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Raga Isamanohari as handled by Muthuswami Dikshita

Aarti Ananth Krishnan ^{1*}, Dr. S Subbu Lakshmi ²

¹ Ph.D. Research Scholar, School of Music and Fine Arts, Vels Institute of Science Technology and Advanced Studies (VISTAS), Chennai, Tamil Nadu, India

² Professor and Director, School of Music and Fine Arts, Vels Institute of Science Technology and Advanced Studies (VISTAS), Chennai, Tamil Nadu, India

* Corresponding Author: Aarti Ananth Krishnan

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Abstract

The presentation of Indian Classical music is centred around melodic entities known as *rāga-s*. *Rāga-s* are handled and explored by composers such as Tyāgarāja, Muttusvāmi Dīkṣita and Śyāma Śāstri through their compositions. Many *rāga-s* have interpreted differently through time and the mode of rendering compositions in these *rāga-s* have also been adapted. A study and analysis of the notated versions of compositions in various publications is essential to understand the evolution of a *rāga*. One such *rāga* which has been adapted through time, *isamanōhari* as handled by Muttusvāmi Dīkṣita has been taken up for analysis in this paper.

Keywords: Isamanohari, Muttusvami Dikshitar, Harikambhoji, Raga, Sri Gananatham bhajare, Jagadishamanohari, Ananthabalakrishnam

1. Introduction

The presentation of Indian Classical music is centred around melodic entities known as *rāga-s*. Based on the number of *svara-s* taken, *rāga-s* are classified as *auḍāva*, *śāḍava* and *sampūrṇa rāga-s*. A *rāga* taking all the seven *svara-s* is termed as a *sampūrṇa rāga*. In such a *rāga*, when all the *svara-s* occur in *krama* (order or sequence) and take the same variety of the note both in ascent and descent, it is termed as a *mēla*. Other *rāga-s* having similar combination of *svara-s* are grouped under each *mēla*. These are known as *janya rāga-s*. Today, seventy-two *mēla-s* exist in Karṇāṭik music.

Tyāgarāja and Muttusvāmi Dīkṣita are said to have followed two schools of thought regarding *mēla-s*. In the system followed by Tyāgarāja, a *mēla* takes seven *svara-s* in ascent and seven *svara-s* in descent, in *krama* while in that followed by Muttusvāmi Dīkṣita, a *mēla* takes seven *svara-s* in ascent and descent combined and not necessarily in *krama*. Hence, there are two nomenclatures for the seventy-two *mēla-s*- one beginning with *kanakāṅgi*, *ratnāṅgi* and so on and another with *kanakāmbari*, *phēnadyuti* and so on.

Rāga-s are handled and explored by composers such as Tyāgarāja, Muttusvāmi Dīkṣita and Śyāma Śāstri through their compositions. A study of compositions aids in understanding the manner in which each composer has envisaged a *rāga*. Many *rāga-s* have interpreted differently through time and the mode of rendering compositions in these *rāga-s* have also been adapted. The compositions of the Trinity of Karṇāṭik music have been preserved and passed on through generations through their family and *śiṣya-s*, some of whom have notated these compositions. Hence, a study and analysis of the notated versions of compositions is essential to understand the evolution of a *rāga*. One such *rāga*, *isamanōhari* as handled by Muttusvāmi Dīkṣita has been taken up for analysis in this paper.

The earliest authentic publication with regard to compositions of Muttusvāmi Dīkṣita is *Saṅgīta Sampradāya Pradarśini*. Subbarāma Dīkṣita, the nephew of Muttusvāmi Dīkṣita, authored this work in 1904, containing compositions of Muttusvāmi Dīkṣita and other composers with *svara* notation. In addition to presenting notations, Subbarāma Dīkṣita presents the *mūrchana* (*ārōhana-avarōhana*), *lakṣaṇa* details, a *gīta* and a *sañcāri* in each *rāga*, carefully preserving the essence of the Venkātamakhi - Dīkṣita tradition.

