



International Journal of Sanskrit Research

ॐ

ISSN: 2394-7519

IJSR 2019; 5(5): 122-125

© 2019 IJSR

www.anantaajournal.com

Received: 06-07-2019

Accepted: 10-08-2019

Sruthi CL

Phd Research Scholar,

University of Delhi, Delhi, India

A study of mysore maharaj's compositions

Sruthi CL

Interdiction

During the period of 19th and 20th century many musicians were patronised by the kings and rulers of Wodeyar Dynasty in Mysore state who were the great contributor to Carnatic Music. The influence of the Trinity can be seen in almost all the composers as they created a basic structure of the classical system of Carnatic Music by enriching the treasure of Musical Composition. Apart from many court musicians Jayachamaraja Wodeyar or Mysore Maharaja was one of the Composer as well as the King himself contributed his expertise in Carnatic Music.

Jayachamaraja Wodeyar or Mysore Maharaja (1919 - 1974 A.D) was the 25th the Wodeyar Dynasty, who ruled the Kingdom of Mysore. He was born on 18 July 1919 to Yuvaraja Kanthirava Narasimharaja Wodeyar, and Kempe Cheluvajjammanni. He was brought up under the personal supervision of his uncle, Nalwadi Krishnaraja Wodeyar. He studied at the Royal School and later he graduated from the Maharaja's College, Mysore, with distinction, securing several Gold Medals. Jayachamaraja Wodeyar studied Philosophy, Metaphysics, and Mimamsa. His knowledge was very vast and he was author of many classical works like "Dattatreya – the way and the goal", "Gita and the Indian Culture", "Dharma Mattu Manava", and so on. On 8 September 1940, he was crowned as Maharaja. He married Princess Satya Prema Kumari Devi in 1938 (no children), and later Tripura Sundarammami in 1942 (six children). A decade of his rule was constitutional, benevolent and one of enlightened monarchy. His subjects were happy for he introduced many welfare measures.

❖ **Mysore Maharaja's contribution towards Carnatic Music**

Maharaja underwent training in Carnatic vocal music from Mysore Vasudevacharya and in Veena with Veena Venkatagiriappa for a short term before he became King of Mysore Palace. However, Western classical music was a passion for him, and only much later around 1940, his interest in south Indian music cherished, when he came into contact with stalwarts like H.H Muttaih Bhagvathar, Ariyakkudi Ramanuja Iyengar, and Tiger Varadachariar. Naturally, music luminaries and artists were attracted to his court. Scholars and composers who adorned his court include Tiger Varadachariar, Chennakeshavayya, Titte Krishna Iyengar, S. N. Mariappa, Chintalapatti Ramachandra Rao and R. N. Doraswamy, H.M. Vaidyalingam (the adopted son and nephew of Muthiah Bhagavatar). Jayachamaraja held several alluring posts, During Independence days; he was a Rajapramukha of Mysore, later Governor of Madras, Chancellor of Mysore, Madras, and Banaras Universities, President of Sangita Nataka Academy, and so on. He was awarded honorary doctorate degrees from several universities including the University of Queensland, Australia, and the fellowship of the Sangita Nataka Academy.

Jayachamaraja Wodeyar was initiated to "Srividhya upasana", by Saint Siddhalinga Swami, the chief of the Nagalinga Matham. Being Srividhya Upasaka he composed compositions and followed Muttuswami Dikshidhar. He was quite at home in literature, philosophy, political science, music, musicology, English and Sanskrit He soon gained a deep understanding of the Srichakra ritual of worship. He used to hold frequent sessions with Mysore Vasudevacharya, Tiger Varadachariar and others, discussing finer aspects of Hindu religion, music, and so forth. With his immense knowledge of Sanskrit and philosophy,

Corresponding Author:

Sruthi C L

Phd Research Scholar,

University of Delhi, Delhi, India

he composed a large number of compositions in Carnatic music. A total of 97¹ of his compositions are supposed to be available in print.

Jayachamaraja Wodeyar's compositions were modelled after Muttuswami Diksitar, who was also a Srividya Upasaka. All his compositions are in uncorrupted Sanskrit. With the new research in 97 songs, 11 are on Ganapati, 13 in Shiva, 4 on Vishnu, 2 on Sarasvati, 1 on Gayatri, and the rest of Goddess Parvati, and Lakshmi. While not on specific shrines, references to Kanchipuram (Kamakshi, Ekamreshvara), Arunachalanatha (Tejolingam) Of Tiruvannamalai, Madhurai, Sringeri, Gajaranyam, Mahabala Giri, Shvetadri (White Hills?), etc., in some of his songs. It is not clear whether he visited these temples and composed songs there. All his kritis incorporate several doctrines from Srividya, Srichakram and Mantra Shastram. These compositions were his vehicles to express his inner spirit longing for liberation from this world. Many of these songs obviously were inspired by similar compositions of Muttuswami Diksitar.

