill and richness in musical experience. It may be suspected that Ty derived inspiration from a telugu poet Potana, who is famous for his 'Bhāgavatam'. This influence can be noticed in the poetry part' of the operas.
NC is described to possess allegorical significance too. It is just a depiction of the close contact and communication between a God and a devotee. The boat in the water like might symbolise the way how God likes to save his devotees in the world, which is full of tremours and ups and down or totters a boat swings on water due to waves in the water. The NC is a symbolic description to pass on a message that 'Life must be borne with great strength and courage' in order that it may be lead to get supreme bliss.

7.6. CONCLUSION

The discussion may be concluded with a few observations below:

1. Ty's comps have enjoyed unique privilege in the music tradition of India. The music part viz., 'dhātu' of some of his comps have been preserved by musicians, may be belonging to one school or the other. In case of Pu, that facility could not be afforded in view of a gap of centuries and several other reasons. Even among the several comps of Ty, hardly one to three hundred comps of Ty enjoyed the 'dhātu' tradition being preserved. Likewise among several 'rāgas' in which the Ty set his comps, only a few 'rāga's are popular in the music tradition. So, the 'dhātu' tradition suffered a considerable loss when compared to those what is in vogue in the current practice by the musicians of today. The 'Dhātu study' of the comps of Ty bases on those actually learnt by oneself and on the field work viz., hearing the comps rendered by the respective musicians. In addition to the printed sources like the works 'Thāgarāja hridayam" and other editions in Tamil script by others. However, it is profitable to us that the songs of Ty have remained to be prominent and not being tampered greatly in respect of the original 'dhātu' set up.

2. We have noted several categories in the comps of Ty and they are like daru, kirtana, kriti etc. A few observations on the comps of Ty reveal that they are highly unique. They serve as examples for the many forms of musical comps. This method would be instructive to the future composers in Music.
3. Kirtana and Kriti forms are discussed and this helps us to know the structure, contents and other artful details implied in them. ‘Kriti’ is the unique form of comp which Ty created in the frame work of various patterns of Musical comps. In fact, Ty has given extensive details to establish the science of Kriti making. Accordingly to Ty, Kriti appears to be all encompassing form which would be helpful to have songs suitable to both viz., vocal and instrumental. Pu has shown certain specific comps suiting to various dance sequences. In Ty, we notice comps which work a greater appeal even when played on Vina or Violin or such instruments.

4. Out of several ragas viz., even number to two hundred and twelve, Ty has given distinction to fiinge râgas viz., ‘Nâta’, ‘gaulâ’, ‘Ärabhi’, ‘varâli’, and Śrîrâga’ by calling them ghanaragas and creating the world famous pancaratna kritis. With his such five kritis, the fame of Ty shot up to immeasurable heights in the world of music. In fact, before or after Ty, the comps of that order could not be. That itself could bring Ty, a great place in Music. Besides these pancaratnas there are several other comps of Ty in groups too, which are called as ‘samudâya kritis’. Ty has kept up his sentimental attachment to the number ‘five’ and so he made sets of ‘samudâya kritis’, where five kritis made each set.

5. Ty’s distinction, is heightened further with his ‘gĕyanâtaka’s (operas) which have grown greatly popular in the music world, even among several gĕyanâtakas. Ty has shown his art and skill and depth of knowledge in each of them by depicting details which are imaginary and his own. He aimed at glorification of ‘bhakti’ through music in these operas. The ‘mangâlam song of ‘saurâshtra râga’ of PBV viz., (‘nînâma rûpamulaku’) has become a universal song chosen to be sung invariably to wish conclusion to any music programme and Harikatha narrations.

6. Due to such typical forms of musical comp, Ty remains immortal. A word may be added that ‘dhâtu study’ of the comps of Ty would be really fetching if all musicians with their wealth of knowledge and experience in the field unite to unearth the system
and standardisations cultivated originally by Ty. The attempt in that direction in this chapter should only be a scientific beginning for enquiry in that direction. An attempt of this like could he extended to other music Composers for fruitful results:

"dhara sangitajñānamu dhāta nuduṭa vṛyavalerā"
CHAPTER - 8

ASPECTS OF BHAKTI IN THE COMPOSITIONS OF PURANDARADĀSA

"nema dinda nene manave"

8.1 INTRODUCTION

Having noted the aspects of Music of the Composers, let us turn to the aspects of Bhakti referred to in the comps of Pu. Pu has drawn a close relationship between music and bhakti and both, being dedicated to the 'Ishṭadevatā' viz., Pāṇḍuranga Viṭṭhala.

Bhakti has been the means to attain 'mukti'. The same was propagated and established by these composers. That is also suggested to be a sure measure to attain bliss. Pu and Ty have explained bhakti and its status to be an independent religion by itself. Moreover, both these composers have made bhakti as the running thread to the beads of music. In this chapter, let us note a few aspects of bhakti as described by Pu in his comps.

Bhakti is an unique concept by itself. This is raised to the status of an 'independent movement' for realising the Supreme. This move is made attractive because there is no caste, colour, creed and such distinction, All bhaktas are one before the feet of God. Bhakti dispenses with several discriminations like age, sex etc., which would
sometimes stand as barriers for religious progress. Bhakti has been viewed also as a weapon to win the grace of God and experience the consequent bliss. It is beneficial to mankind at large. There are several expressions describing bhakti. It is conceived as a 'concept' and also as a 'pathway' to God. It is also a 'yoga' while Lord Nārāyaṇa is the lord of it ('Yogēśa').

Bhakti has been an interesting topic in the field of vedantic philosophy. Many thinkers, poets, philosophers and musicians and others have paid attention to Bhakti and described it in their own way. Many of them have added their personal experience and the understanding of the concept of Bhakti and made it a living subject. Pu stands a significant place in giving out an exposition of bhakti in his Kirtanas. Earlier to him there are the Āchāryas like Śaṅkara and Madhva who described Bhakti. Earlier to them there are aphorisms of bhakti given out by sages like Nārada. Śaṅḍilya, Gautama etc. Even today they are referred and followed. Slowly the subject- Bhakti grew into the size of a sāstra indicating that it grew into a systematic field of knowledge. In the sphere of music, the various savants like Pu and Ty have contributed their mite to enhance the knowledge of bhakti through their comps. By definition, the music is enveloped by Bhakti philosophy. In other words 'Saṅgeeta Mārga' is not quite different form 'Bhakti Mārga' and rather, they both are complementary to each other directed towards the God realisation.

Saṅgīta, the Music involves the praising of the gods and also enlisting their excellences with a flavour for beauty and resonance of words. That is seen in a number of ways indicated by the various rāgas and tālas.

Before Pu, there were several composers upholding the tradition of Bhaktas and the Bhakti and indicating inexhaustible greatness and influence of God. In fact right from Vedas and upto the epics and puranas, there is the glorification of Bhakti and the God. Dhrusuva, Prahlāda etc have been cited to be the illustrious devotees of Lord Nārāyaṇa. The later Bhaktas desire to follow them as example.

The musicians quote them frequently in their Kirtanas just to impress the living value of Bhakti as a Mārga, For example, Pu
mentions many times the Bhaktas like Prahlāda, Ajāmīla, Dhruva etc., along with the relevant refernces of devotion of them in his compn.

Since Pu is a follower of Āchārya Madhwa, it is relevent to note the definition of Bhakti according to Madhwa which is not much different from the definition given by earlier writers. He defines Bhakti as "attachment to Him, who is absolutely supreme or superior". Also he speaks of Bhakti to be love unto God and to exceed love to anything else.

Śāṇḍilya and Nārada have described Bhakti at length. Nārada defines Bhakti to be that intense form of love unto God (premarūpa) and it has the nature of nectar (amrita). Śāṇḍilya, on the other hand, points it out to be the form of love to God with exceeding affection. Thus

"Śā Bhaktiḥ parānurakti riṣvari"

Rāmāyana, however, defined Bhakti as "continual meditation with statement with attachment (to God)’ while Bhāgavata defined it as ‘the selfless love to the supreme person.’

In this manner, a number of definitions of Bhakti, could be gathered. But, Pu seems to have represented that form of Bhakti which included the scope of Bhakti defined earlier. We would also see that he has not deviated much from the known definitions of Bhakti. Rather he explains them in simpler terms through his compn.

Bhakti presupposes ‘jnāna’ and ‘vairāgya’, ‘Jñāna’ is the knowledge of the ‘guṇa’s of the lord and the way how of pleasing him. ‘Vairāgya’ is the detachment and a sort of rejection to the objects of pleasures and the sensual experiences too. In order to concentrate upon the ‘Bhakti Mārga’ the ‘jñāna’ and ‘vairāgya’ are essential. Pu explains these aspects of Bhakti in his compn. He also indicates that the grace of God ('Bhagavat kaṭākasha') was necessary to grow in the ‘Bhakti Mārga’. For example, Pu says in a kirtana as below.

"Satata gaṇanātha siddhiya nīva kāryadali
Mukuti patha kīva mana mahā rudra devaru"

(1.1.1. and 1.2.1)
Here Pu points out that Bhakti is a ‘mukti mārga’ and Mahārudra deva should bless a favourable mind upto it and the Lord Gaṇapathi the success (siddhi) therein. Bhakti requires ‘suṣjñāna’, which urges the devotee to perform good deeds (‘satkarma’s). Bhakti requires ‘suṣjñāna’ such that the mind of a devotee gets ready to perform ‘satkarma’s. These provide ‘ananda sukha’ in the ‘citta’. Pu makes a prayer to Pāṇḍurāṅga Viṭṭhala that, that deity should bless the love and attachment towards Bhakti directed to God incessantly.

The comps of Pu contain a great deal of information regarding Bhakti. That information can be conveniently grouped and discussed. A few aspects are described in this chapter.

As a whole, it would be realised that Bhakti has many aspects. If Pāṇḍurāṅga Viṭṭhala is gānalola, his devotee is ‘Harināmalola viz., fond of the glorious name of Lord Hari. This type of mutual adjustment is a way for happiness.

To begin with let us describe the scope and definition of Bhakti as revealed in the comps of Pu to ascertain the scope. Pu has conveyed the details and analysis of Bhakti through his musical comps.

8.2 THE SCOPE AND DEFINITION OF BHAKTI

As pointed out earlier, sage Nārada and several others have defined Bhakti. They described it to be of the form of absolute love (prēmarūpaa) and it to be immortal and ever prominent. Further, one who experiences that, shall be happy and would be rewarded eternally. Pu appears to have complete concord to the opinions expressed by the previous writers on Bhakti. According to him, Bhakti implies love, affection etc and these are indicated with the sanskrit terms viz., ‘prema’, ‘Anurāga’, ‘Preeti’, ‘Karunā’ etc. Pu adds discipline in each of these feelings with reference to God. Therefore, we see Pu saying:

"Nemadinda upāyadali
nena manave"

He thereby gives a clue that ‘Nema’ and ‘Upāya’ to be a part of bhakti which enables to please God.
Bhakti is an invaluable measure which can fetch highest glory or reward here and hereafter. It is at the same time priceless measure easily accessible to all. The dividends it pays would be enormous. Pu points out that the Bhaktas like Ajāmiṇa, Dhrūva, Prahlāda etc., have done nothing great except showing a sincere devotion to God. (1.140.98) In view of their devotion, they could get their pressing calamities eliminated. They became famous and immortal in the world.

Bhakti seems to be a replacement for the religion of sacrifices propagated in Vedas. Bhakti demands qualities like sincerity, integrity and truthfulness. All the other activities which imply less attention to devotion and more for the details of the earthly pleasures is discouraged by Pu.

Bhakti is not necessarily without reason and proper thinking. The mūḍha Bhakti is rarely recommended and rather a rationalistic mind is warranted to progress on that way of Bhakti. Pu sensibly points out that in the Kīrtana viz.,

"Nāmāmṛutavanunydu navavidha bhakti
nemadindachyutana tilidu bhajiparige" (1.79.42)

Bhakti, lies further, in praising Hari who has infinite number of excellences (‘Anantagarūpa’) and who gets pleased with such Kīrtanas, where his qualities are extolled.

It is interesting to observe that Pu likens the origin and growth of Bhakti to a tree which ultimately gives fruits of satisfaction and happiness. That is seen in the Kīrtana viz.,

"Hari nārāyaṇa Hari nārāyaṇa
Hari nārāyaṇa yanumanave
Nārāyaṇa nemba nāmada bijava
Nārada bīṭṭa dharmayolage..... (1.31.18)

Where Pu says that it was Narada who sowed the seeds of the name Nārāyaṇa. The seeds gave rise to the tree ‘Nārāyaṇa’ due to the efforts of Dhrūva. It became a plant further due to Prahlāda. It gave rise for leaves due to Rukmāṅgada. It blossmed in view of Bhīṣma. The tree bore raw-fruits because of Draupadi and these fruits got ripened because of Gajēndra. Due to the sage Śuka, the fruit became
totally ripened while Ajāmila enjoyed the sweetness of it. Thus Pu enlists Nārada, Dhruva, Prahlāda, Rukmāṅgada, Bhīṣma, Draupadi, Gajendra, and Śuka to be Bhaktas who brought up the Bhakti-tree.

In promoting the path of Bhakti, Pu seems to be anxious to discourage the labour involved in Vedic rituals. He emphasises that Bhakti to be a supreme means by which anything could be accomplished on earth. According to him, the vedic rituals often involved paucity of sincerity, and devotion.

The scope of Bhakti is undefinable and the limits of which pertain to the devotee himself. The ‘Smaraṇa Bhakti’ which involves the utterance of the name of Lord is even powerful and therefore Pu eulogises the value of ‘smaraṇa bhakti’. Rather the uninterrupted devotion unto Purandara Viṭṭhala enables the deity to help for the fulfilment of the wants of the devotee.

Pu indicates in his comps that Bhakti, a sacred feeling and hence a rigorous discipline, is necessary for oneself in order to sustain himself for a long time. Moreover, the sentiment of Bhakti (‘Bhaktirasā’) when directed towards God makes the devotee completely immersed in happiness and also he would not enthuse for any diversion. Pu says thus:

"Venkataramana vedāntavedyana
pāda pankaja kaṇḍa mele
Maṅkumāṇavara beḷisuvudu uchitave" (‘1.82.44)

In this kirtana, there is the mention of standard and less standard things. Ty also detests the idea of shirking from standards when engrossed in devotion to God.

Bhakti is fundamentally based on the belief in the existance and greatness of God. Pu takes a long breath to inculcate the expediency of faith. For example, the same is seen:

"Nambi keṭṭavarillavo Rangayyana
nambade keṭṭare keḍali" (1.87.46)

Here he says that nobody was betrayed after believing the deity and rather if anybody did not believe him gets ruined. Sarcastically, Pu says let him suffer if he were to suffer due to it.
Bhakti is at variance and the nature of it depended mainly upon the devotee himself. The deity also beares the phases in this personality as per the sentiment of the Bhakta. This view is evidenced in the Kirtana below:

"Yamanalo karanendena befa
yamana SriRamanu santhe befa
Nambida vibhishanigke Ramanada
nambadidda Ravange yamanada" (1.90.48)

Here Pu points out that same is the SriRama who became graceful to Vibhishaṇa, who believed him very much and the same was Rāma who became a killer as for Rāvana as he did not believe in him. Rather Rāvana brought ruin for himself.

Bhakti is described to be a means and goal also. It is accessible to all. It exceeds the importance of the vedic forms of worship like homa, japa, tapa etc. For instance, the same is seen when Pu says:

"Kaliyugadoju Harinaruna nenedare
kulakoti galuddharisuvuvai
.................
iccheinda ni nenemanave
.................
japa wondareyenu tapa wondareyenu
.................
upadindalani nenemanave" (1.30.18)

Here Pu refers to the simplest away of pleasing god and which way is attached to the significance of a proper method and knack in the same. Further Bhakti implies the remembrance and utterences of that skillfully.

There are impediments for the rise, growth and maturity for the feelings of Bhakti in man. The scope of Bhakti shall be active only when those impending factors in man are overcome. Pu repeatedly stresses that the qualities like anger, the desire of waylaying in order to plunder others' wealth, excessive greed, desire to grab others belongings etc., are the impeding factors in man. Pu enlists that in comp viz., "Harinaradagarinyyu" and the relevant expressions cited below.

"Kopavemba marjala kanare nuiguvudu
tapa vembuva huiyu kondoyvudu" (1.37.21)
Pu points out here with metaphors the anger, the heat etc., in man which stop the interest towards Bhakti. He refers the man metaphorically comparing him to a lucky parrot.

Pu points out the inexhaustible resourcefulness for Bhakti. There is no need to repent even if some time is lost before actually the value of Bhakti is realised. He says:

"Innādaru hariya nenekaṇḍya maruja
 munnaḍa dhuhkhavu nijavāgi tolaguṇudu" (1.39.22)

instructing that at least now onwards there could be scope for betterment. One can obviate the sorrows through remembering the name of Lord Hari. Further the saint singer shows a view that the ritualistic activities indicate a show and a boast and this he connotes by the term ‘Ḍambhakke’ (outwardshow). Ultimately he emphasises that having been born as human being one has to utter the name of Hari cf:

"Naranādamele Harināma jihvayolirabe ku
 dhāta dayaparanāgirabe ku pātakavella
 kaleyalibe ku Purandara Viṭṭhala nenabe ku" (1.43.25)

and therefore according to Pu, Bhakti is a universal medium common to all people and its scope of experience being unlimited. The eternal happiness is a goal for all people and its scope of experience being unlimited. The eternal happiness is a goal for all people through the Bhakti mārga.

Thus Pu optimistically argues that love is Bhakti and when that love is complete that would be the ‘paripūrṇa Bhakti’ to attain which all devotees strive forth in life. Further even the God is also a ‘paripūrṇa svarūpa’ and therefore, there would be consonance between a devotee and the God at that level viz., fullness.

8.3. THE DEITY AND THE DEITIES

The comps of Pu have profuse references to deity in principle i.e., ‘Pāṇḍuraṅga Viṭṭhala and several other deities like ‘Gaṇeṣa,’ Lakshmi etc. Infact, we have already seen in detail the personality of Pu’s Ishta-devatā. Those references which describe the concept and nature of God and other details are incorporated here under ‘The Deity’,
while a brief sketch of several other deities described by Pu is provided under 'deities'. After all the 'Bhaktimārga' is a pursuit to attain bliss and the same is common to human and divine beings. Pāṇḍuraṅga Viṭṭhala is a 'priya' (bhakta) of devotees and the devotees are the bhaktas of that deity and other deities. Therefore, it is indispensable that one has to take into account the connection with God.

Pu had defined 'God' as such in a number of places and ways. It is not the purview of this work to provide exhaustive analysis of this topic but a few details only are described in this chapter.

Pu seems to define God as one who is present all over in the universe, who is famous for infinite qualities ('anantagūṇa') and at the same time free from all blemishes ('sarvadōshahārita'). A deity is extremely graceful and compassionate ('paramadañjalu). He is fond of devotees. These details are seen in the 'Nīndāstuti' type of comps of Pu. God has no descrimination among devotees. He visits huts, the dwelling place of poor and palaces, the residence of rich.

"Nītādaramane..............
kutiradalli bandu kulitū Hari"

Describing about Lord Hari, Pu says that he is supreme ('Sarvottama') and a resort for Lakṣmi, Brahma and Lord Śiva etc. In order to emphasise that view, Pu states in a kīrtana as:

"Hariyegati siri
hariyegati surapa surādigajige"


(1.94.51)

That Hari has come down with the avatāras of Krishṇa and Rāma. Pu also mentions the Narasimha avatara besides making comps upon the ten avatars of Lord Hari. But Rāma and Krishṇa avatars are described greatly and being linked with the fine art viz., music. Pu emphasises that Purandara Viṭṭhala is a 'tāraka' in the sense of a capable deity and this is seen in a Kīrtana as:

Tāriso ŚrīHari (namma) tāriso
tāriso bhavanivāriso ninapada
torisō vaikunṭha seriso rāṅgayya" (2.206.149)
It may be noted here Ty projected the greatness of Rāma and brought out the greatness of the ‘Rāma tāraka mantra’ while Pu, the Purandarātāraka mantra’.

Deity is himself a dasa to the dāsas and, if not chief to them, Pu describes Lord Krishṇa as ‘Dāsaya’ whereby a great honour is ascribed to his Lord Krishṇa. Lord Krishṇa is described as highly affectionate towards his bhaktas and holds an attitude of a father towards the child. He conditions the God that he should be under the disposal of the bhaktas. This advice we see as:

"Bhakta vatsalanemba birudu bekādare
Bhaktarādhīna nāgirabṛdave......" (2.100.74)

The same idea is seen in another kirtana viz:

"Kaṇḍu kaṇḍu enna kai biḍuvare
Bhaktavatsala nemba birudu pottamele
bhaktarādhīna nāgirabṛdave" (1.281.163)

Ty also reiterated the same view with the expression viz:

"Praṇatārī haruḍanucu
perevariḍire sankaruḍani"

Here ‘praṇata’ refers to the devotees and whose distress is removed by the lord. Pu maintains that there is one single deity supreme viz lord Purandara Viṭṭhala. And as a contrast, he mentions ‘Kākudaiva’s, probably secondary deities. This is clear from the expression:

"Mūrkharaḍaru janaru lokadolage
ekadaivava biṣṭu kākudaivava bhajisi
dridhabhaktiyīṭidava kaṇḍu mūrkhanaṛya" (1.218.126)

and he describes such men as quite obstinate people.

As per the nature of the deity, by definition, he is known for good qualities and gracious tastes, Pu advised that one should not utter ugly words as it would not be liked by such a noble deity. He says:

"Hāḍu māṣugalādabeḍa
guṇa śīla Purandara Viṭṭhala smaraṇa biḍa beḍa". (1.177.101)
It is conceived that the deity gets pleased if the excellences relating to the ‘līlā’ of Hari are sung in praise (1.139.98) and this indicates his link with music.

The deity Vishṇu is known for eroticism and love. There are bhaktas who consider him as a paramour (‘jāra’) and the deity too responds to such calls (1.117.63). In this aspect the ‘Śrīṅgāra bhakti’ is also promoted by the deity. Where the ‘Śrīṅgāra’ implied ‘purity’ and brillaince (‘Śrīṅgāraḥ suchrujvalah’)

In this manner, we can derive the characteristics of a deity, in principle, to explain the concept of God as propounded by Pu himself. Suffice it to note that the scope of the concept of god in the light of Pu’s comps is quite liberal and highly comprehensive too. In the following section let us note a few details of certain deities praised by Pu. Pu appears to maintain the theory of difference between his ‘Iśṭadevātā’ (Purandara Viṭṭhala) and other deities as a principle of his ‘Madhvarama’.

B. THE OTHER DEITIES

Pu is aware that mind is a subtle and difficult situation in man, and to control which would be a hard task. Further it is difficult to yoke it and fix its attention upon the utterance of the name of the Lord constantly. But still, Pu advises that one has to try to surmount the obstacles by virtue of the grace of the other deities also. He says explicitly:

"Manava nilisuvadv bahu kashṭa,  
Haridāḍuvantha  
Manava nilisuvadv bahu kashṭa" (1.176.100)

Consequently therefore, he requests several deities to help the mind of the devotee to turn to the God. Even Ty stresses upon the difficulty in concentration of mind and however hints that a strong determination (‘śakti’) is necessary in that respect. (‘Manasu nilpa shakti lekapote’)

In the paragraphs below, an account of deities in brief is given as is represented by Pu having accord to bhakti and Purandara Viṭṭhala. There are male and female deities in such enumeration by Pu.
Although 'Tulasi' (person/leaves/plant) happens to be a foremost devotee of Lord Vishnu she is given the rank of a deity. And therefore, she is described herein as a 'devatā' only.

To begin with we have

1. GAṆAPATI:

There are several Kirtanas by Pu where this deity is praised and salutations are offered. Ganapati destroys obstructions and accords success in the work and worship. He blesses happiness. ('Ānandavanu koṭuva': 1.3.3.) Gaṇapati is described as the 'nijadāsa' of Purandara Viṭṭhala ("Purandara Viṭṭhalana nijadāsana"). Pu mentions the various physical features and parentage of this deity as found in Purānas, but our attention is up to the point that he is a 'dāsa' and promotes devotees and their efforts in Bhakti and activities.

2. MAHĀRUDRA:

This deity gives a proper mind to a devotee to turn to the way of 'mukti'. He has bestowed the 'Tāraka mantra' and supported the Bhaktas of Lord Pāṇḍuraṅga Viṭṭhala. This is clear from the song ('Tāraka upadeśi purandara Viṭṭhala bhaktara poshi') (1.6.4)

Pu makes a 'nindāstuti' or this deity to signify that he was really simple and highly idealistic to be followed by the devotees. He praises this deity with the name of Śiva and Śankara too and describes him as a bosom friend of Purandara Viṭṭhala ("Purandara Viṭṭhalaga prāṇa priyanu": 2.6.4) and this explains the connection between the deity viz Mahārudra and Purandara Viṭṭhala.

3. PRĀṆADĒVARU:

It is the deity Vayu who is regarded as Prāṇadēvaru, and who manifests himself as Hanumān, Bhīma and Madhva. Originally, however this deity was under the group of dāsās of ŚrīRāma himself. As Hanumān, Pu points out that, he was simply identical with the religion of Lord Hari himself. This we note from the Kirtana.

"Hanumana mataṅe Hariya matavu" (1.14.8)
This deity is to bless ‘Jñāna bhakti’ and the devotee (Pu) praises that he is a servant of Hanumān himself and therefore proper facility of bhakti need be blessed. (1.15.9) Pu clearly describes the deity as:

"Deva vareṇyanu deva śaraṇāyanu
Madhva sāśtrava racasidano....
Purandara Viṭṭhalage dāsano" (1.18.11)

The kirtana above contains that even this deity is a dāsa of Pānduranga Viṭṭhala. He wrote Madhva Śāstra. Prāṇadēvaru in the aspect of Hanumān is known for achievements. There are a number of Kīrtanas by Pu where Hanuman’s greatness is depicted and which are found in the Rāmāyaṇa.

4. BHĀRATĪ DEVĪ :

She is the wife of Vāyudeva. She is the single resort for constant Bhakti. That Bhakti is in the form of incessant rememberance.

She is exquisitely beautiful and respected by Śaṅkara and other gods but is a servant of the Pāṇḍuranga Viṭṭhala. The ‘abhimāna devatā’ of Bhakti is this goddess herself. He says:

"Bhakutīgabhi māni Bhārati dēviyara
karuṇa yukuti sādhānavendu..." (2.8.5)

She grants the Bhakti and hence Pu describes her as:

"Bhakutidīyakalu siri Bhāratidevi" (1.1.2)

In the same comp, Pu describes his ‘Ishtadēvatā as the Lord of Bhakti, however.

She protects every day the devotees

"Akshyadindali kottū bhakutiya
rakhsisvvenu anudīna" (1.8.5)

5. SARASVATĪ :

Pu has also a few kīrtanas in praise of Goddess Sarasvati. He describes her as one essential to grace bhakti upon the devotees. She blesses skill in the ‘yukti śāstra’s (1.1.2). She grants fine mind (‘divyamati’;1.9.6) which is a characteristic of a good devotee.

She is the consort of Brahma. She is the eldest daughter-in-law of Lord Hari. She gives the mind to think of Purandara Viṭṭhala
constantly. She is requested to show the deity to devotee, by making the devotee to be aware of the name of God (1.10.7). She blesses the wisdom for discriminating ‘kṣara’ (perishable) and ‘Aksara’ (imperishable) and that being always to remember Lord Hari. (1.11.7, 2.10.6). She blesses ‘Bhāvasuddhi’, a trait for gaining Bhakti (banda vighnaṇa kalēdu bhāva suddhiyanittu). Bhakti implies the thought regarding the glory of God and that this deity bestows in the devotee. Pu puts it as:

"Niruta Śṛiṇurandara viṃthalana nenayolu
paratattvāda kathāmrutavanuṇisulavu" (2.10.6)

Here it is indicated that this goddess makes one to turn to the truthful and philosophical structure of the eternal principle viz., the Lord Hari.

6. RAMĀ. (GODDESS OF WEALTH) :

She is the consort of Lord Hari. She stands foremost among those known for ‘dāsya form of Bhakti’. Pu makes a few kirtanas invoking her grace and protection for success in the path of devotion. She blesses the happiness in mind (‘chittadali Ānandāsukhava niṇḍuvalu Ramā’) (1.1.2).

Pu praises Lakshmi as the fortunate one since she herself is serving Lord Hari with great love (‘anurāga’). That ‘sevā’ being in the form of offering ‘chatra’, ‘chāmara’, ‘vyajana’, ‘paryanka’ etc. to Lord Hari (1.23.14). She is especially invited to attend the ‘Friday- worship’ (ṣukravāsarapuṣa) made by devotees (1.24.14). Ty also refers to the ‘Ṣukravārapuṣa’ in one of his comp. Pu considers her as very important for Bhakti progress among devotees.

7. TULASI :

Tulasi is the plant which bears only leaves and no flowers. The leaves of ‘Tulasi’ (Tulasidala’s) are very sacred and amply fit for ‘pūjā’.

As the Purāṇas reveal ‘Tulasi’ was originally a close devotee of Lord Vishṇu and she was immortalised into the form of a plant, whose leaves are accepted by Lord Vishṇu with great pleasure better
than any other flower or leaf. Pu and the tradition of 'Vishṇu bhakta's accordingly value that legend and consider the leaves to be highly precious and sacred. Pu emphasises several times in his comps that Pūjā is never complete without the leaves of Tulasi plant.

"Tulasi illada pāje.............."

He compares that to the act of 'Abhisheka' performed to idols of gods without having 'Sālagrāma's in the collection of idols meant for Pūjā.

The garland made out of Tulasi ('tulasimāla) is much liked by Lord Krishṇa. Pu has indicated the indispensable importance of 'tulasi' and its leaves in the event of 'Haripūja. He also attained a sense of divinity in Tulasi.

Ty, on the other hand, shows his utmost regard to Tulasi. There are several independent comps by Ty in praise of Tulasi. He complimented her with several epithets as done generally to any female deity. So in view of Ty, Tulasi assumes more importance.

In the paragraphs above only seven deities are described. These deities are, however, described to be in the pathway of bhakti through the practice of Music. An implication is also hinted by Pu that the grace of other divinities would be essential for the success in Bhakti marga. The comps of Pu are typical as they express the desire of Pu to supply him all that makes him worthy to please God Hari.

Now let us turn to the rules of Bhakti which enable to grow stronger adopting the 'bhakti' as mainstay in one's life.

8.4 RULES OF BHAKTI

The comps of Pu contain suggestions which help devotees to be prosperous in the path of devotion. These may be regarded as rules of Bhakti. Like any sage writing treatise on Bhakti, Pu also formulates certain rules governing the concept of Bhakti. In other words, looking at such rules found in the comps of Pu, and put together as a hand book of Bhakti Rules.

A few rules as such are enumerated below as discernible from Pu. Infact many of these can be verified with the available Aphorisms on
Bhakti. That forms a separate issue worth the study. However, that is postponed to some other occasion.

1. As a rule, bhakti demands the divine grace and compassion upon the devotee. Due to this, he would be successful to fix his mind upon the sacred name of Hari. Pu has illustrated this in several of his comps.

2. ‘Jñāna’ and ‘vairāgya’ are essential in the path of bhakti. ‘Jñāna’ includes the knowledge of the nature and greatness of the deity so that the consequent stage ‘vairāgya’ gets established completely in a devotee. This statement of Pu may be compared with the Śankara’s statement that one would lose interest in the work soon after knowledge dawns (‘Jñāte tattve kassamsaraḥ’). Pu points out that one should give up ‘moha’ upon one’s own body and the various acquisitions belonging to material welfare. In place of it, the ‘mōha’ in the form of exceedingly deep love should be bestowed upon Lord Hari. As noted earlier, if Lord Hari is ‘gānalōla’ the Bhakta should be ‘Harināmalōla’.

