

Subramanya Bharathi and other Legends of Carnatic Music



Kaarthika Mahendran



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and other
Legends of Carnatic Music

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Post Diploma 2010, OEFL

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KAARTHIKA MAHENDRAN

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Post Diploma 2010

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and other
Legends of Carnatic Music**



KAARTHIKA MAHENDRAN

Thanks and acknowledgements:

To my guru, Music Teacher,
Sangeetha Bhooshanam Mrs. Seimani Sriitharan

To OEBL Managing Director
and other members of the Board of Directors

To my first guru,
Sangeetha Booshanam Mrs. Kamala Thanabalasingam

To one of my gurus
Sangeetha Booshanam Rahini Iyaathurai

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and Kalaimaamani Mrs. B. Sasirekha of Kaanthalakam,
admirers of Subramanya Bharathi, Chennai

To my father,
Mr. Mullai Amuthan, Tamil Poet / Writer

DEDICATION

THIS BOOK IS DEDICATED
TO
ALL THOSE WHO HAVE DEVOTED THEIR LIVES TO
CARNATIC MUSIC
AND
ARE REMEMBERED AS LEGENDS



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**Oriental Examination Board,
London (OEBL)**

Mrs. Ambika Thamotheram

Director, International Fine Arts



Miss Kaarthika Mahendran is a very talented young musician. She has completed the Post Diploma Grade in vocal music conducted by the Oriental Examination Board, London.

At the graduation ceremony held in November 2010, Kaarthika was awarded the title ***Vidya Bhushan***. She also received the best performer's award for her presentation at the examination.

Kaarthika has written a dissertation on, *Subramanya Bharathiyar and other Legends of Carnatic Music* for her Post Diploma. Now she is successfully publishing this as a book. This book will be very useful to the students of fine arts, as well as all connoisseurs of music.

I wish her all the best in all her future endeavours. Blessings of God are with her.

Ambika Thamotheram
Director (OEBL)



Directing the aspiring students, to lead a successful honorary life is of paramount importance in the role of a devoted teacher. Kaarthika Mahendran who is an enthusiastic student of mine, is naturally gifted by the Sovereign God and this is one of the key reasons for her successful achievements so far.

It is pivotal to instil the ethos and high moral principles of a noble life in the future generation when their hearts are yet tender. Accordingly, my student Kaarthika was a conscientious student. She studied carnatic music with great enthusiasm under my guidance and sat for the examination under the Oriental Examination Board, London (OEBL). She passed the examination with Distinction. She was awarded a special prize for her practical performance at the examination.

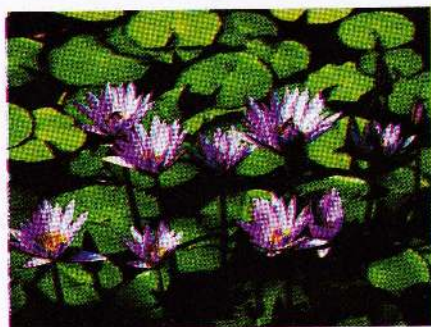
As a hall mark of her excellence in the field of carnatic music, she has been bestowed with the honorary title **Sangeetha Kalajothy** in 2009 and the honorary title **Vidhya Bushan** in 2010. Acquiring these honours at a very young age of fourteen is, in itself a testament of great achievement for Kaarthika. She still pursues carnatic music by learning Veena and Jaladhrangam under my guidance.

The dissertation she submitted for her post diploma is being published as a book with compliments from her parents who have been very supportive to her in all her endeavours.

I am sure this book will prove to be an invaluable asset to the future generation of students who wish to pursue Post Diploma in Music.

I extend my heartfelt blessings and best wishes for a bright and promising future to Kaarthika in the fields of music and fine arts and covet the guidance of the Almighty God in this respect.

Mrs. Seimani Sritharan
Diploma in Music
"Sangeetha Kala Viththagar"
Sri Veena Kalaikkoodam
Tel : 0208 4787 151





Kaarthika Mahendran,

born on 30th July 1996, studied Carnatic music
from her young age of three.

She completed Post Diploma Grade in Carnatic music
conducted by the Oriental Examination Board, London
(OEBL), at the age of fourteen.

She currently attends Sarah Bonnell School, London,
where she is studying in Year 10.

She was assigned to carry out an in depth study
of the famous legendary musicians
who devoted their lives to Carnatic music.

This study is now being published as a book,
to be of help to other students
of Post Diploma in Carnatic music.

This book explores the life
of Subramanya Bharathi and his passion for music.

It includes brief life stories
of the Carnatic Trinity and other important musicians.



Introduction

South Indian music, also known as Carnatic music has been in existence for centuries and has been considered as one of the oldest systems of music in the world. Over the centuries, many people have dedicated their lives to Carnatic music. Three such dedicated and devoted people are:

- ✦ Thyagarajah Swamikal
- ✦ Muthuswami Dikshithar
- ✦ Syama Saastrri

These three men have taken their passions to such a state that they are now known as the 'Carnatic Trinity'. Other famous musicians are:

- ✦ Subramanya Bharathi
- ✦ Papanaasam Sivan
- ✦ Swaathith Thirunal
- ✦ Purandarathaasar
- ✦ Gopalakrishna Bharathiyar
- ✦ Vipulaanantha Adikal

There have been many artists who through the centuries, have been recognised for their commitment to Carnatic music. I will be looking at all the musicians listed above. I will be exploring the life of these very important legends of South India, who dedicated their life to music.

The Carnatic Trinity



The three very important people who are now known as the Carnatic Trinity are: Thyagarajah Swamikal, Muthuswami Dikshitar and Syama Sastri. They lived during the period 1700 - 1850.

Thyagarajah Swamikal (1767-1847)

Thyagarajah Swamikal is one of the greatest composers of Carnatic music. He is one among the Carnatic Trinity. He was a creative composer. He greatly influenced the development of the South Indian classical music tradition. Thyagarajah composed thousands of devotional compositions,



most of them in praise of Lord Rama. His compositions are still recognised and are very popular. It is said that he has composed songs in more than 200 *ragas*.

Thyagarajah *Swamikal* was born on 4th May 1767 in Thiruvavur, in the erstwhile Thanjavur District. He was born to Ramabrahmam and Sitamaa and was the grandson of the *Samastana* Sanskrit poet Kirirajah *Kavi*. He belonged to Telugu bhramin family heritage. Thyagarajah's first *guru* was his mother, Sithammaa who taught him songs of Purandarathaasar. He also learnt *Keerthanais* from his father.

Thyagarajah then started his musical training under Sonti Venkataramanaiyaa, who was a noted music scholar. He considered music to be a way to get to know the love of God. He acquired skills in the theory of music and its practice within a year. He also showed interest in composing music. Thyagarajah composed his first song on Rama, *Namo Namu Raghavaya* as a 13 year old boy.

He learnt both Telugu and Sanskrit languages from his father and was very fluent in speaking them. His parents passed away at a young age. Thyagarajah married Parvathamma at the age of eighteen. His wife died shortly afterwards. He then married Kamalamba. He had a daughter called Sithalakshmi.

As Thyagarajah *Swamikal* was very devoted to Rama, he used to chant the *Rama Nama manthiram* so that he could attain salvation. He saw visions of Rama on several occasions.

In one incident, when he was chanting the *manthiram*, he heard somebody knocking at the door. He went to see, and there were three people. They came to his *Pooja* room and gave him blessings and the vision of *Sri Rama Pattabishekam*. Thyagarajah immediately sang the *keerthanai* '*Bala kanakamaya*' in *Attana raga*.

From this time onwards, he composed many *keerthanais*. At his daughter's wedding, he sang the *keerthanai*, '*Nanupaalimpa Nadasiva chithivo*'.

Thyagarajah was the first ever person to compose *sahithyas* for *swarnams* in his *keerthanais*. He proved his talent in composing *sahithyas* for *swarnams* in his *Pancharatna kritis*. They are now famous world-wide. They were composed in the *ragas*: *Nattai*, *Gowlai*, *Aarabi*, *Varali* and *Sriragam*. He also composed the *Kovur Pancharatnam* on Lord Shiva of Kovur.

At the age of 80, when he was once with his disciples, he sang the song '*Shyama suntharanga*' and thereafter in a matter of seconds he passed away. This was on the 6th of January 1847, a Monday.