Rāga īsamanōhari is defined by Subbarāma Dīkṣita as a *bhāṣāṅga janya* of the twenty eighth *rāgāṅga rāga harikēdāragauḷa*, taking both *kaiṣiki* and *kākali niṣāda*. In this *rāga*, two *kīrtana*-s '*jagadīśamanōhari*' and '*śrī gaṇanātham*' are seen in main section of *Sanḡita Sampradāya Pradarśini* while *kīrtana* '*anantabālakṛṣṇa*' is given in the appendix. In a few other publications, the *rāga* of these *kīrtana*-s is given as *harikāmbhōji*, ignoring the occurrence of *kākali niṣāda*. This paper aims at analysing the phraseology of *rāga īsamanōhari*, establishing its individuality and outlining its similarities and differences from *rāga harikāmbhōji*.

Analysis

2.1. Lakṣaṇa of rāga īsamanōhari in various grantha-s:

The earliest reference to *rāga īsamanōhari* is seen in Sāhaji's *Rāgalakṣaṇamu* (Ramanathan, 2004, p. 567), where he says '*īśamanōhariki kāmbhōji mēlamu sampūrṇamu*' (*īśamanōhari* belongs to *kāmbhōji mēla* and is *sampūrṇa*). He also mentions that this *rāga* is suitable for *ghana* and *naya*. In Tulaja's *Sanḡita Sārāmṛta* (Tulajendra, 1942, p. 99), he adds that this *sampūrṇa rāga*, born of *kāmbhōji mēla* has *ṣaḍja* as *graha* and *nyāsa* and is suitable to be sung in the evening. *īśamanōhari* is classified as *bhāṣāṅga janya* under the 28th *mēla* for the first time in the appendix of *Caturdaṇḍiprakāśika* attributed to (Muddu) Venkaṭamakhi (Venkaṭamakhi, 1934, p. 14). Subbarāma Dīkṣita (Dīkṣita, 1904, p. 786) follows this classification and lists *rāga īsamanōhari* as a *bhāṣāṅga janya* under the 28th *mēla harikēdāragauḷa*. He quotes Venkaṭamakhi's *lakṣaṇa ślōka* for the *rāga* –

'*ṣaḍjagrahā ca sampūrṇā bhavēdīśamanōhari*'

and defines the *murchana* as

's r₂ g₃ m₁ p d₂ n₂ ś - ś n₂ d₂ p m₁ g₃ r₂ s, s.'

The *lakṣaṇa* details of *īśamanōhari* are presented by Subbarāma Dīkṣita as follows - '*Rāga īśamanōhari* is a *bhāṣāṅga, sampūrṇa rāga* with *ṣaḍja* as *graha*. *Kākali niṣāda* occurs and this *rāga* can be sung at all times. In the scale of *īśamanōhari*, there are no *varja* or *vakra svāra*-s in both the *ārōhaṇa* and *avarōhaṇa*. At the end of the *avarōhaṇa, ṣaḍja* occurs as *dīrgha* and twice, as the concluding *svāra* is mostly *ṣaḍja* according to ancient preceptors.' The author then presents a few phrases in the *rāga* - 'p p ś', 'p n d p', 'ś, d n ś', 'ś d r, ś', 'p m r g r s', 's g r m g r s', 'p m r g m r s', 's n₃ s', 'r n₃ s', 'g, r, n₃ r d, r, s'. He also adds that except for these phrases, *niṣāda* occurs only as *kaiṣiki niṣāda*. In *Sanḡraha Cūḍāmaṇi, Sanḡita Sāra Sanḡraha* and *Mahābhārata Cūḍāmaṇi* (Ramanathan, 2004, p. 568), *īśamanōhari* is described as a *janya* of *harikāmbhōji mēla* with *ārōhaṇa avarōhaṇa* –

's r₂ g₃ m₁ p d₂ n₂ ś - ś n₂ d₂ p m₁ r₂ m₁ g₃ r₂ s'

Sanḡraha Cūḍāmaṇi also mentions that this *rāga* has *ṛṣabha* as *nyāsa, amśa* and *graha svāra*.