‘Jñāna’ includes also knowledge of the ‘tattva’ of God. This knowledge is technically called as ‘Paratattva jñāna’. ‘Vairāgya’ is so complete in Pu that he promotes ‘Langōti’ and describes it as the best and fearless asset of a Bhakta. Pu in other words describes ‘Virakti’ (disinterestedness) to be contentment referring to what is possessed as an effective measure. For example, he says:

"Naranādamavela Harināma jihvayotirabeku

..........................

virakti mārgadalirabeku
Bandhaddunḍu sukha sali beku
nindāstutigala tālalibeku
tande, Purandara viṭṭhalanene beku". (1.43.25)

3. There are certain ‘do ’s and ‘don’t’s which Pu repeatedly describes in his comps. For example, in a comp:

"Rāmanāmava nuḍi nuḍi
kāmakrodhagala bidī bidī
Sajjana sangava māḍo māḍo
durjana sangava bidō bidō
Haribhajanaayali maena iḍo iḍo-
namma Purandara Viṭṭhalana sero sero" (1.54.30)
4. Pu enlists the parts of the body which must be disciplined to turn to the remembrance of Lord Hari. In 1.51.28, he advises:

"Nātāyāna nemba nāmava nimma
nālīge tudiyanali bīṭhirayya
hrudaya holava mādi
manava negila mādi...........
pāparāśya parihrisuvanayya"

Here Pu points out the need of concordance of the parts of the body and also of breath control and the using of ‘Jñāna’ as eyes to visualise God such that Pānduranga Viṭṭhala would destroy the sins. Pu describes the body, of Bhakti in man. This type of knowledge comes under the purview of ‘sāriramīmāmsā’ which is a necessary step for Bhakti. This rather enjoys a status of science. For example, the comp:

"Rāma Rāma..............
tumbida paṭṭanake ombathu
bāgilu ....duṛita parvata vella parihravā". (1.52.29)

may be cited.

Pu is careful to point out the physical attractions between man and woman which should be overcome. He instructs that the physical love is an impediment for the growth and maturity of feeling of ‘vairāgya’. The impermanence of sensual attractions are described by Pu repeatedly in comps.

5. The mind should be kept under control and it should also be free from all thoughts. He shows the same in the expression:

"Cinte ella biṭṭu nischinta nādava gallade" (1.55.30)

When a devotee puts his trust and thought upon God, then the God protects him by destroying his sins. There is a Kirtana (1.147.38) by Pu where he contrasts beautifully the mind of Lord Hari and the mind of the men (‘nara’) that is ‘Harichitta’ and ‘Narachitta’ are thus contrasted.

6. There is no set time for meditation. Pu repeatedly says that one has to resort to ‘Hari dhyāna’ both day and night (‘Niṣihagalu śrīhariya bhajisa bēku’ (1.57.31). Also at another place, he points out
that every day the excellences of the God should be sung referring
music to be the resort.

"Anudina guṇagala pāduve" (1.102.55)

In fact, he advises a devotee that he should wake up early hours
of morning and utter the Lord's nameviz., Gōvinda and go busy with
the items of religious programme.

7. Bhakti implies devotion and worship to a deity and that to be
in form of Love unto him. 'Priti' also is a mark of devotion to God.
('pritiyindali nenemanave').

8. Bhakti transgresses all the conditions of eligibility for the
worship of God and to become patrons of his grace. Caste is not a
barrier for a bhakta. Pu says that in the Kīrtana

"Rāmamantrave japiṣo.........e manujā"
kula shina nādarū kūgijapisuva mantra" (1.67.36)

The saint singer adds further to emphasise the sanctity and value
around the human birth. He advises people, not to harm such a birth
of a human being. This we note when he describes:

"Mānava janma doḍḍadu idu hāni māḍalibedi
hucchappa galirā
innādaru ekobhāvadi bhajisiro
chenna Śrī Purandara Viṭṭhala rāyana" (1.63.34)

There are still many comps by Pu, where he explained the
greatness and utility of human birth. He advised further that time
should not be wasted further ('Kālava vyarthamāḍabāradu'). Ty also
echoes the same when he makes a kīrtana "Kālaharaṇa melarā".

So far as the 'mata' (religion) is concerned, Pu is rigid to state
always that 'madhva mātā' is supreme and there is no higher religion
than that. Pu, therefore, inclines to propagate that human birth is
enough to trod the path of bhakta to reach the feet of Purandara
Viṭṭhala.

9. Pu insists that the merits of past births enable one to turn to
bhakti in this birth. This is clear in the comp:

"Smarisuva janakella bhava bhaya
parāpā gaḷella
karigiri durgada narshari ninnanu
pūrva sukrutadinda sujanaka torve mudadinda"(1.76.40)
The same idea of rebirth and results of the past deeds etc., are stressed by Pu in several other comps. Even for bhakti, the fate viz., ‘vidhi’ holds its sway and, at the same time, however, Bhakti transcends all conditions.

10. Bhakti, prompts one to accept ‘dāsatva’ to Lord Hari. This sense of servitude is indicated by several words in the comps of Pu. The terms are ‘kinkara’, ‘Bhrutya’ etc., stand to signify the ‘pādasēva’ of God.

11. Bhakti insists on a particular line of discipline involving ‘nēma’ and ‘prema’. Pu indicates the same with the expressions:

"Mamate inda anudina bhajisu" (1.145.82)
also

"Nema dinda nene manave"

12. Pu, however, does not eliminate the normal functions of a devotee resorted to Bhakti mārga. He advises him in a comp as:

"Vishayada vicāra biḍu
vihita karnava māḍu
vairāgya bhāgya beḍu"
.......................... (1.149.84)

13. A bhakta needs a simple living and that may be characterised even by the ‘Madhukaravritti’. It is through going about for alms. He describes the advantages of such a life in a comp:

"Madhukaravritti yannadu
Adu balu chennadu......" (1.153.86)

Here the bhakta is advised to tie up the jingling bells to feet and sing the glory of Lord Hari. Further Pu indicates, bhakti life to be a very inexpensive one because there is absolute resignation to the pleasures and comforts of life.

14. Bhakti as a rule is a voluntary action, there is no use of compulsion about it. Pu insists:

"Achyutānanta govinda mukundana
iccha inda ni nenemanave
..........................
upāya dindali nene manave" (1.30.18)
and adds knack too, to be a necessary factor in bhakti, where the lord Hari is remembered. Pu repeats this clue of Bhakti quite often in his comps.

15. Pu points out the blessings of the preceptor viz., 'gururāya' to be essential in bhakti mārga. Therefore, he quite often turns to the suggestion that one should pick up faith upon 'guru' which itself takes a long way. For example, consider the appeal:

"Gururāyara nambo māruti yemba
gururāyara nambo..................
duritavakaledu sadgatiya paḍavarella". (1.19.12)

16. Pu indicates that association ('sanga') of devotees to a bhakta, matters very much. He must mingle with Hari dāsas, bhāgavatas etc. As a rule, however, that 'sanga' has an effect upon the feelings of Bhakti. As a result he might shun away the company of the antagonists, atheists, and also the 'mūḍhas', 'Bhanḍas' etc. who despise the company with and glory of God Hari.

17. The saint singer is highly reasonable and rationalistic too while speaking about the requirements of Bhakti. He encourages the family life, when he sings a comp as:

"Isa beku iddu jaisa beku" (1.157.88)
Here he points out the 'sāṃsāric' life to be like the water drops, on the lotus leaf. He continues to say that being a householder is not a bar for spiritual practices and bhakti. Ty also endorsed the similar opinion when he said:

"Samsāru laite nemayya"
on the other hand, Pu points out that the mind is a factor in Bhakti, which should be firm. He says:

"Manavalli druḍha vira beku"
He adds that one should associates himself with 'druḍha bhaktas', such that there would be prosperity in the 'Bhakti mārga' irrespective of the details of private life. In an unique comp Pu enlists the requisites of Bhakti. The kirtana is:

"Summana bānvude mukti
....................
manadalli druḍha vira beku" (1.159.89)
It may be summarily pointed out that the requisites of bhakti are listed therein but a few may be noted below:

a) He (a devotee) has to give up doubt regarding the existence of God.

b) He has to surender his body, mind and wealth to the feet of the God.

c) He has to give up the contact with the sinners.

d) He has to give up the desire anger etc., in him.

e) Attraction towards other woman should be relinquished.

f) One should give up the desire upon gold.

g) One has to give love unto his own body, friends relatives etc.

In this manner, Pu gave as many as fifteen tips, that help to get used to the life of Bhakti in this comp. Ultimately he concludes with a piece of advise "one has to move about in light of the lamp of knowledge". (Jñāna dipada beḷakali ṉaḍa bēku") At another place (1.179.101) the saint instructs: "Ahaṅkāra bīḍa bēku" and adds that he has to associate with the 'Jñānins' after they impelled by the God. He says:

"Nānu embudu biṭṭu Jñānigaloḍanādi
enādaru Hari Preranaindu" (1.179.102)

The term 'Enādaru' here deserves our appreciation. Pu lets choice, after all to the devotee himself.

18. Purity of mind ('chitta suddhi') is a necessary ingredient in the Bhakti analysis. He who does not possess 'citta suddhi' cannot be considered as a 'Jñāni' ('chitta suddhi illadava ava jñāniye') Thy also reiterated the same as a prerequisite for Bhakti.

19. It is interesting, when Pu considers bhakti by way of 'vyāpāra' (business), directed towards god. He says:

"vyāpāra namagāitu
śripati pādaravinda seve emba" (1.207.119)

20. Bhakti is apparently realisable in a person by certain indications. Pu characterises it by certain features, which are already
indicated by the sage Nārada and Śāndilya in their ‘Bhakti Sūtras’. In a kīrtana Pu says:

"Nūdi nūdi gānanda bāshpa romānchana" (1.207.107)

The tears of joy and horripulation result in each utterance of the name of Lord. In another Kīrtana, Pu says it produces happiness while worshipping God. This is seen in the expression:

"Ekāratiya nōduva bānni namma
____________ harīsha dindali
ekāratiya belangalu" (1.209.121)

In this song the requisites of Bhakti are further enumerated by Pu. For example, the singer says that an absolute concentration of mind upon God, and freedom from thoughts would be necessary to progress in the bhakti mārga. To offer ‘dīpa’ (pūjā) would be a matter of great honour to God.

21. Pu instructs that Bhakti shall be prosperous when the senses of the body are kept under control. It enables also to gain a proper medicine for the ‘Bhavaroga’. He dilates much on such importance metaphorically in one of his comps as:

"Ida koli bhava rūmakauṣhadhavanu
indriyava jaisuvaide idake icchāpathya
vāsudevna nāma vāta vidhvamsinī
____________________________
padumaksha Purandara Viṃthalanembauṣhadhava" (2.42.39)

Here Pu defines bhavarōga to be in the form of ‘vāta’ ‘jvara’ etc. and identifies the lord to be identical with the various medicinal herbs like ‘Rasakarpūra’, ‘Sindhūra’, ‘Vasanta kusumākara’, etc. This comp is indicative of his knowledge of medicine.

22. Pu hints that under the programme of bhakti in life, a beggar and a king remain equal before the feet of lord Hari. He says:

"Arasāndāraru sariya namage
tirukanāndāraru sariye
____________niruta bhajaparige" (2.102.75)

Pu indicates at another place that there is the need for cleaning the mind rather than removing the dirt of the body extremely.
23. As said the bhakti undergoes different phases and accordingly receives designations. For example, Bhakti is reckoned as a ‘mārga’, as a ‘rasa’ etc. Finally it becomes the ‘yoga’ by itself (Bhakti yoga). Ty goes further a step and designates bhakti to be even a ‘samrājya’ (kingdom) by itself.

24. As a rule, Bhakti is superior, it is even higher than the other forms of worship viz., ‘japa’ ‘tapa’ etc. Pu opines that there is no proper way and language in ‘japa’ or ‘tapa’. He says:

"Japa tapa dali riti bhāshe illa" (2.106.138)

So Pu places Bhakti at a higher pedestal than any other form of worship. However, he seems to suggest that the devotee has to mark ‘riti bhāshe’ for it.

25. Pu is aware that no hard and fast rules could be laid down for Bhakti. It all depends upon the ‘kripa’and ‘katāksha’ of Lord Purandara Vitthala. In the absence of such a grace by the lord all talk and science would just be useless. Pu stresses this in a ‘sūlādi’ viz:

"Ninna bhakutigalu kanda kandallunte
.............ninna daya vågadanaka"

Pu ultimately declares that bhakti is a best ‘sadhana’ to replace which there is no other measure in the world. He says:

"Bhakuti sādhanavalla danya
sādhanavunte" (2.26.174)

In this manner, it is possible to describe certain rules of Bhakti, and the requirements to prosper in the path of bhakti, from the comps of Pu. Suffice it to say here that like any author of the Aphorisms of Bhakti, Pu too points out clues for success with illustrations. There are several details in the form of rules in Pu. Only a cursory analysis of the same is presented. Any independent study of his comps in this direction would be rewarding.

The ‘Bhakti’ has been described to be in nine kinds and the same may be noted in the following section.

8.5. THE KINDS OF BHAKTI

Pu has described those nine kinds of bhakti in his comps with illustrations. The composer however has given a few more kinds
which are also described. Indian tradition is rich to convince the utility and influence of these kinds of bhakti.

Bhakti has been defined severally. In "Ṣāndilya Bhakti Sūtra" Bhakti is defined to be 'love supreme'. That is divided into two divisions viz., "para" and "apara" viz., matured and 'prematured'. The 'parabhakti' manifests into moods, thoughts, deeds etc. while 'apara' into 'guṇabhakti' and 'mukhya bhakti' and so on. The bhakti represented by Pu is a straight one and at the same time highly simplified one. He says:

"Nānāvidha bhaktidali
ni nalidādo"

thereby encouraging one to indulge in those kinds of bhakti.

Pu is also aware of those nine kinds of bhakti which is enumerated in the scriptures as:

"Śravaṇam kirtanam vishnoḥ
smarāṇam pādaśevanam
arcanam vandanam dāsyam
sakhyam ātma nivedanam"

The nine kinds thus are:

1) Listening 2) praising (singing) 3) Remembering 4) The service to the feet of Vishnu 5) worshipping 6) Saluting 7) Slavery 8) Friendship 9) Self-surrendering.

All these are with reference to Lord Vishnu. Further there is another verse indicating the kind of bhakti and the devotee who became foremost with it. That is:

"Vishnostu sravanaṃ parikshidabhavat
vaiyāsikīḥ kirtane
prahlādaḥ smaranaṃ tanaṅgri bhajane
lakshmin prthuḥ pūjane
Akrūrastravbhivandane ca hanumān dāsye
sakhibhujanaḥ
sarva syātma nivedane Balirbhūtā
kaivalya meshamsamah".

(1) Parishit attained 'kaivalya' through 'sravanaṃ bhakti'; (2) Vaiyāsiki through Kirtana, bhakti; (3) Prahlāda attained 'Kaivalya'
through 'smarana bhakti'; while (4) Goddess Lakshmi through serving the feet of Lord Vishnu. (5) The prithu king attained emancipation through 'archana bhakti' (6) While 'Akrura through 'vandana bhakti'. (7) Hanumana through dasya-bhakti attained Kaivalya; while (8) Arjuna attained the same through 'sakhyya-bhakti' (9) Bali became a patron for kaivalya through 'Atmanivedana bhakti'. Thus these are the foremost 'siddha's who obtained 'Kaivalya' by adopting to one form or other of bhakti. The sloka, however, indicates that the fruits viz., Kaivalya is equal to all forms of Bhakti and no discrimination in the same. Pu also mentions these bhaktas.

Pu indicates the same in a 'suladi' which reads as:

"Hari sravana kirtana Hari nama smarana
Hari pada sevana Hari pujya vandana
Hari bhaktiya mukti patha tattva
Purandara Viththalana paramatma"
.....................................(1.11.187)

As we noted Hanumana is mentioned by Pu to be foremost among bhaktas who attained 'Kaivalya' through 'dasya bhakti'. Hanumana is one of the avatara traya of 'pranadevaru' as represented by Pu. Probably, in view of Pu, himself being a votary of 'dasya-bhakti', styled himself as 'Purandara dasa'. His original name was Srinivasa Nayan as was seen in the first chapter of this work.

In order to illustrate these kinds of bhakti we have a great deal of information in the comp of Pu. But not to increase the bulk of this book, only a few examples are cited as for illustration of the kinds of bhakti.

A devotee takes a great deal of interest and delight in singing the glory of God. He at the same time, also takes pleasure to see the image of God, decorated with flowers and such accessories. As the definition goes a dasa' or 'bhagavata' is he, who takes immense interest in that direction. This is also a mark of 'Bhagavatadharma'. Pu hints that a 'bhagavata' is always at a choice to choose any kind of bhakti.

The entire set of comp of Pu refer to these forms of bhakti. Among the nine forms of bhakti, Pu seems to be biased to the 'smarana bhakti'.
By nature, mind cannot be fixed on a point easily. Pu seems to suggest that the ‘smarana bhakti’ is suitable to ‘dāsahood’. In fact, he considers a dāsā to be a lucky person and those who do not resort to dāsahood with the help of these kinds of bhakti would be regarded as a ‘Mūḍha’ (Dāsanāgadava mūḍha).

Bhakti is prosperous only when a man resorts to the utterance of the name of the Lord and gives up all his wealth. Pu mentions this aṭ in a kīrtana:

"Illē vaikuntha namma srīlakumi
vallabha pari pūma nendu bhajiparige
nāmānuprāva nūndu nava vidha bhakti
nāmadindacyutana tilīdu bhajiparige" (1.79.42)

The last lines of the Kīrtana cited above deserves out attention, because Pu explicitly states that the "Navavidha bhakti’ stays much in the utterence of the name of the lord itself.

Now let us turn the nine forms of bhakti. To begin with we have

1. ŚRĀVĀṆA BHAKTI :

This refers to the attachment of mind to the aspect of listening to the excellences of God always. This produces unusual experience of delight. Pu has certain comp, where he makes direct appeal that people should resort to listen to the stories regarding Hari and also sing them. (‘Harikathā śrāvana māḍo pāḍo’). Further, while preaching ‘vairāgya' as a component of bhakti, he appeals as:

"Nambadinu tā deha nityavalla
ariyākshana bhajisi sukhīyāgo manave
Hari stutiya ni keḷu...........
Hari kīrtaneya pāḍu............ (1.181.103)

It seems ‘śrāvana’ is a pre-requisite to follow the Kīrtana aspect of bhakti. In general, he places these two aspects side by side as we see two examples in the above comp. Also bhakti is linked up with music, because Pu indicates that as... ‘Māḍo, pāḍo’ (do, sing).

2. KĪRTANA BHAKTI :

This is the second of the nine kinds of bhakti. Kīrtana is the act of praising the excellences of Lord Hari. As Pu defines
"Nā Hari günagala pāduve"

is indicative of the Kirtana bhakti. It may be in a musical scale in accordance with prosody. Bhakti refers to the deep interest of the man in the act of praising. Obviously Pu has rendered the excellences of Lord Hari in the musical scale. At another place (1.247.144) he himself says:

"Rāgadali Purandara Viṭṭhalana nene manave"

Here the term 'Rāga' has double meaning viz., one referring to the musical scale and the other to the devotional love towards god. He suggests therein that the remembrance should be in the form of song set to rāga. There are many direct appeals made by Pu in order to promote this form of bhakti. He lends a hope too that, that bhakti leads to eternal liberation and hapiness. As for example, in (2.145.110) he appeals:

"Yātake nodali yamana pāsake biluti
nātha nārāyaṇa Hari Krishṇa yembuve
kirtanayana kali dūshisinagut"

Comps like:2.112.86, 2.72.55, 1.197.112, 1.32.19 etc., contain the kirtana of Lord Hari. They also indicate sure promises realisable in the path of bhakti. In 1.81.103 he directly encourages by saying:

"Haristutiyanni kelu, Hari kirtanaya ni pādu"

Here we notice this kind of bhakti being linked with music. It goes with the view of Pu discouraging any one to resort to the Kirtana bhakti with reference to the mortals who are described as"Mānku mānavuru" (1.82.44) At another place, he indicates that the act of kirtana be performed along with the 'drudha bhaktas' of lord. That is Kirtana bhakti when observed in a group would shine brilliantly. He reads it as:

"Dridha bhaktaranu kādi Hari kirtanepādi
kaḍage purandara viṭṭhalana nenadre kēlva" (1.60.33)

In other words, the saint encourages this kind of bhakti in another comp (1.51.28) where he says that: always the name of Lord Nārāyaṇa should remain at the tip of tongue (of the devotee) such that there would be happiness to him. In this manner, it is possible to cite many
examples from the comps of Pu in order to illustrate the aspect of Kirtana bhakti.

3. SMARANA BHAKTI:

It is here, Pu grows emphatic. He devotes a large number of comps towards this form of Bhakti. Herein is the devotion to God in the form of remembrance and utterance of the sacred name of Lord Hari. He eulogised this form of bhakti and indicated the merits in it. ‘Vaikuttha’ is described to be the highest region promised to the followers of this form of bhakti.

Pu indicates the difficulty of the mind to remember the name of the lord constantly and therefore he seeks the blessings of the deity for success here in his comps like 1.4.3, 1.76.100. He has spoken of the smarana bhakti to be simply the smarana of the feet of Lord Purandara Vithala. He says:

"Charana smarisuve kruthi
gurumurti Purandara Vitthala smarisuve" (1.11.6)

Here Pu remarks: it is a matter of fame to a devotee to resort to this form of bhakti.

There are several advantages in this. For example, in 1.12.6 the singer says the ‘smaranaabharti’ is powerful and removes the fear in the ‘saajana’. While performing the smarana, Pu insists "love to stay behind as a support to it", and if done accordingly such devotees are highly fortunate. (cf. 1.22.13). In addition to this such a bhakta sanctifies his entire clan (1.30.18) - The glory of smarana bhakti is beautifully narrated in the kriti:

"(noma) smarane onde sallade
govindana smarana vonde sallade
.....prakata Purandara Vithhala noma" (1.35.20)

Smarana aspect is a common means to all people and that would relieve the sorrow of the fear of the world.

"(Ninna) smarisuva jana kella
bhava bhaya paritapagaulla
saranagata jana vatsalanenise" (1.76.40)
In 1.88.46, Pu hails this kind of bhakti and enumerates further advantages.

He maintains that this form of bhakti is unequalled and highly superb. Pu lends a hope that this aspect of bhakti is powerful and such a person need not consider his birth a waste. cf:

"vyartha vallave janma vyartha vallve
arthi inda hariya nāma nitya smarisadavana janma
......................nenayadavana janma" (1.162.92)

The god of this bhakti is to attain happiness. He says:

"Vāsudevana nenedu sukhiyāgo manave" (1.193.111)

It is possible to gather several examples from Pu to illustrate this form of bhakti.

4. PĀDASEVĀ :

It refers to service to the feet of Lord Hari. Pu mentions this term ‘Pādasevā’ of Lord Hari directly in his comps. The very term ‘Dāsa’ signifies the ‘śevā’ as a ‘dharma’ of that Bhakti. Pu prays Lord Pānduranga Viṭṭhala to show out his feet, such that after due ‘pādasevanā’, he might reach vaikunṭha. He says:

"Tāriso śrī hari (namma) tāriso
nina pāda tāriso vaikunṭha seriso raṅgayya" (2.206.149)

That is, he shows the belief that the vision of Lord’s feet is highly rewarding. He advises at another place (2.137.104) viz.,

"Nālina nābhanā pāda nālina svākunța"

If one fails to resort to this form of bhakti, the devotee has to feel guilty of it. Let he be remorseful about it. This, the singer indicates in a comp with the expression:

"Sannuta vara pada padmayugangala smarisuvilla"

The greatness of the feet of the Lord is due to the repeated worship offered by sages. (‘Muni archita padayugala’).

He says further:

"Sakala vellavu Hari seve yanni
.................................
āṭa pāṭa galella antary āmigeyanni"
.................................(1.158.89)
examples from the comps of Pu in order to illustrate the aspect of Kirtana bhakti.

3. SMARAÑA BHAKTI:

It is here, Pu grows emphatic. He devotes a large number of comps towards this form of Bhakti. Herein is the devotion to God in the form of remembrance and utterance of the sacred name of Lord Hari. He eulogised this form of bhakti and indicated the merits in it. ‘Vaikuntha’ is described to be the highest region promised to the followers of this form of bhakti.

Pu indicates the difficulty of the mind to remember the name of the lord constantly and therefore he seeks the blessings of the deity for success here in his comps like 1.4.3, 1.76.100. He has spoken of the smaraña bhakti to be simply the smaraña of the feet of Lord Purandara Viṭṭhala. He says:

"Charaṇava smarisuve kiruti
gurumūrti Purandara Viṭṭhala smarisuve" (1.11.6)

Here Pu remarks: it is a matter of fame to a devotee to resort to this form of bhakti.

There are several advantages in this. For example, in 1.12.6 the singer says the ‘smaraṇabhakti’ is powerful and removes the fear in the ‘sajjanas’. While performing the smaraṇa, Pu insists "love to stay behind as a support to it", and if done accordingly such devotees are highly fortunate. (cf. 1.22.13). In addition to this such a bhakta sanctifies his entire clan (1.30.18)- The glory of smaraṇa bhakti is beautifully narrated in the kriti:

"(nāma) smarañe onde sālade
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He says further:

"Sakala vellavu Hari seve yanni

.........................
āṭa pāṭa gallella antary āṇigeyanni"

.........................(1.158.89)
Pu enlists the details of sevā that refer to this form of Bhakti.

Thus we note that the ‘Pādāśevana’ bhakti’ is discussed by Pu in his comps.

5. ARCHANA BHAKTI:

‘Pūjā’ or ‘Archana’ Bhakti involves worship of the deity with the accessories like flowers, leaves, water, gandha, Dhūpa, Karpūrahārati etc. When deep interest is shown in his act of performance, it becomes ‘Archana bhakti’, the God gets pleased with this. Pu points out that there would not be any ‘durita’ or ‘durgati’ to those who resort to ‘Archana bhakti’. He says:

"Marigala mahima Śrī Purandara Viṭṭhalana
hingadarchanaya māduva bhakta janarige
duritavellanado durgati yellihudo" (1.78.41)

Pu refers to the ‘archana sāmagri’ and that form of bhakti in the kirtana:

"Huvya tanuvara manege hulla taruva
Avva lakumi ramana ivagilla garuva
ondu dala śri tulasi.............. (1.85.45)

In another comp (1.162.92) Pu points out the event of ‘Abhishēka’ as a part of Archana bhakti he says:

"Ondu ānakha udaka tandu
chandadinda Harige arpisī"

Here the part of ‘Sankhodaka’ offered to God is indicated and it pleases the deity. Pu narrates the items refers that one has to get up early hours of mornings and utter the name of Lord Gōvinda and having taken a dip in the river water he has to perform ‘abhisēka’ from a golden part of water etc. Pu further hints that strings of ‘Tulasi’ (‘Tulasimālā’) and leaves of ‘Tulasi’ too, flowers etc. be offered to the God. Next ‘Karpūra hārati’, ‘naivēdyā’, ‘namaskāra’ etc. would follow. The song is:

"Ī jeeva viddu phalavenu celuva" (1.203.117)

There is another song: ("sulabha pūjaya":2.137.104) where Pu makes reference to Archana bhakti. This aspect helps to increase
longevity. The Pūja referred includes 'Dīpa', 'Nīrājana', 'Pradakshiṇā' etc.

In the manner above, it is possible to cite comps where Pu showed his reverence to 'Archana bhakti'. Also at 1.99.114 he stresses the 'Archana' done in the past birth helps the present. He enlists the items of 'naivēdyā' and which pleases the Lord very much.

6. VANDANA BHAKTI :

Vandana refers to the salutations offered to Lord Purandara Vițhāla. There are only a few kīr탄αs where Pu refers to this kind of Bhakti. In a comp he refers to the 'vandana' performed in them mind of Lord of Indirā. He reads:

"Indiraya odagūdi oppuva nirantara
.................................ānandagūdi
vandisuta manadolage ivanađī" (1.80.42)

Also in 1.3.3. viz.,

"Vandisuvudādiyali gaṇanāthana"

These may be direct examples of 'Vandana bhakti'.

7. (HARI) DĀSYA BHAKTI :

This kind of bhakti connotes devotion to the feet of Lord Hari. In this context the devotee considers himself as a servant to the god. In 1.3.3. Pu speaks of the 'Dāsya bhakti' where after there would be relief from the 'sāṃsāric' bondages. 1.21.12. contains the sweetness attained due to the absolute servitude to the God.

("Bhava bandhanava bidīsi namma kāva: 1.22.13)."

Further to pick up a feeling of that order one has to pray for 'vairāgya'. ("Sevaka tānāda..............vairāgya beṭī"). Pu submits repeatedly that he is a dāsa of the Lord. He says:

"Ninna dāsa nānu duritatagalenna
kāđuvudenu" (1.74.39)

Here the servitude aims at the removal of all 'durita's which are sins.

In the comp "Durita vennuvuado..." (1.78.41) he points out that this kind of bhakti leads to knowledge which is a state of happiness.
He preaches total rejection to worldly life and promotion of 'dāsyatwa' to the Lord. He says "Mudregala dharisi Haridāsanenni" (1.158.89). To be a Haridāsa, the 'mudras' viz., characteristic sings are important. At 2.192.141, Pu prays:

"Dāsanna mādiko yanna"

At another place, the saint singer announces the luck of a dāsa as:

"Dāsa nentāguvenu Dharayolage nānu" (2.178.131)

Here Pu indicates the requirements of a 'dāsa' and which make a devotee glorious in the 'dāsyabhaṭṭi'. Pu maintains also the 'dāsyatva bhakti' even to the dāsas of God and it is called as 'Dāsaradāasya'. He considers if anybody fails in that, it to be a folly (2.136.103). He makes a constant prayer that such bhakti must be confirmed in him permanently. He prays as:

"Śrīsa pāṇḍuraṅga viṭṭhala rāyana
dāsatvavu śāsvatavāgirali" (2.96.72)

In this manner, we can gather a number of instances to show glorification of 'dāsyabhaṭṭi' also in Pu's comp. In fact Pu, is known primarily for 'Dāsyabhakti' only.

8. SAKHYA BHAKTI :

This connotes such a devotion to Lord where the deity is considered him as a friend. ('sakhaḥ'). The ready example cited for this type of bhakti is the relation between Krishna and Arjuna, the 'Nārāyana and 'Nara'. There are limited number of comp in Pu, where that type of Sakhya Bhakti is glorified.

9. ĀTMA NIVĒDANA BHAKTI :

The term 'ātma nivedana' means submitting oneself to the feet of god. He belongs to God by himself this. Further, this aspect of bhakti refers to the gains of the human body and the human life be surrendered to God. Here Pu indicates that the name of the Lord Krishṇa has to be remembered. For example, the 'nivedana bhakti' is well indicated in the comp with a refrain

"..........Krishṇa yanabāradā"
He says just at the time of performing any action one has to utter the name of Krishṇa, such that the ‘nivēdana’ attitude of the devotee becomes established. In the same kīrtana, Pu instructs to utter the name of Lord Krishṇa whenever food is taken, noble actions are performed etc. The sanskrit dictum: "Krishṇārpaṇamastu" is a sign of ‘nivēdana bhakti’, which Pu explains in several words. Lord Purandara Viṭṭhala is the God to whom the ‘nivēdana bhakti’ is submitted. Pu points out that that is not offered to God shall not be pure.

In the paragraphs above, description of the traditional nine forms of bhakti has been provided as gatherable from the comps of Pu. It is shown that Pu like any writer on bhakti explained the bhakti suitin the ‘Bhāgavata dharma’ and ‘Dāsa Dharma’. It appears, Pu confirmed his observations to the available literature on Bhakti viz., the Purāṇas, epics and so on.

8.6 B. OTHER KINDS OF BHAKTI

Apart from those nine kinds of bhakti, there are other aspects of bhakti discussed by Pu in his comps. They may be menioned hereunder:

At the very outset, he distinguished the bhakti into internal divisions, viz., ‘Antarangika’ and ‘Bāhya’. The internal bhakti refers to silent devotion towards God. Here the mind is important. Pu talks of internal bhakti to be prosperous when purity is maintained in the mind. In comps "Hariyendu manadalli" (1.50.28), and "Summane dorukuvudē"(1.55.30) wherein there is the expression: "Kantupitana divyanāma antarangadoliṭṭu" etc. refer to ‘antarbhakti and as an effective means. He refers the usual way of the world in the expression as:

"Malava toliya balla rallade
manā toliyaballare" (2.128.96)

At the same time he indicates, the ‘jñāna’ to be an aid to cleanse one’s body. He says:

"Jñāna dinda Achyutana
Dhyāna dilladavarige"
Here the aspect of 'Dhyāna' is mentioned as a necessary part of 'Āntarangika bhakti'. Pu refers also to the eye internal (ole kaṇṇu). In the same strain, he says in 1.155.87 as:

"Karminolage noḍo hariya .....ola
garminindali noḍo mūrjagadhereya"

referring the wisdom within as a measure to Bhakti.

