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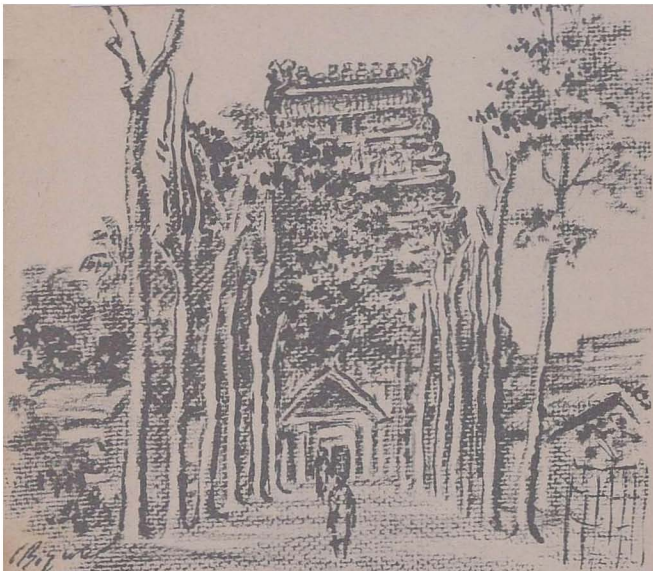
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TYAGARAJA Commemoration  
Stamp

## TYAGARAJA

In the South, where music has a strong hold, Tyagaraja is a household name. Neither at home nor in the concerts can there be any music without his immortal compositions. Perhaps, there has not been, in the whole field of Indian music a tone-poet who envisaged musical compositions of the type he created; certainly none to equal the intensity, volume and ceaseless output of his genius.

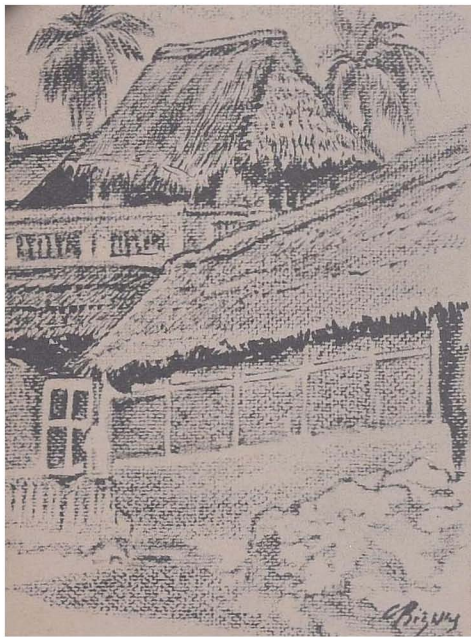
Every year in January, in the village where he lived, Tiruvaaiyyaru, on the banks of the Cauvery, in the Tanjore District of Tamilnad, the festival is celebrated of his passing away. The festival on 6th January, 1961 will be the 114th Anniversary of this Saint – composer, who died on 6th January, 1847. There will hardly be in the South a musician worth his name who does not perform his pilgrimage to the



SRI PRANATARTIHARA TEMPLE AT TIRUVAYYAR

SAMADHI of this composer who, in his last years, had taken to orange robes and lived as a Sannyasin. All his life he had adored Lord Ramachandra as his deity and poured forth all his music, as an oblation to this incarnation of Divinity who, according to two of his last songs, had vouchsafed to him that He would reveal Himself and bless him with salvation. At the appointed time the Saint left his mortal body and became one with the Supreme Lord. Tyagaraja is, therefore, worshipped both as a saint-teacher and as a great creative musician.

Tyagaraja was born at Tiruvarur in Tanjore District in 1767, but in 1759, according to another tradition. He was given the name of the presiding deity of his birth-place. Later, he came to Tiruvaiyyaru, about seven miles from Tanjore, then the seat of a ruling Maharatta dynasty. Tyagaraja's father was

