

# **THE SPECIALITY OF SWATHI THIRUNAL KEERTHANAM**

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# Certificate

Certificate that the project report on BA bharathanatyam is a Bonafide record of independent work carried out by Salu S Nair under my supervision and guidance. His has not been previously submitted elsewhere for the award of any other degree, diploma, fellowship, associate ship or other similar title.

**Class coordinator**

Place : Ernakulam

Date :10-04-2023

# Declaration

I Salu S Nair do hereby declare that the project report on BA Bharathanatyam is a Bonafide record of independent work carried out by me. This has not been previously submitted elsewhere for the award of any degree, diploma, fellowship or other similar title.

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Place : Ernakulam

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## Introduction;

I am taking about Swathi thirunna and the speciality of his keerthanam. He is also considered as a brilliant music composer and is credited with over 400 classical compositions in both Carnatic and Hindustani style. Researchers say that Svāti Tirunāḷ affixed his compositions with the mudra Padmanabha padumanabha, sarasijanaabha, etc. and its synonyms. He encouraged both broad systems of Indian music, Hindustani and Carnatic music, though he was essentially a connoisseur of the Carnatic music tradition. He had many kinds of seals. He mainly focused in Navaratri keerthanagal's. I choose different types of keerthanagal he wrote .

## Swathi Thirunna:

Sri Padmanabhadasa Sri Swati Thirunna Ramavarma Maharaja was incarnated in Vanchi Rajavasha on April 16, 1813 988 Medam 6<sup>th</sup>. Among him who is known as Garbhashrman is Rajakishoran Swati Thirunna, who is celebrated in Taratupat, a poetic song composed by Iraitman Thambi in his childhood. He was a wonderful man who emerged from the glorious Travancore Raja Nwayam. Sri Swati Thirunna Bhujathan was the second son of Rani Gauri Lakshmi Bai, the Wana Regent of Travancore during 1811-1814, and Rajarajavarma Koi Thampuram of Changanassery Palace. The first child was Rugmini Bai and the third child was Uttaram Thirunna Marthandavarma Maharaja. Rani Lakshmi Bai lived only a few days after the birth of Uttaram Thirunna. When Swati Thirunna was four months old, on August 20, 1813, on the first day of the year 989 Singham, Mother Rani Lakshmi Bai convened a durbar. Annaprasnanakarma was duly performed for the prince on the 9<sup>th</sup> day of Vrischikam 989 and on the 24<sup>th</sup> day of Aries 989. Even after that, the mother or younger mother used to take Kumar to the temple for Sripadmanabha Seva every day. Swati Thirunna's elder sister Rugmini Bai's decision also had a musical flavor. Not only did both of them love music from childhood, they used to listen with interest to their younger mother singing Veena Meet.

Sri Swati Thirunna's younger mother and his father Rajaraja Varma Coimbatore were very particular about his education. If Parvati Rani was a master of music and dance, Koithampuram was a consummate Sanskritist. Colonel Munro was also interested in the subject of education for the Rajsons. Princes were appointed to various branches of knowledge. Swati Thirunna started Pallivaana in Malayalam and Sanskrit on 15<sup>th</sup> of Idavam 994 and studied English on 15<sup>th</sup> Kumbha 995. Haripad Warrior trained Swati in higher studies in Sanskrit from AD 998. Bhaiya Bhagwatar taught Telugu, court munshi Madrasī Syed Nizam Moitu and Muhaddin Shah taught the prince Persian and Subbarayar English and Maharashtra. The sister who was more than fire achieved virtuosity in music and literature.

In 1819, the education of the princes began in earnest. The study of various languages and sciences also started gradually. Did you know that there are attractive music in seven languages, Swati's endeavor to learn that language. He was very fond of music. Swathi Thirunna, who used to arrive daily on horseback

at a small house built on the top hill of Madaman, east of Pujapura, sat and practiced music in the beautiful natural environment, became a prominent vaggeya of Carnatic music.

Who would have thought that he would get it. At the age of 10, Thirumanas, who could easily sing Gita Govinda along with the veena, had an atmosphere in the palace that nurtured his interest in the early musical arts. Waking up listening to music, falling asleep absorbed in music, indulging in musical intoxication at mealtimes and other convenient occasions has grown with life as a characteristic of Swati. Karamana Subrahmanya Bhagavata taught Tirumanas his first lessons in music. Subba Rao, who was later appointed as an English teacher, also taught advanced studies in music. He then developed his musical virtuosity by watching, listening and applying himself to the skillful performances of familiar musicians. Thirumanas acquired the wisdom to satisfy his multifaceted thirst for education to the fullest extent from his infancy till he took over the administration of Travancore at the age of 16. It is quite true that the great poet Ullur recorded in the literary history that 'the Maharaja who displayed such excellent Kushagra Buddhi, Medhasampat and Karunya Gharana Patavam that the audience felt that he was an Incarnate Purusha in his childhood' is absolutely correct or the period of education in Tirumanas would not have contributed to such a wonderful Purusha. There are 4 Music Colleges under the Directorate of Collegiate Education imparting Degree and Post Graduate courses in Music, Performing Arts and Fine Arts. These are located in Thiruvananthapuram, Ernakulam, Thrissur and Palakkad.

## Keerthanam;

More famous than this division on the basis of language is the classification of kirtana based on technical form as kirtanam, padam, ragamalika jatiswaram, tillana and kirtanam as madhyamakalam, khanaragam. Kirtans are praises to God. These are the main worship idols praised in the kirtans of Thirumanas:

1. Sreepadmanabhan
2. Sreekandeswaran
3. Haripad subramaniyan
4. Ambalappuzha sreekrishnan
5. Suchindram Sthanumalayan
6. Kumaranallur Bhagavathy
7. Guruvayoor sreekrishnan
8. Tanjavoor Shivan
9. Saraswathi
10. Durga
11. Kanyakubjvasini Bhagavathy
12. Sreeraman
13. Padmanabhapuram anandhavalli

14.vaikath Shivan

15.narasimham

16.Thiruvarett kaavil bhagavati

17.Aanjaneyan

18.kaashi vishvanadhan

19.kanyakumari devi

20.Brihannaika

Kirtanas refer to Keshadipadavarna, Ramayanasaram, Bhagavata Saram, Dasavataram and Carnatic Hindustani kirtanas. Malayalam kirtans are in praise of Sri Padmanabha. The kirtans of Swathi Thirunnaal thiru Manas have been well received by musicians and lyricists. Even Sri Thyagaraja Swami was fond of Sri Padmanabha Parama Maharaja Kirtans. The structure of the kirtan is similar to Tyagaraja's works. While the works of all the three Vaggeyakaras have gained mass popularity, the essence, grandeur, expressiveness and musical beauty have been solidified.