Pu seems to be not of high appreciation of the ritualistic religion which involves a good deal of exertion. He expresses his doubt regarding its content. He signifies that that to be only an outward show lacking the element of devotion.

The singer composer indicates bhakti into further divisions in addition to those noted above. They are:

a) 'Avyāja bhakti' b) 'Druḍha bhakti' c) 'Dhyāna bhakti' d) 'Jñāna bhakti' and e) 'Nischala bhakti'.

a) Avyāja bhakti:

There are only a few comps where Pu refers to the Avyāja bhakti. This is defined as that bhakti, not referring to any reason, when Pu adopted to the devotion to Lord Hari. In fact this is a higher status of bhakti where desire disappears and absolute devotion prevails.

b) Druḍha bhakti:

This is very much promoted by Pu. He goes to the extent of characterising one as a 'mūrkha', when he does not possess bhakti constantly in him. He says:

"Druḍha bhakti illadava
kaḍu mūrkhanayya" (1.218.126)

Further the comps viz., 1.200.115, 1.218.126 etc glorify greatness Druḍha bhakti. For further instructs:

"Druḍha bhakti yali nībhajisikṣa manuja"

and

"Druḍha bhakti yindali Purandara Viṭṭhalana
nenenumbu eccharike" (2.41.29)

He lets a hope that freedom from worry should be confirmed such that bhakti grows. In a kīrtana:
"Inthinthāddellānū barali
nischintembudu drīḍhavāgirali" (2.76.72)

The saint refers also to the consequent 'sthira mukti' (Permanent liberation) which, might be attained as a result of druḍha bhakti.

c) Dhyāna bhakti :

It refers to the concentration of mind in order to meditate deeply upon the Lord Hari. It also covers the utterance of the name of the Lord Hari. Pu points out it to be the recitation of the glory of Narahari. The singer mentions 'Ajāmila' and such others as bhaktas who reached 'kaivalya' due to the adherence of this kind of bhakti. It is rather exclusively great because there is no substitute for the knowledge regarding the deity Purandara Viṭṭhala. Pu makes an emphatic statement as:

"Dhyānakke sariunte Purandara viṭṭhalana" (1.44.25)

In fact in a comp viz.,

"Samsāra vembantha bhāgya virali" (1.150.85)

Pu petitions that the Lord should bless the 'pāḍadhyaṇa bhakti' as it excells all other kinds of bhakti. He is also aware to indicate benefits that come to such a bhakta for example:

"Indira ramaṇa Dhyānava māḍalu
Banda durita bayalādudillava" (1.156.88)

Here the 'Hari Dhyāana' makes the sins disappear from the bhaktas. Further 'Dhūyana bhakti' is extoled in 1.179.101. He gives a clue as:

"Nānuembuda biṭṭu jñānigaloḍanādi
Dhyānisi maunadi Purandara Viṭṭhalana"

Here he indicates that the 'Ahankāra' would disappear, when associated with jñānins. This 'Dhyāna bhakti' chiefly concerns with the mind and therefore, Pu addresses the mind itself to fix its attention upon 'Haridhyāna. The song reads:

"Ele manave Hari dhyāna māḍu"

Here the parts of the body that should participate to promote 'Dhyāna bhakti' are mentioned significantly. Here the entire set of 'Navavidha bhakti' is also 'suggested. It appears for musicians
‘Dhyāna bhakti’ appealed very much. Even Ty pitches upon the importance of ‘Dhyāna bhakti’, which we see in the next chapter.

d) Īkānta bhakti :

Pu mentions ‘Ekānta bhakti’ and shows it to be a universal feeling developed in a devotee, not responding according as the happy and different situations in life. In 1.168.94 he refers to ‘Ekānta bhakti’. Here he defines that as:

"Endige ekānta bhaktiye krishṇā
endige mānāvamāna sukha duhkha
ninde vandane gaḷali samāteyō krishṇā"

Here Ekāntabhakti’ is that frame of mind where it is not affected by the situations good or bad about him. Here it may be mentioned that Ty also is a votary of Ekāntabhakti. He describes Rāma as ‘Ekānta Rāmayya’. Pu puts krishna in that place.

e) Parama bhakti :

Pu described ‘parama bhakti’. In a comp ‘Ekāratiya noḍḍuva banni’ he says:

"Parama bhakuti inda balagūva nararanu
Haritanna udaradohrisuvanu" (1.209.121)

Here we realise the result of that type of bhakti namely Hari accepts him into his own fold.

f) Niśchala bhakti :

Drudha bhakti itself is, in other words known as ‘Niśchalabhakti’. In a comp viz.,

"Anubhavadādige yamādi (1.198.114)
he compares the mind, not subjected to change or fickleness, to curds which should be well beaten such that ghee like ‘Darshan’ of God could be attained. In this comp, he also mentioned ‘Niśchala bhakti’ as ‘pūrṇa haribhakti’ known for full maturity in devotion.

g) ‘Jñāna bhakti :

‘Jñāna bhakti’ indicates devotion to God with the proper understanding of the greatness of God; also having awareness of the
fruits of such devotion. Also Pu insists bhakti based on reason and knowledge. He says:

"tilidu pelali beku"

Whereby ‘jñāna bhakti’ is hinted. This is that where knowledge of one’s devotional activities are indicated. He advises that until such a boon is granted, one should not forsake the feet of Hanumān. He puts it beautifully in one of his comps as:

"Oḍayanali jñāna bhaktiya nene
koḍuva tanaka summone ninna
(biduvēnēnayya Hanuma.... .................)" (1.15.9)

There are several other comps by Pu where he supported and discussed Bhakti.

Besides these forms of Bhakti, Pu mentions the ‘vâtsalya’ bhakti. This stands to denote the affection of God unto devotee like father to son or cow to its calf. God is described as ‘bhakta vatsalaḥ’ emphasising his affectionate feeling. The comps like 2.99.73, 2.100.74 describe the ‘vâtsalya bhakti’.

Thus we notice that bhakti as much has received a greater attention in the comps of Pu. It is shown to be a whole time job or occupation. The same may be noted from the terms in sanskrit like ‘aniśam’, ‘sarvadā’, ‘nirantara’, ‘sadā’etc. These indicate the duration of bhakti and it being always. Pu shows his preference to attain a status of ‘parābhakti’ (supreme devotion upon God). He prays for sadbhakti ("sadbhaktinīva"). Ty also uses the term ‘sadbhakti’ which is a requirement for spiritual progress.

A study of his comps prompts us to prepare an independent book on Bhakti. This amounts to larger size than that of Music from his comps. This is reserved for another occasion. Among all kinds of bhakti, Pu glorifies greatly the ‘smaraṇa bhakti’. Now let us note a few

8.7. BENEFITS OF THE KINDS OF BHAKTI

Any writer on ‘bhakti’ talks of the benefits of Bhakti in order to attract several to that way of life. Pu also has several to point out to
form benefits whoever adopts to Bhaktimārga. In fact, while describing the kinds of Bhakti, the corresponding benefits were included in the previous section to some extent. But hereunder a few more described. This supports Pu’s intention that ‘Bhakti mārga’ has several favours to confer upon devotees. Bhakti is described as ‘sādhanā’ and further as ‘siddhi’ too. The siddhi due to it is finally the ‘Mukti’ and ‘Kaivalya’.

Pu said the path of bhakti unto God Hari to be a ‘muktimārga’, and bhakti to be capable of granting ‘śāsvata ānanda’ and ‘parama pada’. Pu remarks that human birth itself is an invaluable eligibility to adopt to ‘bhakti mārga’, but the attractions and environment tempt the people to like material welfare. Pu tries to captivate the minds of the people and put them on the right road, which is free from sin. This is indicated with the terms like, ‘Durita’ ‘Nindā’, ‘pāpa’, ‘Asukha’, Rōga’ etc.

In the comps "dhar makke kaibāradē" "butiyakaṭṭo" (1.246.144), Pu points the evil in the society and exhorts a bhakta that he has got to encounter all that in order to get the grace of Lord Hari. He also is known that the men who are God-fearing face have very uneasy time. He says in 1.245.144 as:

"Bisajāksha purandara viṭṭhalana
manadalli stutisuvavarigillavikāla"

Ty also holds the same opinion which we see later. Pu lends a hope to humanity that there would not be any kind of fear either from ‘Yama’ or from anyone else who engage themselves with the utterance of Lord Hari. Pu assures that state of ‘Dāridrya’ makes men to grow strong in the path of devotion. The richness in wealth makes men more miserable, because pride overtakes the good in him. A few points of rewards that bhakti could do as given by Pu may be listed below. Infact, the benefits of bhakti were mentioned according to Pu as and when the respective kinds of bhakti was discussed in this chapter.

1. By definition bhakti stands for the form of love and respect to god. It also indicates the happiness of devotee to praise the Lord and
see him decorated again and again. Therefore, bhakti is an immediate source for happiness in the devotee.

2. Bhakti brings indirectly stability in knowledge i.e., a paroksha jñana dāruḍhya. It is that knowledge which enables for getting the vision of the Ishṭadēvata under meditation.

3. The ‘smaraṇa bhakti’ involving the act of repeated remembrance of the name of Hari helps to sanctify crores of clans of people belonging to past and future generations.

4. Bhakti results in the accomplishment of all desired things in a devotee. Pu puts it as:

"Kānita phalavīva"

referring to the response of God unto true devotees.

5. There would not be the fear of death, because the Lord of death viz., ‘yama’ is scared at those bhaktas. This we note from the comp:

"Inneke yamana bādhha gaḷu" (1.36.21)

Even Ty also reiterated the same. Thus devotion renders one quite strong and powerful.

6. It provides immense safety and security to the devotee. (‘sukśhema vittu’). It further removes obstacles on the way while travelling.

7. It provides ‘ānanda’ and ‘saukhya’ to the body and mind as he indicates in his comps a number of times.

8. It brings about a great deal of transformation in man and it is in a sense that the sins and the stupidity (‘Mūrkhatva’) become obviated. If at all any uneasiness prevails in him all that would disappear (‘suttaḥoguvuvayya kashtarāśigalu’: 1.39.23)

9. Bhakti marga replaced vedic ritual in Purānic times. Pu expressed that as a result of bhakti unto the Lord Hari, the devotee acquires happiness, that equals to the result of the performance of one crore of sacrifices. In the words of Pu it is as:

"Ondu bārī smarisadare...." (1.50.28)

and

"Śatakoṭi yajñava māḍalu"
Here Pu expresses his dissatisfaction in sacrifices and hopes upon the ‘bhaktimārga’.

10. Bhakti can fructify the efforts to visualise the God. Pu himself has experienced that, and there are several songs which testify that experience. For example

"Nā kaṇḍe govindaṁ"

may be cited.

11. ‘Dāsyya bhakti’ removes sins and makes the devotee pure (1.74.39). In the like manner the "śaraṇāgata bhakti" earns the removal of the fear of the birth in this world. He describes the same as:

‘Bhava bhaya pariitāpā’ while Lord Purandara Viṭṭhala to be a ‘Hara’ of it (1.76.40).

12. The ‘nāmakīrtana’ makes one to be free from the fear either due to the hell or other such unpleasant regions. He says:

"Nāma kīrtane inda
Narakabhayagaḻunte" (1.32.19)

on the other hand, this type of ‘Bhajana bhakti’ provides happiness (‘harusha’) to the followers.

13. As a result of sincere devotion, the Lord and his abode vaikunṭha are realised by the devotee. Rather a devotee can make vaikunṭha whereever he engages himself in ‘Nāmakīrtana’. He reads

"Itē vaikunṭha namma śrī lakuni
vallabha paripūrṇa nendu bhajapariye" (1.79.42)

14. Bhakti does not fetch only spiritual happiness but it also brings forth benefits to the material welfare. Thus it is a double edged instrument. He says:

"Śāṁrūgadi nitya dhyāṇipa janarige
vibhava sampada sālokya padavīva" (ibid)

15. The bhaktas aim to have ‘sālokya padavi’ viz., an equal place in the region of the Lord Hari and this is a highly desirable one.
16. The primary duty of the Lord is to extent protection to the devotees and destroy sins of any size (cf. 1.88.47)

17. 'Sthira mukti' is the promise for 'bhakti marga'. Pu says that:

"Purandara Viṭṭhalanna illi neneye
sthiravāda mukutiya paṭakombi alli" (1.211.123)

18. Bhakti provides enough courage in a devotee to declare himself openly as Pu did that he would no more be a foreigner ('paradeši') or a poor person ('baḍava') so long the support of the Lord is rejoiced by him. He says:

"Nā neke paradeši nā neke baḍavanu
niniruva tanaka hariye............" (1.267.155)

On the other hand, Pu describes God to be a helpless person and he is much poorer compared to the deity's devotees.

19. Pu lets a hope that the 'Punarjanma' could be escaped through 'bhakti marga' and consequent prayers to Lord. There are several compś to illustrate this point (1.275.160, 2.206.149 etc). Pu himself asked for birthlessness and removal of a sinful life exposed to wanderings ('Tirugu pāpi jīvana')

20. Bhakti provides 'divyamati' with which efforts to please God may be made.

21. While speaking of the 'Antarbhakti', Pu offers a suggestion that a bhakta must see the light within himself. A light which enables him to shed all entanglements of this worldly life. (vide) "hamsa ninnali nī nōdo": 2.132.101 ). 'Hamsa' (swan) here is Āditya himself. 'Hamsa' also means the 'supreme lord'. When Pu hints directly 'Hamsa ninnali nī nōdo', he means to visualise God within himself, rather than going about for the sake of him. A bhakta is capable to command glorious things at his own door.

22. It also gives 'Bhukti' besides 'Mukti'. Pu says:

"Bhukti koṭuva Mukti koṭuva
matte sājuja koṭuva šakta namma
purandara viṭṭhalanna neneyiro" (2.154.117)
Even Ty, also emphasises when he says ‘Bhukti Mukti kalgunani’ in one of his comps.

In this manner, it is possible to enlist the various fruits that the ‘bhakti mārga’ would provide to the followers. When we take into our consideration an account of all that ‘phala’ then the ‘bhakti mārga’ lures any one. Infact, that apears to be chief motto in the comps of Pu. Suffice it to say that Pu established bhakti to be a fruitful way through a popular medium viz., Kannada language. He added music to be an accompaniment for such purpose. He sang his comps as a result, and it appealed the people very much. Bhakti thus became an ‘explained way’ to many especially at a time when they needed some concrets measure to provide them happiness and peace.

8.8 RELIGION

Bhakti and Music figure prominently in the comps of Pu. He spoke these aspects keeping in view the Hinduism. He shows respect for the vedic religion. But he takes a critical attitude to some of the prescriptions of Veda. He upholds that religion preached by Madhvāchārya of twelfth century A.D. to be supreme and convenient to all.

His comps contain material relating to religion and Music besides much secular material.

Religion and music are inseperable entities. Rather Music is a vehicle of thought relating to religion. In fact the religious feelings and practices get better influence on the minds of people at large, since music is an attractive medium.

Karnāṭaka has been a place of bhakti movement. At the same time the dualism was just occupying the mind of the people due to its propounder Madhvacchārya.

The Haridasas of Karnāṭaka were the foremost promoters of Madhwa religion and they worked for popularising it. These Haridasas were basically singers as noted earlier. Pu belongs to that group of dāsās in Karnāṭaka. He with his several comps became the
best among the ‘dāsas.’ He is regarded as the ‘Dāsasreshṭha’ and therefore it is possible for us to note some of the impressions of Pu upon Hindu religion, specially with reference to the dualism. Actually speaking, he preached bhakti. So bhakti can be regarded as the religion of Pu.

Belief and faith in God is the foundation of religion. Pu built his mansion of ‘bhakti religion’ on that basis. He centres his attention upon Pāṇḍūraṅga Viṭṭhala and therefore his religion may otherwise be described as ‘Pāṇḍūraṅga Viṭṭhala religion’. That deity is capable of sanctioning the fulfilment of all desires of the devotees. The religion chiefly consists in remembering the name of Lord Hari. This activity itself is a great power to help progress in life.

Pu is aware of the various items of the programme that constitute the vedic religion. The items begin from ‘snāna’ the purificatory bath (‘snānādi’). Ty also repeats the same when he says: (‘sanānādi sukarmambulu’) (‘snāna’, ‘sandhyā, ‘japa’, ‘pūjā’, naivedya’, Hārati’ etc. are the various items which bring about religious merit. So also the recitations of portions of the scriptures like Purāṇas, epics etc. fills the programme. At one place, Pu expressed his high opinion on Mahābhārata probably because many bhaktas are mentioned in it and who have attained ‘kaivalya’. In a ‘sūlādi’ Pu says:

"Sakala sādhana kella siddhigolisuvadu
bhakuti sādhanavalladanyasādhana vunṭe"

Thus bhakti as a religion is a measure to attain ‘siddhi’ (fulfilment).

He makes a prayer to god Śiva (Ambikāpati) to bless him the ‘Satvapathā and further give rise to ‘parābhakti’, supreme devotion in him. He reads:

"Satvapathā dolagambiga parābhakti
hūṭṭanu hāki" (2.212.152)

He stresseess also his religion, bhakti, is a ‘Sādhana’ to reach God, who is Madhusūdana, the destroyer of the demon Madhu. He says:

"Sādhheneyā bhakti yolu sādhana gaiyuttakaṇḍe
vidhāna venuta Madhusūdananna neneyiro" (2.154.116)
Taken 'bhakti' as unique weapon of his religion, Pu enumerates the names of the Lord Hari, which correspondingly replace all other aids of religion except Bhakti. For example, in the same comp he says:

"Raksha yantra mantra tantrâpeksha beá
nimma janma mûkshavantu paññeyalu
adhûkshajanna neneyaro" (2.154.117)

Here he shows impertinence to the vedic practices and continues to declare as:

"Krîshṇana nâmavegati
krîshṇana pâdave gati
...Śri Krîshṇananna neneyaro" (2.154.117)

Here he makes the sacred Name of Lord Krishṇa as implicit.

In the absence of 'bhakti', nothing could be a better aid all would be futile. He says:

"Āruṣâstrava noôdarenu
mitrânu purâṇa mugisidarenu" (2.146.111)

Here bhakti is shown to be supreme and the intervention of a 'guru' for that path would be really a supporting.

Pu employs 'bhakti' as a means to achieve everything. While preaching 'bhakti' upon the glory of religion, Pu invariably describes the aspects of Music and the Dwaita philosophy too. There are several direct comps by Pu which partly or solely describe 'dualism'. Pu mentions the vedic rites and metaphorically identifies them with 'smarana bhakti' of Lord Hari. Hereby he gives Vedic status to his 'Hari bhakti' religion.

Paddhati is another term used by Pu to connote religion. He makes a open suggestion not to forsake the Madhwa religion. He says:

"Biḍa beḍa biḍa beḍa
madhvamatâda sidâhântâda paddhati biḍa beḍa
biṣṭu keḍa beḍa" (2.107.78)

He enumerates the madhvamata's principles in the comps beginning from the one cited above. While preaching 'bhakti mata', he
points out the delicacies of the religion and the Indian tradition. He cautions as:

"Hānge irabekū samsāradalli
hyānge baradittā prāchinadalli
pakshi aṅgaladalli bandu kuntante
åkshanadalli hārihodante" (2.109.79)

The illustrations that are supplied by him in his comps are highly striking.

Speaking on the importance of 'Madhva mata', Pu points out the relative status among the deities of the religion. He discusses the state of Indra, Mahārūdra, Garuḍa, Vāyu, Sarasvati, Lakumi etc. He however, sides Vāyu to be simply supreme and that there is none equal to him in the world. ('Vāyuva sage samarilla jagadolu': 2.108.78)

The chief God worshipped in Madhva religion is Lord Hari. The deity is considered as supreme. There are repeatedly many statements by Pu where he spoke for the supremacy of Lord Hari. For example:

"Hari sarṇottama nendu smarisade
janara saṅga beḍa
Sīrī vāyu mata hondi harisha paṇḍadavara
saṅga beḍa" (2.112.86)

He further advises people who resort to 'Bhaktimārga' to utter as:

"Hariye para nena bekū
shat karma mādabekū
vaishṇava nena bekū
vaishṇava nena bekū
vishnu dāsara dāsa nāga bekū
........................ (2.115.89)

Here Pu indicates that 'Madhva mata' is a Vaishṇava religion. One has to perform the six karmas beginning from the kṣhamā, dama, dāna, sānti etc.

Pu talks 'Dhyāna' to be even greater than one of the 'shatkarmas' viz., Dāna ('Dhyānake sama va dānagalunte: 2.123.93) At the same time, Pu explains Lord Hari as 'Uttamōttama' (1.162.93). He describes his religion to be very good. (chandada bhakti) which
pleases the God. For the followers of Madhva religion, the avatārs of vāyu viz., Hanuma, Bhima and Madhva are sacred. (1.22.13) These three are again the ‘Upāsaka’s of Lord Hari. This type of religion makes one fearless. This, Pu indicates in a Kīrtana:

"Anji kinyāta kayā sajjanarige
bhayavuinyātakayyā
sanjīva rāyara smaranamādīda mele" (1.12.7)

As noted earlier, Pu expects certain rules to be adhered to be prosperous in his religion. Among them is the vairāgya is important (1.21.12). Like Madhvāchārya, anxious to derive support from the Vedas, Purāṇas etc., even Pu shows anxiety to draw support from Vedas, Upanishads etc. He conveys the ideas of greatness regarding Vishṇu and makes many citations from the earlier texts. They are in a way beautiful paraphrases in Kannada language. For example, the Upanishadic statement regarding Vishṇu viz.,

"Vishvataschaskhuruta
viśvato mukho....."

is rerendered in one of his comps beautifully.

The usual programmes of bhakti in conforming to the observance of ‘snāna’, ‘pūja’, ‘tīrtha yātra, etc are very much praised by Pu. He indicates the best of these rites which would contribute to please the God, Purandara viṭṭhala. We have already seen many details regarding Him hence they are not repeated here.

In nutshel, it can be said that there is no separate religion for Pu. He followed ‘dualism’ and the ‘Bhakti mārga’. He explained and established these two features in his comps throughout. He provided hope in humanity if they resorted to these two systems in their life. He promised that ills of human life could be obviated and happiness be attained consequent to that:

In continuing this kind of religion, Pu lets a hope that the human values would be upheld and the traditional practices would become rationalistic. Pu offers an advise in principle that people born on earth are really fortunate since they afford an opportunity to please Lord Hari. He advises them not to waste time being overpowered by
worries and commitments. We may conclude this discussion with the saying of Pu that ‘Harimāta’ and ‘Hanumanamata’ are identical and Haribhakti is the only religion that is identified with the path of Mukti. He says:

"Hari bhaktiye muktipatha" (1.11.187)

8.9 PHILOSOPHY

The term ‘Philosophy’ is defined in a number of ways. There is no final definition of philosophy as yet arrived agreeably. It is construed that Philosophy is a view of life which sustains the hope and the practical living of beings. Every religion has a philosophy behind it and therefore religion is regarded as the practical aspect of one’s life which he lives while philosophy is the theory about it.

Pu holds certain views regarding life, and this is his philosophy. He appears to be highly forward and progressive in thinking. He does believe in the sanctity of human life and philosophy. He criticises certain dogmatic practices of Hinduism. Here we can readily cite the practice of ‘Madi’ among brahmins. He gives his own definition of ‘madi’ under the canopy of Bhakti. A few aspects of thinking in this direction may be noted below.

1. At first the view of Pu upon the ‘time’ given in during a human life may be noted. He advises that time is very valuable and so should not be wasted. Pu shows his repentance upon that time that was spent away without any awareness about it and without knowledge being acquired. He says:

"Kāla kaledanalla jñāna baralilla
Āhāryaśārame kariya bandare enuhelali salla" (1.286.165)

Thus he views time to be spent in acquisition of knowledge.

2. Material prosperity includes ‘Sampada’ in the form of property enjoyment. (1.2.1). etc. To practise the religion of bhakti, material prosperity is also necessary to a certain extent.

3. To have the bhakti as a way to know the God, the grace of the gods is very much solicited. There are several comps by Pu to that effect.
4. ‘Jñāna’ is important and ‘vairāgya’ is the subsequent follow up to become prosperous in bhakti.

5. At 1.32.19, the ‘sukshema’ and ‘nāmasmarāṇa’ are indicated. These are supported even by Vedas.

6. Purity (‘śuddhatā’) is necessary for happiness.

In a comp viz., 1.40.23, Pu mentions the example of ‘śukanāra’, a bhakta who pleased God with the purity of mind and thinking and who was rewarded (“Bhāvaśuddhiyali śukanāra pogaḷuva”).

7. Regarding the body, Pu holds an opinion that the body should not be exposed for the mere gymnasium of physical exertion for conducting the religious rites. He prefers bhakti which is more a mental activity. He reads:

"Yāke idehavanu danḍisuve vyartha" (1.164.92)

Here he discourages the rites like ‘snāna’, pūja, etc. At another place, he states that those rites are only for external show and not for true realisation (cf. 1.39.22)

8. He preaches the monotheistic idea that one’s energies must be concentrated upon electing a single deity (Ishtadēvatā). It could be according to him, Pānduranga Viṣṭhala himself. He says:

"Hariyā sarvottama
Hariye paradevatā
Hari sarva visvamayam jagat" (1.75.39)

9. Music is the best medium to involve bhakti to worship of Purandara Viṣṭhala. His grace is enough to remove troubles of Man. In a comp, he expresses the same as:

"stotradīm pāḍī hīgguva bhāgavatarige
................. snānaveśake"

Likewise the comps 1.78.41, 189.48 etc., may be cited as examples for this view.

10. Going about for alms (Madhukara vritti) is recommended by Pu. It gives rise to ‘bhakti’.

Pu glorifies even a ‘Langōṭi’ as a valuable one. In such an opinion, we only notice his insistence on simple life by Pu.
11. He holds a strong view that one’s life should not be rejected. He advises that one should live in it but with an attitude of indifference. He says:

"Esa beku iddu jaisa beku" (1.157.88)
Even Ty’s philosophy in this aspect concures with that of Pu.

12. An universal attitude has got to be developed in a bhakta signifying that everything belongs to be a part of service to Lord Hari. He says:

"Sakala vellavu Hari seveye" (1.157.89)
and there are as many as fifteen items which are listed by Pu as things performed in order to please God.

13. Regarding the human birth, Pu has a very high opinion. He is optimistic and encourages a life dedicated to Lord Hari. He says:

"Vyarthava vallave janma vyarthava vallave
arthi inda Hariya nāma nītya sμarissyavāna janma" (1.162.92)

14. He believes in rebirth (1.242.142) and also the fruits of actions of one’s past births. If there are any misfortunes Pu attributes them to be due to the past deeds. (2.22.13) He says:

"Munnina janmadali Purandara Viηthalana
chennāgi pūjaya māda lillanma" (1.199.114)

This statement is in connection with lamentatin of a lady who secured a vaidika husband.

15. Pu takes an extreme view and super imposes the greatness of Haribhajana over any other religious right like Dāna, Dharma etc. He says during the times of Kali age the ‘Hari bhajana’ is the right measure to remove sins which are acquired every minute. Ty also enumerated that ills of the Kali age and lamented for that.

16. Pu desired to condemn such people as unworthy when they indulge in crime and other mischievous activities, which are irreligious.

17. He instructs the good and devoted men to concentrate their mind upon Lord Hari. He etests those who love low music, where Lord Hari is not glorified.
18. He describes the dualism of Āchārya madhwa and its philosophy. He says:

"Madhva matava hondadavana paddhati yetake" (1.241.141)

Here he condemns those who do not adopt to Madhwa philosophy.

19. Pu gets vexed at the disappointments that devotees usually meet and therefore consoles people as:

"Dharmakke Kaibāradikāla
pāpa karmakke mana soladī kāla" (1.245.144)

Here he enumerates further the activities which are sinful ones. They are 'Daṇḍa', 'Drōha', 'Puṇḍu pōkari', 'Bhaṇḍa', etc.

20. Pu wants a reward for his doing viz., in the form of showing bhakti to God. He prays birthlessness. (1.275.160) There are many comps 1.260.157, 1.276.161 where he held a view that efforts must be made to stop rebirth for oneself.

21. As a bhakta, Pu fears none. He makes several 'nīndā stuti' comps where he brands the God to be poorer than he himself. He says when difficulties arise, he can seek for support of Lord Hari. God cannot enjoy such facility if He is entangled by himself with difficulties. The comps 2.22.13, 2.38.27, 2.34.23, etc are some of the places which may be shown as examples for this. It is a great satisfaction to Pu as he becomes happy whenever he utters the name of Lord Hari ('Nāmabhajana') He says:

"Ninna nāma viddare sāko
munidare muni ninnane Rāma!" (2.39.28)

22. Based on the doctrine of Madhwa philosophy, Pu repeatedly emphasises the glory of 'Madhva- mata- siddhānta' superceding the other religions. He says:

"Matagajellavu madhvanata sūsārada hinde" (2.43.30)

23. The darshan of Lord is a result of one's meritorious deeds in the past. The same he puts in a Kirtana as:

"Indu nānenu sukruṭava māḍideno
maṅgala mahima Veṅkaṭa baṇḍu manege" (2.48.33)
Here he describes the beauty of the God Venkataramana as he saw him. This is a rare luck to Bhaktas.

24. He holds an opinion, that he is strong about himself, also is very well fortified with the protection of the Lord Hari. He says nobody can meddle him when he sits in meditation. This he indicates as:

"Nā ninna dhyāna doliralu mikka
hindu mānavarenu mādaballaro rānga" (2.99.73)

25. All differences diminish and the barriers vanish between the materialistic people if they always thought of God. Here, a king and a beggar are described to be equal before God. ("Arasanādaru sari tirukanādaru sari")

26. He is holding a favourable opinion regarding the critics who even ridicule persons for wrongs. When not critisised there cannot be progress in the man. For example, he devotes a full song to express

"Nindakarinabeku
handi iddare......... suddha .(2.149.113)

27. The personal ego (Aham) in a person should be given up in case real progress is warranted. Pu indicates the same in a comp full of metaphors as:

"Snāna mādirayya jñāna tirthadali
nānu ninemba ahankāra biṣṭu" (2.163.122)

also there is another comp as:

"Hammu māḍali beḍi hammu idyāduvudu
hamminindali nivu keḍa beḍi" (2.162.121)

28. 'Sadgati', 'Sanmārga', 'sumati', 'divyamati' etc are some of the terms which Pu repeatedly uses in his comps. There at, he holds a philosophy that, that is the goal set forth before everyone to realise God. This can be propagated with the help of music and singing.

29. Like any philosopher, Pu also shows his firm belief on one's own 'Karma', the past actions. He thinks that if the past was bad, the
results in the present would be unencouraging. Moreover, even God cannot rule out its away. This is clear when he says:

"Nāmāśīda karma balavanta rādara
nimāḍuva deno deva"

Here we can see the concord of Ty also who expressed in a song ("Nīvalla guṇadosha mēmi..") in the same manner. But Pu does not stop with such a statement and points out a contrast in another song that God is the very strength of all the planets which operate and control the fate of human beings. The grace of God would be enough to silence the influence of the planets. Even Ty lets out such a way. Pu emphasised further that there is nothing impossible to the God's grace. That grace is simply superior and exquisite.

30. Pu insists that the bhakti to touch the doctrine shown in the comp viz.,

"Enegū âne ranga ninagū âne
.................................
ninna bittu anyāra bhajisidarenage âne" (2.198.145)

here, there is a mutual binding emphasised between God and the devotee, a philosophy well propounded by Krishṇa in 'Gītā'.

In this manner, it is possible to extract Pu's views of life which form the philosophy of Pu. In nutshell, it could be said that Pu believes in human effort and divine grace. The divine grace is simply supreme and highly powerful. He has a conviction that the life in 'Vaikuṇṭha', the abode of Vishṇu, would be worth the desire of a devotee. A hard course of worship of Lord Hari is suggested to be necessary means to realise God. Wisdom (Jñāna) when once it dawns upon a devotee, it would surely help him to achieve fulfilment in his life.

8.10. CONCLUSION

After having discussed the aspects of bhakti in Pu, the following points may be interesting:

1. Pu is also a theorist of the doctrine of Bhakti directed towards God realisation. He has laid down certain rules and requirements to
the complex of bhakti. He follows in this his predecessors like Nārada, Gautama, Śaṅḍilya who glorified Bhakti. Pu attempted to estimate the value of bhakti and popularise among people and that to be a sure prop.

