

Unforgettable Musician

A profile of
Sangeetha Retnam
Mammen Bhagavathar

(A diamond among Musicians)

Request

At present
the Musician's photograph is not
available.
Can be added when obtained.

If anybody have one please
forward to
gjthamby@gmail.com

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Jesus statue made of clay in 1917
and then baked and painted.

By Mathew George

Kayyalakkam-House, Karthikappally PO
Alappuzha-District, Kerala-State, (INDIA)

Unforgettable Musician

Introduction

Sangeetha Retnam Mammen Bhagavathar was one of the Greatest "KARNATIC" musicians who never got a countrywide recognition.

(SANGEETHAM = MUSIC, RETNAM = DIAMOND; BHAGAVATHER = MUSICIAN)

Karnatic-Music is the most popular Classic music of the southern region of India. Though the music is a universal language, the lyric carries the importance of the regional language. South Indian classic lyrics consists four major south Indian languages. 1) Telugu of Andhra-State 2) Kannada of Karnataka-State 3) Tamil of Madras-State 4) Malayalam of Kerala-State



Great artists never die but live for ever. They always leave everlasting gifts behind, to remember them. And it helps others to get over their difficult times and to reach the zenith of their career, like his predecessors did.

It is quite accidental for me to write about a Christian Musician born in the STATE OF KERALA, INDIA, widely known with a great title "SANGEETHA RETNAM MMAMMEN BHAGAVATHER" after 44 years of his demise.

On May 11, 2008 I saw the website of St. Thomas Cathedral, Karthikappally. If they wanted they could add Mammen Bhagavathar's biography also, probably they did not have any one who could provide some substantial details of him. It is easy for me to do it, rather than making

some one else to do it, because at present there is none who knows him more than I did. Certainly there are many who are older than I am and who knew him besides some of his relatives. When I spoke to some of them, they could not give any selective information about him.

I was quite hesitant to undertake such a great task, because I knew how much homework is involved to make it possible. I was quite unrest over the thoughts of Mammen Bhagavathar and finally I decided to note down what I knew about him. I have come far as I could to complete his profile.

I knew Mammen Bhagavathar from my early childhood till his last day. He was born in a lower middle class family near the reputed St. Thomas Cathedral, Karthikappally PO, Alappuzha-District, of God's own Country, Kerala-State.

No Recognition in His Own Country

Like Jesus said *"Verily I say unto you, No prophet is accepted in his own country". Luke 4: 24, Mathew 13:57, John 4:44*

Prophet is the closest man between God and other humans. Priest comes second to him. Priest Aaron was getting all the instructions from God through Prophet Moses. God spoke to Moses and not to Aaron. If a prophet is not welcome in his own land what about the others?

So as Sangeetha Retnam Mammen Bahavather was also not acknowledged in his own country, no matter how great he was. A Christian musician could not be acknowledged with classic music. Most of the performances were in temples where he could not be admitted.

Mammen happened to share many things with me for some unknown reasons even when we had an age difference of few decades. He was a very peaceful man and I never saw him angry or unrest for any reason.

Over his career, he was very disappointed, because he could not prosper financially at the same time he could not get proper recognition in his own country for his outstanding and unusual musical ability. In those days artists had a tough time because of their low income. But he never let himself down for any reason and never borrowed any money from anyone and had absolutely no debts when he died. He had a place to live and somehow he could barely thrive.

He kept his body as well as his mind perfectly clean. I never saw him in a shabby dress. He used to have his bath before he goes out and before he enters back in to his house. His clothes were washed, well starched, and very well ironed (pressed) by his laundryman. His "shawls" were beautifully folded and worn over his shoulder. The borders of his "shawls" were braided in beautiful designs with silver threads colored in gold. Even today such "shawls" are available. He never looked poor but rich. He had an aristocratic haircut and always clean-shaved. He never looked sad but peaceful with pleasant attitude. He walked straight and kept a good posture whenever he sat anywhere for his performance. You can never tell even if he had any regrets in his life by seeing him. He hasn't spoken anything about it. I could see only a comfortable nature rather an unsatisfied outlook with what he had, though his mind was a melting pot.

He was one of the greatest South Indian Classic Musicians who could not get a full countrywide recognition. (Exact dates of birth & death are not yet received) I presume he died at the age of 72-74 in 1964 due to stomach cancer but he never knew what his real sickness was. He had some treatment in a private hospital. Because he did not feel any improvement he left the hospital at his own will. Somehow the news leaked out from the hospital and I happened to know, he was suffering from stomach cancer.

On his way back from the hospital he dropped in to my house. He was tired, worn-out, and was looking pale. There was nothing I could do for him regarding his

sickness but keep him cheerful. I could not say a word to console his sickness but I was desperate about his incurable illness. After spending some time with us he left for his home and got himself confined in his own home. For few days he could manage himself after that he remained on his bed until he breathed his last. He was a full-fledged Vegetarian. It was very difficult for him to live in the midst of non-vegetarian Christians.

Once he said, he started his life by going to TANGAUR in Tamilnadu and lived in a musician's house. He never said why he left his home and I do not wish to guess and speculate anything he hasn't told me. Probably he was looking for a job for a better survival or he was pursuing musical-study about which I am not sure. He engaged in some household work in a musician's house and got his shelter there. Just by listening to his master he picked up some music.

When the master found, his helper had some musical talent, he decided to teach him on a "GURUKULA STYLE". I assume the musician was a Brahmin. When the master asked his helper's name, though he said Mammen, the master mistook it as Raman and used to call him the same. I do not think, Mammen never had to tell his master, what his religion was, because Mammen was not considered as an upper caste. He was never been mistreated otherwise Mammen would have fled from there that was his nature.

Christians are untouchables to Brahmins because the Christians are non-vegetarians. If Mammen ever said that he was a Christian his master would not have taught him music I guess. Fine arts were the monopoly of upper caste Hindus' in those days. Why Mammen's Guru or teacher decided to teach him music is not known. He could read some of the Indian languages like Tamil, Telugu and Kannada but not Malayalam (his mother tongue) He could never write any of the languages in my knowledge.

The type of learning music, Mammen went through is "GURUKULA" education. No fees were charged but the student has to do all the odd works for his teacher, including washing his teacher's clothes. In ancient India that was a glorious thing. In this modern revolutionary INDIA the student will make the teacher to wash the student's clothes!!!

Mathew 10: 8-9, Mark 6:8-11, Luke 9:3-5 "Jesus said freely you have received, freely give. Provide neither gold, nor silver.

If this ancient teachers or "Gurus" parted their knowledge to their disciples based on the principle - 'freely you got, freely you give'; in fact it was not absolutely free. If education was to be given free, on that principle - how you can charge even for the religious rites (services). In one way or other everything has been commercialized and today people have to pay for all kinds of services they receive. This is the resultant of politics. For political gain, politician will do all kinds of treachery and mean things for money. Their corruption has crept in to all areas of social and spiritual life of man.

If you analyze "Gurukula", you will realize it is nothing but slavery. His or her teachers exploit every student. There is no equivalent system to GURUKULA

anywhere in the world. Even Indian students of this era fall at teacher's feet for blessing which is absurd. The teachers accept it as if they are Gods and they deserve it. With great pride, the teachers lift their right hand and bless the students on their head. There are many teachers who do not want their students to become better than the teachers, so they will teach much less than they really know. I know couple of musicians who taught my children were of that kind of dishonest people.