Navaratna Malika Kirtans are composed according to the nine devotional ways of Shravana, Kirtana, Smaran, Padasevanam, Archana, Vandanam, Dasya, Shyaya and Atmanivedanam mentioned in Srimad Bhagavatam. The Bhakti Prasthara at Bhaktimanjari is the completion of the Navratna Malika Kirtana collection. Navratri kirtans are beautiful kirtans that are prescribed to be sung in the Thiruvananthapuram Navratri Mandapam on the nine days from Poojavap to Mahanavami respectively.

Devi Jagajjanani – Shankarabharanam – Aditalam

Pahimam Srivageeswari – Kalyani – Adi Taalam

Devi Pavane- Saveri- Aditalam

Pahi Janani-Nattu Kurinji-Triputatalam

The first six kirtans are Saraswati Param and the last three; They praise Goddess Atingal. Kanyakubja Nivasini is also commemorated in Pahi Janani. Just like the Navratna Malika kirtans, the Navratri kirtans are also hymns. These kirtans follow the pallavi anupallavi charana system and have many features. Janani Mamava poetry and Sangeet Vaidushyam, especially in Bhairavi, are equally reflective works. Three kirtans namely Bharti Mamava, Janani Mamava and Sarohasana Jaye are Cholkatta weapons and they are useful for dance. Navratri kirtans of Swati Thirumanass and Navaratna Malika works like Dikshitar's 'Nava Navaratna Kirtan' and Tyagaraja's 'Pancharatna Kirtan' have a significant place in Sarvatha's repertoire. The kirtans composed in Natta, Goula, Varali, Arabhi, Sri, Kedaram, Madha Goulam and Saranganatha are respectively Pahi Shourey, Kamajanaka, Mamava Padmanabha, Srirama Vibho, Reenamadadrita, Sarasiruhanabha, Paripalaya Maam and Thapa Samanam respectively. The Goula raga kirtana 'Kama Janaka' is now being sung on Adithalam. Ghanaraga kirtanas are a collection of songs that demonstrate the musical sculptural prowess of Thirumanass. Thiruvananthapuram Sthalamahatmrin is being channeled in the kirtan 'Seva Sripadmanabhamanisham'. ' Bhavaye Raghuramam' was used as a ragamalika in the ragas Saveri,



Nattakurinji, Dhanyasi, Mohanam, Mukhari, Purvi Kalyani and Madhyamavathi by Sri Shemmangudi Srinivasayyar and it was popularized by Srimati M. and S. Subba Lakshmi. This kirtan is also performed as Rasa Janaka in dance.

## The contribution of Swathi thirunnal in mohiniyattam;

Swathi Thirunal not just patronized Mohiniyattam during his reign, but is also credited with the composition of many music arrangements and vocal accompaniments that provide musical background his for modern Mohiniyattam dancers. Swati Tirunal himself wrote as 20 varnams, 50 padams and 5 thillanas for mmohiniyattam.

## Contributions of Swathi thirunnal;

Swati Tirunal was anointed the ruler of Travancore at age 16, and he became known for his extensive patronage of the arts. He spoke and wrote poetry in several languages, including Sanskrit, Telugu, Kannada, Marathi, Hindi, and English, and was proficient in painting, sculpture, and other arts. Although Swati Tirunal produced a number of compositions in Hindustani musical forms, including dhrupads, khayals, and thumris, it is his contribution to Karnatak music, especially his padams (love poems), for which he is best known. Swati Tirunal's literary contributions include Bhaktimanjari – 1000 stanzas on bhakti, Padmanabhashataka – 100 shlokas addressed to Lord Padmanabhaswamy, Anandrapuravarnana prabandha - a verse and prose mix, written in the champu style, describing the legend of the Padmanabha Swamy Temple.

## Work of Swathi thirunnal;

He is credited with composing over 400 compositions in Carnatic & Hindustani systems. His literary works include Bhakti Manjari, Syanandrapuravarnana Prabandham, Padmanabhasatakam, Muhanaprasa Antyaprasa Vyavastha, Ajamila, Kuchela Upakhyanas & Utsava Varnana Prabandha.

## Composition of Swathi thirunnal;

His musical compositions consists of about 400 compositions in Sanskrit, Malayalam, Hindustani, Telugu, and Kannada. He has compositions cover – Tanavarnam, Padavarnam, Swarajati, Krti, Kirtanam, Ragamalika, Javali, Tillana, Bhajan and some Hindustani styles such as Drupad and Tappa. He has composed several addressed to Krishna, Siva, and Devi also. Some of his notable compositions. His musical compositions consists of about 400 compositions in Sanskrit, Malayalam, Hindustani, Telugu, and Kannada. He has compositions cover – Tanavarnam, Padavarnam, Swarajati, Krti, Kirtanam, Ragamalika, Javali, Tillana, Bhajan and some Hindustani styles such as Drupad and Tappa. He modeled compositions after the 17<sup>th</sup> century composer Margadarsi Seshayyengar, and even a treatise on the prosody of Sanskrit compositions, taking the kritis of Margadarsi Seshayyengar as examples for illustration. His compositions are all devotional. Most of them are addressed to Lord Padmanabha or

Maha Vishnu. He has composed several addressed to Krishna, Siva, and Devi also. Some of his notable compositions are:

Navaratnamaalika: Nine compositions devoted to the nine forms of conventional Bhakti.

Navaraatri Kirtanams: Nine compositions sung at the navaratri mandapam (a concert hall at Padmanabhaswamy temple in Thiruvananthapuram) during annual Navaratri Festival.

Utsavaprabandham: Twelve songs and several verses describing the ten-day long festival at the temple.

Kuchela Upakyanam and Ajamila Upakyanam: Compositions giving the respective stories.

Gaanaraaga kritis: Eight compositions in eight of the ten traditional gaana-raagams.

Raaga maalikas: The popular Bhavayami Raghuramam was composed as an Adi tala kriti in Saveri and was made a Ragamalika by Semmangudi).

Dance compositions: Consisting of several padavarnams, varnams, swarajatis, thillanas and padams.

Popular compositions: Bhavayami (Ragamalika), Bogindra sayinam (Kuntalavarali), Deva deva (Mayamalavagowla), Kripaya palaya (Charukesi) and so on.

## A study of Navaratri krithis of Swathi ThirunnaI:

His group krithis include Navarathri Krithis, Navaratnamalika (Navavidha Bhakthi) Keerthanas and Ghana Raga Keerthanas and Utsava Sampradaya Krithis.