2. Not only is this singer a rulemaker on the bhakti but also is a product of deep experience of bhakti. He lived the life of a devotee to Lord Hari and therefore his comps stand as practical records of his experiences. From his comps he can undoubtedly be regarded as an authority upon bhakti in its aspects, theory and practice.

3. He has followed standard definitions of bhakti which meant at its basis, the supreme love towards Lord Hari. Bhakti is revealed in an immortal form and that is the very form of God himself.

4. Bhakti is the best old accessible to all classes of people. In order to fulfil their desires which range from material plane of experience to the super mundane stage. In order that, Paramabхakti to be effectful upon a sādхaka, singing, dancing, playing upon musical instruments in ecstatic etc. is recommended by Pu. For all success in the ‘Bhakti mārga’ which is a part and parcel of ‘Saṅgīta mārga’, there need be the support and grace of God. Pu sincerely petitions God to help for prosperity. The God is requested that he should grant ‘sthira bhakti’ which helps to attain ‘śāśvat mukti’.

5. The various rules and requirements of bhakti as we noticed in this chapter contribute towards the truthfulness of the devotee. In nutshell, the voluntary self discipline of a devotee is itself a grand way for his success.

6. The traditional nine kinds of bhakti are discussed by this saint singer. He did not deviate from the scheme of these kinds. However, it appears that he has emphasised the ‘smarāṇabhakti’ to be suitable for Bhāgavatas. The ‘smarāṇa’ may be a loud prayer (singing) or a silent meditation. Pu showed the former way with a tinge of music about it.

7. Pu made ‘phalaśruti’ of the ‘bhakti mārga’ that was an active movement in his times. He stressed and impressed people at large the supremacy of bhakti. He made it valuable by showing out the fruits of it to be birthlessness and ‘śāśvata mukti’. Here bhakti and
music are delineated to be complimentary to each other having an object of providing eternal happiness.

8. Pu linked himself with the religion to which he belonged. He is a believer and supporter of ‘dualism’. He supports and clarifies the ‘Madhva religion’ in its practice. He argues for the ‘Harisarvottamattva’. He indicates the measures too to please Lord Hari. For example, ‘pūjā’ with Tulasi leaves, Abhisheka to idols of God grouped with ‘Sāligrāmas’ etc., constituted the religion he promoted.

9. In the section, on philosophy it was noted that Pu promoted optimism. He stressed that constant devotion to Lord Hari should be the philosophy of life at any cost. To support such view, he discourages sudden stoppage of life by forceful methods and forgetting the utterance of the glory of the name of Lord Hari. In this connection he strongly upholds the view that all activity in the form of worship, dancing, singing, playing upon music instruments etc. should be with reference to God, but never with reference to human beings. Men are always inferior and the music that concerns with men and material world would be low. It does not form a part of ‘bhakti’. Ultimately the opinion of Pu was that everything should be in the form of ‘Harisevā’ pleasing the Ishṭadēvatā Pāṇḍuraṅga Viṭṭhala. Moreover, the so called practice of ‘maḍi’ among brahmins, according to him, should itself be for ‘Hariseve’, not for inconveniencing the fellow men.
CHAPTER - 9

ASPECTS OF BHAKTI IN THE COMPOSITIONS OF TYĀGARĀJA

9.1 INTRODUCTION

In the previous chapter, a discussion upon the aspects of Bhakti from Pu was made and now let us describe the aspect Bhakti as found in the comps of Ty.

Ty, obviously, belongs to that group of Bhāgavatas who lived in the religion of Bhakti. Pu popularised bhakti in Karnāṭaka with his comps while Ty furthered such a movement of Bhakti in his regions. Ty has been neutral regarding the ‘dvaitādvaita’ philosophy although he made references to Advaita system. Ty has paid importance to ‘Bhakti mārga’ coupled with ‘saṅgīta’. Ty has described indirectly certain rules of conduct to those who follow the path of Bhakti in his comps. He has described the ‘navavidha bhakti’ together with the benefits that each kind of bhakti guarantees to a devotee. Ty has his preference to ‘Smaraṇa bhakti’ like Pu showed

There are several words and expressions employed by Ty in his comps to denote ‘Bhakti’ its scope and meaning. Even according to Ty, Bhakti is ‘anurāga’ shown upon God who is fond of Music. Further Bhakti is an independent discipline which is systematic and
congenial to the formal understanding of all. Ty is a good preacher who teaches the merits of Bhakti directed towards Lord Nārāyaṇa. As Telugu is the language in which comps of Ty are available the thoughts on Bhakti, described in the comps are particularly beneficial to Telugu knowing public. Infact, Pu and Ty have benefitted those who are familiar with those languages.

The object of ‘Bhaktīmārga’ seems to enable one for realising Truth and attain eternal happiness. Bhakti is a tool to know the greatness (‘mahīmā’) of God so that the belief for devotion to him would become further strengthened.

Ty has centred round his thoughts on Bhakti around his ‘Ishṭadevatā’, Śrī Rāma. He has mentioned several bhaktas of Śrī Rāma and paid his homage to them.

Ty has described his Bhakti religion to be free from make-believe activities. He criticised the sacrifices of Veda in general. Like Pu, Ty also emphasised the Bhakti religion which involves the ‘Kīrtana’ of the excellences of Lord Hari. Ty employed aspects of Music to strengthen the devotion towards God. Ty, like Pu, advised to concentrate one’s energies upon a single God may be viz Lord Hari. Ty considered Rāma as supreme who is again Lord Hari only and he preached for the religion of devotion to Sīta and Rāma (‘sītārāma bhakti’). In order to bring support to his religion, Ty mentions Pu and Rāmadāsa and others who were acknowledged as great bhaktas, who had the divine grace due to their devotion to Lord Hari.

Ty utilises the concept of ‘Nījabhakti’ mentioned by Pu and delineates the details of it profusely in his comps. He also states that ‘nījabhakti’ is a ‘mukti mārga’. A ‘nījadāsa’ enjoys birthlessness due to his devotion to God.

The comps of Ty contain expressions of thought indicating the philosophy of Ty. He is aware of several tenets of Indian philosophy like ‘ātma’, ‘paramātma’, ‘karma’, ‘advaita’ etc. He mentions ‘so’ham’, ‘tattvamasi’, principles of Hindu religion. He emphasised ‘Nādopāsana’ was a sure measure to know the nature of God and music. Ty promoted the ideas like ‘jñāna’, ‘vairāgya’ etc., which form
the prerequisites to develop oneself in the spiritual life. Ty advocated ‘Pūrṇabhakti’ which he called otherwise as ‘paripūrṇa bhakti’.

Hereunder, let us describe a few details of the aspects of Bhakti as discernible in the comps of Ty. To begin with let us describe the deities who received appreciation from Ty and who were worshipped with high regard, besides his ‘Ishṭadevatā’ viz., ŚrīRāma. Bhakti links deities and devotees. Therefore, to begin with let us describe the deity and the deities briefly from the comps of Ty.

9.2 THE DEITY AND THE DEITIES

Besides ŚrīRāma, the ‘Ishṭadevatā’, Ty has described the mythology of several other deities also who are prominent in respect of his devotion towards them. There are both male and female deities described by Ty. A few details regarding each of them are provided in this section.

Earlier, the personality of ŚrīRāma is described. Now several other considerations which Ty indicated regarding God as such with reference to devotee are also discussed hereunder.

There are quite a good number of comps where goddess Lalitā and her aspects like ‘Tripura Sundarī’, ‘Dharmāmbikā’ etc., have been eulogised. There are kritis where the three mūrtis viz., Brahma, Vishnu, Maheśvaras individually or collectively praised. The panchanadīśa aspect of Lord Śiva is often praised, because, he is the presiding deity of Tiruvaiyār. He has made the Kirtanas as a vehicle to instruct the mankind on the ideals of Bhakti and also its practical utility towards the good of humanity.

As noted earlier ŚrīRāma is Ty’s ‘Ishṭadevata’. He appealed to him in several ways such that Rāma grants happiness to him constantly. The intimacy of the singer is visibly seen in (1.8.108) where he said that Ty did not wish even single desire for the benefit of himself. Thereby Ty signifies that normally a bhakta should not have any personal attachment to worldly things and rather should possess total submission to Rāma. Rāma is conceived as the very form of ‘Jñānavairāgya’ and ‘vignāna sadbhakti’. This idea is denoted by Ty in PBV. Prahlāda is referred as the ‘Bhaktāgrāganya’. The God is so
complete (Pūrṇa) that, Ty states, if one does not see or understand Him, the birth by itself is a futility. He puts the same as:

"ṭṛuganaleni janmambu ilaku banunu" (PBV pp 8)

God is obliged to the devotee. He is defined as "Bhāgavān bhakta bhaktimān" by Ty. The devotee must try to get identified with him as the god is great. Ty says:

"Tanalone dhyāṇinici tanmayamu kāvalerā" (1.19.29)

God is capable of granting the ‘nirvāṇa’ (‘nirvāṇa phaladāya: 1.31.48) to the devotee and therefore the devotee actually feels as:

"Nīnu bāsi aranimisha mṛvanurā" (1.32.48)

There are many expressions where Ty emphasised the inseparableness between ‘ātmā’ and ‘paramātmā’.

It is the experience of the devotee that he will have unusual happiness, horripulation and tears of joy in eyes at the sight of his ‘Ishṭadevatā’. For example, Ty says:

"Nikhilottama devuni ganna yantanē jhallani bhāshpamu............
......................................sōgenu" (1.38.54)

Pu has expressed the similar by in his Kirtanas.

Therefore, bhaktas would have such a common experience with reference to God. ‘Sākshātkāra’ is described to be the goal of all singer saints of carnatic music. There are several places where Ty appealed God to extend his grace and compassion (‘kripa’ and ‘karuṇa’) upon him which would bring happiness and peace. Ty makes a statement in a comp of Sāveri and chāpu tāla as:

"Nikaruṇe rāja yogamu" (1.4.101)

Thus Ty makes the deity and his grace as supreme. He metaphorically refers the ‘daya’ of ŚrīRāma to be the very mass of wealth. He says:

"Nidaya dhara brindamu
nityānandam" (1.18.119)

He thinks that ŚrīRāma is capable enough only in order to help the devotees.

"Bhaktikosamu nīvu rāmā
saktuḍavai velasi yunnānu" (1.30.126)
There are no barriers to choose and praise God. This Ty says as:

"Balamu kulamu ela
Rāmabhakti kāraṇamu" (1.38.139)

Here the belief of Bhāgavatas in the apārakaruṇa of Hari is hinted by Ty like Pu.

Ty makes a repeated rule that mind is an important factor of devotion to any deity. The internal devotion under the good condition of mind satisfies the God and that Ty says as:

"Hridrājivamuto pājintune Tyāgarāja nutuni" (1.42.143)

Further he addresses Rāma as one living in the minds of devotees (Mānasa sancāra). The god prefers the company of best of the devotees ("Varamunibhakta loka nichaya";1.44.146) Thus, Ty shows Lord Rāma to be loving the company of ‘subhaktas’ whereby God’s affinity to devotees is hinted by Ty.

Ty is also aware of the dis-belief among people upon the existence of the deity and his greatness. Therefore, Ty describes the ‘mahima’ of Lord Rāma like an advocate of Bhakti religion. This is known when he says:

"Kaliyuga manujulu niku mahāmyamu
Kaladu leđane kālamāye" (1.48.152)

Here, Ty firmly indicates his belief on Rāma. Further, he emphasises metaphorically that Rāma wears the mantle of love of real Bhaktas. He says:

"Śādhujana prema...........
merugu chelamu gaṭṭuko" (1.49.153)

Ty is not influenced by bad men. He does not like to change his belief upon God. This determined mind of Ty can be seen when he says:

"Mūḍulokamulalo ɪdu leđani
ninnu veḍukoṭini
lokula nera nammukokane" (1.49.153)

At another place, he points out the trouble mongers in this world do not have the fear of the other world and also faith upon Rāma (1.41.284). Ty expects active response from the deity of his choice.
He comes worried when there is no response. That feeling is indicated in a kirtana of Mohana Rāga and chāpu tāla:

"Āṭalaina nādu pāṭala vinucu
māṭa lāḍa venduko oh! Rāma" (1.53.158)

Ty here likes to know the reason for Rāma’s silence, even though he heard him singing.

Ty is very emphatic when he says about his state of mind, anticipating the grace of Rāma. He says in a Kirtana of Bilahari and āditāla as:

"Uragāmulu penaginaṭṭunndi nā manasu
karunajesi kaṇṭa juci karamubatī Rāma" (1.54.159)

Here Ty’s intimacy with Rāma is indicated. That seems to be a basic feature of Bhakti. The deity is loved so much by Ty that he is anxious to respect the words:

"Rāma ni pāṭe pāṭa
Rāma ni bāṭe bāṭa" (1.59.165)

meaning that music and the path way (Bhakti) are identical and all that being the Rāma himself. Further, Ty considers Rama as his very fortune ("Bāguga nīva bhāgyamu"). Ty indicates friendship between himself and Rāma in a comp viz 1.65.172. In nutshell at one place Ty sings:

"Tvam vinā nānyatrajāne rāma
tva vinā ko gatiṁ jānakijāne" (1.71.181)

Here we see the equal importance that Ty paid to Rāma and his wife Sitā. Therefore, the SitāRāma bhakti of Ty is superb and unmatchable.

As a devotee, Ty desires to see the physical beauty and lustre of Rāma. This is disclosed from his comp of sourāśtra rāga and chāpu tāla viz.,

"Vinayamunanu kousikuni
jucē dannatiko" (1.78.189)

In this song, the ‘mūrtipūja’ is hinted. That is one of the Bhāgavata Dharmas.
Ty describes the deity to be specially as a wealth suddenly available to a poor man ("nirupeda kabbina nidhi riti dorikitivi": 1.5.204) Ty is aware that the deity can be satisfied only if the devotion is sensible and also thoughtful. If that devotion is properly performed the grace of the deity is certain upon the devotee. In this connection Ty says:

"Bodhato bājinci nenārādhintu" (1.6.205)

The devotion must be pure and highly matured one. He calls such a devotion as "Purṇamau Bhakti tônū" (1.19.216). We have noted similar view expressed by Pu in the earlier chapter.

Ty remarks the way how the grace of God could be achieved. According to Ty, 'sujñāna' (true knowledge) regarding the tattva of Lord, is a prerequisite and that can be ascertained only through 'anurāga' (love). He illustrates the same beautifully with an example of a hungry man and his way of consuming his food. All this Ty explains in a comp (1.16.255) which is in sarasvati Rāga and Rūpaka tāla.

Ty also provides the various stages to realise Rāma and experience the consequent benefits thereoff. In 1.23.264 he says:

"Āḍucu nādanunapāḍuchu
ēduja rā veḍucu..................
"

Here the verbs viz., 'Āḍucu', Pāḍucu, vēḍucu' etc., deserve our attention in the song.

Ty is sure of his way of time how he spent it and he requests as:

"Cinnanāṭinunḍi ninnekāṇi
nenanyula nammiti nā oh Rāma!" (1.35.276)

having said so, he expects the reward as:

"Neramulanu tāḷukoni celimi cēsi
pādamula bhaktiya ga ledā nāyanudu" (1.35.276)

In this comp, we note the rule that bhakti unto Rāma is not a sudden gesture but could be one processed right from one's birth. So the deity is understandable in his nature only if there is a continuous devotion and that for a long time.
Faith is at the basis of bhakti. Ty refers to the same repeatedly and establishes that he was one who enjoyed unswerving phase of faith and devotion to the God Rāma. (cf 1.36.278)

Ty talks upon the utility of the body of Man which has taken birth and that being, resorting to ‘SitāRāma bhakti’. He says:

"I menu kaligi nandku
SitāRāma nāmams palkavālenu" (1.40.282)

Ty also says that the deity is the very embodiment of ‘prema’ (‘prēmāvatāra’) when ‘prema’ is understood as ‘bhakti’ then the deity could be described as the very form of Bhakti itself. (1.42.286).

Ty calls his Rāma as ‘Ishṭadaivatam’ (1.46.289) and emphasises that such a devata is one and one only. ("Upādīdi Rāmuḍokkaḍe"). In case of Pu, it was ‘Purandara Viṭṭhala’.

Talking of the real happiness, Ty declares as:

"Cittamandu ninnu jūcu soukhyamn
uttamam banucu uppongucunu" (1.50.295)

That is, there should appear the vision of the God in the mind (the citta) the seat of all feelings of devotion. The real sukha lies in seeing the God.

Ty brings out the idea of absolute intimacy between the God and the devotee. He seems to suggest that no secrets be kept away from God and to that effect there are many cons by Ty. For example, at (1.54.297) where he submits to God the troubles given by men in the world. He seeks for the compassion of Rāma ("Enduko nimanasu karagadu") Here he advises that if troubles are encountered they must be humbly submitted to the God seeking protection from the same.

While praising the deity, Ty tries to remove the barriers and other conditions upon the bhakti. He signifies the greatness of Bhakti and even small quantity of devotion to God would be amply rewarding. This point is clear when Ty refers to the squirrel- episode of Bhakti with respect to Rāma in a Kirtana of Harikāmbhoji. The expression is:

"Uḍuta bhakti gani
uppatillaga ledā" (1.57.300)
If the deity is ‘anādī’ then bhakta also is ‘anādī’, in a sense both are co-existent, the difference lies in the changes with regard to the generations of bhaktas. While the lord remains the same. Ty describes this particular situation beautifully in 1.60.304 where he appeals

"Enduko calamu...................
mundaṭīvale bhaktula poshincuṭaku"

here he mentions Kanaka kaśipu and Prahlāda’s episode which occurs in Bhāgavata. In 1.69.313, he cites the duty of deity which included the protection of the wise (‘Matimantulu’). Therefore, we see the concept of reciprocity of Love and affection between the God and the devotee being promoted. Ty like Pu belongs to that class of saint singers who promoted ‘true devotion’ rather than show of being a devotee. He has shown immense respect to those bhaktas who respected god knowing all about him and also knowing the way to please him. He says the same as:

"Vivaramu telisina ghanulaku mrokkedā" (1.70.314)

He also refers to meaningless Pūjas (Vivaramu leni pūjalu: 1.75.379) to be unencouraging for proper rewards. In other words, Ty considers the sincere devotees of Lord as ‘Yogin’s Here Bhakti is considered as a ‘yoga’. A yogin is he who loses the cogniscence of his body and surroundings due to his deep devotion to the deity. True to this definition, Ty also adds as:

"Yogulu meneruga leka
tamake gatiyani dhyāṇinturu"

When devotion is proper and appropriate the ‘Ishṭadevatā’ would go even out of the way as in the case of Vibheeshaṇa, the brother of Rāvana in order to favour the devotee (1.77.322).

In the controversy of Svarūpa of the deity namely either as ‘Saguṇa or Nirguṇa’, Ty seems to promote the ‘Saguṇa dhyāna’ as a primary stage in the path of Bhakti. In a Kīrtana, 1.80.324 viz., "Evarimāṭa vinnāvō", Ty describes Rāma as Anthropomorphic and bias to Bhaktas. As a result the parama bhāgavatas comprehend him to be ‘vyakta rūpa’, capable to converse even. (‘Vyakta rūpuḍai ṭalikina muccaṭa’)
According to Ty also, a bhakta is the critic of the God. He has the right to criticise or appreciate the God. He is bold enough to question the action by God. For example, Ty is seen demanding for a reason for not protecting his devotees. In 1.107.353, Ty boldly says as:

"Nirajāksha munu nīdāsu laku
niketi vāvulu telpave"

As for another example, Ty says in a comp of ‘Ārabhi rāga and chāpu tāla

"Makkuvato ninnu mrokkina janulaku
dikku nivai atigrakkuna brotuvani" (1.108.354)

Ty has used the significant expression criticising God as:

"Bhaktimmani dānamadigitenemī
..........................tocademirā"

Ty shows a hope that a true bhakta gets the vision of the ‘Iṣṭadevatā’. There are several comps to this effect. For example, consider the Kirtana in Bilahari Rāga and Desādi tāla as:

"Kanugonṭini Śitrāmuni" (1.112.358)

This song indicates the vision of Rāma that Ty had. According to Ty, the deity should be granting the requests of the devotees. Especially with regard to washing away the sins of a devotee. He says:

"Nā pāpamu nātonevuntē
Śripa nibirudukemī bratuku" (1.117.362)

This charge Ty makes after praising him as ‘Karunā Samudra’.

Ty refers to the nature of Rāma namely to mix in the company of true bhaktas. Those bhaktas known for the common experience of ‘Madhurānubhūti’ or free from sectarian differences. Ty also refers that God partakes in taking the share of the offerings by the devotees. He requests such an occasion to be a right occasion to seek the grace of God. (1.118.362)

Ty seems to have got vexed with the doubts by his people regarding the very existence of the deity and so he makes a universal
comp to express his feeling with regard to the existence of the God. This may be seen in the kirtana

"Kaddanuvāriki kaddu kaddani moralaniṣṭu" (1.123.368)

Ty points out that 'avyāja' bhakti is to be shown by the devotee such that 'avyāja karuṇa' from Vāsudeva would be the result. The relation between the God and the man is after all a voluntary choice.

Ty shows that there are many men who pose obstacle to stop the progress of the Bhakti movement. Ty calls them as 'bhakti hīna jana's. He refers them metaphorically as 'madagaja's known for crookedness (1.163.407).

Ty's contention is that Bhakti towards God involves the search to know the 'tattva' of the God under worship. As a method to realise it, Ty shows that the deity should be considered as supreme and worship be extended accordingly. He puts it as:

"Āgama nigama cyārthamu nivani
Tyāgarāja nutuni talaci yunnānu" (1.206.447)

Regarding the purpose of human birth; Ty says:

"Nāmakusumamulace bujincē
narajianmame janmamu manasā" (1.220.460)

In other words, Ty praises the utility of his birth in a kirtana of Āṭhāna rāga and Rūpaka tāla as:

"Nīvuleka Tyāgarāju nī
guṇamula netu bogaṇunu" (1.222.462)

Here he declares, the inseparableness between himself and Rāma. Ty indicates the factor in God which drives the devotees to further belief upon him. He cites that the mahimā of Rāma tempted him as he heard it to increase his faith upon his God. He says:

"Nimahimalu vini vini nē
nentī nera nammiti" (1.323.463)

Ty links the deity with the music devotees viz., a Bhāgavata. A musician lives in the bhakti bhava, it couched devotees also. Ty says therefore:

"Bhāgavatāgresara rasikāvana jāgarūka
rāgasvara yuta premabhakta jana rakhaka
....................................Tyāgarāja vandita" (1.224.465)
Ty seems to distinguish between ‘Narastuti’ and ‘Haristuti’, ultimately making ‘Haristuti’ as superior. The Haristuti leads to eternal happiness. The same may be noted as he says:

"Mamata bandhana yuta narastuti sukham<
sumati Tygarganutuni kirtana sukham" (1.228.468)

He holds the men to be low and their deeds to be low as Pu showed earlier. Ty says as:

"Kalimänavulu ceyu cala karyamu lanu". (1.229.469)

Here the fickleness in men is attributed to be a characteristic in this Kali age. Therefore, Ty upholds the single minded devotion unto the ‘Ishådevatå’ in a comp. (2.243.2)

Ty considers the deity to be ultimately an effective guide and hence requests him to point out the way to worship him by himself, (‘Bhajanaseya mårgamunu jåpave: 2.297.55).

Ty however, finds a self explanation for such a query as:

"Anni nivanucu antarangamuna
tinnagå vedaki telusukoftinayya" (2.315.73)

also, after realising the greatness of devotion to Råma and after fair self enquiry Ty bursts forth with an emotional declaration in a Kriti of souråshtra råga and ådi tåla as:

"Melu melu råmanåma sukhami
dharalomanasa...........
Råmuni pai nijabhakti galigi gåna
rasamu telisina sukhambukanje" (2.336.91)

Here we see the beautiful link that Ty gave between bhakti and music. Ty also gives a clue that service to God can be done even through mind. In a comp viz.,

"Manasuceta sevyuni dalåcitesu
månasatvamu nosagune manasa" (2.337.99)

he describes God to be so. Thus the deity’s grace could be acquired through a mental process of devotion unto him. Therefore, he characterises the God Råma as essentially a ‘hritcåri’ (2.347.113) viz., as one who moves about in the hearts of the devotees. Ty
described his thoughts through bhakti regarding the deity. This Ty himself points out when he sings as:

"Rāgaratna mālikalace ranjillunāta Hariśata" (2.352.118)

The deity feels happy with the garlands prepared from the gems which are 'rāga's by themselves. Ty while taking side to glorify the greatness of Rāmabhakti makes a statement that in a comp of Sudhha Bangāla rāga and āditāla as:

"Rāmabhakti sāmrājya memānavula kabbena
āṁśānavula sandarśana matyanta brahmānandame
................................svānubhava vedyame" (2.356.122)

This type of statement reveals the maturity of Ty in the direction of bhakti and understanding the deity.

In fact, it is a rigorous search for a devotee to understand what is a deity. Ty subscribed a definition of a deity in a Kīrtana of Pantuvarāli rāga Āditāla as:

"Vāderā daivamut manasā
āḍīna mātalu tappa ḍanucu
................................
sītāpatiyani perugaligina" (2.396.168)

Here Rāma is defined to be that God, having the necessary requisites. In otherwords, Ty has attempted to explain the term ‘tat’ of the statement ‘tattvamasi’ in the comp above. Also this kirtana points out that Ty is convinced of the divinity in ŚrīRāma. Infact, Ty belongs to that group of bhaktas who struggled to realise the meaning of the name of the deity.

Ty is confident regarding the nature of deity as to protect the ‘parama bhakta’s without any doubt. ("Parama bhaktu lanu pālanamu sēyu: 2.428.198)

Ty is a universal thinker. He does not take sides in respect of Rāma’s worship. If at all he describes the glory of his Rāma, he equally takes note of the ‘mahimā’ of other deities with due consideration. Therefore, Ty shows a true relationship and understanding between the deity and the devotee. When he says:

"Satyamu tappaka sakala lokulaku bhrutyuḍāi
daiva bhedamu leka
nityamaina susvara gānamutto
nirantaramu tyāgarājanuta Rāma" (2.466.238)

Here we also see the link between Bhakti and music. They both go hand in hand to please the God. When that is adopted, Ty assures the grace of God to be certain upon the saint musician. Further Ty is clear to suggest a clue to win the grace of God. When he says:

"Jñānamuto Rāma dhyānamutto manci
gānamutto mēnu dāna mosangucu" (2.477.252)

Every word of this expression speaks a great significance regarding bhakti, music and the behaviour of devotee towards gods in order to win the 'apāra karuṇa' of Lord Hari.

If the deity feels it fit to help the devotee, he would do anything. He would even go out of the way to protect those who are really anxious. Ty cites the example of Krishṇa helping 'Draupadi' and her modesty by supplying series of sarees to her. ('Nāreemaniki jīra liccinadi nāde')

He mentions the instance of Rāmadāsa whose imprisonment was removed by Rāma. ('Dhīruḍau Rāma dāsuni bandhamu : 2.479.254) He also mentions Sītā as another devotee who enjoyed the extreme grace of Rāma, because he crossed the ocean in order to protect her.

In this manner, it is possible to gather yet more details regarding the relationship between the God and the devotees from the comps of Ty. Ty has discussed the concept of God, his greatness and the power of the name of God, the relationship between the deity and devotee etc in his comps. These factors connect bhakti and music also.

Thus the singer, Ty, is seen speaking of the definition of the concept: God, and the factors in Him which make people to extend love and respect unto Him. Having noted such details, let us turn to note details regarding certain deities like Gaṇapati and other such deities who are again linked with music and the 'nādavidyā'.

B. OTHER DEITIES

Generally Ty has shown his singular devotion to Rāma in most of his comps. He went to the extent of saying that there is no happiness
on earth from other deities except Rāma. He expresses the same as:

"Itara daivamula valana ilanu sakhyaṁā" (1.31.272)

At another place, he shows absolute superiority of Rāma by saying as:

"Manasu telisi brócinanu maracinanu nive" (1.31.272)

Such a statement by Ty brought him a name in the tradition that he neglected other deities. But that is not true. Like, Pu even Ty respected several other deities who are described below briefly.

Ty has a great regard to the tradition of bhakti and other promoters of the same. In fact, bhakti entices a devotee to scale the heights of prosperity and happiness in human life. Therefore he takes the opportunity of mentioning certain bhaktas who are munis, who have attained heights in the path of bhakti. As sex is no factor of consideration, Ty mentions even female bhaktas like Draupadi, Śabari, Svayamprabhā etc. He mentions even the animal bhaktas like the elephant, squirrel, etc. Thus this section would concern itself to give a brief account of some features of the deities and famous devotees as mentioned by Ty in his comp. To begin with let us describe

(a) 1. GAṆAPATI :

GaṆapati received a great appreciation from Ty and to that effect we have a few comps addressing him. He praised him as ‘Girirājasutā tanaya’ viz., as the son of the daughter of the king of mountains. This deity is described to enjoy extreme ‘Karuṇa and ‘Vātsalya’ from his mother Kāmākshi. Ty while praising Kāmākshi goddess requests her to look after all her devotees in the manner she looked after her son Vināyaka. (2.405.176). In another comp (2.1.255), Ty mentions some more details of GaṆapati. There GaṆapati is identified as Anjaneya (‘Ājaneyāvatāram’). This is understood in this way that Ājaneya was born due to śāṅkara and therefore GaṆapati is ājaneya. This type of relationship is mentioned in Sangraha Rāmāyaṇa which is cited by Śrī Veerabhadra sāstri in his ‘Tyāgarājakīrtanalu’ edition.
2. HANUMĀN:

Ty represents Hanumān as a foremost bhakta known for ‘Dāsya bhakti’ as noted earlier. Hanumān is referred as highly learned in the ‘Gāndharwa veda’ as well as in the other fields of knowledge. He is referred also as a pāthaka of Purāṇas at a time when Rāma relaxed with Sīta after due Pūja to ŚrīRaṅganaṭhaswāmi (1.121.365). This idea is recasting of the original thought found in the Purāṇa śloka viz., ‘Vaidehi sahitam’ etc., wherein it is read as:

"Agre vācayaḥ prabhañjana sute
tattvam munibhyah param"

Further Ty describes Hanumān as ‘Parama bhāgavata varēṇya’ known for excessive bodily brilliance (‘Kānchanādri sama deḥa’: 1.83.196). Ty refers Hanumān as ‘gandhavāha tanaya’ in, 1.121.365. He praised him to be his ‘guru’. Hanumān is famous for the performing worship of Rāma, at the very early hours of morning.

Hanumān is that unparrelled devotee who finds immense hapiness by staying always at the lotus feet of ŚrīRāma. The same Ty puts it beautifully as:

"Carana yugamu nandu sukhamānjaneyuniki" (2.385.157)

Here Ty includes Hanumān also under those eminent bhaktas who possess natural happiness but still go after the worship of Rāma. Now we turn to

3. KRISHNA:

Rāma and Krishṇa avatars of Lord Vishṇu, attracted the music composers Pu and Ty. Lord Krishṇa has several aspects combined in his personality. But Ty is specifically attracted at that aspect of Krishṇa as a God playing upon flute and immersing himself in the world with the sweetness of his flute music. We have seen Pu as attached to Krishṇa as much as Ty to Rāma. Ty is a good friend (‘Tyāgarāja sakhuni’) of Krishna having a great admiration to the personality of Krishṇa. This we see in a Kīrtana of Kedāragoula and Rūpaka tāla as:

"Veṇugōṇa laluni gana veyi kanulu kāvalene
................Tyāgarāja sakhuni veḍaga vacce" (2.407.178)
There are a few of full length Kirtanas by Ty where Krishṇa is described. Like Pu, Ty also acknowledges Krishṇa as ‘gānāmūrti’ viz., the very embodiment of music and seeks blessings. (vide 2.5.258). However, Ty maintains that Krishṇa is not different from Rāma and the deeds performed by Krishna to be sometimes referred as those done by Rāma himself. Like Pu, he does not see difference between Krishṇa and Rāma as they are the avatars of Lord Hari only.