God says, *"You shall not worship and bow before any one else but God"*

The teacher elevates himself next to God and gives blessing which is a grave mistake. The teacher is supposed to pray to God and say; "May God bless you" then God will bless him if God is willing. If the recipient deserves the blessing from God, he will get it; if not no blessing will be received. Let me quote one more verse in this regard from the Bible.

Numbers 6: 22-27 And the LORD spoke unto Moses, saying, "Speak unto Aaron and to his sons, saying, On this wise you shall bless the children of Israel, saying to them, The Lord bless you, and keep you: The Lord make his face shine upon you, and be gracious to you: The Lord lift up his countenance upon you, and give you peace. And they shall put my name upon the children of Israel, and I will bless them" (I=God)

God told Moses to tell Aaron the priest to tell the Israelites, the Lord is blessing them; then the Lord will bless them. In fact who is blessing; the priest or the prophet or the Lord? Here God meant to bless Israelites, so to make it known to them, God said, the priest should say so, to the people. Then the Lord will bless the people. If you simply say I bless you or I curse you nothing will happen. Who gave you such authority to curse or bless anyone?

.....

Later Mammen became very famous in his music and used to have many performances even before the King of "Mysore" and many other kings and public places. He had a great collection of all the newspaper clippings about his performances. He wanted to get it published and many people have promised him to help him, but it never worked out. During his last few years he kept his belongings in a steel-box in my house and finally he himself arranged to give his collections of many gold and silver medals to the Arch Bishop of Orthodox of the East in Kottayam. The parish priest and a church committee member verified the items and then transported his belongings to "DEVALOKAM", HOUSE OF CATHOLICOS OF THE EAST at Kottayam after Mammen's demise, in 1965.

After that I never heard of anything about his memorial. The Catholicos promised Mammen when he was alive to make a memorial of him, which they never did. The Catholicos promise remained like a line drawn in water, which never took place. At least they got Mammen's gold and silver medals, who cares about the rest?

Below is the church member who took Mammaen's Steel box with all its contents to Devalokam, Kottayam. "BABY, APPEESIL, PUTHENPURAYIL" This is how he is known;

I do not know his official name. Even in 2008, his wife is in good health, though Baby passed away quite some time back.



Mammen got married to a woman who was a vocalist; it didn't last long because his life style didn't match with the woman's flirting nature.

They never had any issues. Later she was after someone else; got divorced from Mammen, and went on her way. Finally the great man lived alone for the rest of his life. He left this world forever, after leaving none to take his place. He had no disciples, if any claim to be disciple that is not true.

Mammen had a nephew namely Samuel who helped him for some time. Though Mammen tried to teach him music, he had no aptitude and no interest. Finally that boy also left for Madras for a job. When I heard, he was in Madras, I went there and tried to pursue him to come back, which he flatly refused, but I never told about this to Mammen not to break his heart.

Mammen was very sad about missing this boy because he was so much affectionate to him, more than a father's. I still remember that boys face like it yesterday. I think that boy also died shortly after Mammen's demise. I presume Samuel was not at all attached to Mammen.

Mammen Bhagavathar visited my father frequently that is how I happened to know him so much. When my father was not at home he used to talk to me for a long time. I had nothing to tell this great man but to listen what he had to say. I enjoyed his presence and conversations. He also has disclosed many of his personal experiences, and I want to keep it with me to my grave. These matters are not of any public interest but could be harmful to the reputation of some people; so let me not disclose it. He never made any error in his private and public life.

He was a man with absolutely no vices and bad habits. Most highly self disciplined man I have never seen anyone like him in my seven decades of life. He did not have to tell anyone how to live in peace and just. Those who had eyes and the capability to perceive could understand and follow him. There are very few professional artists who are not alcoholic or drug addicts at least in secret. Some of them believed and said, intoxication instigates and inspires their art. Innumerable People drowned in such false beliefs and ended their lives.

As decades went by I realized, Mammen was more than a saint. He reminded me of "OLIVER GOLDSMITH'S" Character - "THE VICAR OF WAKEFIELD" who pretended to know nothing and enjoyed the foolery of others in his mind. I have not come across any such people in my life except Mammen Bhagavathar. He was a very intelligent person who pretended to know nothing and noticed nothing. His eyes were more powerful than a telescope and even in-audible whispers were clear to him. I came to know this when he told me; when some wise guys tried to fool him. He pretended to know nothing and tried to avoid such situations thereafter.

Even when everything was noticeable and audible to him, he never reacted when some one tried to make fun of him. His tolerance to others wickedness was immeasurable. His greatest defense was slipping away from the wicked without reacting to them. Many have cheated him in all the respect but he never revenged and he was never been dishonest.

He was a man of truth and God-fearing. The only thing he could not tolerate was false notes and out of beat music. Without hurting other's feelings he would coolly walk away from such unbearable places including a church. Very earnestly he desired to improve the Church music, which never worked out. There was none who could accept his ideas in those days. Though he had my father's support, there was nobody else, and one man could do nothing against the rest of the Church members and Mammen knew that fact. He never wanted to make church music, classical but wanted to make musical notation, so that the church music could be organized without false notes and within correct beat.

The church members and the authorities were not prepared for any change to their traditional songs and old dragging style. My father had a democratic view, if the majority did not approve he will not go for it. Mammen was far ahead of time so nothing worked out the way he had dreamed of, as far as the church music was concerned. In this modern time the Orthodox music is well organized and written with musical notations.

I never heard of Him singing any simple songs and pop songs, but only good classical. Sometimes in early sixties Mammen made a fantastic musical performance, on a St. Thomas day celebrations of his Church. On that day he sang only Christian songs slightly lesser hard-classic but more than semi-classic. People were really moved and said, "He sings well" Mammen heard this comment and said; *"When I sang much better, the people could not appreciate it, now they say I sang well"*, and then he laughed. I was behind these celebrations with some of my church associates. Though they used to have a usual service on St Thomas days that was the first time they ever celebrated St. Thomas day and continued for the next three consecutive years. After that there was one year break and then continued to celebrate St. Thomas' days thereafter. If I weren't there Mammen's program would not have been possible. How the programme was arranged is an unbelievable story. I fixed the program and published it. Mammen was nowhere in the district and nobody knew where he was.

I was getting heartache over the disastrous situation. The day before the performance Mammen came as a thunderbolt from the sky to my father with a big complaint. About twenty miles away from his home he got the message that he was going to sing. The news was shocking to him. How could some one fix his program without his consent? That was his legitimate question. I sought my father's help to resolve the situation. My father told him; because of his interest such a programme was suggested since programs are hard to come spontaneously. If Mammen could sing he should accept it, or he can say he is not well to sing and turndown that opportunity. After a moment's silence Mammen said, for my father's interest he would sing and agreed to perform at his responsibility. I was much relieved so as everyone who knew the difficult situation I have created.



Above is "Saraswathi-Veena"
Given by 'Attoor Krishna Pishrady' to Mathew George

It was God's will that Mammen should sing on that day, I just happened to become an access. I never planned to have such a performance it just turned out that way. I was very happy when the outcome was a success. I have nothing to feel proud of it but only humble myself to have such an opportunity to do my part. Mammen dragged my father to the stage; he never wanted to come of his own on the stage. At last my father accompanied Mammen with his Veena during Mammen's performance.