Swathi ThirunnaI used the mudras Padmanabha, Pankajanabha, Sarasijanabha, Saroruhanabha, Jalajanabha, Kanchanabha etc in his compositions. Almost all the compositions are addressed to Lord Padmanabha, his family diety. Navarathri krithis consists of nine bristling gems intended to sing in the Navarathri Mandapam during the Navarathri festival conducted in the month of September/October.

These particular songs are sung by great vidwans with Raga Alapana, Tanam, Neraval and Swara Prastharas along with other krithis in front of Goddess Saraswathi. These songs are composed in Sanskrit language and the lyrics are highly poetic, imaginary, flowering with similes, metaphors, alliterations and literary beauties. The diction and flow of sahitya are smooth, graceful and attractive with slow and swift motion. Verbal embellishments rhyming with proper sense adds to the charm of the krithis. The ornamented and beautified presentation of ideas, full fledged with decorative figures of speech, is the most significant feature of Navarathri Keerthanas.

The musical structure of Navarathri Keerthanas is the same as seen in other krithis. All the nine songs have Pallavi, Anupallavi and three Charanas. Only the first Krithi in Sankarabharanam has got four charanas.

The nine krithis are as follows

01-dEvi\_jagajjanani-shankarAbharaNam – Adi

02-pAhi\_mAm\_vAgISvarI-kalyANI – Adi

03-devi Pavane – Saveri – Adi

04-bhAratI\_mAm\_ava-tODi – Adi

05-jananI\_mAmavamEyE – bhairavi – Chappu

06-sarOruhAsana\_jAyE-pantuvarALI – Adi

07-jananI\_pAhi-shuddha\_sAvEri – Chappu

08-pAhi\_jananI\_santatam-nAttakurinji – Chappu

09-pAhi\_parvata\_vardhini-Arabhi – Adi

## Types of keerthanagal ;

### 1.1 Navaratri keerthanagal

Devi jagajjanani

Ragam: Shankarabharanam

Thalam: Adi

Pallavi

dEvi jagajjanai dEvi krpayAmama tAvaka caraNa bhaktim (dEvi)

anupallavi

dEva makuTamaNI dEdipyamAnapAdE kEvalAnandapUrNE kirasuvANi vANi (dEvi)

caranam 1

vINA pustakaranjita karatalaviha sitakanjavarEmbikE

vENI manjimapunjavi nirjita vitataghana ghanamAlikE

ENImadavini vAraNa nipuNa tArEkSaNa hrtana tapAtakE

shAnOlllDa mahAmaNi bhUSaNa shAlini budhajana pAlIkE

prINitamuni druhiNajAyE paramamEye nirapAyE (dEvi)

caranam 2

sakala kalAlaya shAradA himakara sadrsha vilAsayutAnanE

makara varAnka sharAsana maurvi mahita tarALaka mOhanE

shuka sanakAdi munlshvara viracita sundara padayuga pUjanE

vikaTa jaTAlasitEnDu kalApini vimala sarOja varAsanE

vikaca kamalapAdE vihatabhEdE nihatakhEdE (dEvi)

caranam 3

jyOtirmaya navahArAyita sajjyOti shatantra vibhUSitE

mAtarmEdura mImAmsAgamAmam silitOruyugAncitE

cEtOharatara shabda gamakAnci latika gunashObhitE

pAtakahara padmAdi purANapADitapani virajitE

vtashamala hrdyE kalita vidyE trijagadAdyE nlravAdyE (dEvi)

caranam 4

aruNa tarAdhara parlia sadati mrduha sitadyutIpaTalOjvalE

sharaNa samAgata jana paripAlana satatOdyata karuNAkulE

parijana viracita nava ratrOtsava paritOSita hrdayEmalE

kuru kAruNyamayi bhajanaparE mayi kunda mukuLaradanEtulE

bhUri shubhakarANi aghaha rANi nutiparANi karavANi (dEvi)

Meaning;

Oh! Mother of the universe! Please be compassionate and grant me faith to worship at thy feet.

Your feet shine brilliantly by the diadems of the celestials. You are the personification of absolute bliss. Your voice is sweet like that of a parrot.

Oh, thy exquisitely beautiful hand you hold the Veena, and the book. Oh Mother, the beauty of your dark tresses puts to shame the numerous dark clouds. The charm of your glance subdues that of a doe and it removes the sorrows of the devotees. You are adorned with gem-encrusted ornaments that have been on the jeweler's stone, polished to brilliance. The ascetics sing your praise, oh! Protector of the learned! Oh, consort of Brahma! Infinite one! Immortal goddess!

You are the repository of all arts. Your face is beautiful like the autumnal full moon, which is complete in all segments. Oh, enchanting one! Your rich tresses are the ones that are on the bowstring of Cupid, who has a fish sign on his person. Eminent sages like Suka, Sanaka, and others worship your lovely feet. The crescent moon adorns your hair, like a topknot. You are seated on the pure lotus. Your feet resemble the fully blossomed lotus. You dispel the sorrows of your devotees and bestow bliss on them.

Your form is bedecked with scintillating garland, of the form of astrology, as the nine gems studded necklace. You have the Mimamsa interpretation of Vedas-and the Vedas as your thighs. You have the seven Agamas as the tinkling bells on your beautiful girdle. Your beautiful palms are the symbol of the eighteen Puranas like Padma Purana. Oh, Goddess of flawless purity! The personification of knowledge of pristine glory, you are most worshiped in all the three worlds.

On your ruddy lips, there is the sparkling brilliant smile. Oh, the compassionate one! You take pleasure in protecting those who seek refuge in you. You take delight in the Navaratri festival, celebrated in your honor by your devotees. Oh, the perfect one! Your teeth are like jasmine buds, Oh incomparable and compassionate goddess, please grant me unalloyed devotion at thy feet. Oh, one who is worthy of praise! Please remove all my sins and bestow good fortune.

From the above list it can be inferred that there are five janya ragas and four melakartha ragas. While the six keerthanas are set to Adi Talam, the three in Bhairavi, Suddhasaveri and Nattakurinji are composed in Chappu Tala or Tisra Triputa Tala. The theme of keerthanas is in praise of the main diety being addressed, description of the divine beauty and lastly composer's prayer for bhakthi, request for proper guidance and plea for protection. The first three and the last krithi do not contain the mudra of the composer. However the occurrence of the word "Navarathrotsava" in the first two krithis reveals the purpose of these compositions. All the nine songs have madhymakala sahitya which is a significant

feature of this group. This reminds us of the Navavarana krithis of Sri. Muthuswami Deekshithar where madhyamakala sahitya is an integral part in the composition. Ragas and Talas match well with the mood and bhava of theme underlying in the krithis.