4. NARASIMHA:

This is also another avatar of Lord Nārāyaṇa. This was for: to protect Prahlāda and to punish Hiranya Kaśipu. In 1.209.449 which is in Bilahari Rāga and Tripūṭa tāla. Ty prays that God that he should grant such a mood of mind that it always rests upon the devotion towards him. Ty has a great admiration to this God, just like Pu. Pu spoke of Narasimha as a powerful deity and described Narasimha mantra as a ‘divya mantra’. Ty too showed his belief equally on the potentialities of this God. There is another Kirtana by Ty, praising Narasimha as a remover of evil and destroyer of diseases to the devotees (‘Āhlādakara asubha roga samhāra’: 2.423.193). The details of Narasimha spoken by Ty are quite common as known in the tradition. But rather he addresses that Lord as Narasimha unlike Pu.

5. LORD ŚĪVA:

Ty is a devotee of Lord Śiva also. According to him also this deity is a worshipper of Rāma. As we see in the expression: 

"Rāmanāma rasikuḍu kaiḷāsa sadanuḍu sākshi" (1.4.233)

Here that Śiva is mentioned as the resident of Kailāsa. Another aspect of Śiva viz., Śankara seems to have come into being only after due nādopāsana. (‘Nādopāsana cēśe śankara nārāyaṇa vidhulu velasiri’) He visited Kovvr presided by Sundarēśvara. He praises Kovvr Sundarēśvara in his Kovvr Pancharatna kirtanas. There in he employed such terms through which he showed himself as a devotee of that God. For example, we have the Kirtana "Evasudhāṇīvaṇti daiva mendu kānarā“. Īśvara is connected with dāsas (the musicians) and hence the Lord is complimented as ‘Dāsavarada‘.
Ty has equal attitude to Śiva and Mādhava, as we see in the expression:

"Evarani nirāṁchedāra
...............sivudavo mādhavudavo"

There is the temple of Lord Śiva in the aspect of Lord of five rivers (pancanadiśa’). Ty praised that in a full kriti viz. 1.101.348. "Trijagadiśa śambho" in Sāraṅga rāga and chāpu tāla. Here he praises Śiva connecting Ambā and Gaṅgā.

At another place, viz., 1.208.449, Ty describes Śiva as "Nādarūpa Soundarya Nāyakīpa" meaning as the Lord of Amba who is the very form of beauty of Nāda. With this epithet, we note Ty linking Śiva with music.

It is interesting to observe that the ‘tattva’ of Sadaśiva is represented by Ty in a comp of Āndolika Rāga and Āditāla. Here he identifies the ‘Om’ to be Sadaśiva while ‘Om itself stood to generate the ‘nādavidyā’ (2.35.117). According to Ty, those are the real ‘jīvanmuktas’ if they comprehended well that ‘Omkāra’ through the drinking of ‘Rāgasudhārasa’.

He has a great regard for Lord Śiva even in the aspect of ‘Śambhu’, and hence seeks blessings from him. (vide the comp: "Sambhōmahādeva"). Lord Śiva is also referred as ‘patita pavana’ an epithet already used for Rāma. Ty uses the term Śankara as an epithet to Rāma. Ty advises that ‘Śivārcana’ with ‘bilvapatra’ would result in the removal of the fear of rebirth in this world. The same can be noted from the expression:

"Śiva Śiva yanarāda ori: bhava bhaya bandhālanāt cukorāda" (2.415.186)

Śiva is referred as a skilled dancer by Ty which can be noted from the expression ‘Naṭanacatura’. Herewith Śiva’s connecction to the fine art viz., dance also is suggested by Ty.

6. SHAḌANANA :

The six faced Lord is Subrahmanya, the son of Śiva and Pārvatī. He is born to destroy the demon Tāraka. Ty praised this God in a
comp of Todi raga and Aditala as ‘Shadana’ and as a resident of Brahmapuri. (2.251.11) Ty describes that the power of creating the creation (Srishti sakti) was given to Brahmadeva (2.251.11) by him only. Further this deity did not like Brahma’s pride and hence he has shown anger upon him. The Puranic stories employed in the Kirtanas of Ty indicate the greatness of Subrahmanya correspondingly.

7. VENKATARAMANA :

Ty describes him as Tirupati Venkataramana referring to the place of this deity. The song viz., "Terateeyaga rada loni Tirupati Venkataramana maccharamanu" (1.177.420) refers to a miracle made by Ty. Due to this song, the curtain drawn already across the idol of Lord in the temple prohibiting ‘darshan’ at an odd hour was removed miraculously allowing Ty to see the God at Tirupati.

Ty submits his shortcomings and other difficulties in the path of Bhakti to Venkataramana. In a kriti of madhyamavati and aditala (2.408.179), Ty has described the Vaibhava of Sri Venkateswara. Here he compliments the beauty of Vishnu. Ty has praised Venkatesha and all that is true to the Lord Vishnu. Lord Krishna, Narasimha and Venkaṭeṣa are referred in this section Ty.

Thus we have seen above a brief picture, seven important deities touched by Ty in his comps. Now let us turn to the references to goddesses Amba, Lakshmi and Vaidehi. Goddess Sarasvati is referred here and there.

(b) 1. AMBA :

Amba is a general term meaning MOTHER the female energy in general. She is regarded essentially as the consort of Lord Siva. With the word Amba there are several comp by Ty. Ty is equally at home in his devotion towards the goddesses. He describes ‘Amba’ with all glorious epithets referring to music and the aspects of bhakti besides providing information on her attainments and achievements. It is interesting to observe Ty speaking to the goddess in a very affirmitive way as:

"Nammitinante ni kanumana memamm" (1.6.245)
He compliments her as "Bhakta pālana·dhurandhari" (1.7.245) viz., as one yoked to the task of protecting the devotees.

In 1.124.369 Ty brings out the Tripura Sundari form of Ambā. He complements her Karuṇa upon devotees to be simply 'divyam'. (Brilliant). He compares her to the butter which is a source for ghee. Ty meant Bhakti to be like ghee which is possible through the grace of goddess (Butter).

There is a kīrtana where "Śrī Pravruddha śrīmati", presiding goddess of Lalguḍi is described as 'parādevata'. Ty has sung the glory of "Tripurasundari" another aspect of Ambā. In the comp 1.186.426 he pointed out that her grace was extremely powerful that her grace gave him way to proceed in the path of mukti. He describes the goddess the so great that her very smile was enough to make Śiva to like her (2.469.20). Ty describes some of the deeds of bravery by Tripura Sundari also. She is described as the sister of Rāma. (‘Mavarumuki cellelani’) At 2.470.243 Ty praises her and seeks her blessings. At 2.472.245, which is in Kalyāṇi Rāga and Ādītāla he calls the goddess as the very elegant person in appearance especially on the Fridays. He typically describes her as:

"Śukravārapu muddu Tripura Sundari"

Once again Ty refers here this goddess to be the sister of Kāmajanaka viz., Vishṇu. Herein we notice identity between Lord Vishṇu and Rāma.

Ambā is described also in the aspect of Dharmāmbikā. Ty has shown his highest devotion to her in a full comp which is in Sindhu kannada Rāga and deśādi tāla as:

"Nannukanna talli nā bhāgyamā" (1.205.446)

Dharmāmbikā is also referred as the sister of Vishṇu. She is the presiding deity of 'Pancanadi kshētra' viz., the town Tiruvāḍi. Ty impelled to praise her especially in Tamil Naḍū while witnessing the profuse pūjās performed to her on Fridays. He immortalised by Ty is glorified that in his Kīrtana in Yamunā Kalyāṇi and Rūpaka tāla, which begins as:

"Vidhiśankarādulaku dorakunā ituvanti sa
nnidhi veḍuka cūtumurāre" (2.404.174)
In this sankirtana, Ty provides the various details of ‘Pujaseva’ performed by gods to her. She is referred as ‘paradevi’ the supreme deity.

Ty describes further Dharmambikā in a comp 1.38.279 of Desika todi and chāpu tāla. Here he expresses his absolute devotion to her. The aspect of ‘Kāmakshi of kanchi is also referred by Ty. That indicates his visit to Kānni. He describes Kāmakshi also to be the sister of Rāma. Also he refers to her greatness. She is described to have blessed speech to a dumbman (Mūka) to become a great poet.

We have also references to goddess Dharma Samvardhiṇī. She is referred as one who would protect devotees. Ty describes her with the expression “Avyājamunau paripālanamu jeyu” (2.257.18). Again in another comp (2.286.43), she is referred as the very form of goddess Lalithā. He appeals to her that she should regard him as her son. He prays her to bless and it is seen in the expression:

"Nāmanasunani caraṇamula
sada nemamuna pūja seyanit"

Further Dharmasamvardhani is regarded as the consort of Śiva. She is addressed as Katyāyanī. Ty prays for her protection as ‘Śive pāhimām ambikā” (2.416.187)

In the foregoing paras, we have noted some of the aspects of Ambā, the universal mother sung in the comp of Ty. We see a constant feeling of devotion of Ty in respect of all the forms of Ambā.

2. LAKSHMI :

Ty refers this goddess as the consort of Lord Nārāyaṇa. There is only one kriti where she is described as presiding in the lotus and as the very form of liberation (Kamalālaya and Moksha rūpā). That kriti is in Ratnāngi rāga and Āditāla. He reads it as:

"Satamat bhaje
kamalālayam Tyāgarōja mokshārupam" (2.6.258)

In this stuti, Ty has mentioned the eight forms of Lakshmi viz., (1) Jayalakshmi, (2) Dhanadhānyalakshmi (3) Kanaka Lakshmi. (4)
Dhairyalakshmi (5) Sántana lakshmi (6) Moksha Lakshmi etc., But speciality lies in Ty recognising her as 'moksha lakshmi'.

Pu has given a separate place to Rāma (Lakshmi) in his comps. According to him, as we noted earlier she is the very first person to lead the dāsa cult in the bhaktimārga. Ty, one the other hand, hits upon vaidehi as the first to lead the bhāgavata cult in the path of Bhakti. Here we note contrast, although in principle both promote goddesses Lakshmi with the honour of being first devotee of Lord Vishnu.

3. VAIDEHĪ :

Vaidehi is the elected goddess of choice of Ty. We have noted that Ty pitched upon the Sitārāma bhakti. He went to make a bold statement in a comp of Asāveri chāpu tāla as:

"Edanu Śrī Rāmabhakti leni narajanma
metiyemi mrugamaitete nemi" (2.440.209)

Such a Ty makes his requests for blessings to his 'Ishṭadevatā' through Sitā. He petitions Sitā to tell Rāma that he should look after him very well.

Among the Haridāsas of Karṇātaka after Pu, it appears 'Vijayadāsa' was the one Haridāsa, who made a full comp upon Sitā exclusively. But Ty has many comp upon Vaidehi giving due importance and respect to her. For example, in 1.197.437 he begged her for blessings as:

"Dehi tava pāda bhaktim
vaidehi patita pāvani mē sadā"

This comp is in Śahana rāga and Āditāla. Infact this kirtana seems to be a summary of the greatness of Vaidehi. For example, Ty describes her as:

"Śatamukha māda damane"

viz., as one who had destroyed the pride of Śatamukha the demon (for more details, refer "Tyāgarāja kirtanalu" ed. K.V.Sastry, Vol I pp.438) She is described also as the lover of music. Ty mentions a puranic instance where Sita was simply pleased with the praise of
Agasthya himself. ('Kalaśajagīta mudita'). So, Ty makes Sītā also as capable of appreciating music and thus Sītā and Rāma become the appropriate choice of the deity of music. Sītā is simply unexcelled in respect of showing the 'prema rasa' unto her Lord. Therefore, Ty typically makes a prayer to Rāma in a comp of Varāli Rāga and Ādītāla as:

"Dharani tanayakunna prema rasamu
Tyāgarāju kīvā................(2.310.69)

Ty, praises Sītā that he does not even hesitate to lower Rāma in order to praise her, even more. That is seen in a very beautiful way, when he refers to the greatness of Rāma as:

"Mā jānaki cetṭtabāṭṭaga maharāju vaiṭivi" (2.320.78)

It was due to Ty's Jānaki only that Rāma was able to become an emperor.

Ty views Sītā also as his mother and Rāma as his father. There are four Kirtanas continuously made by Ty praising Sīta together with Rāma. Therein, Ty refers Rāma with epithets like 'Sītāpati', 'Sītāmanīhara, 'jānakīramaṇa' etc.

(c) NAVAGRAHAS:

Navagrahas are neither gods nor men, but they are planets controlling the life-span of beings born in the world. Ty is aware of the influence of Navagrahas in the life of man. There are no individual comps in praise of Navagrahas. But like Pu, Ty also subscribes to the view that before the power of the grace of Lord Hari the influence of Navagrahas upon devotees is insignificant. Ty believes that the Rāmānugrāha is extremely powerful, compared to the power of the planets. This he stated in a comp of Revagupti rāga and deśādi tāla (1.146.395). Here Ty meant that to devotees who please Rāma with strong devotion the grace of these planets would be automatic and imminent. Pu, on the other hand, made a composition viz., "Sakala grahabelavu nīve" thereby identifying Purandara Viṭṭhala as a strength, even that of Navagrahas. Now let us note certain famous bhaktas in the following section.
(d) THE BHAKTAS:

Among the oft mentioned devotees of Lord Hari, Nārada, Parāśara, Śuka, Śaunaka, Tumbura, Prahlāda, Purandara etc receive his attention and praise as great bhaktas. Ty cited these bhaktas in order to stress the greatness in the name of Lord Rāma (1.4.238) and experience due to it. Besides these male Bhaktas, Ty mentions female Bhaktas also. They are Ahyā, Draupadi, Bhaṇī, Kousalya, Šabari, Sitā, Swayamprabha, Tulasi etc. Let us note a few details in respect of these Bhaktas from the comps of Ty.

Ty describes Rāma as deity being respected by Bhaktas like Śuka, Sanaka etc. The same is noted when he says:

"Śuka sanaka prahlāda nārada
paramēśa nudrādi bhaktu larcimpaga" (2.262.22)

In addition to those bhaktas, Ty mentions a few more viz., Vibhīshaṇa, Guha, Rāmadāsa, Vālmiki, Girijā, Śatrughna, Saumitri, Ānjaneya, Sugreeva, Bharata etc. The list of bhaktas which he mentions now and then in his comps may be grouped below. The names of Bhaktas are:

1. "Girija ripumardana śaṅkara saumitri
dharaja nilatanaya vibhākara suta
dāsa vedahauja bharatulu" (2.302.130)

also

2. "Vidulaku mrokked saṅgīta ko
......śaṅkara krita sāma nigama
..................................
Kamalā gaurī vagīṣvāri vidhi
guruśadvaya śiva nāradulu
Amareśa, Bharata kaśyapa canḍi
Ānjaneya guha gajamukhulu
sumukanduva kumbhaja tumburu vara
śomeśvara śrājñadeva na ndi
Pramukhuluva Tyāgarāja vandiyulaku" (2.399.170)

3. "Brindāra kādimuni brinda śuka sanaka
Sanandana śrī nāradārvindodbhava
purandanilaku........." (2.409.180)

4. "Bhringi nāteśa samtraja ghaṭaja
matanga nāradādi munulupāsincē" (2.435.203)
5. "Parameśa vasishṭha parāśara nārada
śaunaka śuka
surapati gautama lambodara guha
sanakādulu

Dhara nija Bhāgavatāgresarulu
......paramabāndhavulu" etc. (2.461.235)

All the above bhaktas, mentioned are referred to be musicians who enjoyed the grace of ŚrīRāma. Ty is pointing out that there are bhaktas who have the blessings of ‘Divya drishti’ from Rāma. Let us turn to describe a few details of those devotees about whom Ty referred greatly in his comps.

(1) NĀRADA :

He is a sage and known to have ranked high in respect of devotion to Lord Hari. Moreover, Bhakti linked with the form music goes its origin to Nārada only. It was Nārada who initiated Vālmīki into Rāmabhakti. It was again Nārada who inspired Pu and Ty and other such singer saints to that tradition of Bhakti. Pu showed his utmost regard to Nārada. Ty on the other hand, glorified him further. He is considered as ‘guru’. So Ty addresses him as "Nārada gurusāmi". Even Lord Hari is fond of Nārada especially when he is singing (Nāradagāna lola). Ty has a few comps directly referring to Nārada and his greatness in the field of Bhakti and music. Ty considers Nārada as the very form of ‘Nārāyaṇa Bhakti’. For example, in a comp of Vijayaśrī Rāga and Ādītāla he connects Nārada and Haribhakti as "Varanārada Nārāyaṇa’ smaraṇānandānubhavamu " (2.290.162).

Ty considered Nārada as a great bhakta and musician who is famous for the happiness enjoyed due to the knowledge of the concepts of music like ‘svara’, ‘laya’, ‘mūrchana’ etc. He says as:

"Svaralayādi mūrchanollasita
nārada vinuta" (2.427.199)

Ty mentions Nārada to be good at Viṇa. He is acknowledged as Ty’s Guru and to have blessed Ty with the ‘svarāṛṇava’ probably was a treatise containing secrets of Nāda vidyā.
2. RĀMADĀSA :

He is not mythical. We have history describing Rāmadāsa’s power of devotion to Rāma adopting the ‘sāṅgīta mārga’. Ty realised his greatness and was inspired also. Ty mentions him more than twice in his comps. Ty records that God Rāma himself was responsible to release Rāmadāsa from imprisonment. (vide 2.479.254)

3. ŚABARI :

She is referred originally by Vālmiki in Rāmāyaṇa. Ty shows his great regard to her also. She is unique among the devotees of Rāma as she enjoyed the privilege of offering God Rāma those fruits tasted by her to test the sweetness of them before offering to Rāma. This detail is supplied by Ty only (2.268.27) Ty is actually at loss to describe the unique luck of Śabari as he says:

"Entani ne varṇiṇtu śabari bhāgya" (1.48.291)

Ty describes that she attained mukti which according to him is ‘punarāvrthrahita padam’. (a state where with rebirth is removed).

4. TULASI :

Pu regarded her as a great devotee. Ty also regards her so. Ty has made more than five kīrtanas by praising her individually.

Ty described Tulasī as a beautiful woman, highly pious and dedicated to the worship of Lord Vishṇu. He mentions Tulasī to be a deity of importance to Vishṇu bhaktas who are bhagavatas also.

Purāṇas describe the life-sketch of Tulasī. She is mentioned as ‘nija bhakta’. Ty, for example, describes her in a comp of ‘Devagāndhāri and Ādi tāla significantly as:

"Śṛtulasī māyinī.............
1 mahini ni samānamevarammā bangāru bommā" (1.81.194)

Tulasī is identified with the ‘vishṇu- pūjā’ itself. She is called as ‘Varabhakta’ by Ty. He makes (1.175.418) a comp which might form as a ‘sāshṭānga prapāmā’ to Tulasī. Ty seems to have enjoyed the vision of Tulasī herself.
Thus in the paras above we have noted a few details of Male and female deities who upheld the bhāgavata religion which is music too. Ty, in his comps, has raised the status of certain 'bhaktas' of Lord Hari to the rank of divinities indicating that musicians truly dedicated to that vidya of 'svara's could hope for elevation of that order. At all places, Ty has shown forth the omnipresence of Vāsudeva. ('Vāsudevassarvam').

9.3 RULES OF BHAKTI

Pu and Ty belong to the Bhakti school of thought. They can be described as the 'acarya's of the 'bhakti system'. Like Pu, Ty also suggested a few details of discipline upon bhakti which may be viewed as Rules governing the conduct of a bhakta of Lord Hari. What are expressed by Pu, Ty reechoed them in his comps. But Ty seems to have paid attention to music also not limiting himself to the propagation of Bhakti marga and details involved therein. Ty repeatedly emphasises upon 'nijabhakti' which implies 'purity' and sincerity. Here under, let us record a few points which can be called as rules helpful to Bhaktas to grow stronger in their devotion to God Vishṇu.

1. As an essential pre-requisite 'jnāna' and 'vairāgya' are necessary in a devotee. Knowledge of the reality of things in the world and consequent feeling of resignation unto that object form another requisite. Ty hints it in a comp:

"Jnāna vairāgya vighāna sadbhakti
dini bhāvamulella divyamai veluga" (Vol I 3 pp)

Since the God is all that, the devotee can derive all 'Jnāna vairāgya' from God as He is the form of it. Ty defines the 'Vairāgya' to be in the sense of taking the materialistic pleasures merely as illusions.

2. A bhakta should be capable to meditate upon God and become one with him. This is possible through 'Tivradhyānayoga' and 'Tādātmya bhāvanā' (1.19.29) according to Ty.
3. Devotion is not an occasional process, but a continuous event in one's life. Every day and every moment the devotion and its feeling should be active in man (1.26.40). Ty puts it as:

"Anudinamu nidu padābjamula
.........sevintu.................

4. A devotee cannot afford separation from his lord. Ty says it as:

"Ninubāsi aranimusha mōrvanurā" (1.32.48)
This is the true love in devotion.

5. A bhakta feels unusual happiness and horripulation in his body. This Ty points out for a number of times. (cf 1.38.54, 1.15.116).

6. A devotee should be a servant of God and the greed should not take place in him (1.14.101). That is, a devotee is expected to leave the control over himself to the God, but remain dutiful to him.

7. Faith and belief upon God are the necessary prerequisites according to Ty (vide 1.7.108). He has many comps to emphasise this.

8. Selflessness is a factor which governs true bhakti and there should be total dedication to God. As cited earlier "Ātmakai.....aśinca lēdu" and also "Paramātmanīkai palka" (1.8.108).

9. Bhakti is the contrasting feature, devotees and non-devotees are signified in respect of difference of experience. This he says:

"Nijadāsulanubhava mokati
ninu teliyani janata yokati" (1.9.109)

Hereby it is seen that Bhakti gives rise for concrete experiences. In fact Ty's comps are the records of his Bhakti experiences.

10. Fixity and steadiness of mind are essential in the field of Bhakti. The 'Iśṭadevātā' priti happens only if there is 'sthiracittatā' in a devotee. (1.25.126)

11. Bhakti is a voluntary action in a devotee coupled with love (1.32.135)

12. Having taken to human life, one should have nijaprema (real love) upon Rāma and the absence of that does not qualify the meaning of human existence. (1.35.139) Ty goes even to the extent of declaring him as an asura if he were to forget about the devotion to Lord Rāma ("emārinu mānavuṇaṣuṇude")
13. Ty is biased to Rāmabhakti ("Bhakti yandali Rāma bhaktimelu") Bhakti is an universal situation which Ty also emphasised.

14. Bhakti mārga ensures fulfilment for everyone and it is the effect of all the Bhaktas to discover exactly the real path that leads to the attainment of God-head or mukti. Ty offers a solution too that the company kept with 'nija bhaktas' would definitely help the devotees. (1.40.143).

15. Ty is aware to point out that Bhakti has enabled the low caste people to grow cleverer and become patrons to win the grace of God. Ty points out the rise of Bhaktas of other castes.

16. A Bhakta given for the constant feeling of worship to the God, feels a great anxiety beyond description (vide 1.54.159)

17. Age is not the consideration to be a Bhakta. Dhrūva and Prahlāda are known to be examples of Bhaktas even at young age only. Keeping them in view, Ty compliments as:

"Bāla bhakta pāla" (1.57.164)
to win the grace of Lord. (1.57.300)

18. A devotee would have such an absolute identity as to say:

"Rāma nīpāte pāta
Rāmā nī bāṭe bāṭa" (1.59.165)

19. A true bhakta insists upon single minded devotion Ty indicates it in the comps: 1.64.17), 1.65.171 and 1.71.181).

20. Bhakti as a rule, lies in counting upon the excellences of the deity only. As Ty puts it:

"Bāguga satatamu ni guṇamulu balku" (1.70.180)

21. Bhakti is a disciplined activity where progress is steady and far-reaching. The same Ty indicates with the term 'Nema' like Pu involving a system about it.

22. The necessary distance should be kept up between the deity and the devotee. Ty carefully follows such a requirement although he is very close to Rāma. For example, at (1.2.200) Ty observes the required 'Prabhumaryādas' (with all royal privileges).
23. Anurāga is essential in the event of Bhakti. Such a Bhakti produces 'Sujñāna' and 'Sumati'. Ty uses several other words to denote love. Comps 1.16.255 and 1.108.354 may be cited as examples.

24. In fact, fear about the life, in other world, would be a cause for the raise and development of Bhakti in man. Those who are inadequate of it grow jealous and intolerant about other devotees. Ty illustrates the point in a comp 1.41.284.

25. The merit acquired in the previous birth of a being (man) appears in the form of devotion in the minds of men. In the same manner, the various vows ('Nomu's) result in the incidence of Bhakti in man. Ty expressly states that in 1.42.285, 1.46.290.

26. Character (Śīla) is a very important factor for Bhaktas. Ty stresses it beautifully as:

"Śīkulainā vara bhaktulu pilaciro" (1.83.327)
referring to the silence by Rāma. Further the 'siddha's in the aspect of Bhakti taken as 'yoga' would absorb themselves in happiness of remembering Lord Rāma. (1.75.379)

27. Mind is an important factor. Its orderliness is highly necessary. The 'mānasa bhakti' is stressed by Ty.

28. Ty advises if one were to reach God through the effective medium of singing, Ty has a piece of advice to make. In the comp: 1.123.368 he advises, one to spurn sleep and sing the glory of Rāma with pure mind, with good svara etc.

29. Time should not be wasted by a devotee. Pu and Ty stress the same factor very much. Ty, for example, says the same at great length in a comp, "Kālaharana mēlarā" Pu also hinted earlier as "Kālavunu vyartha māḍabēḷa".

30. Jealous (telugu 'machcharamu') in man is a great obstructing factor for Bhakti and that is referred as a curtain metaphorically by Ty. Unless one removes (1.177.420) that, the darśan of the Lord does not take place.

31. Ty is emphatic that atleast for a moment all thoughts should be arrested and concentration be fixed upon the utterence of the
name Rāma. (1.179.422), He says in the Kriti of Pūrṇachandrika rāga, ādītāḷa as:

"Talapu lanni nilipi nimisha maina
tāraka rāpunī
nijatavamulanu telisi
........(nāmamu seyave oh! manasā)

32. Ty hints that regular service, worship, love and the knack of praising the God results in happiness. (1.188.431)

33. A bhakta need pick up a feeling that all other sacred rites are identical to more Rāmadhyāna. He says it in a comp of Dhanyāsi rāga and Ādītāḷa as:

"Dhyāname varamaina gangā snāname
manasā rāma" (1.200.442)

34. Any devotion viz ‘tāpamu’ unto God should be free from passion and greediness. Ty says the same in the expression:

"Rāga lobhamuce tāpamu jēsite
parāgati geluga nrcunā" (1.210.450)

35. One should know the greatness of God. Ty does not believe in blind belief and worship. Worship should have the feeling of attachment and understanding of the God. He says:

"Nijamani ni bhakti mahima delpa teru
Bhajana seyamani palikerāgāni" (1.227.467)

In the absence of proper use of buddhi and understanding of Bhakti, the man becomes a ridiculed person. Ty indicates it when he says:

"Kalūśātmuḍai dush karma yutudai
palumāru durbhāshiyai" (2.261.21)

36. Ty enlists indirectly the impeding factors to the worship of the Lord. They are sleep, attachment to pleasure, praising men who are already exposed to worries by themselves, wandering and eating like bull and experiencing happiness in the worldly objects etc. These prevent concentration of mind and hence Ty advises to outwit these and work to please the Lord (2.288.2.38).

37. Ty has a great admiration to the routine of the bhakta and that he describes in a kriti of begaḍa rāga and ādi tāḷa:
"Bhaktuni caritramu vinave manasā āsakti leka tāgoruchu jivanmuktuḍai ānandamunondu" (2.296.53)

The bhakta would be ‘jivan mukta’. As Dr. V. Raghavan puts: a ‘jivan mukta’ is one who is released from bondage while yet is in an embodied state. Ty advises that one should differentiate in the Gods like Śiva or Vishnū ("Śiva mādhava bhedamu ceyagarādu": 2.296.53).

38. A true devotee needs certain self-discipline and aversion to bad ways and attractions. Hints in this regard are to be found in the comp of māraranjani rāga and āditaḷa viz.,

"Manasā ŚṛRāmuni dayaleka" (2.303.61)

39. Yogins are attached to this path to attain bliss. The Bhāgavatas in groups sing His glory and that is the best way. He says:

"Yogivanulu ānandamunonde sanmārgamaṭa" (2.352.118)

In the manner above, a number of instructions which would be like rules of bhakti can be collected from the comps of Ty. With this comps, Ty is indirectly disciplining the way of a devotee towards perfection and siddhi. The inquisitive seeker is benefitted from the comps of Ty.

Now let us turn to note the usual kinds of Bhakti as described in the comps of Ty.

9.4 THE KINDS OF BHAKTI

As noted in the previous chapter, the Bhakti tradition points out nine kinds of Bhakti beginning from śravaṇa bhakti’. Ty’s comps appear to have described these kinds with illustrations. ‘Smaraṇa bhakti’ and ‘kīrtaṇa bhakti’ are prominently described by Ty.

Ty has indicated a dictum that of all the bhaktis, the bhakti unto ŚṛRāma is better ("bhaktiyandu ŚṛRāmabhakti melu").

We notice that there are certain comps of Ty wherein two or more kinds of bhakti being mentioned in a comp as we observe in Pu. For example, in the comp:

"Vaddanunḍede bahumelu" (1.25.39)
Ty has referred more than one kind of Bhakti. He mentioned ‘archana’ ‘śravana’ and ‘smarana’ bhaktis. Therefore, sometimes same comps would be examples to illustrate other kinds of Bhakti other than that under discussion. However, there are comps only one kind of Bhakti is described by Ty.

Now let us note in brief the Bhaktis as discernible in the comps of Ty.

1. ŚRAVANAM :

It is the desire of the devotee to listen to the glory and the excellences of Lord Hari. Ty in his comps desires to indicate his devotion to ŚrīRāma as a Bhāgavata either by dancing at the threshold of the abode of ŚrīHari, or making him listen to the beautiful music sung by him etc. As for an example of this kind, a comp of Ty which is in Janaranjani rāga and desādi tāla may be cited. Ty says:

"Rāmanāma śravanamavallā
nāmarāpa mo hridayambuninī
dharmatil a seyaga lēdā" (2.443.213)

Here Ty hints also the result of sravaṇa bhakti namely love takes root in a devotee due to it. Ty stresses ‘prēma’ (devotion) towards God is due to this type of Bhakti.

2. KĪRTANAM :

This form of Bhakti refers to the aspect of praise of the Lord. The praise contains a description of the various excellences and achievements of Lord Rāma. It is ‘nāma kirtana bhakti’ that is meant by Ty. The nama means simply the name of the Lord as well as the glory of that God. One's life should be engrossed with desire for this He says it in varāli rāga and āditāla:

"Rāmachandra nīvema manda
niyā prēma teni bratukemi" (1.35.138)

Also in the Kirtana:

"Mānasas sancharare Rāma" (1.44.146)

which is in Punnāgavāri rāga, chāpu tāla. It contains the description of the qualities and achievements of Lord Rāma At
another place, Ty mentions the glory of Nārada for having attached to this type of Bhakti. He mentions it in the comp of Yedula kāṃbhoji Rāga and Jhampa tāla as:

"Ṭyāgarājapayani pogaḍa nāradamauni
tapamemi cēsanō teliya" (ŚrīRāma jayarāma Śṛṅgāra Rāmāyani) (1.67.174)

Ty openly points out here that a devotee should take interest to enlist if not enumerate the excellences of the Lord.

Even when Kṛtana Bhakti is shown there is respect being shown to Rāma as a king and as a god. In a comp of Yaduṣka kāṃbhoji rāga, Jampe tāla, Ty addresses Rāma as a king and with great intimacy as:"Heccarikagā rārā hē Rāmachandrā" (1.2.200)

Ty makes a suggestion like Pu that there should be special skill while praising the Lord. There is also a significant time about it. This is seen when Ty says:

"Nerpunu pogaḍu vela" (1.188.431)

Another example, where Ty shows Kṛtana bhakti is the comp "Nīvāḍanēgāna nikhila lōka nidāna" of Sāraṅga and jhampe tāla (2.252.12). Here the lord’s glory is beautifully depicted.

Ty is careful enough to indicate the phalāśrutī of Kṛtana bhakti. As any writer of Bhakti, Ty also specifically mentions the fruits of such Bhakti. For example:

"Śṛthari kirtanachē dehādi
Indriya samāhamula
maraci soha maina de chālu" (1.23.264)

here it is indicated that, there would be absolute happiness while Kṛtana Bhakti. Also there would not be any sort of fear to those who sing. He says:

"Bāguganutimpā bhayamu dīrpaṅa teḍā" (1.40.282)

Ty seems to contrast the Kṛtana aspect with the vedic chanting. This could be noted when he says:

"Veduca bhūsuvulagnihotrulasi
vedaghuśhamulácē nuti impa" (2.328.87)
here the word ‘hotru’ ‘Vedaghosha and ‘nutilimp’ draw our
tention. Here we also note that the praise with the vedic chant by
the Brahmins contain a note of request which is the key note for
Kirtana Bhakti. At another place, Ty, describes the Kirtana Bhakti
adopted by the Trimurtis that would be very much fascinating to hear
It. That is cf.