Thyagarajah's compositions

<i>kriti</i>	<i>raga</i>
1 Jagadanandakaraka	Naattai Pancharatna kriti
2 Dudukugala	Gowla Pancharatna kriti
3 Saadinchane	Araabi Pancharatna kriti
4 kana kana ruchu	Varaali Pancharatna kriti
5 Endaro mahanu	Sri Ragam Pancharatna kriti
6 Sogasuga mridanga	Sri ranjani
7 Enati nomu palamo	Bhairavi
8 Samaja vara gamana	Hindolam
9 Nagumomu	Abheri
10 Telisi rama	Purna chandrika
11 Manasa yeturlo	Malayamarutham
12 Raga sudha rasa	Andolika
13 Vandhanamu raghu	Sahana
14 Bantu reethi kolu	Hamsanadam
15 Teliya leru rama	Dhenuka
16 Sompaina manasutho	Ahiri
17 Baagyenayya	Chandrayoti
18 Mari mari ninne	Kamboji
19 Sri rama padama	Amrutha vahini
20 Mokshamu galadha	Saramati
21 Shobillu sapthaswara	Jaganmohini
22 Ethavunara	Kalyani
23 Amba ninnu	Arabi
24 Sundari ninnu	Arabi
25 Naamoralanu	Arabi
26 Juthamurare	Arabi
27 Nadasudha rasa	Arabi
28 O Rajeevaksha	Arabi
29 Adukuvaramula	Arabi
30 Ipudaina nannu	Arabi

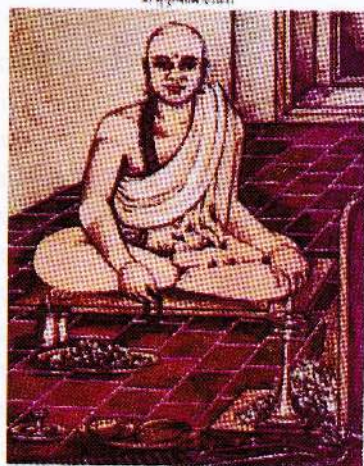
31	Ninne nera	Arabi namminanu
32	O Rama Rama	Arabi
33	Rama pahi megha	Kapi
34	Nagumomu galavani	Madhyamavati
35	Nada tanumanisham	Chitharanjani
36	Dasaratha nandana	Asaveri
37	Hecharikaga rara	Yadukula kamboji
38	Ra rama inti daka	Asaveri
39	Tulasi dala	Mayamalava goula
40	Sogasujuda tharama	Kannadagowla
41	Sethamma mayamma	Vasantha
42	Pahimam hare mahanu	Sowrashtram
43	Ranidhi radhu	Manirangu
44	Odanu jaripe	Saranga
45	Niravathi sukadha	Ravi chandrika
46	Paraloka bhayamu	Mandari
47	Dayaseyavayya	Yamuna kalyani
48	Narayana hari	Yamuna kalyani
49	Rama rama	Yamuna kalyani
50	Vidhichakradula ku	Yamuna kalyani
51	Haridasulu vedulu	Yamuna kalyani
52	Abhimanamu ledhemi	Andhali
53	Kala harana melara hare	Sudha saveri
54	Raghu nayaka	Hamsadwani
55	Abhishta varada	Hamsadwani
56	Sri raghukula	Hamsadwani
57	Adamodi gala	Charukesi
58	Yentha veduko	Saraswathi manohari
59	Lila ganu juce	Dundhubi
		(only kriti in this raga)
60	Nanu kanna thalli	Sindhu kannada
61	Ninne bhajana	Nattai
62	Rajuvedale	Todi

63	Aragimpave	Todi
64	Evare mata vinnavo	Kambhoji
65	Sara sama dana	Kapi narayani
66	Maa janaki	Khamboji
67	Nija marmamulanu	Umabharanam
68	Cakkani raja	Kharaharapriya
69	Narada gana lola	Atana
70	Evaru vunnaru brovava	Malavasri
71	Seethapathe na manasuna	Khamas
72	Yochana kamala lochana	Durbar
73	Parasakti manu	Saveri
74	Manasaa sri rama chandrani	Ishamanohari
75	Emidova balkuma	Saranga
76	Kaluguna pada neeraja seva	Puranalalitha
77	Anuragamule	Saraswathi
78	Nidhi chala	Kalyani
79	Gandhamu puyyaruga	Punnagavarali
80	Vara lila gana lola	Shankarabharanam
81	Raminchuvar evarura	Suposhini
82	Sarasa netra	Shankarabharanam
83	Manavyalakincharithate	Nalinakanthi
84	Kshirasagara sayana	Devagandhari
85	Kolivaunnade	Devagandhari
86	Vinaradana manavi	Devagandhari
87	Karuna samudra	Devagandhari
88	Sitavara sangita	Devagandhari
89	Maravakura	Devagandhari
90	Namoralakimpa	Devagandhari
91	Evaru manaki	Devagandhari
92	Palaya sri raghuvara	Devagandhari
93	Sri thulasamma	Devagandhari
94	Tanaloni dayaninchi	Devagandhari

- | | | |
|-----|---------------------------------|--|
| 95 | <i>Marugelara o raghava</i> | <i>Jayantashree</i>
(<i>Deshaadi Thaalam</i>) |
| 96 | <i>Dwaitamu sukama</i> | <i>Rithigowlai</i> |
| 97 | <i>Evariccirira sharacapamu</i> | <i>Madhyamavati</i> |
| 98 | <i>Vara lela gana lola</i> | <i>Shankarabharanam</i> |
| 99 | <i>Dhyaname varamaina</i> | <i>Dhanyasi</i> |
| 100 | <i>Sangeetha gnanamu</i> | <i>Dhanyasi</i> |
| 101 | <i>Aparadamula norva</i> | <i>Rasali</i> |
| 102 | <i>Ganamurthe</i> | <i>Ganamurthi</i> |

Muthuswami Dikshithar (1775-1835)

Muthuswami Dikshithar was born on 24th March 1775. He is known as the youngest of the Carnatic music composer's Trinity. He is said to have born to his parents after they prayed for a child in the temple.



மீ. முத்துசுவாமி தீக்ஷிதர்
1775 - 1835
(The portrait is reproduced by the Photo Art of the Government of Madras)

At a very young age he gained great knowledge on the languages Sanskrit, Tamil and Telugu. He was born in Thiruvarur, in the erstwhile Thanjavur District to the Tamil brahamin couple, Ramaswami *Dikshithar* and Subbammaa.

His father was his first ever *guru*. Muthuswami *Dikshithar* gained great knowledge in vocal music and he could play the *veena* before reaching the age of sixteen. Also he learnt medicine, astrology and was well versed in *manthiram*. His father was a *sabaa vidwan* in Manali.

Muthuswami accepted Sri Chithambaranathaswami as his *guru* and stayed with him in Kaasi for 5 years. Once, when he was visiting the Ganges River, his *guru* told him to go thinking of what he desired and that he will receive it. As he went, he thought of a *veena*. When he opened his eyes, a *veena* appeared with the lettering 'Sri Rama' on it's *kudam*. Also the *Yazh mugam* was facing upwards. It has been said that this *veena* can still be found at a temple. He learnt Hindustani music from his *guru*. When his *guru* died, he returned to Manali.



In another incident, when he was at Thiruthani climbing a mountain, an old man on his way asked him to open *Dikshithar's* mouth. When *Dikshithar* did so, the old man put a piece of sugar candy in *Dikshithar's* mouth. Thereafter the old man disappeared. This was Lord Murugan who came in the form of a human to bless him.

This was when Muthuswamy *Dikshithar* sang his first *keerthanai*: '*Srinadadhi Guruguha*' in the *raga* *Mayamalawa-gowlai* in praise of Lord Murugan. He also sang many other songs in praise of Lord Murugan. These compositions are known as the '*Thiruthani keerthanais*' or the '*Guruguha keerthanais*'. His *mudra* is '*Guruguha*'.

He stayed in Kanchipuram for four years. This is where he composed many *keerthanais* and became very well-known.

Once there was a draught and *Dikshithar* sang the song '*Ananthaamrutha varshini*' in the *raga* *Amurthavarshini*. It started to rain immediately.

Dikshithar's important *kriti* groups

- ✦ *Guruguha vibhakti kritis* - Songs in praise of his *guru*
- ✦ *Kamalamba navavaranaams* - Songs in praise of Kamalamba
- ✦ *Navagraha kritis* – Songs in praise of the sun, moon and other planets
- ✦ *Nilotpalamba vibhakti kritis*
- ✦ *Panchalinga kshetra kritis*
- ✦ *Rama vibhakti kritis*
- ✦ *Tiruvarur panchalinga kritis*
- ✦ *Thyagarajah vibhakti kritis*

- ✦ *Abhayamba vibhakti kritis*
- ✦ *Madhuramba vibhakti kritis*

Baluswami *Dikshithar* and Sinnaswami *Dikshithar* (his brothers) sang his songs where ever they went. This made Muthuswami *Dikshithar's keerthanais* famous. It was only after this that people in India started singing duet *keerthanais*.