There was a third person for that performance a youngster who played Mrudangam – a rhythm instrument, whose name I can't remember. 'Mrudangam' is used as instrument for beats/ rhythm.



The second important local performance Mammen made in my memory was before the "Laubach Literacy team of New York, when they visited Karthikappally. They were a group of more than 30 Americans who visited in mid sixties.

During the Laubach Literacy team's visit to Karthikappally, four of them were accommodated in our house, for absolutely free. Nothing from them in cash or kind was ever received. They were interested to see such an old house and the design it had.

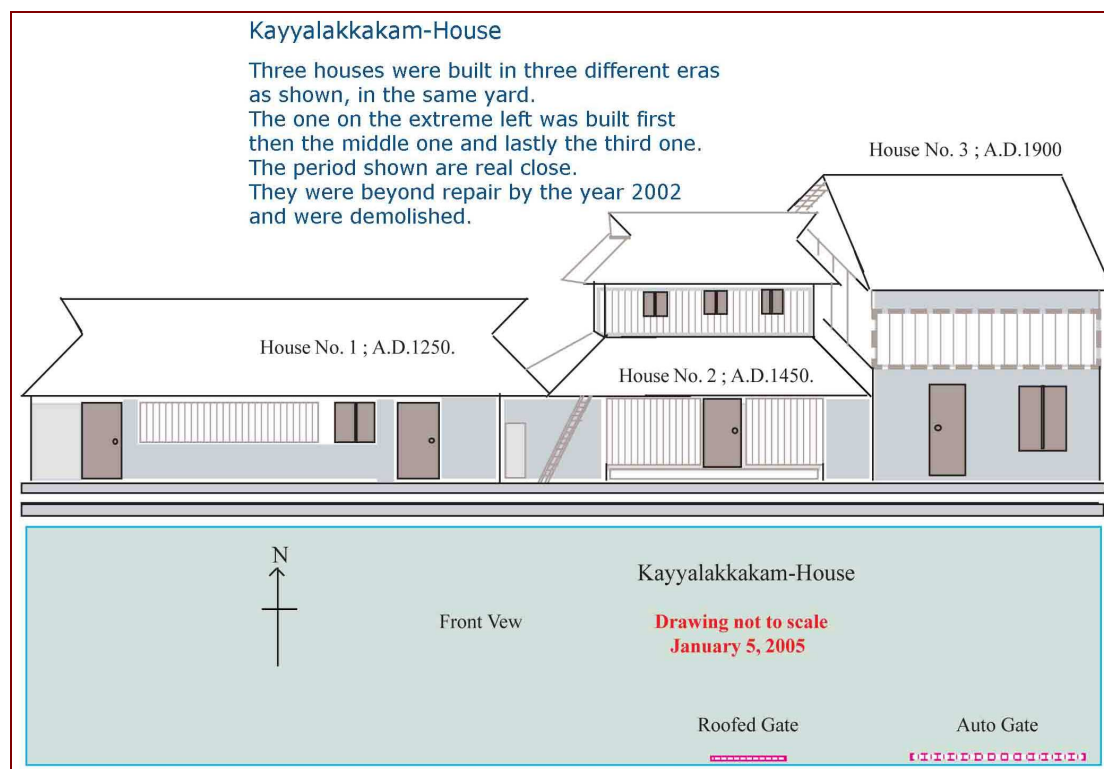
A number of their group-photos and individual photos were taken within my yard during their stay. Whenever their delegates came they continued to take their photos of my house. We had absolutely no involvement and no part with the Laubach literacy work. Later this house was sold. Since 1968 I did not live there.

An artist gets disappointed when the listeners doesn't catch-up with him and enjoy the greatness of his performance. Mammen was the happiest person for having such occasions to sing before his own people and the foreign delegates

Mammen was a man who studied The South Indian Classic Music otherwise known as CARNATIC-MUSIC. He continued to sing only the great classical works. Many of those RAGAS are not even heard or performed in this modern time.

Mammen knew every RAGA or tunes sung by any prominent artists of those times. None of them were unfamiliar to him. This does not mean he knew the entire music. He was a master of RARE-RAGAS too. His voice still rings in my years.

Indian classical music comprises only devotional songs to Hindu Gods and nothing else. So whenever a Classical Musician is singing, he is actually worshipping his favorite God. You can very well understand that the artist is fully involved in his music without distracting himself even for a fraction of a second.



Mammen enjoyed my father's company very much. When they met they had little to talk and more to sing. My father used to play VEENA, which was very strictly used for Classical Music only. My father and Mammen had one thing in common in their approach in music. Through music all the nine expressions can be projected. These two people preferred most, the melodious and worshipping side of the music. Mammen's style was very much relaxing and soothing and mind dissolving, and mind blowing. You could feel a divine presence whenever he sang.

My father learned VEENA instrument when he was studying in Arts College, Thiruvananthapuram. First he learned from ATTOOR, Krishna Pisharady. He was Travancore palace musician. After a while Krishna Pisharady went back to his native place Aattoor. It broke my father's heart for not having a teacher. When Pisharady left, as a consolation Pisharady gave one of his VEENAS to my father, which is still with me, it may be more than a century old. Shortly after that one of my father's classmates took my father to his father who was a master in VEENA. He was "LEKSHMANAN PILLAI" who was a great music composer too.

My father learned music for two years from Lekshmanan Pillai, within that time he learned perfectly well. His teacher said to my father, he was five times faster than any best students known to him. What he meant was, whatever my father has learned in two years was, as much as a good student could learn in ten years time. Lekshmanan Pillai said he had nothing more to teach my father.

All my father had to do was practice vigorously of his own to keep up with the standards. A musician must listen to other performers and learn how they expose each RAGA and beautify them. You cannot learn these kinds of masterpieces from one artist; each one has his own incomparable style. Get acquainted with all different artists' style and then you should develop your own style. I remember of my father saying once: when there was somebody's demise in Lekshmanan Pillai's house, my father had to go there. He did not know what to say or how to comfort his teacher and resolve the situation.

As my father entered his teacher's house, Lekshmanan Pillai told him to sit down and to pick up one of his VEENAS. My father said, he was much relieved and he played VEENA for a long time. My father said nothing, so as Lekshmanan Pillai. As he was leaving, my father saw his teacher's peaceful and cheerful face. The master thanked his old student for his visit, both of them departed in great satisfaction and peace. My father said it would have been a great mistake if he failed to visit his Guru Lekshmanan Pillai. None of my father's teachers accepted fees from my father, they taught him free of fees. My father never worked for them in return either. These teachers had some good sources of income with that they lived and not at student's fees. They never exploited their students in any manner. The Tavancore Palace of Thiruvananthapuram paid Attoor Krishna Pisharady and Lekshmanan Pillai for their living. I think they were the Travancore Royal Palace Veena-musicians. It was unimaginable to get such great teachers for free. Even if you pay an enormous amount of fee they will not fall for that. Money was never been their primary motive.