The greatness of sahitya bhava is amply revealed in the Kalyani composition. Swathi Tirunal vividly describes each aspect of Goddess Sarada's bewitching form with rich poetic expressions. HER luxuriant tresses that resembles the dark rain clouds, her small white-bud like teeth, her wide lotus like beautiful eyes etc have all been graphically depicted in this krithi. He then prays to Goddess to make his mind, limbs and indriyaas (senses) ever engrossed in the service of her Lotus Feet. The practice of presenting Navarathri krithis for Navarathri festival is believed to have started in 1835. In the beginning , the Navarathri Keerthanas were presented by a group of musicians called "Mullamoodu Bhagavathars" who were appointed by the Highness himself. A chief musician will sing first and others repeat. Till today, Travancore Royal Family conducts Navarathri Festival for preserving and popularising Swathi Tirunal Krithis.

Janani mamava meye

Ragam: Bhairavi

Thalam: Misra Chapu

Pallavi

Janani mAmavamEye bhArati jaya sarasijAsana jAyE

Anupallavi

Anupamita kamalA vAsE cARu hasita krta kunda nirAsE dEvi munivarEDita vimala caritE mOhanlya guNaukha bharitE

Caranam 1

taruNa vArida nibha vENi dEvataru kisalayaOpama pANi

kalita varadA bhItimudarE kalyANi pUrNa sharadindu sama kAntE vANi

surucira nayana jitaiNi parama karuNArasa shishira vENi

carana gata jana bharaNa nipuNE paramAmrta su-madhura bhASiNI

caranam 2

ghana sAra tilakAnkita phAIE ati kamanIya vishadadukUIE vinata  
 jana vidyA vitaraNa IOIE sAdhu smaraNiyatama pAda mUIE  
 kanaka bhUSaNE shubha shIIE sarvAgamamayi sujanAnukUIE  
 nAnA muni manOmaya vanaja nilayE vinihatAshrtavididha shamale

caranam 3

pariharta ghanAgjnAna khEdE krta padmanAbha sEvakamOdE  
 satata paricita vINA ninAdE mama kuru matimayi tava pAdE  
 suragaNa mahita vinOdE sItakara pOtdharE gatabhEdE  
 sadA sarasruhamukhi sapadi vadanE sarasamiha vasa sakala varade

Meaning;

Oh Mother Bharati! The spouse of Brahma, may you be victorious. Kindly protect me, you are infinite.

You reside in the lotus which is incomparable. Your smile surpasses the beauty of jasmine buds. Your story is praised by the pure-hearted sages. You overflow with charming excellence.

You are a maiden with locks, dark like the rain clouds. Your hands are like the tender leaves of celestial trees. You give boons and courage. You always do good. You shine like a full autumnal moon. Oh, Vani! Your eyes put to shame those of the doe. You are full of compassion. You are an expert in looking after the welfare of those who take refuge in you. Your speech is sweet like the life-giving nectar.

Your forehead is decorated with a dot of camphor. You are adorned with a lovely white silk garment. You are auspicious. You are the essence of Vedas. You are always favorable to good people. You reside in the lotus hearts of sages. You remove the stains from the hearts of devotees.

You remove the massive ignorance of your devotees. You delight in serving Lord Padmanabha. You are always resonating with the melody of the Veena. Make my mind take shelter at your feet. You give delight to Devas. Your sport the moon and the dove. You have no difference between people. Your face is always cheerful. Kindly take your abode in my heart.

Navaratnamali

Posed in honor of the 9 paths of devotion mentioned in Srimad Bhagavat respectively. Immersion in Abhinavasudha, the story of the Lord, helps in crossing the ocean of birth and death.

Dhalam 4

Padasevanam

Melam 8

Pankajaksha Tava Sevam Bahudha Karavani

Shankara Valasasanamugasanthorukirte

Sridhara Tava Padukam Shirasa Vahani

Sadhuthalavrindena cha Samveejayani

Sarasam Samvahayami Murahara Tava Charanau

Karavai svetatapatradharanam tava shaure

Upaharani Tava Samsfuradurutarakukena

Apparatani Cha Hitani Sapadi Padmanabha.

Meaning;

Sankaran, Devendran, etc. serve Pankajakshana in every way. He is doing his best service there.

Dhalam 9

Aadtmanivedhanam

Melam 15

Deva Deva Kalpayami So Hamisha Mamakam

Dehagehadikancha sakalmapihi taavak

Kuhana Vadurupaya Cha Te Mahabalirtha

Mahati Danasama nenu Kalitavanaho Tatha

Rajasuyasavan Karmaneeha Chagryapujane

Rajite Yatha Kritanja Dharmajena Pavane

Bhavati yatha kretureva kritabharanparata

Aviratam tavaiva mamakavana dhurvahata

Evamavidusha Param Yanmayatra Gaditam



Sevakena padmanabha te grheetumuchitam

Meaning;

Just as you were Pandava's comrade in the battle of Kurukshetra, Lord Padmanabha! May you have faith in me too! May I have unwavering faith in you too! As Vamana, merged in Rajasuyam – not Devdeva as self-surrender to be given to the Lord in any occasion! I surrender everything to You. You must always save me. Even if he accepts what is appropriately!

Shiva keerthanagal;

Kalaye parvatinatham

Ragam: Sankaraabharanam

Thalam: Misra Chapu

Pallavi

Kalaye parvatI natham karunavasam

Anupallavi

Vala shasanadi vibudha vandyamana pada pathojam

Caranam 1

makuTa virAjita gangam pUrNa mahita krpAmrtA pAngam  
 nikara manO mOhanAngam kara nIraja shObhi kurangam  
 prakaTi tAmara vairi bhangam vara bAhu valayita bhujangam kAma  
 mangaLanka mangaLm rangam hara mati brdhu vrUSabha varENya turangam

caranam 2

mallikA mukuLABha radanam sOma manjima mada hara vadanam shashva  
 dulla sada calEndra sadanam krpA dUrita sEvaka kadanam  
 mallAkSi mAnasa madanam bahu mAnyA carita pAriSada nandanam  
 kalya nayana vilasadanam kusha kanadu daya danala shalabhita madanam

caranam 3

shashadhara shObhi jaTAntam sarva shamala hrDi paTu pAdAntam pAda  
 vishacita ghOra krtAntam muni vimala hrdayAmbuja bhAntam  
 visharaNa bhava sankatAngam guha vighnEsha vilasadu pAntam ati  
 vishada sitOpala kAntam IOka vidita shuchIndra purAkhyA nishAntam

Meaning;

I worship the lord of Parvathi who is the source of compassion.