S.R. Janakiraman (Janakiraman, 2002, p. 45) says that this *rāga* has been handled by Tyāgarāja and Muttusvāmi Dīkṣita in different ways, but both as a *janya* of the 28th *mēla*.

Tyāgarāja has used the scale - 's g m p d n ś - ś n d n p m r m g r s' with rare usage of 'p m g m r' in his *kṛti* '*manasā śrī rāmacandruni*'. Muttusvāmi Dīkṣita additionally uses *kākali niṣāda* in phrases 's n s' and 'g r s n' in *kīrtana* '*śrī gaṇanātham bhajarē*' making it a *bhāṣāṅga rāga*. P. Sambamurthy also echoes S.R. Janakiraman's opinion. Rangaramanuja Iyengar classifies this *rāga* as an *upāṅga janya* of the 28th *mēla* with *ārōhaṇa-avarōhaṇa* 's r₂ g₃ m₁ p d₂ n₂ ś - ś n₂ d₂ p m₁ g₃ r₂ s' (Iyengar, 1967, pp. II - 58).

Hence, two versions of this *rāga* are clearly in *grantha*-s are seen wherein in one version, this *rāga* takes both varieties of *niṣāda* and is *krama sampūrṇa* in *ārōhaṇa* and *avarōhaṇa* and in another version where this *rāga* takes only *kaiṣiki niṣāda* and a *vakra prayōga* 'p m r m g r s' is seen in the *avarōhaṇa*.

2.2. Compositions in īśamanōhari

One *gīta* attributed to Venkaṭamakhi and a *sañcāri* composed by Subbarāma Dīkṣita are seen in *īśamanōhari* and are published in *Sanḡita Sampradāya Pradarśini*.

Kīrtana-s of Tyāgarāja and Muttusvāmi Dīkṣita are seen in *rāga īśamanōhari*. Two *kīrtana*-s of Tyāgarāja - '*śrī jānakimanōhara*' set in *dēśādi tāla* and '*manasā śrī rāmacandruni*' set in *ādi tāla* are found in the Wāljapet Manuscripts containing compositions of Tyāgarāja. Three *kīrtana*-s of Muttusvāmi Dīkṣita - '*śrī gaṇanātham bhajarē*' set in *tīśra jāti ēka*, '*jagadīśamanōhari*' set in *tīśra jāti ēka* and '*anantabālakṛṣṇa*' in *ādi* are found in *Sanḡita Sampradāya Pradarśini*. Śyāma Śāstri does not seem to have handled this *rāga*.

A *kīrtana* of Harikesanallur Muthiah Bhagavathar '*hēmagirīśa manōnmaṇi*' in *ādi tāla* is also seen in this *rāga*. This journal paper deals with the handling of *īśamanōhari* by Muttusvāmi Dīkṣita.

2.3. Prayōga-s of īśamanōhari seen in the gīta and sañcāri:

Subbarāma Dīkṣita presents a *gīta* attributed to Venkaṭamakhi and a *sañcāri* by the author apart from *kīrtana*-s of Muttusvāmi Dīkṣita and hence the *prayōga*-s in these compositions have also been outlined. In the *gīta* set to *maṭhya tāla*, usage of *kākali niṣāda* is not indicated. *Prayōga*-s 'ś n ś', 'p n d p', 'p d m p', 'p m r g', 'ś r d n', 'r m g r', 'm r g m r', 'r ś d n ś', 'd m p p', 'n p n d' are seen apart from 's r g m', 'p d n ś', 'ś n d p' and 'm g r s'.