In his *kritis*, there are hints about many instruments. Muthuswami *Dikshithar's keerthanais* are usually in *chowka kalam*. His compositions are compared to delicious coconut milk. He taught approximately 200 compositions to his students and the famous musicians who learnt under him were Thanjavur Vadivel, Ponniah, Sivanantham and Chinnaiah.

He died on 21st October 1835 (*Deepavali* day) while listening to his brother Baluswami singing '*Meena lochana Pasa Mochani*', which was about Meenakshi.

Syama Saastri (1762-1827)



Syama *Saastri* was born in Thiruvarur in the erstwhile Thanjavur district, to parents Viswanatham and Venga-

lakshmi of Telugu speaking Vadama brahmin heritage. He was born on 17th April 1762.

A family tradition holds that Vengalakshmi had received a prophecy of Syama *Saastri's* birth from a devout neighbour. The prodigious son was named Venkatasubrahmanya, but came to be affectionately known as Syama Krishna.

It has been said that he was the first in the family to learn music. He became gifted in the languages, Sanskrit and Telugu. His first *guru* was his uncle who taught him music. His next *guru* was *Sangeetha Swamikal* who taught him music thoroughly. He was blessed by *Sangeetha Swamikal* that he would be a great musician. Since the age of 18, he composed music. Syama composed several *kritis* by the grace of Kamakshi.

When *Sangeetha Swamikal* left Thanjavur, he told Syama to continue to learn music under Adiappar who composed many *Tana varnams*. Before he left Thanjavur, *Sangeetha Swamikal* also gave away many of his music books to Syama. As Adiappar was the composer of the well-known *Tana varnam*, especially '*Viriponi*' in the *raga Bairavi*, he would teach the *varnams* in detail to Syama *Saastri*. Thyagarajah *Swamikal* (first among the Carnatic Trinity) and Syama *Saastri* were good friends. Syama would even sing his compositions to Thyagarajah *Swamikal* at times.

Syama *Saastri* has composed up to 300 *kritis*, *swara-jathis*, and *tana varnas* using the mudra, '*Syama Krishna*'. His compositions were usually in Telugu; occasionally he wrote songs in Sanskrit and Tamil.

He was told to compose a song on Madurai Meenakshi Amman in his dream. Therefore he sang a *navaratnamalika*

kriti on Madurai Meenakshi Amman.

He composed *kritis* in *apoorva ragas* such as *Maanchi*, *Karnadaha Kaapi* and *Sinthamani*. His *kritis* were very creative with sweetly music. His favourite *raga* was *Aanandabhairavi*. His compositions are often compared to a banana.

On 6th February 1827, Syama Sastri passed away while his son was reciting prayers in Syama Sastri's ear.

Syama Sastri's Compostions

Composition	raga	thaalam
<i>Sarajathala netri</i>	<i>Sankarabaranam</i>	<i>Aathi</i>
<i>Thevi meena netri</i>	<i>Sankarabaranam</i>	<i>Aathi</i>
<i>Nannu provu lalitha</i>	<i>Lalitha</i>	<i>Viloma Sabu</i>
<i>Meena lochana prova</i>	<i>Thanyasi</i>	<i>Sabu</i>
<i>Marive nekathi</i>	<i>Aanandabhairavi</i>	<i>Sabu</i>
<i>Thevi neepatha saarasa</i>	<i>Kambothi</i>	
<i>Mayamma</i>	<i>Aahiri</i>	<i>Aathi</i>



Subramanya Bharathi

(December 11, 1882 - September 11, 1921)

Subramanya Bharathi, who is better known as *Mahaakavi* Bharathiar (which means Great Poet in Tamil), is known worldwide for being a Tamil poet and a freedom fighter. He is celebrated as one of the greatest poets that India ever produced. In addition, he was one of the most well known leaders of the Indian independence movement from South India.



Appearance

Subramanya Bharathi was said to be an extremely handsome man. He was fair in colour; he was more than 5 feet 6 inches in height. He had an attractive nose; his eyes are said to have been as beautiful as a lotus flower; they were very powerful beady eyes. He also had a youthful, twisted moustache.



Biography

Subramanya Bharathi was born on 11th December 1882 in Ettayapuram, Tamil Nadu, India. He was born to Chinna-swamy Aiyar and Lakshmi Ammaal. He tragically lost his mother at the very young age of 5.

Subramanya Bharathi learnt music from a very young age. Also, at the age of 11 he was invited to attend a conference of '*Ettayapuram Court of Poets and Musicians for Composing Poems and Songs*'. The literary contest was sponsored by the King of Ettayapuram. At this conference,

he was titled as 'Bharathi' as his ability to compose songs and poems was recognised. He was a student at Nellai Hindu School.



In the absence of his wife, disciplinarian father Chinna-swamy Aiyar, single handedly brought up his son. The father had high hopes about his son. He wanted Bharathiar to learn English and to lead a secure and steady life. However, Bharathiar did not have the same passion. Subramanya Bharathi was very passionate about Tamil literature. Also he had the bad habit of day dreaming. This meant that he was not able to concentrate on his studies. He completed only up to grade 9 at Nellai Hindu School.

At the age of 14, on 15th June 1897, Subramanya Bharathi married his cousin, Chellamaal, who was seven years younger to him. A year after the marriage, Subramanya Bharathi lost his father.



The loss of his father was heartbreaking. Thereafter the family started facing a series of troubles and turbulences.

From 1898 to 1902, Subramanya Bharathi lived in Benares, which was also known as Kaasi and Varanasi. There he lived with his aunt, Kuppamaal. He studied at the Kaasi Hindu College and successfully passed the matriculation examination; following this, he passed the admission examination to Allahabad University. He learnt English, Sanskrit and Hindi. Also in Kaasi, he was exposed to Hindu spirituality and nationalism. These exposures gave him a broader outlook. He changed his outward appearance.



Returning to Ettayapuram at the age of 20, Subramanya Bharathi began ignoring the superstitious traditions of the South Indian society that his family believed in. He even removed the sacred threads (பூணூல் in Tamil). He cut his hair to a shorter length and he grew a moustache and the beard. He also started wearing a long tailed turban, worn by Indians to symbolize the crown of the kings. Obviously,

his family was not pleased with these revolting attitudes. His family also had other sacred beliefs that Bharathiar ignored. He started to believe that all humans were equal and no one should be treated better than other.



In 1903, he worked as a poet in the court of the King of Ettayapuram for two years. Bharathiar served as a friendly companion to the Ettayapuram King. During this period, Subramanya Bharathi published his first poem in the Madurai based journal '*Viveka Banu*'. The name of this poem was '*Thanimai Irrakkam*'.

At the age of 22, he moved to Madurai and began teaching Tamil language at Sethupathy High School. When he taught at this school, his salary was only 17 rupees. He taught at Sethupathy High School for a period of three months from August 1st to November 10th in 1904.

During November, 1904, Subramanya Bharathi moved from Madurai to Chennai to join the daily newspaper '*Swadesamitran*' as assistant editor. He made his beginning as a journalist at '*Swadesamitran*'. His journalistic talents

attracted other entrepreneurs. Subramanya Bharathi worked simultaneously as the editor of the women's monthly '*Sak-karavarthini*'.

In December 1905, Subramanya Bharathi attended the All India Congress sessions at Kaasi. From there he went to Kolkata where, he met Sister Nivedita, a disciple and spiritual daughter of Swami Vivekananda.



This meeting consolidated the nature of Bharathiar as a free thinker. Subramanya Bharathi accepted her as his '*Gna-*

na Guru'. Sister Nivedita opened his eyes towards women's rights. Thereafter he began honouring and appreciating women.

Subramanya Bharathi broadened his views of the world and became deeply involved in journalism. He felt that he could express his thoughts through his creativity in Tamil literature. As he became more passionate about writing poetry, he often published his work in the journals that he worked with.



He was involved in the Indian freedom movement. This paved the way to his association with V. O. Chithambarampillai (கப்பலோட்டிய தமிழன்). The two of them travelled to Surat in Gujarat to attend the sessions of the Indian National Congress in support the faction led by Bala Gangathara Thilagar.