The one whose lotus feet are worshiped by Devendra and other celestials.

His head is decorated with Ganga; His effulgent side glance is full of compassion; His form is attractive to the minds of the entire world; He is holding a deer in his lotus hand; He annihilate dreadful demons; His hands are encircled with serpents; He is charming and shining in a stage Sabha which is pure and will bring auspiciousness. He is Siva who has a very huge bull as his vehicle.

His, teeth are like jasmine buds; his face excels the pride of the cool moon; He, joyously dwells in Himalaya forever. He removes the miseries of those who bow at him. He is the enchanter of hearing of Parvathi, the one with beautiful eyes; has a glorious story of protecting the son of a sage from the god of death; His mere look will bring happiness. Just as the fire burns the moth, He burnt to ashes Cupid with the fire from his third eye.

His matted tresses are shining with the crescent moon; His feet put an end to formidable evils; He flourishes in the lotus hearts of sages; It removes the fear of birth and death forever; shines with Guha and Vighnesa; His form is brilliant as the most precious quality of quartz crystal; He presides over the world-renowned Suchindra temple.

Pahi tarakshupuralaya

Ragam: Anandabhairavi

Thalam: Adi

Pallavi

pAhi tarakSu purAlaya mAmayi pAvanataara carita

anupallavi

dEhi tavAnghri payOjaratim mama dInadayApara dEva purAntaka

caranam 1

phAla nayana shala bhIkta manmata pANi virAjita kuranga parashvada

kAla mahAdava vArida nirupama kanja rucira caraNa shaila sutA mukha pankaja madhukara

sAmaja carmadukUla jagannuta nllakaNTha ripu pannaga samudaya nllakaNTha jagadIshvara jayajaya

caranam 2

nAgavarENya vibhUSita kandhara nArada shuka sanakAdi niSEvita bhAgadEya bhrta IOka nayana

pada bhavya guNa nivAsa vAgadhIpAnisha vandita shubhapada vArijadaLa nibha nEtra yugAvyaya

rAga vinindita bimba phalAdhara rAjata giri varavAsa mahEshvara

caranam 3

kAmita varadAya kAmita bhuja bala kalyANa girivara kArmuka vilasita

bhIma bhIma bhava kaladhi tAraka suragaNa bhIktaAsura damana

sOma kalAncita shEkhara natajana shOka timira samudAya dinEshvara

rAmAnIyaka nikEta vrSAsana rAjarAjasakha shankara santatam

Meaning

Oh dweller of Tarakshupuralaya (Vaikom), of immaculate and wondrous fame, please protect me.

Oh most compassionate destroyer of Tripuras, oh Siva! Grant the opportunity to serve your feet.

With your third eye, you reduced to ashes the moth-like cupid. Your hands sport a battle-axe and a deer. You are like the rain-bearing cloud to the great forest fire. You are an unrivaled one, whose feet are beautiful like a lotus. Like a bee, you hover around the lotus-like face of Parvati the daughter of the mountains. You are adorned with the skin of an elephant. Praised by all universe, you are to the foes what peacock is to the serpents. Lord of the worlds, may you be victorious.

Your neck is adorned with the greatest of serpents. Great sages like Narada, Suka, and Sanaka attend you. You are comprehensible only to the fortunate. Abode of divine qualities. Oh, bestower of prosperity! Incessantly worshiped by Brahma, your eyes are beautiful like lotus, oh immortal one! Your lips are red as the Bimba fruit. Dweller of Kailasagiri, oh great god!

The dispenser of desired boons. One who has powerful arms, you are capable of wielding mountain Meru like a bow. You are the redeemer who helps to cross the fearful ocean of existence. Destroyer of the demons who cause hardship to the celestials, your head is adorned with a crescent moon. Like the sun removes the darkness you remove the miseries of those who worship you. Your abode is pleasant. You have the sacred bull as your mount. Friend of Kubera! Lord Sankara! Always protect me.

Padmanabha keerthanagal;

Save Sri padmanabhamanisham

Dharam 1

Mohanam – adhi

Save Sri Padmanabhamanisham

Devam Varmakudamani Dipthinirajitapadam

Paramabhogavata Divakarayathindra Nayanagochara-

Balroopadharam sarasijeshanam

Paripujana Salagramaharana Kupita-

Samyamikaravaritamdrisrimatha paramakomalahasitam

Thathanushokadharabharitha dhandivaragaveshitham

Muditamasri Theertho Njita Mohanothamangam Sadayam

Sankhachakratirtha Sannihita and Nijabah

Vidita dharmadharmatirtha vinrista padapadma

Ati Mahatadrisha Rupakalana Bahumismitha

Munindrayachanaya Bhrita Karunarasam

Yativenudandatritayamana sankoochitham

Vritivilasad Dvaratrayapavana Vimanashritam

Tarasa Yogikritasaparrim Dharaniramayutamamalam  
 Garudakritanuti Rasikamuragasayamesham  
 Paramapathaharapadma Tirthadivritam  
 Sarasamiha Syanandurajanata Punrinikayam  
 Varavanchi Marthandavarma Mahipalavalamathana-  
 Parikalpitalakshadipadi  
 Charanapankajaikagati Sadhulokaposhanaya  
 Karunaya Dhritadiksha Galitavadhikalam

Meaning;

This kirtan describes the mahatmya of Ananthapuram, the abode of Sripadmanabhan. Alludes to Divakarayogi and Thiruvananthapuram Theerthas, Festivals etc. Vanchi Marthandavarmaheepala Valamathanan- Marthandavarma Rajendran, the Vanchi singer.

Kalaye devadeva

Dhalam 2

Malahari- adhi

Kalaye Devdevamuru Karunyanavasam  
 Valamathanamukhavibutha Vandyamanamanisham  
 Vimalamaniyutha makudavilasithathara shirasam  
 Sumavasita Kesabharam Sombalaphalam  
 Kamalabaanachapasama Kamaniya Chilliugalam  
 Rmania Kuvalayadalaraji Nija Nayanam  
 Thilakusuma Vijayapadu Divyatama Nasikam  
 Kalita Makarakundalakanti Dipita Kapolam

Alaghu Shona Varabimbaphala Suruchiradharam  
Valasita kundaradanam detail mandahasitam

Arunakaustubhamaniam Bandhurakantham  
Purukankanalasitam Prithu Bhujayagala Salinam  
Varadamatiruchira Srivatsa Virajita Vakshasam  
Harimakhila Jagannilayodaramashritavatsalam

Chaturanana Nilayayatham Charu Nabhipudamanjita-  
Mathipeetharuchivasanavrita Ghanorubhaga  
Athimanju Janghayuga Malaghu Bhavavarinidhi-  
Pathitmandarodharana Parakurmapadagram

Uragaparivrida shayanamunnidrathanu sushamam  
Dararathangasaranga Gadadyayudha Samsevitam  
History of Dharani Ramakanthamaghaharanachana  
Bharitakarinyakam Sripadmanabhamadrim.