"Mummurtula gurigudh
pogade muchchaata vinuktore" (2.333.92)

Ty gives out the basis for the Kirtana Bhakti unto Lord. It lies in
the beauty, grandeur and attraction in the personality of Rama. It is
a matter of great anxiety for the devotee to witness the ‘Vaibhava’
of the deity under appreciation and involve oneself in the aspect of
Kirtana. This could be very well seen in a comp of Desikatodi Raga
and Rupaka tala as:

"Rajuvedale cintamu rare kasturi rangaa" (2.353.119)

Ty says that Narada excells even in this aspect of Bhakti. A
musician is a best fit to adopt this kind to please the Lord.

Ty is specific further that this type of Bhakti should be directed
towards Lord Rama, the best among men (Manavottama). Never it
is recommended with reference to ordinary richman. He contrasts
the difference between the ‘Narastuti’ and the ‘Narasanya stuti’. He
shows his inclination to the latter. Ty in a full comp appeals to Rama
that he should take care of his true devotees. He should not expose
them to the mockery by unfaithful and irreligious people. He
relegates low men by referring them as: "Kokka sastra vidulu" viz.,
known to have knowledge of erotics, but points out that only such
acquire many rewards while the truly learned class on Bhakti suffer
criticism and humiliation. Ty repeats the order of the Bhagavata to
present always in the qualities of Lord. This is known when Ty says:

"Sugunamule ceppukonti
sundara Raghu rama" (2.467.239)

Ty specific to signify the Kirtana Bhakti to attach itself to music.
It lies in singing to the discipline of carnatak music. The burning
desire of Ty to elevate the levels of Bhakti with the details of music
could very well be gathered from a comp of Śrīrañjanī and Rūpaka tāla as:

"Sogasugā mridanga tālamu
jatagūrchi ninu
jokka jeyu dheeru devva do
...........níjavākkula m v svarasuddha mutto" (2.475.249)

Ty seems to include musicians viz., Bhāgavatas, Haridāsas etc., would do better than any one in this kind of bhakti. He, therefore, went to the extent of saying it "Bhakti sāmrājya" otherwise the same may be described as 'Saṅgīta sāmrājya', the ruler of which is ŚrīRāma himself.

3. SMARAÑAM :

This refers to the remembering of the name and glory of ŚrīRāma. This has a great deal of effect upon devotee’s mind. Ty says in a comp of Varāli rāga and Ādi tāla that such a man who lacks thought on God is useless. cf.

"Santatambu tana yantarambuna
ni cinya lenivādenta" (1.35.138)

Speaking on this kind of Bhakti Ty petitions to the people at large as:

"Maruvakave nava manmatha rūpuni
nitho nellani māto Kannula" (1.42.143)

There are many comps where Ty makes appeal directly signifying the greatness of Smaraṇa Bhakti. According to him the Smarana might also include the recalling of the importance of the episodes in the life of the deity Rāma. One such typical comp could be 2.378.149 which is in Kedāragoula and Āditāla as:

"Rāmuni maravakave oh! manasā
.............................sita"

In this comp, Ty characterises Rāma as gītā-priya, a lover of Music. Ty has the knack (2.390.162) of reading the mind of the Lord also. Infact that pleases the God very much, when he knows that the Bhakta is trying to know him.
As he has done for the previous kinds of Bhakti, the singer saint indicates the ‘phala śruti’ of ‘Smaraṇa Bhakti’. He says that, this is a measure for men on earth to liberate themselves from the ‘Bhavabandha’s (worldly entanglements). He says:

"Māṇavulu sadā
dhyāna yoga niratulai nināmāmu balkucu"

Ty adds another benefit in the Kirtana of Janaraṇjani and Deśādi as:

"Smarāṇa sukhamu Śrīrāmanāma
naruḍai puṭṭinanduku rāmanāma" (2.443.212)

Here, it is indicated that there is happiness in Smaraṇa and that is really a rewarding one for one who is born as a human being on earth. In nutshell, Ty speaks (2.478.253) that this aspect of bhakti gives rise for appropriate way for emancipation.

The supreme importance of Smaraṇa Bhakti to mortals is portrayed by Ty in a length of a full comp of Mukhāri and Āditāla. He points out that rebirth is inescapable incident in this world. To obviate this danger ‘Smaraṇa Bhakti’ is the only weapon. Ty repeats the contention of Purāṇas and Bhāgavatas that ‘Puṇya’ acquired through sacrifices, japa, penance etc., would get diminished and the man has got to take birth once again. cf.

"Kṣinhāma sīrīgu janminçe
siddhi māṇurā oh manasāl" (2.478.253)

which is in Mukhāri rāga and Āditāla.

Here Ty suggested that the bhajana of Rāma eliminates the danger of rebirth and so one has to resort to the ‘Smaraṇa Bhakti’.

In this manner the discussion could be prolonged on this article but enough it is to note that Smaraṇa Bhakti is also sufficiently stressed by Ty in his comps.

4. PĀDASEVANAM :

There are several Ty’s comps where references to ‘Pādasevanam’ are found. A true devotee does take pride in serving the Lord. It begins in comforting the Lord. This idea arises in the mind of the
devotee. Here he considers the deity to be like a human being, and therefore, accordingly service is extended. Ty indicates one of the items of seva namely 'massaging the feet'. He says:

"Anudinamu ndu pādābjamula nontucunu" (1.26.40)

Explicitly Ty calls this aspect of Bhakti as 'Carana Bhakti'. He generalises the absolute need of the same, when he says:

"Dorakarāni ni carana bhakti
emarina manavuḍasuruṇe"

Here he describes him as a demon, if he does not show 'charana bhakti' unto Lord. He seems to consider the grace of God to be essential for this aspect of Bhakti also. In another composition, Ty prays for the blessings of 'Pada bhakti' as:

"Śri Rāma Rāma............... ni pādamula Bhakti ninḍāruγanosagi
palumāru nuṇu aḍi pāḍī veḍu konṇānu" (1.65.172)

Sevā does not mean service to the Lord only with, pūjā dravyās. But Ty explains also as even looking at Rāma with great reverence is enough seva of the God. This is known from the expression:

"Kanulāra sevinci" (1.48.219)

Ty seems to give prominence to 'pāda bhakti'. In a comp 1.99.345 of Kalyāṇī rāga and Āditāla, Ty says:

"E varamaḍugudurā ŚrīRāmani
pāvanamou ni pada bhajana seyuṭakai"

Here he asks for 'Pada Bhakti bhikshā'. That is a boon desired by Ty as a devotee. Among the Pādasēva Bhaktas, Lakshmaṇa seems to stand foremost. (1.109.355)

There are many comps to illustrate this kind of Bhakti. In 1.119.364, Ty mentions the names of 'Pāda Bhaktas' like Nārada, Prahlāda, etc. (Pādamula bhakti chesina rīti) Ty gives a beautiful clue (1.188.431) regarding paricharya to Lord Rāma. He directly makes a prayer also as:

"Dehi tava pāda bhaktim vaidehi" (1.197.437)
In another composition in Bilahari and Āditāla viz., "Dorakunā ītuvaṇṭi sēvā", Ty describes the luck that involves serving the feet of the Lord.

Although Ty respects all forms of Bhakti, still he shows his firm faith and belief upon 'Pādabhakti'. Further Ty mentions (2.263.28) Guha, the forest king, who served Rāma by arranging a bed of leaves, when Rāma visited him. Ty points out that the Pādasēvanam could be done with a the mind and that too with great concentration forgetting himself (2.337.99 and 2.338.100) He says:

"Manasuceta sevyuni talacuṭe" and
"Guritappaka maiyaraci sevinciri"

With the help of Pādasevanam one can get the pleasant mind by the grace of Lord Hari ("Sumanasatvamam nosaguṇē manasa:2.337.99)

For Bhāgavat Bhakti the 'seva dharma' is very important to the extent of formalities (2.327.85) to be followed in this. It is illimitable.

Ty suggests that this aspect of Bhakti is a continuous one and a voluntary one too. He expresses it in a comp of Takkarāga Āditāla as:

"Paripari ninnanu dinamu korikorinavāri
..........................nenu nipāda
seva jesiti mahānuhāva" (2.350.116)

At another place, Ty prays Rāma seeking blessings of 'Pādabhakti' from him. He says directly as:

"Ni pāda bhakti mā
Kirā madana sundarākāra" (2.364.133)

Likewise, he makes a prayer to Goddess Lalithā also asking for the same. Earlier Lakshmaṇa is mentioned to be foremost in this aspect of Bhakti. Ty states that even other brothers also stood example for the Pādasevanam. To this effect we see the expression:

"Srīnantaulauni suṣadarulu sevyuritini
pādaseva Koriṇiti" (2.425.194)

Lord Rāma has been complimented with the epithet "Srī Bhāgavata nata caraṇa" (2.427.197). Every limb of the body of Rāma is of great reverence to the devotee. Ty praises the foot of Rāma at
a great length even, individually. He addresses the feet of Rāma as a deity by itself. For example, he says:

"Sṛt Rāma pādamā ni kṛpa cālune" (2.430.197).

Here the greatness of the feet of Rāma is indicated. He says, the feet destroyed the curse to Ahalyā and restored her original form. Ty spends a great deal of interest in describing the power of the Pādas of Rāma. He identifies the ‘Vishṇu pādas’ with those of Rāma, that walks around the places on earth. And as a contrast for the greatness, he questions Lord Rāma himself as:

"Sandēhamunu divāvayya sāketanilaya Rāma
nandārcita pāda yugamulu me tō
nāgarikamagu pādayugamulu me tō" (2.437.205)

The expression ‘Nandārchita pāda’ is worth our attention as Nanda is one of the door keepers of Vishṇu who enjoys all the benefits of the ways of Bhakti.

The foregoing discussion indicates clearly that this aspect of Bhakti is well described by Ty. Now let us turn to

5. ARCHANAM :

Archana is Pūjā performed with the ‘Pūjādravya’s like flowers, leaves, water etc. Ty takes a great delight in opting this kind of Bhakti also. He specifically prays the Lord as:

"Tyāgarāju vadda nilichi pūja gonumu"


"Pūja vidhi naija Tyāgarāja kritamu
Raghunātha"

Ty believes in internal worship. Even though he votes for the worship of the God with the normal pūjā dravyas. This is effectively spoken by Ty in a comp of Devagāndhāri and Deśādi as:

"Janmanu hridrājīvamutdo
pūjintune tyāgarāja nūtuni" (1.42.143)
Here ‘Hridrājivamū, ‘Pūjintu’ deserves our attention.

Ty pronounces that Rāma is worth the respect, when he calls him as ‘Pūjārha’ (1.65.172). He believes firmly in ‘archana’ with a full knowledge about it. To signify the same, he says it in a kriti of Madhyamāvati and Ādi tāḷa as:

"Bodhato palumāru pūjinci"

Archana includes worship with flowers as said above. In 1.43.286, we find the mention of various flowers and the ‘śriṅgāra rūpa’ of the Lord. Ty is confident that Pūjās must not take place in case people desired popularity among people. Essentially a sincere worship needs concentration of mind. Ty criticises such worship with the expression as:

"Vivaramuleni pūjalu” (1.75.379)

In addition to the ‘Archana’ material mentioned above, Ty adds a few more in a comp (1.121.365) of Pūrṇa lalitha and Āditālā. Here he mentions the act of worship at the early hours of morning and bathing and then offering of cooked preparations etc.

These he mentions while describing the ‘Archana Bhakti’ of Ānjaneya. Ānjaneya is the leader in this kind of Bhakti. In 1.135.382 viz., ‘Kolvamaregadā kodanḍapāṇi, he mentions a few more details of this kind of Bhakti.

He says:

"Veļavajāmuna velayuchu tambura
cēkoni gunamula celuvonda bāḍucu
...............Ākalidira pāḷaragimpanu cetē
............................................................
divya bhōjanamunu peṭṭi..................
videmosaguchu maruvaka sevince"

Also one more example may be cited which is in Āhiri Rāga, chāpu tāḷa. It is

"Challare Rāmachandrunipai pūḷa
sompaina manasuto impaina bangāru" (1.152.399)

Here he enumerates the best of the flowers in plenty to be offered to Rāma by way of ‘Archana Bhakti’. The flowers are Champaka, Lotuses, Pārijāta, Jāji, Kumuda flowers etc.
This type of ‘Archana Bhakti’ helps to get rid of the cycle of births and death. This is mentioned in the same comp.

Ty ultimately expresses his doubt as to the real way of worship of Rāma to people. This is clear from a comp of Dhenuka rāga, Deśāḍī tāla as:

"Teliyateru Rāmabhakti mārgamunu
ila nantata tiruguo kalavarincērgāni" (1.178.421)

Ty glorifies this Bhakti further, using the metaphors even in a comp as:

"Nāmakusumamulace būjince
narajanname janmamu manasā
........................ŚrīRānamuni pādamulantu" (1.220.460)

Ty advocates at another place the way in this form of Bhakti. He says:

"..Pulakarincu ninu pūja setugāni" (2.250.10)

Ty here hints that there should be joy of horrripulation felt while engaging oneself, in that kind of Bhakti. There is no single specified way to describe this aspect of Bhakti. He enlists the alternate way beautifully in a comp viz. 2.28.38 which is in Tōḍī and Chāpu tāla, cf.

"Poddu poyyeni Śrīrāmuni
pūni bhajimpave manasā"

Pūja according to him needs concentration of mind to the barest minimum. If that much capability is not found in a person, such an ‘archana’ to God is a waste. He gives various examples to substantiate such an argument. For example:

"Manasu nilpa śakti leka pote
madhura ghanta virula pūjemi steyunu"

may be cited. Even Pu expressed similar idea in his comps. Further Ty states the case of a sacrificer who cannot attain heaven if his wife were to be a flirting woman with many other paramours. He says rightly:

"Somidamma sogasugaṇḍra korite
somayāji svargasthu āunā”. (2.305.63)
As pointed out, Ty is conversant regarding the division of the Pūjas and benefits therefrom. He classifies them into ‘Tāmasa’ and Rājasa’ qualities. He considers the ‘Sāttvika Pūjas’ to be giving real happiness while the ‘Tāmasa’ ‘Rājasa’, Pūjas’ giving ultimately unhappiness. (vide 2.336.96)

Also he speaks of his ‘arcana bhakti’ with reference to goddesses. For example, he praises goddess Lalita as:

"Nāmanasu nicaranamula sadā
nemamuna būja seya ni Śṛī" (2.286.44)

Bhakti also is a time bound programme in one’s life. Ty is aware of the fact and therefore makes the suggestion that music is best at the time of worship of the Lord. In a comp of Dhanyāśi Rāga and Desāḍi tālā, Ty records Pūja in the form of ‘saṅgītāsevā’. He says:

"Pongucu malle virula būjincuvela śṛṭhari
saṅgītam u pādamanu swām’sīṣṭadevā’ Tyāgarājunito"
(2.357.124)

Ty includes patra pūjā also as a part of ‘arcana bhakti’. It is said Lord Śiva is fond of the ‘Bilwārcana’ and so Ty acknowledges it in a comp Pantuvarāli and Ādi tālā as:

"Śiva Śiva Śiva yanarād ori
.........................ati
nemamuto bilwārcana cesi.” (2.416.186)

So in this manner, an elaboration of the ‘arcana bhakti’ from the comps of Ty could be made. But it is enough to note that like Pu, Ty also supported with details the ‘arcana bhakti’ and its benefits. Now let us take up

6. VANDANAM :

Vandanam includes respect shown to God specially marked by the movements of the limbs of the body. It is a physical gesture termed as ‘Namaskāra’ in sanskrit. In other words, it is a salutation. A ‘Sāṣṭāṅga vandana’ is described to be the indication of the Vandana bhakti in principle. It lies in respecting the Lord with the bowing down of eight limbs or parts of the human body. There is a sanskrit śloka which mentions ‘Ashtāṅga Prāṇāma’. The śloka is:
"Urasā śirasā drishtyā manasā vacasā tathā
padbhyaṁ karābhyaṁ karṇābhyaṁ prāṇa
mṛṣṭāṅga uchyate"

Ty has referred the same in many of his comps. For example, at 1.37.279 Ty mentions ‘Vandanam’ as:
"Karacharāṇammulu, nosalu, bhujammulu
dhararini sokaga mrokkaga ledā"

Also another example which is in Kedāragoula and Āditāla may be as:
"Uramuna mukhamuna śiramuna bhujamuna
karamuna netramuna cerana yugammuna" (1.175.418)

Those kritis, where the term and sense ‘Vandanamu’ is found. Those are regarded as examples of Vandana aspect of Bhakti. In telugu ‘Mrokkiti’ is the equivalent word connoting that aspect. In 1.32.135 he says:
"Akkarato nipadamulaku mrokkiti"

Here Ty indicates the voluntary action on the part of the devotee promoting ‘vandana Bhakti’.

In another kriti, Ty defines Vandana Bhakti and also points out the secret to quickly catch-hold of the grace of the God. It is as:
"Makkuvato ninnu mrokkina janulaku
dikku nivai atigrakkuna brōtvani" (1.101.354)

here ‘Makkuvato’ ‘Mrokkina’, terms define the ‘vandana bhakti’ in sanskrit.

7. DĀSYAM :

This kind of bhakti implies service to God. Those who are sincere in this are called as ‘nijadāsas’. Ty calls Rāma as the protector of Nijadāsas. (Nijadāsa rakshaka:1.27.41)

The term ‘Koluchu’ in Telugu indicates the ‘dāsyabhakti’. This bhakti helps to know the mahimā of God and that ‘Jnāna’ leads to ‘moksha’. Probably keeping this in view, Ty says that he was able to unravel the ‘māyā’ of Lord Hari himself. This is clear from the song:
"Ānandamānanda māyenu"

in bhairavi rāga and āditāla. (1.30.46) It is a matter of great pleasure to a Bhakta to pronounce himself as the dāsa of Hari and
also of Haridāsas. Ty indicates the same in a comp of Punnāgavarāli and Āditāla. He sings:

"Tava dāsoham Tava dāsoham
Tava dāsoham Dāsarathe" (1.14.115)

In another comp Ty sings that he is the servant of the Dāsas themselves. He says:

"ŚrīRāma dāsa dāsoham"(1.64.170)

Ty calls himself as a Bhritya of Rāma who is ‘dāsavaraḍa’ (1.39.282) engaged in doing activities pertaining to ‘Dāsyā Bhakti’ of the Lord. This helps one to be successful in winning the grace of Rāma. Ty appeals to Rāma to grant him a place to be a servant to him. He requests as:

"Bāntu riti koluviyavayya Rāma" (2.284.41)

Ty is devoid of self pride and possesses a docility, humility. Therefore, he is seen repeating himself as:

"........................niku
dāsuḍaina Tyāgarāja karārcita" (2.323.81)

emphasising that such a situation gives rise for ‘abhimāna’ of the Lord unto him.

Ty is a teacher and a law maker too. He lays down certain principles of conduct out of his firm experience. He defines the conditions involved in ‘dāsyā’ in the kriti of Kānaḍa rāga and Desāḍi tāla as:

"Satyamu tappaka sakala lokulaku
bhrityuḍai daiva bhedamu teka
nityamaina susvara gānamuto
nirantaramu Tyāgarājanutanāma" (2.466.238)

Here the term ‘bhrityuḍai’ refers this aspect of bhakti.

Kinkara is another familiar term in Vaishnavism. The seva performed by a devotee to lord Ḫīsa is termed as ‘Kainkarya’. Ty seems to emphasise the other two terms viz., ‘sevā’ and ‘Bhritya’ more frequently than the term ‘Kainkarya’ itself. However, all these denote absolute servitude and submission to the feet of Lord Rāma.
8. SAKHYAM:

There are not many kirtanas where sakhyabhakti is indicated. Actually this bhakti implies love of friendship with Rāma as an equal and showfirth relations just like Krishṇa and Arjuna. Ty referred himself to be a friend of Lord Krishṇa who is Rāma and this is clear in the expression:

"tyāgarāja sakhuni vēḍaga vace" in the comp: "veṇugānalūluni gana" (2.407.178), Ty illustrates this type of feeling in another comp of pantuvarāli and Tripuṭa tāḷa viz.,

"Andunḍakane veṇga vachedanannāpai
Ānapetti poṟā............
kanavalanānu veḷa tekuṇe
kanniṟu kaluvaga bāṟune" (1.33.49)

Here this expression shows the longing unto a friend and in his absence the feelings would be very sharp. So the devotee feels that in case he wanted to see his God if he were not to be present, then tears come out of the eyes. The same expression could be the example of Madhurabhakti.

In 1.209.449 of Bilahari and Tripuṭa tāḷa, and which is a Kirtana addressing Lakshmi Narasimha, Ty mentions Sakhya bhakti. He reads as:

"Ntpāḍa pāja nivṛi celimi yosagi"

Here the saint prays for friendship with those who are claimed as belonging to him.

Also another example, may be cited where devotees to Rāma belonging to the aspect of Sakhyabhakti are mentioned.

In one of his Ghanarāga Pancharatna Kirtanas, Ty specifies a category of Mahānubhāvas who please god with their friendship. cf.

"celimittu kanunagalgi jagamellanu
sudhā drishṭice brochuva" (1.5.24)

Here 'celemi' is worth our attention. Number of examples can be multiplied under this aspect of Bhakti.
9. ATMANIVEDANAM:

This is a form of Bhakti where the devotee surrenders and submits his belongings and everything of himself, to the feet of Lord. The devotee gets a feeling that all his riches and other personal attributes belong to the God only. In a comp Kedāra and Ādi tāla, Ty makes reference to this kind of Bhakti. He specifically says:

Ātmakai okaṭṭaiina āśīṇca ledu"

At another place (1.25.126) he indicates that Bhakti also as:

"Tanuve nkanuvaina sadana maurā Raghunātha"

Here we find the supreme attitude to the Lord Nārāyaṇa. Further it is hoped that through such a state of Bhakti, responsibility is thrown upon the God to look after the devotee. Ty considers Haridāsas as great examples of Ātmanivedana bhakti. Basically Haridāsas are known for nonself centred activities. Pu may be cited as ready example for ‘ātmanivedana bhakti’ as understood from his comps. Ty considers the very sight of Haridāsas to be quite delightful to the eyes. Further the sight causes a great pleasure and happiness. Ty indicates the same in a full comp viz.,

"Haridāsulu vedāte muccaṭa" (2.477.251)

Here the telugu term ‘Muccaṭa’ connotes the happiness about the sight of Haridāsas going in groups, singing the glory of God out of ecstasy and supreme satisfaction. That song characterises further the Atmanivedana. The Haridāsas are described further beautifully as:

"Jñānamuto Rāmadhyānamuto manchi
gānamuto menu dānamosangucu"

The song and the expression indicates that the music traditions were sustained by Haridāsas, which later musicians standardised, so that it became the pride of the fine art culture of India. (Refer Sources of Indian tradition, Prof. De Bang, Newyork, 1958)

Even from the philosophical point of view these kinds of bhakti viz., ‘Ātmanivēdana’ and ‘Vandana Bhakti’ indicate the physical and spiritual offering of oneself to the Lord Nārāyaṇa.

Thus we have seen the nine kinds of Bhakti which the comps of Ty embody. As a result it can also be described that Ty adhered to
the traditional scheme of the Nava vidha Bhakti. After all in the path of Bhakti it is devotee who should elect the course.

As a part of the science of Bhakti, the music composer or the, philosophers provide details for the same. Further we notice that Ty, like Pu emphasised more ‘smaraṇa bhakti’ than any other form of Bhakti.

Besides these aspects of Bhakti, a few more details of characterisation of Bhakti are found in the comps of Ty. The same may be noted in the following section.

9.5 OTHER KINDS OF BHAKTI

Apart from these traditional kinds of Bhakti, Ty has yet several other expressions indicating other kinds of Bhakti and groups of Bhaktas directed towards worship of God. As in Pu, in the comps of Ty also we come across such possibility. The same are described below briefly.

The terms ‘bhakta samāja’ ‘sadbhakti samāja’, ‘sjojana samāja’, ‘āpta samāja’ etc are found in the comps of Ty to indicate the groups of devotees collectively. These refer to dāsas and Bhāgavatas dedicated to Bhakti upon ŚrīRāma.

There are a few more words which describe the bhakti. They are:


Here ‘Sujñāna bhakti’ and ‘nishkāma bhakti’ deserve our attention as one tends to the other to reach ‘muki’ a stage of eternal liberation of man. Similarly ‘Vāgbhakti’. Ty’s comps record the greatness of ‘Vāg bhakti’ as each comps is a bead in the garland woven by God
himself. Ty is a Vāggēyakāra, possessing the ability to make ‘vāk’ into the form of ‘gēya’ (‘music’).

Through this term, Ty seems to suggest that bhakti has place in the speech also (vāk), but not always with the ‘Pūjā dravyas meant for worship “bhakthileka virula pūja ela ”’. This bhakti helps the devotee to fulfil the Purushārthas. Further vagbhakti is that devotion shown through writing effectful comps. Ty refers metaphorically ‘vāk’ to form as a garment to Lord ŚrīRāma. He says:

"Vāk celāvrita rāma" (2.246.6)

Fortunately, we have some details for each of these terms of Bhakti in the comps of Ty. Not only Ty has mentioned them, but he also provided explanations here and there to them.

A. ANTARBHAKTI : (‘Antaraṅga Bhakti’)

Ty prefers this kind of Bhakti, where mind is important. He contrasts with the other viz., performing sacrifices and aspire for material welfare. He puts this in a Kirtana (2.309.68) of Nalinakānti rāga and Desāḍī tāla as:

"Ramachandruni karuṇāntaraṅgamu telisi
......................TYāgarāju" (2.309.68)

Here Ty stresses that Rāma can be known better in one’s own self. Further Ty points out the results of his own experiences with respect to Antar Bhakti. This is known when he says in the comp JayantaŚri and Desāḍī as:

"Anni nivanuchu antaraṅgamuna
tinnagā vedaki telusukōntinayā" (2.315.73)

Ty indicates that God moves about internally in the minds of the Bhaktas, and he can be sought for in one’s ownself. In characterising the same, the singer compliments Rama as ‘Bhāgavatantaranga cōra (2.377.147). He says:

"Aksharāṣṭhu laina bhajana parulake
antaraṅguḍaunaṭai!"
B. EKAHRIDAYA BHAKTI AND EKĀNTA BHAKTI:

This indicates the state of Bhaktas, who are solely devoted to the God. Also whose mind is fixed upon the Lord Bhaktas belonging to this category of Bhakti enjoy uninterrupted happiness. (‘Nityānandamu’). Ty specifies the same in the comp "Lekanā ninnucuṭṭu konnāru" in Asāverī Rāga and desādi tāla. (2.385.157)

Here Sītā, Bharata, Śatrughna, Ājaneya are illustrated to be Ekahridaya Bhaktas given for Ekahridaya Bhakti.

Ekānta bhakti, on the other hand, signifies singular devotion of a devotee, where the devotee fixes his mind upon the Lord. Rāma is called as ‘Ekānta Rāmayya’ (vide 1.64.308) Ty mentions Jānaki, the wife of Rāma to be a foremost devotee for Ekānta Bhakti (vide 1.44.288)

C. PŪRNA BHAKTI (Pūrṇamad Bhakti):

The perfection in Bhakti mārga’ attained by a devotee is signified with the aspect of ‘Pūrna Bhakti’. Here a devotee is free from short comings and mistakes with respect to God. Ty once again quotes Sītā to be the foremost even here. This is clear when Ty explicitly says as:

"Varṇimpataramukāni swarnampu menu sītā
Pūrṇamaū bhaktitoun pūjincu pavoḷincu" (1.19.216)

The same is, in other words, described as the ‘Sāra Bhakti’, which leads to "Dharmārthakāmamoksha siddhi" (vide 1.31.135)

D. STHIRA BHAKTI:

Ty defines this Bhakti as ‘Bhakti Sthiramu’ namely that devotion is firm.

It is the form of Bhakti shown to the Lord, where the Bhakta is strong and steady in his devotion. In a comp of Rāmamanohari and Desādi Ty says:

"Deenaloka samrakshaka........................nādu
manasābjamuna nātiyunḍaṅga
nemetaṭi bhāgysaṭīṅa
diṭṭa tanamunana bhakti sthiramu" (2.465.238)
Bhakti is a situation which is under the control of the God. Therefore, Bhakti is a factor of ‘Daivadhīna’ ‘Sthira Bhakti’ transcends all fickle emotions in the mind of man.

E. SUBHAKTI:

‘Subhakti’ is pure devotion to Rāma. Ty characterises that ‘Subhakti’ as that real devotion, which is free from desire for temporary benefits and attractions. Subhakti helps for ‘Nityānanda’, Prahlāda, Dhruva etc., are cited as examples by Ty in his comp of Ghūrjari rāga and Āditāḷa. It is

"Varālandukommanī nāyandu
............
subhaktin ādhiyuddharānānu" (2.392.164)

This Subhakti leads to win the grace of God Rāma.

‘Nijabhakti’, ‘Sadbhakti’, ‘Prema bhakti’, all these are synonymous. Ty in a comp of Sālaga bhairavi rāga, Āditāḷa indicates that:

"Sadbhaktiyu kalguṭe oka padavi" (2.266.25)

After enumerating the other forms of attainments, which do not equal to the attainment of the ‘tattva’ of Rāma. That is considered really as a true position, cf.

"ŚrīRāmuni tattvari teliyutaye
oka padavi adiyē nija bhakta padavi" (2.266.25)

In another comp, Ty advises as:

"Bhajanasyaye manasa parama bhaktīto" (2.293.50)

Ty introduces ‘Dhyānabhajana bhakti’ viz., devotion where the remembrance of the name of Lord Hari would be through contemplation and meditation. That again concerns with the glory and greatness of Lord Rāma. Ty is quite polite as he appeals in a Kirtana of Vivardhini rāga and Rūpaka tāḷa as:

"Dhyāna bhajane seyave
varatāgarāju manavi" (2.403.174)

Here the term ‘manavi’ implies all the sense of appeal shown forth by Ty.
In the paras above, only a few significant kinds of Bhakti other than those nine kinds of bhakti are mentioned. Infact a study of aspects of Bhakti in the comps of Ty is enough the topic for independent work. But herein are described a few forms of Bhakti covering the aspects of Bhakti in a music work like this. However, it becomes clear that Ty is a ‘Śāstrakāra’ upon the aspect of ‘Bhakti’ and thus making it a profitable field of knowledge realisable through experience.

9.6 BENEFITS OF BHAKTI

Having described the various kinds of Bhakti found in the comps of Ty, let us note a few benefits of Bhakti as mentioned by Ty. It is otherwise called as ‘phalaśruti’ an important statement to prove the greatness and influence of Bhakti upon devotees. Infact, the benefits of the respective kinds of Bhakti were indicated in the section 9.5 of this chapter, but a few more recorded hereunder.

1. Bhakti, according to Ty enables one to cross over the ‘bhavasāgara’ and therefore, he advised devotees to vote for the same. Such a state would help one to attain ‘nirvāṇa’, a situation when rebirth is destroyed.

2. Ty refers Bhakti as ‘Velugu’ (light) that dispels the sins and deeds of past births. He states:

"tolikarma mūrakabönānā
bhakti veluguçe diraka bonā" (1.6.105)

3. God is described (1.10.111) as ‘rakshaka’ by Ty. Accordingly bhakti fetches protection to the devotee.

4. It provides constant happiness (‘nityānanda’). Due to that there can be the experience of ‘tādātmya bhāvāna’ in a devotee with respect to his Ishtadevatā.

5. Bhaktimārga brings wealth for prosperity and health to progress in spiritual practices. god is accordingly described by Ty with the epithets ‘bhāgyadāyaka’ and ‘Ārogyakāra’ (1.35.139)

6. Ty assures that due to Bhakti religion, the ‘punarjanma dosha’ can be removed due to the grace of God.
7. All kinds of desires of the devotees could be fulfilled due to this as the Lord Rāma has a fame namely ‘Bhaktābhishṭa varada’. The devotee could even afford a dialogue with the God. The same is seen in the comp of Ty which is in Mohana Rāga and Chāpu tāla. He says:

"Mātalāda verduko Rāma" (1.53.158)
expressing that he is in the way that his predecessors in Bhakti field behaved with reference to God.