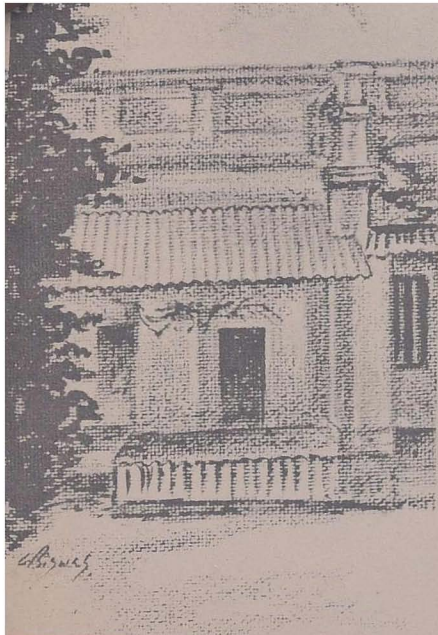


THE HOUSE IN NEW STREET,  
TIRUVARUR WHERE  
TYAGARAJA WAS BORN



Rama Brahmam, and his family, called Kakarla, was one of the many Telugu families settled in the Cauvery Delta. Of Tiruvaiyyaru, where his father lived and which was a place of pilgrimage and of the Cauvery flowing there and her holy and nourishing waters, the composer has sung in some beautiful songs of his.

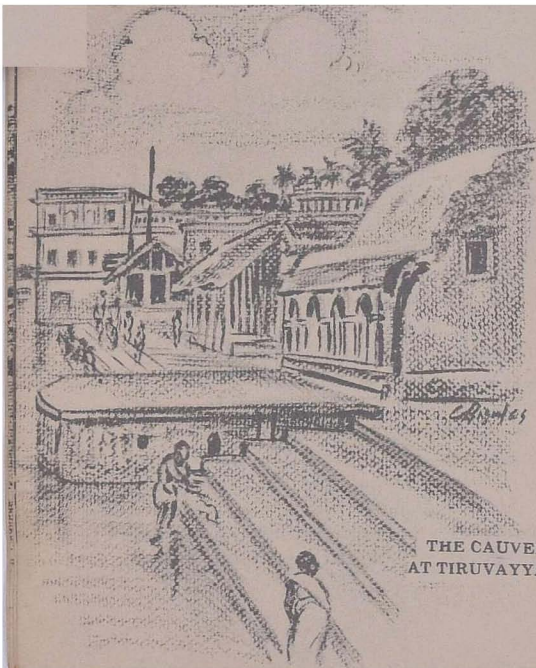
Tyagaraja came in the line of devotees believing in the cult of reciting the Lord's Name (NAMA-JAPA) and had his spiritual initiation from teachers of his time like Ramakrishnananda. He took the vow of voluntary poverty, spurned patronage, collected alms daily by going about singing the glory of the Lord, and spent his time worshipping and composing songs of Lord Rama. He had detractors and critics, even at home, who hardly appreciated his philosophy and harassed him, persons whom he bemoans or castigates in several



TYAGARAJA'S HOUSE  
IN TIRUVAYYARU

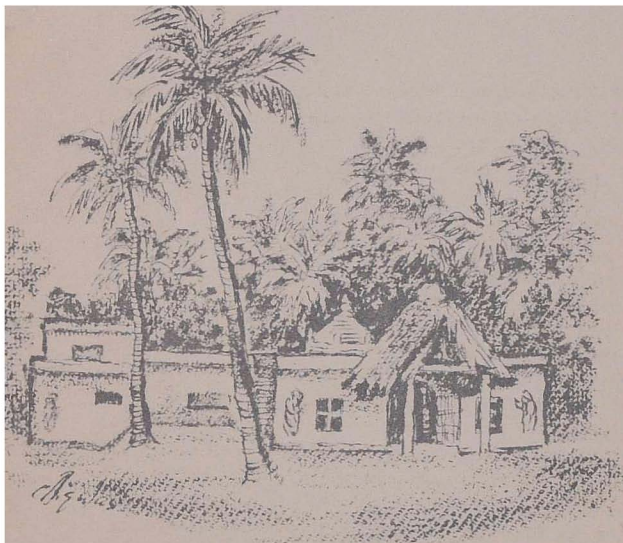
of his songs. His own brother, the story says, put him to a great deal of suffering. But all these trials, like fire, made the gold of his heart glow brighter and drew from him more and more of his masterpieces of moving music. Later, when his compositions had become known, when pupils had gathered round him, and admirers had begun inviting him, he went on pilgrimage to different shrines singing of the deities there; his itinerary extended from Tirupati Hills at the Northern boundary of Tamilnad to Lalgudi near Tiruchi in the South. During his travels, he came into contact with several great souls; he was also supremely gratified to see for himself that his music had won the hearts of discerning persons at far off places and he expressed his gratitude for this to Lord Rama in one of his songs.