At the age of 24, Bharathiar was given a free hand in editing the weekly Tamil journal '*India*', which became popular all over Tamil Nadu. During this period, Bharathiar also edited an English journal, '*Bala Bharatham*'.



His wrote in journals on many subjects. They varied from national anthems to religious hymns, studies on religion and God to songs about the Russian and French revolutions. He protested against the British rule in India. He was fully determined to end the alien rule.

His pen became a mighty weapon. 'India' magazine carried cartoons, emotive news and views. The readers res-

ponded emotionally. They were convinced of their subjugation by the British. 'India' magazine became very popular with the readers. Unable to tolerate the influence 'India' magazine had on its readers, British Government banned the 'India' magazine.

In 1908, the British government wanted to arrest Subramanya Bharathi. However, he escaped to Pondicherry, which was under the rule of the French. He started publishing the 'India' magazine from there. When he was hiding there, he became a good friend of Kuvalai Kannan. Subramanya Bharathi became very well known for 'using his pen as a weapon against the British'. After some time, 'India' was banned completely.

When Bharathiar was 26 years old he successfully published his first ever poetry book. Bharathiar had a friend, Krishnaswamy Ayar, who helped in the publication of Bharathiar's songs on patriotism and nationalism, titled '*Sudesa Geethangal*' as a four-page booklet to be issued free to public.

The following year (1909), he published his second poetry book, namely '*Janma Poomi*'.

In 1910, he was not able to continue his publications because the British Government had banned his publications. The name of the issues that were banned are:

Vijaya (Daily)

Sun Rise/ சூரியோதயம்

Bala Bharatham

Karma Yogi (Monthly)

Subramanya Bharathi planned to also publish a cartoon based newspaper, called '*Chithravali*'. However, he could

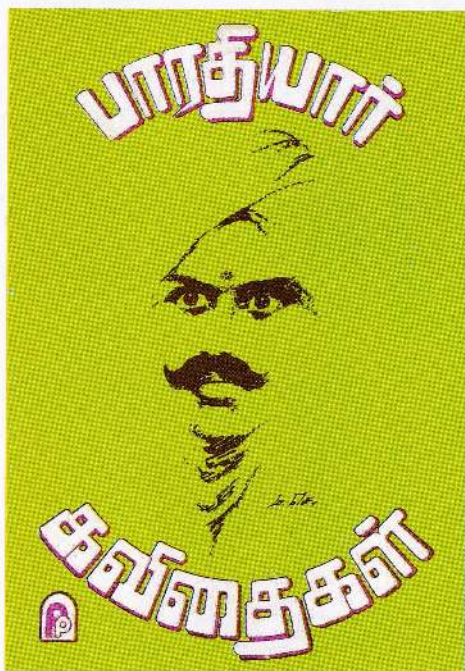
not do so because of continued harassment from the British Government.



In the same year, during April, Bharathiar and his friend Srinivasachariyar arranged to bring Aravindan (who was a scholar). This was to research in 'Vedha Saasthiram'.

Subramanya Bharathi published a book named 'Maathaa Mani Vaasakam' in 1910. In this book he included two of his poems: 'Kanavu' (Dream), and 'Suyasarithai' (Autobiography). During this period, Va. Ve. Su. Iyer came to Pondi-

cherry. (Va. Ve. Su. Iyer was the first ever Tamil to write a short story). After Bharathiar met him, he was more fascinated by Tamil literature, politics and music.



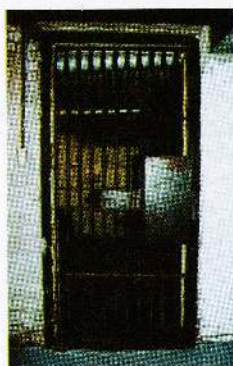
In 1911, District Collector of Thirunelveli named Ash was shot dead at the Maniyachchi railway station by the freedom fighter Vaanchinathan. Close associates of Subramanya Bharathi in Pondichery were harassed by the police in connection with this murder.

In 1912, Subramanya Bharathi translated '*Bhagavad Geeta*' to Tamil. He composed more songs like '*Kannan Paattu*' and '*Kuyil Paattu*'. He published the first part of his book,

'*Paanchaali sabadam*'. He enjoyed a wide readership for his books and articles and he became even more popular.

In 1913, Bharathiar wrote many articles for the newspaper '*Gnana Banu*' which belonged to Subramanya Siva. In the same year, he published his book '*Maathaa Mani Vaasakam*' in Neda, South Africa. This book was a poetry book about patriotism.

In 1914, First World War began. This brought misery in the lives of many people including Subramanya Bharathi and his family. For three years in a row, he was struggling to find a decent meal.

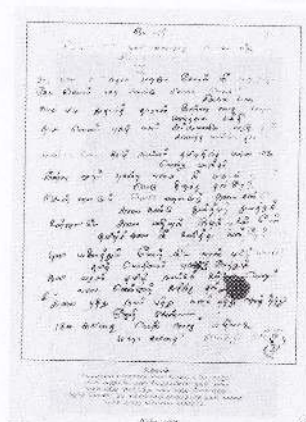


Parali. S. Nellaiappar published Bharathiar's book '*Kannan Paattu*', in the year 1917. The next year his booklet: '*Sudesa Geethangal*' was published as a whole book. It went by the name: '*Naattu Paattu*' also published by Parali. S. Nellaiappar. As the years passed by, Subramanya Bharathi began to dislike the confined life in Pondicherry.

On 20th of November 1918, as soon as Bharathiar set foot on the British territory, he was arrested. The British kept him in remand prison for 32 days. They finally decided

that there was no case, and released him. He joined his wife at her maternal village, Kadayam. He spent two years in this village. During those two years, he also visited Ettayapuram, Thiruvananthapuram, Kaaraikkudi and Kaanaadu-kaaththaan.

Subramanya Bharathi was unemployed and sought help of the King of Ettayapuram, to whom he once worked for, in a formal letter. However, he did not receive any help. The King did not reply. The attitude of the King emotionally disturbed Subramanya Bharathi.

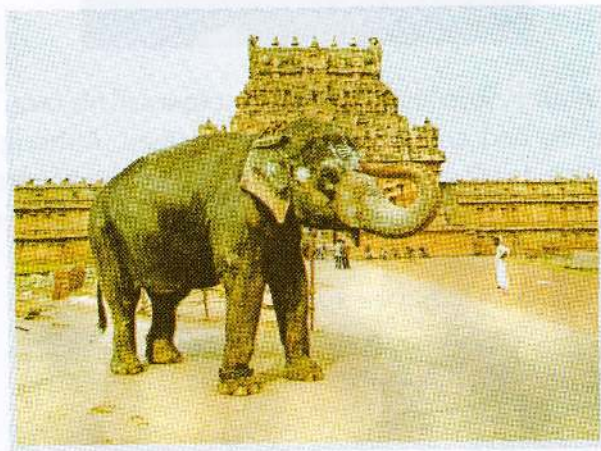


On 19th March 1919, Bharathiar returned to Chennai. During his stay in Chennai, he came to know that Mahatma Gandhi was on a visit to Chennai and was staying at a house in Cathedral Road, Mylapore. Subramanya Bharathi went there to meet Mahatma Gandhi where Rajaji also was present.

Bharathiar once again joined the daily 'Swadesa-mithiran' in December 1920 as a sub editor. As journalist,

poet and talented speaker he had the opportunity to travel to many different villages in Tamil Nadu. Many people were interested in listening to this gifted and talented speaker.

As a resident of Thiruvallikkeni, Subramanya Bharathi had a habit of visiting the nearby Paarthasaarathy temple every day. He regularly fed bananas and coconuts to the elephant in the temple. One day during July - August 1921 when Bharathiar was visiting the temple, the elephant was behaving unusually. The temple officials advised Bharathiar not to go near the elephant to give bananas.



Bharathiar's nature is to do what he wants to do. He ignored the advice of the temple staff. He knowingly went near the infuriated elephant with the banana. When he was trying to do so, the elephant trampled Bharathiar. He was injured on his head and the leg. Even though the wounds were not very major, because of the shock Bharathiar became sick and unwell.

Following this ill-fated incident, to Bharathiar suffered from diarrhoea. On 11th September 1921, he refused to take any medicine. On 12th September 1921, at 1:30 a.m., Subramanya Bharathi tragically passed away, at the age of 39.