8. God removes the ‘tāpa’ of the devotees and blesses them with the ‘bhakti dāna’. Lord Rāma is described as ‘apahrita bhakta tāpa’ (‘1.71.181). Ty compliments Rāma that due to Bhakti, Bhakta gets a good reward of ‘jñāna vairāgya bhakti’ which is a superior situation in the Bhakti field.

9. Bhakti gets the benefit of longevity. Ty assures that indirectly when he sings as:

"Bhāvarāgalayādi saukhīyamuce
ciravuvugalgi niravadhi sukhātmulai" (1.5.242)

Here it is said happiness is bestowed to devotees who pursue bhakti with the elements of music.

10. Bhakti brings a great brilliance in a devotee and a feeling of regard at the earthly gods viz., the learned, pious Brahmins. This is noted when Ty praised Kovvuri Sundaresvara with the expression:

‘Bhūsura bhaktiyu rejamu nosangi
bhuvanamandu kirtinigalga cese dāsavara" (1.39.289)

11. The fear of man disappears and transforms him into a good devotee. The same is noted when Ty refers as:

"Bāguganu nutimpa bhayamu dirpagaṭeda (1.40.283)

12. Bhakti fetches good physique brilliance, fame etc. (1.92.337)

13. Why many, Ty hopes that ‘bhakti mārga’ enables devotee to see God and thus enjoy the vision of God. That happens when all sins of devotees are extinguished. Ty specifically mentions that God removes the sins of a few bhaktas and extends ‘Karunā’ unto them. Ty says:

"Kecana nija bhakta nicaya pāpa vi
mocana gala birudella.............." (2.342.108)
14. Bhakti is a weapon. The sight of 'nijadāsa's or 'nijabhaktas's frightens even the God of death as he cannot meddle them. The same is known from a comp where he mentions about Yama (vide "cintistunnāḍē yamuḍu").

15. Bhakti provides enough courage to a devotee to demand his Ishtadevatā to exhibit to him all his mahimās besides extending his love upon him. The same is noted from the expression.

"Premajāpi nāpai pedda manasu jesi
ni mahimalella nidāra jāpi
i mahini bhayameṭi kannamāśa" (2.462.235).

In like manner, a number of benefits that 'bhaktimārga' provides could be gathered from the comps of Ty. However, it is seen that Ty confidently expressed hope that 'Bhakti'is a 'satpatha' which is leading to Mukti. Even Pu emphasised the same in his comps repeatedly.

9.7. RELIGION

Religion has its basis upon the belief and faith of an individual. It also refers to the practical aspect of religious behaviour of man to please the supreme. There are several methods to please God which come under the complex of religion.

Like Pu, Ty has described practices in bhakti as a way or method upāya to be the religion to please the supreme viz., ŚrīRāma. He has coupled that Bhakti with the knowledge of Music ('saṅgīta jñāna'). Pu showed the guide lines how music can be pressed into service to improve oneself.

Bhakti is the tool and the goal to win the 'karuṇa' of Lord Nārāyaṇa. The faith in Bhakti religiōn increases when attempts are made to know the 'mahimā of God'.

Bhakti according to Ty, contains necessary requisites to become a 'mārga' by itself. It aims at providing 'mukti' to beings, freedom from rebirth etc. The scriptures describe that religions observances fetch the reward of heaven to a devotee. Ty adds further that a true devotion to Lord Hari enables one to enjoy also the company of 'bhāgavatāgrēsaras' like Nanda, Sanaka, Nārada, Tumbura etc. By
virtue of ‘nijabhakti-religion, devotees enjoyed ‘sālokya’, ‘sāyujya’ and ‘Sakshātkāra’of God.

Not only Bhakti is his religion but also Music. Both these have been described to be fruitful for a devotee.

Ty showed his awareness of the opposition in his endeavour to establish his ideas on the Bhakti religion. Even Pu has such tough time as seen from his comps. The singer-saint has provided a solace that one should try to ignore such people and carry on one’s own mission. Purity of mind and determination to pursue the path bring success in this religion as expressed by Ty. Uniquely in one of his comps Ty, like Pu, has drawn a sketch of contrast between Man and God who are linked by the Religion (‘bhakti’). Ty says:

"Nicittamu nirnalamu niscalamani

............................

nā cittamu vancana cancalamani
nannu viḍanāḍaku sumī" (2.242.1)

Ty also discourages worship part of the religion without bhakti. In the same manner, singing without ‘anurāga’. Here under let us note a few points of consideration to describe the Religion of Ty.

1. A devotee in this religion finds lot of interest to see the God (‘mūrti’) decorated with items like ‘gandha’, ‘tilaka’, ‘hāra’ etc. Such a desire is described by Ty with the term ‘Veḍuka’ of the bhakta. The joy in that regard may be noted from the comp:

"Cūtānu rāre" (1.10.78)

2. Ty recommends that that to be the highest position where there is the devotion with faithfulness for the same towards God.

3. Bhakti religion implies the programme of worship of God with various flowers and other ‘pūjādravyas’ and other ‘naivedya’s beginning from milk, curds, ‘pongal’ preparations etc. According to him his religion insists on purity and not any other considerations. Ty says it in a comp of ‘Sāveri rāga and Rūpaka tāla as:

"Balamu kulamu ela Rāma
bhakti kāraṇamu" (1.38.139)
In this, Ty cites several illustrations to upraise the importance of bhakti amidst several other considerations.

4. Ty describes that Bhakti religion is a joyous situations where the Lord Hari is worshipped. He prescribes how best one can make happy in that religion. In the comp.

"Karmamu hari kosaęgi
sat kāryamulanduppoęgi
bhakti mārgamunu delisi
nija bhāgavatula jata galisi
māyārahituni golici
ni manamuna rāmuni dalici (1.40.142)

Ty describes that one has to understand the 'bhakti mārga' and worship the God. This is akin to a statement by Pu viz., 'Hari samarpaṇe mādi'.

5. Ty does not indulge elaborately on the systems of 'Dualism' and 'nondualism' although he refers to them. It can be said that he promotes the basic religion namely belief in the existence of God, i.e., 'Āstikavāda'. Ty shows the awareness of the feeling in majority of people regarding the doubt upon the existence of God. He says:

"Rāma rāma.....................
Kaliyuga manujuju nu ku mahāmyamu
kaladu ledeṇe kāla māye" (1.48.152)

5. Further the religion of Ty consists in 'gānaseva' and 'gānabhajana'. That is the 'sevā' and 'bhajana' of God takes the form of Music in the definition of Religion.

The same is seen in the expression:

"Pāduvu ninu vēduvu
koniyaḍuvi ŚrīRāma" (1.45.148)

Here Ty indicates that a devotee would sing, praise and request for reward. This is a nice formula in the religion promoted by him.

6. Ty is clear and states that his religion is accessible to poor as well as rich. If it fails to serve so, Ty is prepared to ridicule Rāma as:

"Nirupeda bhaktula karikāta
baḍalika giripai nekku koṇīvo" (1.75.186)
7. Ty exhorts people to adopt to (saṅgīta) bhakti mārga and that they need not listen to several others who proclaim their way to be the proper way. In order to illustrate it. Ty cites worldly examples also. The same is clear in a comp (1.72.182) when he says:

"Lokulū tamatrova ekamanduroppu
kokevē mūsapokave māṭi māṭiki nūneroti
eddulu tirugu
dhaṭirā matamepāṭirā"

8. In order to lay stress upon the superiority of Bhakti religion probably, Ty shows his ire upon those religions which attract people as their victims. He puts the same metaphorically as:

"Idi samayamūrā inakulatilakā
khalamatamulane yāgamulaku
mekalugu narula jeyunu........" (1.33.274)

Here men are referred to as goats, the victims in a sacrifice.

9. At one place, Ty pleads that whatever be the measure adopted, it should be one that develops ‘bhakti’ towards God. Ty expresses the same in a comp of ‘Sāma rāga’ and chāpu tāla as:

"Eṭulaina bhakti vaccuṭake
yatnamu sēyave" (1.65.30)

10. Infact, his religion lies in the hands of the Ishṭadevātā. He metaphorically refers to bhakti with the terms like ‘bhiksha’, ‘dānam’, ‘varam’ meaning that the sentiment of the same should be granted by God.

11. Religion and its understanding is shrouded in mystery. But through sincere worship of God, Ty says, it would be possible to unravel the same. He mentions the same in a Kīrtana of Dhenuka rāga and ‘deśādi tāla’ as:

"Teliyaleru rāma bhakti mārgamunu
ilanantaṭa tirugucu kalavarinceregānī" (1.178.421)

In the Kīrtana, above he describes the usual doings involved in the religion viz., 1) to get up early hours of morning, 2) to apply sacred ashes to body 3) counting of fingers pretending that they are busy with Japa, 4) getting busy in amassing wealth etc. According to
Ty such are not at all necessary in his religion except since devotion to God with the aptitude for ‘jñāna’ and ‘vairāgya’.

12. On the other hand, Ty prescribes that his Religion consists in ‘Rāmadhyāna’ which is as great as bath in Ganges (1.200.442). A sincere adherence to it provides prosperity here and hereafter. He makes a superb statement that that is the real birth of man in which he swims in the ocean of nectar of Bhakti with reference to the God who is the very embodiment of Nāda, the music. He says:

"Ni bhakti bhāgya sudhānīdhi
nīdeṇe janamamu

...............nādātmaka ............sadā" (1.242.9)

He declares in the same comp that those rites prescribed by Vedas cause fatigue and be devoid of any freshness. ("Vēdoktambau karmam vetagalgu gatāgatamau" ) We note that Ty brings a comparison of previous religions whenever necessary and shows the superiority of his religion which consists of Bhakti and Music. he declares himself as one happy although exclaims in an impersonal way. This is seen in a comp of Kāṇaḍa rāga and deśādi tāḷa as:

"Akhila sāramagu tārakanāma
satyamu tappaka, sakala lokulaku
bhrityuḍai daiva bhedamu leka
nītyamaina susvara gānامuttō
nirantaramu.............nutanāma" (2.466.238)

Here Ty points out the details of his religion and ultimate benefit therefrom. The last lines of the expressions cited deserve our attention.

13. Ty does not claim credit for himself to have spoken upon that religion viz., Bhakti. He quotes that the Bhakti religion was a trodden path before by several bhaktas who are mahatmas. These bhaktas recorded the ‘mahimā’ of the supreme. In an appeal to Rāma, Ty sircastically states:

"Vihita mārga bhaktuluga mahātmulu
velayaga vinaledā svakṣyamagu" (2.316.74)
Here the expression ‘svakiya magu’ deserves our notice as it
denotes the freedom enjoyed by mahātma’s in respect of their
devotion to God.

14. The kind of religion that Ty desired to drive at is clear from
the comp of Śankarābharaṇa rāga and Āditāla as:

"Svararāga śudhārasayuta bhakti
svargāpavargamu rā..............." (2.447.217)

Here Ty indicates that type of religion viz., bhakti which is a
nectar admixed with ‘svara’ and ‘rāga’.

15. Ty is a great ‘Ātmajñāni’ as he knows what he was doing. He
summarily states what his religion is in a comp of Mukhāri rāga and
ādi tāla as:

"Padilamaina satpadamu nosange bāta
tyāgarājavinutuni bhajana rā" (2.478.253)

The religion of Ty is denoted by the terms ‘bāta’, ‘matamu’,
‘mārgamu’, ‘Panjaramu’ (cage), Here he refers his religion to be the
bhajana of ŚrīRāma who is praised by Ty, significantly at a place. Ty
likens Rāma to a parrot residing in the cage of Bhakti ("bhaktyanu
panjarapu ciluka")

19. Ty is sure of the influence that his chosen path of religion
showed upon himself. The same is evident from a Kirtana of
gamanāsrama rāga and ‘rupaka’ tāla as:

"Jñānamosagaradā...............  
nināmanuce nā madi  
nirmala mai yunnadi" (1.164.408)

Here he prays God that he should bless ‘jñāna’ to him as his mind
turned pure due to the effects of the utterance of the sacred name
of Lord Rāma.

In this manner, it is possible to describe the religion for which Ty
has pleaded for Bhakti religion and its fullness to be an independent
pathway largely adopted by Bhāgavatas and Haridāsas. He raised the
status of Bhakti further through his musical comps.
9.8. PHILOSOPHY

Philosophy is the view of life. Ty has expressed his views upon life by virtue of his knowledge, experience and living the life practically. Every religion helps to know the realities of objects and concepts in the sphere of human knowledge. Ty is a great philosopher with a fine sense of wisdom and judgement. This we realise through his compus.

Like any rationalistic thinker, Ty also analyses the practices and the traditions of the religion. He gave out his views frankly upon many things. He, however insisted upon and voted for devotion to Rāma. He shows awareness of the ‘Dvaita and ‘Advaita’ systems of philosophy. He infact puts a problem as to which is a source for happines between these systems (”dvaitamu sukhamā advaitamu sukhamā”). Likewise he desired to know who was God. This we see in the line:

"Śivuḍavo mādhavuḍavo....."

However, Ty likes to strike a neutral path in order to seek truth.

Let us, hereunder consider a few views of Ty which constitute philosophy.

1. Ty in a way encourages self reliance and independence in the path of religions, discipline leading to god realisation. He advises in matters of Bhakti, each individual is an authority for himself in the path of Bhakti. This we note in a Kīrtana of Devagāndhāri and Ādi tāla as:

"Tanaiōne dhyāninci
tanmayamu gāvalerā
tānagṛhaṭa tānunde tāvunu teliyagarā" (1.21.31)

The view expressed in the Kīrtana is very significant as it informs of the benefits of self-effort. Ty gives a clue that in order to reach up higher levels of Bhakti and attempts to know God, one has to have ‘tīvra dhyāna’ and ‘tādātmya’ in the path of devotion. It is true even while singing.

2. ‘Jñāna vairāgya’ and ‘sadbhakti’ helps one to understand the Lord Rāma and that is cultivated through constant bhakti.

3. Ty likened this world (Bhava) to a ‘sāgara’ (ocean). He defined this ‘bhava’ (world existence also) to be an admixture of pain and
pleasure, joy and sorrow etc. He advises (1.27.41) that the praising of God ('bhagavat kirtana') would be a solution to get over this world of such admixed feelings.

4. His comps reveal his richness even in the knowledge and experience. This is seen when he cites common illustrations familiar to people. He argues with firm faith regarding his belief upon the existence of God and other gods who respond to the sincere prayers by devotees. He compares God to the butter and happiness to the 'clarified butter'. The same is seen in:

"Vennayunḍagā neti vesanambu paḍanela" (1.23.36)

Even Pu expressed similar metaphor. Pu considered God to be the milk's skin in the butter.

5. Ty seems to be a strong votary of 'Vairāgya' as revealed in his comps. Vairāgya is a preparation for success in the Bhakti mārga. In order to lure to the spirit of vairāgya, Ty cites the realities of life. Ty explains that people cannot know the truth as they are ordinarily enveloped by greed and such unhealthy feelings. He cautions as:

"Dharanugalgu bhoga bhāgyam ellanu
tathyarnugādu sumi............." (1.18.88)

6. Ty praises the effects of 'Karunā' of God. When the god's grace dawns upon a devotees, he is regarded as fortunate. He describes the 'Karunā of Rāma' to be 'Rajabhoga' (1.4.101), supreme enjoyment. It is to be noted that there lies some differences between 'Rāja yoga' and 'Rajabhoga' which Ty speaks in his comps.

7. Ty seems to have a positive view regarding Karma that refers to past deeds (of a person). He considers that with the help of 'bhaktimārga' that Karma effect could be obviated. He indicates also that to offend God is an 'apacāra' and that 'apacāra' can be overcome through bhakti. In a comp (1.6.104), Ty points out:

"Toli karnamu rāka ponā
bhakti veluguce tṛakabonā"

The phase 'bhakti velugu' deserves our attention. According to him, the 'Karma' is 'darkness' while 'bhakti' is a 'brillaince' to shatter away that darkness.
8. Regarding the human body and life, Ty has a very hopeful view. Here he is agreeing with Pu who valued human birth very much and described it to be a suitable means to pursue ‘Bhakti marga’. Ty declares that ‘human birth’ is a sacred gift given by God. Ty says that mind should be spared to devote oneself to Rāma. He says:

"Nīkṛ manasiccī nānu
Rāma ni
mananipencinana" (1.6.104)

Here he opines that devotees body belongs to God and it is for the sake of ŚrīRāma the body should be nourished.

9. Ty values greatly the place of ‘mind’ in the path of devotion. The ‘mind’ should be kept pure and dedicated to the worship of God. At 1.42.143, Ty sings as:

"Ājanmamu...pūjintu......."

Also at 1.44.147 he addressed the MIND itself to think of Rama. He says:

"Mānasa sam carare rāme"

meaning that mind should be God-devoted.

10. Ty opines that Bhakti is a ‘sāyuja sādhana’ and capable of giving rise for several pleasant experiences of joy. The same is seen in one (1.54.159) of his compas.

11. Ty rather exhorts that a bhakta should consider Rāma or any ‘Ishtadevatā’ as his own person and submit everything to him whether it be grief or happiness. He suggests that one should be under such state as he would declare as:

"tvāṁ vinā nānyatra jāne" (1.71.82)

12. ‘Samsāra’ is the term philosophically employed denoting this world. Bhakti religion, according to him, would not consider ‘samsāra jīvana’ as an obstruction to Bhakti way of life. Ty insists upon the utterance of the name of Lord under all conditions.

13. Vedanta speaks of several types of ‘Karma’. up them ‘sancita karma’ is one. It is the amount of deeds performed by one but carried on from the previous birth to this birth. It is generally attributed that that was responsible for the gains and losses of any individual in this
birth. Ty feels this as meaningless. It can be set right through bhakti and the ‘bhajana’ of the sacred name of God. The same is seen in the comp:

"Enduko bōga teliyadu
......i kali mānvulaku
sancita karma mulancu tilisive
rencuvārala jūsi.........." (1.59.303)

14. Ty holds a view that the description of the greatness of God interests only devotees but not sinners who just live in this Kali age. He advises devotees to stop describing God before such. The same is noted when he says:

"Nimahimaru telupa
kali yuga narula kemi phalamu"

15. Ty is aware of the confusion caused by the existence of a number of religions. When it fails to do so he calls them as ‘khalamata’. Moreover, he does not see difference in the religions because every religion described the greatness of God. This is known when we come across the expression by Ty as:

"edārina sancarinturā"
"edi cūcinā nīvai baragi"

Here ‘dāri’, the telugu term, indicates the path way which is religion. Ty is universal in his attitude that his deity filled every space in the world.

16. The singer holds a view: "what one sows that he reaps". In a comp, Ty exclaims:

"Karmāniki tagināṭu
kāryamulu naḍicenu
dharmāniki tagināṭu daivamul broceni
cittāniki taginattu siddhiyu kaligeni
vittāniki tagināṭu vedukalulu"

Here the terms ‘karma’, ‘dharma’, ‘cittamu’, ‘vittamu’ are described to be giving rise corresponding benefits.

17. Ty has a wonderful piece of advise to encourage hope in life. Ty says that one has to take blame upon himself rather, than thrusting it upon God. He says in a comp of Kalyāṇī rāga and ‘chāpu tāla’ as:
"Ninnana valasinademi Rāma
nanna navale gāni" (1.229.469)

Pu also views similarly that blame should be taken upon himself
only. Further at 1.241.480, Ty states that one should not argue on
those subjects with which he was not familiar. It is:

"Vādikatēni vidyalaceta
sabhalona vādīncā bomaunā"

In the same comp he gives series of illustrations to substantiate
'self' to be responsible for prosperity or any such growth.

18. Ty mentioned several other types of Karma. Those mentioned
by Ty are 'Prārabdha karma', 'prāktana karma' ('tolijeyu karma') etc.
The same may be seen in the comp "tolijeyu karanu..." (2.375.145)

19. His Kirtana in sāmarāga and deśādi tāla viz:

"Śāntamuleka saukhyamuledu" (2.417.183)
is really valuable as he expressed the view that undisturbed state
of mind balanced in peace to be a sure means for happiness.

20. Like Pu, Ty also expressed the view that one might live a
normal life as a householder even but if god's grace is with him, he
can be happy. (2.438.206) He is aware that one has to live a distinctive
life, however, he is immersed in sāmsāric life. He expresses it with
reference to himself as:

"Ellavārivale bhavasagaramu
ida manasu rādu"

21. Like Pu, Ty also believed in the incidence of rebirth. Both
these singer-bhaktas have referred to this in their comp. They hold
that Bhakti religion is a right means to overcome the cycle of births
and deaths. Bhakti religion helps to stop the repetition of births and
deaths. Ty expresses in a comp of Toḍī rāga and tripuṭa tāla as:

"Tolijanmamula nandu jēsina dushkarma
mulanāraganu seya............."

that Rāma destroys all sins performed by him in the previous
births.
22. Ty’s emphasises on Bhakti meaning ‘true attachment’ to the work on hand. He criticises that those religious duties performed without reverence to bhakti, they are to be spurious and meant for a show only. He says:

"Bhaktileni niyamanishṭalu"

to be highly despising situations. He describes those who move about for the sake of glory but not attached to devotion and leading an unappreciable life as:

"Meppulaku poṭṭanimpi meme peddalamanucu" (1.68.312)

Ty citing a number of examples establishes a fact that truthful devotion to God alone fetches great satisfaction in life. He mentions, for example, the names of Vibhīṣana and Rāvana who, though are brothers, enjoyed different fate (consideration) at the hands of Rāma. The grace of God is so great that even enemy receives reward. Even Pu expressed already similar view.

23. Ty ultimately opines that knowledge of Music with devotion implied therein is a ‘truthful way’. This is evident when we notice the kīrtana of ‘Dhanyāsi rāga’ and ‘Āditāla’ as:

"Saṅgīta jñānamu bhaktivinā sanmārgamugalade" (2.435.203)

In this manner, it is possible to cite the philosophical outlook of Ty upon life, Bhakti, Music etc., as described by him in his comp. It is, however, enough to note that Ty has regarded conjoined life on earth to be worth living so long that is wedded to Music with bhakti and directed towards ‘Sītārāma’, the Great MUSE.

9.9. CONCLUSION

To conclude the discussion in the foregoing paragraphs, the following may be stated.

1. Ty is also a strong promoter of ‘Bhaktimārga’ like Pu. Ty has added pure music as an addition to that pathway. His contribution lies when he made ‘nādavidya’, ‘nādopāsana’ and ‘saṅgītajñāna’ to be the necessary factors in the promotion of Bhakti.
2. Bhakti is love towards the glory and excellences of the Gods. Among several gods, Ty has ŚrīRāma as his ‘Ishtadevātā’. However his devotion to several other gods was no way inferior. He becomes one with the feelings of joy and sorrow of his gods. Apart from preference to ŚrīRāma, Ty has unique regard to all other gods also. After all, ‘love’ is immortal in the pathway of Bhakti.

3. There are nine kinds of Bhakti established and explained by the Bhakti tradition. Ty's comps can be conveniently cited as examples to illustrate 'navavidha bhakti'. He has glorified the 'kirtana Bhakti' and 'smaraṇa bhakti'. They are according to Ty supreme even to the Vedic practices viz., performing sacrifices which involve great deal of labour and work.

4. Ty's comps do not limit to those nine kinds of Bhakti. Ty has suggested several other forms of Bhakti. Of all, Ty like Pu, describes the 'antarbhakti' which involves purity of mind and absolute trust upon God. Infact, Ty has spoken greatly about 'madhura bhakti'. The expression of Bhakti at all levels through singing the glory of Lord Hari in proper Rāga and tāla.

5. As any writer on Bhakti, speaking on the discipline of Bhakti, Ty also spoke of certain rules and regulations which would be helpful to better their conduct in the path of Bhakti.

6. Bhakti is a powerful measure to God realisation. What cannot be achieved by virtue of Rāmabhakti? Ty is explicit and states that in respect of bhakti, the bhakti to Rama is better. ("bhaktilona rāma bhakti melu") As Pu indicated, Bhakti is highly rewarding. It provides benefits of prosperity upon earth and happiness in the otherworld. Ty however is insistant for the 'sāyujya' and cessation of rebirth. He is confident that ŚrīRāma grants that for a 'nīja bhakta'.

7. Ty's religion is Bhakti coupled with Music. It is higher than any other 'mātā' (religion). He derides certain practices blindly followed in the Hindu religion. He decries the performing of sacrifices. His religion is to see oneness in the universe and that universe to be filled
with the personality of his 'Iṣṭadevata' viz., ŚrīRāma. This is clear when he sang "unḍedi rāmuṇḍokaṇḍu".

8. His philosophy is that life should be dedicated to music that is directed to please God. He is emphatic that one can overcome all types of difficulties through 'Rāmabhakti' which is a religion. He is confident that 'sañgīta lolatva' would be a right clue to live a life of detachment to this world and enjoy the glory of the effects of Bhakti.
CHAPTER 10

CONCORDANCE BETWEEN THE COMPOSERS - PURANDARADĀSA AND TYĀGARĀJA

10.1 INTRODUCTION

Rarely indeed great men are born in a single field of knowledge having concord and concordance. Regions, language and such other factors do not matter for them. They hold a mission in life namely to spread good and instruct various values of life in the contemporary society. They establish ‘bhakti’ and ‘dharma’ as resorts to help people.

In the field of Religion, Music and Bhakti, Pu and Ty deserve our admiration. A look at the respective comps of these composers having common theme and dedication prompts one to study both together. It is in view to realise the concordance between them.

After having described at length the aspects viz life, Ishṭadevatā, Music, Bhakti, religion etc., it is worth while to note a few points of concord and concordance between these composers.

As per the tradition and history, these composers are distanced by three centuries. They spoke different languages viz., Kannāḍa and Telugu and they made comps in those languages as it reaches the
understanding of the people quickly. The comps are essentially marked by the quality of uplifting the people with the ideas concerned to Music, Bhakti etc. In fact, they appear to be a commentary of the knowledge available in scriptures to the field of music.

A study of the comps of these respective composers reveals that the concordance of the ideas is abundant. It is therefore, difficult to present an exhaustive description of the same due to the restricted scope of the work. However, a few ideas in that respect are described in the following paras. It is to be noted that the scope of the concordance here is restricted to the aspects of study undertaken in this work.

The comps unfold a great wealth of knowledge. That came to be termed as Upanishads by themselves viz., as ‘Purandaropanishad’ and ‘Tyāgopanishad’. Also the comps show a great sympathy and constructive remarks on the ways of the world. They contain proverbs, and sayings to substantiate the statements of truth and explain them for an easier understanding. Both the composers have filled their songs with certain basic technical and philosophical truths. Both have based their instructions on the Bhakti directed towards the God Hari. Both have concentrated upon their choicest ‘avatār’s of Lord Nārāyaṇa. Music requirements (scales) viz., Rāgas and Tāḷas became their vehicle for their gospel. Mysore Vāsudevāchār has described these composers as ‘poets, composers, reformers, and devotees to Lord Nārāyaṇa’. N. Chennakeshaviah, described the composers to be great as they have given a rich heritage to Carnatic music with their immortal comps and so on.

As is evident, Ty’s times were quite safe in a sense that the music patterns were set and there were a great number of lovers of Music. But the times of Pu had a different status. The society then, needed at first, a sort of Social reformation which might form a basis for the security and prosperity of fine arts. Therefore, we notice contextual influence of the respective times reflected in their comps. Basically, both these composers are the exponents of Bhakti school of thought.
But they showed a greater preference to music clothing the concepts of Bhakti.

Now let us note a few details on concordance, although a few points of concordance were already described during the course of this work wherever possible. We turn to the details in respect of Life sketches to begin with.

10.2 BIOGRAPHICAL (SKETCH)

Pu and Ty have fortunately spoken about their personal details in their comps to a certain extent. The details refer to their life and environment. Besides this, there are several anecdotes in the Music-tradition which describe circumstances under which certain comps came to be composed by these composers. Hereunder stress is made on the former aspect.

Pu has mentioned his birth to be in Vaishnavakula, may be Vaishnava Brāhmins.or Madhvas. His professional zeal viz., as a tradesman is suggestive in his Kirtanas. He uses the terms connected to commerce. For example, he says:

"Vyāpāranamagāyītu
Śripādāravinda seveyemba" (1.207.119)

Here we observe Pu characterising ‘Śrīpati pādasēvā’ as a ‘vyāpāra’to a devotee. He mentions certain commodities like ‘Kallu sakkera’, ‘Tuppa’ ‘Sakkera’, etc. for metaphors connected to Bhakti description. There is no direct reference to any private incident in connection with his family life. But we notice that he was enlightened due to his contact with certain prominent dāsas like Vyāsarāya, Śrīpādarāya etc. He shows sympathy upon those dāsas who were exposed to social criticism and degradation. For example, there is a Kirtana by Pu where he showed pity upon Kanakadāsa. He spoke in favour of Dāsahood and Haribhakti. He stressed upon singing the comps set to Rāga and tāla. We have not the mention of the names of persons having family relations. Pu shows a high regard for his ‘guru’s. For example, the ‘Vyāsa sūladí’s and other comps stand illustrations for the same.
In resepct of Ty, we notice a good consonance of incidents regarding Ty informs that he was the son of Ramabrahma given to the devotion to Rāma. He mentions that right from his childhood he showed inclination to the devotion to ŚrīRāma. This detail is not cited by Pu. For example, Ty says:

"Bhuvini puṭṭagāne nīpadamula
baṭṭu konna nannu" (‘1.130.377)

Also of 1.155.402.

Ty, like Pu, has not mentioned the names of his family relations although he referred to his elder brothers suffering (‘pūrvaju bādha’) and the torture by the relatives (Dāyādula poru). The word ‘dāyādi’ might refer to brother or relatives.

Ty has not hinted any incident which influenced him to turn great in life except his devotion to ŚrīRāma. Definitely he showed in his comps a grievance that people showed jealousy at him. Ty, like Pu showed a great regard for ‘guru’. It is interesting to note that Ty has acknowledged no human being as his guru, at least as evidenced in his comps directly. He acknowledges severally Sage Nārada as his Guru. He calls Nārada with all excitement and devotion with expression "Nārada guru sāmy”. This is in keeping with his spirit that he was not attracted to the rich man but the best among men viz., ŚrīRāma ("Mānavendrañaina Ramachandruḍu").

Pu revealed his utter criticism regarding the ways of the people. He exhibited their ignorance of the values of life and Music. He allowed ‘Sanmārga’ to be useful in life. He encouraged the critics and then he called as true supporters. This we realise in the song "Nīndakārirabeku, handi iddare beedi śuddha hego hānge”. He advised people to lift one’s head up against odds and fight hard towards the values of life. He directed all his thoughts to focus upon ‘HariBhakti’. Pu seems to assume more an ‘ācārya padavi’ to instruct people regarding the good and bad behaviour and appeal them to think of God than any other. The reformist zeal in him is supreme. Pu as per the tradition lived exactly eighty years. (1484-1564).

Ty is having agreement with regard to the ways of the bad people (‘durātma’s) who degrade the standards of devotion and Music. He
is explicit regarding the 'Himsa' offered by evil men. He seeks protection from God Rāma only. Pu described such men to be 'Manku manavas' known for pride and disbelief. Ty, on the other hand described such class in Telugu as 'Nicapu janulu and koncapu narulu'.

Like Pu, Ty mentions the miseries of the world provided by people. He repeatedly petitioned to ŚrīRāma to grant 'Karuṇa' upon him. He also lived eighty years (1757-1847) like Pu. But there is slight difference as per the tradition that Pu had awakenings in life after youth and during his middle age may be around thirtyfive. While Ty enjoyed such a life right from his birth. Pu has hinted that he lost his earlier life wastefully not dedicated to Lord Hari.