Once in a while my father used to visit his teacher in Thiruvananthapuram, until the teacher also disappeared from the earth. I still don't know how music could give consolation to a broken heart, but that teacher and his student knew it and it worked with them very well.

With fast numbers and through different speed-variations and reciting number of ragas together, (Raga Malika) can create wonder and breathless scenes. Mammen was fully professional and he was great in all-different kinds of classical recitations. His style was unique, incomparable and extremely good and beautiful. His style had a lot of resemblances of late MADURAI MANI IYER a famous vocalist who became blind in his later years.

Apart from these, Mammen used to sing many Christian devotional classical songs in an extremely beautiful style. There was absolutely not even one slip anywhere in his performances, not even one slip when he was practicing. Another unusual blessing of this musician was he could easily and beautifully sing in all the three ranges of pitches, low, medium and high. He had a beautiful heavy voice most suitable for CARNATIC Music.

He used the second floor of my home when he was singing. That was a very peaceful and acoustic place and happened to be very much suitable for musical performances; with all the four doors wide open in to four directions. The whole building was made of 'TEEK-WOOD' except the walls. In the stillness of the night his voice could be heard even beyond one-mile radius. I am sure those neighbors have enjoyed his great music free of cost. Couple of hours singing was no strain to him at all. In those days classical musical performances lasted 3-4 hours.

During those early days PA system has not come in to use. If the musician does not have a loud voice, that itself was a great failure to him. Mammen's voice went beyond the PA system.

Mammen Bhagavathar was such a great man he used to explain how some portions of music are beautified by the singer's ability and constant practice. With those kinds of explanations I had some idea at least to recognize and appreciate a masterpiece.

He told me once about a man who learned classical music when Kerala University started music Academy. When he came out after graduation he began to sing for movies.

When this Bhagavathar met him, he asked him why he is after the POP and movie song leaving the classic. The answer was simple and straight, "SURVIVAL". This conversation was between YESUDASAN and MAMMEN BHAGAVATHAR. Mammen only told me about this. Yesudasan became famous and rich through his POP songs first; then he became famous in his classical. Even if Yesudasan does not remember this particular conversation, he can never forget MAMMEN BHAGAVATHAR. I can boldly say Yesudasan stands nowhere before Mammen Bhagavathar. Mammen was not a man who sang non-classic or POP songs for survival or for money.

Mammen never meant to compromise music for survival. He kept his dignity in music throughout his life, no matter what you call it a success or a failure it never bothered him.

I do not know even one man who wanted to learn at least something from this great musician. It was not easy to learn from a man of such advanced level of music. Probably their jealousy was so great they could not face him. I can only assume, he was much ahead of time and never fitted in to the time he lived. I am very happy to leave these memories to the relatives of Great Mammen Bhagavathar though they never knew much of his greatness.

I am very much sure, the Syrian Christians of Karthikappally St. Thomas Syrian Cathedral can be very proud about a great singer they had sometime in the

past. He was born and buried there; his tomb in the Church cemetery will tell the truth of his existence. He was too good to be born in this world. I don't understand why such a great man had to live in a village and disappear without being much noticed. Only God can answer to that. The whole thing I have written is true to facts and I am an eyewitness too. I wrote only what he said and what I saw and what I heard from Mammen. What ever I have written about Mammen is for free distribution along with the other books I have written and not for making money or fame for me.

Mammen's Musical resources

Tyagaraja Swamy born in May 1767 was a great Carnatic musician and composer and he died on January 6, 1847. Five of his important compositions called the *Pancharatna Krithis* – (FIVE GEMS) are even heard often in these days' TV programs.

- 1) Tyagaraja swamy,
- 2) 2) Muthuswami Dikshitar and
- 3) 3) Syama Sastri of the early era formed a trinity in Carnatic Music.

These artists' compositions were the Mammen Bhagavathar's favorites. You can imagine where Mammen really stood in his music.

Some of the other famous Carnatic musicians I could remember of those days were,

M. S. Subbalekshmi (vocalist),
 D. K. Pattambal (Vocalist),
 Ramchander (Veena),
 Chittibabu (Veena),
 Madurai Mani Iyer (Vocalist)
 Lalgudi jayaraman (Violin)

Few of the above mentioned people have performed at Subramani Temple of Haripad. But Mammen never performed there because Christians were not allowed and that never bothered him. He will not even think of going to any place, where he is not welcome, grumbling was not his nature. He never created any controversy anywhere because he was a man of peace.

Mammen was never been a constant visitor of any church or temple. His singing of devotional classical music itself was his worshipping. Once in a bloom I have seen him coming to his home Church the present St. Thomas Syrian Cathedral, Karthikappally. He was a traveling person (A lone ranger) I have no account or nature of his travels because he never told me about it. I used to see him once in a while, when I was on my vacation. I was employed in a far away place. The details of his career must have been in his personnel belongings, which were given to the Orthodox Devalokam.

I have not seen or heard of any violation of God's commandments he has committed; he was such a good man. How far he was justified before God, only God can tell.

Once he was laid-up with severe type of smallpox and he had a miraculous recovery. In those days recovery from smallpox was seldom heard, mostly never. With the kind of attack he had he could have been handicapped at least if he ever survived; but that never happened, God was on his side. He could have lost his voice, hearing and even eyesight. But nothing happened to him. There was not even any medicine for smallpox during that period of time he fell ill. He said he had a second life with his perfect health. He had few deep scars on his face that could have been seen as a proof of a deadly disease he had.

It was too early for me at that time, to know him from the religious point of view. As years went-by I realized how superior and great he was when compared to many modern artists with all their vices. To me he was a pleasant, pleasing, and extremely good man who could be very friendly with anyone without any age group difference or generation gap. When you remember of Mammen Bhagavathar at least you can pray a word for the salvation of his spirit, so that his spirit rests in peace, in his eternal life. Mammen was a cheerful man and could easily get along with people of all ages. People enjoyed and admired his easygoing nature and company.