Meaning;

In this kirtan, Sripadmanabhan is described by Keshadipada. In four stanzas, the crowning head to the foot is mentioned. In the fifth stanza Sripadmanabhan is specially praised.

Vishnu keerthanagal;

Dhalam 16

Kamboji – adhi

Chaarupankaja mrdhukara nijapadasaadhujana-  
Vanalolupa saathathpara maamava

Heeradhimaniyutha hema divyamakudaadhi viraajitha  
Maanivaha maanasamohana

Paapahara munimathi manithalimaga madhava  
Vaarithanibha khalabhoumamardhana  
Sumudhitha bhudhamahitha  
Roopaninthitha sumasara ruchira ka-  
Laapadhara nirupamaguna yadhukula  
Deepa vidhalitha padanathajanabhava-  
Thaapasamudhaya giridhara murahara

Vaaranadhipa madhahara padimaga-  
Maakhila naayaka pannagavairi-  
Vaahana kanakalasitha vasana  
Bhaaratheesha nishevitha suvimala-  
Haarashobhithakandhara ranamukha-  
Shooru madhuvanakalitha nirupama vi-  
Haara himakarasamaruchi suvasana

Vaamakarathalubhivi sumasamamaga-  
Maavahatho vapurayi thava  
Vaasavaanathapada sarasijayugalam  
Maamake hrishi vilasathu jagathabhi-  
Rama sulalitha mirgavadha kalitha la-  
Laama pasukula pasupa bhayabara vi-  
Rama pankajanaabha dayaakara.

Meaning;

Oh lord! With your Lotus like elegant arms, you welcome into your force those who worship your feet.  
Oh the supreme lord to your followers! Protect me!

You are resplendent wearing the Crown encrusted with gems such as diamonds. Enchanter of the hearts of a hords of cowherd damsels!

Oh destroyed of evils! Oh madhava! Your form is like dark clouds. You conquered the wicked Bhauma-the demon Naraka. You are worshipped with great joy by the learned and eminent ones. The beauty of thy form surpasses that of cupid. You possess rich and dark trees. You are full of peerless virtues, Oh light of Yadu clan! You annihilate all the woes of this worldly existence, of those who worship your feet. Oh lord Giridhara! You held aloft the mountain. You are the foe of demon Mura. Your gait is more majestic than that of the lordly elephant. Oh lord of all! You have Guruda-the enemy of serpent as your vehicle. You are adorned with yellow raiment and are served by Brahma. Your neck is adorned with pure and gorgeous garlands. Oh brave warrior! Your exploits at Mudhuvana are incomparable. Your face resemble that of the moon.

Lord padmanadha! Please show me kindness. I cherish in my heart, yours lotus like feet, which are venerated by Indra and others, and is caressed by goddess Bhudevi and Suffering. You enchant the whole world. Your forehead shines with the mark of musk paste. You put an end to the fear of cowherd, oh lord padmanabha!

Pariyahi mamayi

Ragam: Kalyani

Thalam: Misra Chapu

Pallavi

Pariyahi maamayi paramapurusha shree

Padmanaabha muraarE

Anupallavi

caraNaakatadharaNeesankaTabhayahara

marakatakaarmuka ratnamakara guNDalakarNa



caranam 1

pooritasurajanakaamita paripoorNavidhumukha viraajita!

Naaradaadimuneendra sEvita vini vaaritabhaya vaaraNaadhipasannuta!

vaaridharanibhaadEha nutiparavaagadhipa bhavamOhanirupama!

Bhooritimirasamoohadinakara bhOgicaaya khagavaaha jayajaya

Caranam 2

kaalayavanaadinabheeshaNa dEva kowstubha manivarabhooshaNa

shreelalanaaparitOshaNa samacEtOharaNacana manjutarabhaashaNa

phaalalasalalaama sarasijapaada tanujitakaama parijana

jaaladuritaviraama soovidita sowrya mukhaguNasooma jayajaya

caranam 3

sEvajanaabheeshTadaayaka naada cinmaya dhrutacaarangasaayaka

paavanatara kOkanaayaka vairipannakasama vaayamardanavinaayaka

bhaavukakalanaLOla soovicadvhaava budhajanapaala nijajana

paalanavidhrutashaila soorabhilatarani jaataTakhEla jayajaya

Meaning;

Oh, the supreme being! Lord Padmanabha! Murare, do protect me.

The one who removes the fear of miseries of mother earth who surrenders to him; having the hue of the emerald; sporting a bow and the ears adorned with gem-studded fish-shaped earrings.

One who fulfills the desires of the celestials; having a face like the full moon; worshiped by ascetics like Narada; remover of the fear of Gajendra who worshiped him; having forms like that of water-laden clouds and the charming form praised by Brahma and Siva. You are like the sun in removing the darkness of miseries; one who reclines on the serpent and has Garuda as the vehicle. Hail! Hail!

One who frightened the Kalayavana, the foe of the Yadavas; adorned with divine Kaustubha and gem-studded ornaments; one who pleased Lakshmi; effulgent and adept in wearing the shining ornamental soft of speech; adorning Tilaka on the forehead; feet like a lotus; excels Cupid in beauty; one who puts an end to the miseries of the people who surrender to him; one who has the glory of having a charming face and good virtues. Hail! Hail!.

The one, who bestows the wishes of those who worship. Oh, Lord! The supreme being! He sports a bow and arrows! The immaculate lord of the universe! One who rides on Garuda who is the enemy of the cluster of serpents; one who enjoys bestowing prosperity; and embodiment of pure sentiments! Protector of the eminent ones! One who held aloft the mountain to protect his people and one who played on the banks of river Yamuna. Hail! Hail!