In the *sañcāri, kākali niṣāda* occurs prominently, seven times in the composition in phrases 's n s', 'r n s' and 'ś n ś'. The *sañcāri* commences with phrase 's, p, s, n d p'. *Dātu* from *dhaivata* to *madhyama* in *avarōhaṇa krama* as 'd m' and phrase 'r m g r' as seen in the *gīta* are highlighted in the *sañcāri* as well. In ascent, phrases 's r m', 'r m g r' and 's m p', are seen in addition to 's r g m' and 'p n d n ś', 'p d n p' apart from 'p d n ś'. In descent, phrases 's n d p', 'p d m g' and 'm r g s' occur in addition to 'm g r s'.

2.4. Analysis of prayōga-s seen in 'Jagadīśamanōhari'

In Muttusvāmi Dīkṣita's *kīrtana* '*jagadīśamanōhari*' set to *tīśra jāti ēka tāla*, the *pallavi* commences with the phrase 's g r' followed by 's m g'. *Dīrgha ṛṣabha* and *gāndhāra* are highlighted in *avarōhaṇa krama* phrases. *Dātu* phrases 'p d \m p' and 'p, d r' are seen. *Janṭa gāndhāra* as 'm g g r' and *madhyama* as 'p m m g' are observed. The melodic range covered is from *mandra sthāyi* to *madhya sthāyi dhaivata*.

Jagadīśamanōhari - īśamanōhari - tīśra jāti ēka		
Pallavi (Dīkṣita, 1904, p. 787)		
s g r , s m ja ga dī . śa ma	g , ḡ r , , nō . ha rī . .	m̄ p d \ m / p , ja ya ka ru ṅā .
m g ḡ r s , ra sa la ha rī .	n d p m m ḡ ja ya ka ri tri pu	r p , ḡ r , ra sun . da rī .

The *anupallavi* commences with phrase 'r g m r s'. Similar to the *pallavi*, *dāṭu* from *dhaivata* to *rṣabha* as 'ḡ r' and from

dhaivata to *madhyama* as 'p d \m,' are projected. *Janṭa gāndhāra* as 'm g r s' is also seen.

Jagadīśamanōhari - īśamanōhari - tīśra jāti ēka			
Anupallavi (Dīkṣita, 1904, p. 788)			
r̄ g m , r ṣ na ga rā . ja pri	r̄ ś ḡ , r , ya ku mā . rī .	s , d n p d nā . dā n ta vi	\ m , g ḡ r s hā . ri gau ri

Kākali niṣāda is seen for the first time in the *madhyamakāla* section in the *prayōga* 's ṅ₃ r s'. Similar to the commencing phrase of the *anupallavi*, this section also begins with the

phrase 'r g m r s'. Phrases 's ṅ ḡ ṅ p' and 'p ṅ ḡ ṅ s' are seen. The melodic range covered in the *anupallavi* is from *mandra sthāyi pañcama* to *madhya sthāyi niṣāda*.

Jagadīśamanōhari - īśamanōhari - tīśra jāti ēka	
Anupallavi (contd.) (Dīkṣita, 1904, p. 788)	
r̄ g m r s ṅ₃ r s d n s r bha ga va ti ha ri ha ra gu ru gu ha	p . s ṅ ḡ n p . n d ṅ s pā li ni a khi lān ḡ ś va ri

A *svara* section is appended to this *kīrtana* which commences with phrase 's r m m'. Phrases 'r m g r s', 'p/n d p m', 'ṅ p ṅ ḡ', 'r g m r s', 'p m r g r s' and 'd, s, - d ṅ s, - r ṅ₃ s r' are seen.

Kākali niṣāda is indicated twice in this section in phrases 's ṅ s' and 'r ṅ s r'. The melodic range in this section is from *mandra sthāyi pañcama* to *tāra sthāyi madhyama*.