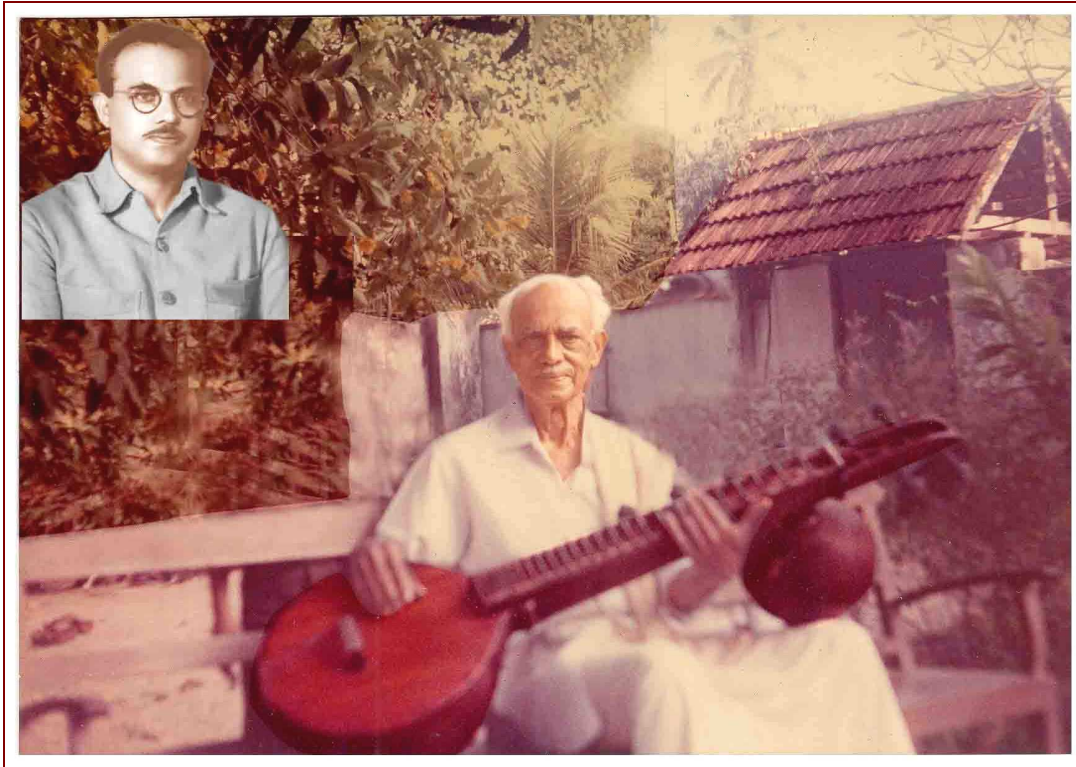
Below is the picture of, Mathew George with his Veena, which he got from Attoor-Krishna-Pisharady. This picture was taken sometimes in 1980 at his home "Kayalakkakam-house", Karthikappally when he was nearly 82 years old. My father was a great sculptor, oil and watercolor painter. He could play any musical instrument easily.

His knowledge in English was remarkable; when he was alive I never had to refer a dictionary. His knowledge in history and Geography was unthinkable to me. He finished his studies in Law but never wanted to be a lawyer. He knew he could never be a good professional lawyer because he had to sacrifice his honesty. He could draw the map of any country or continent precisely without any reference. In my knowledge he was a genius and was with full of knowledge.

Several of his art works got ruined in the family house, which was not occupied and attended for a long time. Few of his statue works survived and one of them is the statue of Jesus shown in second page. He was a good tennis and table tennis player. He was extremely good in drawing any picture you name; they were all on his fingertip. I never heard of any man who had so much versatile (resourceful and all-around) capabilities and talent of the highest degree. He never longed for fame but did everything for enjoyment. He was generous to teach anyone who was willing to learn but none wanted.



A foot long Boat made of Rosewood



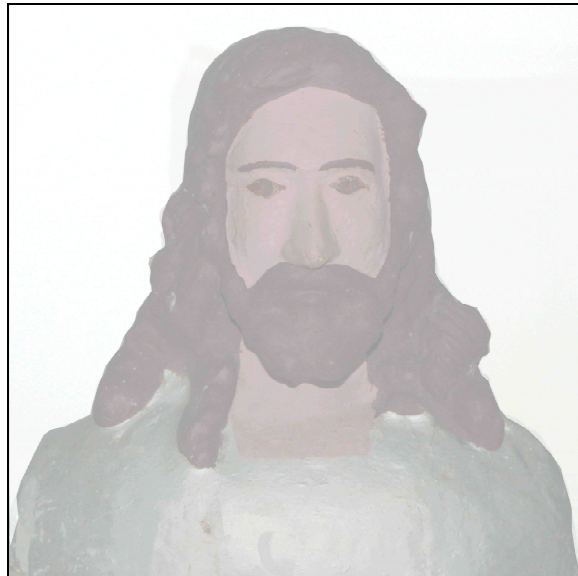
Mathew George with his veena; which he got from attoor Krishna pisharady. Pho was taken at Kayyalakkakam-House in 1980 when he was 82 years old. An elephant made of wax.



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A woman's bust made of 'Rose-wood'
By Mathew George of Kayyalakkakam-House



Jesus' bust made of wax
By Mathew George of Kayyalakkakam-House



The cabinet shown looks like an iron-safe is made of fine grade hardwood designed by Mathew George Kayyalakkakam-House. He was one of the magnificent designers having excellent esthetic sense and originality.

Indians always had some superstitious beliefs about becoming an artist. They believed art is the blessing of Goddess SARASWATHY. And wealth is the blessing of Goddess LEKSHMI. These two are rivals according to Hindu mythology. People believed, if you go after art then wealth will depart from you; if you go for wealth art won't prosper in you. People have seen many artists toiling and moiling in their life. Though people loved and appreciated fine arts, many feared to master it for this reason. As decades went by I don't hear that kind

of conversation any more. In these days talented people are rich and make lot of money disproving the old sayings based on superstitious beliefs. Many great artists and actors are getting ruined and destroyed just because of their evil habits. If you obey God's Commandments He will bless you and if you disobey, your life will be miserable. God's laws are universal and same for everyone. Spirituality is God's blessings and religion is man made perversion.

Goddess Lekshmi



Lekshmi is the Goddess of wealth and prosperity. She is married to one of the trinity God Vishnu the Preserver. In her incarnation she became Sita and married Rama, she also married Krishna as Rukhmini and Radha.

Goddess Saraswathy



Saraswati is the Goddess of Learning, Arts, Music, and river. She is the wife of one of the trinity God Brahma (The Creator) She plays music on her favorite instrument Veena.

When people amass wealth, popularity and power, they do all kinds of evil things; even God's people go astray. God is not partial to anyone he does not discriminate even a non-believer; everyone gets their reward according to what they do. Even when I (the author) was in the midst of all these fine artists of the highest caliber I was on the run for a different career in Engineering. Music was not a successful profession to choose in those days. Who can promise success in a musical career, you have to take a risk of life. It was not possible to learn from scratch from such high-grade musicians. They were only fit to teach advanced level musicians and not basic students.

Have you seen any professors teaching in a Kindergarten? Besides I never had any courage to make any attempt to learn and practice in their presence. If any of them ever said, "Come and learn, I will teach you" I would have fallen for it. I got lost in the twist of the century. When I realized the greatness of music, I knew I was misled by my own thoughts, "It is too late to learn".

"It is better to be late rather than never" I was too busy with my profession and had to learn a lot, leaving no time to think about fine arts. On the other hand my father failed to take any initiative to see what I did not study. Very lately I asked him "Why you didn't take any interest to teach me music?" His answer was simple and straight. "No one took initiative to teach me anything, I learned everything I liked and I thought you also might do same thing" What he said was true, who took initiative to teach Mammen?

Mammen taught himself first by hearing his master: then his master saw the hidden talent in him and decided to teach him. If you want you can call it a fate or you can say Mammen chose his own destiny?

Below is my mother's picture taken sometimes in mid-fifties. Another thing many people did not know is, about her aptitude in music she had. She graduated in history, from "Diocesan College", Calcutta. This was a Catholic College and there she got interested in Church-music. She bought a pedal type organ having eighty-eight keys



I guess she learned Church music to some extent and came to her father's home after her academic studies. There was none to teach church-music further, in her hometown or nearby.

When she got married she brought her organ to Karthikappally. In my early age it remained as a ruined monument and none could fix it. She was in the midst of Carnatic and Church-Music and I don't know how far she could digest and relish Carnatic-Music. In the middle of all these great musicians she gave up her Church-music and said nothing about it. She never complained of anything but I never heard her playing any instrument.