Sri Krishna keerthanagal;

Smarasada manasa

Ragam: Bilahari

Thalam: Adi

Pallavi

Smara sadA mAnasa bAlagOpAlam

Anupallavi

Duritamaya dAruNa girikulisham

Caranam 1

Yadukula tilakam yamijana vinutam parama gua vasatim vAridhi shayanam

Caranam 2

Sarasija nayanam sAmaja varadam madana janakamiha madhumura daLanam

Caranam 3

garuDa turangam kanaka sucElamparama puruSam shrI pankaja nAbham

Meaning;

Oh mind! Always meditate upon Balagopala.

You are like a battle ae in destroying the mountain like miseries.

You are the gem of the Yadu dynasty; worshiped by those who controlled themselves; the embodiment of great virtues and reclining on the ocean.

You have lotus-like eyes; protected the king elephant; progenitor of Cupid and annihilator of the demons like Madhu and Mura.

You have Garuda as your vehicle. You are adorned with golden attires; oh the supreme one! You are Sri Pankjanabjha.

Japatha Japatha Hari nama

Ragam Thodi

Talam jhampata

Pallavi

Japatha , japatha hari nama , manuja japatha

Charanam

1.Aparimithamho hara manaapyam,

Agama sadhitha mruthyopayam,

2.Pathithanam api pavana manthram,

Sithi kanda nisa jeevitha thanthram.

3.Kim bahu thapasa, kim bahu yagai ,

Kim bahu yasasa , kim bahu bogai.

4. Bhakthi yuthaa vaa , bhaya tharala vaa,  
Mukthi paraa vaa, bhukthi paraa vaa.

5. Snane, Pane, Shayane, Gamane,  
Dhane , Gane , dharma vidhaane.

6. Aapadhi, Sampadhi cha akhila samaye,  
Sripathi pada manya chinthaya hrudaye.

7. Jani mruthyu roga rasayana bhootham,  
Sanaka mukha akhila san muni geetham.

8. Sri Ramachyutha ri raman ethi,  
Narayana padmanabhethi jayathi.

Meaning;

Pallavi

Chant, Chant, the names of Hari Chant

Charanam

1. It removes the fear of death forever,  
And is the way to attain salvation as told in Vedas.

2. It is the divine chant that makes sinners pure,  
And it is the great way of life to reach Lord Shiva.

3. What is the need for Thapas,

What is the need for fire sacrifice,

What is the need for great fame,

What is the necessity of great pleasures.

4.It can be chanted either with devotion or with fear,

Aimed at getting salvation or great pleasures.

5. It can be sung during bath , drinking,

While lying down or while traveling,

While giving charity , while singing , while giving charity.

6.While in danger , while in wealth and while all times,

In the heart do not think any thing other than Hari's feet.

7.It is the antidote for birth, death and all disease,

And is sung by Sanaka and other great sages.

8.Victory to Rama, Achutha and Ramana,

Narayana and Padmanabha.

Khana raaga keerthanagal;

Kama janaka

raagam: gauLa

Pallavi

kAma janaka ripugaN amadahara kAmita tAnaIOla paripAhi cArumukha

anupallavi

bhUmlramAdi nAda bhOgi bhOga shayanAdi mEcaka vibhO munIndratata sEvya padayuga

caraNam 1

pATalaja pAdharAnakha bhAnu shashAnka IOcana hATakOpamita

cEla bhUri rucihAra shObhita gaLAmbuja IOcana

caraNam 2

mOhana kirITa bhAsita mOdakarAtma bhASaNa dEhalAlasita

divya candana su-dIna IOka paripAla nAticaNa

caraNam 3

vAraNa samAnayAna nivArita pApa sancayabhatayIsha mada

nAshakAdi guNa pamanAbha dhrta shankha cakradhara

Meaning;

The father of Cupid, one who vanquished the pride of enemies, bestower of desired boons, beautiful faced, Oh DEVA! Please protect me.

Consort of BHUDEVI and LAKSHMIDEVI; one who is reclined on the serpent; blue in colour; all pervading and one whose feet are worshipped by the host of sages.

Lips red as trumpet flower, spotless; having the sun and moon as eyes; adorned with golden attire and beautiful garland on the neck; having long eyes like the petal of lotus.

Adorned with beautiful crown; one who creates happiness with His speech; one who is smeared with sandalwood paste and is proficient in protecting the hapless.

Walks with the gait of king elephant; one who drives away sins. Destroyer of the pride of BRAHMA- the consort of BHARATI; embodiment of virtues and adorned with conch and discus in hand. Oh PADMANABHA! Please protect me.

pAhi shaurE

raagam: nATa

taalam: rUpaka

Pallavi

pAhi shaurE patagAdhipa vAhana mrdu pATala pAda sarOruha padmanAbha

anupallavi

mOhana tanuruci jitakAma su-lalAma ripubhIma bhrtakAma murashAsana paTutama ratha caraNa  
dharaNa

caraNam 1

sArasAkSa sari dIsha shayamala maNi bhUSaNa bhUSita pAlita sAmajEndra  
shArada vidhu mukhAmala vESa dhUtadOSa gata rOSAmara pOSa jagadIshvara  
mrgamada pari lasita niTila kundadyuti mrdu manda smita kruvinda prabharada

caraNam 2

dEvadEva ditijALi nishUdana muni mAnasa vAriruhAlaya dInabandhO  
pAvanata ra guNa gaNa vAsa mrduhAsa nija dashadhi nirAsa para puruSa viracaya  
shubha tatimayi mama jambha pramathana Dambha prashamana shambhu pravinuta

caraNam 3

vAsudEva vanadAma virajita karuNArasa sAgara pANDava vandyapAda bhAsita  
gAngEyOpama cEla dharta shaila sukapOIAkhi mUla bhava mOcana jaladhara samaruci

vilasita bhUman vihara nikAmam mama hrdi bhO manju nayana

Meaning;

Please protect me, SAURE! One who has GARUDA as the mount, Oh! PADMANABHA! Your feet are soft, ruddy and resemble the lotus. Your enchanting beautiful form excels that of Cupid. You are adorned with beautiful vermilion mark on your forehead. Oh! formidable one to the enemies! You bestow desired boons on your devotees. You skillfully destroyed demons like MURA and others with the discus in your hand.

Lord SARASAKSHA! Adorning innumerable jewels, you recline on the ocean, You protected GAJENDRA. Your form resembles the autumnal full moon. Lord you are the destroyer of all the blemishes. You are devoid of anger, and you nourish the celestials. JAGADISVARA! On your forehead shines the musk paste. You sport a beautiful smile and your teeth are like jasmine buds.

Oh DEVADEVA! You destroyed a host of demons. You cherish in the lotus hearts of the ascetics. The savior of the dejected, you are the repository of all great virtues. You wipe out the miseries of your devotees with your beautiful smile. Oh, supreme Lord! You vanquished demons like JAMBHA and DAMBHA. You are adored by SAMBHU-SIVA. Please bestow on me bountiful good fortune.