THE CAUVERY  
AT TIRUVAYYAR

In music, Tyagaraja was a pupil of Sonthi Venkataramanayya, one of the greatest masters of his time. His chief contribution to Carnatic music is the perfection of the composition-form called KRITI or KIRTANA which comprised in itself all the aspects of music and displayed earlier ways of rendering or preserving the RAGAS in unbound or bound forms. He had distinguished contemporaries specialising in the same line — Muthuswami Dikshitar and Syama Sastri, but he excelled them all by the all-round excellence of his creations. As literary and devotional pieces, Tyagaraja's compositions are marked by felicity of expression and poetic thought, ethical teaching and devotional fervour and above all, the mystic experience of God-love. As musical masterpieces, they are all the more remarkable for, among other things, embodying for the first time 'Variations' or SANGATIS, which



THE SAMADHI OF THE SAINT AT TIRUVAYYARU  
(OUTSIDE VIEW)

synthesised, as it were, the closed and unclosed forms, by providing for improvisations within the framework of a fixed tune and setting in such a unique manner that these 'variations' brought out not only the tonal possibilities of the RAGA but also the possibilities of the emotion and idea in the piece.

According to tradition, it is believed that Tyagaraja composed several thousands of compositions and even those that we can take stock of today would be in the neighbourhood of a thousand. And among these are compositions of diverse types and varying degrees of artistic complexity. There are simple, lilting pieces, pieces full of words and teachings, and pieces sparse in words but saturated with the most elaborate music. Two special classes of his compositions, called DIVYANAMA-KIRTANAS and UTSAVA-SAMPRADAYA-KIRTANAS, are more pronouncedly religious and affiliated to worship. He composed, also, two devotional

dramatic song-poems, the NAUKA-CHARITA and the PRAHLADA-BHAKTI-VIJAYA. His songs are mostly in Telugu, but an appreciable number of them is in Sanskrit.

Through his direct disciples, three schools, traditions or styles of rendering his KRITIS became established, the UMayALPURAM SCHOOL WHICH IS THE ONE BEST AND MOST WIDELY REPRESENTED, the Tillaisthanam school and the Walajapet school. Today, among composers whose songs are in vogue in concerts, Tyagaraja enjoys the pride of place as the composer PAR EXCELLENCE. Of no other single composer were ever sung songs in such large numbers and in such constant appreciation. But for the emergence of Tyagaraja, and along with him, of his two contemporaries, Carnatic musical heritage might not have been consolidated in the recent past and handed down



to us. Taking their stand on the tradition, these men of genius saw into the future, and therefore, though two centuries have rolled by since Tyagaraja appeared, he continues to be, to this day, the mainstay of Carnatic music; and the "DURA-DESA" or "distant parts of the country" where, according to his own song, his music had been made famous, is today a continuously expanding region. As the Prime Minister observed "the works of this Saint and Writer should be translated into other Indian languages"; the process of countrywide appreciation of Tyagaraja's contribution to Indian music and literature should be greatly stimulated by this.

In honouring TYAGARAJA by issuing a special commemoration stamp, the Posts and Telegraphs Department offers its homage to this great Saint-composer of India.

### TERMS OF SALE

Overseas orders for the supply of the new stamps and First Day Covers should be addressed with full particulars to the Indian Philatelic Bureau, G.P.O., Bombay and should be accompanied by a bank draft or crossed cheque encashable in India.

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| Set              | 42 stamps per issue sheet.                    |
| Perforation      | 13½ x 14                                      |
| Watermark        | All-over multiple<br>'Lion Capital of Asoka'. |
| Printing Process | Photogravure.                                 |
| Number Printed   | 5.46 Million.                                 |



A few selections of Tyagaraja's ERITIS appear on this and succeeding pages.

### ఆంధ్రాళిక - దేశాదే

పల్లవి

రాగ సుధారస పానము చేసి-రాజిల్ల వే; మనసా ! (రా)

ఆనందపల్లవి

యాగ యోగ త్యాగ-భోగ ఫల మొసంగు (రా)

చరణము

సదాశివ మయమగు-నా దోంకార స్వర

విడులు కేవలస్మక్తులని-త్యాగరాజు దెలియు (రా)

"RĀGASUDHĀRASA " (Āndōlīka)

The nectar of Rāgas gives one the beneficent results of Yāga, Yōga, Tyāga (Sacrifice) and Bhoga (enjoyment). Drink it and delight, Oh Mind! Tyāgarāja knows that those who have knowledge of Nāda, Ōmkāra and Svara which are nothing but Sadāśiva Himself are realised souls.