She did extremely well, as a wife to my father, as a daughter-in-law to my grandparents and as a good and loving mother to us. She was one of the most humble persons I have ever seen. She was very modest and simple natured in all her beings (form of life). She always kept her clothes clean and worn minimum ornaments. She was never after expensive dress and ornaments it was against her principle.

My conclusion is, I never took that kind of interest in music and my father did not bother to take any interest either to teach me music – that makes it even. I do not regret for not learning music, when I could do my profession very well and sincerely.

I always confronted tasks, which people called impossible. I could come up with some ideas to resolve it. One thing I never failed is, to thank God for giving me a way, out of my impossible tasks. I could not create ideas, but I realized from where it came and God gets the credit of it, and I did the job. I feel satisfied when I do anything perfectly well no matter what I undertake. If you can appreciate a good

piece of music that itself is a great achievement and blessing. I used to and I would continue to tell anyone to learn some music in his or her spare time. Many started and then dropped out. You need patience and endurance to master it, besides aptitude.

Even if you don't have aptitude you can master it provided you have a strong will and willingness to work hard. Regarding music, many don't want to work hard and master it, I don't know why. Laziness is one of the prominent human characteristics. They always had some silly excuses not to practice music. Good student practice 6- 8 hours a day. Even a cowboy who wants to become a sharpshooter practices for many long hours a day. You don't master anything easily and without hard work.

When it came to my children they picked Guitar as their instrument, it was their choice and not mine. They learned quite a bit and also used to sing in their schools, colleges and Church. Because of their study load they did not concentrate much in music and they never thought of choosing musical career. I never met a good guitar teacher who really wanted to teach his students. They used to come and go as they please and collected their monthly salary. My basic technical knowledge in music was irritating to them though I never interfered in their teaching.

I explained everything I know to my children, I never forced my children to choose what I liked. I wanted them to do everything at their free will. It is for them to do or not to do what they like. Leaving apart all these worldly attractions and achievements. I feel very much successful, peaceful and happy when I found the secrets and purpose of human life and its end and beyond.

If you ever think about your life span, which is hardly within 60-70 years, you have to search what is beyond. When you travel you have often seen traffic signs, "Bridge is unsafe take deviation". Obviously you don't take any risk and follow what the signboard say.

You know very well, your life is short and the good-earth itself is unsafe not only because of the destructive natural disasters but the inner core of the earth itself is a melting pot which could burst at any time. God who created the earth says, "The present earth will be melted down and He will create a new earth and new sky". Where are you going to deviate from these disasters? You cannot go anywhere but turn to God.

Let me go back to Mammen's profile.

Followings are three prominent Christian devotional Classics, out of many, Mammen used to perform.

Since the author's books are mostly spiritual, the profile of this musician also points to his spiritual characteristics; something that cannot be ignored by the following generation.

The author wishes to present these following songs for you to read the musicians true devotional attitude.

My love, why delay to come, Jesus

കാന്താ താമസ്സമെന്തഹോ വരവാനേശു
കാന്താ താമസമെന്തഹോ
കാന്താ നിൻ വരവിനായീ കാത്തിരുന്നെൻ മനം
വേന്തുരുകുന്നു കണ്ണും മങ്ങുന്നേ മനുവേലാ

വേഗത്തിൽ ഞാൻ വരമെന്നു പറഞ്ഞിട്ടത്ര
വർഷമതായിരിക്കുന്നു
മേഘങ്ങളിൽ വരമെന്നു പറഞ്ഞതോർത്ത്
ദാഹത്തോടെയിരിക്കുന്നു

ഏക്'വല്ലഭനാകും യേശുവേ! നിന്റെ നല്ല
ആഗമനം നോക്കി ഞാൻ ആശയോടീരിക്കുകയാൽ കാന്താ

ജാതികൾ തികവതിനോ? ആയവർ നിന്റെ
പാദത്തെ ചേരുവതിനോ?
യുദന്മാർ കൂടുവതിനോ? കാനാനിലവർ
കുടികൊണ്ടു വാഴുവതിനോ?
ഏതു കാരണത്താൽ നീ ഇതുവരെ ഇഹത്തിൽ വ-
രാതിരിക്കുന്നു? നീതിസൂര്യനാകുന്നു യേശു

കാന്താ

എത്രനാൾ ഭാരിച്ചുകൊള്ളും പിശാചീലോകം
എത്രനാൾ ചതിച്ചുകൊള്ളും?
എത്ര നാൾ പറഞ്ഞുകൊള്ളും അപവാദങ്ങൾ
ശുദ്ധിമാന്മാരുടെ മേലും
കർത്താവെ നോക്കി കാൺകപാർത്തലത്തിൽ ദുരിതം
സാന്താനെൻ ധിക്കാരത്തെ നീക്കുവാനായി പ്രിയ

കാന്താ

ദുഃഖം നീ കാണുന്നില്ലയൊ-എന്റെ വിലാപ
ശബ്ദം നീ കേൾ കുന്നില്ലയോ പീശാചെൻ മനം
വെക്കം ഹനിപ്പാനയ്യോ
ത്രക്കണ്ണാലെന്നെ നോക്കി ദുരിതങ്ങൾ ആകെ പോക്കി
വെക്കം നിൻ മണവാട്ടി ആക്കിക്കൊള്ളുവാൻ പ്രിയ കാന്താ കാന്താ

English Translation on next Page:

Meaning of above song

Dear love Jesus why late to come
By waiting for your coming
My mind is burning and melting
And my eyes are fading, Emmanuel

Said, coming soon even then
Has taken too many years
With thirst, remembering,
Your coming in the clouds
The only love Jesus, your good coming,
Is looked forward with hope and desire

Gentiles to fill in, or they to join at your feet
For Jews to gather, they to live in Canan
For what reason have not you come yet
Sun of righteousness, Jesus

How long Satan will rule this world
How long will he cheat
How long will he slander the righteous
See the turmoil within the reach of sight
Remove Satan's pride

Don't you see my sorrow
Hear my cry
See with your eyes and remove persecution
Take me quick as your bride, my love

I could not locate the raga he used to sing for the above song. Hope to find it soon and to add to this. Being a great disciplinarian, Mammen must have found, this worldly life is a vain (Maya). He also must have been longing for Jesus to come or reach Jesus soon, which ever happens first.