Jagadīśamanōhari - īśamanōhari - tīśra jāti ēka	
Svara (Dīkṣita, 1904, p. 788)	
s . , r / m m̄ r / m g r s , n p n d r s , n d ṅ s , r m m̄ g r p m r g r s ḡ ṅ s , n d p m g r s ,	m̄ p d p / n d p m g r s , ś , ṅ₃ s p m r g m r s , p / n d p / ś ś ṅ ḡ m̄ ṅ s , d , s , d ṅ s , r ṅ₃ s r

Overall, it is seen that phrases 'r g m r' and 'd\m' are highlighted and phrases 's r g m' and 'p d n s' do not occur explicitly in *ārōhaṇa krama* phrases.

bhajarē'

In Muttusvāmi Dīkṣita's *kīrtana 'śrī gaṇanātham bhajarē'* set to *tīśra jāti ēka tāla*, the *pallavi* commences with phrase 's r g r , r ,'. Phrase 'r g m p', 'p /n, d p' and 'm g r s' are seen and *kākali niṣāda* is indicated once in phrase 's ṅ ,'.

2.5. Analysis of prayōga-s seen in 'Śrī Gaṇanātham

Śrī gaṇanātham bhajarē - īśamanōhari - tīśra jāti ēka			
Pallavi (Dīkṣita, 1904, p. 788)			
s , r g r , śrī . ga ṅa nā .	r̄ , g m p , tham bha ja re .	/n , d p m , ci . tta pa rā .	g , r s ṅ₃ , śak ti yu tam .

The *anupallavi* commences on *janṭa gāndhāra*, followed by *janṭa madhyama* as 'g, g m, m'. *Dāṭu* from *pañcama* to *tāra sthāyi ṣaḍja* is seen as 'p ś n s' and *vakra prayōga* 'n, d n p'

is also observed. *Kākali niṣāda* occurs twice in this section in phrases 's n s' and 's ṅ - s'.

Śrī gaṇanātham bhajarē - īśamanōhari - tīśra jāti ēka			
Anupallavi (Dīkṣita, 1904, p. 788)			
g , ḡ m , m̄ nā . ga ya . jña	p , ś ṅ₃ ś , sū . tra dha ram	d/n , d n p , nā . da la yā .	m , g r s ṅ₃ nan . da ka ram

The *carāṇa* commences with *dāṭu* phrase 'r , g m , r g , s r ,'. *Dāṭu* from *mandra sthāyi pañcama* to *madhya sthāyi gāndhāra* as 'p, g r,' and from *mandra sthāyi niṣāda* to

madhya sthāyi gāndhāra as 'ṅ, g r,' is seen. Other *dāṭu* phrases such as 'r , m g , p m ,' and 'p, g m , r' are also observed. *Kākali niṣāda* is indicated once in this section.

Śrī gaṇanātham bhajarē - īsamanōhari - tīśra jāti ēka			
Carāṇa (Dīkṣita, 1904, p. 788)			
r , g m , r ā . ga mā . di	g , s r , , san . nu tam .	s ṅ ḍ p , g a khi la dē . va	r , ṅ s , , pū . ji tam .
ṅ , g r , m yō . ga śa . li	g , p m , , bhā . vi tam .	p , g m , r bhō gi śā . yi	g , m p , , sē . vi tam .

The *madhyamakāla* commences with a *dātu* from *madhya sthāyi śadja* to *niṣāda* as ‘s , s , n , d , ’. Phrases in *krama* such as ‘g m p d’, ‘p d n ś’, ‘s n d p’ and ‘m g r s’ occur in this section. *Dātu* phrase ‘r ḡ m r ḡ ś’ is seen and *kākali niṣāda* is seen twice in this section.

Śrī gaṇanātham bhajarē - īsamanōhari - tīśra jāti ēka	
Carāṇa contd. (Dīkṣita, 1904, p. 789)	
s , ś , n , d , n ḍ p m rā ga dvē śā di ra hi ta	g m p , ḍ p ḍ n ś ṅ ś , ra ma nī ya hṛ da ya vi di tam
ṛ , ḡ m r ḡ ś , n d p , śrī gu ru gu ha san mu di tam	n , n , d p m g , r s ṅ cin mū la ka ma la sthi tam

Overall, *dātu prayōga*-s are highlighted in this *kīrtana* and *kākali niṣāda* is seen used in phrases in both *mandra* and *madhya sthāyi*.