There are neither Varnam nor Ragamalika in his works, and all are just kirtanams with Pallavi, Anupallavi and Charanam. In some of his compositions multiple Charanams can be found. One can see his creativity in the composition Rajarajeshvarim, Sri Mahaganapartim, Sri Jalandharam where he has composed Chitta svara are found in some compositions. Many of his compositions are adorned with Madhyamakala Sahityam, some appearing only in Charanam and some in both Anupallavi and Charanam. In one composition, Madhyamakala sahitya can be found in the Pallavi itself ("Pahi Mam Sri Rajarajeshvari" in Ragam Jayasamvardhani).

Pallavi

पाहि मां श्री राजराजेश्वरी

पर्वतराजकुमरि एकानेकक्षरि भुवेश्वरी

The composition, "Kamakshim Varalakshimim" in raga Shivakamboji set to Khanda Tripata Tala has three madhyamakala passages

The theme of Srividya is sprinkled liberally in all his compositions. Some of the following illustrative lines especially noteworthy are:

- In the compositions "Kshirasagarashayana" in raga Mayamalavagowla set to Chaturasra Dhruva Talam. He has composed in various new talams which seems to be little difficult for anyone to think in the way he used to compose.
- In the composition "Sri Rajarajeshvarim" in raga Devagandhari set to Adi tala

"Kshityadi Shivanta Sattrimshat Tattvasvarupini".

क्षित्यदि शिवान्त षट् त्रिंशत् तत्त्व स्वरुपिणी

- In charnam of the composition "Ambujakshi Pahi mam" is in raga Simhavahini set to Adi tala one can see the phrase occurring:

"Shreem hrimkarekaśharanuvāgartha svarupini simhavahini"

श्रीं ह्रींकारेकाक्षरानुवागर्थ स्वरुपिणी सिंहवाहिनी

- In the composition "Kamakshi Pahimam" which is in raga Janaranjani set to Rupakam Tala.

"Hakara makara sakara Rupa svaso jnanamayi"

हकारमकारसकाररूपश्वासो ज्ञानमयी

The composition "Bhuvaneshvari" in raga Bhuvanagandhari set to Adi tala in Charanam:

"Anāhatādi Shaṭkamaṅtasthitē Akhandaikarasāsvada bharitē"

अनाहतादि षट्कमलान्तस्थिते अखण्डैकरसास्वादभरिते

In some his compositions, the Maharaja has incorporated phrases from "Lalita sahasranamam", For instance:

1. In composition "Jaganmohinim Haramohinim" in raga Jaganmohini set to Mishra Jhampa tala, the phrases occur in Anupallavi.

"Chatuh Sasthikotiyogoini Ganavanditam
Chidagnikyunda Sambhutam Subhakritam"

चतुः षट्कोटियोगिनी गणवन्दितं चिदङ्गी कुण्ड संभूतं शुभकृतं

2. In one song, "Shri Gayati Devi", references to Gayatri Maha Mantram have been given:

Muktā vidrumādi kāntiyutē panca tējōmaya mukha shōbhitē

Mumukshu sarva sampatpradanā-shaktē sarasija pikavāstanē

मुक्ता विद्रुमादि कान्तियुते पञ्च तेजोमय मुख शोभिते

मुमुक्षु सर्वसंपत्प्रदनासक्ते सरसिजपीठवसिते

3. The composition, "Matangakanyam" in Shuddha Todi has several phrases resembling the popular Churnika, "Shyamala Dandakam" of poet Kalidasa.

Pallavi

Mātanga Kanyām Manasā Smarāmi

Marakata Maṇimayāngim Mēchakāngim

Anupallavi

Mārtāṇḍa Sannibha Prabhāsahitām

Māṇikya Veeṇā Shōbhitām Lalitām

Mātrikā Svarūpām Āryām

Madana Vairi Manasa Nilayām Shrīvidyām

Charanam

Bhadrām Chidāgni Kuṇḍa Sambhūtām

Bhaṇḍāsūrādi Ditya Mathana Niratām

Bhadrādi Navadēvi Sampūjitām

Bhavabhaya Haraṇa Shaktiyutām Parashiva Kāntām

Mudrā Tōshitām Madālasām

Shuddhatōḍi Rāga Mōdhitām Shānthām

The above composition is just an example where Mysore maharaja has composed in Sanskrit Language and also used phrases from Shymala Dandakam as mentioned above.

¹ According to New Research studies.

4. Long winding phrases usually found in Dikshitar compositions are present in several compositions of Jayachamaraja wodeyar such as the Charanam of
- "Pahimam Shri Pancamatanganaya" in raga Supradeepa set to Sankeerna tripata
 - "Sriguru Daksinamurte" in raga Bhavapriya set to chaturasra Matya tala

Jayachamaraja wodeyar handled different ragams and talams

The Maharaja has used a total of 30 Mela Ragams in his

compositions. Besides the popular Melams like Todi, Kalyani, Sankarabharanam, Latangi, Shanmukhapriya, Chakravakam, Charukesi, Subhantuvrali, Simhendra Madhyamam, Hemavati, Dharmavati, he has also employed some rare mela ragas like Hatakambari, Bhavapriya, Ragavardhani, Vishvambhari, Sadvidhamargini, Suvarnangi and Namanarayani. A notable omission is melam 22, kharaharapriya.