Continued

Jesus is my foundation

Raga: Nadhanamakriya

Tala: Aadi

യേശു എന്നടിസ്താനം ആശയവ്നിലത്രെ
ആശ്വാസത്തിൻ പൂർണത യേശുവിൽ കണ്ടേ ഞാനും

ഏത്ര മധുരമവൻ നാമമെനിക്കു പാർത്താൽ
ഓർത്തുവരുന്നോറുമെൻ ആർത്തി മാഞ്ഞു പോകുന്നു

ദുഃഖം ദാരിദ്ര്യമെന്നിവക്കുണ്ടോ ശക്തിയെന്മേൽ
കൈക്കുപിടിച്ചുനടത്തിക്കൊണ്ടു പോകുന്നവൻ

രോഗമെന്നെ പിടിച്ചെൻ ദേഹം ക്ഷയിച്ചാലുമെ
വേഗം വരമെൻ നാഥൻ ദേഹം പുതുതാക്കീടാൻ

പാപത്താൽ എന്നിൽ വന്ന ശാപക്കരകൾ മാറ്റി
ശോഭിത നീതി വസ്ത്രം ആഭരണമായി നൽകും

വമ്പിച്ച ലോകത്തിര കമ്പം തീരുവോളവും
മുൻപും പിൻപുമായി അൻപൊടെന്നെ നടത്തും
ലോകമെനിക്കു വൈരി ലോകമെന്നെ തൃജിച്ചാലും
ശോകമെന്തെന്നിരിക്കിൽ ഏതും ഭയപ്പെടാ ഞാൻ

വെക്കം തൻ മണവാട്ടിയാക്കീടുമെന്നെ യെന്ന
വാക്കുണ്ടെന്നിങ്ങ തന്നെ, നീക്കമെന്നിക്കമില്ലാതിനൊട്ടും

English Translation on next Page:

Jesus my foundation, hope in Him
Saw completion of relief in Him
How sweet is the name I see
The more I remember, desire fades away

Sorrow and poverty has no power on me
He holds my hand and leads me

Even if the body goes thin with sickness
Soon he will come to renew me
The blot of sin fell on me, changed to
Bright righteous ornaments

Until the big worldly turmoil ends
Will lead me ahead and behind
The world is my enemy and forsakes me
I will not fear sorrow
His promise,
Soon I will be made His bride
Will never change.

Jesus must have been Mammen's foundation, which led him through a real clean life regardless of the hard life he had to go through.

How Wonderful Is God's Love

എന്തതിശയമെ ദൈവത്തിൻ സ്നേഹം
എത്ര മനോഹരമേ-അതു
ചിന്തയിലടങ്ങാ സിന്ധു സമാനമായി
സന്ത തം കാണുന്നു ഞാൻ

ദൈവമെ നിൻ മഹാ സ്നേഹമെ തിൻ വിധം
ആർ ക്ഷചിന്തിച്ചറിയാം-എനി
ക്കാവതില്ലേ അതിൻ ആഴമളന്നിടാൻ
എത്ര ബഹുലമതു

ആയിരമായിരം നാവുകളാലു ത്
വർണിപ്പതിനെളുതോ-പതി
നായിരത്തികലൊരംശം ചൊല്ലിടുവാൻ
പാരിലസാദ്ധ്യമഹോ

മോദമെഴും തിരുമാർവിലുല്ലാസമായി
സന്ത തം ചേർന്നിരുന്ന-ഏക-
ജാതനാമേശുവെ പാതകർക്കായി തന്ന
സ്നേഹമതിശയ്മെ!

പാപത്താൽ നിന്നെ ഞാൻ കോപിപ്പിച്ചുള്ളൊരു
കാലത്തിലും ദയവായി-സ്നേഹ
വാപിയെ! നീയെന്നെ സ്നേഹിച്ചതോർത്തെന്നതിൽ
ആശ്ചര്യമേറിയതു

ജീവിതത്തിൽ പല വീഴ്ചകൾ വന്നിട്ടും
ഒട്ടും നിഷേധിക്കാതെ എന്നെ
കേവലം സ്നേഹിച്ചു പാലിച്ചിട്ടും തവ
സ്നേഹമതുല്യമഹോ



English Translation on next Page:

How amazing is God's Love
How beautiful
That is beyond imagination
Like an ocean I see peace

Lord, the greatness of your love
Who could think about
I am incapable to measure its depth
It is so vast

Not simple for thousands and thousands of
Tongue to describe
To describe tenthousandth of it
Is impossible in the world

Rejoicing in the heart and close to
Sacred heart the begotten one
Wonderful is the love
Given to the trespassers

During the periods of
My sins, have angered you
With kindness you loved,
This sinner is amazing

Even after innumerable falls
Without forsaking
Loving and leading
Your love is incomparable

I could not locate the raga Mammen used to sing this song also. Hope to find it soon and to add to this. These three songs were sung in good classical style. Mammen must have been exposing his own relationship and hope in God. Though there are many more songs, these are the first three that came on my mind. As I said before, there was a real divine presence of God whenever Mammen sang because these songs came from the bottom of his heart. Though Mammen turned out to be a lone ranger, his loneliness of life might have given the intuition of eternity. Though in my knowledge, when there was none to love him truly, God was there.

Mammen must have experienced that God's love is the greatest of all whenever he sang these devotional songs. God's love for man is a wonder because He loves the good and the wicked at the same time. He feeds the good and the wicked alike. After all, the good and the wicked are all His creation.

Continued

What is Carnatic Music

The beginning of Carnatic music goes beyond AD and no exact era can be proved.

“Karnataka Sangeetham” (Carnatic music in India) is one of the two of Indian classical music. The other classical is Hindustani-classical-music. Carnatic music is also called as "South Indian Classic". Following are the four Southern Indian states where this Carnatic music is popular and practiced. Hence this is also known as South Indian Classic Music.

- 1) Andhra Pradesh,
- 2) Karnataka,
- 3) Kerala, and
- 4) Tamil Nadu.

Probably this music must have originated in Karnataka or was formulated and developed there to have that name. After 18th Century Mysore played a great role in expanding the Carnatic, Vocal Music and Veena-Music.

Due to Persian influence, Hindustani music took shape. Since that was formed and popularized in Hindi speaking area. In Hindi and Urdu, it was known as Hindustani-Classic-Music. Urdu is a mixed language of Hindi and Persian mostly written in Arabic. Kannada and Bengali are two sweet languages in India. Bengali composers contributed a lot for Hindi Movies.

Musicians are of opinion, Telugu is better among all south Indian languages since it posses all qualities required for classical music. Neither I praise nor I degrade any language. They all are equally important and good.

Purandara Dasa -1484-1564 - is known as the 'Father of Carnatic music', he has composed around 475,000 compositions.

Trinity of Carnatic music composers are:

- 1) Tyagaraja Swamy (1759 - 1847)
- 2) Muthuswami Dikshitar (1776 - 1827) and
- 3) Syama Sastri (1762 - 1827)

Other Prominent composers besides the Carnatic trinity are Swathi Thirunal, Gopalakrishna Bharathi, Neelakanta Sivan, Patnam Subramania Iyer, Mysore Vasudevachar, Koteeswara Iyer, Muthiah Bhagavathar, Subramania Bharathiyar and Papanasam Sivan etc

.....

Southern India

Karnataka, Andhra, Kerala and Tamil Nadu constitutes Southern India

The centrepillar of Carnatic music is vocal and instrumental comes next to it. Two main features of this style is

- (1) Vocal (or instrumental)
- (2) Rhythem (Tala) different kinds of tala instruments are used.

Karnatic music was formally named inbetween 12-13 century.



Features of Carnatic Music

- 1) Sruti: is the pitch of the music
- 2) Swara: is a musical note. Basically it consists seven notes and additional semi-tones of five more notes makes a total of twelve notes of one octave. (Same as western)
- 3) Raga: is the melody. This is controlled by definite notes of ascend and to descend. In a concert raga is exposed slowly without rhythm. In the beginning the musician can go through in such a way so that the listener may not recognize which raga he is going to sing and finally he reveals it with his magnificent brainwork. Until he exhibits the positive features of the RAGA the listener may be wandering without determining the raga.