## మధ్యమవతి - మధ్యాది

పల్లవి

రామకథా సుధారసాన మొక-రాజ్యము కేసునే (రా)

అనపల్లవి

భామామణి జానకి, సౌమిత్రి

భరతాదులతో భూమి వెలయు సీతా (రా)

చరణము

ధర్మాద్యుఖిల ఫలదమే, మనసా !

దైత్యానంద సౌఖ్య నికేతనమే

కర్మబంధ జ్వలనాద్ధి నామమే

కలిహరమే, త్యాగరాజ వినుతుడగు (రా)

" RĀMA KATHĀ SUDHĀ " (Madhyamāvati)

The drink of the nectar of the story of Rāma, who had come down to the Earth with Sita, Sowmitri, Bharata and others, will secure for one a kingdom.

It will ensure for one, all the four puruṣārthas. It is the abode of courage and bliss. It will serve him as a craft to cross the burning ocean of Samsāra. It will destroy all sins.

శంకరాభరణము — ఆది

పల్లవి

స్వరరాగ సుధానయితభక్తి  
స్వ్యాభవ్యమరా; ఓ మనసా!

(స్వ)

అవపల్లవి

వరమానందమను కమలముపై  
బుకభక్తిము చెలాయేమి? మనసా!

(స్వ)

చరణములు

1. మూలాధారణ నాదమెఱుగుట  
ముడమగు మోక్షమురా;  
కోలాహల సప్తస్వర గృహముల  
గురుతే మోక్షమురా; ఓ మనసా! (స్వ)
2. బహు జన్మములకు పైని జ్ఞానియై  
బరగుట మోక్షమురా;  
సహజభక్తితో రాగజ్ఞాన  
సహితుడు ముక్తుడురా; ఓ మనసా! (స్వ)
3. మద్యంబు తాళ గతులు తెలియకయే  
మర్దించుట సుఖమా?  
శుద్ధమనసు లేక పూజతీయట  
సూర్యరప్పలై; ఓ మనసా! (స్వ)
4. రజితగీర్ణుడు నగజతుఁ డెల్లు స్వ-  
రాక్షవ మర్కములు  
విజయముగల క్యాగరాజులెఱుగే  
విశ్వసింపి డెలుసుకొ; ఓ మనసా! (స్వ)

"SWARARĀGASUDHĀ" (Sankarābharanam)

Devotion associated with the ambrosia of Swara and Rāga is verily paradise and salvation, O Mind! What is the good of a crane and a frog trying to frolic over the lotus of Brahmanandam! To know and realize the nature of Nāda, originating from Mulādhāra, is itself bliss and salvation. Likewise is a knowledge of the various resonant sthānas (parts of the body) from which emanate the glorious Saptaswaras. One attains salvation when he becomes a Jnāni after several births; but he who has knowledge of rāgas along with natural devotion is indeed a liberated soul.

Can happiness be had merely by thumping without the least knowledge of mridangam, tālam, and gati? Similarly a man doing worship without purity of mind is no better than a pig.

A deep knowledge of the secrets of the Swarārāga, imparted to Pārvati by Lord Siva is possessed by blessed Tyāgarāja. Learn them from him, Oh Mind! by approaching him with faith.



కల్యాణి — చావు

పల్లవి

నిధి చాల సుఖమా? రాముని స-

న్నిధి సేవ సుఖమా? నిజముగ బల్కు- మనసా! (ని)

అనుపల్లవి

దధి నవనీర క్షీరములు రుచియో? దాశ-

రధి ధ్యాన భజన సుధారసమా రుచియో? (ని)

చరణము

దమశనునును గంగాస్నానము సుఖమా? క-

ర్తమ దుర్విషయకూట స్నానము సుఖమా?

మమత బంధన యుత నరస్తుతి సుఖమా?

సుమతి త్యాగరాజచతుని కీర్తన సుఖమా? (ని)

"NIDHI CHĀLA SUKHAMĀ" (Kalyāṇi)

Oh my mind! Tell me truly, which conduces greatly to happiness,—wealth or the sight of the Lord?—Which is more delicious,—milk, butter and curd, or the nectar of the worship and contemplation of Sri Rāma?