An hour before his death he went to wash his face, came back to his bed and later died in his sleep. Although the news of his death spread across the county, there were only twenty people who attended Subramanya Bharathi's funeral. They were,

Pondicherry Srinivasachari

Thirumalaachari

Kadayam Hariharasarma (a relative)

Krishnasaamysarma

Nellaiyappar

Chakkarai Chettiyaar

SriLakshminaarayana Saastrigal

Erukkoor S. Neelakanda Bramachaari

Other relatives along with a few staff members from the 'Swadesamithiran' newspaper.

The names of the people who carried his body to the graveyard at Krishnaampaettai in Chennai were, Hariharasarma, Krishnasaamysarma, Neelakanda Bramachaari and also another four of Bharathi's relatives.



As Bharathiar did not have a son, a relative Hariharasarma was the one who had to cremate his body. In the graveyard, there were speeches about the achievements of Bharathiar. His compositions were also sung there. Though there were only twenty people at his funeral, Subramanya Bharathi attained fame to be recognised throughout the world.



Subramanya Bharathi had two daughters Thangamaa and Sakunthalaa. He had a half-brother, S. Visvanatha Aiyer who was the Head Teacher at Maanaamadurai School. Bharathiar's grandchildren and great grand children are now living in Canada, California and Malaysia. All of them are well-educated and are now well settled.

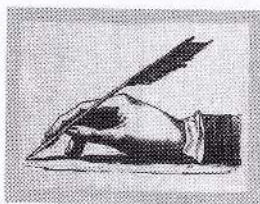
Subramanya Bharathi's Dedication to Music

'Paattukku oru pullavan Bharathiyadaa' (பாட்டுக்கு ஒரு புலவன் பாரதியடா..). This is what many people say about Subramanya Bharathi. He has become one of the greatest poets in history. He was passionate about his country, God, Tamil literature and music. There is no other poet like him who uses emotive and infusive language to change people's opinions on a given topic.

He was recognised for his talent in composing music at a very young age by the King of his village, Ettayapuram. He was given the title 'Bharathi' in the presence of many other important poets. The villagers could not believe that such an honour could be given to an eleven year old boy.

His compositions were unique. An air of freshness could be found in his lyrics. The readers would always respond emotionally to his compositions. He used his creative thinking skills and was very imaginative with his songs. This is why his songs are different from those of other poets.

His songs can be categorized into groups:



- Patriotic songs - *Desiya Geethankal*
- Devotional songs - *Bakthi Paadalkal*
- Occasional songs - *Thanip paadalkal*
- Kannan songs
- Kuyil songs

Paanjaali's vow - *Panchali sabatham*
 Philosophical songs - *Thathuva Paadalkal*
 Nursery rhyme - *Paappa paattu*
 New Poems - *Puthiya Paadal*
 Miscellaneous songs - *Palvakai Paadalkal*
 Autobiography



Subramanya Bharathi was the first ever Tamil poet to compose songs reflecting the progressive political changes in Germany and Russia. When Belgium was facing difficulties, he raised his voice for the people of Belgium as a song. He composed songs promoting progressive socialism. He wrote nursery rhymes and simple songs for children. He has probably sung about nearly every topic on Earth. This is why he is known by many names such as: *Unnarchi Kavignan* (*Unnarchi* means emotion), *Urimai Kavignan*, *Ulaka Kavignan*, *Unmai Kavignan*, *Theiva Kavignan*, *Thesiya Kavignan*, *Kulanthai Kavignan*, *Kuthookala Kavignan*, *Puthumai Kavignan*, *Puthuyuga Kavignan*, *Veera Kavignan*, *Viduthalai Kavignan*, *Kandana Kavignan*, *Kaathal Kavignan* and *Suthanthira Kavignan*.

Subramanya Bharathi composed his songs reacting to varied situations. One day one of his daughters was disobeying her mother. He told her not to do so. His daughter asked him about what she was supposed to do and what not to do. That was when he composed the song,

*'Odi vilaiyaadu Paappa
Nee Oynthirukkalahathu Paappa'*

When Bharathiar was living in Kadayam in the year 1918, during the month of December in the early morning, he heard people singing devotional songs. They always sang the same song every day. Bharathiar was annoyed of the repetitive render-ings and composed for them a new song. That song was...

*'Kaakkai Chiraginile Nanthalala - Ninthan
Kariya niram thondruthaye Nanthalala'*

As Subramanya Bharathi's mother passed away when he was only 5 years old, he could not experience the love of his mother. This is why in most of his songs, he mentions words such as 'Ammam' and 'Annai'. He was also a very religious person. Therefore, he composed many devotional songs which mentioned 'Saraswathy' and 'Parasakthy'. When he was facing financial difficulties, he composed the song,

*'Kaani nilam vendum Parasakthy
Kaani nilam vendum - angu
Thoonil azhagiyathai - nanmaadangal
Thuyaniraththinavai - antha
Kaani nilaththidaye - or malikai
Kattith thara vendum'*

Carnatic Music Compositions

Subramanya Bharathi composed several *Carnatic kritis* in Tamil. They were based on love, devotion and so on. He could sing his songs in a variety of *ragas*. In his composition '*Bharatha Dheviyin Thiru Dasangam*', he used ten different *ragas*. His songs were usually very patriotic with emphasis on communism, nationalism and the greatness of the Tamil language.

He sang these songs himself, at various political meetings.

Even though he was fluent in many languages such as Sanskrit, English, Hindi, French and Bengali, he composed two songs only in pure Sanskrit. The vast majority of the songs he composed were in Tamil. In fact, another reason why he is respected so much in the *Carnatic* music industry is because he had composed for them songs in Tamil.

In an article called '*Sangeetha Vishayam*' (issues in music), Bharathiar rebuked musicians for singing (songs of the Carnatic Trinity and other composers like Patnam Subramanya Iyer), without knowing the meaning. This was because the songs were mostly in Sanskrit or Telugu. He said that without knowing the meaning of songs, singers cannot sing with proper expression and emotion. Bharathiar also said that those songs usually illustrate love and devotion and not other emotions such as courage, anger, wonder, fear or hatred. He emphasized that musicians should not be singing songs that they do not understand and should learn from Hindustani musicians on how to train their voices.

Subramanya Bharathi set tunes for a number of his songs, however not all of them have been recovered. Many of Bharathiar's songs are currently very popular in Carnatic music concerts. Some of them include:

Theeradha Vilaiyattu Pillai

Suttum Vizhi

Thikku Theriyaatha

Senthamizh Nadenum

Paarukkule Nalla Naadu

Chinnanchiru Kiliye (which was tuned by him in the raga Bhairavi, but was adapted in to a Ragamalika)

Chinnanchiru Kiliye



Ragam: Ragamalika

Thaalam: Ekham

Language: Tamil

Chinnanchiru kiliye kannammaa selva kalanjiyame

Yennai kalitheerthe ulagil yetram puriya vanthai

(Chinnanchiru)

Pillai kani amuthe kannammaa pesum porchittirame

Alli anathidave yenmunne aadi varum therae-

kannammaa

(Chinnanchiru)

Odivarugaiyile kannammaa ullam kuliruthadi

Aadithirithal kandaal unnaipoi aavi thaluvuthadi

(Chinnanchiru)

Uchi thanai muharanthaal karuvam ongi valaruthadi

Mechi unnai oorar pugazhnthaal meni silirkuthadi

(Chinnanchiru)

Kannaththil muththamitaal ullamthaan kalveri kolluthadi

Unnaith thazhuvidilo kannammaa unmaththam aagudhadi

(Chinnanchiru)

Unkannil neer valinthaal yen nenjil uthiram kottuthadi

Enkannil paavayeandro kannammaa yen uyir ninathandro

(Chinnanchiru).