The Janya ragams employed include some popular ones, some very rare ones, and one invented by Maharaja himself, as the following list illustrates:

Table 1: The scales of some lesser known ragams he employed are given below were invented by Jayachamaraja Wodeyar himself

Ragam	Mela no	Arohanam	Avarohanam
Bhupala Pancamam	39	S R G R M P D S	S P D M G R S
Bhogavasantam	51	S R G M D N S	S N D M G R S
Balacandrika	22	S G M P D N S	S N D M G R S
Bhanucandrika	8	S M D N S	S N D M G S
Hamsanatani	18	S G M P S	S P M G R S
Hamsavinodini	29	S R G M D N S	S N D M G R S
Nilaveni	20	S R G M P D N D S	S D P M G R S
Nadabhrama	64	S P M P D N S	S N D P M G S
Durvanki	29	D R M P D S	S N P D P M G R S
Siva Kambodi	28	S R G M N S	S N P M G R S
Sudda Salavi	20	S G M P N S	S N P M R S
Suranandini	29	S R G P D N S	S N D P G R S
Vijaya Vasanta	54	S M P D N S	S N P M G S
Jaya Samvardhini	27	S G M P D N S	S N P M G R S

Besides Adi (Chaturashra Tripata), Rupakam, and Mishra Chapu, he has composed in rare Talams like: Mishra Jhampa, Trishra Jhampa, Chaturashra Ata, Chaturashra Matyam, Chaturasra Dhruvam, Khanda Rupakam, Khanda Tripata, Sankirna Tripata, and Mishra Tripata.

Mudra that has been incorporated in his compositions

Being an ardent devotee of Goddess and follower of Srividya, the Maharaja chose the phrase "Srividya" as his Vaggeyakara mudra in most of his compositions. Srividya mudra is not used in 8 compositions, "vidya" instead or the phrases "sri" and "vidya" separated by a qualifying adjective such as "Maha".

The phrase "Nagalinga" in a few compositions is used which perhaps is an offer of respect to his spiritual Guru,

Pallavi

Nāgalingam Mahēshvaram Bhaja Mānasa Satatam

Anupallavi

Nagarājādi Bhakta Shankarābharanayutam
Nāgātmaja Sahitam Agastya Muni Sampūjitam
Nāga Charmāambarayutam Āgamadi Su-Vidhitam

Charaṇam

Sundara Madurāpurādīshvaram Sōmēshvaram
Indrādi Sakala Vadanamprāṇata Sajjanārthiharam
Varam Indrākṣhi Lalitā Tripurasundari
Manōharam Sudhīndranuta Shrī Vidyā Mahā
Mantrēshvaram

Shilpi Siddhalinga Svami of the Nagalinga Matham. Also there are references to Kanthirava (his teacher), and Yoga Pattabhirama. Genuine Raga Mudra is available for 86 songs. The missing ones are in ragams Hanumatodi, Athana, Amirtavahini, Hindoladarbar, Charukesi, Vasantabhairavi and

Malavi. Many a time phrases like " --- Raga Thosite", appear as synonyms of the corresponding name for the Goddess e.g., Kalyani, Suvarnagi, Bhavapriya, Jagannohini, Hemavati. In a few rare cases, raga mudra has been used through some ingenious word construction.

For example;

- In Ragam Mand the raga mudra appears in the Palavi itself "Brahmanda Valaye Maye brahmādi vandita shivajāyē"
- In composition Shri Gayatri Devi Raga mudra is visible in charnam Ragam Gamanashrama "Parabrahama Gamanasramahitakārini Kalyāni"
- In composition "cintayAmi satatam" in Ragam Dhenuka the raga mudra is noticeable in charnam "mahīsha shiracchēdanakara charitrām kāmādhēnu kātishayAm"
- In the composition "Saraswathim Bhagawathim" Ragam Hamsavinodini raga mudra appears to be like this "sarasvatīm bhagavatīm namāmyaham sammōhinīm Paramahamsavinodinim"
- In Ragam Dharmavathi the composition is Durgadevi sam Rakshamaam, in charanam one can find the Raga mudra like "varapāshēkṣu dhanur bāṇayutē Vara Dharmavathinama Pratipadite".

For his ample patronage of Scholars, Arts and Music, and for his generosity, he was often referred to as the "Daksina Bhoja". His legacy to the field of literature cannot be overlooked. He appointed scholars to translate the Vedas and Upanishads into kannada. His own works reflect his proficiency in Indian philosophy and English language. It is said that he was obsessed and addicted to music in such a manner that during his daily prayers, his court musicians sang for 3 to 4 hours non-stop. He passed away on 23rd September 1974, after a serious illness.

References

1. Nayak HM. (Ch.Ed.) Karnataka Kannada Vishaya Viswa- kosha. Mysore, 1979, 680.
2. Ramaratnan V. Karnataka Sangeethakke Uvaorurarasara Protsaha matin koduee (Un-published). Mysore. t. 159.
3. Swami Prajnanda. The Historical Development of Indian Music. Calcutta, 1960, 220.
4. Satyanarayana. R., Ganaralendra – Chamaraiendra (un-published), 2.