Oh! Lord VASUDEVA, You are adorned with VANAMALA! The ocean of mercy, Your feet is revered by PANDAVAs. You are adorned with splendid robes. You held aloft the mountain. Your checks are beautiful. You are the fountain head of this universe, the redeemer from the cycle of birth & death. Your beautiful eyebrows are thick and dark like rain bearing clouds. Please come and dwell in my heart without any reservation. Oh Lord with beautiful eyes.



## Findings;

1. Just because of the lack of proper documentation the credibility of great compositions of Maharaja Swathi Thirunal is being questioned, Rama Varma said. At a time when Hindus were divided into two sects, Shaivas and Vaishnavas, Swathi Thirunal, who is a Vaishnav (Padmanabha Dasa) by birth, penned many keerthanas praising Lord Shiva, Rama Varma said.
2. Mudra in compositions are Padmanabha, Sarasijanabha etc. and its synonyms.
3. He is credited with composing over 400 compositions in Carnatic and Hindustani music.
4. There are 106 ragas in which he composed.
5. A few Swathi's repertoire of rare ragas is not as impressive as Thyagaraja's or Deekshithar's. Among the rare ragas are Saindhavi, Kukubha, Jingala, Abhang, Sohani, Deep, Bhooshavali, Desakshi, Sudha Bhairavi, Poorvi Kambhoji, Manji, Behag and Mohana Kalyani. The last two are not seen used by anyone of the Carnatic composers before Swathi. In Behag he has composed many pieces, and seems to have been his favourite non-conventional raga. Mohanakalyani is believed to be invented by Swathi.
6. Some Keerthanas, Slokas and Hindustani Kritis have ragas.
7. The structure of the kirtan is similar to Tyagaraja's works. While the works of all the three Vaggeyakaras have gained mass popularity, the essence, grandeur, expressiveness and musical beauty have been solidified.
8. His compositions are all devotional.
9. His Dance compositions Consisting of several padavarnams, varnams, swarajatis, thillanas and padams. Kirtanas refer to Keshadipadavarna, Ramayanasaram, Bhagavata Saram, Dasavataram and Carnatic Hindustani kirtanas.
10. Malayalam kirtans are in praise of Sri Padmanabha.
11. His Ishta Devata and all his compositions are characterised by Uttama bhakti.

## Conclusion;

My subject is specialty of swathi thirunnal kirtana. When I was introduced to him, I realized that he has composed many kirtans. The most important of them are Navratri Kirtans. His musical compositions consists of about 400 compositions in Sanskrit, Malayalam, Hindustani, Telugu, and Kannada. He has composed several addressed to Krishna, Siva, and Devi also. He modeled his compositions after the 17<sup>th</sup> century composer Margadarsi Seshayyengar, and even a treatise on the prosody of Sanskrit compositions, taking the kritis of Margadarsi Seshayyengar as examples for illustration. His compositions are all devotional. Most of them are addressed to Lord Padmanabha or Maha Vishnu. Because he was praising the lord Padmanabha. His Dance compositions Consisting of several padavarnams, varnams, swarajatis, thillanas and padams. Kirtanas refer to Keshadipadavarna, Ramayanasaram, Bhagavata Saram, Dasavataram and Carnatic Hindustani kirtanas. Malayalam kirtans are in praise of Sri Padmanabha. The kirtans of Swathi Thirunnal thiru Manas have been well received by musicians and lyricists. Even Sri Thyagaraja Swami was fond of Sri Padmanabha Parama Maharaja Kirtans. The structure of the kirtan is similar to Tyagaraja's works. While the works of all the three Vaggeyakaras have gained mass popularity, the essence, grandeur, expressiveness and musical beauty have been solidified. The compositions in the group kritis may be usually of five or nine. Maharaja Sri Swathi Thirunal has composed the groups like Navaratri Kirtanas, Nava Vidha Bhakthi Kirtanas and Utsavaprabandha Kirtanas. His Ishta Devata and all his compositions are characterised by Uttama bhakti.

Sreepadmanabhan, .sreekandeswaran, haripad subramaniyan , Ambalappuzha sreekrishnan , .Suchindram Sthanumalayan, Kumaranallur Bhagavathy, guruvayoor sreekrishnan , Tanjavoor Shivan , .Saraswathi , Durga, Kanyakubjvasini Bhagavathy, sreeraman , padmanabhapuram anandhavalli, vaikath Shivan , narasimham , Thiruvaratt kaavil bhagavati , Aanjaneyan , .kaashi vishvanadhan , kanyakumari devi, Brihannaika . These are the main worship idols praised in the kirtans of Thirumanas.

Some famous keerthanagal shown below:

Aananda valli

Aanjaneya Raghurama

Aaradhayami

Pankajanabhotsavam

Panjasayaka

Neelappuri

Devi Jagajanani

Janani Pahi

## Conclusion;

My subject is specialty of swatiwala kirtana. When I was introduced to him, I realized that he has composed many kirtans. The most important of them are Navratri Kirtans. The compositions in the group kritis may be usually of five or nine. Maharaja Sri Swathi Thirunal has composed the groups like Navaratri Kirtanas, Nava Vidha Bhakthi Kirtanas and Utsavaprabandha Kirtanas. his Ishta Devata and all his compositions are characterised by Uttama bhakti. Kirtanas refer to Keshadipadavarna, Ramayanasaram, Bhagavata Saram, Dasavataram and Carnatic Hindustani kirtanas. Malayalam kirtans are in praise of Sri Padmanabha. The kirtans of Swathi Thirunna thiru Manas have been well received by musicians and lyricists. Even Sri Thyagaraja Swami was fond of Sri Padmanabha Parama Maharaja Kirtans. The structure of the kirtan is similar to Tyagaraja's works. While the works of all the three Vaggeyakaras have gained mass popularity, the essence, grandeur, expressiveness and musical beauty have been solidified. His musical compositions consists of about 400 compositions in Sanskrit, Malayalam, Hindustani, Telugu, and Kannada. He has composed several addressed to Krishna, Siva, and Devi also. His compositions are all devotional. Most of them are addressed to Lord Padmanabha or Maha Vishnu. Because he praising the lord Padmanabha. Nine compositions devoted to the nine forms of conventional Bhakti. Swathi Thirunal used the mudras Padmanabha, Pankajanabha, Sarasijanabha, Saroruhanabha, Jalajanabha, Kanchanabha etc in his compositions.