Senthamizh Nadenum



Senthamizh naadenum podhinilae - inbath
Thaen vandhu paayudhu kaadhinilae - engal
Thandhaiyar naadendra paechinilae - oru
Sakthi pirakkudhu moochinilae

Vaedham niraindha thamizhnaadu - uyar
Veeram serindha thamizhnaadu - nalla
Kaadhal puriyum arampaiyar pol - ilang
Kanniyar soozhndha thamizhnaadu

Kaaviri thenpennai paalaaru - thamizh
Kandadhor vaiyyai porunai nadhi - ena
Maeviya aaru palavodath - thiru
Maeni sezhiththa thamizhnaadu

Muththamizh maamuni neelvaraiyae - nindru
MoimbuRak kaakkun thamizhnaadu - selvam
Eththanaiyundu puvimeedhae - avai
Yaavum padaiththa thamizhnaadu

Neelath thiraikkadalaraththilae - nindru
 Niththam thavanjeya kumari ellai - vada
 Maalavan kundram ivatridaiyae - pugazh
 Mandik kidakkun thamizhnaadu

Kalvi sirandha thamizhnaadu - pugazh
 Kamban pirandha thamizhnaadu - nalla
 Palvidhamaayina saaththiraththin - manam
 Paaraengum veesun thamizhnaadu

Valluvan thannai ulaginukkae - thandhu
 Vaanpugazh konda thamizhnaadu - nenjai
 Allum silappathigaaramendror - mani
 Yaaram padaiththa thamizhnaadu

Singalam putpagam saavaga - maadhiya
 Theevu palavinunjendraeri - angu
 Thangal pulikkodi meenkodiyum - nindru
 Saalpurak kandavar thaainaadu

Vinnai idikkum thalaiyimayam - enum
 Verpaiyadikkum thiranudaiyaar - samar
 Pannik kalinga thirulkeduththaar - thamizh
 Paarththivar nindra thamizhnaadu

Cheena misiram yabanaragam - innum
 Dhaesam palavum pugazhveesik - kalai
 Gnyaanam padaith thozhil vaanibamum - miga
 Nandru valarththa thamizhnaadu

Suttum Vizhi



*Suttum vizhich chudardhaan kannammaa
 sooriya chandhiraroa
 Vattak kariyavizhi kannammaa
 vaanak karumai kolloa
 Pattuk karuneelap pudavai
 padhiththa nal vayiram
 Natta nadu nisiyil theriyum
 natchaththirangaladi (suttum)*

*Soalai malaroliyoo unadhu
 sundharap punnagaidhaan
 Neelak kadalalaiyae
 unadhu nenjilalaigaladi
 Koalak kuyiloasai
 unadhu kuralininimaiyadi
 Vaalaik kumariyadi kannammaa
 maruvak kaadhal kondaen (suttum)*

*Saaththiram paesugiraay kannammaa
 saaththiram aedhukkadi
 Aaththiram kondavarkkae kannammaa
 saaththiram undoadi*

Mooththavar sammadhiyil vadhuvai
 muraigal pinbu seyvoam
 Kaaththiruppaenoadi idhu paar
 kannaththu muththam onru (suttum)

Theeradha Vilaiyaattu Pillai



Theeraadha vilaiyaattup pillai - kannan
 Theruvilae pengalukkoayaadha thollai

Thinnap pazham kondi tharuvaan - paadhi
 Thinginra poadhilae thattip parippaan
 Ennappan ennaiyaan enraal - adhanai
 Echchir paduththik kadiththuk koduppaan

Azhagulla malar kondi vandhae - ennai
 Azha ahach cheydhapin kannai moodik kol
 Kuzhalilae soottuvaen enbaan - ennaik
 Kurudaakki malarinai thoazhikku vaippaan

Pinnalaip pinninrizhuppaan - thalai
 Pinnae thirumbumun nea senru maraivaan

Vannap puduch chaelai thanilae - puzhudi
Vaarich chorindhae varuththik kulaippan

Pullaanguzhal kondu varuvaan - amudhu
Pongith thadhumbu nal geedham padaippan
Kallaal mayanguvadhu poalae - adhainaik
Kanmoodi vaaythirandhae kaettiruppoam



Other Compositions

<i>Appavun ponnadi</i>	<i>Jaymanohari</i>	<i>Adi kriti</i>
<i>Bharatha samudayam</i>	<i>Hindusthani Behag</i>	<i>Eka Padam</i>
<i>Dikkuteriyada</i>	<i>Hanuma Thodi</i>	<i>Adi kriti</i>
<i>Endaiyum thayum</i>	<i>Kambhoji</i>	<i>Adi kriti</i>
<i>Jayamundu bhayamillai</i>	<i>Khamas</i>	<i>Adi kriti</i>
<i>Jiva padagai</i>	<i>Anandabhairavi</i>	<i>Adi kriti</i>
<i>Jnanappal arulvai</i>	<i>Saramati</i>	<i>Adi kriti</i>
<i>Kaathirukinren</i>	<i>Sama</i>	<i>Adi kriti</i>
<i>Kanavendamo</i>	<i>Sri</i>	<i>Rupaka kriti</i>
<i>Kanane en kanavan</i>	<i>Mecha Kalyani</i>	<i>Adi kriti</i>
<i>Kanika kondutaram</i>	<i>Varali</i>	<i>Eka kriti</i>
<i>Karumbu thottathile</i>	<i>Saindhavi</i>	<i>Misra Chapu kriti</i>
<i>Malai pozhidil</i>	<i>Nadanamakriya</i>	<i>Adi kriti</i>
<i>Mannar kulathinadi</i>	<i>Nadanamakriya</i>	<i>Adi kriti</i>
<i>Muruga Muruga</i>	<i>Nattakurinji</i>	<i>Adi kriti</i>
<i>Nenjukku neethi</i>	<i>Sindhubhairavi</i>	<i>Adi kriti</i>

Neram mikandidu	Nadanamakriya	Adi kriti
Nithyamunai vendi	Chakravakam	Eka Kriti
Pillai pirayathile	Saraswati Manohari	Eka Kriti
Sakthi tanake	Bhoopalam	Eka Kriti
Thanjamulakinil	Punnagavarali	Adi kriti
Ujjaiyini	Hindolam	Adi kriti
Umayirundavar	Kambhoji	Adi kriti
Unnai yenamayil	Kharaharapriya	Adi kriti
Vandadum cholai	Harikamboji	Adi kriti

Bharathiar's Kannan Songs

Song Title	Ragam	Thaalam
Kannan en thoalan	Punnaakavaraali	Thistra Jaathi Ekham
Kannan en satguru	Punnaakavaraali	Thistra Jaathi Ekham
Kannan en kulanthai	Bairavi	Roopakam
Kannan en vilaiyaattu pillai	Kaethaaram	Kanda Jaathi Ekham
Kannan en kaathalan 1	Senchurutti	Thistra Jaathi Ekham
Kannan en kaathalan 2	Naathanaamakkiriyai	Aathi
Kannan en kaathalan 3	Hindustani Thodi	Aathi
Kannan en kaathalan 4	Bilahari	Aathi
Kannan en kaanthan	Varaali	Thistra Jaathi Ekham
Kannammaa en kaathali 1	Senchurutti	Ekham
Kannammaa en kaathali 2	Naathanaamakkiriyai	Aathi
Kannammaa en kaathali 3	Naathanaamakkiriyai	Aathi
Kannammaa en kaathali 4	Naathanaamakkiriyai	Aathi
Kannammaa en kaathali 5	Senchurutti	Aathi
Kannan en andaan	Punnaakavaraali	Thistra Jaathi Ekham
Kannan enathu kulatheivam	Punnaakavarali	Thistra Jaathi Ekham
Kannan en saevakan		
Kannan en Seedan		

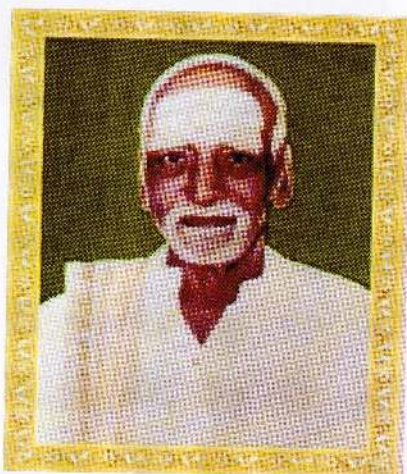
Kannammaa en kaathali 4- Aasiriya Virutham

His work and services for the cause of Tamil and Music will always be remembered.



Papanasam Sivan

(1890-1973)



Papanasam Sivan was born in the Thanjavur District in a village called Polaham, on 26th September 1890. He was born to Ramamirutham and Yogampaal. He was the second son in the family.

He was named Ramaiah by his parents at the time of birth. It was then adapted to Papanasam Sivan. He was also

known as Tamil Thyagarajah by other musicians. His father passed away when he was 7 years old. Thereafter he came with his mother to Thiruvananthapuram to live with her elder brother, Rajagopalan. They were poverty stricken for a long time. His mother died in 1910.

From a very young age he had a very good voice. He first learnt music under Vidwan Nurani Mahadeva Iyer and then under Samba Bhagavadar. He was very devoted to Sivan and therefore sang Sivan-devotional songs.