2.6. Variation in interpretation of these *kīrtana*-s in other publications

In other publications where these *kīrtana*-s ‘*jaḡadīśamanōhari*’ and ‘*śrī gaṇanātham bhajarē*’ are found, a few variations in interpretation with regard to *rāga īsamanōhari* is seen.

2.6.1. Name of *rāga*: Tenmaṭam Veṅkaṭanarasimhācāri & Tenmaṭam Veṅkaṭavaradācāri, in their book *Saṅgītānanda Ratnākaramu*, published in 1917, present the *kīrtana* ‘*śrī gaṇanātham bhajarē*’ with notation and give the name of the *rāga* as *harikāmbhōji* (Veṅkaṭanarasimhācāri & Veṅkaṭavaradācāri, 1917, p. 57). This is seen followed in *Saṅgīta Prathama Bōdhini* by Ekā Subbā Rāo, published in 1934 (Rāo, 1934, p. 80). In both above books, the notation of *kīrtana* ‘*śrī gaṇanātham bhajarē*’ roughly follows the version seen in *Saṅgīta Sampradāya Pradarśini* but the name of the *rāga* is given as *harikāmbhōji*.

2.6.2. Use of *anya svāra*: According to the *lakṣaṇa* presented by Subbarāma Dīkṣita in *Saṅgīta Sampradāya Pradarśini*, *anya svāra kākali niṣāda* occurs in phrases ‘s ṅ s ,’, ‘r ṅ s ,’, ‘g , r , ṅ r ḍ , r , s ,’ and only *kaiśiki niṣāda* is to be used in all other phrases. In the book *Prathamābhyāsapustakamu*,

also authored by Subbarāma Dīkṣita (Dīkṣita, Prathamābhyāsapustakamu, 1905, p. 71), variation in indicating *kākali niṣāda* is seen in *kīrtana* ‘*śrī gaṇanātham bhajarē*’ wherein *kākali niṣāda* is indicated for phrases ‘s ṅ ḍ p’ and ‘ṅ , g r ,’ in the *carāṇa*, while *kaiśiki niṣāda* is indicated in the phrase ‘s n ś’ in the *anupallavi*. No indication is seen for the phrase ‘g r , ṅ s’, hence it is assumed that *kaiśiki niṣāda* is to be rendered. Indication of usage of *anya svāra kākali niṣāda* in the notation is directly contradictory to the *lakṣaṇa* presented in *Saṅgīta Sampradāya Pradarśini*.

In Sundaram Iyer’s version of ‘*śrī gaṇanātham bhajarē*’, usage of *kākali niṣāda* is indicated in the phrase ‘ṅ , g r’ in the *carāṇa* (Iyer A. , 1979, p. 13). In the *kīrtana* ‘*jaḡadīśamanōhari*’, Sundaram Iyer indicates usage of *kākali niṣāda* in phrase ‘s ṅ ḍ ṅ 2 p’ in addition to phrase ‘s ṅ r s’ (Iyer A. S., 1976, p. 23). Ananthakrishna Iyer mentions usage of *kākali niṣāda* in the *lakṣaṇa* section but no indications as to where the *svāra* occurs, are seen in the notation (Iyer A. A., 1957, p. 9). Rangaramanuja Iyengar presents this *rāga* as an upāṅga *janya* of the 28th *mēla*, hence no *anya svāra* is used (Iyengar, 1967, pp. II - 58).

2.6.3. Use of characteristic *prayōga*-s: In the notation of ‘*jaḡadīśamanōhari*’ presented by Rangaramanuja Iyengar, the *pallavi* commences with phrase ‘s r g ,’. Subbarāma Dīkṣita does not present this phrase ‘s r g’ in this *kīrtana* ‘*jaḡadīśamanōhari*’ while the *kīrtana* ‘*śrī gaṇanātham*’ commences with it. Interestingly, the version of ‘*śrī gaṇanātham bhajarē*’ has not undergone much change through time, except with regard to usage of *anya svāra*.