Which is happier,—the control of the senses and forbearance, which are comparable to a bath in the Ganges or the bath in the well with the mire of low sense-enjoyments?

Which gives more happiness,—flattery of mere men bound up in their own conceit, or the singing of the Lord who has been praised by the wise Tyāgarāja?

'హోదీ — ఆది - -

పల్లవి

దాశిరథీ! నీ ఋణము దీర్చ నా  
తరమా? పరమపావన నామ!

(దా)

ఆ మ పల్లవి

అశదీర దూర దేశములను ప్ర -  
కాశించఁ జేసిన రసిక శిరోమణి!

(దా)

చ రణ ము

భక్తిలేని కవిజాల వశేషులు  
భావ మెఱుంగ లేరని కలిహోసఁ జని  
భుక్తిముక్తి గల్గునని కీర్తనముల  
శోధించిన త్యాగరాజ కవాచ్చిత!

(దా)

"DĀSARATHĪ NĪ RUNAMU" (Tōdi)

Oh Rāme! Is it possible for me to repay my debt to you?  
To my heart's content you have made my glory shine in far-  
off countries.

Realizing that secular poets, devoid of devotion, are  
unable to grasp the important and real significance of your  
Swarūpe, you have come down to the world and blessed  
Tyāgarāja, with the inspiration and the capacity to compose  
divine songs that confer temporal and epritual attainments.

శహాన — దేశాది

పల్లవి

గిరిపై నెలకొన్న రాముని-గురి దస్వక కంటి (1)

అనుపల్లవి

పరివారులు విరి నురటించే నిల-  
బడి విసరుచుఁ గొనరుచు నేవింపగ (1)

చరణము

పులకాంగితుఁడై యానందాశ్రు-  
వుల నింపుచు మాట లాడవలెనని  
కలువరించగని పదిపూటలపైఁ  
గాచెదనను త్యాగరాజ వినుతుని (1)

"GIRIPAI NELAKONNA" (Sahāna)

Unerringly I have seen Sri Rāma, who is installed on the hill, with his attendants vieing with each other in fanning him with flower fans and otherwise serving him, and who promised to give me salvation after five days. My body was thrilled and tears of joy rolled down my cheeks and I merely mumbled, not being able to give expression to my thought.

అసానేరి — ఆది -

పల్లవి

సారి వెడలిన యీ కావేరిని జూడరే (సా)

అనుపల్లవి

వారు వీరనుచు జూడక తాన-  
వ్వారిగా భీష్ముల నొసంగుచు (సా)

చరణములు

1. దురమున నొక తావున, గర్జన భీ-  
కర మొక తావున, నిడు కరుణతో  
నిరలముగ నొక తావున నడుచుచు  
వర కావేరి కన్యకామణి (సా)
2. వేడుకగా కోకిలలు మ్రోయుగను  
వేడుచు రంగేసుని జూచి, మఱి యీ-  
రేడు జగములకు జీవనమైన  
మూడు రెడునది నానిని జూడ (సా)
3. రాజ రాజేశ్వరి యని పొగడుచు  
జూచి నుమముల ధరామర గణములు  
పూజ లిరుగడల సేయక, త్యాగ-  
రాజ సన్నతురాలై ముద్దుగ (సా)

"SĀRI VEDALINA" (Asāyēri)

Look at Kāveri, which is gloriously going towards her husband's house, fulfilling the desires of all people without any differentiation.

She moves rapidly in one place, roars fearfully at another, she remains still with full grace at a third.

With cuckoos singing pleasantly, she, after seeing and worshipping Sri Ranganātha, comes to Panchanadeswara, who is the life of the fourteen lokas.

She is being worshipped with flowers by Brāhmana on either side and is praised by them as Rājārajesvari.

THE SAMADHI  
(INSIDE VIEW)



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Madras.



नादतनुमनिशम्, शङ्करम्  
नमामि मे मनसा शिरसा  
मोदकर निगमोत्तमसाम-  
वेदसारं वारंवारम्

सद्योजातादिपञ्चवक्त्रज-  
सरिगमपधनी वर सप्तस्वर-  
विद्यालोलम् विदलितकालम्  
विमलहृदय त्यागराजपालम्



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