The comps of both the composers reveal very well that they had pilgrimage to many sacred places. Pu expresses that he had the advantage of touring places along the width and breadth of the country thrice. He also informs that he had the tour by foot only. Unlike Pu, Ty seems to have gone through a few centres of Pilgrimage. Both have gone through a few centres of Pilgrimage. Both have visited places like Tirupati, Kanchi etc. Both acknowledge the 'Vaibhava' of the 'Garuḍostava' of Kanchi Varadarājaswāmy. (Vide Pu: 1.84.45 and Ty.2.289.161)

As evidenced from their comps both are profoundly versed in the ancient lore. But still highly experienced in the worldly life also. They had the divine vision, which is exhibited in their comps. Therefore, their comps show a blending of the life of spiritual and worldly experiences. Both have lead a simple life by adopting to 'going about for alms' as 'Dāsa's or 'Bhagavata's'. Pu lived by 'Madhukara Vritti' which he praised very much ("Madhukara vritti yannadu") while Ty by uncchavritti. This we note from the expression: "Uppukappuram varaku uncchavritticē nārjinci" ("Ennalūtilirigedi": 1.68.312)

The composers have mentioned the various desires before God in their comps. But we notice a significant desire ultimately expressed by the composers. Pu requested God as "Janma mrutyu jarāvyādhi
dukhava bijiśi" on the other, has summarily made a request for protection and that is as:

"Nenokka varamadigeda nayya karuṇanu
dayacesi kāvave Krishṇa" (1.28.43)

Ty made this appeal to Lord Krishṇa while Pu to Vițṭhala. In this manner, we can see certain details in common with regard to the aspect of simple living and striving for higher ideals in life dedicating to the mission of spreading the norms, values and greatness of Music during the contemporary centuries.

10.3 THE ISHTADEVATĀ

Pu and Ty praised Pāṇḍuraṅga Vițṭhala and ŚrīRama respectively as their Ishtadevata in their comps. They have depicted the deity to be the avatar of Lord Vishṇu. They believed very much in the avatar of Vishṇu. Pu has ‘Daśavatārastōtra’ and caturvimśa names of Vishṇu (2.65.47) fitted into the group of his comps. Ty has only made a casual reference to the ten ‘āvatāra’s of Vishṇu. This we note from the expression "Cāpa ādiga padi rūpālanu gono" (2.387.101). Ty, on the other hand, spared more attention to retell the story of Rāma conforming to the version of Vālmiki. However, Ty has introduced some new details in the story of Rāma. For example, he referred to the ‘ucchiṣṭa’ of Śabari being offered to Rāma by Śabari herself which Vālmiki did not mention.

Pu has maintained the tenets of ‘Madhva philosophy’ like ‘Hari Sarvottamatwa’ (1.75.39) the ‘tāratamya bheda’ and the concept viz., ‘Hariye paradēvata’ etc. (cf.2.107:108.78.79). Ty, on the other hand based his theme on the tenets of advaita to a certain extent. He proclaimed that Vāsudeva is everything. ("Vāsudevassarvaṁ"). Both have glorified Lord Vishṇu. Both showed the deity’s connection to Music calling his as ‘Saṅgītalola’, ‘gānalola’ etc.

Both have depicted the Veṇugopāla or Muralīkrishṇa aspect of Lord Krishṇa. Pu identified Pāṇḍuraṅga Vițṭhala with other forms of Hari like Krishṇa, Rāma, Venkaṭēsa etc. Pu has also highlighted the skill of Krishṇa in playing upon the ‘Veṇu’ (flute) and ability in producing melodious sounds upon it. He has also emphasised the
'Bālakriḍā' (sportivity of childhood) of ŚrīKrishṇa. He has described in his comps the episodes viz., 'Pūtana samhāra', 'Kāśyamardana', 'Kēśimathana', 'gōvardhanōddhāra', 'Kamsadhvamśana', 'Draupadi māna samrakṣaṇa', the Rāsa Kriḍā līla of ŚrīKrishṇa etc. Besides these instances while speaking about the Mahat of Krishṇa, Pu has stressed the quality of Krishṇa pertained even to the field of Music. He described Pāṇḍuraṅga Viṭṭhala (Krishṇa) as 'Saṅgītalōla', 'gāṇavinodi' etc. This we note when Pu says 'Gāṇa vinodi namma Purandara Viṭṭhala'. Besides that Pu has referred to the 'Rāmāvāra' with all devotion. He describes metaphorically Rāma as a 'Sweet Banana fruit' besides mentioning him as 'Saṅgīta lōla'.

We notice a perfect concordance in the description of the deity in the composers. Ty also has referred to the episodes describing the episodes in the life of Krishṇa. Although Rama is the 'Ishtadevata' of Ty, yet the saint has referred the 'Krishṇa līla's similar to those referred by Pu. For example, the Kirtanas viz., 'Sādhincañē manasā' (1.3.232), 'Rāmadaivamā' (2.367.13) and the famous opera Nowkācaritram etc., contain Krishṇa's sportivity. In this connection, a reference may be made to the article Prasanga (published) on the "Krishṇa leelā prasangā" in both the composers written by N. Chennakeśaśāvarah. (JMAM Vol XXXIX, Pt. 1-.4, 1968, pp. 61.72). Ty also referred ŚrīRāma as 'Saṅgītalolā' as Pu did. Pu described Krishṇa's 'vēṇu' (flute) while Ty, the Rāma's Kōdanḍā. Ty described the Kōdanḍa of Rāma to be metaphorically a 'vara rāga' itself. Also Ty likened the 'Kōdanḍa' to a stringed instrument, may be 'viṇā'. Ty seems to have gone a bit forward as to consider Rāma as the very form on earth representing the nectar of 'Nāda'. (1.218.458)

Regarding the abode of Vishṇu, both have admiration to the beauty of 'Vaikuṇṭha'. Pu describes that Purandara Viṭṭhala, settled in the famous 'Vaikuṇṭha', ('Khyata vaikuṇṭhadali nīnta nāthā Purandara Viṭṭhala': 2.50.35) Pu further refers the throat of dāsa, a singer itself to be Vaikuṇṭha, a place of Joy and satisfaction ('ŚrīKrishṇana pāḍuva kānthave Śrīvaikuṇṭha':2.298.172).

Ty too has a similar admiration to 'Vaikuṇṭha'. He expresses his inability to describe the beauty of it. This we note in a Kīrtana of
Svarabhūshani Rāga and Rūpaka tāla (2.389.162) where he referred to the ‘Guruḍa Sēvā’ of Varadarajaswāmy of Kanchi. It is highly fascinating to notice that both the composers have, described their respective Ishṭadevatā’s as ‘Parabrahma’. (vide the expression of Pu ‘Parabrahma Nārāyaṇa’: 2.50-35; also of Ty "Ramuḍu papabrahmamu and Rāmāyana Brahramu nāku peru": 1.179.422).

Both the composers seem to have the vision of their respective ‘Saṅgīta devatāmūrthi’ s. Therefore, they have depicted the form of the deity in a very realistic form. Pu’s kīrtana viz., "Kanḍenā govindana" (1.83.44) and "Kanugontīnī Śrīrāmuni" (1.112.358) of Ty and many such kirtanas evidence the ‘Śākshātkāra’ of God to them. Infact, Ty seems to have got elated very much at the sight of God and felt proud for it. His kirtana "Kanugonu sauḥhyamu Kamalajuni kaina kalguna" (1.113.358) describes the pleasure that Ty enjoyed. Normally ‘Devata Varuṇa’ would not be so imposing unless one had the practical vision of a deity. Consequently the description of the deity would be exact and truthful atleast according to them.

In ‘divyanāma’ type of Kīrtanas of Pu and the divyanama kirtanas of Ty, it is possible for us to note the felicity and freedom of knowledge that these composers enjoyed due to their constant thinking and dedication to God. Ty defined a deity and that is conforming to that of the description by Pu. Ty says the characteristics of God explicitly in the Kīrtana "Vāḍerāḍaivamu manasā" which is in Pantuvarāli rāga and ādītāla. Here he enlists atleast eight functions which qualify one to the status of God. Ty boldly described: "Sitāpati pēru kalgina vāḍerā daivamu". Pu also is emphatic as much as Ty regarding the greatness of God. For example, in the Kīrtana "Hoḍi nagārimēla kayya" (1.88.47), we notice the excitement of Pu to establish the idea that Hari as ‘Para’ and ‘Supreme’ in several ways. Pu publishes the great quality of Purandara Viṭṭhala known for bestowing ‘mukti’ for devotees. (‘Mukti niḍuva Purandara Viṭṭhala’).

However, we notice a common point of concordance between the composers that they grow extremely enthusiastic to glorify Lord Hari. If Pu hurried to declare as "Viditadaivagalēlla Vishṇuvina hinde"
(2.43.30), Ty also showed his anxiety when states ‘unĎedi Rāmu dokaĎu’ (1.45.288) thus making Rāma overall powerful. As a common factor of interest, both these composers have shown a great regard for Tulasi. Pu says Tulasi won the foremost prominence among Vishnu bhakta’s. Also in the form of plant (with leaves only) she attained indispensable importance in ‘Pūja’. At one place Pu says " Ella sādhana viddu Tulasi illada Pūja"(2.93.69) Thereby signifying that no worship would be orderly if the Puja dravya does not include Tulasi. Without Tulasi, it was no pūjā at all. Specifically Pu, has a Kirtana in praise of Tulasi. (2.224.159) As a Bhāgavata, Ty also has a similar admiration to Tulasi. He describes her beautifully as: "Tulaśamma mā inţa nelakonavamma.....bangāru bommā" (1.176.417) in Devagāndhāri Rāga and Ādi tāla. He adds at the end of the song with the expression "Ninu pūja setu". Ty calls Tulasi with the compliment ‘Jagajjanani’ (1.174.417) giving a status of universal motherhood. As a factor of ‘Pujādravya’ Ty also gives foremost preference to Tulasi. (1.175.418)

Both the composers have glorified their choicest deity as absolute and Ultimate (Paradēvata). All forms viz., Rāma, Krishṇa etc are considered to be represented by their respective chief deity. Ty has expressed a view that Rāma only appears in all the other gods whenever he sees them. But it is interesting to observe that Pu makes a statement metaphorically characterising the sacred naems of Rāma, Krishṇa and Purandara Viṭṭhala. He says: ‘Rāmanāma pāyasakke Krishṇanāma sakkerā, Viṭṭhalanāma tuppa" (1.59.32) That is, he refers Rāmanāma metaphorically to the ‘Pāyasa’ to which the name of Krishṇa and Viṭṭhala add grandeur as ingredients viz., Sugar and clarified butter to it. But Ty squarely refers Rāmanāma to nectar.

Both the composers have brought about the deities connection with Music, which we have noted in the previous paragraphs. But Ty has gone a step ahead and described the ‘nāda’ to be the ‘Omkāra’ which is identical with the God Rāma himself. Ty has mentioned Rāma as ‘Saṅgīta Sampradāyaka’ viz., who richly set the tradition of music in the world. He mentioned also the sages Nārada and Tumbura to be the promulgators of Music in the world.
According to both the composers, the deity protects all those singers on earth to devote to Music wherein the glory of Lord Hari alone is depicted. (vide Pu 1.88.47; Ty 1.104.351 etc).

The composers have mentioned other deities like Gaṇapati, Śiva etc. But they are secondary in importance. An interesting feature is that Pu considers Māruti as a guru and also as an avatar to spread the ‘Madhva’ way of life respecting Pāṇḍūraṅga Viṭṭhala. Infact Māruti is one of the three avatars beginning from ‘Vāyu’. He called Māruti as ‘Nādamukhya prāṇa’. Whereby Māruti’s connection to Music was hinted by Pu himself. Even Ty acknowledges the link of Māruti with Music. He described him as a ‘yogi’ and ‘Bhakta’ who enjoyed ‘Gītārtha’ and ‘Saṅgītānanda’ besides finding happiness at the feet of ŚrīRāma (2.385.157).

Thus Pu and Ty have provided a vivid picture of the mythology of their Muse. It is their unique contribution to the field of Music making a musicians conversant with the knowledge and ‘mahima’ of God. It is however, described by both of them that Musicians are also bhaktas who are ready always to scale the ‘mahima’ of God which is rather infinite and unfathomable.

Now we turn to note a few points on

10.4 MUSIC

Music, which consists of ‘Dhātu’ and ‘Mātu’ parts, finds a great importance in the comps of these composers. Both have advocated the greatness of Music on one hand and the rich ‘Sampradāya’ that is passed on in the world on the other. It is indeed difficult to make statements to concordance in respect of ‘Dhātu’ part of the composers because of certain difficulties already mentioned earlier.

The ‘Dhātu’ part of Pu is not authentically available compared to that of the comps of Ty. It is also not known for certain whether or not the system of ‘Music Notation’, was at all known in those days.

Among the several kīrtanas of Pu, we find a few to be belonging to the ‘Utsavasampradāya’ pattern of comps, Divyanāma style of comps etc. Infact, that seems to be a significant feature of the
'dāsakuṭa' who sang the praise of God Hari. In Ty, however, we find a good number of examples to those categories besides several others which we have noted already. The Kirtana "Elayya belagāyitu" of Pu and "Melukō dayānīdhī" and "Melukō dāśarathī" etc would be examples of concordance of that pattern of Music comps. There are several 'divyanāma kirtanas' in both the composers which are suited for chorus singing. The 'Ugābhoga's of Pu resemble to certain portions of the operas of Ty. As the study of the comps reveal, Pu appears to be a good master for the beginners of Music learning. While Ty remains helpful to both viz., beginners as well as advanced students of Music. For example, the 'pancharatna kirtana's of Ty form a very good exercise to test the knowledge of an advanced student of Music. 'Pancaratna kirtana's are admired to contain all the toughness of 'Dhātu' and 'Matu' part of Music.

Pu's kirtanas are simple, direct and instructive even in respect of the Mātu part. The popular gita "Kereya niranu" and other comps are examples for simplicity and directness. Pu emphasised the role of 'Rāga' and 'tāla' in Music. (vie the comp: Kelanō Hari tālenō") He insisted 'prēma' in singing the songs. Pu used the terms like 'Hīna saṅgīta' 'dambara kūgāta' distinguishing it with classical music which contained reference to Haristuti and right 'rāga' and 'tāla'. He glorified 'Nṛitya' and instrumental Music. He described the flute and indicated it to be even a sole instrument. He described flute in connection with Śrīkrishna playing upon it. Pu showed his disgust upon those singers and bad critics of Music who harmed music. Looking at the value of Music which Pu emphasised for the first time in the history of Music probably he was given the title as 'Karṇāṭaka Saṅgīta Pitāmaḥ'. Ty's case is different. There is music tradition richly preserved by three schools. They are preserved by the direct lineage of the disciples of Ty. This we have noted in the chapter of Music. It may be noted that the two composers cannot be discussed or concordance be shown in respect of the Music behind their comps. However, we notice a few points of concordance promoting the importance of Music throughout the Mātu part. Fortunately, Pu has
mentioned the names of Thirty-two ragas in his comps. Ty has hardly mentioned directly the names of such number of ragas in his comps. But in view of the Music tradition, we know the 'rāga's and 'tāla's in which the comps of seventy two mēlas of Ty were sung also it is understandable that he has followed 'Kanakāngi ratnāngi' scheme. K.R.Rajagopalan has provided a statistical account of the various 'rāga's and 'tāla's of the Kirtanas of Ty in his articles published in the JAMAM. According to him, Ty has made comps in as many as two hundred and twelve rāgas. Also we notice Ty's comps possess enough scope to see through certain intrinsic shades and differences between 'rāga's and even those of the closely allied 'rāga's. Pu and Tyś show out a note of independence and uniqueness in respect of the Music part of their comps. The comps of Pu would be illustrous to correct the beginners of Music. For example, Pu distinguishes the musical sounds and the noises of that of crow and cuckkoo, or donkey's and also the sweet sounds of the offspring of cuckkoo or bee. On the contrary, Ty's comps show a marked difference in their utility and instructions to the advanced students of Music.

As for the 'mātu' part of the Music comps, it is evidently seen that both have emphasised correct singing conforming to the factors of Music like 'rāga', 'tāla' etc. The composers have shown 'Mudrā's peculiar to them in their comp. Pu for example shows 'Purandara Viṣṭhala nāma mudrā' while Ty as he himself tells bears the 'mudrā' viz., "Rāmahaktudāne Mudrabilaya" (2.284.41) and it being blessed by Rāma. But glaringly 'Tyāgarājā' is the 'mudrā' appearing in each of the comps.

Both the composers have pointed out that early hours of morning could be the right time to sing and start Music practice. Both have advised to curb the sleep, over powering, during the early hours of morning on 'sādhaka's. This we note when they concurrently say as below:

Pu says 'niddepariharisi' (1.2.174) while Ty as: 'nidduranirākarinci (1.123.368). Ty describes his deity with the compliment as 'Nīdrālaśyarahita' indirectly indicating that sleep and laxity prevent
the enthusiasm in singers. Also Ty advises that Musicians should not eat at any and every place like beast as it hampers the activity in them. Pu votes very much for the idea of 'Upavāsa' (fasting) for the devotees of God and indirectly Music.

In respect of instrumental Music, both have their appreciation to one or the other as Solo instrument. Further among the several musical instruments both have shown importance to 'Tambūra' as a drone. (vide Pu:1.51.182; Ty:1.123.368).

In Ty, we notice a superior development in respect of Music. Pu employed the term 'Nāda' but not in a wider sense. Ty used that term but stretched it to connote a concept, an 'upāsana' and finally identified it with the Ishṭadevata (of Music) itself. It can be said that Ty has drawn a clue from Pu's mention of the term 'Nāda' in a significant way.

A few references of direct concordance between the composers may be noted here. Pu says: "Prēmavillada gāna" (1.60.33). Ty indicates the same in the expression "Anurāgamu leni.......sujñānamu rādu" (1.16.255). Here Ty seems to mean good knowledge of Music by the term 'sujñānamu'. At another place, Pu remarks "Hāḍina saviyanu badhiranu harusha paḍa ballanē" (1.34.20). Ty has several expressions of concordance to such an idea. For example, Ty says: 'ceviṭiki upadēsinicinatlu' (2.307.66). As a matter of promise, Pu says: "Santata Purandara Viṭṭhalana sankīrtana pāḍalu sakalavu bāhuvadu" (1.3.180). Ty also subscribes to such a promise viz., the singing of the glory of god produces happiness and gives fame and prosperity. (1.5.242).

Pu classifies Dāsa really devoted to Music from other kinds of Dāsa. Even Ty also agrees to such a division. Both the composers seem to note the difficulty of finding out a 'nijadāsa' in true sense (vide the expressions 'Nijadāsanu kāi' (pu. 1.3.189); Nijadāsulu evaro kanacetakādu" (Ty.1.75.319).

Pu shows his unhappiness over the make believe 'dāsas'. In the same manner, even Ty also expresses his unhappiness over them (Pu:1.3.189; Ty 1.90.335). Both the composers claim close relationship
with those musicians who are 'Nidadasa's and devoted to the singing of the glory of God Hari. For example, Pu says: "Haridasara sampade bandhu balagaayitu, Harimudra enage abharaa vaayitu"(2.106.77). Ty more than once describes the Bhagavatas to be his 'Parama bandhava's. He says "Dhara nija bhagavatagarasarevaro varellaru parama bandhavulu".

In this manner, one can be active to draw out several ideas of concordance in respect of aspects of Music between these compsers. In nutshell it may be pointed out that both the composers have unanimously proclaimed the glory of Music and it being connected with the God himself. Both have stressed the role of 'raga' and 'tala' in singing. Ty, however, distinguishes it to a great extent as he has spoken great about 'Nada and 'siddhi'.

10.5. BHAKTI

It may be said that Pu is an 'acarya' in the field of Bhakti. Infact, the tradition has praised him as 'Tattvamarga probodhaka' meaning that as one who has awakened in the truthful path of spiritual progress. This is noted from the famous sloka viz "Narado Vishnu sevartham. .... Purandara iti khyataha tattvamarga probodhakaah".

His comps appear to be a good compendium of knowledge on bhakti. Dasakuta of Karntaka right from Madhvacarya concentrated upon promoting the Bhakti school of thought. Pu is successful as he represented even subtle thoughts on bhakti in a concrete way comprehensible to people at large. He preached that Bhakti to be the only way to lead to Mukti. ("Haribhaktiye Mukti patha"). He therefore, insisted voluntary interest upon remembering the name of God. ("Icchadinda ni nena manave") He propagated krisna bhakti and thus bhakti upon Purandara Vithala. He adhered to the traditional scheme of nine kinds of Bhakti. As he himself says: "Navavidha bhaktiyali ni nalidaa manujaa". He also pointed out the location of that 'navavidha bhaktiyali ni nalidaa manujaa". He also pointed out the location of that 'navavidha bhakti'. As he says
'Nāmāmrutavanunḍu navavidha Bhakti'. He defines Bhakti to imply love unto God:

Ty also belongs to the school of Bhakti, as we noted earlier. His comps also possess dilation upon the knowledge of Bhakti. What Pu said regarding Bhakti, is true even in respect of Ty. If Pu promoted 'Hari Bhakti', Ty propagated RāmaBhakti, Ty says, 'Bhaktilonā ŚrīRāmaBhakti melu' (2.258.19). Pu disbelieved in the performance of sacrifices. Likewise, Ty has shown his agreement with Pu when he says that the people who perform sacrifices are equal to ignorant people. ('Ajñānulu). Further he described the 'Yāgādi karmas' to be causing only fatigue and temporary happiness in heaven (2.282.39). After discouraging the 'Yajñāmārga', both the compsers have shown preference to 'Bhakti Mārga'. In both the composers, we have innumerable passages describing the glory of Bhakti and announcing it to be a practical path. Both the compsers have laid down certain details which make one prosperous in 'Bhakti Mārga'. For example, Pu and Ty concurrently say that one has to give up bad company and resort to friendship with good people ('satjana'). This we note for example when Pu says as:

"Dushta sangava biṭṭu sishṭa mārgava piḍidu" (2.115.89)

Ty, on the other hand, says the same as:

'Dushtamāṇavula celimi viḍiṭi' (1.120.91).

Both the composers have shown a great trust and faith upon God and instructed people to resort to that only, so as to be victorious in 'Bhakti Mārga'. For example, both have primarily advised to dislike wealth. They advised 'Vairāgya' to be an essential factor to grow glorious in Bhakti and so on.

Hereunder, let us note a few statements of concordance between the compsers in respect of Bhakti Mārga.

Both the composers have defined the meaning of the name Rāma in a significant way. At 1.53.29 Pu described 'Rāmanāma'. Ty also has defined Rāma more than once. (vide 1.70.314; 1.179.422 and 2.349.115 etc). Both regard 'Narajanma' to be a suitable stage to bring up thoughts on Bhakti and practice Bhakti for growth and maturity. When Pu says "Mānavaṇjanmadodḍadu" (1.63.34), Ty says,
"Mānavatānu durlabhhamu". (1.32.230). Hereby we notice the composers valuing very much the human birth and helpful for God-realisation.

Pu gave clues for success in devotion. He suggests a knack (‘Upāya’) and discipline (‘nēma’) to be important factors for success. (1.30.18, 1.31.18 etc) Ty also endorses the same as a measure of success as indicated in the Kirtanas viz., 2.440.208 and 2.475.245. He employed ‘yukti’ and ‘nema’ terms in those kirtanas with reference to Bhakti.

Both emphasise the Bhakti is a practical measure (Sādhana) to realise God. Pu explicitly says: ‘Sakala Sādhana kella Siddhi golisuvudu bhakutī’ 2.8.5). Also Bhakti is a sure measure to get rid of sins. Pu attests the same as "Sravaṇa dinda hōyitu brahma hatyā pāpāvu, smaraṇa dinda hōyitu sēridda pāpāvū" (1.48.182). Even Ty too indicated similar rewards of Bhakti.

Both have preached the basis truth viz., ‘Vairāgya’ to grow better in Bhakti Mārga. As noted earlier Pu and Ty have detested the fascination for wealth. This we notice in Pu from his Kirtana: "Rokka eraḍakkū duhkha" (1.234.136). Ty also showed that opinion when he says "Nidhi cāla sukhamā!" (1.228.468), meaning a negative sense in respect of possessing wealth. As for ‘Vairāgya’, Pu says conclusively as:

"Naranādamele virakti mārgadaliirabēku" (1.43.28)

The same is reflected even in Ty as a true exponent of Bhakti when he says: "Ātmakai nokaṭaina āśincaledu" (1.8.108)also "Korikalilalo divilo koncamaina leni nā mansas dāri teliyu" (2.388.161) etc.

Ty defines ‘nijabharti’ supporting ‘Vairāgya’ at another place (2.457.229) by saying : "Vishayamandu virakti nija bhakti" meaning an absolute disinterestedness in the enjoyment of pleasures concerned with the senses of the body. Both have propagated ‘Jñāna’ and ‘Harigāna’ as essentials for spiritual prosperity attainments. They have come to the conclusion unanimously, that the birth of man not qualified to realise God is a waste. Here we may repeat Pu’s
statement: "Naranādamela.......etc" and the statement of Ty viz., "Suguṇamu leni janmambu ilaku baruvu" (1.9.16).

Besides other kinds of Bhakti, 'Smaraṇa Bhakti' and 'Kirtana Bhakti' have been advocated by both with equal emphasis. Ty has acknowledged Pu as a Bhakta, Pu on par with the traditional and famous names of Bhaktas like Prahlāda, Dhrūva, Rāmadāsa etc.

Bhakti, according to these 'Vāggeyakāra's provides enough authority to the devotees to demand the deity for his grace. Both have several supporting statements.

Pu, for example, says: 'Varabirudugalu uḷiya bēkādarē tvaritade kāyo Purandara Vīṭhala" (1.138.78). Correspondingly Ty says: "Nāpāpamu nā tōnē unye ni birudu kēmi bratuku" (1.117.362) also "Karuṇanu dayacēsi Kavaṅe Krishṇa" (1.28.43). Here we notice total concordance of the idea of Pu cited above fulfilled in the two quotations of Ty cited above.

There is an interesting Kirtana where in Pu expressed his desire as:

"Ninna bhakutiyanu birōdeva" (1.274.159)
The same desire in Ty is seen whe he sings as:

"Bhakti biccamiyave sātvikamagu" (2.290.46)

Here it may be noted even the idea upto the verb even, the concordance tallied. (Kannaḍa 'bērō' Telugu 'iyavē Euler') Another example of concordance may be: Pu says: "Bhakta vatsala nemba. Bhaktarādhīnanagirabeku" (1.281.163). Then Ty in this connection says: "Bhakata parādhinudiyanucu" (1.18.324). Herein, both the comspers describe the deity to be under the control of true devotees only.

Ty prays for the gift from God in the form of 'Jñāna vairāgya bhakti' (1.74.185). But Pu had asked for 'Jñāna Bhakti' and made a specific prayer that there is no other gift equalling to that of 'Haridhyāna' in the world. This we see in the expression 'Haridhyānakkhe samavāda dānagaliṇe' (1.123.93). Ty also said elsewhere that there is none on par with those who recite the name of Hari. He says: "Hari yanu vāri sari evvare" (1.77.188).
In the manner above, a number of instances of concordance added along with this would provide more examples to support concordance in respect of Bhakti also. We notice that both the composers have enriched even the Bhakti literature through their mass media viz music comps in their respective vernacular languages. Kannada and Telugu. Moreover, a glance at the concordance table gives ample scope for many inferences. In fact, a discussion relating to the concordance either in part or full is itself worth an independent study. This is postponed to some other occasion.

Before we actually turn to the table of concordance, it may be added that in respect of Music, Pu showed himself helpful for beginners of Music in respect of paying attention to raga, tala etc., and comparing and distinguishing the svara-sound's to the voices and the noises of various birds animals etc. Ty, as a whole, however seems to be helpful to the advanced students of Music who reach a better stage in singing the ‘ragam’, ‘tānam’, ‘pallavi’ that pertain chiefly to the branch of ‘manodharma- saṅgīta’. Moreover, the various rāga shades hinted by Ty also help to understand and learn the ‘rāga ālāpana’ of various rāgas. The ‘tānam’ patterns are hinted by Ty in his pancharatnas and the ‘Madhyamakāla kriti Sancāra’s. Further the ‘manodharmas pallavi’ passages, with all critical ‘eduppu’s, padagarbhas are hinted in certain charana passages of the kritis by Ty. Thus, although Ty’s comps belong to the branch of ‘Kalpita saṅgīta’, yet they contributed to the proper understanding of the ‘Manodharma’ branch of Music.

Now let us turn to the table of concordance:
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<td>&quot;Hariyanuvārisariyevvare&quot; 1.77.188</td>
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<td>70.</td>
<td>&quot;Ninnanāthā swāmi enagunṭu ninagilla&quot;</td>
<td>1.27.174</td>
<td>&quot;Anādhuḍanugānurāma&quot; 1.13.252</td>
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<td>71.</td>
<td>&quot;Yamatanna puradi seridanu namma kamalanaābhana dāsanu muttadiranḍu&quot;</td>
<td>2.138.105</td>
<td>&quot;Cintistunñaḍe yamuḍu sanṭatamu sujanulellā sadbhajana seyuṭa&quot; 1.154.401</td>
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<td>72.</td>
<td>&quot;Sākusākinnu samsāra sukhavu&quot;</td>
<td>2.130.98</td>
<td>&quot;Sārekumāyāsamsāramandu&quot; 1.26.267</td>
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<td>73.</td>
<td>&quot;Nāmaḍidakarma balavantavādare&quot;</td>
<td>2.199.145</td>
<td>&quot;Pṛarabdhamitlunḍaga orulanananapaniledu&quot; 2.281.37</td>
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<td>74.</td>
<td>&quot;Dushṭasaṅgava biṭṭu śishṭamārgavapiḍidu&quot;</td>
<td>2.115.89</td>
<td>&quot;Vimukhula to cerabokumanene vetalgite tālukommanene&quot; 1.3.232</td>
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14. "Haricittasatya"

15. "Harisarvottama"

"Nicittamu nirmalamu niścalamani"

"Vāsudevassarvam"

*And So On*
10.7 EPILOGUE

After, the foregoing discussion upon the concordance between the music composers Pu and Ty, the following points by way of conclusion may be noted.

1. Pu and Ty are the unique vāggeyakāras who possess a great deal of concordance between them in respect of several aspects of knowledge like Music, Bhakti etc. Although they belong to different centuries and speaking different languages viz., Kannada and Telugu, still we notice ‘bhāvaikya’ and samvādā in several respects.

2. In respect of the life that was lead by them, there are similarities in spirit and temperment. For example, Pu and Ty felt the fickleness and loneliness in men and discarded them as not worth seeking patronage by them. They both resorted to ‘going about for alms’ and get contended with that which is obtained after such attempt. Both had a severed family life exposed to jealous from other. However, both sustained enthusiasm and devotion to God during their life inspite of opposition.

3. Pu and Ty upheld music to refer to the glory of Lord Nārāyaṇa. They have seen the form and glory of that Lord in Pāṇḍuraṅga Viṭṭhala and kodaṇḍa rāma respectively. It is interesting to note further that ‘Jānakīpati’ is recognised as ‘saṅgīta lōla’ also by both the composers unanimously. All gods are seen in their respective Ishtādevatās only. Both have given several mythological details regarding the personality their deities inspired by their knowledge of scriptures and personal experience.

4. Pu begins the Mūsic while Ty shows its advancement and culmination. Ty has described ‘Nāda’ as a ‘vidyā’ and worth the stage of ‘upāsana’ for ‘siddhi’ which would be bliss. Several aspects of Music discussed by Pu are described by Ty also, but with some elaboration over them. The ‘dhātu’ part of Ty alone was preserved and the authentic version of ‘dhātu’ part of the comps of Pu also been available, the music field would havae been highly enriched. Infact it is loss in that direction. It may be suspected that there might been some concordance even in respect of the ‘dhātu’ part of the comps of these composers.
5. Both the composers are bhaktas basically. They are God inspired souls who immortalised their choicest deity and deities in their musical comps. Both have shown themselves to be as versatile writers on Bhakti benefitting the humanity. They both propagated Bhakti religion having music as a backdrop. Pu and Ty, however, elevated Music and bhakti greatly and assured that to be rewarding even to those desirous of seeking Mukti. Pu and Ty concurrently say that bhakti is a ‘muktimārga’. The list of select concordance indicates that though languages are separate, the ideas and expressions in part of full are the same. The concordance show these composers have thoughts alike as they are great minds by themselves. Infact an exhaustive list of concordance in respect of several aspects of knowledge referred to by them in their comps could be prepared separately. But that is postponed for separate occasion. However, it should bve noted lthat these composers are unique as they have a good abundance of concordance between them. This ‘samvāda’ is unique between these composers.

7. Finally it may be remarked that a study of the comps of Pu and Ty have thrown light upon several branches of human learning and therefore, it can be described in nutshell that their comps are both in work and music an encyclopaedic in character and significance. Definitely any work on these composers is always a welcome feature enhancing the knowledge on Music, Art and Literature.
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