2.7. Discussion on *kīrtana* ‘Anantabālakṣṇa’

Subbarāma Dīkṣita presents *kīrtana* ‘*anantabālakṣṇa*’ with *svāra* notation in the Appendix ‘B’ of *Saṅgīta Sampradāya Pradarśini* with *rāga* name ‘*īsamunī hari*’ and *tāla* name *ādi*. The *pallavi* of this *kīrtana* commences with a phrase in *avarōhaṇa krama* ‘n d p m g r’. The first *āvarta* clearly brings out phrases ‘s r g m’ and ‘r g m p’. The second *āvarta* is set in *madhyamakāla* wherein phrases ‘r g m g r,’ and ‘r g m p d n ś’ are seen. The melodic range in this section extends from *mandra sthāyi niṣāda* to *tāra sthāyi śadja*.

Anantabālakṣṇa - īsamunī hari - ādi		
Pallavi (Dīkṣita, Saṅgīta Sampradāya Pradarśini, 1904, pp. Appx. B, 4)		
, n d , p m g r s ṅ . anan ta bā la kṛ ṣṇa mā	, s r , g m . mavamu kun	r g m p da śrī ha rē
, n d , p m g r s ṅ . anan ta bā la kṛ ṣṇa mā	, s r , g m . mavamu kun	r g m p da śrī ha rē
p d n d p , m g r g m g r , vanajamukhāmbujapadanute .	ś , s , r g dī nā vana	m p d n ś , ś , nagadhara śāure

The *anupallavi* commences on *dhaivata* and goes up to *tāra sthāyi madhyama*. Phrases ‘d n ś n ś’, ‘r ḡ m ḡ r’ and ‘ś r ḡ

are seen. In the third *āvarta*, a pattern ‘g m p - m p d - p d n - d n ś’ is observed.

Anantabālakṣṇa - īsamuni hari - ādi		
Anupallavi (Dīkṣita, Saṅgīta Sampradāya Pradarśini, 1904, pp. Appx. B, 4)		
, d n, ś n ś , n ś	, r ḡ m ḡ	r ś , r ḡ
. dhanāṅja ya sā . ra the	. dayā ni dhe	kr pām ku ru
, r ś, ś n n d , n ś	, n d p d	ḡm ḡ m p
. manōma ya kō śāt . ma kā	. ma ra gu ru	gu ha nan da
m , g , ḡm p , m p	d , p d n	, d n ś
mā . yā . maya ḡō . ku la	vā . sanī raī	. jana śrī

Overall, it is seen that phrases in *krama ārōhaṇa* and *avarōhaṇa* such as ‘s r g m’, ‘g m p d n ś’ and ‘n d p m g r s’ are emphasised, rather than *dātu* phrases as seen in ‘*jagadīśamanōhari*’ and ‘*śrī gaṇanātham bhajarē*’. Interestingly, in ‘*jagadīśamanōhari*’ phrase ‘s r g m’ is not seen at all while ‘r g m p’ occurs once in the *pallavi* of ‘*śrī gaṇanātham bhajarē*’. Phrases such as ‘r g m r’ and ‘dṡm’ which are highlighted in ‘*jagadīśamanōhari*’ and ‘n , g r , m g , p m’, ‘p , g m , r’ which occur in ‘*śrī gaṇanātham bhajarē*’ are not seen in this *kīrtana*. No indication regarding usage of *kākali niṣāda* is seen in the notation of this *kīrtana*. Hence, the melodic picture of the *rāga* seen in ‘*anantabālakṣṇa*’ is different from that seen in ‘*jagadīśamanōhari*’ and ‘*śrī gaṇanātham bhajarē*’.