The basic structure of a song comprises the followings and TALA

- 1) Pallavi
- 2) Anupallavi
- 3) Charana
- 4) Tala: --

*

TALAS

Tala is the rhythm: this is also a very complex system. Different ragas use different rhythms.

There are seven basic Talas in Carnatic Music.

- 1) Dhruva
- 2) Matya
- 3) Rupaka
- 4) Jhampa
- 5) Tripata
- 6) Ata
- 7) Eka

These seven Talas are subdivided, in the following five JAATHIS.

- 1) Tisra
 - 2) Chatusra
 - 3) Khanda
 - 4) Misra
 - 5) Sankeerna
- Total of $7 \times 5 = 35$ Talas

These 35 Talas are further subdivided based on five *gathis or Nadai* (also known as *Pancha Nadai*) (Gathis = speed).

Nadai can be of 3, 4, 5, 7 or 9, counts and these are respectively called as shown below. This provides further division of the 35 talas shown above.

The five GATHIS are

- 1) Tisra
- 2) Chatusra
- 3) Khanda
- 4) Misra
- 5) Sankeerna.

When the principal seven Talas are divided through GATHI and JATHI, which is $7 \times 5 \times 5 = 175$ we get a total of 175 TALAS. Now you can imagine how complex, the whole thing is.

Any slip in the count of TALA is simply called 'out-of-beat'. (Avathal)

Any slip in a musical note is called 'out-of-tune'; or out of Pitch (Apasruthy or Apaswaram) If I have made any mistake in this article, I apologize for the error. You are free to make your own research and gather better and more accurate information. This is the minimum that can be explained for general knowledge, though there is a lot more about Tala.

Importance of Carnatic Music

Basically and originally, India is a Hindu-religious country. Though there are innumerable divisions among them; they have innumerable Gods also. Even then all divisions acknowledge all gods. People are free to worship whichever gods or goddess or as many they want.

Carnatic music or any other Indian-fine arts is worshipping their own favorite God. If you look at the population of different religions by the year 2000 AD as shown below you can see the significance of Carnatic Music.

Hindus	80 % or More
Muslims	13 % or more
Christians	2.5 or more
Sikhs nearly	2%
Budhists, jains, and others nearly	2 %

These figures are almost real close which tells you that a huge number of people could like classical music. They may not enjoy and appreciate classical music fully because the listeners have to know and learn very much to understand it. Carnatic or classical music is the worshipping music of more than 80 percent of the population.

Kerala-state's religious statistics

Unlike other Indian states, religious ratio of KERALA-STATE is quite different. Because of Persian and European trade tie-ups the percentage of Christians are quite high. The people believed one of the Disciples of Christ named THOMAS who came to KERALA and many believed him and became Christians. French, Portuguese, English also came for trade and finally British conquered India and kept under her kingdom.

On one side the invaders ransacked the wealth and sowed many immoral things; on the other side some preached Christianity. Because of their evilness and immorality Christianity did not flourish in India.

Thomas arrived in India in 52 A.D., reached Mylapore via the West Coast (Thirivithancode-Aralvaimozhi Pass). Kerala people believe, Thomas came to Kerala in A.D. 52 and established seven and a half churches. Pope Benedict XVI said that St. Thomas came to western India first, from where it spread to other parts of the country. He also said, St Thomas never came to southern India.

POPE'S ANNOUNCEMENT APPEARED IN CHENNAI NEWS MEDIA SOMETIMES IN NOVEMBER 2006.

Santhome Basilica Cathedral, Chennai, which was built over the tomb of the apostle Thomas, is a monument of Thomas' burial. The empty Tomb still remains in the Church.

*

I myself have seen the tomb in late fifties and also in eighties. Who wants to visit such controversial place? (Santhome Basilica is a catholic Cathedral). The first Santhome Church was demolished in 1892 and then rebuilt.



Vatican always created disputes and controversies and they will continue to do that till the end of the world. Whether Thomas came to India or not important but there are millions of believers in Kerala state and also in other states of India. Christ is everywhere in the whole universe .The only place CHRIST DOESN'T LIVE IN is VATICAN because CHRIST doesn't inhabit where HIS commandments are Violated.

Let Vatican worry who is preaching? Word of God is there, for us. It is God's concern that His children should obey HIS commandments and not the rules of any of the Christian Churches' like Vatican' or any other denomination.

One denomination is tarnishing another to establish their superiority is the miserable thing they do which hindered

the growth of Christianity and they continue to do that. In general Christian's musical talent and literature is extremely poor in Inida.

Very few have learned Classical music, most of them accepted all gods, thinking all roads leads to Rome. So long they can believe and accept their reward is according to their justifiable work – there can be some hope of peace. You can never play any tricks with the Eternal. Self-justification is the root cause of your own destruction

The religious statistics of Kerala-State stand as following, which is quite different to that of national level.

Hindus 57 %, Muslims 23.5 %, Christians	19.5 %
Orthodox Syrian Christians	2.52 millions
Syrian Orthodox (Jacobite)	1.3 %
Syro-Malabar Catholics	3.5 %
Marthomite	0.7 %
Syro-Malankara Catholics	0.35 %
Church of South India and others	1.0 %

Continued

Kadisa Church, Kollam, Kerala-State

India 691 012

Visit > www.kalladamalayilmuthalalys.com <



(With the Courtesy of Kadisa Churh, Jonakappuram, Kollam Kerala-State, India 691 012)

The above picture is of Kollam Kadisa-Church and their website explains the origin of "KADISA CHURCH" Kollam. This Church is strictly Kallada Malayil Muthalaly Family property. They hire priests for their religious performances.

In Kadisa-Church history, it explains of Kodungallor, which had, a fairly large community of Christians established by St. Thomas.

Kollam-Kadisa Church has nothing to do with the Kayamkulam Kadisa Church. If you look at Malankara orthodox Christian Church encyclopedia, it will explain of the first Theresa Church Kollam; that was swept away by the Arabian Sea. They do not wish to mention about the present Kollam Kadisa Church, because it belongs to Malayil-Family. Aproth and Sapor, two Bishops representing the Persian Catholicos came to Kollam and established Kadisa Church of Kollam.

*

Then ruling monarch Iyyan'adikal Thiruvadikal (849AD) welcomed the Persians and showered them with special privileges and honors and gifted Maruvan Sapir Eso with land to build a church. This is mentioned in 'Tharisa Pally Cheppedu' (QUILN, Copper plates, Travancore: Archives, Volume 11, PP 60- 85)

Kallada Malayil Muthalaly family is the descendents of Maruvan Sapir Eso. I. The author is least concerned who brought Christianity to Kerala; and in any such disputes. I am happy & proud to say that I believe in Christ. Who ever are interested about the preachers, priests and church disputes, and superiority can hang on to it.

The author of this article has written a number of books under the title "The Simple Divine Truth"

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The author's books are all subjected to revision without any notice including the Mammen Bhagavather's profile, when additional information is gathered or whenever any correction is needed.

If you have any vital information of the musician please e-mail to us.

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Malayala Mnorama used topublished Mammen's details throughout. They are reluctant to part any information about him. If they could publish it, that would have been a lot better.



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