For seven years he visited temples from Tirupathi to Kanyakumari. He sang *bhajans* and rested by the temple. In 1917 he came to Papanasam, where his brother lived. Thanjavur Ganapathy Achiramam of the temple renamed him as Sivan at Papanasam. After this, he was known as Papanasam Sivan. His *bhajan* songs became very popular, and so he continued writing songs, mainly on Lord Siva. His *mudra* was '*Rama Dasa*'. He composed many *kritis*, *padams* and *varnams*.

In 1921, he came to Chennai seeking employment. He also composed songs while at Chennai. He became very popular and famous. Many leading musicians like, Ariyakudi Ramanuja Aiyangar, Maharajapuram Viswanada Iyer, Sembai Vaithiyanatha Bhagavathar, Musiri Subramanya Iyer, G. N. Balasubramania Iyer, D. K. Pattammaal, Vasantha Kokilam, M. S. Subulakshmi and M. L. Vasanthakumari sang his compositions. This made his songs even more popular.

In 1934, he published his first song book called '*Keerthanai Maalai*'. S. S. Vaasan and Kalki helped him in its publication.

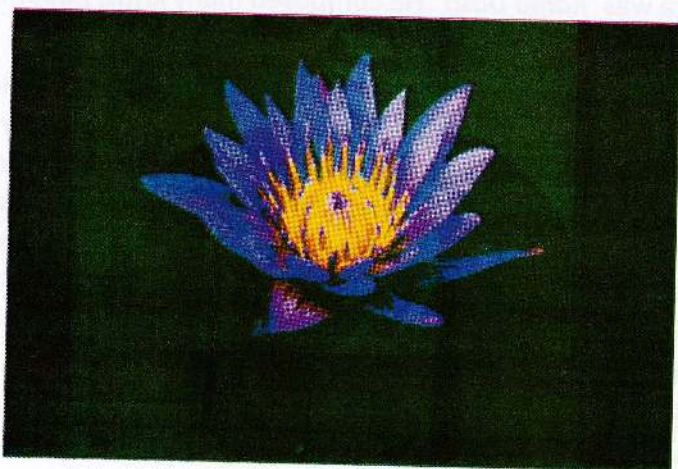
His songs were very popular in the cinema field for fifteen years in a row, starting from 1935. Most of the very

well-known cinema songs were sung by Thyagarajah Bhagavathar. He wrote songs for upto 500 films. He was the leading lyric composer in his time. He also acted in the movies, *Baktha Kusela*, *Kupera Kusela*, *Thyaga Poomi* and *Bakta Setha*.

In 1950, Indian Fine Arts Society awarded the title '*Sangeetha Kalaimaamani*' and honoured him. Tamil Isai Sangam honoured him with the title '*Isai Peraringar*' in 1962. His second '*Keerthanai Maalai*' was published in 1962. In 1971, Madras Music Academy honoured him with the title '*Sangeetha Kalaanithi*'. President of Indai awarded him the title '*Padma Pooshanam*' in the year 1972.

He composed about 400 songs mostly in Tamil and a few in Sanskrit.

He passed away in 1973.



Gopalakrishna Bharathi

(1811-1881)



Gopalakrishna Bharathi was born in Narimanam, in Nagapattinam. He was born in a family of musicians to Ramaswami Bharathi. His father and grandfather were experts in playing the *veena*.

Govindasivam was the first *guru* to Gopalakrishna Bharathi. He studied Tamil and Sanskrit. He studied Hindustani music from Ramadas and Carnatic music from Astana Vidwan Krishna Aiyer. He was also known as Mudikondan Gopalakrishna Bharathi as he often visited Mudikondan.

As he was very interested in music, he composed unique

kritis. He was so successful that musicians began to sing his songs on stage; therefore he became very famous and was very much respected.

In fact, even Thyagarajah Swamikal appreciated him. Gopalakrishna once heard Thyagarajah Swamikal's disciple singing a *kriti* in *Aabohi raga*, he liked this very much and sang his own *kirti* in *Aabohi*. Gopalakrishna following Thyagarajah, also composed Pancharatna *kritis*:

Harihara Sivasangara-Nattai

Saranaikathi- Gowlai

Pirava Varam- Aarabi

Adiyapatham Kati- Varali

Marawamal Eppadiyum- Sriragam

Gopalakrishna Bharathi's music drama '*Nanthanaar Sarithiram*' is often compared to Thyagarajah Swamikal's '*Priahalaatha Bakthi Vijayam*' and '*Nauka Sarithiram*'.

A Frenchman helped Gopalakrishna publish his music drama as a book. Ramalingaswamy praised him for this book.

Other music dramas that he wrote were:

Iyatpapai Nayanaar Sarithiram

Thiruneelakanda Nayanaar Sarithiram

Karaikkaal Ammaiyaar Sarithiram

Gnanachinthu

Gnanakkummi

Some of his *keerthanais* were:

Nanthanaar Sarithiram

Thiruvadi Saranam- Kamboji Raga

Thillai Thalam- Saama Raga

Nadanam Aadinaar- Vasantha Raga

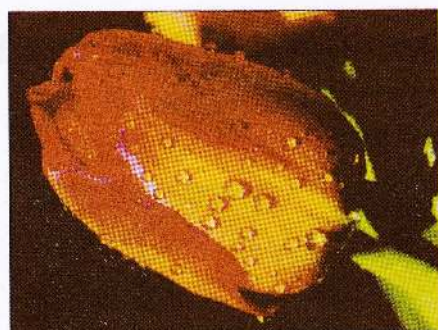
Kanakasabesan Sevadi-Kamas

Kannaale Kanden- Naathanaamakriya

His *kritis* mainly praise Lord Siva. He also composed *kritis* in *apurva ragas*. His *mudra* was 'Gopalakrishna' and 'Balakrishna'.

He was a very talented violin player. He never married and spent a lot of his time in feeding the poor.

In 1881, on Mahasivarathiri day he passed away.



Swaatith Thirunaal

(1813-1846)



Swaatith Thirunaal was born into the Royal family of Travancore state (which is now a part of Kerala State in India), on April 16, 1813. His birth name was Sri Rama Varma Kulasekara Perumal. He was born to the King of Travancore, Rajaraja Varma and Queen Lakshmi Bai. As he was born on

the day of 'swaathi' *nakshathiram*, he was known as Swaatith Thirunaal. He studied Sanskrit, Telugu, Marathi, Kannada and Hindustani music. As he was very passionate about music, he started composing songs from the young age of 16.

Kanniah Bhagavatar (a student of Thyagarajah Swamikal), told Swaatith Thirunaal about Thyagarajah. Swaatith Thirunaal was very keen to meet him, but he could not make it. However, he honoured other musicians.

His *mudras* are: *Pathmanaba*, *Pankajanaba* and *Sarasi-janaba*. He composed many *swarajathis*, *tana varnas*, *pada varnas*, *kritis*, *padams*, *thilanas*, *jaavalis* and *ragamalikas*. He composed them in Sanskrit, Malayalam, Telugu, Kannada, Hindi and Urdu. He has composed about 400 *kritis*.

Swaatith Thirunaal composed a song called 'Paavayami *Raguraamam*' in *Saveri ragam* (describing *Ramayanam*); Semangkudi Srinivasa Aiyer adapted this into a *ragamalika*.

Swaatith Thirunaal has composed 65 *padams*. He has composed 37 Hindustani compositions. He has composed many beautiful *varnas* in a variety of *thaalas*. As he was interested in Bharathanatyam, he also composed many *pada varnas*.

Swaatith Thirunaal died at the age of 34, on 25th December 1846.

Purandaradaasar

(1484-1564)



Purandaradaasar was born in Purandaraghatta in South India in 1484. He is one of the most famous musicians in Carnatic music; in fact he is said to be the father of Carnatic music.

Purandaradaasar was the only child of Varadappa Nayak, a merchant. His mother was Kamalaamba. His birth name was Srinivasa and his pet name was 'Cheenappa'.

He studied Sanskrit, Kannada, religion and music at a young age. When he was aged 20, he was married to Lakshmi Bai. That same year he tragically lost his parents. He was apparently very greedy and gained wealth in his gemstone business.

Once, a Brahmin man came to Purandaradaasar's wife for money to meet the expenses to perform the sacred thread ceremony for his son. She gave him, her nose ring to sell, and the man sold it to Purandaradaasar himself.

He lent the man his money. His wife was worried about what to say to her husband, so she prayed and God gave

her a nose ring just like the one she had just given away. When Purandaradaasar hurried home, anxious to know if the nose ring was hers, he was confused seeing her wear the same one. She confessed what had happened and he was converted to a better person. He gave away all his wealth to the poor and together with his family left his house to lead the life of a pilgrim.