This *kīrtana* has been presented with *svara* notation in publications prior to *Saṅgīta Sampradāya Pradarśini* such as *Saṅgīta Svayambōdhini*. In *Saṅgīta Svayambōdhini* (Sastri, 1892, p. 54), *Gāyaka Siddhāṅjanamu* (Singaracharyulu, 1905, p. 55) and *Saṅgītānanda Ratnākaramu* (Venkaṭanarasimhācāri & Venkaṭavaradācāri, 1917, p. 56), the *rāga* name for this *kīrtana* is given as *harikāmbhōji*. While the versions are similar to that seen in *Saṅgīta Sampradāya Pradarśini*, no *anya svara* is indicated in the above notations.

In *Prathamābhyāsapustakamu* authored by Subbarāma Dīkṣita, the name of the *rāga* for ‘*anantabālakṣṇa*’ is given as *īśamanōhari* and *anya svara kākali niṣāda* is indicated in phrase ‘s n s’ in the *pallavi* (Dīkṣita, *Prathamābhyāsapustakamu*, 1905, p. 73). Usage of *kaiśiki niṣāda* in phrases ‘n d p’ and ‘p d n d’ is also seen. Sundaram Iyer also indicates usage of *kākali niṣāda* in phrase ‘s n s’ (Iyer A. S., *Sri Dikshita Kirtanamala Part XII*, 1977, p. 32) while Ananthakrishna Iyer does not indicate its usage in the notation (Iyer A. A., 1957, p. 92).

3. Conclusion

A reference to *rāga īśamanōhari* is seen first in Śāhāji’s work and a detailed description is seen in Subbarāma Dīkṣita’s *Saṅgīta Sampradāya Pradarśini*. Two versions of this *rāga* exist - one as a *bhāṣāṅga janya* of the 28th *mēla* with *mūrchana* ‘s r₂ g₃ m₁ p d₂ n₂ ś - ś n₂ d₂ p m₁ g₃ r₂ s, s,’ wherein *kākali niṣāda* occurs in phrases ‘s n s’ and ‘r n s’ and the other, an *upāṅga janya* of the 28th *mēla* with *mūrchana* ‘s r₂ g₃ m₁ p d₂ n₂ ś - ś n₂ d₂ p m₁ r₂ m₁ g₃ r₂ s’. The former version of this *rāga* is seen followed in *kīrtana*-s of Muttusvāmi Dīkṣita. Three *kīrtana*-s of the composer are seen in *Saṅgīta Sampradāya Pradarśini*. While the phrases seen in each *kīrtana* of Muttusvāmi Dīkṣita is distinct, a few similarities in handling of the *rāga* is seen in *kīrtana*-s ‘*jagadīśamanōhari*’ and ‘*śrī gaṇanātham bhajarē*’ but the

phraseology of the *rāga* seen in ‘*anantabālakṣṇa*’ is completely different from the other *kīrtana*-s, thereby the authenticity of this *kīrtana* becomes debateable. Further study can be undertaken into the structure, lyric and rhythmic format of this *kīrtana* in comparison to other *kīrtana*-s of Muttusvāmi Dīkṣita in *Saṅgīta Sampradāya Pradarśini*.

Occurrence of *anya svara kākali niṣāda* is integral to the uniqueness of the *rāga* and to distinguish it from the *mēla harikāmbhōji*. This *anya svara* is indicated in notations of ‘*jagadīśamanōhari*’ and ‘*śrī gaṇanātham bhajarē*’ in *Saṅgīta Sampradāya Pradarśini* and in the version of ‘*anantabālakṣṇa*’ in *Prathamābhyāsapustakamu*. It is observed that the *rāga svarūpa* portrayed in *kīrtana*-s of Muttusvāmi Dīkṣita is distinct and does not bear any resemblance to the *mūrchana* presented in *Saṅgraha Cūdāmani* and other *grantha*-s. Hence, such study of *rāga*-s through compositions of masters, aid in deeper understanding of *Karṇāṭik* music, its evolution and the continuity of change in the art.

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