He then also started composing songs. His first composition was in *Attaana raga*. It was: '*Mosahodanallo*'. He went with his family to all the temples in India, three times altogether.

In 1526, aged 40, he was initiated by Swami Vidya-sarayar.

Purandaradaasar was very devoted to Krishnan. Many people attended his *bajans* and religious preachings. His compositions were very moving; he composed many religious songs-mostly *padams*. In his '*Vaasudevan Naamavali*', there was a total of 475,000 *padams*. His compositions can be called '*Devar naamam*' or '*Dasar padam*'. The *apoorva ragas* that he used were: *Shyamakalyani*, *Mathumaathavi*, and *Maaravi*.

The reason why he was known as the father of Carnatic music was because he knew the importance of teaching music through graded lessons. He therefore composed *Swaralis*, *Alangaarams*, *Geethams*, *Prabandhas* and *Suladis*. He discovered that the *raga Mayamowlavagowla* would be suitable for beginner's excersises. Other names for him were '*Aathi Guru*' and '*Pitha Mahar*' of Carnatic music.

His *mudra* was '*Purandara Vittala*'. He was the father of one daughter and two sons. On 2nd January 1564, he passed away.

Vipulaanantha Adikal

(1892-1947)



Vipulaanantha Adikal hailed from the Eastern Province of Sri Lanka. He was born to Samiththambi and Kannammai on 27th March 1892 in the village of Karathivu south of the town, Batticaloa. His birth name was Mayilvaakanan.

His first *guru* was Nallarathinam. His second *guru* was Vaithiyalinga *Thaesikar*. He studied the '*nanool*', '*soodaa-mani*', English and Sanskrit. He was proficient in Tamil, Sanskrit, English, Latin, Bengalese, Sinhalese, Paali and Arabic.

At the age of 16, he passed the Cambridge University examination and was placed first. In 1912, he started teaching. In 1917, he became a Science teacher in Jaffna. In 1920, he became the principal of Vaitheeswara Vidyalayam, Jaffna. In order to develop the Tamil language he started the 'Aariya Thiravida Baasha Viruththi Sangam'. Many people graduated (as '*Panditha Mani*') in the Tamil language at this centre of learning.

He dedicated his time to learn and teach the nuances of Tamil language and Tamil music. He led a simple life and didn't marry. He went to the 'Sri Rama Krishna Mission' in Chennai and became a '*thuravi*'.

His *guru* was Swami Sivanantha Adikal. He was blessed by the *guru* and took the *theeksha* name Vipulanantha at the Sri Ramakrishna Mission. Thereafter he was called Swami Vipulaanantha Adikal.

In 1927, he represented the University of Madras in supporting the establishment of a University at Chidambaram by upgrading the Meenakshi College already functioning there. He went to become a Tamil professor at the newly established Annamalai University at the request of Raja Annamali Chettiar.

In his spare time, he started researching on the musical instrument *yaazh*. Later on, he resigned his job at the Annamalai University to concentrate on his research on *yaazh*. His *magnum opus*, *yaazh nool* was released at a

grand function by Karanthai Tamil Sangam, Thanjavoor.

In 1936, he embarked on Tamil dictionary project. In the same year, he drafted the syllabus for teaching music as a subject for schools in Sri Lanka.

His publications

1. *Mathanga Soolamani*
2. *Yaazh Nool*
3. *Vivekanantha Gnanatheepam*
4. *Karma Yogam*
5. *Gnana Yogam*
6. *Nammavar Naattu Gnana Valkai*
7. *Vivekanantha Sampashanaikal*

Vipulaananda's long researched book (14 years): *Yaazh Nool* was published on 20th and 21st of June 1947 with the financial help of Chithambaram Chettiar of Tamilnadu. There are seven sections in the book.

As a result of many travels and hard work, he became weak and sickly and was admitted to a hospital in Colombo. After few days of treatment, he was taken to a resting place.

On a Saturday, on 19th July 1947 he passed away.



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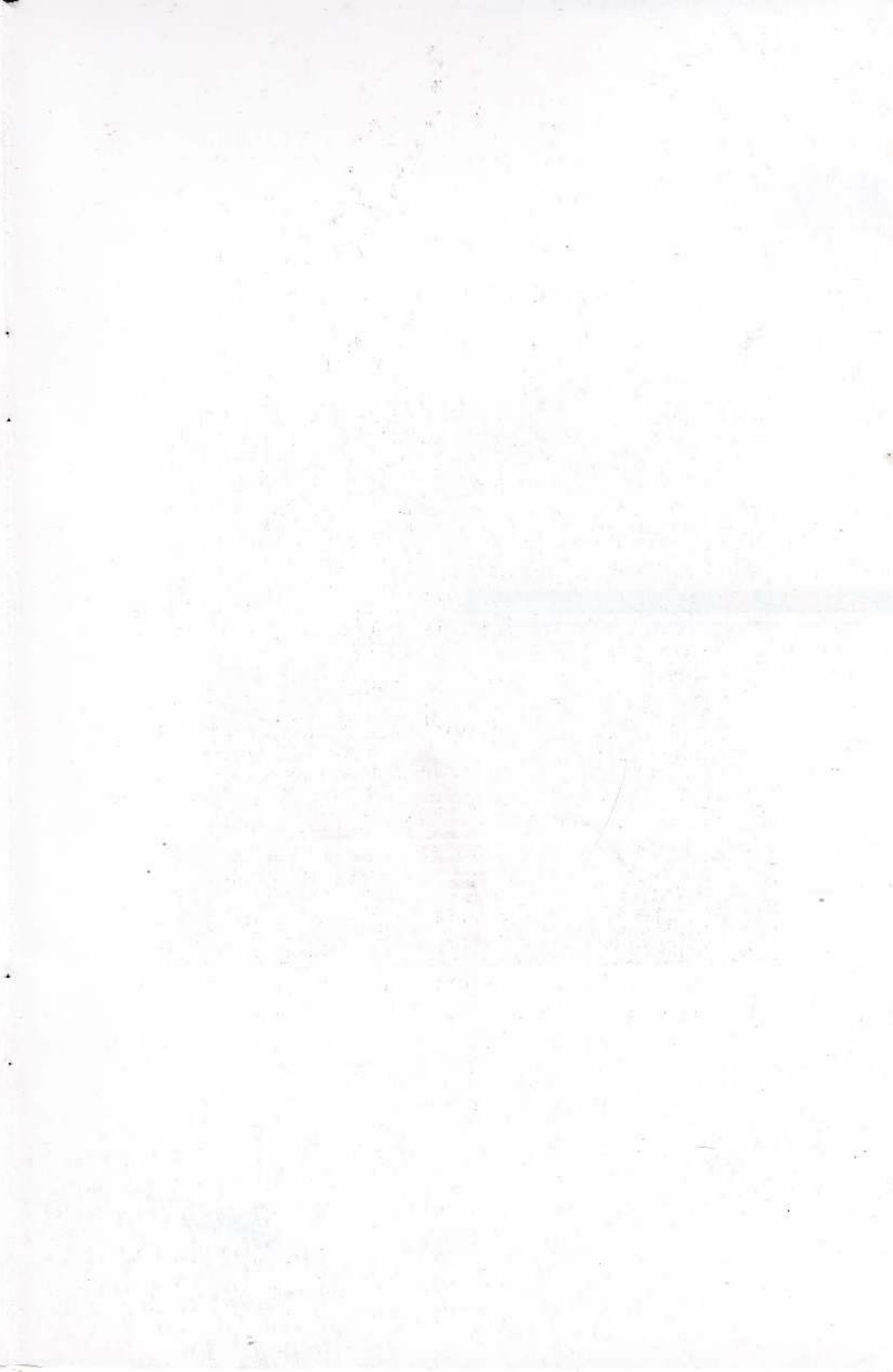
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The author of this book, Kaarthika Mahendran, has been studying Carnatic music from the young age of three. She completed the Post Diploma Grade in Carnatic music of the Oriental Examination Board, London (OEBL), at the age of fourteen. She is a Year 10 student at Sarah Bonnell School, London.

She was assigned the study on famous legends which devoted their lives to Carnatic music. This is now being published as a book, to be of help to other Post Diploma Carnatic music students. This book explores the life of Subramanya Bharathi and his passion for music. It includes brief life stories of the Carnatic Trinity, and other important musicians.